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TRADITION OR TRANSFORMATION: A CRITIQUE OF ENGLISH SETWORK SELECTION (2009-2011)

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A Research Report submitted to the Faculty of the Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of
Master of Arts in English Education.

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Abstract

This Research Report critiques the English Home Language Literature setwork selection for the period 2009-2011 in terms of the National Curriculum Statement for English Home Language for Grades 10- 12 to establish whether there is consonance between policy and practice in this section of the syllabus and to determine whether the new national syllabus offers a traditional or a transformational approach to the subject.

In order to do this, the National Curriculum Statement is analysed in terms of the principles and outcomes which it intends to be actualised in the study of English and selects those that seem applicable to literature studies. Questions are formulated encapsulating these principles and used as the tools to critique the new national literature syllabus both as regards its individual constituent parts and as regards the syllabus as a whole.

A brief comparison between the current prescribed literature selection and setworks set from 1942 to the present day establishes whether the new syllabus has departed from old syllabus designs, whether it acknowledges the new target group of pupils in multiracial English Home Language classrooms by offering a revised, wider and more inclusive selection of novels, dramas, poems and other genres such as short stories, or whether it remains traditionally Anglocentric in conception.

The conclusions reached are that although the setworks conform to the letter of the requirements set down in the NCS, the underlying spirit of transformation is not realised. The inclusion of some poets from Africa and South Africa is merely content addition to a Eurocentric core curriculum, a form of tokenism which does not reorientate the syllabus significantly or move it away from its traditional trajectory. The report suggests that literature of merit from both Africa and South Africa be included in every part of the syllabus so that it reflects in some degree the contributions that the continent makes to English literature, in this way including in its scope the interests and identities of the wide range of learners studying English Home Language in the South African context.[1]

[1] Key words: curriculum, syllabus, setwork, policy, National Curriculum Statement, canon, Learning Programme Guidelines, Home Language, transformation, tradition.

Declaration

I declare that this Research Paper (Project) is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in English Education at the University of the Witwatersrand, Johannesburg. It has not been previously submitted before for any degree or examination in any other university.

……..

Rosemary Ann Silverthorne

……..day of …….. 2009

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Chapter 1: Introduction

1.1 Aims:

This research report investigates whether there is a discrepancy between the theory of the study of English Literature as it is envisaged by the National Curriculum Statement (NCS) for English Home Language, Grades 10-12[1] (General) and the actualisation of such theory as reflected in the setwork[2] selection for the Grade 12 English Literature syllabus for home languages users for the years 2009-2011.

The NCS, implemented in the Further Education and Training band (FET) from 2006 onwards, is meant to guide syllabus design; it provides the theoretical framework for language and literacy pedagogy for Grades 10-12. Using the principles, philosophies and objectives outlined in this document and in the related Learning Programme Guidelines[3] (which refine the ideas embodied in the NCS, aligning them specifically with actual classroom practices), I critique the 2009-2011 prescribed Grade 12 literature setworks with the intention of questioning their congruence with the policy documents and their relevance to the target group, the Matriculants, who will study them. In doing so, I seek to discover how Subject English for home language users is conceptualised in the current South African Matriculation context.

I investigate whether the new English syllabus, based on the principles of Outcomes-Based Education, represents a shift away from previous syllabus designs as far as the content is concerned, to determine whether the concept of transformation – so central to the NCS - has affected setwork choice, if at all. To do so, I examine the content of syllabuses and exam papers of previous years (where these are available), with regard to the selection of texts and genres chosen for study so as to determine along what trajectory Subject English is currently

[1] Department of Education, Republic of South Africa, 2006.
[2] The terms "set book", "setwork" and "prescribed work" will be used interchangeably to refer to literature texts set for study in schools either by the National Department of Education or by the various provincial education authorities.
[3] A Languages-specific adjunct to the NCS (General) issued in 2005 and again in 2008 by the Department of Education to aid in the implementation of English Home Language, First Additional and Second Additional language in the classroom.

moving: whether we have moved in a new direction and reconsidered our setwork selections in the light of our changed society, or whether we are merely replicating the older traditions of setwork selection in an uninterrogated manner – thus running counter to the spirit of transformation which underpins the Constitution of South Africa and the NCS.

It is hoped that this document, by investigating these issues, will facilitate a better understanding of the complexities of the present situation and contribute to the design of future English syllabuses.

1.2 Research Question:

Does the selection of literary texts for the new national English syllabus (2009-2011) for South African Home Language learners reflect the principles, philosophies, values and objectives embodied in the National Curriculum Statement in the matter of the choice of prescribed texts for the Grade 12 group for the period 2009-2011?

1.3 Sub-questions:

While investigating the above question, I also address the following issues:

- What are the social, cultural and political aims of the NCS?
- In what ways is the new English literature syllabus different from previous syllabuses?
- What does the NCS regard as a literary text?
- What does the NCS regard as the role of literary texts in the educational context?
- Does the NCS envisage English literature as being representative of one monolithic culture only or does it endorse multiculturalism?
- What processes and criteria were used in selecting the prescribed texts for Grade 12, 2009-2011?
- Does the setwork selection achieve the educational aims of the NCS? If not, what steps could be taken to improve it?

1.4 Rationale:

For the first time in South Africa's history, a national syllabus has been set for all learning areas, including English at all levels (Home Language, First Additional Language and Second Additional Language), thus replacing the provincial syllabuses previously in place in the nine provinces. Differentiation into Higher and Standard Grades, in effect until the end of 2007, has been done away with. All learners now offer the subject on the same level (General Grade) in the final examinations.

As South African education set out on this new path, I and many English teachers expected that the 2009-2011 syllabus would offer a different way forward and reflect the realities of our post-1994 society. As a teacher of four decades' experience, I have felt for some time that the setwork selections prescribed for our Matriculants reflect a narrow concept of the term English Literature, and that we have stagnated instead of progressing with the times. If a curriculum and the syllabus that grows out of it is a "design for the future" (Kress 1995: vii), then it needs to constantly reinvent itself, accommodating itself to and reflecting the society it serves. Our new national English syllabus has had the opportunity to present as suitable for classroom study, a broader variety of literary texts, ones that are possibly more relevant to our twenty-first century 18-year-old target group. It had a chance to speak to our multi-cultural classrooms in new voices, to offer new ideas and "a multiplicity of discourses" (New London Group 1996: 61) for the pupils to deal with - in short, it had the opportunity to reinterpret the concept of English Literature in the South African classroom and to accommodate more perspectives than the traditional Anglo-centric, Western ones.

When Jenkins (1973: 6) investigated the nature of English as a secondary school subject in the Transvaal (now Gauteng) for the period 1942-72, he remarked that "It is possibly only a matter of time before South African schools …start setting works in English by black writers living in Africa". Reid (1982: 35, 107), writing ten years later and noting the hiatus, pleaded for the cultures of Africa to be accepted as part of South Africa's cultural heritage. Observing that it was easier for teachers to fall back on the known classics, she commented that "the great classics of English literature have a place in South African schools – but (should) not

(have) such a dominant one"; they should not crowd out other works of potentially equal merit. Students need to study works that are "culturally nearer to them" (Lazar 1993 quoted in Nyirahuku 2005: 8). As I show more fully in my Literature Review, research on the English setwork in African educational contexts reveals that the problem of the dominance of the Western canon in the selection of prescribed works is still with us, causing resistance (Nyirahuku: 2005), apathy (Simelane 2002: 2) and problems of identity (Soudien 2007: 13).

As I have indicated above, I am a teacher of many years standing and wide experience, having taught for over four decades in monastic, co-educational, public and private schools in the Transvaal/Gauteng province. For many of these years I have been a Head of Department for English Home Language or English First Additional Language. Apart from teaching at a variety of high schools, I have taught at university level as well, as I was a member of the Unisa external marking team for Practical English from 1980 to 1992. My teaching of English as a second language at an Afrikaans high school in the 1970s, then later at Unisa during the 1980s when large numbers of black students were enrolling for the Practical English courses, made me aware of the problems facing both teachers and students as they tackled the great English classics. With the advent of the 1990s and the new classroom populations which, for the first time in our history, included pupils from a wide range of ethnic, cultural and linguistic backgrounds, this issue has remained a constant concern for me.

The reason for this research report is the result of three important factors:

- My return to university in 2007 to update my English teaching skills through a coursework MA degree in English Education. This resulted in my becoming aware of some of the interesting new directions in which English literature is moving (I was trained to teach the strictly classical traditional canon).
- My surprise that the new national syllabus did not offer new and/or broader categories and choices of setworks and point us in a different direction, one more suited to our multicultural classrooms in a new millennium.

- My 2007 small-scale study of a group of my black Matric students who seemed alienated by the English syllabus they were required to study in order to pass English Home Language.[4]

This latter study was initiated by a Xhosa pupil's protest that the Matric English syllabus was culturally too remote from him for it to reflect any of his concerns. My investigation of the problem revealed that many "township" learners with their "deficit" English struggled to understand even the easier setworks, let alone the more sophisticated texts they learnt along with their white (but not necessarily English-speaking) counterparts. The more urbanised "assimilated" black pupils, usually coming from junior schools of the "Model C" variety, had fewer problems but there were still cognitive and cultural dissonances with the syllabus. A limitation of this study was that I did not have a group from the white student sector to act as a control; my results were entirely based upon responses to questions I asked my black learners.

South African learners do not have to study English, either as their home language or as an additional language as they may elect to study any of the eleven official languages at home language level. However, many parents across the racial and language spectrum recognise the instrumentalism of English: it is a gateway subject which allows access to a wide range of social and economic sectors of society. The English home language classroom may be one in which a very small percentage of learners has any connections with Britain or the English cultural heritage. Some may have none. Many of our pupils are of African origins; however, others may come from an Afrikaans, Portuguese, Italian, Polish, German, French, or Taiwanese background – to name just some of the cultures present in my own classes.

The website *SouthAfrica.info* [5] estimates that a mere 10% of South Africa's population speaks English as a home language. Figures published in *The Sunday Times* of 12 October 2008 reveal the following about the 2008 Matric examinations: 97 579 candidates offered English at the Home Language level - a total of 16.34% of the 597 006 learners who wrote the exam,

[4] The choice of language is an issue here as the learners may have taken English HL willingly or been obliged to do so because of parental insistence on their child's getting a "Model C" (previously white) education, thus the mismatch – one which must be a common problem throughout South Africa at present.
[5] http://www.southafrica.info/about/people/language

showing that English is the language of choice for a significant number of students for whom it is not their home language. Teaching English literature to these learners can involve a considerable degree of contextualization (depending on the extent of their "assimilation" to the language group) as they are confronted with books from a culture that is often alien to them.

This raises the question: should our setwork selection for English Home Language reflect the fact that we in South Africa do not have a monolithic English-speaking population with ties to the history, culture and heritage of the "mother country"? Should English literature be the carrier of the culture of the historically English community only? Could it be used as the point of intersection, the *lingua franca*, for our many diverse cultures to reflect on themselves and express themselves to each other in? Should writers from the Third World, from the former colonies, the "periphery" as opposed to the "centre", be included in the syllabus so that children can read about the lives and achievements of people "who look like themselves" (Delpit 1995: 177)? Or are the "universalizing discourses" (Said: 1993: 60) of Europe and the United States to be privileged and those of the non-Western world to be silenced? Are we English teachers in South Africa of an assimilationist persuasion, happily sharing our traditional culture with those who wish to adopt ours, or are we ready to relinquish Eurocentric ideas of what constitutes an English syllabus and admit to the value of our own local writers, history and heritage in the spirit of multiculturalism?

It is against this background and facing questions like these that the new national setwork selection was made. My purpose here is to determine whether it recognises where English is at this point in South African history and whether it enacts the central concerns and the stated objectives of the NCS.

1.5 Limitations of this study.

Since I have taught English only in the Transvaal/Gauteng province, my material for commenting on setwork selection has been drawn from documentation from this province

alone, as an examination of the set book selections in the other eight provinces, both pre- and post-1994, would require a study on a much larger scale.

My perspective must necessarily be affected by the following circumstances: I am a white teacher teaching in a school which has retained its "Model C" profile in the community, serving a predominantly, but not exclusively, white neighbourhood. Our learner population in 2008 was 64% white and 23% black, the remaining 13% being Asian or coloured. Although most of our white pupils are of historically mixed European stock, the majority are naturalised South Africans as their families have lived in South Africa for several generations. These learners usually offer English as their "home language", although it is not, so they cannot draw on a common cultural heritage to help them explain the literary texts they find themselves having to study, a circumstance that probably mirrors the situation of many white learners in South African schools today. The black, Asian and coloured pupils find themselves in the same situation as they, too, are offering a language at home language level when in fact it is often their First Additional Language.

I therefore feel that the issues of both context and relevance of setworks to the English "home language" school population is an important one both in my own school context and nationally.

1.6 Antecedents:

This report draws on, builds upon and extends the research on the English home language syllabus undertaken by Jenkins (1973), Reid (1982), Lamberti (1999), Simelane (2002) and Nyirahuku (2007).

Chapter 2: Literature Review

This literature review provides a contextual framework for the issue of setwork selection by considering the position of prescribed literature both historically and currently relative to the social and political issues of our pre- and post-1994 South Africa. It includes press coverage to demonstrate that the public is alert to educational issues and may exert pressure on educational authorities to exclude undesirable texts, a factor which may influence the choices of selection committees. The Shakespeare debate is discussed, as are theories on relevant, contextualised curricula, the concept that curriculum can create some form of national consciousness, the mismatch or "gap" between curriculum policy and practice, multicultural curricula, sexism in the curriculum and contrapuntal curricula. The debate about canonicity or cultural studies, about cultural monologism as opposed to post-colonial multiculturalism and cultural pluralism is raised, as is the related topic of identity and how language usage may impact on it. These issues will be central to my critique of the new English HL syllabus.

2.1 "Contested Terrain".

As the selection and setting of prescribed works is the central focus of this research report, it is important to acknowledge at the outset that this is "contested terrain" (Janks 1990: 242) and has been the site of heated debate involving the press, parents, educators and politicians. This is because no curriculum is neutral. Syllabuses and setwork selections – for whatever language – reflect the ideology of the government the day, which may be benign, but could just as easily be as ideologically reprehensible as Christian National Education (CNE), Stalinism or Nazism. Education can be used a tool for social engineering or for social transformation. It can ossify, passively replicate the systems of the past and eschew revision, or be transformative, dynamic, constantly reassessing its position and realigning itself with changing social and cultural climates. When it does this, curriculum content should reflect that shift in social and political vision. The choice of literature setworks is, in part, a statement of the way in which a language is positioned by educational authorities: either the selection encapsulates the new realities of the society it serves, or it remains stubbornly

wedded to past notions of what constitutes cultural heritage. Either way, it is a political statement.

Because the set book started off its life for reasons that were less educational than they were political, it is necessary to start this review with an overview of the history of prescribed English literature, as it is highly relevant to my study which investigates the application of the political and social principles and the ideologies of the National Curriculum Statement for English Home Language to the new selection of prescribed books for home language users for 2009-2011. In order to measure the degree to which transformation has occurred, it is necessary to map the past and its usages so that the issue is fully contextualised.

2.2 A Historical Overview:

The political, moral and social value of literature.

The deleterious as well as the positive effects of literature on the individual and on society are matters that have constantly exercised the minds of politicians, teachers, literary critics and selection committees.

The less attractive political implications of literature studies are noted by Viswanathan (1989: 2, 3, 12) who claims that English literature as a subject appeared in the curricula of the colonies "long before it was institutionalised in the home country" and that in India, English was not studied only as a language, but was used as an instrument of social and political control to "erase the voice of the colonised and blot out his identity". The local populations were deemed barbaric and backward and needed the Enlightenment of the West.

The need for sustained political control led to the imposition of the culture of Europe on the colonies of Africa as well as India. Imperialism monopolised the "entire system of representation" and colonial powers regarded (and still regard) the Third World as "a culturally and politically inferior place" (Said 1993: 27, 31). Thus the literature of the

coloniser found and still finds its way into the classrooms of the colonised around the world, often to the exclusion of local texts.

In Britain itself, literature was used for purposes other than mere education. It provided the "social cement" religion had once provided. Eagleton (1983: 23) quotes George Gordon, Professor of English literature at Oxford as saying "England is sick and …English literature must save it". Matthew Arnold saw it as being an instrument to "cultivate the philistine middle classes" (op cit: 24) so as to narrow the gap between the ideologies of the ruling classes and the middle and lower classes. The innocent pursuit of story telling was thus useful as an instrument of social and political control.

That literature can counter the corrosive effects of the "vulgarising mass media" (Leavis 1948: 33, 34), that it has a "transformative power" and is a means of making a better person and society is a philosophy that found its way into colonies like South Africa. Jenkins (1973: 8), for example, pointed out that most teachers of his era (the 70s) espoused the Leavisite view that "literature in the English course uplifts and ennobles the pupil".

The Leavisite tradition of studying The Canon, and of the practice of intensive study of a text *per se* found its way into South African educational practices during the 1930s as Leavis's students took up teaching posts in the colonies. Professors Warner, Durrant and later Butler were a major influence in English universities like Natal, Stellenbosch and Rhodes (Titlestad 2008: 1). South African English education thus followed the traditional British mould, a trajectory it has been on to a greater or lesser degree ever since if one judges by the lists of setworks over the years. (See Appendices C and D.)

With the coming to power of the Nationalist party in 1948, South African curricula felt the full effect of state control as segregationist policies were implemented across the board; it was not long before the ruling party's political objectives were clarified in Dr Verwoerd's (in)famous statement to the Senate in 1954 that Black students were to be given an education which fitted them for their place in society i.e. the labouring class. The resultant Bantu

Education system syllabuses for English offered an inferior and sometimes ill-assorted set of literature setworks to these learners (Janks 1990: 245; Reid 1982: 100).

In the White education systems, selectors were directed to choose literary works of high merit which had wide appeal to boys and girls, but, in the spirit of the Puritanical Christian National Education system of the day, they had to meet "standards of decency" and had to contain nothing that was "blasphemous, immoral, seditious or likely to disturb race relations" (Reid op cit: 106 quoting from the 1975 directives to the Transvaal Education Department Book Selection Committee). No texts were set which dealt with sex, religion, politics or any matter which could upset the public order, Marxism or anything critical of Christianity (Janks op cit: 242-7; Paton 1990: 240-244). Censorship gagged the selectors, so literary texts were bland and innocuous. To obviate any contentious issues, they were drawn from the Leavisite tradition of high (i.e. British) culture and were not contemporary works. Reid (1982: 106) observes that between 1941 and 1972, only *one* 20th century novel was prescribed (Orwell's *Animal Farm*). Set again in 1986s by the Transvaal Education Department (TED) – because of its anti-communist message – it was withdrawn as it was used by astute teachers to comment on totalitarian regimes, and *Sons and Lovers* was set – only to be withdrawn also, this time because of the novel's explicit sexuality!

Paton (1990: 239, 244) observes that the TED was probably ultra-conservative because of its being an erstwhile Boer Republic, whereas Natal had been a British colony and the Natal Department of Education (NED) tended to be more liberal and pragmatic as a result.

South African classics, because of their overt political agendas, were not set during the dark days of Apartheid except in Natal, which prescribed *Cry the Beloved Country* in the 1970s (Jenkins 1973: 244). It was only in 1985 that this novel was set by the TED, although it had been suggested in 1960. Mphahlele's *Down Second Avenue* was rejected as downright "subversive". The Cape Education Department's setting of Athol Fugard's work caused such a furore that the project had to be abandoned (Janks: op cit 247). Paton (op cit: 241) commented grimly that the study of "elitist British high culture protects us from having to focus on the terrifying problems of the world in which we live" and that most education

departments did not prescribe works from the South African repertoire; instead Shaw, Eliot, Miller, Keats, Tennyson and other English writers were frequently set in the years leading up to 1990. At the time he and Janks wrote the article under discussion, he observes (op cit: 246) that no white pupil had ever been required to study Sepamla, Mattera, Asvat, Serote or Mtshali.

Paton suggested that the selectors of his day should learn that they were "living in South Africa, a land vastly different from England" (op cit: 243) and that anthologies should include less Eurocentric and more South African content, even if it was deemed "political". It was only in the 1980s that local writers were set, and then they were "exclusively white and offer(ed) very little challenge to the status quo" (Janks op cit: 247). She also observes that the only "discernible policy" in black education was to set setworks in no way related to "the political and social interests and aspirations of the students".

Before concluding the background to the setwork scenario in South Africa, it is necessary to show that old attitudes die hard and that, despite the fact that there was a transition to a democratic government in 1994, the politics surrounding the choice of prescribed works are still alive and well. As evidence, I have presented below a (very limited) selection of newspaper articles which comment on contentious set books.

2.3 Public Opinion and Prescribed Works:

Gordimer's 1981 postcolonial novel *July's People* was set by the Gauteng Department of Education (GDE) in 1994, signalling a new direction in setwork selection as it dealt with issues of race and politics – taboos in the old regime. The book had been part of the syllabus for some years before a row about its politics and its value as a work of literature erupted. Patrick Lawrence reported in the Financial Mail (May 4, 2001) that an "anonymous committee of English teachers" tasked with appraising 350 possible setworks, accused Gordimer of writing a story that "comes across as deeply racist, superior and patronising". Gordimer's reply on BBC News/Education[6] was that few novels could offer better "moral

[6] http://news.bbc.co.uk.1.hi.education.1283378.stm

lessons against racism" and that the GDE officials' report "echoed amazingly the language and attitudes of the old apartheid censorship board". To this the GDE replied on 25 April 2001 that "it (was) not engaged in any process concerning the banning, censoring or banishing of any novel or drama setwork".[7]

The book remained on the prescribed list in the GDE until the end of 2008.

Maureen Isaacson of the Sunday Independent (14 April 2001) wrote that besides the Gordimer novel, several other writers' works were "deemed unsuitable" by the GDE setwork evaluators (made up of a wide range of teachers). These included *Fools* by Njabulo Ndebele, *House of Hunger* by Dambudzo Marachera, William Plomer's *Turbot Wolfe,* Olive Schreiner's *Story of an African Farm* and Peter Wilhelm's *Mask of Freedom*. .

Fools is now on the national recommended reading list for Grade 11.

J M Coetzee's *Disgrace* also came under the spotlight on 8 November 2001. Set by the Independent Examinations Board[8] for the first time that year, it is a novel that won the Booker prize, but was not well received by the parents, prompting Daisy Jones, the education correspondent for Business Day to ask when a work by a Nobel Prize winner is "not good enough to be a Matric setwork book?" and to reply to her own question: "When the pupils' parents say so". They complained that this current, relevant, internationally-acclaimed book had "racist, sexist and sexually explicit content" to which their children should not be exposed. To these complaints, (says the article), Tom Waspe, the GDE official in charge of setworks selection replied: "We will not avoid books that deal with racial issues, metaphorically or even if racist behaviour is depicted. We are not just looking for rosy, feel-good books that do not deal with the realities of life".

This answer possibly does not consider an important pedagogic consideration, namely sensitivity, a requirement of many syllabuses. So selectors are on the horns of a dilemma.

[7] http://www.gpg.gov.za/docs/pr/2001/pr0425a.html
[8] An examining authority which sets different prescribed works from the provincial and national ones. It is used mainly by the private school sector in South Africa

To set some "adult" literature acknowledges the fact that the pupils being taught are often legal majors (over 18); however, a teacher and his/her pupils may not be comfortable with the subject matter and "delicate" topics may make all parties uncomfortable. Finally, parents may well object to books whose subject matter is questionable. The question of suitability is a major one in setting prescribed literature.

2.4 The Shakespeare Debate

The question of whether Shakespeare should be kept in high school syllabuses is a vexed one. Mark Orkin, writing in The Star Tonight (June 21, 1995) queried whether, in a country struggling to free itself from the effects of colonialism and apartheid, Shakespeare should be retained at all in our education system as studying him, especially at second-language level has "impeded rather than facilitated" language acquisition; any further use of his plays in the syllabus will have to "take into account the exact purpose for which (they have) been introduced into the curriculum" as "no usage of the Shakespearean play whether at school or in the university can ever be neutral". Teaching the Bard means not only dealing with the politics the plays were "enacting" but also with the kind of politics educators' readings bring to the text.

Setting or excluding Shakespeare can be a highly contentious issue. In an article entitled "Brits give the Bard the Boot" (*The Sunday Times*, February 11, 2001), Justice Malala cites poet and critic Al Alvarez's despair at the idea of excluding Shakespeare from the English syllabus in Britain: "It is unspeakable, on a par with the dumping of the King James Bible…" Ben Okri, the author, is quoted in the same article as saying that omitting the great works of literature – including Shakespeare – heralds the onset of a kind of "cultural laziness". Leach (1992: 14) notes the diametrically opposed views of Shakespeare's place in the British classroom: he is seen either as "proper literature" (elitism) or as "a snob" to be avoided because of the "alien and oppressive nature of what he has been made to stand for" (exclusion, otherness). She cites Adam who suggests that setting Shakespeare has become a political gesture and is confirmation of the political dimensions of setwork selection (op cit: viii).

2.5 Curriculum:

Since the democratic elections of 1994, the government has been restructuring the education system as a top priority because, "education and training are seen as the central activities of South African society" and "constitute the wealth of the country" (Motatha 2000: 2). The education system has been thoroughly overhauled, the 17 departments of education of the Apartheid era have been disbanded and the inequalities of the past are gradually being redressed. There is now one National Department of Education. The new curriculum, based on the Constitution of 1996 and the Bill of Rights, has opened the doors of learning and culture to all. The National Curriculum Statement for English (HL and FAL) in the FET stage is central to this research report; therefore issues germane to curriculum are the focus of this next section.

2.5.1 Curriculum - a design for the future.

Curriculum can be used to maintain the status quo or to initiate transformation; Giroux (1990: 4) identifies a curriculum as "a form of cultural politics". Indeed, it reflects the ideologies of the day and what the creators of it imagine they would like the citizen body to be. A curriculum is "a design for the future. In the knowledges, practices, values which it puts forward …it imagines a certain kind of human being, with particular characteristics" (Kress 1995: vii). The idea of the transformative nature of curriculum and the possible impact it has on society is discussed in the New London Group's "Pedagogy of Multiliteracies" (1995: 72):

"We cannot remake the world through schooling but we can instantiate a vision through pedagogy that creates in microcosm a transformed set of relationships and possibilities for social futures".

The Group sees exciting potentialities in a curriculum which recognises diversity as a resource, not as a barrier to learning. They also regard it as a means of producing a "cohesive

sociality" and a "new civility", in other words, it has the potential for setting society on a new path. A similar idea is explored in the next sub-section below.

2.5.2 Curriculum as a means of developing a common culture.

Hirsch feels that curriculum can help define a society's national character (1987: 29, 75) and that the humanities have the potential to do this. He states that there must be a central core of knowledge that all who are "culturally literate" should share, as this forms the basis of all communication with others in the nation. "Intra-nation communication" is facilitated when core knowledge is passed on to the children of a particular society by the adults.

In South Africa, because of the divisiveness of the apartheid system, educators like Reid (op cit: 8) felt that it was important to look at the teaching of "literature in English" (not necessarily English literature) so that a "common South African culture" could be achieved. Albie Sach, too, in his 1990 Lusaka address "Preparing Ourselves for Freedom" suggested that the arts could help to build a "common patriotism" – an idea which takes us back to the political and social uses English literature was put to in its mother country in the 19th and early 20th centuries (Griffiths 1987: 1).

2.5.3 Curriculum Theory and Practice.

Bernstein (1975: 85) defines curriculum as "what counts as valid knowledge". He notes that social control and the distribution of power are related to the selections society makes for the transmission and evaluation of its educational knowledge. Cornbleth (1996:12) agrees: she states that curricula are not "value free" – there are social and political agendas at work in the shaping of a curriculum.

She and Stenhouse (1975: 2, 3) observe that a gap occurs when there is a separation between "curriculum policy making, construction and implementation", between "our ideas and aspirations and our attempts to operationalise them". "Technocratic curricula" impose upon schools practices that they are unable to implement; "contextualised social practice" that is, a

curriculum that grows from and addresses the needs of the population its serves, is preferable practice. There needs to be dynamic interaction among "policy, planning, enactment and their structural and social contexts". Curriculum needs to be constructed in "situated practice" as "context both situates and shapes curriculum" (Cornbleth: op cit: 26).

2.5.4 The Multicultural Curriculum.

There is a growing school of thought that feels that multicultural curricula will address the needs of the diverse populations which make up the classrooms in so many countries throughout the world today. Hirsch (op cit: 20) disapproved of such curricula as, although they might inculcate tolerance, this would be at the expense of cultural integration. His attitude is very different from that of Quicke (1999: 1, 3) who feels that there should be a "curriculum for all" which should take into account the many aspects of our complex world, enabling us to "act upon the world and transform it", and not stay rooted in anti-democratic or outmoded practices of the past.

Dr Loes Nas (1994:420, 430), supporting the idea of a multicultural syllabus which recognises cultural diversity says that a "multiplicity of perspectives", not only Anglo-centric ones, need to be heard in a world that is in transition.

Latha, writing in the *Journal for Language Teaching* (n.d.) feels that a transformed multicultural curriculum such as the 2005 Revised National Curriculum Statement holds within itself the potential for bringing about social change "through transformed practice" but she seems dubious whether, given the history of division and racism in our country, "any literary text can be effectively used as a tool to promote transformation".

2.5.5 The Contrapuntal Curriculum:

An idea which seems to be finding wide acceptance currently is the "contrapuntal" or "polyphonic" curriculum suggested by Edward Said (1993: 31,36, 56 et passim) which is not unlike Nas's idea of many voices being represented in a multicultural curriculum.

Noting the almost complete primacy of the West, and of how the "universalising discourses of modern Europe and the United States" resulted in the "silences of the non-European world", Said suggests that we acknowledge instead the interconnectedness of all experience: of women, blacks, westerners, preserving what is unique but also recognising "some sense of the human community". For this, a "contrapuntal perspective" is required so that experiences are juxtaposed and "play(ed) off against each other". He remarks that there is a reactionary movement which tries to reassert the "old authorities and canons" in opposition to new ideas of diversity; and that the periphery (the former colonies and the Third World) is producing enormously exciting post-colonial literature.

Houliston and Titlestad (2008: 2, 3) both share some of Said's ideas. The former does not wish to see "Anglo-imitative" syllabuses being perpetuated and likes the idea of contrapuntalism; however, he is of the opinion that it must not displace the canonical writers entirely: there must be a dialogue between "then and now, here and there"; the latter speaks of how texts can be read against one another, with the West and "other" literatures "overlapping".

2.5.6 Sexism in the Curriculum:

A small but not unimportant issue that needs to be looked at is whether the 2009-2011 selection of texts is representative of both genders and their points of view. Showalter (1990: 190ff) claims that Western literature and literary theory is the product of a "patriarchal literary culture" which she calls "phallagocentric and ethnocentric", that is, "overwhelmingly white and male". Reid (2004: 76) comments that as the study of English literature established itself in the early twentieth century, "there was a firm alignment of Englishness with maleness".

Research in Britain in the 80s revealed that there was a tendency to inequality and stereotyping in gender representation in children's and adolescents' books in the UK: male characters were active and heroic; females were passive and unadventurous; there were more male characters in stories than female characters; women tended to be stereotyped; women's

contributions to society were undervalued, played down or otherwise totally disregarded (Swann 1992: 95-105). Not only this. Few books written by women were set in literature courses: "It was rare for texts by female authors to be assigned for study". An analysis of anthologies of poetry showed that many included only male writers, and that even in the best or most inclusive anthologies, a mere 30% of the poems were by women writers.

When a new national curriculum was introduced in Britain in 1988, Brighouse and Moon (1990:2) felt that it would redress what our NCS calls "imbalances of the past" – not so much racial as sexual, in Britain's case, as secondary schools policies had, up until that date, "relegated many young people (often including a disproportionate number of girls) to a second class curriculum offering".

Like Swann these writers remarked on the gender bias in assessment practices that was "usually to the disadvantage of girls". Swann's research into gender bias in exam papers revealed that they still had an "overpoweringly masculine flavour" and "male interests predominated".

It is not the purpose of this study to investigate assessment techniques; however, it is important to note that genderism is pervasive in educational practices. Wolpe, Quinlan and Martinez (1997: 77) stress how crucial it is that our schools do not reinforce such attitudes, that they should rather be examined, queried and reflected upon. "Teachers play a crucial role in transmitting all forms of knowledge, including those parts that reinforce gender inequities. It is necessary for any transformation process for teachers to learn to question their own unexamined beliefs and implicit values". And this, by extension, means that selection committees tasked with curriculum design and syllabus content need to be sensitive to this issue.

The issue of curriculum is closely linked to the issue of setwork selection because the curriculum, as a regulatory framework, determines to a large extent the texts that are studied in the classroom.

2.6. Canonicity – The Deciding Factor?

2.6.1 The Canon - Cultural Studies Debate.

In this section, I shall explore ideas about the traditional canonical approach to English literature studies, and the alternative, loosely termed "multi-cultural studies, since there is clearly much of relevance in the debate as to the way Subject English is conceived of both internationally and in South Africa.

McCarthy (2005: 158) notes that the "curricular monologists" see curriculum as organised around Eurocentric ideas of culture and identity, and favour "content addition to the dominant Eurocentric core curriculum", adding selectively to the basic stock of the canon from the "knowledges" of minority groups. Multiculturalists challenge the concept of canonicity, seeking to extend the scope of what is conceived of as literature and to reinvestigate the way in which literature is studied.

Eagleton (1996: 8, 11, 12) claims that the literary canon is a "construct" which is "fashioned by particular people for particular reasons at a certain time", making "literature" a highly unstable affair as it may be linked to changing social circumstances. "Value judgements" have a great deal to do with what is judged acceptable and what is not. He suggests that what is today claimed as literature may well have started its life as nothing of the sort; it may have been history or philosophy which has subsequently come to be ranked as literature, a comment which is similar to that made by C S Lewis (quoted in Bergonzi 1990: 67) who did not feel that literature is a privileged category: "There is really no such thing as literature – only a crowd of people using concrete language as well as they can to talk about anything that happens to them". Like Eagleton, Lewis observes that society's decisions as to what is bad and what is good can be unpredictable and far from objective in terms of criteria of merit and worthiness and can vary over time.

Peim (1993: 8, 177) regards the canon as "an idea of mutable substance" and feels that there is a need to re-examine the fundamental practices of English and the "narrow range of concerns

they imply". He calls the canon a kind of "ideological orthodoxy", a species of "cultural politics" that informs ideas of identity, character and other important issues and is often not related to the text itself.

One of those who wish to extend the canon is Bergonzi (1990: 123, 192). He remarks that the Anglophone world is expanding, and that what used to be called English Literature should perhaps now be retitled: "Literature in English" so as to include "world Englishes" (Jenkins 2006: 157-9; Ngugi 1981: 6, 7; New London Group1995: 64). He comments on how in recent years, national canons are focusing on a "diminishing number of texts" and are resistant to anything from the present – a comment that may well be applicable to our current situation in South Africa. His way forward for the future is to treat English as two courses: Cultural Studies, which is, he says, where literature started in the first place, and specialist courses, for example in poetry, so that only one aspect of literature could be focused on and studied intensively. Students would then learn cultural codes instead of being expected to know them (a very telling point when one considers the multicultural classroom); there would be no fixed canon, just a contextualised and culturalist approach to literature.

Re-situating literature "in the broader context of cultural studies" seems to be what the South African Arts and Culture Task Group's Report of 1995 (p221ff) envisaged when it recommended that literature include "all forms of written and oral literature, popular forms of writing, fiction and non-fiction of various kinds, writing for radio, television, film and news media, as well as the traditional genres and modes of literature in all the languages of South Africa" (quoted in Susan Jobson's online essay: "Shakespeare – the cultural weapon").[9]

Robert Scholes (1985: Pretext: x, 13, 26, 58) also wishes to see a move away from a "curriculum oriented to literary canon towards a curriculum in textual studies". He favours a selection of texts that covers firstly the local, secondly the regional and then lastly something international. He feels that we need to avoid works that are "too remote in culture" to be understood, ones which need much glossing and annotating. The more "culturally at home" pupils feel in a text, "the less they will be dependent upon an instructor". Because the great

[9] http://www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=11860

masterpieces of literature are there, teachers feel obligated to teach them, to *make* them relevant. Rather than teach texts "pre-selected by culture" he feels that teachers should select texts that confront "otherness".

In direct opposition to the above critics are writers and theorists like Leavis, Eliot and Bloom who value the canon and tradition.

Eagleton (op cit: 33) claims that FR Leavis "redrew the map of English literature and established a canon that ran from Chaucer right through to TS Eliot and DH Lawrence". In *The Great Tradition* (1948: 9), Leavis defined our great prose writers: "The great English novelists are Jane Austen, George Eliot, Henry James and Joseph Conrad". He rejected "minor novelists" (like Reade and Gaskell) and objected to their being accorded any significant status in English literature. For Leavis, the distinguishing feature of any great work was that it had a "marked moral intensity" (p17). Like Arnold, he believed in the transformative power of both education and literature.

TS Eliot in *Notes towards the Definition of Culture* (1948: 96) warns against succumbing to the "error of pure contemporaneity". In *Tradition and the Individual Talent* (in Maxwell-Mahon's 1979: *Critical Texts*: 190) he claims that the existing canon can be altered slightly by the emergence of a new work and that a literary work can only be valid by existing within the tradition; it must both conform and yet be individual at the same time. The canon can, evidently be opened up, like an exclusive club, but only to the select few.

Bloom is a major voice in the canon versus cultural studies debate. His magnum opus *The Western Canon* (1995: 1, 3, 17) is firmly conservative in its views of what constitutes good literature. "Canonical" means "authoritative in our culture"; the canonical works have been "preserved out of what has been written". These great works should constitute the backbone of English literary studies as they are founded upon "severely artistic criteria" (op cit: 20, 7) whereas lesser works abandon aesthetic and intellectual standards in the interests of "social change" programmes to advance the cause of social harmony and to remedy "historical injustice". He feels that the expansion of the canon will entail its demise. By "expansion of

the canon" he refers to "cultural studies", the writings of women, Africans, Hispanics and Asians, labelling them "The School of Resentment" whose only literary and aesthetic standards derive from the "resentment they have developed as part of their identity" (p7) and whose major concern is the class struggle.

In the appendix to his book, Bloom provides a comprehensive list of the great works of Western literature. Under the appendix "The Democratic Age", he lists Jane Austen's *Pride and Prejudice*, together with three other of her novels. Although he does not include Orwell's *1984* or *Animal Farm*, this author's *Collected Essays* get the nod of approval in the "Chaotic Age" i.e. the 20th century, as does Fitzgerald's *The Great Gatsby*. (It is interesting that the National selection for 2009-11 includes these three authors.) He places Shakespeare at the very centre of the canon, saying that the Bard's work *is* the secular canon, if not the secular scripture (p24).

The South African selectors of English prescribed works clearly agree with this view – both historically and currently. Lemmer (2001: 75) points out that Shakespeare has been set in our syllabuses for the past 100 years. Reid found that African teachers regarded him as the "gold standard" of English literature and that there is a lot of "cultural prestige" involved in studying him (op cit: 78, 80).

The only South African authors to be included in Bloom's list of great 20th century writers are Gordimer, Coetzee and Fugard – and then not all of their works get the great man's nod of approval, just a selection.

The battle lines are thus drawn between the canonists who would defend the place of the great and valued works of English literature in the curriculum and the multiculturalists who wish to include the work of emergent writers of "world Englishes". The debate is significant to many South African teachers as they need to make accessible to a very diverse group of school-leavers, a literature programme which may well have little or no value to the learners because of its lack of relevance to their lives.

2.6.2 The Canon in the African and South African Context

The position of the canon in relation to Matric setwork selection is significant because it is upon this that selectors have, over the years, based their choices – as even a cursory glance at the list of prescribed texts set over the last 40-50 years will indicate[10]. In an interview conducted both telephonically and by e-mail with the Deputy Director of Education, Mrs P Vinjevold, (see Findings) the matter of canonicity came up as a key factor.

The National Curriculum Statement Learning Programme Guidelines (2008: 19) states that "important works of the language should be shared with the learner". It is the issue of what qualifies as an "important work of literature" for school level studies that initiated this study and has informed other similar research, for example Reid's 1982 Master's thesis, and the research reports of Simelane and Nyirahuku (2002 and 2005 respectively). Meyer's 1998 study deals more generally with the Western Canon in South Africa's multicultural society.

Reid (op cit: 13, 19, 35, 107) suggested that more South African setworks find their way into the largely canonical syllabus of her era and that the cultural heritage of Africa be accepted as part of South Africa's cultural heritage (p35). Like Simelane (2002: 1-3, 6), she wanted a balance between the classics and other setworks, not domination by the English canon (op cit: 107).

Simelane, a practising teacher in Swaziland which studies texts set by the University of Cambridge Local Examination Syndicate, feels, like Titlestad, whom she quotes
(op cit: 12, 16, 17) that her country's syllabus is anachronistic, a "legacy of British occupation in many former colonies" and that there is a notable absence of African and postcolonial writers from that syllabus, the authors set being writers of the English tradition: Eliot, Golding and Conrad, to name a few. The irrelevance of the literature they were studying led to the pupils being uninterested in their syllabus as they did not identify with the books they read. She quotes Monier (1997: 48): "The more alien the content…the greater the risk of barring a love for literature." A revival of interest in literature, she feels, could result from their

[10] See Appendices C and D.

reading texts which make them proud of being African, and proud of Africa's history and culture. She does not wish to abandon the canon, merely to supplement and extend it with works from our continent so as to revitalise the subject for her pupils.

In her study of popular culture and teaching English literature in Rwanda, Nyirahuku (2007: 4) notes that her students' study of English literature "elicited feelings of resistance and rejection" primarily because the syllabus comprises "mainly Western texts that explore meaning from a Eurocentric perspective" and that these texts are "too culturally remote for comprehension", a position that coincides with the above researchers' findings. A partial solution for her was to expand the English literature programme by including popular culture in her teaching programme, in this way making classroom activities and reading more amenable to the students' lifeworlds.

Meyer's dissertation (1998: ii, 1, 3, 51) questions the position of the Western canon as a whole in African education: whether it is culturally hegemonic and whether it imposes on people "who cherish a moral and aesthetic heritage that is not Western". She suggests that there needs to be a cultural dialogue and that the way forward is through multicultural education, which will offer "the best chance for its (the canon's) continued incorporation in South African curricula".

A syllabus which acknowledges the canon but also incorporates works from the varietals of English now thriving in the former colonies and elsewhere, is essential if a love for literature is to be cultivated in our students; otherwise they may well feel a sense of alienation, lack of interest and even hostility.

2.7 Identity

The classical view that identity is fixed and stable and somehow inseparable from culture and language is a contested notion in today's globalised society. The media, IT and all that it encompasses, pop culture and the pervasive materialism of fast capitalism have all had their impact on what people perceive to be their identity. Old regimes have been toppled in South

Africa, in Eastern Europe and in China. New ideologies have arisen and citizens have had to refashion and reconceptualise themselves in order to accommodate change. Rogers (1962: 122 quoted in Sheets and Hollins: Ch. 11) sees identity as a "stream of becoming", not a "fixed, static entity" but a "constellation of potentialities". Foucault rejected the idea of a person having a fixed "essence", identifying the self as a "continuing discourse in a shifting communication of oneself to others".[11] Hall (1990: 222) agrees that identity is a "production which is never complete, always in process". The New London Group (op cit : 70) speaks about the "multiple lifeworlds" that cause layered identities; no one can claim to be a member of a specific single community as so many other factors impinge on each individual's identity in a world that offers so many narratives to them.

The new South Africa is certainly a site where we can see daily evidence of the way that our pupils, both black and white, are changing and adapting to new and different roles in relation to their situations. The "born frees" (children born post 1994) live in an essentially urbanised world; old ties of culture, tradition and authority are fast dissolving. Soudien (2007: 1, 2) comments on the way African adolescents in particular face the problem of cultural alienation as they have to absorb Western middle-class mores and aesthetics because the educational system is geared to Western modes of thought. Their own cultures and traditions are rapidly being eroded. A more sanguine assessment of the situation is offered by Pieterse and Meintjies (2004: 8, 59) when they speak of a "rapid and intense crosspollination of musical, dress and other aesthetic styles of popular culture". They recognise that values and traditions are indeed in flux and that South African "youth identity is under construction".

McCarthy (2005: 160, 163) speaking from an international perspective, concurs, stating that "culture and identity are the products of human encounters, the inventories of cross-cultural appropriation and hybridity". He criticises the hegemonic approach to education which keeps the "Eurocentric…core…in place" but which makes gestures in the direction of "minority and subaltern groups" by tacking onto the curriculum, "selective non-conflictual items" from their culture, thus attempting to be inclusive and make general gestures of the correct political nature so as to claim to be representative of all groups and identities.

[11] Foucault and Identity: http://changing minds.org/explanations/identity/Foucault-identity

The fact that most of our post-apartheid classrooms are no longer representative of one culture or language must impact on what we teach and how we teach it. A monological approach needs to give way to a broader and more inclusive one. Education needs to have a built-in flexibility to acknowledge, accommodate and accept disparate elements in the student population, not just assimilate them to the dominant culture.

Not only this, but a broader concept of what education – and in the case of this study – literary education means, will ideally help build a new generation by making the insights of one culture available to others. This is a point Michael Chapman makes in his online article *The Politics of Identity: South Africa, Storytelling and Literary History*[12]. He says that "the story" is important to identity-making and also to the interpretation of the culture of literary history. In the spirit of a committed humanist, he asks for the "humanism of reconstruction in which damaged identities are reassembled, silenced voices given speech". In doing this, he does not suggest that we erase detail, but that we tell a South African story which is full of the "possibilities of reconstitution". Whose story is being told and what the South African story is can be interpreted quite literally – although I think he is speaking figuratively in this context – as whose literature are we going to include and whose will we exclude?

2.8 Silences in some current publications:

A thorough perusal of the *International Handbook of English Language Teaching* (2007) revealed that not a single article on literature or literacy setworks was included, the focus being almost entirely on how to teach English as a second language in places like Korea, India and Japan where access to global markets requires businessmen to be able to operate in the world's *lingua franca*. Articles on identity and the relationship between language and identity abounded. Ramanathan's article (Vol 1: 51) did touch on the topic of literature glancingly, and then far from positively as it spoke of "alienation and cultural dissonance" caused by the Eurocentric texts students read, effectively "devoicing" students.

[12] http://www.michaelchapman.co.za/index.php?option=com-content

Current local and international journals foreground much the same set of issues. Recent issues of *Education South Africa, Language and Education, an International Journal,* the *Reading Research Quarterly, History of Education, Educational Theory*, the *South African Journal of Education*, *Curriculum Enquiry* and *Alternation* offer nothing on what setworks are set, why they are set and whether they are suited to the context they are taught in. *English Studies in Africa* (1994-2007) contains articles on various South African writers and their works but, with the notable exception of Volume 49 No 1 of 2006, nothing on the English syllabus or prescribed works of literature as a whole. This latter document contains relevant articles by Newfield and Maungedzo on teaching poetry in a disaffected Soweto classroom, and by Nyirahuku and Hoenig on the insertion of popular culture into literature studies in Rwanda.

To sum up: the central issues which I have addressed in this review will inform the subsequent analysis of the policy documents and the 2009-2011 English literature syllabus, the conclusions reached and the recommendations made in the chapters that follow.

Chapter 3: Methodology.

The texts used for critiquing the prescribed literature for 2009 - 2011 are the National Curriculum Statement Grades 10-12, (General), Languages: English Home Language, issued by the Department of Education (DoE) in 2006, and the Grade 12 English Home Language prescribed literature texts for the National Senior Certificate Examination for the period 2009-2011 (Circular S4 of 2008). This latter document contains the details of the novel and drama setworks to be studied by all the official languages, including English, but does not specify the poetry selection. An ancillary document, sent to schools in October 2008, lists the 15 poems set for study.

Besides the above, a supplementary document, issued by the DoE, the Learning Programme Guidelines (LPGs): English Home Language, First Additional Language and Second Additional Language (2008), has been used to guide interpretation of the NCS since it refines and further defines the objectives of the NCS (General) for teachers as they structure their learning programmes for implementation in the classroom, and is a valuable addition to the NCS in conceptualising how English is to be presented.

In the following chapter, the NCS and LPGs are analysed by means of textual analysis which is defined online as being a means of locating a text in its context to determine how it reflects "the intent of its maker".[13] Focusing on the intent of the "makers" of the NCS and the content of this document, I determined its key issues as they relate to the study of English literature. Once the key concepts and objectives have been identified, questions are formulated based on these concepts. They constitute the analytical tools by means of which I critique the literature setwork selection.

A limitation of this research report is that it examines the content of the prescribed works alone; it does not address issues of pedagogy or assessment – the primary focus being to ascertain whether the principles and objectives of the NCS are realised in set book selection. The NCS for English HL is a detailed explication of outcomes-based education: it stipulates a

[13] Textual Analysis: http://www.wsu.edu/-amerstu/pop/text

range of outcomes which should be achieved through the implementation of all aspects of the English curriculum. It is a system which has moved from content-based to skills-based curriculum design. Content is judged by its ability to deliver the requisite outcomes. What this content should encompass has to be inferred from the principles, philosophies and outcomes of the NCS generally.

My intention is not to discuss OBE but to investigate how the ideas articulated in the NCS have been realised in the choice of Grade 12 HL setworks. The NCS for English HL covers the whole of the Further Education and Training (FET) band – from Grade 10 to Grade 12 - and defines the outcomes for the four learning areas: Listening and Speaking (LO 1), Reading and Viewing (LO2), Writing and Presenting (LO 3) and Language (LO 4). Of these, the LO which has the greatest bearing on literature study is LO2, and for that reason, I shall draw upon it, primarily, in my analysis, in so far as it explains or expands upon the principles of the NCS and the LPGs.

Not all of the policy document's objectives are applicable to literature and its selection; the NCS is meant to provide a broad framework to guide and inform teachers and selectors in the implementation of all aspects of the new English curriculum. . There is no defined or distinct set of criteria for the selection of literature texts. I have consequently had to sift through the document to find concepts which may relate to setwork selection, choosing for my purposes of analysis, such ideas as seem pertinent to my critique, and using these as the basis of my analysis. Keeping as far as possible to the intentions and the spirit of the NCS, I have endeavoured to retain as much objectivity as possible. However, my choice of what criteria to select and what to omit introduces a subjective element into the critique.

The NCS is the first text examined in Chapter 4; thereafter, (in Chapter 5) I make a detailed critique of the 2009-2011 syllabus in the light of the NCS principles and policies.

As the framework document providing broad conceptual outlines for the teaching of English, the NCS is descriptive rather than prescriptive. It is not a syllabus but its macro-level policies underpin syllabus design. It is a plan, an intention, but, as Stenhouse and Cornbleth

point out (see Literature Review), there is sometimes a gap between the intention and the performance. This is the reason for this research report: to determine if there is, in fact, a gap or mismatch between policy and practice. Changes at the macro-level (policy documents) should be reflected in changes at the micro-level (syllabus), so this report investigates, in the first instance, the congruence of the syllabus with the basic principles of the NCS. It then endeavours to determine whether the guiding principle of transformation has found its way into the current setwork selection both as far as individual text choices are concerned and as regards the collection as a whole.

I therefore have used a mixed methodology. As stated above, I have used textual analysis of the key documents to define the categories I wish to use in my critique of the setwork selection; then I have borrowed from Saussurean structural linguistics two forms of analysis which I found to be useful: diachronic analysis – which "regards a phenomenon in terms of developments through time"[14] and syntagmatic analysis, which investigates how groups of signs are "organised in complexes which themselves are signs"[15].

Diachronic analysis has been employed to determine whether any transformation has occurred in the way English literature is currently conceptualised in South Africa as opposed to the way that it has been conceived of traditionally. In order to make the comparison, I have used documentation covering the period 1942 till the present to provide data as regards the genres covered and the actual selections of setworks. This was available both from the appendices to Jenkins's thesis in which he lists the setwork selections for English HL for the period 1942 to 1972 and from my own collection of data covering the period 1962 to the present. In both cases, Jenkins and I used examination papers as our sources of information.[16] (Appendices C and D) There are, unfortunately, years which are not covered because documents were not available despite numerous attempts to source them from state and education department libraries and the archival collections of other high schools.

[14] Diachronic and Synchronic Analysis:http://www.ingentaconnect.com/content/carfax/cwse
[15] Semiotics for Beginners: Syntagmatic Analysis: http://www.aber.ac.uk/media/Documents/S4B/sem04
[16] Jenkins does not say why he did not use official syllabuses; however, I was obliged to use my own data obtained from my own extensive exam paper collection because the DoE archives are, in the words of one of its spokesmen, "not available to the public at present" and thus old syllabuses could not be used as a source for any research.

Syntagmatic analysis has been used to determine what message the syllabus as a whole is sending as the "signs" taken together are capable of being interpreted differently from the interpretations accorded to the individual parts.

To sum up: in Chapter 4, the key principles of the NCS as they relate to setwork selection are analysed, discussed and used as the basis for the formulation of the questions which are then used in Chapter 5 to critique and evaluate the prescribed literature setworks both individually (textual analysis) and as regards its constituent parts (diachronic and syntagmatic analysis).

As a minor adjunct to this part of the research report, and in an attempt to determine the official policy of the DoE as regards setwork selection, a telephonic and e-mail interview was conducted with Ms P Vinjevold, Deputy Director of the Department of Education, on 3 October 2008 (Appendix E) during which she was asked to clarify the educational reasons for the selections, the selection procedures that were followed and the reason for downplaying South African texts.

Chapter 4: An Analysis of the National Curriculum Statement (General) for English Home Language.

The intention of this chapter is to analyse the key principles, aims and objectives of the NCS and use them to critique the 2009-11 selection of setworks. To do this, I discuss the nine principles contained in Chapter 1 of the NCS (General) briefly, expanding on them with ideas taken from Chapters 2 and 3, which discuss the Learning Outcomes (LOs) and the content and contexts for attaining the requisite assessment standards. To provide more specific detail, I refer to Sections 1 and 2 of the Learning Programme Guidelines (LPGs). I use the nine principles as focal points for the entire exercise; in the interests of succinctness, all information culled from the other parts of the NCS and LPGs is grouped under these nine headings.

The NCS (p7) states that a subject is broadly defined by its learning outcomes, not by its body of content. It is difficult to assess whether the desired outcomes are achievable through a specific set of setworks except in the broadest possible terms; ideally, by the end of the FET stage, all outcomes should have been achieved as the result of learners being exposed to a wide range of texts, not only literary ones. The nine principles of the NCS, the core philosophies encapsulated in them, the LOs and the ideals expounded in the LPGs are all used as the basis for formulating questions for critiquing the setwork selection, which should be in line with these basic principles and facilitate the enactment of the relevant outcomes.

4.1 Analysis of the nine principles of the NCS.

What follows is an analysis of the core principles of the NCS, comments on them and a series of questions formulated to function as tools of evaluation and analysis of the 2009-2011 literature syllabus.

4.1.1 Social Transformation: This key principle of the NCS derives from the Constitution's requirement for social transformation in South Africa, a principle which the NCS addresses in the redesign of the curriculum and in the use of "transformative tools" to redress the legacy of apartheid and correct educational imbalances of the past (NCS: 2). This principle refers to

the divisive educational policies of the past – a feature of South African education which I have outlined in the Literature Review's historical overview - and seeks to reverse that trend. It could also be seen as a principle which should inform the type of texts set for study in the FET stage; in fact, it could, broadly, be interpreted as having a bearing on the content of the syllabus. This is how I shall use the term.

As I have indicated in Chapter 2, literature has long been regarded as having a social, political and quasi-religious function in society. The power of literature to affect the minds of the young was the reason for the suppression of some literary texts and the foregrounding of others in the apartheid era. Literature's potential for social transformation is therefore a significant issue. The ideal of transformation is used in this report to comment not so much on the individual setwork's capacity to achieve this objective as on the potential which the whole selection offers as regards curriculum transformation and reconfiguration. As a series of signs, is it suggestive of a desire to move away from traditional paradigms, to redirect and reorientate the study of English, perhaps towards a more multiculturalist approach?

The LPGs (p9) expand on the concept of social transformation by underscoring the need for cultural and linguistic diversity and for sensitivity to racial, cultural, ethnic and gender issues, an idea that is further discussed in Learning Outcome 2 which specifies that learners be able to explore and evaluate a wide range of socio-cultural and political issues through the study of various types of texts. The LPGs also suggest that texts should reflect a variety of perspectives, encourage learners to challenge bias, stereotypes and discrimination found in texts, and inculcate in them respect for other languages and cultures.

As Kress (1995: vii) states, curriculum can be used as a design for social futures. Does the 2009-11 national English syllabus have a new view of the position of English in post-1994 South Africa?

The questions "How transformational is the new English HL syllabus?", "How much cultural diversity is there in it?", "Are bias, stereotypes and discrimination challenged in the texts?" and "Is it sensitive to a wide range of socio-cultural and political issues and points of view?"

will be used to assess not so much the constituent parts of the setwork selection as the syntax of the whole syllabus and what it implies.

4.1.2 Outcomes-based Education:

The fact that this is a learner-centred and activity-based approach to education is stressed here. The Critical and Developmental outcomes discussed under this heading in the NCS have little relevance to setwork selection, except for the requirement that learners be "culturally and aesthetically sensitive across a range of social contexts" (NCS: 2). The LPGs are more specific, focusing on the text-based approach which enables learners to analyse texts, understand how they are produced and constructed and what their impact is on audiences. The LPGs (p9, 10) require that different genres be studied with all the conventions that shape them. Learners need to realise that texts may carry social, cultural and political messages and are therefore not neutral. They need to challenge attitudes relative to race, gender, class, power, human rights and inclusivity, a requirement of LO2 which specifies that learners be able to analyse viewpoint, themes, the writer's inferences, socio-cultural and political messages, bias, prejudice and discrimination (NCS: 27).

The questions that arise from this principle are: "Is there a broad spectrum of genres in the syllabus?" and "Do the setworks allow the pupils to explore and challenge socio-cultural and political issues as well as issues of race, gender, class, human rights etc?" - questions that need to be asked of the selection as a whole and as well as with regard to its parts.

4.1.3 High Knowledge and Skills:

Apart from the requirement for empowerment through knowledge and skills, the NCS is vague in its definition of this principle. The LPGs (p9) require that learners become competent and confident readers, writers and viewers of texts and that they be linguistically competent in the analysis and interpretation of texts. A high level of competence is required as learners progress across the grades. I have chosen to adapt this principle so that it refers to the high level of knowledge that can be acquired through the study of suitably sophisticated

texts, which, in turn, should impact upon learners' own more sophisticated use of the language, a requirement of LO3 which stipulates that learners need to demonstrate "advanced writing strategies" (NCS: 33, 35) in refined use of vocabulary, word choice, sentence and paragraph structure.

The questions I derive from this principle are: "Does the selection, individually and collectively represent a high level of knowledge as represented in the texts chosen for study?"; "Will the selection promote the development of advanced literacy skills in learners?" and "Will the texts provide models of good writing for the learners to emulate?"

4.1.4 Integration and Applied Competence:

The discussion here centres on the links that need to be made between learning fields "to promote an integrated learning of theory, practice and reflection" (NCS: 3). The LPGs more specifically stress the need for the language teacher to integrate all aspects of language learning in creating and interpreting texts. The content of the texts must provide learners with the opportunity to "develop their knowledge, attitudes and values" (p11) and enable them to reflect on their own lives and experiences (p17). LO2 requires that learners evaluate how language and images "reflect and shape values and attitudes in texts", that they be able to "develop coherent ideas" and "reflect on, analyse and evaluate" their own work and the opinions of others (NCS: 31, 35).

The question here is: "Does the content of the syllabus allow the learners to develop their own knowledge and reflect on their own and others' lives, attitudes and values?"

4.1.5 Progression:

The NCS requires that there be graded learning experiences from simpler to more complex knowledge and skills. To do this, it suggests (p42) that "challenging and stimulating themes" be used to help develop critical understanding of important issues relevant to our learners. The LPGs (p12) state that texts must be "progressively more challenging from one grade to the

next" to enhance the learners' ability to produce correspondingly more complex and sophisticated texts themselves. The issue of a wide range of texts is stressed so as to accommodate the diversity of skills and interests pupils may have and to allow for differentiation across the spectrum of learners' intellectual capacities.

The matters of race, gender, religion, politics, environmental and human rights issues should be covered by the texts selected for study so that learners can explore these issues in relation to their own lives, but also allow them to "expand their horizons and vision" and consider "alternative worldviews". LO2 wants learners to "evaluate the writer's inferences and conclusions and compare with own" and to "give and motivate personal responses…with conviction" (NCS: 25).

The questions that arise here are: "What issues are explored ?", "Are the texts challenging and stimulating?" "Can the students relate them to their own lives?" "Will the texts and issues expand their vision and view of the world and accommodate other worldviews?" and "Is a wide range of texts used so as to allow for differentiation?"

4.1.6 Articulation and Portability:

This principle requires that there is suitable bridging and linkage between the various bands of education: the General Education and Training (GETC) band, the Further Education and Training (FET) band and the Higher Education band so that the requisite skills are in place when the learner progresses to tertiary education (NCS: 3).

This principle is linked to the above (Progression) principle in that it indirectly refers to levels of difficulty. I understand this to mean that there must be some sort of evidence of intellectual evolution and development of the content and requirements of the syllabus through the grades. It is not the object of this report to comment on the Grade 10 or 11 prescribed books. The question I ask is whether the Matric setworks are of a sufficiently high standard to allow for the learner to cope at the tertiary level. LO2 requires a learner to be able to cope with "advanced tasks" such as being able to analyse and evaluate a wide range of texts

and how they use figurative, rhetorical and literary devices (NCS: 25). The learner must also demonstrate that he or she is capable of "advanced writing" (NCS: 31, 33) and can successfully accomplish a host of related and sophisticated outcomes.

The question I have derived from this principle is: "Would the setwork selection prepare the Grade 12 learner for progression to higher education in the subject?" "Does it enable them to achieve an advanced level of literary competence in terms of textual analysis and evaluation?"

4.1.7 Human Rights, Inclusivity and Environmental and Social Justice:

This principle restates the need for sensitivity to a range of issues that have been specified in the other principles e.g. race, gender, language etc. It now adds that inequality, age, disability, human rights, the environment and other factors be included.
Language rights are part of human rights, and language can be the vehicle by which South Africans develop into a nation that is proud of its "origins, cultures, beliefs and traditions". (LPG: 13)

The LPGs note that many pupils are using English as the language of learning even though they are second language learners, so, to counter the problems that may arise in this case, there should be an "inclusive"[17] approach to language teaching, and language itself should not be a "barrier to learning" (p13).

A key concept here states that: "If the teaching of literacy is firmly rooted in the world of the learners, they will make sense of their world and bring this knowledge to their reading of texts." Through doing this they are enabled to "rewrite" their world and reinterpret it, thus contributing to social and environmental justice (p13). This idea concurs with the "Content and Context for the Attainment of the Assessment Standards" of the NCS (p42) which suggests that the "content be embedded in situations which are meaningful to the learners",

[17] The Glossary to the NCS (p72) defines "inclusivity"as "the principle that education should be accessible to all learners whatever their learning styles, backgrounds and abilities".

recommending "local contexts" which are "rich and appropriate" in setting (NCS: 42) and thus more suited to the experiences of the learners.

These ideas address the issue of the context of a curriculum (and therefore of a syllabus) arising from "contextualised social practice" (Cornbleth op cit: 26) and the notion of how curriculum could be a means of nation-building and a vehicle for constructing social futures (see Literature Review: 2.5.1 and 2) as the syllabus emphasises pride in and recognition of our own culture and heritage. These ideals are emphasised in LO2 where there is the requirement that socio-cultural, political and environmental matters are to be investigated and evaluated through the study of appropriate texts.

The questions I have decided upon here are: "Is the literature selection inclusive?", "Is the language a barrier to learning?"and "Is the work rooted in a context that the learners can relate to? Is it embedded in situations which are meaningful to the learners?" The issues of context and identity are important as learners may find that the literature they are required to read does not have relevance to their lifeworld and therefore will be of little value as regards their personal growth and their understanding of the world. There is, of course, another side to the argument, and that is that learners can have their understanding of the world broadened by reading literature about other places, contexts and people; however, there is a very real possibility that if the world presented is vastly different from the learner's own, so much contextualisation has to take place that it inhibits effective learning.

Another question that arises is: "Does the setwork selection allow learners to feel pride in our history, culture, origins and beliefs?" which, of course, impinges on the question of whose literature we privilege – that of local writers primarily, that of writers of "world Englishes" or that of the Western canon – a debate covered in some detail in the Literature Review. The NCS merely notes that for LO2, "literary texts" need to be studied and offers a broad selection: the novel, the short story, folklore, essays, poetry, drama, film study and television and radio drama (NCS: 27, 28). It says nothing about the literary merit of these texts, leaving this grey area to be defined by the LPGs which state that "*important* literary works of the language should be shared with the learner" (p19), presumably referring to works of

known excellence i.e. the canon. Questions I shall ask here are: "Does the setwork selection focus primarily on the Western canon?" "What is regarded as an important literary work – canonical works only?" and "Are local authors included?"

4.1.8 Valuing Indigenous Knowledge Systems:

This principle starts off by mentioning multiple intelligences and how there are many ways of accessing and processing information, not only the Western world's primarily logical approach to knowledge. It refers to "indigenous knowledge systems" as being the body of African philosophical knowledge that has evolved over the centuries and suggests that as many perspectives as possible be reflected in education as a means to problem solving (NCS: 4).

"Indigenous knowledge systems" is a rather vague term, but its objective seems to suggest that we need to reorientate our learning and teaching practices in South Africa to be as inclusive as possible, to value different ways of knowing, different epistemologies - an aim which the NCS (p7) endorses in its requirement that a subject should respond to diverse knowledge so that it now will include "knowledge that has traditionally been excluded from the curriculum" i.e. African as opposed to primarily European perspectives of the world. This principle is, in part, an extension of the preceding principle as it encompasses the idea of inculcating a national pride in the achievements of our people by recognising their contributions to all aspects of learning, a concept that can in part be realised in English syllabuses by our valuing local literature and including it in our selection of texts.

The questions I shall ask here are: "Is Western literature and its perspectives privileged?" and "What has been omitted from our curriculum?"

4.1.9 Credibility, Quality and Efficiency:

The last principle requires that our curriculum be transformational and provide learners with an education that is equivalent in "quality, breadth and depth" to that offered in other

countries. This relates to "High Knowledge and Skills" and questions whether the standard of our setworks is sufficiently high to allow learners to have a qualification that is equal to that offered in other countries. Without a detailed knowledge of such other countries' syllabuses, it is not possible that this question be answered effectively. A question that can be formulated from this principle is: "Does the setwork selection offer quality, breadth and depth of subject matter to the learners?" (Transformation has been dealt with above.)

Finally, a consideration not mentioned in any of the above principles, but one which is raised briefly in Chapter 2 of the NCS is the aesthetic appreciation which a text affords the reader. This will form my last question: "Are the setworks such that the learners will experience some level of aesthetic pleasure by reading them?" – in other words, are they the kind of books the learners can enjoy but at the same time appreciate for the craft and skill with which they are constructed?

In the chapter that follows, I shall apply these questions to the setwork selection – to both its individual elements and to the selection as a whole.

Chapter 5: The New National Syllabus: Evaluation and Findings.

5.1 The new National Syllabus for English Home Language

The following are the setworks to be evaluated in terms of the questions formulated in Chapter 4.[18]

Novels:

- *Pride and Prejudice* by Jane Austen
- *The Great Gatsby* by F Scott Fitzgerald
- *Animal Farm* by George Orwell

Drama:

- *Othello* by William Shakespeare
- *The Crucible* by Arthur Miller

Poetry: The following 15 poems:

(These are to be found in the anthologies entitled *Whisperings* by Malcolm and Morag Venter or in *Love Poem for My Country* by Bavasah, Dyer et al. – see Bibliography for details)

- *Sonnet 104* by W Shakespeare
- *Ozymandias* by P B Shelley
- *Preludes* by T S Eliot
- *Mushrooms* by S Plath
- *Walking Away* by C D Lewis
- *Refugee Mother and Child* by C Achebe
- *Sunstrike* by D Livingstone
- *Decomposition* by Z Ghose
- *You cannot know the fears that I have* by S Banoobhai
- *City Johannesburg* by M W Serote

[18] Grade 12 learners are required to study one prose setwork and one drama setwork from the above selection. There is no choice in the poetry section; all poems have to be studied.

- *Love poem for my country* by S Dikeni
- *To Autumn* by J Keats
- *I thank you God* by e e cummings
- *If you don't stay bitter for too long* by C Mungoshi
- *An Irish Airman foresees his death* by W B Yeats

5.2 Evaluation of the Setwork Selection and Findings

Below I critique the individual texts which constitute the syllabus, namely the six books set as prescribed literature for the new English Home Language syllabus, and include my findings as to the congruence of the setworks with the NCS policies. Thereafter, I critique the syllabus as a whole along the same lines. I then discuss whether the setwork selection represents a departure from tradition, whether it reflects the spirit of transformation which the NCS states is one of its objectives in the new national educational system or whether it remains largely traditional as regards content, authors, genres and themes dealt with. Lastly, as indicated in the Methodology chapter, official policy and procedures for the selection of set books, as discussed with me by Ms P Vinjevold, are recorded.

5.2.1 The Novels

Pride and Prejudice (1796)

To what extent does this novel, a story about love and marriage in an elite, affluent sector of society in 18th century England, embody the principles of the NCS?

As the writer is a woman, naturally we read this book from a woman's perspective. This is an important point, as the NCS requires a wide range of points of view, and the other writers in the novel and drama selections are all male.

This is a very long book to select as a setwork as it runs to approximately 350 pages. It moves slowly and deals with a culture and lifestyle long dead and gone. The central concerns

are the issues of the pride and the prejudice of central characters like Darcy and Lady Catherine. A counterpoint to these people is the down-to-earth Elizabeth Bennett, the touchstone of the story whose good sense leads her and her sister' suitors to confront their social bias and preconceptions (misconceptions) about people of slightly different (lower) income groups, and helps them to gain some measure of self-knowledge.

Class and gender issues are woven into the very fabric of this story, as are bias, stereotyping and discrimination, seen in the behaviour of Darcy, his aunt, Bingley, the sycophantic Mr Collins and the inane Mrs Bennett and her silly, boy-mad younger daughters. Socio-cultural comment there definitely is, though whether this is transferable to today's world will mean that the teacher will have to draw the comparisons if these escape the pupils. Whether the novel will expand the learners' horizons and view of the world is difficult to predict. Intelligibility may well be a problem except in a very sophisticated, well-read and articulate class – probably an all-girls' one. This book will certainly not sit well in a class which has learners whose English is less than competent as the language usage will be a most distinct "barrier to learning".

The context of the story does not comply with the suggestion that the themes and settings of the texts for study be "firmly rooted in the world of the learners", "embedded in situations which are meaningful to the learners" or local in content on context. (Although this is a requirement of the NCS, one could argue that too limited and parochial a view of the world may not expand learners' vision and understanding; distance in time and place may have the advantage of enabling students to see issues more objectively.)

The world of this novel is the world of the idle rich, non-working upper middle classes of Regency England, a far cry from the realities of life in South Africa, pre-or post-Apartheid; however it does deal with the issues of romance and of marriage (for love or for money), ones that are relevant to the learners – especially girls. The novel explores human experience, for example, the emotional repercussions arising from family tensions, pushy mothers, unsuitable marriage choices, elopement and its consequences, and, of course, the effects of pride and prejudice on individuals and society.

That the novel is one of the important literary works of the language can hardly be doubted – Bloom gives it his stamp of approval, as does Leavis in *The Great Tradition* – so its position in the Western canon is assured. It therefore measures up to the LPG requirement for an "important literary work of the language" to be studied by the pupils. It is a difficult work, the language and vocabulary often being old-fashioned, verbose and formal. Sentences are, for the most part, long, involved and multi-clausal. Dialogues between characters must strike a modern teenager as improbable in their prolixity and formality. Nuances, both social and linguistic abound, possibly to the confusion of young 21st century readers. That the language of *Pride and Prejudice* can serve as a model for current use must be a moot point as few young people will find the long, involved, often stilted conversations and discussions something they can or will wish to replicate in their writing. However, if one considers that there needs to be progression from simple works to more complex ones, then this setwork qualifies, as one could scarcely think of a book for older learners which better represents all that is best in English usage in its employment of exquisite irony, sophisticated vocabulary, intricately woven plot and for its acute observations of the idiosyncrasies of human behaviour.

This is Western literature at its best – a fact that must both justify and disqualify it for selection: justify as it allows pupils whose background is English to be exposed to the finest of English novels; disqualify it as it is too remote in time, place and context generally to be relevant to learners in racially mixed classrooms in Africa today. It is distinctly elitist literature and possibly relevant to only a small section of the population.

The Great Gatsby (1926)

The Great Gatsby is as much a part of the American canon as *Pride and Prejudice* is of the English one. Bloom includes Scott Fitzgerald in his Chaotic Age canon, so he is as acceptable as Austen and is a respected contributor to the great Anglo-American literary tradition.

About 160 pages in length, it stands midway between *Pride and Prejudice* and *Animal Farm.* This time, the author is a man and the story is told from the perspective of the central male character, Nick Carraway, who acts as narrator and commentator on the action. Set in the 1920s, on the wealthy East Coast of America in the post World War 1 Jazz Age, this novel is an exposé of the American Dream in all its meretricious, materialistic triviality. It reveals the vacuity that lies beneath the veneer of great wealth, the moral irresponsibility of the Toms and Daisys of the world and the destructiveness of the desire to emulate such people in their glitzy, shallow world of parties, escapism, and carelessness.

Issues such as cultural diversity, racism, class and gender are all dealt with. The American culture of the Age of Swing offers opportunities for learners to investigate a society that is both different from ours in time and place, yet similar in its obsession with acquisition, with material objects - grand houses, fine cars, expensive clothes. The black/white racial issue is touched on in Tom's aversion to blacks, and blacks are almost caricatured in the description of the three "modish negroes, two bucks and a girl" at the "yolks" of whose eyeballs Nick laughs out loud as they try to rival Gatsby's splendid car with their own entourage. Rich black people are seen as an oddity, a curiosity, even an impertinence.

Gender matters are addressed in the physical brutality of Tom towards Daisy and Myrtle Wilson, and class issues in the snobbery of the people with old money whose lifestyle is set against the gaucherie of the *nouveaux riches*, men of Gatsby's stamp for whom people like Tom feel such contempt. The irresponsibility, carelessness and ultimate immorality of Tom and Daisy's evading culpability for Myrtle's death is a comment on the moral reprehensibility of the extremely rich who shift the blame onto others and escape into their wealth, never facing any sort of justice: "They smashed things up …and then retreated back into their money or their vast carelessness…and let other people clean up the mess they had made." The human rights principle, which includes the matter of social justice and sensitivity to race and gender is fairly fully covered.

How "inclusive" is this story? How many of our learners would understand this world? On the one hand, people like the Black Diamonds[19], or any newly emergent groups with "new money" might identify with the story's social climbers who strive for wealth and recognition. On the other hand, the world represented by the Valley of Ashes, a wasteland of poverty and despair, where people live out their days in the desperate hope of making ends meet might be more comprehensible to many of our learners.

The context therefore may be accessible, depending on the social background of the pupils; there will, even so, have to be a considerable degree of contextualization as Prohibition America is still, in some ways, part of the Old (Eurocentric) World, similar to the one Jane Austen depicts in its concern with money, social status, parties, snobbery and a girl's making a "good match". However, whereas Austen uses gentle irony, mild satire and humour to comment on the society of her day, this book is bitterly satirical about the society it depicts.

As I have noted, because it is part of the American canon, this book could be regarded as offering a high level of knowledge and requiring a high degree of skill and competence in the English language to be able to access its message. It is a complex novel – certainly demanding enough to represent a move up the scale of difficulty and could probably only be studied by a final year class at school. The language used is involved, extremely metaphorical ("salads of harlequin designs", society's "spectroscopic gaiety"), allusive (Trimalchio, Beluga, Midas) and symbolic (Daisy's maiden name was Fay, suggesting she is fairylike, unearthly, bewitchingly delicate and lovely). Unlike the dated usage of the Austen novel, the language is current; the vocabulary and sentence structure is, after all the figures of speech have been elucidated, quite usable in the pupils' construction of their own prose. A learner could possibly use it as a model to emulate in his or her own writing.

The Great Gatsby is indubitably an important literary work. In fine prose, it tells a story which presents the learners with an opportunity to discuss and consider ethical and moral issues and so reflect on and question value systems. It explores many avenues of human

[19] An emerging group of well-to-do middle class black consumers.

experience in the characters of the idle rich, the desperate poor and the people struggling to move up the social scale by whatever means possible.

As with *Pride and Prejudice*, a shortcoming is that this novel's concerns are not those of our local communities in the narrow and specific sense, although, as I have indicated in the case of Jane Austen's book, the issues can be made relevant to South African learners. This is a work from the mainstream of English literature and to this extent, does not fulfil the NCS's requirements of Africanness and of the need to celebrate our rich history, culture and diversity in the texts we study - although the argument raised above about extending the learners' understanding of the world by presenting them with literature that offers a less parochial view of the world, applies here, too.

This setwork is as difficult as *Pride and Prejudice* in terms of narrative style and characterization but the language is more current and the context (American, 20th century) less alien. It will work well in a co-educational school as there is an equal proportion of male and female characters.

Animal Farm (1945)

This is another book which has achieved virtual canonical status due to the frequency with which it has been set in schools and at tertiary level both in South Africa and in neighbouring states. *Animal Farm* is, linguistically, the easiest of the three recommended texts. Its length of 120 pages also makes it the shortest of the three. Its storyline has no sub-plot to supplement and counterpoint the main plot, nor is there any character development as there is in the other two novels. Like them, it has a message or theme and a central conflict that forms the substance of the story, and even if we have somewhat outgrown Stalinism and the threat the West faced from Communist Russia, it is a pregnant comment on hegemonic systems. Unlike the other books, this is a political rather than a social satire. And unlike the other two novels, this one, sub-titled: "A Fairy Story", has a narrative style and vocabulary that is simple and direct.

The main objection to this story's being classified with the other two novels as a home language setwork is that it is not in any way comparable to them in terms of complexity. In fact, this is a book often set for Grade 9s and 10s, who, in the first language classroom, are quite capable of understanding not only its straightforward central story but also the political message at the heart of it. It is perhaps to accommodate the erstwhile Standard Grade learners but also offers an "easy option" to learners too lazy to tackle the more difficult setbooks.

The setting of the novella is so bland and non-specific that even though it is supposed to take place in England, the situation could arise anywhere and at any time, so, in keeping with the purpose of allegory, context is not an issue and does not cloud the central concerns of the story. This, and the theme of a revolution against abusive upper class rulers, is its strength as the central message of absolute power corrupting absolutely is timeless. The story does not really need to be taught with all of its Russian Revolutionary parallels; it can be taught as a criticism of any totalitarian state, ancient or modern, showing how revolutions tend to eat their own and how power-crazy politicians subvert the logic at the heart of social and political upheavals for their own personal ends.

Is the story suitable in terms of content and context? Yes. Does it deal with sensitive, relevant issues? Yes, it deals with political manipulation of the masses and with inequality. Is it inclusive – is it accessible to all learners whatever their learning styles and backgrounds? Of all the novels set, this one is probably the most inclusive in that sense of the term. Is it Western in its emphasis and concerns? Yes, as it was written in response to the growing post-war threat to the West which resulted in a full-blown cold war between the Western capitalist countries and the Communist Eastern bloc. It could, however, be seen as applicable to current concerns around the world, including Africa. It explores social, political, religious and economic matters and will undoubtedly expand learners' understanding of recent history and current world power trends.

Is it firmly rooted in the world of the learners? Probably not; the story needs to be explained and contextualised, but this is easily done. Once the theme has been explored and explained, the learners will be able to engage critically with some of issues of the world they live in.

Ethical and moral concerns and value systems are the very stuff of this story and will enable students to engage with political issues if they choose to apply their minds to such matters. A central issue – a very relevant one - is how language is used to manipulate and persuade the naïve: "Four legs good, two legs bad" which shifts to "Four legs good, two legs better" when the pigs imitate their former masters and start to dominate the masses.

The language is straightforward and direct; polysyllabic words are few; concepts are simple; sentence structure tends to be loose rather than periodic, making the meaning accessible. ("High skills and knowledge" are probably not applicable here.) Expressions like "All animals are equal but some are more equal than others" have achieved idiomatic status in our language and form part of a common point of reference even for people who are not conversant with the book.

A possible criticism of this novel could be that it privileges Western perspectives on the world (the West's post-war obsession with the threat of Communism) and although its themes can be made applicable to Africa, its concerns are not centred in Africa nor does it have anything to do with this country's rich cultural and historical heritage.

All three of the above books conform to the principles of portability and transference of skills. As they all form part of the canon taught in universities and in other Anglophone countries, their being set as part of the Matric syllabus means they measure up to international standards in terms of quality, breadth and depth of themes.

5.2.2 The Dramas:

It is interesting to note that, as with the novels, here, too, the selection allows for two works of different length and complexity to be set for the same exam.[20] *Othello* is a full five-act play of characteristic Shakespearean complexity both in terms of plot, theme and characterization. *The Crucible* has three acts. Although *The Crucible* deals with themes of great significance to society as a whole, just as *Othello* does, it is certainly a less complex play and can easily be

[20] Learners have a choice between these two dramas. Shakespeare is no longer compulsory.

studied in Grade 10 – in fact, often is. Noted for its intellectual content, it is nevertheless still more accessible than *Othello*, and, as with *Animal Farm*, it has probably been set to allow for differentiation and to accommodate learners who struggle with English (although they should then be studying English at FAL, not HL level).

Othello (1604)

This text answers all the requirements of the NCS in term of high skills and knowledge, complexity, and the need to explore important social, racial and gender issues. It can perhaps be seen as effecting "social transformation" in the sense that what was previously not set because of the racial issues central to the play (and here I refer specifically to the TED syllabus) has now been included – and at national level. It has probably been set so as to confront the issue of "otherness", and the matter of racial prejudice which is most distinctly connected to the world of the learners. Many a black learner will relate to the theme of feeling inadequate in a white man's world, just as Othello does amongst the suave, subtle, sophisticated Venetians like Iago. They will also be able to identify with the type of blatant racism ("the thick-lips", the "lascivious Moor", the "old black ram") that is intended to reduce people like this man of "noble siege" to a state in which one loses touch with one's real self, as Othello does as the result of Iago's machinations.

To counter the racial perspective, there is the non-racial view of other human beings as expressed by Desdemona who looks past colour, and sees Othello's "visage in his mind", likes what she sees, and so consecrates her soul and fortune "to his honours and his valiant parts".

The learners will be able to explore human experience, challenge "bias, stereotypes and discrimination" and deal with "ethical issues" as they study this play, because they will need to discuss not only racism but also the very human emotions of jealousy, betrayal, envy and malice. The racial issue is "rooted in a context that the learners can relate to". The text will also allow learners to reflect on attitudes and values and explore and challenge socio-cultural issues like the sexism expressed by Iago and the position of women in a patriarchal society.

Othello, then, can certainly be seen as dealing with matters that are meaningful to South African learners – but as with the other, more complex works, a great deal of overt pedagogy is needed to make this play fully comprehensible to the learners. As with all Shakespeare, pupils – especially those who are offering English as their home language when it is not - will find the language hard, sometimes almost to the point of unintelligibility. Here is one example, taken from the scene where Othello gets ready to set out for Cyprus on his wedding night: "I do agnize/A natural and prompt alacrity/I find in hardness, and do undertake/This present war against the Ottomites…" (Act 1 Sc iii 229ff). Such language may well be a "barrier to learning". As far as a language model goes, Shakespearean English is probably best not emulated. As Reid indicated in her study (op cit: 78, 79), it often has a detrimental effect on learners' usage, especially when they are not native English speakers.

Othello is definitely a play whose themes are "challenging and stimulating". However, it is unlikely to expand the learners' view of the world or offer a new one as the play is a personal tragedy and does not address larger political themes as do *Macbeth* or *Julius Caesar*, nor does it deal with historical issues as the *Henries* do. Being a Shakespearean tragedy, the play is firmly rooted in the Western canon, and it is indubitably part of that world in its views. Its setting in Venice and then Cyprus may initially disorientate the pupils somewhat, particularly as the Turkish wars are hardly the stuff of recent history, and the whole milieu is unAfrican; however, the background gradually becomes irrelevant as the personal drama unfolds. The Moor may be conceived of as a black man, but no essence of Africa breathes from his characterization, no African world as opposed to a European one emerges in the play, so he is really not a vehicle for exploring African philosophical thinking or lifeworlds. Despite all of this, the play includes many of the criteria covered in the policy documents.

The Crucible (1952)

This extraordinarily powerful play can, as I have indicated, quite successfully be set at Grade 10 level because it is accessible to 16-year-olds. Its being included as an alternative to *Othello* seems to be an attempt to offer an "easier" option for the weaker pupils (with all the

questions that that raises). Speaking as a GDE teacher, I can say that this is the first time an alternative to a Shakespearean play has been offered, as generally in the TED/GDE, both Higher and Standard Grades studied the same Shakespearean play with the level of questioning in the exams being the ultimate discriminator.

In terms of context, the play may be more confusing than *Othello* as its milieu is a remote Puritanical and theocratic society in the small town of Salem in New England in 1692 - a setting that is significant in the story as it is on the very fringes of the new colonies in America. The inhabitants are thus vulnerable: they live in constant fear of attack from the Indians. Life is a constant struggle: they can barely wrest a living from the soil except by hard physical labour. They are very isolated and so are very largely thrown upon their own resources to govern themselves and manage their society.

The contents of the play, though, probably fulfil the requirement that the world of the play should be "relevant to the lives of the learners" as its central theme is a very current one, both for black and for white learners: witchcraft, and how it can undermine and pervert even the most sensible members of a society so that they acquiesce in atrocities against others. Although the setting is not in Africa, this is certainly an issue that South African children can relate to as both witchcraft and Satanism are subjects very much in the minds of many of our learners.

The central characters and the terrible choices they face – Elizabeth lying to defend her husband and ultimately condemning him by her lie, and Proctor's dilemma in having to choose to live a lie or die for a principle, are ethical issues with which most learners will be able to identify, despite the distance in time and place, so they are "embedded in situations which are meaningful to the learners" and allow learners to explore human experience. The themes of the individual's right to differ from his society, the matter of choosing death rather than betray one's ideals and the corrosive effect that an evil like superstition and witchcraft can have on a society are enduringly interesting ones. The play is, as I indicated in the above paragraph, relevant to the lives of the learners and is one which will allow them to "reflect on

their own lives" and develop their own value systems as the moral/ethical issues are discussed and explored with them.

The greatest challenge in this setwork will be the odd language usage – a choice Miller consciously made to imitate the "gnarled way of speaking" of the period (Introduction to the Heinemann edition 1992: xv). He uses odd vocabulary and syntax which echoes the language of the King James Bible: "Abigail brings the other girls into court, and where she walks the crowd will part like the sea for Israel"; there are double negatives "I will not give you no name", archaic usage of verbs: "It were sport, uncle" and "There be no blush about my name", and equally archaic forms of address like "Goody" for Good Wife. As with the other setworks which are set in a specific period, the language may be a "barrier to learning" and certainly does not act as a model for good usage.

And as with the other setworks, this play is very Eurocentric in concept as its preoccupation is the individual and his struggle against society. The only black character is Tituba, a slave from the West Indies, whose dabbling in occultism and dancing with some teenage girls in the forest one night sets in motion the whole ugly sequence of events. Like Othello, she is seen by the characters as "other" and as a source of evil practices although she is never explicitly condemned in the play. This will give pupils some scope to interrogate prejudice, stereotypes and bias.

Often regarded as a very intellectual play, *The Crucible* is rooted in historical fact and thus extends the learners' worldview as they learn of a society that they might otherwise not have known of, one which despite its physical and historical remoteness, and despite the fact that it has nothing to do with South African history or culture, still faced issues then that are current today.

The NCS requires that setworks give aesthetic pleasure to the learners – and although many of these works are not easy reads, they are all potentially enjoyable. Much depends on the matching of setworks to the class and the ability of the teacher to make them relevant and worthwhile reading experiences.

5.2.3 The Poetry Selection:

In recent years, the GDE selection of set poems numbered 10, whereas in the 80s and early 90s as many as 20-25 could be set. The 1997-2008 GDE syllabus did not prescribe any black poets; pupils had to read a selection (150-200 lines) of South African poetry on their own. The themes covered the natural beauty of the country, Western man's encounter with the harsh realities of the Southern African landscape, the diversity of South Africa's people and their cultures, and finally, the political or protest poetry written during the apartheid years.

The new national selection includes six African poets, one Pakistani-American poet and eight poets from the mainstream Anglo-American tradition including Shakespeare, Keats, Shelley, Yeats, ee cummings, Plath, Eliot and Day Lewis – one Elizabethan, two Romantics, two modern British, two Americans and one (Eliot) who could be classified as an Anglo-American. The African (as opposed to the South African) poets include the Nigerian Achebe and the Zimbabwean Mungoshi; the four local writers are Livingstone, Serote, Dikeni and Banoobhai. Ghose represents the voice of Asia in the Western context as he is a Pakistani writer and poet who now lives and works in the USA, and as such, is an interesting merging of both the "centre" and the "periphery". All these texts fulfil the NCS requirement to represent a "wide range of points of view" and other "worldviews". They also allow learners to deal with content which is challenging and which enables pupils to study a variety of poetic devices and uses of figurative language (see LO2). The inclusion of the African poets means that this part of the syllabus is "rooted in the world of the learners", uses "local content" and recognises the rich heritage of the country and the continent.

The themes in the poetry from the "centre" (mainstream) cover a broad spectrum of human experiences: love for a beautiful friend (*Sonnet 104*); a celebration of the beauty of a season (*Ode to Autumn*); power and its transience (*Ozymandias*) or the threat of the "inoffensive masses" rising and taking over the world (a possible interpretation of *Mushrooms*); the awful reality of urbanization and its effect on people (*Preludes*); a "war" poem (*An Irish Airman*

Foresees his Death); a poem reflecting on the need to let go one's child (*Walking Away*), and a poem of praise to God (*I thank you God for most this amazing*).

Poems from the "periphery" (Africa or South Africa) likewise cover a fairly comprehensive selection of viewpoints. Struggle stalward and voice of the Soweto group, Mongane Wally Serote, presents Johannesburg from a black man's perspective during the darkest days of apartheid (*City Johannesburg*); Chinua Achebe focuses on a problem that bedevils Africa – the death of its children from starvation, and the resigned hopelessness of the bereaved mothers (*Refugee Mother and Child*); Shabbir Banoobhai, the Muslim mystic, contemplates the awful prospect of bringing a child into a world riven by racial strife and hatred (*You cannot know the fears that I have*); Dikeni's lyrical poem celebrates the many aspects of his beloved South Africa (*Love poem for my country*) and Livingstone draws attention to man's greed as he seeks for wealth in the southern African desert but finds death instead (*Sunstrike*). Charles Mungoshi's ambivalent poem *If you do not stay bitter for too long* is variously interpreted as being about the Zimbabwean liberation struggle, the need to search for one's roots or the importance of revisiting the past in order to salvage something good from it. And then there is Ghose who reflects on his callous reaction to the poverty and suffering he saw in Mumbai (*Decomposition*).

Home Language learners are presented with a multiplicity of voices, situations and reflections which should certainly allow them to critically engage with their world and explore many issues pertinent to them. The styles range from the sonnet's formal measured iambic pentameter lines (*Sonnet 104),* to tightly-structured and balanced poems like the *Irish Airman*, free and/or experimental verse like *I thank you God* and *Preludes* and poetry that recalls the oral traditions of Africa: *City Johannesburg* and *Love Poem for my country*.

5.2.4 The Home Language literature syllabus assessed as a whole:

Using the questions chosen to critique the parts, I shall now comment on the syllabus as a whole.

- *How transformative is the selection? Does it address cultural diversity and the wide range of issues listed under the first principle?* The novel and drama selection has 5 works by Western authors; the poetry selection has 8 Western poets and 7 poets from Africa (about 46% of the poetry collection). If the poetry selection is viewed as one setwork, then the final proportion of local to overseas content is approximately 9% to 91%. It is thus a largely Eurocentric and traditional English literature syllabus and does not deviate significantly from the standard syllabuses of yesteryear either in the genres chosen or in their content. However, issues such as race, discrimination, gender and class are addressed in one form or another.

- *Is there the broad spectrum of texts and genres which the second principle requires, ones which allow the learners to explore and challenge socio-cultural and political issues*? There is a choice of three novels and two plays which deal with a variety of issues including social, political and cultural ones, though they are, as I pointed out above, largely restricted to traditional works with Western emphasis. The poems include many different genres and styles, both local and Western. There is no film study, nor are short stories part of the syllabus, although these have constituted the fourth genre in the GDE for many years.

- *Is there a high level of knowledge and sophistication? Will advanced literacy skills be developed in the learners? Will the texts provide good writing models worthy of emulation?* With the possible exception of *Animal Farm*, all of the plays and novels are complex and sophisticated works of their genre. The political ramifications of the latter novel may be seen to present a different type of challenge to learners as they are required to confront political issues of major historical and current significance. Study of any of the texts will provide excellent material for developing literacy skills and, with the possible exception of Shakespeare, can be used as models of good writing. The poems range from sophisticated Eurocentric works (*Preludes*) to easy local ones (*Love poem for my country*).

- *Is the selection challenging and stimulating? Does it allow learners to develop their own knowledge and reflect on attitudes and values so as to expand their vision of themselves and their world?* The answer to both of these is a qualified "yes". With careful teaching of the central issues in the texts, any of them can be seen as challenging and can be used to stimulate discussion and intellectual growth; any of them can be used as a means of learners developing a measure of reflectivity about themselves and the world. The skill of the educator is of paramount importance here to draw out the full range of meanings in the texts and make them relevant to their classes.

- *Does the selection prepare the learner for progression to higher education? Does it allow for an advanced level of textual analysis and evaluation?* Most of the setworks are more difficult texts than would be covered in the other phases and grades, both as regards content and linguistic complexity; consequently learners should, in terms of the skills required to decode and interpret content and context, become more accomplished at analysing and evaluating literary texts, a skill that will prepare them for higher education.

- *Is the context of the selection firmly rooted in the world of the learners?* No, many of the setworks will need a great deal of overt teaching to place the learners in the world of the prescribed work and make it relevant to them. However, the local poetry will present a world that is familiar to most of our learners.

- *Is there local content or is this primarily a Western syllabus? Does the selection allow learners to feel pride in our culture, history and beliefs?* The syllabus draws on the Western canon entirely in the case of the novel and play selection. Themes, characterization, plot, the culture presented – all are Eurocentric. The poetry selection has local content and African themes but it is fairly bland and does not engender feelings of pride in our culture, history and beliefs.

- *Are important works of literature included?* Yes, all the novels and dramas are canonical in status, as are the English and American poems. Serote and Livingstone might be regarded as important representatives of the South African canon.

- *Are lots of different points of view offered?* Yes and no. As I have indicated above, the Western voice is privileged and the male perspective is foregrounded. One woman poet (Plath) and one woman novelist (Jane Austen) constitute the female contribution to the syllabus. The poetry selection includes writers from the English and American traditions, some (male) African poets and (male) poets from three of the four racial groups in South Africa: black, white and Indian.

- *Will the learners experience aesthetic pleasure from reading the setworks?* All of the setworks have the potential to be enjoyable; all are works of fine quality. Whether the average learner will derive any pleasure from the texts will depend on the skill of the teacher, the appropriateness of the texts he or she has chosen for the class being taught and the ability of the target group to understand and thus enjoy the exploration of the central themes and concerns of the writer.

5.3 Transformation

As I have indicated in Chapter 1, my primary point of reference is the TED/GDE syllabuses which I know well. Research on the Internet indicates that in recent years, other provinces' syllabuses have not been all that different from those set by the TED/GDE.

In order to determine how "transformative" the new English literature setwork selection is, I have asked the following questions:

- Has the 2009-2011 selection looked backward or forward for its text selection – in other words, is it still setting the well-used, often over-used setworks by well-known authors that have been prescribed in previous decades or are newer and more modern texts and writers included?

- Do the setworks present the learners with new and different viewpoints as expressed by writers from cultures other than the traditional Eurocentric ones for example, ones which are "transformative" in the South African sense of being multicultural and inclusive of many points of view?

- How does the new syllabus differ, if at all, from older syllabuses as regards genres selected for study?

- What, if anything, is common to past and present syllabuses?

- And lastly, what are the implications of the structural transformation of the syllabus to General Grade instead of the old Higher and Standard grades?

To answer the first question, my and Jenkins's records reveal that most of the new syllabus setbooks have been set time and again[21]:

Pride and Prejudice was set in 1941, 1944, 1957 and 1970.
The Great Gatsby was set in 1992, 1993, 1994 and 1995.
Animal Farm was set in 1964 and 1965. Paton (1990: 240) says it was set a few years prior to his 1990 essay but was withdrawn.

Othello has never been set by the TED/GDE but has appeared in other syllabuses, e.g. it was set in Natal in the 1980s, it was included in the IEB syllabus in 2002-3 and 2008-9, in the Limpopo syllabus in 2001 and in the Free State and Kwa-Zulu Natal in 2002 and 2004 respectively.

The Crucible was offered as a choice in the Matric setwork selection in the TED and the Orange Free State in 1981 (Reid op cit: 132). It is often set for Grade 10 or 11.

[21] My records are incomplete and could not be updated because of the unavailability of departmental archival material. My conclusions are drawn from the data which was available – my stock of old exam papers.

From the above evidence, it is clear that as far as the novel and drama selection is concerned, the new syllabus is basically traditional, drawing its selections from the Western canon's revered authors and showing little evidence of a break with the past as it introduces no new or different writers for study. It offers the choice of three novels. In past, the TED syllabus usually set only one novel, although the combined 1997-2008 GDE syllabus offered four novels in order to include the setworks of the four disbanded departments of education in the Transvaal. The drama selection, for the first time in my teaching experience, allows the teacher to make a choice between a Shakespearean play and one by another dramatist, in this case, Arthur Miller. The choices in the new syllabus are clearly meant to accommodate the wide range of student capabilities in the absence of overt differentiation into Higher and Standard Grades.

As regards the poetry selection, nearly all of the European poetry has been set at one period or another, with the poems by the Romantics, Eliot and Yeats having been set frequently in past TED/GDE Matric syllabuses. The two local poets, Livingstone and Serote, have featured often in past Matric syllabuses. The remaining five African poets are fairly new on the scene but have made recent appearances on the IEB and other provincial poetry lists. Thematically, none of the novels, the dramas or the poetry present the reader with subject matter or viewpoints that could be viewed as "transformational" although the poetry collection is more representative of multiculturalism than the drama and novel selection is.

The answer to the question about the number of genres offered is interesting, as some older syllabuses (especially in the 60s) offered as many as six genres (Shakespeare, another drama, a novel, poetry, works of non-fiction and short stories or essay collections). Scrutiny of the exam papers, however, shows that not all six genres were tested externally - only three or four were - the others were examined internally. In recent years, the TED/GDE syllabus has had four genres: the novel, drama, poetry and a choice between short stories and film study. The new national syllabus offers only three genres; the fourth has been dropped. As far as the number and the variety of genres available to the literature student is concerned, the syllabus is also largely traditional.

The element that is common to all past syllabuses is that at least one Shakespeare was set every year; in some years, more than one was set, usually to accommodate Standard Grade learners, or, as was the case in the 1997-2008 GDE syllabus, to include the plays set by the four different education boards in the years that followed the 1994 transition to a new dispensation. Shakespeare remains in the syllabus, but he is no longer compulsory, as there is a choice, however small it may be. The new syllabus is thus a departure from tradition in that it now offers an alternative to the Bard.

Lastly, there has been differentiation in some form or another for many decades in the TED/GDE. Exams were written at University Entrance or Secondary School Certificate level, there was "streaming" into A, B and C streams, and, more recently, pupils have offered English (and other subjects) on Higher, Standard or Lower grades. Syllabus content was the same for HG and SG in most cases; the exam offered different levels of difficulty as different papers were set for the differing levels. LG often had its own very simplified syllabus and exam paper.

The new national syllabus has only one grade: General Grade. Differentiation is now built into the range of questions asked in the exam paper. The same exam is written across the board by all students of all intellectual capacities. This is a departure from traditional usage.

I shall deal with the matter of transformation again, and more fully, in the concluding chapter.

5.4 The Official View

As I indicated in my chapter on Methodology, I wished, as a part of this study, to establish the official criteria for the new literature selection. The following is a paraphrased summary of an e-mail I sent to the Deputy Director of Education to confirm a telephonic interview I held with her. (See Appendix E)

- In reply to the question of what educational principles informed the selection, Ms Vinjevold replied that the selectors wanted to include titles of important works of literature, the "canon", for home language speakers in all official languages. In the case of English they wanted to represent a selection of home language texts from across the world. They tried to choose a range of texts for different circumstances and also give the teachers a choice. The selectors wished to be sensitive to matters of race, language and religion. They did not want to include titles taught in any of the provinces in the years 2006-2008.

- In reply to the question of who is responsible for the selection, Ms Vinjevold said that the 9 provinces and higher education institutions (she did not specify which) were asked to nominate people who would be sensitive to the topic; they brought to a meeting their choices of 10 novels, poems and dramatic works of suitable appropriateness for inclusion in a Grade 12 national syllabus. These selections were then submitted to different panels (literature experts, members of PANSALB and persons on the panels for literature awards) for further selection. The Department of Education (DoE) and selected academics then made the final selection.

- When asked: "What is the principle behind excluding local/current authors?" Ms Vinjevold replied that they were not excluded as we can see from the poetry list. She stated that as part of the selection process, the DoE had asked for current and local dramas and novels to be included. This did not happen as there was no agreement on which titles should be set. A number of academics contacted Ms Vinjevold to complain about the selection but no suitable alternative titles were forwarded. She said that the DoE would welcome nominations for suitable titles for the 2011-2013 syllabus, and that broad agreement rather than minority tastes needed to be taken into consideration in the selections.

Chapter 6: Conclusions

In terms of the policy documents, the new selection for 2009-2011 is in the clear: all of the requirements have been covered somewhere in the selection, some to a greater extent than others. The objectives of the policy documents are wide in their applicability and it would thus be difficult not to achieve them in terms of content, context, and general appropriateness. There is therefore no significant "gap" between policy and practice (Cornbleth 1996: 12 and Stenhouse 1975: 2, 3).

But, whereas the syllabus enacts the letter of the policy documents, one must ask whether the spirit of transformation has infused itself into the actual selection of prescribed works. They are all worthy works, intellectually and aesthetically; they are all suitable for study at Matric level; they fulfil the NCS requirement of being "important works of literature" as many have the authority of the canon behind them; they have been tried and tested. But they are as unadventurous and as anachronistic as the old Transvaal syllabuses, as conservative and orthodox as any Mother Grundy could desire (Paton 1990: 241- 4; Reid 1982: 106; Janks 1990: 247). They do not address present realities or discuss issues of the late 20th and early 21st centuries; they are "safe" because they are voices from the past. They will not provoke letters of outrage to the press (see Literature Review 2.3) nor cause embarrassing moments in class when a teacher has to deal with awkward passages. They present Subject English as traditional, unchallenging, unadventurous, even old-fashioned, as no modern voices are heard. And they locate English in the Anglo-American tradition of Leavis, Eliot and Bloom, letting in a few African poetic voices in the interests of "multiculturalism" so as to avoid the accusation of being too hegemonic, Eurocentric or culturally monologic (McCarthy 2005: 158).

The host of fine novels and short stories of emergent writers in South Africa and Africa has been disregarded, as have the works of the dramatists of this continent. Novels which allow for post-colonial readings and interpretations and which were included in the 1997- 2008 GDE syllabus in the form of *July's People* and *Maru*, have simply vanished from the Matric syllabus. "Modernity" is represented by the voice of Arthur Miller (1959). The notable

paucity of female writers suggests that the selectors are androcentric (Showalter 1990: 190; Reid 2004: 76; Swann 1992: 95ff) in effect, if not in intent. One female novelist and one white poetess represent the feminine point of view. No black poetess of the rank or status of, say, Gabeba Baderoon is included.

Novels like *Cry the Beloved Country*, *Things Fall Apart*, *Heart of Redness*, *Nervous Conditions, Shades* and *Disgrace*, have been making their appearance recently in the setwork selections or recommended reading lists of the IEB and national provincial prescribed reading lists for Grade 10 and 11. Even in the erstwhile TED, South African novels like *The Story of an African Farm*, *The Beadle* and the Achebe novel were Matric setworks! They and works like them should have found their way into the national Matric syllabus so that the "new and diverse knowledges" and the "rich history and heritage" the NCS speaks of are realised if we are to communicate effectively with our racially diverse classroom populations and tell them the stories that are so important in the construction of new and different identities in the new South Africa. (Chapman[22], Pieterse and Meintjies 2004: 8, 59; McCarthy 2005: 160-3; Peim 1993: 8, 177)

In order to align with the other languages, English has dropped its fourth genre: the film and short story. The film was entirely relevant in a visually literate age and the short story, which was the alternative to the film, allowed many local voices to be heard. The disappearance of this section from the syllabus is to be lamented; however, it is in line with the Language Standardisation Policy of 2001 (GDE Circular 49/2001) which requires that all official languages conform as regards genres and examination requirements.

The 2009-2011 selection suggests that there is a fixed canon, a sort of Authorised Version of English Literature for secondary school study. It shows a Bloom-like reluctance to expand the canon and let in "world Englishes" except in small degrees. There is no Bergonzian acceptance of an "exploding canon". We seem to be stuck in what Cornbleth (op cit: 33) calls the "inertia of tradition" in which there is very little cultural dialogue.

[22] http://www.michaelchapman.co.za/index.php?option=com-content

A comment made by a colleague about this syllabus was that it could have been set in the middle of the darkest period of the apartheid era, and is as bland and uncontroversial as any of those syllabuses. Possibly in taking care to offend no-one, the selectors have set a politically correct "multicultural" syllabus which, despite dealing with a variety of significant and relevant issues, never gets to grips with the red heart of Africa and all its turbulent history. Perhaps they did not feel that a literature syllabus is the forum for such discussions – but I can think of no better place to examine our chequered past than by facing, at least in some of our texts, the real issues that underlie all conversation and all politics in our country. It is perhaps the only way forward. Apologists for traditional syllabuses will say that all great literature deals with "the human condition". True, but in our racially variegated classrooms, learning will be made that much easier if at least some setworks mirror the experiences of the local populations and if learners feel "culturally at home" (Scholes 1985: 26). English is the only language in South Africa that can be used as a bridge across cultural divergences because it is used so widely as a means of communicating ideas across the racial and linguistic divide.

The Matric exam has a decided and a decisive effect on what is studied further down the school. New Grade 12 setworks eventually cascade down to the Grade 11 and possibly the Grade 10 group. Book room stocks will be revitalised by the addition of new material, in fact the whole setwork scenario will benefit, thus leavening the whole lump, so to speak.

The statement which this syllabus effectively makes is that English is unconnected to the post-modern era and that issues of race, language, politics, and identity are best seen through the lens of the past. It does not recognise or contribute to the potential for building a common culture (Hirsch 1987: 29, 75; Reid 1982: 8; Sachs 1990) through sharing stories from our diverse population groups, nor does it realise that new social futures can be instantiated through transformed curriculum (New London Group 1995: 72).

It is a position that needs to be rethought.

Chapter 7: Recommendations and Future Directions

I wish to state unequivocally that as a teacher of many years' experience, I am very aware of the difficulties and complexities which beset the issue of setwork selection. I do not have the perfect formula for how to set the right setwork. We have all set books that have been disastrous and conversely, ones that have been unexpectedly successful. We also know the vast difference made by inspired or uninspired pedagogy. Consequently, I do not wish to pontificate, only to make a few heartfelt suggestions that may make a difference in our system.

7.1 Recommendations:

I sympathise with the selection committee. They can please some of the people some of the time but will probably never please all of the people all of the time. To address the problem of differentiation, they have introduced a choice into the novel and drama sections that allows teachers to match texts to student ability. I think this is an excellent idea and would like to suggest that the selection could be expanded to admit other genres and a wider diversity of writers for the novel as well as for the play. I realise that the selection needs to take cognisance of discrepancies in language and cultural competence, that it needs to accommodate "deficit" learners of English as well as those who used to take English on the Standard Grade, and that some of the setworks will therefore need to be shorter and less complex than those that the erstwhile Higher Graders would have tackled. However, I wonder if this does not mean that the value of the qualification will be compromised. Everyone will be awarded the same certificate for having written the same exam when there is no equivalence in setwork difficulty and those learners who should be writing English FAL are actually now writing English HL and being credited with English HL.

The selectors of this new syllabus had a very difficult task before them. They had to set a national syllabus that spoke to a varied English-speaking population; they did not wish to set books already used by the provinces in recent years; they had to address the matter of including pupils of the former the Higher and Standard Grades by prescribing works of

varying degrees of difficulty; they obviously felt that economic factors were important and that it would be a good idea to use setworks that might have remained in stockrooms from past years (however, see the footnote on the Quintile system[23]) and that it was better to set books of proven worth than to venture into the unknown and perhaps draw down the wrath of teachers and the public on their heads as has been the case in the past (see Chapter 2: 2.3). They also had to consider that many teachers prefer the familiarity of the traditional setbooks and are disconcerted and unsure of themselves when they have to teach new and unfamiliar material. Simelane (op cit: 6) in her study in Swaziland notes that her teacher colleagues often show a lack of interest in "startling new books" because of the amount of preparation required. It is a familiar scenario which can be remedied to a certain extent by teachers being given in-service training if and when new setworks are introduced, and by regular support material being available from the Department of Education, for example in the form of "Study Guides" like those issued by the TED in years gone by.

In order to recommend what I feel would be a better selection of setworks, I shall briefly comment on the GDE syllabus that has been taught for the past 12 years as it had its strengths and its weaknesses, and can therefore be used as a point of reference for what succeeds and what does not.

The 1997-2008 GDE Matric syllabus had an interesting combination of English canonical works and South African authors, and could serve as a model both in terms of its content, its representation of both sexes and its inclusion of African writers. Dickens's *Tale of Two Cities* catered for the traditionalists and for the brighter, more articulate classes. Set in a syllabus for the new South Africa, its theme of revolution was relevant but its language, culture and historical setting were foreign to most pupils. Only the dedicated bothered to read it. Orwell's *1984* was an interesting addition to the syllabus as it put science fiction amongst the novel choices, something we had not seen since Wells was prescribed in the 60s. Learners (especially the boys) enjoyed it.

[23] Schools were rated on the Quintile system and given generous grants this year in order to buy Matric setworks. Schools rated Quintile 1 received the greatest financial assistance, those rated Quintile 5, far less.

Two shorter novels, which were often used for the Standard Grade but which could just as easily be studied by the Higher Grade, were *Maru* and *July's People*. They offered the perspectives of two eminent South African women writers: Bessie Head and Nadine Gordimer. Many teachers found *Maru* taught well and engaged the interest of the black students in our classes (although this was not always the case). Lisa Delpit's requirement that pupils be exposed to "the intellectual achievements of people who look like themselves" (Delpit 1995: 177) was realised in this post-colonial novel which deals so comprehensively with racism and "otherness". *July's People* was not a popular choice; few schools studied it.

Macbeth elicited the usual student responses to Shakespeare: appreciation and enjoyment or bored incomprehension – always a problem with setting the Bard. The set poetry was generally enjoyed as it included a range of themes that 18 year-olds could identify with – but was entirely androcentric in that it omitted any female voice.

The 2009 - 2011 syllabus excludes South African novelists and playwrights, black or white, male or female, even those such as J M Coetzee, Athol Fugard and Nadine Gordimer, who have received the stamp of approval from pundits like Harold Bloom - and it is not as if there is a paucity of them. It also excludes modern works - and there is no shortage of interesting international material coming onto the market, some of which has been selected by local organizations for their prestigious prizes.

The poetry syllabus, to some extent, corrects this Eurocentricity, but not so as to give the syllabus a distinctly South African flavour, which I believe it should have, just as an American or Australian syllabus would be expected to include its local authors and reflect local history, heritage and preoccupations, not only those of Britain.

I would suggest that a book like *Shades* by Marguerite Poland could easily be set at Matric level; in fact, it has been prescribed in other provinces, and although there is a problem with its length and with the fact that the story moves slowly, it at least fulfils the requirement of acknowledging our heritage and introducing African issues into our syllabus as Poland's interest is not only in white history and heritage; she has a profound interest in, knowledge of

and sympathy with the Xhosa people of the Eastern Cape. Themes of love, marriage, feminism, betrayal, war and colonialism give this novel a broad sweep which includes so much of our recent history – one which she does not accept without acerbic comment when it is necessary. Her novel is compassionate, informative, full of our own history, is in a context we all recognise, and is an example of fine South African English prose writing. Exclusive Books[24] rates it as one of the 100 books that one should read before dying!

Zakes Mda's *The Heart of Redness* is also a possible choice. This novel won the Sunday Times fiction prize in 2001 and has the merit, too, of reflecting our history and our South African context – centred as it is on the tragedy that overtook the Xhosa when they followed the prophetess Nongqawuse's mad schemes. His interregnum novel Ways *of Dying* is more complex and would, perhaps, be for the better readers. Again the milieu, characters and events are familiar: a South African city in the dying days of Apartheid, an impoverished "squatter-camp" loner who constantly reinvents himself and the newly-rich black middle classes who turn their backs on "hometown boys". The Mail and Guardian[25] called it a "startlingly original novel". Only 200 pages in length, it is a manageable novel and could have significant appeal to black pupils.

I would definitely retain Bessie Head's works for the reasons I have specified above and would like to see other works from the South African canonical tradition included. *Cry the Beloved Country, Buckingham Palace District Six, Story of an African Farm* and *Down Second Avenue* could be considered because they have the merit of being familiar in content and context and also being fine works of literature. A more modern local writer like J M Coetzee could be included, though *Disgrace*, despite its being so well received by the literary world, is possibly not the novel to set because it embarrassed both pupils and teachers – and although we do not need to be too prudish – the classroom context is perhaps not the best place to discuss some of the issues in this otherwise excellent book.

[24] Exclusive Books is a chain of bookstores that stocks a wide range of fine books for the discerning reader.
[25] A Literary Saloon and Site of Review: http://www.complete-review.com/reviews/safrica/mdaz

As the selection committee included some of the judges from our local literary awards panels, they would have been familiar with recent international literary works that could be used in the classroom. Some of the Boeke Prize selections have been used in class by private schools; though as I have not taught them, I can only surmise that they are popular and work well in the class as they appear on reading lists year after year. Two of these are: *The Life of Pi* by Yann Martel and *The Curious Incident of the Dog in the Night* by Mark Haddon. Some schools have tried *Lord of the Rings* and *The Power of One* with apparent success.

In the case of these novels, though, the same problem that bedevils our setwork selections could quite conceivably occur: they may not have the same appeal to schoolchildren that they have to adults and will probably be read only by the best students and not by the rest who will use study guides to get them through the basics.

If writers from the Great Tradition *have* to be set, then Austen is a possible, though Dickens (e.g. *Great Expectations*) would probably have wider appeal as his stories are exciting, sometimes funny and are brilliant comments on the life of his times. These two writers are so "safe" that there can be no objections to their content – but their relevance to contemporary South African teenagers may be in question. D H Lawrence is not the stuff for classrooms – certainly not the novels, as they are long and will not appeal to teenagers; Conrad is difficult but a possibility. Henry James is way above most of our pupils, as is George Elliot.

To sum up: the choice of novels should be wide and should include, if possible, a work from the English or American canonical tradition to cater for those who wish to study the classics of English literature. South African writers *must* be included (and the selectors must be tasked with this responsibility) so that we accommodate contextually and content-wise the lifeworlds of so many of our pupils. A modern novel from the later 20th century should find a place on the list, as should books by writers of both sexes and different racial groups.

I would keep Shakespeare in the syllabus, because he is, as Bloom says, at the very centre of the canon (op cit: 24). Reid found that the teachers and pupils from the black communities she had contact with regarded Shakespeare as the "gold standard" of English literature. He

should remain on the list because of the cultural capital he stands for and in spite of the fact that it takes an inordinate amount of time to read his plays. Studying him as a film is a possibility – the Lawrence Fishburne *Othello*, for example, is superb and works very well in class. The plays most frequently set are *Macbeth*, *Julius Caesar*, *Hamlet*, *Romeo and Juliet* and *The Tempest*. The histories do not work, and the comedies (like *Twelfth Night*) often need of a lot of intervention by the teacher before the humour is clear. *A Winter's Tale* was set in the late 80s but was not particularly successful in class.

For the first time, as mentioned above, the 2009-2011 syllabus introduces an alternative to Shakespeare. If my and Jenkins's records are correct, this is a departure from the norm. Rattigan, Goldsmith, Shaw and Eliot were prescribed in the 60s, 70s and 80s, but as "other dramatic works", so they were in no wise meant to replace Shakespeare, just give pupils the opportunity to read another dramatist.

If the selectors wish to set an alternative to Shakespeare, they could certainly select something local. We have Athol Fugard, Paul Slabolepszy, Pieter Dirk Uys, Mbongeni Ngema, Njabula Ndebele, Zakes Mda, Damon Galgut, Mncedisa Shibangu, Craig Nugent and a variety of other South African dramatists to select from – as well as the plays from Africa like those of the Nigerian, Woye Soyinka. A step in the right direction would be to include either a selection of these playwrights' work, say in a collection like the well-used *Modern Stage Direction* edited by Stephen Gray and David Schalkwyk, or a selection of one single playwright's works. In order to balance the choice with the Shakespeare, quite a few plays of some substance would have to be read and studied.

A problem here is that many of these dramatists' works are not generally available to the public through the bookstores. The Market Theatre has two collections of South African plays edited by Stephen Gray and John Kani, there are editions of Athol Fugard's plays but little else in available editions. The plays need to be put into collections, just as the poetry selections for the new syllabus have been collated into the editions *Whisperings* and *Love Poem for My Country*.

The new poetry selection includes works on a variety of themes that should appeal to the teenager - but there are few *modern* European poems, the traditional ones having been preferred. The South African poetry is more current. The selection has a good balance between Eurocentric and local writers – a proportion of nearly 50% of the one to the other. However, I am not sure, as there is no apparent thematic connection, what the basis for the selection was, apart from being broadly representative of a variety of styles, topics and writers.

I wonder if using Said's idea of contrapuntalism (op cit: 31, 36, 56) would not give a better structure to what is otherwise just a group of poems. This could be achieved by choosing five or six themes and then counterpointing European voices with South African ones. I spent a considerable amount of time reworking the GDE poetry syllabus in 2007 so that I could achieve this aim. Eliot's *Preludes* were linked to Serote's *City Johannesburg* and Rampolokeng's more informal, almost hip-hop *Johannesburg*; Frost's *Mending Wall* was linked to Mtshali's *Walls* and Ntiru's *The Gourd of Friendship*; Owen's *Anthem for Doomed Youth* was counterpointed with traditional Zulu laments for the dead, and so on. Some pairings worked better than others, but it was an experiment that had possibilities and certainly allowed for a balance between Africa and Europe, and also had the added bonus of showing that the human condition is a universal one and that writers, poets in this case, whatever their colour, race or creed, all have the same problems, joys and sadness.

I suggest in all earnestness that the fourth genre be reinstated. I know it has gone to the wall because of the need to standardize the content of all eleven official languages syllabuses, but it was a very significant part of the English syllabus as it allowed pupils to study the short story – which in the case of the TED/GDE syllabus, included a collection of a purely South African nature (*To Kill a Man's Pride*) or a mixed collection of local, African and English short stories (*Focus*, a very popular set book) or film study (*Strictly Ballroom*). Pupils love film study. It is one of the texts the NCS recommends, though it does not stipulate that film be set at Matric level. If well chosen, the very fact that it is a seen text helps cut across barriers to understanding: it utilizes the pupils' considerable visual literacy skills. The film

can be dealt with in a matter of weeks and can address really relevant ideas in our society and personal lives. Why has it been abandoned?

Defenders of the present curriculum will probably argue that local content, more modern writers and poets and film study can be dealt with in Grades 10 and 11. I argue that the status of the Matric exam is such that if you leave out or disregard a genre (like film), the likelihood is that the teachers of the lower grades will see little point in using it if it is not going to lead into the Matric syllabus.

Another argument is that there is not enough time to study four setworks. There always was in the past and there can certainly be now – if we get the third term back! In the interests of pupils developing "exam sophistication", most of the third term is taken up by the Prelim exam, something that has become increasingly more time-consuming: it spreads over many weeks of what should be effective teaching time. The Matrics mature as the year progresses and some of their best work comes as they fit everything together, see the larger picture and keep on studying and writing. Weeks spent in revision and in exam writing, are, for me, weeks ill spent. We need to extend our pupils, challenge them with a wide variety of texts – maybe not examine them all with the intensity used in Practical Criticism-based papers, but teach them, in a post-structuralist way, to engage with the broader issues of literature, the larger themes and contexts, the bigger lessons, the connection with other human beings through their writings. To shrink the syllabus is a retrograde step. Let the pupils be exposed to as abundant a selection of literature as possible – after all, it is probably the last time many of them will read a book or a poem – and we might as well make the experience both diverse and (if this is possible), delightful.

7.2 Future Directions:

As English is now the language of choice for many non-English speaking learners in South African classrooms, a future study could investigate the relevance of the English literature syllabus to the target groups of learners and determine whether the inclusion of more

specifically African and South African content will indeed address the needs of our learners more effectively than does the traditional canon.

Another study that might well have merit would be to determine whether the post-structuralist approach to literature discussed by teachers like Thompson and Corcoran (1992: 16, 71ff), Peim (1993: 1-8) and Catherine Beavis (1996: 51-58) might be tried in the South African context, enabling the study of English in South Africa to move away from the traditional Leavisite position and be more inclusive of a wider variety of local texts and "world Englishes".

Lastly, given the reports of the levels of dysfunctionality of so many schools, a study could be done of the effect of poor and inadequate pedagogy on the performance of pupils and how best to counter this in the short to medium term.

Glossary

CNE	Christian National Education
DoE	Department of Education
GDE	Gauteng Department of Education, the successor to the TED (see below).
FAL	First Additional Language
HL	Home Language
IEB	Independent Examinations Board, an independent assessment agency which offers examinations for many private schools in South Africa.
NATED 500	English Syllabus issues by the National Department of Education in 1994. Superseded by the NCS.
NCS	National Curriculum Statement
SAL	Second Additional Language
TED	Transvaal Education Department

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APPENDIX A

NATIONAL CURRICULUM STATEMENT
ENGLISH HOME LANGUAGE

Pages 1- 43

APPENDIX B

LEARNING PROGRAMME GUIDELINES

Pages 1, 2, 7-14

APPENDIX C

PRESCRIBED WORKS FOR THE GAUTENG DEPARTMENT OF EDUCATION / TRANSVAAL EDUCATION DEPARTMENT (HIGHER GRADE AND STANDARD GRADE) 1961 – 2008

APPENDIX D

PRESCRIBED WORKS FOR THE TRANSVAAL SECONDARY SCHOOL CERTIFICATE AND TRANSVAAL UNIVERSITY ENTRANCE EXAMINATIONS 1941 – 1972*

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APPENDIX E

VERIFICATION OF COMMUNICATION WITH DEPUTY DIRECTOR OF EDUCATION

education

Department of Education
REPUBLIC OF SOUTH AFRICA

National Curriculum Statement
Grades 10 – 12
(General)

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ENGLISH HOME LANGUAGE

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HOW TO USE THIS BOOK

This document is a policy document divided into four chapters. It is important for the reader to read and integrate information from the different sections in the document. The content of each chapter is described below.

Chapter 1 - Introducing the National Curriculum Statement

This chapter describes the principles and the design features of the National Curriculum Statement Grades 10 – 12 (General). It provides an introduction to the curriculum for the reader.

Chapter 2 - Introducing the Languages Learning Field

This chapter describes the definition, purpose, scope, career links and Learning Outcomes of the Languages Learning Field. It provides an orientation to Languages.

Chapter 3 - Learning Outcomes, Assessment Standards, Content and Contexts

This chapter contains the Assessment Standards for each Learning Outcome, as well as content and contexts for the subject. The Assessment Standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade12. The Assessment Standards are consequently laid out in double-page spreads. At the end of the chapter is the proposed content and contexts which may be used to teach, learn and attain Assessment Standards.

Chapter 4 – Assessment

This chapter deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions are provided for each grade. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

Symbols

The following symbols are used to identify Learning Outcomes, Assessment Standards, grades, codes, scales, competence description, and content and contexts.

 = Learning Outcome

 = Assessment Standard

 = Grade

 = Code

 = Scale

 = Competence Description

 = Content and Contexts

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ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
CASS	Continuous Assessment
FET	Further Education and Training
GET	General Education and Training
HIV	Human Immunodeficiency Virus
IKS	Indigenous Knowledge Systems
OBE	Outcomes-Based Education
NCS	National Curriculum Statement
NQF	National Qualifications Framework
SAQA	South African Qualifications Authority

CHAPTER 1

INTRODUCING THE NATIONAL CURRICULUM STATEMENT

The adoption of the Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The Preamble states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

The Constitution further states that 'everyone has the right … to further education which the State, through reasonable measures, must make progressively available and accessible'.

The National Curriculum Statement Grades 10 – 12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum.

PRINCIPLES

The National Curriculum Statement Grades 10 – 12 (General) is based on the following principles:

- social transformation;
- outcomes-based education;
- high knowledge and high skills;
- integration and applied competence;
- progression;
- articulation and portability;
- human rights, inclusivity, environmental and social justice;
- valuing indigenous knowledge systems; and
- credibility, quality and efficiency.

Social transformation

The Constitution of the Republic of South Africa forms the basis for social transformation in our post-apartheid society. The imperative to transform South African society by making use of various transformative tools stems from a need to address the legacy of apartheid in all areas of human activity and in education in particular. Social transformation in education is aimed at ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

Outcomes-based education

Outcomes-based education (OBE) forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the Learning Outcomes to be achieved by the end of the education process. OBE encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grades 10 – 12 on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively;
- participate as responsible citizens in the life of local, national and global communities;
- be culturally and aesthetically sensitive across a range of social contexts;
- explore education and career opportunities; and
- develop entrepreneurial opportunities.

High knowledge and high skills

The National Curriculum Statement Grades 10 – 12 (General) aims to develop a high level of knowledge and skills in learners. It sets up high expectations of what all South African learners can achieve. Social justice requires the empowerment of those sections of the population previously disempowered by the lack of knowledge and skills. The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects.

Integration and applied competence

Integration is achieved within and across subjects and fields of learning. The integration of knowledge and skills across subjects and terrains of practice is crucial for achieving applied competence as defined in the National Qualifications Framework. Applied competence aims at integrating three discrete competences – namely, practical, foundational and reflective competences. In adopting integration and applied competence, the National Curriculum Statement Grades 10 – 12 (General) seeks to promote an integrated learning of theory, practice and reflection.

Progression

Progression refers to the process of developing more advanced and complex knowledge and skills. The Subject Statements show progression from one grade to another. Each Learning Outcome is followed by an explicit statement of what level of performance is expected for the outcome. Assessment Standards are arranged in a format that shows an increased level of expected performance per grade. The content and context of each grade will also show progression from simple to complex.

Articulation and portability

Articulation refers to the relationship between qualifications in different National Qualifications Framework levels or bands in ways that promote access from one qualification to another. This is especially important for qualifications falling within the same learning pathway. Given that the Further Education and Training band is nested between the General Education and Training and the Higher Education bands, it is vital that the Further Education and Training Certificate (General) articulates with the General Education and Training Certificate and with qualifications in similar learning pathways of Higher Education. In order to achieve this articulation, the development of each Subject Statement included a close scrutiny of the exit level expectations in the General Education and Training Learning Areas, and of the learning assumed to be in place at the entrance levels of cognate disciplines in Higher Education.

Portability refers to the extent to which parts of a qualification (subjects or unit standards) are transferable to another qualification in a different learning pathway of the same National Qualifications Framework band. For purposes of enhancing the portability of subjects obtained in Grades 10 – 12, various mechanisms have been explored, for example, regarding a subject as a 20-credit unit standard. Subjects contained in the National Curriculum Statement Grades 10 – 12 (General) compare with appropriate unit standards registered on the National Qualifications Framework.

Human rights, inclusivity, environmental and social justice

The National Curriculum Statement Grades 10 – 12 (General) seeks to promote human rights, inclusivity, environmental and social justice. All newly-developed Subject Statements are infused with the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. In particular, the National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.

The National Curriculum Statement Grades 10 – 12 (General) adopts an inclusive approach by specifying minimum requirements for all learners. It acknowledges that all learners should be able to develop to their full potential provided they receive the necessary support. The intellectual, social, emotional, spiritual and physical needs of learners will be addressed through the design and development of appropriate Learning Programmes and through the use of appropriate assessment instruments.

Valuing indigenous knowledge systems

In the 1960s, the theory of multi-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as 'intelligent' only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.

Credibility, quality and efficiency

The National Curriculum Statement Grades 10 – 12 (General) aims to achieve credibility through pursuing a transformational agenda and through providing an education that is comparable in quality, breadth and depth to those of other countries. Quality assurance is to be regulated by the requirements of the South African Qualifications Authority Act (Act 58 of 1995), the Education and Training Quality Assurance Regulations, and the General and Further Education and Training Quality Assurance Act (Act 58 of 2001).

THE KIND OF LEARNER THAT IS ENVISAGED

Of vital importance to our development as people are the values that give meaning to our personal spiritual and intellectual journeys. *The Manifesto on Values, Education and Democracy* (Department of Education, 2001:9-10) states the following about education and values:

> *Values and morality give meaning to our individual and social relationships. They are the common currencies that help make life more meaningful than might otherwise have been. An education system does not exist to simply serve a market, important as that may be for economic growth and material prosperity. Its primary purpose must be to enrich the individual and, by extension, the broader society.*

The kind of learner that is envisaged is one who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution.

The learner emerging from the Further Education and Training band must also demonstrate achievement of the Critical and Developmental Outcomes listed earlier in this document. Subjects in the Fundamental Learning Component collectively promote the achievement of the Critical and Developmental Outcomes, while specific subjects in the Core and Elective Components individually promote the achievement of particular Critical and Developmental Outcomes.

In addition to the above, learners emerging from the Further Education and Training band must:

- have access to, and succeed in, lifelong education and training of good quality;
- demonstrate an ability to think logically and analytically, as well as holistically and laterally; and
- be able to transfer skills from familiar to unfamiliar situations.

THE KIND OF TEACHER THAT IS ENVISAGED

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10 – 12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists.

STRUCTURE AND DESIGN FEATURES

Structure of the National Curriculum Statement

The National Curriculum Statement Grades 10 – 12 (General) consists of an Overview Document, the Qualifications and Assessment Policy Framework, and the Subject Statements.

The subjects in the National Curriculum Statement Grades 10 – 12 (General) are categorised into Learning Fields.

What is a Learning Field?

A Learning Field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General). The demarcations of the Learning Fields for Grades 10 – 12 took cognisance of articulation with the General Education and Training and Higher Education bands, as well as with classification schemes in other countries.

Although the development of the National Curriculum Statement Grades 10 – 12 (General) has taken the twelve National Qualifications Framework organising fields as its point of departure, it should be emphasised that those organising fields are not necessarily Learning Fields or 'knowledge' fields, but rather are linked to occupational categories.

The following subject groupings were demarcated into Learning Fields to help with learner subject combinations:

- Languages (Fundamentals);
- Arts and Culture;
- Business, Commerce, Management and Service Studies;
- Manufacturing, Engineering and Technology;
- Human and Social Sciences and Languages; and
- Physical, Mathematical, Computer, Life and Agricultural Sciences.

What is a subject?

Historically, a subject has been defined as a specific body of academic knowledge. This understanding of a subject laid emphasis on knowledge at the expense of skills, values and attitudes. Subjects were viewed by some as static and unchanging, with rigid boundaries. Very often, subjects mainly emphasised Western contributions to knowledge.

In an outcomes-based curriculum like the National Curriculum Statement Grades 10 – 12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always

responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum.

A subject in an outcomes-based curriculum is broadly defined by Learning Outcomes, and not only by its body of content. In the South African context, the Learning Outcomes should, by design, lead to the achievement of the Critical and Developmental Outcomes. Learning Outcomes are defined in broad terms and are flexible, making allowances for the inclusion of local inputs.

What is a Learning Outcome?

A Learning Outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band.

What is an Assessment Standard?

Assessment Standards are criteria that collectively describe what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

Contents of Subject Statements in the Languages Learning Field

Each Subject Statement in the Languages Learning Field consists of four chapters and a glossary:

- *Chapter 1, Introducing the National Curriculum Statement:* This generic chapter introduces the National Curriculum Statement Grades 10 – 12 (General).
- *Chapter 2, Introducing the Languages Learning Field:* This chapter introduces the key features of the Languages Learning Field. It consists of a definition of the learning field, its purpose, scope, educational and career links, and Learning Outcomes.
- *Chapter 3, Learning Outcomes, Assessment Standards, Content and Contexts:* This chapter contains Learning Outcomes with their associated Assessment Standards, as well as content and contexts for attaining the Assessment Standards.
- *Chapter 4, Assessment:* This chapter outlines principles for assessment and makes suggestions for recording and reporting on assessment. It also lists subject-specific competence descriptions.
- *Glossary:* Where appropriate, a list of selected general and subject-specific terms are briefly defined.

LEARNING PROGRAMME GUIDELINES

A Learning Programme specifies the scope of learning and assessment for the three grades in the Further Education and Training band. It is the plan that ensures that learners achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade. The Learning Programme Guidelines assist teachers and other Learning Programme developers to plan and design quality learning, teaching and assessment programmes.

CHAPTER 2

INTRODUCING THE LANGUAGES LEARNING FIELD

DEFINITION

Language is a tool for thought and communication. It is through language that cultural diversity and social relations are expressed and constructed. Learning to use language effectively enables learners to think and acquire knowledge, to express their identity, feelings and ideas, to interact with others, and to manage their world.

PURPOSE

In view of the linguistic and cultural diversity of South Africa, its citizens must be able to communicate across language barriers and foster cultural and linguistic respect and understanding. The country's linguistic diversity is acknowledged and valued in the constitutional recognition of eleven official languages and the Language in Education Policy of additive multilingualism. Learners are obliged to include at least two official languages as Fundamental subjects and further languages may be taken as Core and/or Elective subjects.

In the General Education and Training Band, a thorough knowledge of the learners' home language is developed, which provides a sound base for learning additional languages. By the time learners reach Grade 10, they have experienced and explored additional languages and may have used an additional language for learning. The curriculum for the Further Education and Training band provides opportunities for learners to strengthen and develop their multilingual skills. As learners move through the grades, they are required to use language with increasing fluency, proficiency and accuracy in a broadening range of situations. They take greater responsibility for their own learning and apply their language skills in more challenging and complex ways.

The range of literacies needed for effective participation in society and the workplace in the global economy of the twenty-first century has expanded beyond listening, speaking, reading, writing and oral traditions to include various forms such as media, graphic, information, computer, cultural, and critical literacy. The Languages curriculum prepares learners for the challenges they will face as South Africans and as members of the global community.

The Further Education and Training curriculum enables all learners to meet many of the requirements of the Critical and Developmental Outcomes, including the following objectives:

- Broaden and deepen language competencies developed in the General Education and Training band, including the abstract language skills required for academic learning across the curriculum, and the aesthetic appreciation and enjoyment of texts, so that learners are able to listen, speak, read/view and write/present with confidence. These skills and attitudes form the basis for life-long learning.

- Use language appropriately in real-life contexts, taking into account audience, purpose and context.
- Express and justify their own ideas, views and emotions confidently in order to become independent and analytical thinkers.
- Use language and their imagination to represent and explore human experience. Through interacting with a wide range of texts, learners are able to reflect on their own lives and experiences and to consider alternative worldviews.
- Use language to access and manage information for learning across the curriculum and in a wide range of other contexts. Information literacy is a vital skill in the 'information age' and forms the basis for lifelong learning.
- Use language as a tool for critical and creative thinking. This objective recognises that knowledge is socially constructed through the interaction between language and thinking.
- Express reasoned opinions on ethical issues and values. In order to develop their own value system, learners engage with texts concerning human rights and responsibilities such as the rights of children, women, the disabled, the aged and issues linked to race, culture, ideology, class, belief systems, gender, HIV and AIDS, freedom of expression, censorship and the environment.
- Interact critically with a wide range of texts. Learners will recognise and be able to challenge the perspectives, values and power relations that are embedded in texts.
- Recognise the unequal status of different languages and language varieties. Learners will be able to challenge the domination of any language or language variety and assert their language rights in a multilingual society.

SCOPE

Inclusivity

Teaching and assessment of languages should make provision for inclusion of all learners, and strategies should be found to assist all learners to access or produce language texts. Some students experiencing barriers may not be able to attain some of the Assessment Standards as they are presented in the National Curriculum Statement. Thus the following should be taken into account:

- The terms 'describe', 'recount', 'tell', 'retell', 'paraphrase', 'talk', 'say', 'speak', 'discuss', 'explain', 'ask' and 'converse' should be understood as including all forms of verbal and non-verbal communication, including signed communication and communication aids. Similarly, the word 'oral' includes sign language and any alternative communication methods which may be relevant.
- The terms 'listen', 'look', 'read' and 'view' include forms of communication such as lip-reading and watching sign language.
- Visually impaired learners may need materials and books in formats such as Braille, audio-tape, large print, tactile material and drawings. The concept 'visualise' may be expressed physically. References to 'read' include resources such as Braille and talking books.

Language levels

Language learning in the Further Education and Training band includes all the official languages – Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sepedi (Sesotho sa Leboa), Sesotho, Setswana, Siswati, Tshivenda, Xitsonga – as well as Sign Language, and can be extended to other languages endorsed by the Pan South African Language Board.

The Subject Statements for Home, First Additional and Second Additional Languages may be versioned for approved non-official languages, and these languages may be offered as Core or Elective Components of the Curriculum.

All languages can be offered at the following levels:

- *Home Language:* The learner's home language needs to be strengthened and developed so as to provide a sound foundation for learning additional languages. In the Further Education and Training band, all official South African languages have Home Language Learning Outcomes of a high, internationally-comparable standard. This is in line with the constitutional requirements of equal status for official languages. The cognitive level of the home language should be such that it may be used as a language of learning and teaching. Listening and speaking skills will be further developed and refined, but the emphasis at this level will be on developing the learners' reading and writing skills.
- *First Additional Language:* Learning a first additional language promotes multilingualism and intercultural communication. Learning Outcomes for First Additional Languages provide for levels of language proficiency that meet the threshold levels necessary for effective learning across the curriculum, as learners may learn through the medium of their First Additional Language in the South African context. This includes the abstract cognitive academic language skills required for thinking and learning. This applies to all official languages. There will be an equal emphasis on the skills of listening, speaking, reading and writing.
- *Second Additional Language:* Learning a second additional language furthers multilingualism and intercultural communication. Although reading and writing skills will be developed, at this level the emphasis will be on developing listening and speaking skills. The level of the Second Additional Language should target improved interpersonal communication.

In the Fundamental component of the Further Education and Training band, all learners must study two official languages, with one at Home Language and the other at either First Additional Language or Home Language level. One of the languages in the Fundamental component must be the Language of Learning and Teaching. In the Core and Elective components, official languages may be taken at Home Language, First Additional Language and/or Second Additional Language levels for learners who are particularly interested in languages and for the advancement of multilingualism.

EDUCATIONAL AND CAREER LINKS

In the General Education and Training band, languages are dealt with in the Languages Learning Area; in the

Further Education and Training band, the Languages Learning Field links with the SAQA organising field of learning: Communication Studies and Language. To ensure continuity, the same organising principles have been used as in the General Education and Training band:

- the language skills of listening, speaking, reading and writing are the basis for the development of Learning Outcomes; and
- the use of a wide range of texts allows learners to explore personal, national and global issues and to construct developing knowledge of the world.

The study of languages can lead to language-oriented careers such as journalism, translation, language teaching, marketing, advertising, diplomacy, and so on. However, it is clear that languages are the basis of all learning, not only in everyday life but also in the workplace. The development of entrepreneurship depends on the learner's language competency. In the highly competitive technological world, access for the learner is determined by communicative competency. Language is a gateway subject, which, if poorly taught, severely limits the learner's career options.

Literacy is the basis for the completion of daily tasks and contributes to the life skills the learner needs to deal with the world. Language is a tool that can facilitate meaningful relationships with the people in the learner's immediate community, and the sensitivity with which language is handled determines the success or failure of many interpersonal relationships.

LEARNING OUTCOMES

The scope and purpose outlined above are consolidated into four Learning Outcomes. Although these outcomes are listed separately, they should be integrated when taught and assessed.



Learning Outcome 1: Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.

Learners understand that speaking and listening are social activities that take place in particular contexts and for various purposes and audiences, and that oral genres and registers vary accordingly. They recognise and use appropriate oral genres and registers in a range of formal and informal contexts.

Listening and speaking are central to learning in all subjects. Through effective listening and speaking strategies, learners collect and synthesise information, construct knowledge, solve problems, and express ideas and opinions. Critical listening skills enable learners to recognise values and attitudes embedded in texts and to challenge biased and manipulative language.



Learning Outcome 2: Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Well-developed reading and viewing skills are central to successful learning across the curriculum, as well as for full participation in society and the world of work. Learners develop proficiency in reading and viewing a wide range of literary and non-literary texts, including visual texts, for information. Learners recognise how genre and register reflect the purpose, audience and context of texts.

Learners use a range of different reading and viewing strategies depending on their purpose for reading and the nature of the text. They make meaning from texts, identify values and assumptions and respond critically. Through reading and viewing, learners also explore and reflect on the interrelationship of their own existence with that of others. Reading literary texts provides learners with models for their own writing.



Learning Outcome 3: Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

Writing is a powerful instrument of communication that allows learners to construct and communicate thoughts and ideas coherently. Frequent writing practice across a variety of contexts, tasks and subject fields enables learners to communicate functionally and creatively. The aim is to produce competent, versatile writers who will be able to use their skills to develop appropriate written, visual and multi-media texts for a variety of purposes.



Learning Outcome 4: Language

The learner is able to use language structures and conventions appropriately and effectively.

Through interacting with a variety of texts, learners extend their use of vocabulary and correctly apply their understanding of language structures. They develop critical awareness of how values and power relations are embedded in language and how language may influence others.

CHAPTER 3

LEARNING OUTCOMES, ASSESSMENT STANDARDS, CONTENT AND CONTEXTS

Grade 10





Learning Outcome 1

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.



Assessment Standards

We know this when the learner is able to:

- demonstrate knowledge of different forms of oral communication for social purposes:
  - learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
  - initiate and sustain conversation by developing appropriate turn-taking conventions, filling in gaps and encouraging where appropriate;
  - give and follow directions and instructions accurately;
  - participate in group discussions by expressing own ideas and opinions and listening to and respecting those of others, while engaging with issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues;
  - use negotiation skills to reach consensus;
  - participate in panel discussions, debates, forums and formal meetings, following correct procedures;
  - introduce a speaker appropriately and offer a vote of thanks;
  - apply interviewing skills and report on findings.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate knowledge of different forms of oral communication for social purposes:
  - learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
  - initiate and sustain conversation by demonstrating appropriate turn-taking conventions, filling in gaps and encouraging where appropriate;
  - give and follow complex directions and instructions accurately;
  - interact effectively in group discussions by expressing own ideas and opinions, listening to and respecting those of others, and intervening to redirect focus while engaging with a range of issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues;
  - use negotiation skills to reach consensus;
  - participate in panel discussions, debates, forums and formal meetings, following correct procedures;
  - introduce a speaker appropriately and offer a vote of thanks;
  - apply interviewing skills and critically report on findings where appropriate.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate knowledge of different forms of oral communication for social purposes:
  - learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
  - initiate and sustain conversation by demonstrating appropriate turn-taking conventions effectively, filling in gaps and encouraging where appropriate;
  - give and follow complex directions and instructions accurately;
  - interact effectively in group discussions by expressing own ideas and opinions, listening to and respecting those of others, and intervening to redirect focus while engaging with a range of issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues;
  - use negotiation skills to reach consensus;
  - participate in panel discussions, debates, forums and formal meetings, following correct procedures;
  - introduce a speaker appropriately and offer a vote of thanks;
  - apply interviewing skills and critically report on findings where appropriate.

Grade 10

Learning Outcome 1 (Continued)

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate planning and research skills for oral presentations:
  - research a topic by referring to a range of sources;
  - organise material coherently by choosing main ideas and relevant details or examples for support;
  - identify and choose appropriate formats, vocabulary, and language structures and conventions;
  - prepare effective introductions and endings;
  - incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate planning and research skills for oral presentations:
  - research a topic by referring to a range of sources;
  - organise material coherently by choosing main ideas and relevant and accurate details or examples for support;
  - identify and choose appropriate formats, vocabulary, and language structures and conventions;
  - prepare effective introductions and endings;
  - incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate planning and research skills for oral presentations:
  - research a topic by referring to a wide range of sources;
  - organise material coherently by choosing main ideas and relevant and accurate details or examples for support;
  - identify and choose appropriate formats, vocabulary, and language structures and conventions;
  - prepare effective introductions and endings;
  - incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.

Grade 10

Learning Outcome 1 (Continued)

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations:
  - identify and use rhetorical devices such as rhetorical questions, pauses and repetition;
  - use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
  - pronounce words without distorting meaning;
  - demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries and/or by retelling and explaining;
  - listen critically and respond to questions for clarification.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations:
  - use and evaluate rhetorical devices such as anecdotes, rhetorical questions, pauses and repetition;
  - use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
  - pronounce words without distorting meaning;
  - demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries and paraphrases and/or by retelling and explaining;
  - listen critically and respond to questions for clarification.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations:
  - use and evaluate rhetorical devices such as anecdotes, rhetorical questions, pauses and repetition;
  - use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
  - pronounce words without distorting meaning;
  - demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries and paraphrases and/or by retelling and explaining;
  - listen critically and respond to questions for clarification.

Grade 10

Learning Outcome 1 (Continued)

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate critical awareness of language use in oral situations:
  - use and evaluate appropriate styles and registers to suit purpose, audience, and context;
  - recognise and explain language varieties with growing understanding and appreciation;
  - identify and use persuasive techniques;
  - recognise arguments and assumptions and distinguish between facts and opinions;
  - make inferences and judgements and support with evidence;
  - recognise how meaning may be distorted by the deliberate inclusion or exclusion of information;
  - recognise and explain the effects of language forms such as technical language and jargon;
  - recognise the relationship between language and culture, and language and power;
  - recognise and challenge obviously emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate critical awareness of language use in oral situations:
  - use and evaluate appropriate styles and registers to suit purpose, audience and context;
  - recognise and explain language varieties with understanding and appreciation;
  - identify and use a wide range of persuasive techniques;
  - evaluate arguments and assumptions and distinguish between facts and opinions;
  - make inferences and judgements and motivate with evidence;
  - explain how meaning may be distorted by the deliberate inclusion or exclusion of information;
  - recognise and evaluate the effects of language forms such as technical language and jargon;
  - evaluate the relationship between language and culture, and language and power;
  - recognise and challenge subtle emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate critical awareness of language use in oral situations:
  - use and evaluate appropriate styles and registers to suit purpose, audience and context;
  - recognise and explain language varieties with understanding and appreciation;
  - identify and use a wide range of persuasive techniques;
  - evaluate arguments and assumptions, and distinguish between facts and opinions;
  - make inferences and judgements and motivate with evidence;
  - explain how meaning may be distorted by the deliberate inclusion or exclusion of information;
  - recognise and evaluate the effects of language forms such as technical language and jargon;
  - evaluate the relationship between language and culture, and language and power;
  - recognise and challenge subtly emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.

Grade 10

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Assessment Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation:
  - ask questions to make predictions;
  - skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs;
  - scan texts for supporting details;
  - read fluently and attentively according to purpose and task;
  - summarise main and supporting ideas in point and/or paragraph form;
  - infer the meaning of unfamiliar words or images in selected contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement, and by using the senses;
  - reread, review and revise to promote understanding.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation:
  - ask questions to make predictions;
  - skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs;
  - scan texts for supporting details;
  - read fluently and attentively according to purpose and task;
  - summarise main and supporting ideas in point and/or paragraph form;
  - infer the meaning of unfamiliar words or images in a range of contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design and placement, and by using the senses;
  - reread, review and revise to promote understanding.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation:
  - ask questions to make predictions;
  - skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs;
  - scan texts for supporting details;
  - read fluently and attentively according to purpose and task;
  - summarise main and supporting ideas in point and/or paragraph form;
  - infer the meaning of unfamiliar words or images in a wide range of contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design and placement, and by using the senses;
  - reread, review and revise to promote understanding.

Grade 10

Learning Outcome 2 (Continued)

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Assessment Standards

We know this when the learner is able to:

- explain the meaning of a wide range of written, visual, audio, and audio-visual texts:
  - find relevant information and detail in texts;
  - explain how selections and omissions in texts affect meaning;
  - distinguish between fact and opinion, and give own response;
  - recognise the difference between direct and implied meaning;
  - explain the writer's/narrator's/character's viewpoint and give supporting evidence from the text;
  - explain the socio-political and cultural background of texts;
  - analyse the effect of a range of figurative, rhetorical and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, pun, understatement, wit, hyperbole, contrast, sarcasm, caricature, irony, satire, paradox, oxymoron, antithesis and anticlimax on the meaning of texts;
  - explain the writer's inferences and conclusions and compare with own;
  - interpret and evaluate familiar graphic texts;
  - give and motivate personal responses to texts.

Grade 11

Assessment Standards

We know this when the learner is able to:

- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts:
  - find relevant information and detail in texts;
  - analyse how selections and omissions in texts affect meaning;
  - distinguish between fact and opinion, and explain own response;
  - explain the difference between direct and implied meaning;
  - explain the writer's/narrator's/character's viewpoint and give supporting evidence from the text;
  - analyse and explain the socio-political and cultural background of texts;
  - analyse the effect of a wide range of figurative, rhetorical and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia symbol, pun, understatement, wit, hyperbole, contrast, sarcasm, caricature, irony, satire, paradox, oxymoron, antithesis and anticlimax on the meaning of texts;
  - evaluate the writer's inferences and conclusions and compare with own;
  - interpret and evaluate a range of graphic texts;
  - give and motivate personal responses to texts with conviction.

Grade 12

Assessment Standards

We know this when the learner is able to:

- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts:
  - find relevant information and detail in texts;
  - analyse how selections and omissions in texts affect meaning;
  - distinguish between fact and opinion, and motivate own response;
  - explain the difference between direct and implied meaning;
  - analyse the writer's/narrator's/character's viewpoint and give convincing supporting evidence from the text;
  - analyse and explain the socio-political and cultural background of texts;
  - analyse the effect of a wide range of figurative, rhetorical and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, pun, understatement, wit, hyperbole, contrast, sarcasm, caricature, irony, satire, paradox, oxymoron, antithesis and anticlimax on the meaning of texts;
  - evaluate the writer's inferences and conclusions and compare with own;
  - interpret and evaluate a wide range of graphic texts;
  - give and motivate personal responses to texts with conviction.

Grade 10

Learning Outcome 2 (Continued)

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Assessment Standards

We know this when the learner is able to:

- explain how language and images may reflect and shape values and attitudes in texts:
  - identify and explain socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues;
  - explain the nature of bias, prejudice and discrimination.

- explore key features of texts and explain how they contribute to meaning (*these features should never be dealt with in isolation):*

  * transactional and creative texts:
    - identify and explain the purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, expositions and descriptions;
    - identify and explain the impact of techniques such as the use of font types and sizes, headings and captions.

  * literary texts:
    novel, short story, folklore/folk tale, short essay:
    - explain development of plot, subplot, conflict, character and role of narrator where relevant;
    - identify and explain messages and themes and relate them to selected passages in the rest of the text;
    - explain how background and setting relate to character and/or theme;
    - identify mood, time-line and ending.

Grade 11

Assessment Standards

We know this when the learner is able to:

- evaluate how language and images may reflect and shape values and attitudes in texts:
  - evaluate socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues;
  - analyse the nature of bias, prejudice and discrimination.

- explore and evaluate key features of texts and explain how they contribute to meaning (*these features should never be dealt with in isolation):*

  * transactional and creative texts:
    - identify and explain the purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, expositions and descriptions;
    - identify and evaluate the impact of techniques such as the use of font types and sizes, headings and captions.

  * literary texts:
    novel, short story, folklore/folk tale, short essay:
    - analyse development of plot, subplot, conflict, character and role of narrator where relevant;
    - interpret and evaluate messages and themes and relate them to selected passages in the rest of the text;
    - evaluate how background and setting relate to character and/or theme;
    - interpret mood, time-line, ironic twists and ending.

Grade 12

Assessment Standards

We know this when the learner is able to:

- evaluate how language and images may reflect and shape values and attitudes in texts:
  - evaluate socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues;
  - analyse the nature of bias, prejudice and discrimination and how these affect meaning.

- explore and evaluate key features of texts and explain how they contribute to meaning (*these features should never be dealt with in isolation):*

  * transactional and creative texts:
    - identify and explain the purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, expositions and descriptions;
    - identify and evaluate the impact of techniques such as the use of font types and sizes, headings and captions.

  * literary texts:
    novel, short story, folklore/folk tale, short essay:
    - analyse development of plot, subplot, conflict, character and role of narrator where relevant;
    - interpret and evaluate messages and themes and relate them to selected passages in the rest of the text;
    - evaluate how background and setting relate to character and/or theme;
    - interpret mood, time-line, ironic twists and ending.

Grade 10

Learning Outcome 2 (Continued)

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Assessment Standards

We know this when the learner is able to:

poetry:

- explain how word choices, imagery and sound devices affect mood, meaning and theme;
- explain how lines, stanza forms, rhyme, rhythm and punctuation affect meaning.

drama and film study:

- explain the link between dialogue and action, and the characters and theme;
- explain plot, subplot, character portrayal, conflict and dramatic purpose;
- identify dramatic structure and interpret stage directions.

* visual, audio and multi-media texts:
film study, television and radio drama:

- identify and explain message and theme and how they contribute to the text;
- explain the use of visual, audio and audio-visual techniques such as the use of colour, subtitle, composition, dialogue, music, sound, lighting, editing, framing, styles of shot, camera techniques, camera movement, foregrounding and backgrounding.

Grade 11

Assessment Standards

We know this when the learner is able to:

poetry:

- explain how word choices, imagery and sound devices affect mood, meaning and theme;
- explain how lines, stanza forms, rhyme, rhythm and punctuation affect meaning.

drama and film study:

- analyse dialogue and action, and their relation to character and theme;
- evaluate plot, subplot, character portrayal, conflict, dramatic purpose and dramatic irony;
- interpret and explain dramatic structure and stage directions.

* visual, audio and multi-media texts:
film study, television and radio drama:

- identify and analyse message and theme and how they contribute to the impact of the text;
- evaluate the impact of visual, audio and audio-visual techniques such as the use of colour, subtitle, composition, dialogue, music, sound, lighting, editing, framing, styles of shot, camera techniques, camera movement, foregrounding and backgrounding.

Grade 12

Assessment Standards

We know this when the learner is able to:

poetry:

- analyse how word choices, imagery and sound devices affect mood, meaning and theme;
- analyse how lines, stanza forms, rhyme, rhythm and punctuation affect meaning.

drama and film study:

- analyse dialogue and action, and their relation to character and theme;
- evaluate plot, subplot, character portrayal, conflict, dramatic purpose and dramatic irony;
- interpret, explain and evaluate dramatic structure and stage directions.

* visual, audio and multi-media texts:
film study, television and radio drama:

- identify and analyse message and theme and how they are woven into all aspects of the text;
- evaluate the impact of visual, audio and audio-visual techniques such as the use of colour, subtitle, composition, dialogue, music, sound, lighting, editing, framing, styles of shot, camera techniques, camera movement, foregrounding and backgrounding.

Grade 10

Learning Outcome 3

Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate planning skills for writing for a specific purpose, audience and context:
  - explain the requirements of different tasks;
  - identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, analysing, describing and manipulating;
  - identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media;
  - decide on and apply the appropriate style, point of view and format of texts;
  - research topics from a variety of sources and record findings;
  - locate, access, select, organise and integrate relevant data from a variety of sources;
  - convert selected information from one form to another, such as from a graph to a paragraph;
  - develop coherent ideas and organise these by using techniques such as mind-maps, diagrams, lists of key words and flow-charts;
  - use a selection of visual and design elements appropriately.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate planning skills for writing for a specific purpose, audience and context:
  - explain the requirements of advanced tasks;
  - identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, analysing, describing and manipulating;
  - identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media;
  - decide on and apply the appropriate style, point of view and format of texts;
  - independently, research complex topics from a wide variety of sources and record findings;
  - locate, access, select, organise and integrate relevant data independently from a variety of sources;
  - convert a range of information from one form to another, such as from a graph to a paragraph;
  - develop coherent ideas and organise these by using techniques such as mind-maps, diagrams, lists of key words and flow-charts;
  - use a range of visual and design elements appropriately.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate planning skills for writing for a specific purpose, audience and context:
  - explain the requirements of advanced tasks;
  - identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, analysing, describing and manipulating;
  - identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media;
  - decide on and apply the appropriate style, point of view and format of texts effectively;
  - independently, research complex topics from a wide variety of sources and record findings accurately;
  - locate, access, select, organise and integrate relevant data independently from a wide variety of sources;
  - convert a wide range of information from one form to another, such as from graphs to paragraphs;
  - develop coherent ideas and organise these by using techniques such as mind-maps, diagrams, lists of key words and flow-charts;
  - use a wide range of visual and design elements appropriately.

Grade 10

Learning Outcome 3 (Continued)

Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate the use of writing strategies and techniques for first drafts:
  - use main and supporting ideas from the planning process;
  - experiment with format and style for creative purposes;
  - identify and use a selection of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
  - use a variety of sentence types, and sentences of different lengths and structures;
  - apply paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;
  - use conjunctions, pronouns and adverbs to ensure cohesion.

Grade 11

Assessment Standards

We know this when the learner is able to:

- demonstrate the use of advanced writing strategies and techniques for first drafts:
  - use main and supporting ideas effectively from the planning process;
  - experiment with format and style for creative purposes;
  - identify and use a range of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
  - use a wide variety of sentence types, and sentences of different lengths and structures effectively;
  - apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;
  - use conjunctions, pronouns and adverbs to ensure cohesion.

Grade 12

Assessment Standards

We know this when the learner is able to:

- demonstrate the use of advanced writing strategies and techniques for first drafts:
  - use main and supporting ideas effectively from the planning process;
  - experiment with format and style for creative purposes;
  - identify and use a wide range of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
  - use a wide variety of sentence types, and sentences of different lengths and structures for effect;
  - apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;
  - use conjunctions, pronouns and adverbs to ensure cohesion.

Grade 10

Learning Outcome 3 (Continued)

Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

Assessment Standards

We know this when the learner is able to:

- reflect on, analyse, and evaluate own work, considering the opinion of others, and present final product:
  - use set criteria for overall evaluation of own and others' writing for improvement;
  - reflect on overall structure for improvement of coherence and cohesion;
  - reflect on whether content, style, register and effects are appropriate to purpose, audience and context;
  - sustain own point of view/perspective and arguments with growing confidence;
  - refine word choice and sentence and paragraph structure, and eliminate ambiguity, verbosity, redundancy, slang, offensive language, unnecessary jargon and malapropisms;
  - demonstrate sensitivity to human rights and social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyle, ethnic origin, religion, globalisation, HIV and AIDS and other diseases;
  - prepare a final draft by proofreading and editing;
  - present final draft paying attention to appropriate style such as a neatly presented text or a striking, colourful poster.

Grade 11

Assessment Standards

We know this when the learner is able to:

- reflect on, analyse, and evaluate own work, considering the opinion of others, and present final product:
  - use set criteria for overall evaluation of own and others' writing for improvement;
  - analyse overall structure for improvement of coherence and cohesion;
  - evaluate whether content, style, register and effects are appropriate to purpose, audience and context;
  - sustain own point of view/perspective and argument with confidence;
  - refine word choice and sentence and paragraph structure, and eliminate ambiguity, verbosity, redundancy, slang, offensive language, unnecessary jargon and malapropisms;
  - demonstrate sensitivity to human rights, social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyle, ethnic origin, religion, globalisation, HIV and AIDS and other diseases;
  - prepare a final draft by proofreading and editing;
  - present final product paying attention to appropriate style such as a neatly presented text or a striking, colourful poster.

Grade 12

Assessment Standards

We know this when the learner is able to:

- reflect on, analyse, and evaluate own work, considering the opinion of others, and present final product:
  - use set criteria for overall evaluation of own and others' writing for improvement;
  - analyse overall structure for improvement of coherence and cohesion;
  - evaluate whether content, style, register and effects are appropriate to purpose, audience and context;
  - sustain own point of view/perspective and argument confidently and competently;
  - refine word choice and sentence and paragraph structure, and eliminate ambiguity, verbosity, redundancy, slang, offensive language, unnecessary jargon and malapropisms;
  - demonstrate sensitivity to human rights, social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyle, ethnic origin, religion, globalisation, HIV and AIDS and other diseases;
  - prepare a final draft by proofreading and editing;
  - present final product paying attention to appropriate style such as a neatly presented text or a striking, colourful poster.

Grade 10

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively.

Assessment Standards

We know this when the learner is able to:

- identify and explain the meanings of words and use them correctly in a range of texts:
  - apply knowledge of a range of spelling patterns, rules and conventions, and compile a personal spelling list;
  - use common abbreviations and acronyms;
  - use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;
  - apply knowledge of roots, prefixes and suffixes to determine the meaning of a range of words;
  - use gender, plurals and diminutives correctly;
  - use the comparative and superlative degrees of adjectives and adverbs correctly;
  - identify how languages borrow words from one another, how words change meaning with time, and how new words are coined;
  - distinguish between commonly confused polysemes, homophones and homonyms, and use them correctly in texts;
  - use selected synonyms, antonyms, paronyms and one word for a phrase correctly.

Grade 11

Assessment Standards

We know this when the learner is able to:

- identify and explain the meanings of words and use them correctly in a wide range of texts:
  - apply knowledge of an increasing range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list;
  - use a wide range of abbreviations and acronyms correctly;
  - use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;
  - apply knowledge of roots, prefixes and suffixes to determine the function and meaning of a range of words;
  - use gender, plurals and diminutives correctly;
  - use the comparative and superlative degrees of adjectives and adverbs correctly;
  - identify and explain how languages borrow words from one another, how words change meaning with time, and how new words are coined;
  - distinguish between commonly confused polysemes, homophones and homonyms, and use them correctly in texts;
  - use a range of synonyms, antonyms paronyms, and one word for a phrase correctly.

Grade 12

Assessment Standards

We know this when the learner is able to:

- identify and explain the meanings of words and use them correctly in a wide range of texts:
  - apply knowledge of a wide range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list;
  - use a wide range of abbreviations and acronyms correctly;
  - use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;
  - apply knowledge of roots, prefixes and suffixes to determine the function and meaning of a wide range of words;
  - use gender, plurals and diminutives correctly;
  - use the comparative and superlative degrees of adjectives and adverbs correctly;
  - identify and explain how languages borrow words from one another, how words change meaning with time, and how new words are coined;
  - distinguish between commonly confused polysemes, homophones and homonyms, and use them correctly in texts;
  - use a wide range of synonyms, antonyms, paronyms, and one word for a phrase correctly.

Grade 10

Learning Outcome 4 (Continued)

Language

The learner is able to use language structures and conventions appropriately and effectively.

Assessment Standards

We know this when the learner is able to:

- use structurally sound sentences in a meaningful and functional manner:
  - identify parts of speech such as nouns, verbs, pronouns, adjectives and adverbs, and use them accurately and meaningfully;
  - use verb forms and auxiliaries to express tense and mood accurately;
  - use negative forms correctly;
  - use subject, object, and predicate correctly and explain their functions;
  - use simple sentences appropriately and construct compound and complex sentences by using clauses, phrases, and conjunctions;
  - use active and passive voice appropriately in texts;
  - use direct and indirect speech correctly;
  - use correct word order and understand how word order can influence meaning;
  - use concord correctly;
  - use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships and add emphasis;
  - use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Grade 11

Assessment Standards

We know this when the learner is able to:

- use structurally sound sentences in a meaningful and functional manner:
  - identify and use parts of speech such as nouns, verbs, pronouns, adjectives and adverbs accurately and meaningfully;
  - use verb forms and auxiliaries to express tense and mood accurately;
  - use negative forms correctly;
  - use subject, object and predicate correctly and explain their functions;
  - use simple sentences appropriately and construct clear and effective compound and complex sentences by using clauses, phrases and conjunctions;
  - use active and passive voice appropriately and explain the function of each in texts;
  - use direct and indirect speech correctly and for required effect;
  - use correct word order and understand how word order can influence meaning;
  - use concord accurately;
  - use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships, add emphasis, or for rhetorical and stylistic effect;
  - use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Grade 12

Assessment Standards

We know this when the learner is able to:

- use structurally sound sentences in a meaningful and functional manner:
  - identify and use parts of speech such as nouns, verbs, pronouns, adjectives and adverbs accurately and meaningfully;
  - use verb forms and auxiliaries to express tense and mood accurately;
  - use negative forms correctly;
  - use subject, object, and predicate correctly and analyse their functions;
  - use simple sentences appropriately and construct clear and effective compound and complex sentences by using clauses, phrases and conjunctions correctly;
  - use active and passive voice appropriately and analyse the function of each in texts;
  - use direct and indirect speech correctly and for required effect;
  - use correct word order and understand how word order can influence meaning;
  - use concord accurately;
  - use punctuation correctly and for a wide range of purposes such as to clarify meaning, show grammatical relationships, add emphasis, or for rhetorical and stylistic effect;
  - use a wide range of figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Grade 10

Learning Outcome 4 (Continued)

Language

The learner is able to use language structures and conventions appropriately and effectively.

Assessment Standards

We know this when the learner is able to:

- develop critical language awareness:
  - identify denotation, connotation and implied meanings;
  - identify how implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer;
  - identify and challenge bias and stereotyping, emotive, persuasive and manipulative language, and produce alternative ways of expression.

Grade 11

Assessment Standards

We know this when the learner is able to:

- develop critical language awareness:
  - explain denotation, connotation and implied meanings;
  - analyse and explain how implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer;
  - identify and challenge bias and stereotyping, emotive, persuasive and manipulative language, and produce alternative ways of expression.

Grade 12

Assessment Standards

We know this when the learner is able to:

- develop critical language awareness:
  - analyse and explain denotation, connotation and implied meanings;
  - analyse and explain how implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer;
  - identify and challenge subtle bias and stereotyping, emotive, persuasive and manipulative language, and produce and motivate alternative ways of expression.



CONTENT AND CONTEXTS FOR THE ATTAINMENT OF ASSESSMENT STANDARDS

In this section content and contexts are provided to support the attainment of the Assessment Standards. The content indicated needs to be dealt with in such a way as to assist learners to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations which are meaningful to the learners and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, which could be more suited to the experiences of the learners. Content and context, when aligned to the attainment of the Assessment Standards, provide a framework for the development of Learning Programmes. The Learning Programme Guidelines give more detail in this respect.

The use of texts for the teaching of language

When the word 'text' is used in the Subject Statements for Languages, it has the widest possible meaning, including all oral, written, visual, audio, audio-visual and multi-media forms. In all language teaching, texts should be used as a starting point, and certain types of texts will be produced as a product of the process. Through the production of texts that increase in complexity from Grade 10 through to Grade 12, the relevant Assessment Standards show progression. Texts, both simple and complex, are the basis of progression in all languages.

Texts are, therefore, the main source of 'content' and 'context' for the communicative, integrated learning and teaching of languages.

The full range of texts used and produced should expose the learner to:

- rich and appropriate social, cultural and historical settings that develop understanding of the heritage of the language;
- challenging and stimulating themes that develop critical understanding of values and appreciation of the important socio-cultural and ethical issues which are relevant to the lives of South African learners;
- a wide range of points of view;
- models of written and spoken language with a wide variety of structures to help the learner develop correct and appropriate use of language;
- analysis of stereotypes, bias and generalisations to develop critical thinking;
- persuasive and manipulative language;
- power relations within and between languages;
- developing awareness of audience, purpose and context with appropriate mood, tone and register;
- features and elements of a wide range of texts, including literary texts;
- visual, audio and audio-visual elements;
- varieties of style and stylistic devices, such as a wide range of figurative and creative language.

The **text-based approach** and the **communicative approach** are both dependent on the continuous use and production of texts.

A **text-based approach** explores how texts work. The purpose of a text-based approach is to enable learners to become competent, confident and critical readers, writers, viewers and designers of texts. It involves listening to, reading, viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed.

The **communicative approach** means that when learning a language, a learner should have a great deal of exposure to it and many opportunities to practise or produce the language by communicating for social or practical purposes. Language learning should be a natural, informal process carried over into the classroom where literacy skills of reading/viewing and writing/presenting are learned in a 'natural' way – learners read by doing a great deal of reading and learn to write by doing much writing.

Understanding how texts are constructed

Texts are produced in particular contexts with particular purposes and audiences in mind. Different categories of texts have different functions and follow particular conventions in terms of structure, style, grammar, vocabulary and content. These are referred to as **genres.** Learners need to be able to understand and to produce a range of different genres.

Texts also reflect the cultural and political contexts in which they are created. The language used in texts carries messages regarding the cultural values and political standpoints of the persons who have written or designed them. Thus texts are not neutral. Learners need to be able to interpret and respond to the values and attitudes in texts.

Thus, in a text-based approach, language is always explored in texts, and texts are explored in relation to their contexts. The approach involves attention to formal aspects of language (grammar and vocabulary) but as applied in texts. In order to talk about texts, learners need a 'meta-language' – they need to know the words that describe different aspects of grammar, vocabulary, style, and different genres.

Texts can be categorised as **texts used** and **texts produced**. These are detailed in the lists that follow. These lists cannot cover all the possible text types – the teacher is welcome to add texts that can be used in integrated language teaching. The intention of the lists is to give the teacher a wide choice of what could be used or produced. Detail of what is required in terms of complexity of texts and relative formality of register is given in the Learning Programme Guidelines.

TEXTS USED FOR THE INTEGRATED TEACHING OF HOME LANGUAGE, GRADES 10 – 12

Literary texts:

Autobiographies
Biographies
Drama
Essays
Film study
Novel
Poetry
Short stories

Further genres to be covered in Grades 10 to 12 include transactional, reference, creative, visual, audio, audio-visual and multi-media texts. A wide selection of texts must be used in integrated teaching over the three-year period.

Transactional texts:

Advertisements
Brochures
Dialogues (written)
Diary entries
Editorials
E-mail messages
Faxes
Flyers
Forms
Invitations
Letters (formal and informal)
Magazine articles and columns
Memoranda
Minutes and agendas
Newspaper articles and columns
Notes
Notices
Obituaries
Pamphlets
Posters
Reports (formal and informal)
Reviews
Telegrams

Reference texts:

Dictionary
Encyclopaedia
Schedules
Telephone directories
Textbooks
Thesaurus
Timetables
TV guides

Creative texts:

Creative texts created by learners
Dialogues
Diaries
Dramatisation
Jokes
Literary texts
Myths, legends and fables
Riddles
Songs
Speeches
Story telling

Visual, audio, audio-visual and multi-media texts:

Advertisements
Cartoons
Charts and maps
Comic strips
Dramas
Engravings
Graffiti
Graphs, diagrams, tables
Illustrations
Jokes (illustrated), caricatures
Music videos
Photographs
Radio programmes
Readings of dramas, novels or short stories
Recordings
Signs
Slide shows
Slides
Slogans
Symbols
Texts read aloud
Transparencies
TV programmes and documentaries

TEXTS PRODUCED DURING THE INTEGRATED TEACHING OF HOME LANGUAGE, GRADES 10 – 12

(A selection should be produced in Grades 10 to 12.)

Transactional texts:

Advertisements
Brochures
Curriculum Vitae
Dialogues
Diary entries
Editorials
E-mail messages
Faxes
Filling in forms
Formal and informal letters to the press
Formal letters of application, request, complaint, sympathy, invitation, thanks, congratulations and business letters
Friendly letters
Invitation cards
Magazine articles and columns
Memoranda
Minutes and agendas
Newspaper articles and columns
Obituaries
Pamphlets
Postcards
Reports (formal and informal)
Reviews
SMS

Creative texts:

Narrative, descriptive, reflective, discursive, expository and argumentative compositions
Responses to literature

Reference and informational texts:

Dictionary entries (personalised spelling lists and word definitions)
Directions
Instructions
Mind-maps and flow-charts
Notes
Paraphrases
Research projects
Summaries

Oral, visual and multi-media texts:

Advertisements
Dialogues
Flyers
Formal and informal speeches
Interviews
Posters
Presentations with graphic / sound effects
Research projects
Slogans

Non-compulsory texts for enrichment: dramatisations, story telling, radio and television news, radio and television dramas, panel discussions, own short stories/poems/plays, cartoons, comic strips, jokes, signs, and so on.

CHAPTER 4

ASSESSMENT

INTRODUCTION

Assessment is a critical element of the National Curriculum Statement Grades 10 – 12 (General). It is a process of collecting and interpreting evidence in order to determine the learner's progress in learning and to make a judgement about a learner's performance. Evidence can be collected at different times and places, and with the use of various methods, instruments, modes and media.

To ensure that assessment results can be accessed and used for various purposes at a future date, the results have to be recorded. There are various approaches to recording learners' performances. Some of these are explored in this chapter. Others are dealt with in a more subject-specific manner in the Learning Programme Guidelines.

Many stakeholders have an interest in how learners perform in Grades 10 – 12. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions. In order to facilitate access to learners' overall performances and to inferences on learners' competences, assessment results have to be reported. There are many ways of reporting. The Learning Programme Guidelines and the Assessment Guidelines discuss ways of recording and reporting on school-based and external assessment as well as giving guidance on assessment issues specific to the subject.

WHY ASSESS

Before a teacher assesses learners, it is crucial that the purposes of the assessment be clear and unambiguous. Understanding the purposes of assessment ensures that an appropriate match exists between the purposes and the methods of assessment. This, in turn, will help to ensure that decisions and conclusions based on the assessment are fair and appropriate for the particular purpose or purposes.

There are many reasons why learners' performance is assessed. These include monitoring progress and providing feedback, diagnosing or remediating barriers to learning, selection, guidance, supporting learning, certification and promotion.

In this curriculum, learning and assessment are very closely linked. Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. In this sense, assessment provides information about whether teaching and learning is succeeding in getting closer to the specified Learning Outcomes. When assessment indicates lack of progress, teaching and learning plans should be changed accordingly.

TYPES OF ASSESSMENT

This section discusses the following types of assessment:

- baseline assessment;
- diagnostic assessment;
- formative assessment; and
- summative assessment.

Baseline assessment

Baseline assessment is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. It helps in the planning of activities and in Learning Programme development. The recording of baseline assessment is usually informal.

Diagnostic assessment

Any assessment can be used for diagnostic purposes – that is, to discover the cause or causes of a learning barrier. Diagnostic assessment assists in deciding on support strategies or identifying the need for professional help or remediation. It acts as a checkpoint to help redefine the Learning Programme goals, or to discover what learning has not taken place so as to put intervention strategies in place.

Formative assessment

Any form of assessment that is used to give feedback to the learner is fulfilling a formative purpose. Formative assessment is a crucial element of teaching and learning. It monitors and supports the learning process. All stakeholders use this type of assessment to acquire information on the progress of learners. Constructive feedback is a vital component of assessment for formative purposes.

Summative assessment

When assessment is used to record a judgement of the competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. It can occur at the end of a single learning activity, a unit, cycle, term, semester or year of learning. Summative assessment should be planned and a variety of assessment instruments and strategies should be used to enable learners to demonstrate competence.

WHAT ASSESSMENT SHOULD BE AND DO

Assessment should:

- be understood by the learner and by the broader public;
- be clearly focused;
- be integrated with teaching and learning;
- be based on pre-set criteria of the Assessment Standards;
- allow for expanded opportunities for learners;
- be learner-paced and fair;
- be flexible;
- use a variety of instruments; and
- use a variety of methods;

HOW TO ASSESS

Teachers' assessment of learners' performances must have a great degree of reliability. This means that teachers' judgements of learners' competences should be generalisable across different times, assessment items and markers. The judgements made through assessment should also show a great degree of validity; that is, they should be made on the aspects of learning that were assessed.

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process. It involves assessment activities that are spread throughout the year, using various kinds of assessment instruments and methods such as tests, examinations, projects and assignments. Oral, written and performance assessments are included. The different pieces of evidence that learners produce as part of the continuous assessment process can be included in a portfolio. Different subjects have different requirements for what should be included in the portfolio. The Learning Programme Guidelines discuss these requirements further.

Continuous assessment is both classroom-based and school-based, and focuses on the ongoing manner in which assessment is integrated into the process of teaching and learning. Teachers get to know their learners through their day-to-day teaching, questioning, observation, and through interacting with the learners and watching them interact with one another.

Continuous assessment should be applied both to sections of the curriculum that are best assessed through written tests and assignments and those that are best assessed through other methods, such as by performance, using practical or spoken evidence of learning.

METHODS OF ASSESSMENT

Self-assessment

All Learning Outcomes and Assessment Standards are transparent. Learners know what is expected of them. Learners can, therefore play an important part, through self-assessment, in 'pre-assessing' work before the teacher does the final assessment. Reflection on one's own learning is a vital component of learning.

Peer assessment

Peer assessment, using a checklist or rubric, helps both the learners whose work is being assessed and the learners who are doing the assessment. The sharing of the criteria for assessment empowers learners to evaluate their own and others' performances.

Group assessment

The ability to work effectively in groups is one of the Critical Outcomes. Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single composite assessable product. Group assessment looks at process as well as product. It involves assessing social skills, time management, resource management and group dynamics, as well as the output of the group.

METHODS OF COLLECTING ASSESSMENT EVIDENCE

There are various methods of collecting evidence. Some of these are discussed below.

Observation-based assessment

Observation-based assessment methods tend to be less structured and allow the development of a record of different kinds of evidence for different learners at different times. This kind of assessment is often based on tasks that require learners to interact with one another in pursuit of a common solution or product. Observation has to be intentional and should be conducted with the help of an appropriate observation instrument.

Test-based assessment

Test-based assessment is more structured, and enables teachers to gather the same evidence for all learners in the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a

specific score. If used correctly, tests and examinations are an important part of the curriculum because they give good evidence of what has been learned.

Task-based assessment

Task-based or performance assessment methods aim to show whether learners can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. Performance assessment also covers the practical components of subjects by determining how learners put theory into practice. The criteria, standards or rules by which the task will be assessed are described in rubrics or task checklists, and help the teacher to use professional judgement to assess each learner's performance.

RECORDING AND REPORTING

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way.

Methods of recording

There are different methods of recording. It is often difficult to separate methods of recording from methods of evaluating learners' performances.

The following are examples of different types of recording instruments:

- rating scales;
- task lists or checklists; and
- rubrics.

Each is discussed below.

Rating scales

Rating scales are any marking system where a symbol (such as A or B) or a mark (such as 5/10 or 50%) is defined in detail to link the coded score to a description of the competences that are required to achieve that score. The detail is more important than the coded score in the process of teaching and learning, as it gives learners a much clearer idea of what has been achieved and where and why their learning has fallen short of the target. Traditional marking tended to use rating scales without the descriptive details, making it difficult to have a sense of the learners' strengths and weaknesses in terms of intended outcomes. A six-point scale of achievement is used in the National Curriculum Statement Grades 10 – 12 (General).

Task lists or checklists

Task lists or checklists consist of discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off. All the statements that have been ticked off on the list (as criteria that have been met) describe the learner's performance. These checklists are very useful in peer or group assessment activities.

Rubrics

Rubrics are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both. The Learning Programme Guidelines give examples of subject-specific rubrics.

To design a rubric, a teacher has to decide the following:

- Which outcomes are being targeted?
- Which Assessment Standards are targeted by the task?
- What kind of evidence should be collected?
- What are the different parts of the performance that will be assessed?
- What different assessment instruments best suit each part of the task (such as the process and the product)?
- What knowledge should be evident?
- What skills should be applied or actions taken?
- What opportunities for expressing personal opinions, values or attitudes arise in the task and which of these should be assessed and how?
- Should one rubric target all the Learning Outcomes and Assessment Standards of the task or does the task need several rubrics?
- How many rubrics are, in fact, needed for the task?

It is crucial that a teacher shares the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. It becomes a powerful tool for self-assessment.

Reporting performance and achievement

Reporting performance and achievement informs all those involved with or interested in the learner's progress. Once the evidence has been collected and interpreted, teachers need to record a learner's achievements. Sufficient summative assessments need to be made so that a report can make a statement about the standard achieved by the learner.

The National Curriculum Statement Grades 10 – 12 (General) adopts a six-point scale of achievement. The scale is shown in Table 4.1.

Table 4.1 Scale of achievement for the National Curriculum Statement Grades 10 – 12 (General)

Rating Code	Description of Competence	Marks (%)
6	Outstanding	80 – 100
5	Meritorious	60 – 79
4	Satisfactory	50 – 59
3	Adequate	40 – 49
2	Partial	30 – 39
1	Inadequate	0 – 29

SUBJECT COMPETENCE DESCRIPTIONS

To assist with benchmarking the achievement of Learning Outcomes in Grades 10 – 12, subject competences have been described to distinguish the grade expectations of what learners must know and be able to achieve. Six levels of competence have been described for each subject for each grade. These descriptions will assist teachers to assess learners and place them in the correct rating. The descriptions summarise what is spelled out in detail in the Learning Outcomes and the Assessment Standards, and give the distinguishing features that fix the achievement for a particular rating. The various achievement levels and their corresponding percentage bands are as shown in Table 4.1.

In line with the principles and practice of outcomes-based assessment, all assessment – both school-based and external – should primarily be criterion-referenced. Marks could be used in evaluating specific assessment tasks, but the tasks should be assessed against rubrics instead of simply ticking correct answers and awarding marks in terms of the number of ticks. The statements of competence for a subject describe the minimum skills, knowledge, attitudes and values that a learner should demonstrate for achievement on each level of the rating scale.

When teachers/assessors prepare an assessment task or question, they must ensure that the task or question addresses an aspect of a particular outcome. The relevant Assessment Standard or Standards must be used when creating the rubric for assessing the task or question. The descriptions clearly indicate the minimum level of attainment for each category on the rating scale.

The competence descriptions for this subject appear at the end of this chapter.

PROMOTION

Promotion at Grade 10 and Grade 11 level will be based on internal assessment only, but must be based on the same conditions as those for the Further Education and Training Certificate. The requirements, conditions, and rules of combination and condonation are spelled out in the *Qualifications and Assessment Policy Framework for Grades 10 – 12 (General).*

WHAT REPORT CARDS SHOULD LOOK LIKE

There are many ways to structure a report card, but the simpler the report card the better, providing that all important information is included. Report cards should include information about a learner's overall progress, including the following:

- the learning achievement against outcomes;
- the learner's strengths;
- the support needed or provided where relevant;
- constructive feedback commenting on the performance in relation to the learner's previous performance and the requirements of the subject; and
- the learner's developmental progress in learning how to learn.

In addition, report cards should include the following:

- name of school;
- name of learner;
- learner's grade;
- year and term;
- space for signature of parent or guardian;
- signature of teacher and of principal;
- date;
- dates of closing and re-opening of school;
- school stamp; and
- school attendance profile of learner.

ASSESSMENT OF LEARNERS WHO EXPERIENCE BARRIERS TO LEARNING

The assessment of learners who experience any barriers to learning will be conducted in accordance with the recommended alternative and/or adaptive methods as stipulated in the *Qualifications and Assessment Policy Framework for Grades 10 – 12 (General)* as it relates to learners who experience barriers to learning. Refer to the *White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System.*

COMPETENCE DESCRIPTIONS FOR HOME LANGUAGE

Grade 10

Code	Scale	Competence Descriptions
6	**80%–100% Outstanding**	**By the end of Grade 10 the learner with outstanding achievement can:** ■ speak and present confidently, coherently and cohesively; show well-developed awareness of and use language conveying sensitivity and respect; listen critically to identify, interpret, analyse and explain information for a range of purposes; use language showing exceptional fluency and expressiveness in different communication situations. ■ confidently and effectively identify, interpret, analyse and explain texts when reading and viewing; demonstrate clear insight and firmly assert and justify own opinions; read aloud showing excellent fluency and expression; show sensitivity to different views and cultural issues. ■ write and present original, coherent, cohesive and accurate texts; adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing a developing personal style; revise and edit writing independently to ensure improvement. ■ understand and use the structures and conventions of language confidently and with growing accuracy; identify, interpret, analyse and explain subtle differences in the meanings and functions of words and word forms; identify, analyse, explain and use a variety of sentence structures for functional purposes and stylistic effect; show thorough control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with outstanding achievement can:

- speak and present confidently, coherently and cohesively in a sustained way; show sophisticated awareness of and use language conveying sensitivity and respect; listen critically to interpret, analyse, evaluate and explain information for a wide range of purposes; use language showing exceptional fluency and expressiveness in a variety of communication situations.
- confidently and effectively interpret, analyse, evaluate and explain texts when reading and viewing; demonstrate impressive insight and clearly assert and justify own opinions; read aloud showing excellent fluency and expression; show sensitivity to a range of views and cultural issues.
- write and present original, coherent, cohesive and accurate texts; effectively adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing clear evidence of a personal style; revise and edit writing independently to ensure substantial improvement.
- understand and use the structures and conventions of language confidently, accurately and with ease; interpret, analyse, evaluate and explain subtle differences in meanings and functions of words and word forms; identify, analyse, evaluate and use a variety of sentence structures for functional purposes and stylistic effect; show thorough control of grammar and vocabulary.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with outstanding achievement can:

- speak and present confidently, coherently and cohesively in a consistent and sustained way; show sophisticated awareness of and use language conveying sensitivity and respect; listen critically to interpret, analyse, evaluate and synthesise information for a wide range of purposes; use language showing exceptional fluency and expressiveness in a wide variety of communication situations.
- confidently and skilfully interpret, analyse, evaluate and synthesise texts when reading and viewing; demonstrate rich insight and convincingly assert and justify own opinions; read aloud showing excellent fluency and expression; show sensitivity to a wide range of views and cultural issues.
- consistently write and present original, coherent, cohesive and accurate texts; skilfully adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing a clear personal style; revise and edit writing independently to ensure a well-crafted text.
- understand and use the structures and conventions of language confidently, accurately and with ease; interpret, analyse evaluate and explain subtle differences in the meanings and functions of words and word forms; identify, analyse, evaluate and use sophisticated sentence structures for functional purposes and complex stylistic effects; show thorough control of grammar and vocabulary.

Grade 10

Code	Scale	Competence Descriptions
5	**60%–79%** **Meritorious**	**By the end of Grade 10 the learner with meritorious achievement can:** ■ speak and present coherently, cohesively and mostly confidently; show increasing awareness of and use language conveying sensitivity and respect; listen critically to identify, interpret, analyse and explain information for different purposes; mostly use language fluently and expressively in different communication situations. ■ identify, interpret, analyse and explain texts mostly with confidence when reading and viewing; with insight assert and justify own opinions; read aloud showing very good fluency and expression; show sensitivity to different views and cultural issues. ■ write and present texts which are mostly original, coherent, and cohesive but with less accuracy; adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing evidence of a developing personal style; revise and edit writing mostly independently to ensure improvement. ■ understand and use the structures and conventions of language with developing accuracy and confidence; mostly identify, interpret, analyse and explain subtle differences between the meanings and functions of words and word forms; mostly identify, analyse, explain and use different sentence structures for functional purposes and stylistic effect; show very good control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with meritorious achievement can:

- speak and present confidently, coherently and cohesively; show developed awareness of and use language conveying sensitivity and respect; listen critically to interpret, analyse, evaluate and explain information for different purposes; mostly use language fluently and expressively in different communication situations.
- confidently and effectively interpret, analyse, evaluate and explain texts when reading and viewing; demonstrate good insight when asserting and clearly justify own opinions; read aloud showing very good fluency and expression; show sensitivity to different views and cultural issues;
- mostly produce original, coherent, cohesive and accurate texts when writing and presenting; adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing evidence of a personal style; revise and edit writing mostly independently to ensure improvement.
- understand and use the structures and conventions of language confidently and with growing accuracy; mostly interpret, analyse and explain subtle differences between the meanings and functions of words and word forms; mostly identify, analyse, evaluate and use different sentence structures for functional purposes and stylistic effect; show very good control of grammar and vocabulary.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with meritorious achievement can:

- speak and present confidently, coherently and cohesively in a sustained way; show well-developed awareness of and use language conveying sensitivity and respect; listen critically to interpret, analyse, evaluate and synthesise information for different purposes; mostly use language fluently and expressively in different communication situations.
- confidently and effectively interpret, analyse, evaluate and synthesise texts when reading and viewing; demonstrate considerable insight, and clearly assert and justify own opinions; read aloud showing very good fluency and expression; show sensitivity to a range of views and cultural issues.
- write and present original, coherent, cohesive and accurate texts; effectively adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a sustained, persuasive and creative way, showing evidence of a personal style; revise and edit writing independently to ensure substantial improvement.
- understand and use the structures and conventions of language accurately and confidently; interpret, analyse, evaluate and explain subtle differences in the meanings and functions of words and word forms; identify, analyse, evaluate and use a variety of sentence structures for functional purposes and for stylistic effect; show very good control of grammar and vocabulary.

Grade 10

Code	Scale
4	50%–59% Satisfactory

Competence Descriptions

By the end of Grade 10 the learner with satisfactory achievement can:

- speak and present coherently, cohesively and with reasonable confidence; show reasonable awareness of and use language conveying sensitivity and respect; listen critically to identify and interpret information for different purposes but finds it difficult to analyse and explain; use language with reasonable fluency and expressiveness in familiar communication situations.
- with reasonable confidence identify and interpret texts when reading and viewing, but experiences some difficulty in analysing and explaining; with reasonable insight assert and justify own opinions; read aloud with reasonable fluency and expression; show reasonable sensitivity to different views and cultural issues.

- write and present texts with reasonable originality, coherence, cohesion and accuracy; adapt reasonably well to different audiences, purposes, contexts and formats; structure ideas and arguments with reasonable detail and focus and with some evidence of creativity and a personal style; revise and edit writing with guidance to ensure improvement.
- understand and use the structures and conventions of language with reasonable accuracy; identify, interpret, analyse, and explain the subtle meanings and functions of common words and word forms reasonably accurately; identify, analyse, explain and use different sentence structures for functional purposes and stylistic effect but makes obvious errors; show reasonable control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with satisfactory achievement can:

- speak and present coherently, cohesively and with reasonable confidence; show increasing awareness of and use language conveying sensitivity and respect; listen critically to interpret and explain information for different purposes but shows some hesitation when analysing and evaluating; use language reasonably fluently and expressively in different communication situations.
- with reasonable confidence interpret and analyse texts when reading and viewing, but experiences some uncertainty when evaluating and explaining; with reasonable insight assert and justify own opinions; read aloud with reasonable fluency and expression; show reasonable sensitivity to different views and cultural issues.
- write and present texts with reasonable originality, coherence, cohesion and accuracy; mostly adapt to different audiences, purposes, contexts and formats; structure ideas and arguments with reasonable detail and focus and with some evidence of creativity and a personal style; revise and edit writing with some guidance to ensure improvement.
- understand and use the structures and conventions of language with reasonable accuracy; interpret, analyse, and explain the meanings and functions of words and word forms including words with subtle meanings reasonably accurately; identify, analyse, evaluate and use different sentence structures for functional purposes and stylistic effect but makes errors; show reasonable control of grammar and vocabulary.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with satisfactory achievement can:

- speak and present confidently, coherently and cohesively; show awareness of and use language conveying, sensitivity and respect; listen critically to interpret and analyse information for different purposes but demonstrates some hesitation when evaluating and synthesising; use language reasonably fluently and expressively in different communication situations.
- with reasonable confidence interpret and analyse texts when reading and viewing, but demonstrates some uncertainty when evaluating and synthesising; demonstrate insight when asserting and justifying own opinions; read aloud with reasonable fluency and expression; show reasonable sensitivity to a range of views and cultural issues.
- write and present texts with reasonable originality, coherence, cohesion and accuracy; adapt to different audiences, purposes, contexts and formats; structure ideas and arguments in a reasonably clear, detailed and focused way and with some evidence of creativity and of a personal style; revise and edit writing with some guidance to ensure improvement.
- understand and use the structures and conventions of language with reasonable accuracy; interpret, analyse, evaluate and explain subtle differences between the meanings and functions of words and word forms reasonably accurately; identify, analyse, evaluate and use different sentence structures for functional purposes and stylistic effect, but makes minor errors; show reasonable control of grammar and vocabulary.

Grade 10

Code	Scale
3	40%–49% Adequate

Competence Descriptions

By the end of Grade 10 the learner with adequate achievement can:

- speak and present with sufficient coherence and cohesion but with clearly less confidence; show sufficient awareness of and use language conveying sensitivity and respect; listen critically to sufficiently identify, interpret, analyse and explain information for different purposes; use language showing adequate fluency and expressiveness in familiar communication situations.
- identify and interpret texts sufficiently when reading and viewing but has difficulty analysing and explaining information; show sufficient insight and give and motivate own opinions; read aloud with adequate fluency and expression; show sufficient sensitivity to different views and cultural issues.
- give adequate attention to originality, coherence, cohesion and accuracy when writing and presenting; sufficiently adapt to different audiences, purposes, contexts and formats; sufficiently develop ideas and arguments but with little creativity, detail and focus; show sufficient evidence of a personal style; revise and edit writing with guidance to ensure sufficient improvement.
- sufficiently understand the structures and conventions of language and sometimes use them accurately; sufficiently identify and interpret the meanings of words and word forms but experiences difficulty in analysing and explaining their functions, only to some extent recognise subtle differences; identify, analyse, explain and use sentence structures sufficiently for functional purposes but makes obvious errors; show sufficient control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with adequate achievement can:

- speak and present with sufficient coherence and cohesion; show sufficient awareness of and use language conveying sensitivity and respect; listen critically to sufficiently interpret information for different purposes but has difficulty analysing, evaluating and explaining; use language showing adequate fluency and expressiveness in familiar communication situations.
- interpret and analyse texts sufficiently when reading and viewing, but experiences difficulty when evaluating and explaining information; show sufficient insight and give and motivate own opinions; read aloud with adequate fluency and expression; show sufficient sensitivity to different views and cultural issues.
- give adequate attention to originality, coherence, cohesion and accuracy when writing and presenting; sufficiently adapt to different audiences, purposes, contexts and formats; sufficiently develop ideas and arguments but show little creativity, detail and focus; show sufficient evidence of a personal style; revise and edit writing but needs guidance to ensure sufficient improvement.
- sufficiently understand the structures and conventions of language and sometimes use them accurately; sufficiently interpret and analyse the meaning of words but experiences difficulty explaining the functions of words and word forms and can to some extent recognise some subtle differences; identify, analyse, evaluate and use sentence structures sufficiently for functional purposes but makes obvious errors; show sufficient control of grammar and vocabulary.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with adequate achievement can:

- speak and present with sufficient coherence and cohesion; show sufficient awareness of and use language conveying sensitivity and respect; listen critically to sufficiently interpret and analyse information for different purposes but has difficulty evaluating and synthesising information; use language showing adequate fluency and expressiveness in familiar communication situations.
- interpret and analyse texts sufficiently when reading and viewing but experiences difficulty when evaluating and synthesising information; show sufficient insight and give and motivate own opinions; read aloud with adequate fluency and expression; show sufficient sensitivity to different views and to cultural issues.
- give adequate attention to originality, coherence, cohesion and accuracy when writing and presenting; sufficiently adapt to different audiences, purposes, contexts and formats; sufficiently develop ideas and arguments but show little creativity, detail and focus; show sufficient evidence of a personal style; revise and edit writing but needs guidance to ensure sufficient improvement.
- sufficiently understand the structures and conventions of language and sometimes use them accurately; sufficiently interpret, analyse, evaluate and explain the subtle difference between the meanings and functions of words and word forms; identify, analyse, evaluate and use sentence structures sufficiently for functional purposes, but sometimes makes errors; show sufficient control

Grade 10

Code	Scale	Competence Descriptions
2	30%–39% Partial	**By the end of Grade 10 the learner with partial achievement can:** ■ speak and present but with lapses in coherence and cohesion; use language but shows a serious lack of awareness of language conveying sensitivity and respect; hardly listen critically or identify, interpret, analyse and explain information for different purposes; hardly use language fluently and expressively in familiar communication situations. ■ seldom identify and interpret texts when reading and viewing, and struggles to analyse and explain specific information; seldom show insight or express own opinions and can hardly motivate; read aloud with pauses and limited fluency and expression; show limited sensitivity to different views and cultural issues. ■ write and present but shows limited originality, coherence, cohesion, and accuracy or attention to different audiences, purposes, contexts and formats; seldom develop ideas and arguments or show creativity or a personal style; revise and edit writing with constant guidance but hardly shows improvement. ■ seldom understand the structures and conventions of language and has difficulty using them accurately; identify and interpret the differences in meanings of common words and word forms, but with difficulty, and has serious problems analysing and explaining their functions; seldom identify, analyse, explain and use familiar sentence structures correctly for functional purposes and makes serious errors; show limited control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with partial achievement can:

- speak and present but seldom coherently and cohesively; show limited awareness of and use language conveying sensitivity and respect; hardly listen critically to interpret and analyse, and experiences great difficulty evaluating and explaining information for different purposes; seldom use language fluently or expressively in familiar communication situations.
- seldom interpret and analyse texts when reading and viewing, and has great difficulty evaluating and explaining information; seldom show insight or express own opinions and with limited motivation; read aloud with pauses and limited fluency and expression; show limited sensitivity to different views and cultural issues.
- write and present but shows limited originality, coherence, cohesion, and accuracy; hardly take different audiences, purposes, contexts and formats into account; seldom develop ideas and arguments or show creativity or a personal style; revise and edit writing with constant guidance but seldom shows improvement.

- seldom understand and use the structures and conventions of language accurately; interpret and analyse the differences in meanings of common words but experiences serious problems when evaluating and explaining the functions of common words and word forms; seldom identify, analyse, explain and use sentence structures correctly for functional purposes and makes serious errors; show limited control of grammar and vocabulary.

Grade 12

Competence Descriptions

of grammar and vocabulary.

By the end of Grade 12 the learner with partial achievement can:

- speak and present but seldom coherently and cohesively; show some awareness of and use language conveying sensitivity and respect; seldom listen critically to interpret, analyse, evaluate and synthesise information for different purposes; seldom use language fluently and expressively in familiar communication situations.
- seldom interpret texts when reading and viewing and finds it difficult to analyse, evaluate and synthesise information; show some insight and express some own opinions but gives limited motivation; read aloud with pauses and limited fluency and expression; show limited sensitivity to different views and cultural issues.
- write and present but shows limited originality, coherence, cohesion and accuracy; hardly take different audiences, purposes, contexts and formats into account; develop ideas and arguments with some relevant details but with an inconsistent focus and with hardly any evidence of creativity or personal style; revise and edit writing with constant guidance but seldom shows improvement.
- understand some structures and conventions of language but seldom uses them correctly; interpret and analyse the differences in meanings of common words but experiences serious problems when evaluating and explaining the function of words and word forms; identify, analyse, evaluate and use sentence structures for functional purposes but with limited success and makes errors; show

Grade 10

Code	Scale	Competence Descriptions
1	**0%–29%** **Inadequate**	**By the end of Grade 10 the learner with inadequate achievement can:** ■ speak and present but mostly incoherently; show no awareness of or use language conveying sensitivity or respect; hardly ever listen critically to identify, interpret, analyse or explain information for different purposes; hardly ever use language fluently or expressively in familiar communication situations. ■ hardly ever identify, interpret, analyse or explain texts when reading or viewing; hardly ever show insight or express own opinions and very seldom motivate; read aloud poorly with hardly any fluency or expression; show hardly any sensitivity to different views and cultural issues. ■ write and present but shows almost no originality, coherence, cohesion or accuracy; show no attention to different audiences, purposes contexts and formats; hardly write intelligibly or show evidence of a personal style and arguments are so confused that the text is rendered almost meaningless; hardly ever revise and edit own writing to correct errors. ■ understand only basic structures and conventions of language but hardly ever uses them correctly; hardly ever identify, interpret, analyse and explain meanings and functions of common words and word forms correctly; use sentences that have no logical structure or meaning; show virtually no control of grammar and vocabulary.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with inadequate achievement can:

- speak and present but with very limited coherence; barely show awareness of or use language conveying sensitivity and respect; hardly listen critically to interpret, analyse, evaluate or explain information for different purposes; hardly ever use language fluently or expressively in familiar communication situations.
- very seldom interpret, analyse, evaluate and explain texts, when reading and viewing; very seldom show insight or express own opinions or motivate; read aloud poorly with hardly any fluency or expression; show hardly any sensitivity to different views and cultural issues.
- write and present but shows hardly any originality, coherence, cohesion, or accuracy; show no attention to different audiences, purposes, contexts and formats; seldom write intelligibly and show no evidence of a personal style; present ideas and arguments but these are confused; hardly ever revise and edit own writing to correct errors.
- understand only basic structures and conventions of language but seldom uses them correctly; hardly ever interpret, analyse, evaluate and explain the differences between the meanings and functions of common words and word forms; hardly ever use sentence structures correctly for functional purposes; show virtually no control of grammar and vocabulary.

Grade 12

Competence Descriptions

limited control of grammar and vocabulary.

By the end of Grade 12 the learner with inadequate achievement can:

- speak and present but very seldom coherently; show almost no awareness of or use language conveying sensitivity and respect; hardly listen critically to interpret, analyse, evaluate or synthesise information for different purposes; hardly ever use language fluently or expressively in familiar communication situations.
- read and view texts but experiences serious difficulties when interpreting, analysing, evaluating and synthesising; seldom show insight or express own opinions or motivate; read aloud poorly with hardly any fluency or expression; show hardly any sensitivity to different views or cultural issues.
- write and present but shows very limited evidence of originality, coherence, cohesion or accuracy; show no attention to different audiences, purposes, contexts or formats; present ideas and arguments but these are random, superficial or repetitive and with no personal style; only with constant guidance revise and edit own writing but often without understanding or correcting errors.
- understand only basic structures and conventions of language but seldom uses them correctly; hardly interpret, analyse evaluate and explain the meanings and functions of words and word forms; hardly ever use sentence structures correctly for functional purposes; show virtually no control over grammar and vocabulary.

GLOSSARY

acronym – a pronounceable word formed from the first letter or letters in a phrase or name (e.g. FET = Further Education and Training)

additional language (also see **home language) –** a language learned in addition to one's home language

additive multilingualism – when a person learns a language (or languages) in addition to his or her home language. This language does not replace the home language but is learned alongside it. In an additive multilingual programme, the home language is strengthened and affirmed while any further language learned is seen as adding value (e.g. all Additional Languages, including the Language of Learning and Teaching are taught alongside the home language but do not replace it).

aesthetic – sensitive to the beauty of language and thus sensitive to and appreciative of the lasting value of texts

alliteration – the repetition of similar, usually initial, consonant sounds

ambiguity – double meaning created by the way in which words are used; when used unintentionally, ambiguity obscures the meaning (e.g. 'General flies back to front' or 'Short children's stories are in demand')

anecdotes – narratives of small incidents or events told for the purpose of information, entertainment, humour, malice, or to reveal character

animation – the technique of using a series of still pictures to create an illusion of movement or life

anticlimax – when an expectation of some high point of importance or excitement is not fulfilled or the seriousness of a literary plot is suddenly lost as a result of a comical, digressive or meaningless event

antithesis – the expression of two opposed or different ideas in balanced contrast (e.g. 'more haste, less speed')

antonym – a word that is opposite in meaning to another word in the same language (e.g. 'happy' and 'sad')

appropriacy – if language is appropriate it is suitable in terms of the context in which it is used (e.g. the greeting 'Good morning, Mr Jones' would be appropriate in a formal work situation whereas 'Hi, Jo' would be appropriate between friends)

assessment – a continuous structured process of gathering information on learner competence in many different ways

assessment standards – criteria used to assess an outcome

assonance – repetition (mostly) of vowel sounds in two or more words (e.g. "It is June and the world is all in tune,,)

audience – the intended reader(s), listener(s) or viewer(s) of a particular text; in planning a piece of writing speakers/writers must take into the consideration the purpose and audience when choosing an appropriate form of writing

authentic texts – texts which have a practical function (e.g. magazine and newspaper articles, recordings from radio and television, advertisements, product labels, travel brochures, government forms, examples of real letters)

bias – a tendency to favour one thing, idea, attitude or person over another which makes it difficult to make a fair assessment

caption – a title or comment attached above or below an article, a picture, a photo, and so on

caricature – an exaggerated portrayal (written or visual) of a character which is achieved by mocking personality traits or appearance

cause (see also **effect) –** that which gives rise to an action or condition

cinematographic techniques – devices used in the construction of a film (e.g. composition, lightning, type of shot)

cliché – an expression or an idea that has been used so often that it has lost its expressive power

climax – the most exciting, effective or important part of the story; this important part is not necessarily at the end

coherence – the underlying logical relationship which links ideas together and gives a passage or paragraph unity

cohesion – the linking of sentences or paragraphs by means of logical connectors such as conjunctions, pronouns or repetition

colloquialism (see also **slang) –** language belonging to ordinary or familiar conversation but not used in formal language

comparative (see also **superlative) –** degrees of comparison as found in adjectives and adverbs are positive, comparative or superlative (e.g. 'long' (positive), 'longer' (comparative), 'longest' (superlative))

compare (see also **contrast) –** to assess the way in which things are similar

complex word – a word consisting of a main part and one or more other parts (e.g. re-invent)

compound word – two or more words combined (e.g. bodyguard)

conflict – the struggle that arises between characters or between individuals and their fate or circumstances; conflict in literature can also arise from opposing desires or values in a character's own mind

conjunction – a word used to join two clauses, words, phrases or sentences

connotative meaning (see also **denotative meaning) –** both the positive and negative associations that a word collects through usage that go beyond the literal (primary) meaning

context – a text is always used and produced in a context; the context includes the broad and the immediate situation including aspects such as the social, cultural and political background; the term can also refer to that which precedes or follows a word or text and is essential to its meaning

contrast (see also **compare) –** to consider the way in which things differ

conventions – accepted practices or rules in the use of language. Some conventions help to convey meaning (e.g. the rules of grammar, punctuation, typefaces, capital letters); some assist in the presentation of content (e.g. table of contents, general layout, headings, footnotes, charts, captions, lists, pictures, index); and others reflect a pattern of language that has become formulaic (e.g. greetings, small talk).

creative thinking – the process of thinking about ideas or situations in inventive and unusual ways in order to understand them better and respond to them in a new and constructive manner; learners think creatively in all subject areas when they imagine, invent, alter or improve a concept or product

critical awareness – the analysis of how meaning is constructed with understanding of power relations in and between languages; it empowers the learner to resist manipulation and to use language sensitively

denotative meaning (see also **connotative meaning) –** the literal or primary meaning of a word

derivative – a word derived from another or from a root; usually formed by adding a prefix or suffix (e.g. 'quickly' from 'quick')

dialect – a form of a language adapted by a particular community; it is significantly different from other forms of the same language in terms of words, structures and/or pronunciation

dramatic irony – occurs when the audience/reader/viewer knows more about the situation and its implications than the characters involved; it heightens the tension, enjoyment and audience participation

editing – the process of drafting and redrafting a text, including correcting grammatical usage, punctuation and spelling errors and checking writing for coherence of ideas and cohesion of structure; in media, editing involves the construction, selection and lay-out of texts

effect (see also **cause) –** the result or consequence of an action or condition

emotive language – language which arouses strong feelings

euphemism – a mild or vague expression substituted for a thought which is felt to be too harsh or direct

explicit (as opposed **to implicit) –** meaning which is clearly or directly stated

figurative (as opposed to **literal) –** words or phrases used in a non-literal way to create a desired effect; literary texts often make concentrated use of figurative language (e.g. simile, personification, metaphor)

fluency – the word comes from the flow of a river and suggests a coherence and cohesion that gives language use the quality of being natural, easy to use and easy to interpret

font – the type and size of the letters used when writing, typing or printing (e.g. 12pt (size) Times New Roman (style of lettering))

foregrounding as opposed to **backgrounding**) – used literally, it means the positioning of the subject in or near the front of the frame; used figuratively, it refers to emphasising or focusing on one point more than another

genre – the types or categories into which texts are grouped

gesture – a movement of the face or body which communicates meaning (e.g. nodding the head to indicate agreement)

graphics – products of the visual and technical arts (e.g. drawing, designing)

home language (see also **additional language) –** the language first acquired by children through immersion at home; the language in which they learn to think

homonym – a word which has both the same sound and spelling as another but has a different meaning (e.g. the noun 'the bear' and the verb 'to bear')

homophone – a word which sounds the same as another but is spelled differently and has a different meaning (e.g. 'one' and 'won')

hyperbole – a deliberate exaggeration (e.g. to describe something in such a way that it seems much bigger than it really is: 'He gave me a mountainous plate of food.')

idiom – an expression/ phrase that has a particular meaning, different from the meanings of the word understood on their own (e.g. to have bitten off more than you can chew – meaning that you have tried to do something that is too much for you to cope with)

idiomatic expression – an expression, usually figurative, and often used informally, which has come to have an certain meaning among users (e.g. she has been fired)

imagery – words, phrases and sentences which create images in our minds such as similes, metaphors, personification

implicit (as opposed **to explicit) –** something implied or suggested in the text but not expressed directly

implied (as opposed **to direct meaning) –** meaning suggested by the text but not directly stated

inclusivity – the principle that education should be accessible to all learners whatever their learning styles, backgrounds and abilities

infer – to pick up the meaning behind what is stated and to deduce all the implications

initiate – to start (e.g. to initiate a conversation)

innuendo – something unpleasant which is hinted at rather than clearly stated

intonation – the pattern of the pitch or the melody of an utterance which marks grammatical structures such as sentences or clauses

ironic-twist – a sudden or unexpected change in the course of events or a surprising turn of events

irony – a statement or situation that has an underlying meaning different from its literal or surface meaning

jargon – special terms or expressions used in a trade or profession or by any specific group (e.g. computer users would refer to a 'CPU', 'RAM' and so on); when jargon is used to exclude listeners/readers from an interaction it is potentially hurtful or even harmful

language varieties – language varieties found when minor adaptations in terms of vocabulary, structures and/or pronunciation have been made; can vary from one region or country to another e.g. pidgin, creole, regional dialects, minority dialect, indigenised variety

literacies – different kinds of literacy (e.g. critical, visual, graphic, computer, media, socio-cultural)

literacy (see also **literacies) –** the ability to process and use information for a variety of purposes and contexts and to write for different purposes; the ability to decode texts, allowing one to make sense of one's world

literal (as opposed to **figurative) –** the plainest, most direct meaning that can be attributed to a word or phrase

malapropism – the mistaken and muddled use of long words to impress; although these words sound almost right, they are incorrect enough to bring about humour

manipulative language – language which is aimed at obtaining an unfair advantage or gaining influence over others

meta-language – the language used to talk about a language; it includes terminology such as 'context', 'style', 'plot' and 'dialogue'

metaphor – using one thing to describe another thing which has similar qualities (e.g. 'Education is the key to success.')

metonymy – the use of a part to represent the whole or the use of one item to stand for another with which it has become associated (e.g. He gave up the pen for the sword)

mind map – a representation of a theme or topic in which key words and ideas are organised graphically

mode – a method, a way or a manner in which something is presented; a way of communicating (e.g. the written mode, the spoken or oral mode, the visual mode (which includes graphic forms such as charts)); information can be changed from one mode to another (e.g. converting a graph into a passage)

mood – infinitive (e.g. to walk), imperative (e.g. Get out!) subjective (e.g. If I were a rich man / if you go then I will), indicative mood (e.g. Look, there goes John), Potential mood (e.g. I can go)

mood – atmosphere or emotion in written texts; it shows the feeling or the frame of mind of the characters; also refers to the atmosphere produced by visual, audio or multi-media texts

multi-media – an integrated range of modes that could include written texts, visual material, sound, video, and so on

narrative – a spoken or written account of connected events in order of occurrence

narrative voice – the voice of the person telling the story (e.g. a distinction can be made between first person narrative – 'I' – who is often a character in the story, or third person narrative in which the narrator refers to the characters as 'he', 'she' or 'they')

onomatopoeia – the use of words to recreate the sounds they describe (e.g. tick-tock)

oxymoron – a combination of words with contradictory meanings, used deliberately for effect; usually formed by using an adjective to qualify a noun with an opposite meaning (e.g. an open secret)

paradox – an apparently self-contradictory statement or one that seems in conflict with logic; lying behind the superficial contradiction, there is logic or reason

paraphrase – a restatement of an idea or text in one's own words

paronym – A word derived from a word in another language with little or no change in form (e.g. English: canal for Latin: canalis

personification – attributing human characteristics to non-human things

phonemes – the separate sounds of a language

plot – the interrelatedness of the main events in a text; plot involves more than a simple sequence of events as it suggests a pattern of relationships between events and a web of causation

point of view – narrator's point of view (e.g. narrated from first or third person point of view or a combination of these)

polysemes – existence of many meanings for one word (e.g. sack = wine or a bag or to plunder or dismiss)

prejudice – intolerance of or a prejudgement against an individual, a group, an idea or a cause

pun – a play on words which are identical or similar in sound in order to create humour (e.g. 'Seven days without water makes one week/weak.')

redundancy – the use of words, phrases and sentences which can be omitted without any loss of meaning

register – the use of different words, style, grammar, pitch and tone for different contexts or situations (e.g. official documents are written in a formal register and friendly letters are usually written in an informal register)

rhetorical device – device such as pause and repetition, used by a speaker to effectively persuade or convince

rhetorical question – a question asked not to get a reply but for emphasis or dramatic effect (e.g. 'Do you know how lucky you are?')

rhyme – words or lines of poetry that end with the same sound including a vowel

rhythm – a regular and repeated pattern of sounds

sarcasm – an ironic expression which is used in order to be unkind or offensive or to make fun of someone

satire – the use of ridicule, sarcasm and irony to comment critically on society

scan – to run one's eyes over a text in order to find specific information (e.g. scan a telephone directory for a name and number)

sentence structure – how a sentence is composed from different building blocks e.g. parts of speech, phrases, clauses (main and subordinate) – simple compound and complex sentences are structured from these building blocks.

sentence types – types of sentences (e.g. statements, negatives, questions and commands)

simile – comparing one thing directly with another; a word such as 'like' or 'as' is used to draw attention to the comparison

skim – to read a text very quickly to get an overview (e.g. skim the newspaper headlines for the main news)

slang – informal language often used by a group of people, such as teenagers, who use terms like 'cool' and 'awesome'; the difference between colloquial language and slang is that slang has not yet been accepted in polite or formal conversation, whereas colloquialisms (e.g. 'Good show!') have been

stereotype – a fixed (and often biased) view about what role a particular person is expected to play

strategy – a certain procedure used to tackle a problem

stress (in a word or sentence) **–** to give force to a particular syllable in a word or a word in a sentence

subplot – subsidiary action which runs parallel with the main plot of a play or a novel

symbol – something which stands for or represents something else

synonym (as opposed to **antonym) –** a word which has the same meaning or almost the same meaning as another word in the same language

syntax – the way in which words are arranged to form cohesive grammatical structures

synthesis – the drawing together of ideas from a variety of sources; a clear summary of these combined ideas

text – refers to any written, spoken or visual form of communication

theme – the central idea or ideas in texts; a text may contain several themes and these may not be explicit or obvious

tone – quality and timbre of the voice that conveys the emotional message of a text. In a written text, it is achieved through words. In film, tone can be created through music or the setting.

transactional writing – functional writing (e.g. letters, minutes of meetings, reports, faxes)

turn-taking conventions – the customs which govern the flow of conversation between people such as allowing others to give their opinion, restating to clarify meaning, intervening to redirect focus, asking for clarification

understatement – expresses something in restrained terms rather than giving the true or full facts, usually for emphasis

verbosity – language using more words than are needed

viewpoint – a person's opinion or interpretation

visual texts – visual representations which can be seen and which convey messages (e.g. film images, photos, computer graphics, cartoons, models, drawings, paintings)

voice – the author's persona: who the author is; when reading or viewing one gains an impression of the author and his/her intentions

wit – the unexpected, quick and humorous combining of contrasting ideas or expressions

word-attack skills – strategies used when reading an unknown word (e.g. breaking it up into syllables or looking at the meaning of the prefixes or suffixes)

education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL CURRICULUM STATEMENT
GRADES 10-12 (GENERAL)

LEARNING PROGRAMME GUIDELINES

LANGUAGES:
ENGLISH

HOME LANGUAGE
FIRST ADDITIONAL LANGUAGE
SECOND ADDITIONAL LANGUAGE

JANUARY 2008

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SECTION 1
INTRODUCTION

1.1 INTRODUCING THE NATIONAL CURRICULUM STATEMENT

1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R-9) and the National Curriculum Statement for Grades 10-12.

1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 twenty-four subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 14 non-official languages

- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology

- Accounting; Business Studies; Economics

- Geography; History; Life Orientation; Religion Studies

- Consumer Studies; Hospitality Studies; Tourism

- Dramatic Arts; Dance Studies; Design; Music; Visual Arts

- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Civil Technology; Mechanical Technology; Electrical Technology; Engineering Graphics and Design

1.1.3 NATIONAL SENIOR CERTIFICATE

The *National Senior Certificate: A Qualification on Level 4 of the National Qualifications Framework (NQF)* provides the requirements for promotion at the end of Grades 10 and 11 and the awarding of the National Senior Certificate at the end of Grade 12. This document replaces two of the original National Curriculum Statement documents: the *Overview* and the *Qualifications and Assessment Policy Framework*.

1.1.4 SUBJECT ASSESSMENT GUIDELINES

The Subject Assessment Guidelines set out the internal or school-based assessment requirements for each subject and the external assessment requirements. In addition, the *National Protocol for Recording and Reporting (Grades R-12)* (an addendum to the policy, *The National Senior Certificate*) has been developed to standardise the recording and reporting procedures for Grades R to 12. This protocol came into effect on 1 January 2007.

1.2 INTRODUCING THE LEARNING PROGRAMME GUIDELINES

1.2.1 PURPOSE AND CONTENT OF THE LEARNING PROGRAMME GUIDELINES

The Learning Programme Guidelines aim to assist teachers and schools in their planning for the introduction of the National Curriculum Statement. The Learning Programme Guidelines should be read in conjunction with the National Senior Certificate policy and the National Curriculum Statement Subject Statements.

Section 2 of the Learning Programme Guidelines suggests how teaching the particular subject may be informed by the principles which underpin the National Curriculum Statement.

Section 3 suggests how schools and teachers might plan for the introduction of the National Curriculum Statement. The Department of Education encourages careful planning to ensure that the high skills, high knowledge goals of the National Curriculum Statement are attained.

The Learning Programme Guidelines do not include sections on assessment. The assessment requirements for each subject are provided in the Subject Assessment Guidelines which come into effect on 1 January 2008.

1.2.2 WHAT IS A LEARNING PROGRAMME

INTRODUCTION

A Learning Programme assists teachers to plan for sequenced learning, teaching and assessment in Grades 10 to 12 so that all Learning Outcomes in a subject are achieved in a progressive manner. The following three phases of planning are recommended:

- Phase 1 – develop a *Subject Framework* for grades 10 to 12

- Phase 2 – develop a *Work Schedule* for each grade

- Phase 3 – develop *Lesson Plans*

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a year long Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of the national curriculum.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the Subject Statements. The quality and rigour of this engagement will determine the quality of teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

- **Developing a Subject Framework (Grades 10-12)**

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
- A three-year assessment plan for the subject
- The list of LTSM required for the subject

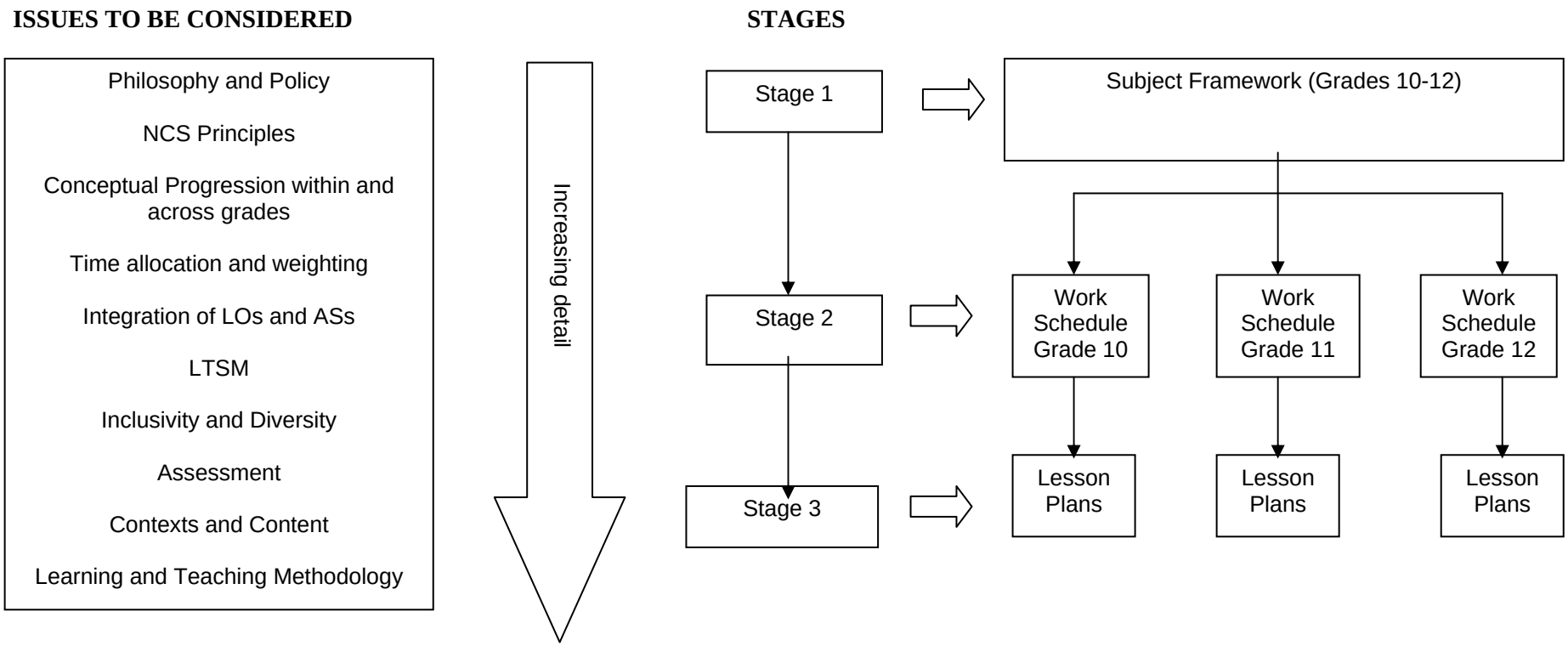
- **Designing Work Schedules**

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

- **Designing Lesson Plans**

Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. Lesson Plans are not equivalent to periods in the school timetable. Each Lesson Plan should contain a coherent series of teaching, learning and assessment activities. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME



SECTION 2
INTRODUCING LANGUAGES

2.1 WHAT IS LANGUAGE?

Language is a tool for thought and communication. Learning to use language effectively enables learners to think and acquire knowledge, to express their identity, feelings and ideas, to interact with others and to manage their world. Language proficiency is central to learning across the curriculum as learning takes place through language.

2.1.1 What are the Languages in the NCS?

The Languages in the National Curriculum Statement include all the official South African languages. The Subject Statements for Home Language, First Additional Language and Second Additional Language may also be adopted for approved non-official languages.

Language level terms in the National Curriculum Statement Grades 10-12 (General) for Languages differ from the terms used in *Report 550* (see **Table 2.1**).

Table 2.1: Differences of language level terms between *Report 550* and the National Curriculum Statement Grades 10-12 (General) for Languages

Report 550	**National Curriculum Statement Grades 10-12 (General) for Languages**
First Language	Home Language
Second Language	First Additional Language
Third Language	Second Additional Language

The offering of Languages in the National Curriculum Statement is governed by national policy in the form of the *Language in Education Policy* and *The Norms and Standards for Languages.* These stipulate that all learners must offer tuition in at least two official languages until the end of Grade 12.

The Department of Education's *Language in Education Policy* promotes **additive multilingualism.** This means that learners must learn additional languages while maintaining and developing their home language(s) at a high level. Additive multilingualism makes it possible for learners to transfer skills, such as reading, writing and speaking, from the language in which they are most proficient to their additional languages.

Languages in the NCS include all eleven official languages as Home, First Additional and Second Additional Languages. All learners in Grades 10-12 must study at least two official languages with one language at Home Language level and the other at either First Additional or Home Language level and one of these must be the Language of Learning and Teaching. These two languages are included in the compulsory component of the National Curriculum Statement.

Languages in the NCS also include non-official languages (foreign languages) which can be offered as Home Language, First Additional Language and Second Additional Language.

All languages can be offered on the following levels:

- **Home Language:** The learners' home language needs to be promoted, fostered and developed to provide a sound foundation for learning additional languages. It may be used as the Language of Learning and Teaching. Listening and speaking skills are developed and refined but the emphasis at this level is on developing the learners' reading and writing skills.
- **First Additional Language:** Learning a First Additional Language promotes multilingualism and intercultural communication. It may be used as the Language of Learning and Teaching. The skills of listening, speaking, reading and writing are equally emphasised.
- **Second Additional Language**: Learning a Second Additional Language furthers multilingualism and intercultural communication. Although reading and writing skills are developed at this level, the emphasis is on developing listening and speaking skills.

2.1.2 Language Standardisation

The *Language Standardisation Policy July 2001* outlines the process for standardising the teaching, learning and assessment of official languages. The aim is to bring about uniformity in all official and non-official languages in the National Curriculum Statement Grades 10-12 (General) for Languages. When teaching, learning and assessing languages, emphasis will be placed on the communicative approach, text-based approach and different forms of literacy including visual literacy.

2.2 WHAT IS THE RELATIONSHIP BETWEEN LANGUAGE AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES?

In the spirit of the Constitution of South Africa, the curriculum aims to heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights. The National Curriculum Statement is based on the following principles:

- Social transformation
- Outcomes-based education
- High knowledge and high skills
- Integration and applied competence
- Progression
- Articulation and portability
- Human rights, inclusivity and environmental and social justice
- Valuing indigenous knowledge systems
- Credibility, quality and efficiency

Language proficiency is fundamental to accomplishing these principles. Multilingualism breaks down boundaries and recognises and respects different languages and cultures.

2.2.1 Social transformation

The Languages curriculum aims to raise awareness of the positive value of cultural and linguistic diversity and to foster respect for the languages and cultures of other people. The Assessment Standards for Languages encourage learners to be sensitive to cultural, ethnic, racial, class and

gender issues. Learners are encouraged to challenge bias, stereotypes and discrimination found in texts.

Learners are given the opportunity to learn official languages and non-official languages as Home Language or First Additional Languages and Second Additional Languages because learning languages other than their home language(s) teaches respect for languages and cultures of other people and enables learners to participate in their communities and the world at large.

The curriculum for Languages presents learners with opportunities to study events, literature, experiences, issues and problems critically and from different perspectives. The new curriculum encourages learners to become familiar with and to use new technology, such as electronic media. By using new technologies in the Languages classroom, teachers can better prepare learners for international cross-cultural interaction which is increasingly required for success in academic, vocational or personal life.

2.2.2 Outcomes-based education

Language teachers should find it easy to adopt an outcomes-based approach and its methodologies as they have always worked towards competency in the language. They are accustomed to producing the evidence required to demonstrate the skills of speaking, listening, writing or presenting, reading or viewing and the appropriate use of structures and conventions.

Knowledge, skills, values and attitudes find expression in texts. Communicative language teaching and a text-based approach are familiar to teachers and are the embodiment of an outcomes-based education approach.

The text-based approach

*(The word 'text' is used in the widest possible sense – it includes **written, oral, audio-visual** and **multimedia** texts, such as posters, advertisements, radio and television programmes, and a range of different written texts.)*

A text-based approach to language learning explores the interaction between the text and the learner. The purpose of a text-based approach is to enable learners to become competent, confident and critical readers, writers, viewers and designers of texts. It involves reading, viewing and analysing texts to understand how they are produced and how they impact on their audience. It also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed.

Texts are produced for particular contexts; that is, with particular purposes and audiences in mind. Different kinds of texts that follow particular conventions in terms of structure, grammar and vocabulary can be distinguished and these are referred to as **genres.** For instance, the structure and language of a play differ from those found in a poem or a short story. In the same way, a report differs from a procedure (set of instructions) or from a letter of complaint. These differences can be accounted for in terms of their different audiences and purposes. The **register** of texts also differs along a continuum from less to more formal according to the social relationship of the participants. Learners need to be able to understand and produce a range of different genres, using format, layout, structure, grammar and register appropriately.

Texts reflect the cultural, social and political contexts in which they are created. The language used in texts carries messages regarding the cultural and social values and political views of the writers and thus texts are not neutral. Learners need to be able to interpret and respond to the values,

attitudes and indigenous knowledge systems reflected in texts. For example, in Learning Outcome 2, learners are expected to explain how language and images may reflect and shape values and attitudes. They are expected to identify and explain socio-cultural or political values, attitudes and beliefs, such as attitudes regarding gender, class, age, power, human rights, inclusivity and environmental issues that are either explicit or implicit in texts.

In a text-based approach, language is explored in texts and texts are explored relative to their contexts. The approach pays attention to formal aspects of language (grammar and vocabulary) but these are viewed in terms of their effects and not studied or analysed in an isolated way. Learners need to understand metalanguage to discuss texts; they need the words to describe different aspects of grammar, vocabulary and style and how these function in texts.

The communicative approach

The communicative approach in languages provides learners with extensive opportunities to acquire the language skills necessary to perform certain required functions in society. The learner is provided with many opportunities to practise or produce the language by solving problems and interacting in social or practical situations.

During this process, learners make mistakes as part of their learning. Mistakes may be corrected but the main focus is on communicative competence. This approach mirrors the acquisition of a home language and the manner in which older children or adults in the family help the child to acquire the home language but do not impede progress by an over-insistence on correctness.

Learners of a new language must be given enough practice in class, as they are unlikely to have enough exposure to the language at home. Home language speakers and additional language speakers need to use and discuss language in an academic way (metalanguage).

The implications of the communicative approach for classroom practice are:

- Language skills should be taught in an integrated way as this is how language is used in real life.
- Learners should be given ample opportunities to use language in class: to listen and speak and to read or view and write language. This means maximising opportunities for learners to practise oral language skills using group or pair activities and to practise reading through a range of individual activities.
- Learners should use language in situations that require them to interact and communicate real feelings, ideas and information for real purposes. This can include activities where there is an information gap; different groups of learners have different information that they need to share to achieve a common goal.
- Texts used as the basis for learning activities, such as current newspaper or magazine articles, advertisements, pamphlets, stories, radio programmes, should be authentic. Texts from a range of different genres and modes, such as oral, written or multimedia, should be used and can be linked through **themes.**
- Language errors are regarded as part of the language learning process. The focus is on effectively communicating meaning rather than on using the correct form of the language.
- Language structures should be taught in context. While assessing learners' writing, a teacher may realise that they have difficulty in using a tense correctly. The teacher can then focus the learners' attention on the correct use of the tense in a text and then provide opportunities for practice using the tense in different, authentic writing activities.
- The fear of making mistakes inhibits language learning. Learners should be relaxed and enjoy what they do.

2.2.3 High knowledge and high skills

A grasp of language is imperative for high knowledge and skills, as language is the vehicle of thought, communication and negotiation.

The Subject Statements for Languages aim to develop high-level knowledge and skills in learners. The Assessment Standards describe what a learner should know and be able to demonstrate at a specific grade. By using a wide variety of texts and producing texts in different contexts, a high level of competence is demanded from a learner's knowledge and application of the language. A text-based approach to teaching language enables learners to become competent, confident and critical readers, writers, viewers and developers of texts.

A text-based approach involves listening to, reading, viewing, interpreting, analysing, evaluating, explaining and synthesising texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. This involves producing different kinds of texts for particular purposes, target groups and contexts. Consequently, all learners must have a clear and accurate knowledge of language structures and conventions.

2.2.4 Integration and applied competence

Applied competence in language teaching aims at integrating three distinct competences, namely practical, foundational and reflective competences. Language learning in the class should prepare learners to communicate effectively in society and should provide opportunities to practise and develop all language skills and knowledge in an integrated way. Thus although a particular learning activity may focus on a particular language skill, skills should be developed in one area to support development in other areas.

The four Language Learning Outcomes address the skills of listening and speaking, reading and viewing, writing and presenting and knowledge about language and how it functions. Skills and knowledge are interdependent and integrated when language is used to communicate effectively for a range of purposes and audiences. For example, when participating in a discussion participants are both listening and speaking; when compiling a report on that discussion, participants both read and write; and in both instances, participants draw on their knowledge of grammar and adjust their register to suit the particular audience.

The teacher should integrate all aspects of language learning through the creation and interpretation of texts. This means that the teaching of language skills and knowledge of grammar is text-based and integrated. Learners can read a magazine article, discuss issues arising from the article, report their findings to the class, focus on an aspect of language use (e.g. new vocabulary) in the article, and write a letter to the magazine in response to the article. In addition, the content of the texts provides learners with the opportunity to develop their knowledge and values.

2.2.5 Progression

For learners to progress from simple to more complex knowledge and skills, their language competence must progress concomitantly.

Suitable genres or types of texts are listed in the Languages Subject Statements. These include a wide range of oral, written, visual, audio, audio-visual and multimedia texts, both factual and imaginative. The same genres may appear from Grade 10 to Grade 12 but these should progressively be more challenging from one grade to the next. For example, different novels from

the same genre could be used for Grade 10, 11 and 12 where Grade 10 learners could describe the mood of the story, Grade11 learners could explain it and Grade 12 learners could interpret it. The language level and ideas in the texts should be accessible to the learners but provide sufficient challenge to extend and develop their language proficiency. Learners should produce progressively more sophisticated and challenging texts from grade to grade. For example, in creative writing learners could write narrative and descriptive essays in Grades 10 and 11 and they could write argumentative and discursive/expository essays in Grade 12.

The choice of texts can provide learners with the opportunity to explore important social, religious, political, economic, environmental and human rights **issues** such as HIV/Aids, gender equality, children's rights, the environment, racism and globalisation. Texts should allow learners to explore these issues in relation to their own lives and experiences but also to expand their horizons and vision.

Texts around the same **theme** may be selected to provide coherence to the Learning Programme. For example, a particular theme in a novel such as gender inequality, could be explored in different texts, such as newspaper and magazine articles, song lyrics, radio programmes, poems, advertisements, posters, television programmes and so on, and provide the basis for the production of texts by learners in the form of oral discussion, interviews, television talk shows, poems, posters, essays, stories, letters to the press etc.

Learners should read or view, listen to and produce as wide a **range of texts** as possible. Learners do not all have to use the same texts – groups or individuals may work with different texts according to their interests or language proficiencies. This allows for diversity of skills and interests among learners and the opportunity for differentiation for those who need more support and enrichment of gifted learners. Increasingly complex and dense texts should be introduced to learners.

In addition to the texts selected by the teacher, learners should also have the opportunity to select their own reading materials for **independent reading**. Extensive reading for pleasure is a critically important source of written language input for learners and will help them improve their language skills and vocabulary, broaden their general knowledge and prepare them for learning across the curriculum.

When planning for progression and when choosing appropriate texts, all Language teachers in a grade should plan suitable themes together and ensure that the choice and use of texts support the gradual development of the language skills of the learner.

Many **textbooks** provide ready-made Learning Programmes that provide a useful core of texts, learning activities and assessment strategies for teachers. Teachers should add their own selection of texts to these to provide links with current events or local concerns.

2.2.6 Articulation and portability

The language curriculum in Grades 10-12 uses the same design feature as that in the General Education and Training. The General Education and Training Band Learning Outcomes are organised according to language skills namely speaking, listening, reading, viewing, writing and presenting and language structures and conventions. These skills ensure articulation and portability between the General Education and Training language curricula and Grades 10-12.

2.2.7 Human rights, inclusivity and environmental and social justice

Language rights are an aspect of human rights. All eleven languages spoken in South Africa enjoy official status to promote the self-esteem of all citizens. Through the diversity of languages and our belief in ourselves, expressed through language, South Africans can develop a nation that is proud of its origins, cultures, beliefs and traditions.

In order to promote human rights, learners require the support necessary for language development.

In the past, languages in South Africa did not enjoy the same status. Learners and teachers need to be aware of the historical disadvantage African languages have suffered. Afrikaans and English were given special privileges both in terms of language teaching and their traditions and cultures. These inequalities are addressed by new national language policies. Schools should not further entrench the inequalities of the past by, for example, only teaching African languages as second or third additional languages and giving more time and attention to English and Afrikaans.

A further problem in terms of language and human rights is that a large majority of learners in our country are not taught through the medium of their home language. Most learners use English as the Language of Learning and Teaching. Schools which use any language other than the learners' home language as the Language of Teaching and Learning, should assist learners to improve their Language of Learning and Teaching to the highest level possible so that the difficulty of using an additional language in other subjects is minimised. This implies a considerable amount of cross-curricular work in the Language Learning Programmes and non-language teachers must also be attentive to the issue of language competency.

There should be an inclusive approach to languages and language speakers. To prevent language becoming a barrier to learning, teachers must be aware of how concepts are presented.

Learners should be able to use language to assert their own rights, to show respect for the rights of others, to challenge infringements of human rights and to fulfil personal and civic responsibilities. Literacy (reading, writing and viewing) provides access to information, lifelong learning and work opportunities. It is also an important tool to understand and assert one's human rights. Therefore, it is a key aspect of social justice. Schools must enable learners to achieve high levels of literacy in order to develop an understanding of social and environmental justice.

If the teaching of literacy is firmly rooted in the world of the learners, they will make sense of their world and bring this knowledge to their reading of texts. Through reading, viewing and listening to texts, learners are able to reinterpret their world and use this knowledge to 'rewrite' their world in ways that contribute to social and environmental justice.

For this to happen, learners must learn to listen, read and write in a language that is an integral part of their world. They will then be able to transfer the critical literacy they have acquired in their home language to their additional languages.

By enabling learners to acquire critical literacy, teachers make an important contribution to social and environmental justice. Therefore, they should choose texts that enable learners to engage critically with their world, for example texts about access to the resources in our society (health services, water, wealth etc.) and the way in which these resources are used. These texts will support the themes used for teaching and learning. The themes are derived from the Critical and Developmental Outcomes and thus support movement towards the educational and social vision expressed in the South African constitution.

2.2.8 Valuing indigenous knowledge systems

Through language, learners can make sense of the world. Listening, speaking, reading, viewing and writing broaden learners' knowledge of the wide variety of indigenous knowledge systems within South Africa. Learners need to be able to articulate indigenous knowledge systems in whichever language they use.

The Subject Statements for Languages acknowledge the rich history and heritage of this country through its integrated text-based approach. Many visual, audio, audio-visual and multimedia texts with different perspectives have been included for every grade to assist problem solving and information gathering in Languages.

2.2.9 Credibility, quality and efficiency

If the National Curriculum Statement is to achieve international credibility, the quality of language learning and teaching needs to measure up to standards recognised internationally.

The Languages Subject Statements Grades 10-12 (General) aim to achieve credibility through providing Learning Outcomes and Assessment Standards that are comparable in quality, breadth and depth to those of other countries. The Learning Outcomes for Languages, namely: listening and speaking, reading and viewing and writing deal with skills that are universally taught in all languages in the world.

2.3 PROFILE OF A LANGUAGE LEARNER

The learner entering Grade 10 already has skills, knowledge and insight of contexts and content of at least a home language and a first additional language. Some learners could possibly have taken a second additional language in Grades R-9.

The kind of learner envisaged at the end of Grade 12 will be inspired by a respect for the values captured in the constitution such as democracy, human rights and social justice. Such a learner will respond accordingly in society.

The General Education and Training Band should produce learners who are already accomplished in the skills of speaking, listening, reading, viewing, writing, presenting and using language structures and conventions in texts at the following language levels:

Home Language
The General Education and Training Band should produce learners who are already accomplished in speaking, listening, reading, viewing, writing and presenting and using language structures and conventions in texts. During the course of Grades 10-12, the learners will be exposed to increasingly complex texts and will be required to produce more demanding functional and creative texts. This will improve critical awareness and reading and writing, a particular focus of Home Language. This will help prepare learners for both the workplace and higher education.

First Additional Language
The General Education and Training Band should produce First Additional Language Learners whose competencies in the target language are close to the level of their home language as a result of a sound additive multilingual approach. Many of the learners have used and continue to use the First Additional Language as a Language of Learning and Teaching and thus need a high level of competence in the language. All the language skills are equally important.

Second Additional Language

In the General Education and Training Band, all learners should have encountered an official language as a Second Additional Language. They should be reasonably competent in speaking and reading but will need to develop writing and language skills.

At the end of Grade 12 Language learners must be able to:

- demonstrate the Critical and Developmental Outcomes and the Language Learning Outcomes;
- effectively and confidently participate in a wide range of communication situations;
- orally and in writing, express own feelings, opinions, viewpoints, ideas, attitudes and values and react to those of others;
- interpret, analyse, evaluate, explain and question a wide variety of texts across the curriculum while listening and speaking, reading and viewing and writing and presenting;
- accurately and appropriately produce a wide variety of texts in different contexts;
- use the structures and conventions of language confidently, effectively and expressively to create meaning;
- express advanced cognitive skills by using language;
- take independent decisions about their future;
- successfully access learning;
- think logically and analytically and demonstrate holistic and lateral thinking; and
- transfer skills from known contexts to unknown contexts through the use of language.

The relationship between the NCS Grades R-9 (Schools) and the NCS Grades 10-12 (General) Language curricula

It is necessary to understand the relationship between the National Curriculum Statement Grades R-9 (Schools) and the National Curriculum Statement Grades 10-12 (General) Language curricula. Table 2.2 outlines the knowledge, skills and values in the two curricula. It also shows the links between the Learning Outcomes of the NCS Grades R-9 (Schools) and the Learning Outcomes of the NCS Grades 10-12 (General) for Languages.

Table 2.2: Links between Learning Outcomes of NCS Grades R-9 (Schools) and Learning Outcomes of NCS Grades 10-12 (General)

National Curriculum Statement Grades R-9 (Schools)	National Curriculum Statement Grades 10-12 (General)
Learning Outcome (LO) 1: Listening The learner will be able to listen for information and enjoyment and respond appropriately and critically in a wide range of situations. Links with NCS: LO 1	**Learning Outcome (LO) 1: Listening and Speaking** The learner is able to listen and speak for a variety of purposes, audiences and contexts. Links with NCS: LO 1, 2
Learning Outcome 2: Speaking The learner will be able to communicate confidently and effectively in spoken language in a wide range of situations. Links with NCS: LO 1	**Learning Outcome 1: Listening and Speaking** The learner is able to listen and speak for a variety of purposes, audiences and contexts. Links with NCS: LO 1, 2
Learning Outcome 3: Reading and Viewing The learner will be able to read and view for information and enjoyment and respond critically to the aesthetic, cultural and emotional values in texts. Links with NCS: LO 2	**Learning Outcome 2: Reading and Viewing** The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts. Links with NCS: LO 3
Learning Outcome 4: Writing The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes. Links with NCS: LO 3	**Learning Outcome 3: Writing and Presenting** The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts. Links with NCS: LO 4
Learning Outcome 5: Thinking and Reasoning The learner will be able to use language to think and reason as well as to access, process and use information for learning. Links with NCS: LO 1 - 4	
Learning Outcome 6: Language Structure and Use The learner will know and be able to use the sounds, words and grammar of the language to create and interpret texts. Links with NCS: LO 4	**Learning Outcome 4: Language** The learner is able to use language structures and conventions appropriately and effectively. Links with NCS: LO 6

2.4 RELATIONSHIP BETWEEN LANGUAGE LEARNING OUTCOMES AND CRITICAL AND DEVELOPMENTAL OUTCOMES

The four language Learning Outcomes in Grades 10-12 support the **Critical** and **Developmental Outcomes** in the following ways:

- The Learning Outcomes help develop the language skills and knowledge necessary for effective communication.
- Problem solving and critical awareness are improved by developing an imaginative, creative learner who has an enquiring mind. Critical awareness ensures that the learner is not gullible in a world that often attempts to exploit naiveté.
- The ability to manage oneself and others and develop as an entrepreneurial self-starter is enhanced by the analytic skills gained in Languages.
- Language competencies, such as the abstract language skills required for academic learning across the curriculum, and the aesthetic appreciation and enjoyment of texts are developed so that learners can listen, speak, read or view and write or present with confidence. These skills and attitudes form the basis of lifelong learning.
- Learners use language appropriately in real-life contexts taking into account audience, purpose and context.
- Learners justify their own ideas, views and emotions confidently to be independent and analytical thinkers.
- Learners use language and their imagination to represent and explore human experience. Through interacting with a wide range of texts, learners are able to reflect on their own lives and experiences and consider alternative worldviews.
- Learners will recognise and be able to challenge the perspectives, values and power relations that are embedded in texts.
- Learners will recognise the unequal status of different languages and language varieties. They will be able to challenge the domination of any language or language variety and assert their language rights in a multilingual society.
- Learners use language to access and manage information for learning across the curriculum and in a wide range of other contexts. Information literacy is a vital skill in the 'information age' and prepares the learner for the workplace.
- Learners recognise that knowledge is socially constructed through the interaction between language and thinking.
- Learners express reasoned opinions on ethical issues and values. To develop their own value system, learners engage with texts concerning human rights and responsibilities such as the rights of children, women, the disabled, the aged and issues linked to race, culture, ideology, class, belief systems, gender, HIV/Aids, freedom of expression, censorship and the environment.

2.5 WAYS TO ACHIEVE LANGUAGE LEARNING OUTCOMES

The purpose of language teaching is for learners to demonstrate competence in the four Languages Learning Outcomes. These form the framework around which the Learning Programmes are built and all activities and accompanying assessment should support the learner to demonstrate increasing competence.

2.5.1 Learning Outcome 1: Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts.

The following should be done to help learners achieving this Learning Outcome:

- To demonstrate listening skills, learners should produce written evidence in the form of answers to questions, summaries, notes, etc.
- Teachers should stimulate oral participation by using written, oral and multimedia texts, such as radio and television programmes and photographs.
- Topics should be chosen which stimulate discussion on ethical and socio-cultural issues of relevance such as human rights, gender issues, general environmental issues, HIV/Aids and other diseases, inclusivity, tolerance and moral fortitude. The choice of such topics will develop critical awareness in learners.
- Listening and speaking should develop awareness of other people and cultures and promote general sensitivity in social situations. This can be achieved by constructive group work.
- Careful planning and research should precede any oral presentation. Oral presentations should be enriched by constantly improved techniques. Prepared and unprepared oral presentations can be used to enhance very important listening skills.
- Listening and speaking skills should always link with the skills of reading or viewing, writing or presenting and the improved use of language structures.

2.5.2 Learning Outcome 2: Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

The following should be done to help learners achieving this Learning Outcome:

- This Learning Outcome should aim at developing learners who are independent and enthusiastic readers and are thus able to engage in lifelong learning. Texts chosen should be relevant to the learners.
- In order to read with confidence and enjoyment, learners must develop reading strategies. They should be able to:
    - match different ways of reading to different texts and purposes, such as skimming newspaper headlines for the main ideas; scanning a telephone directory for a number; reading instructions slowly and with care or reading a poem with enjoyment;
    - develop and evaluate own reading speed;
    - use strategies to work out or find the meanings of words and phrases such as working out the meaning from the context; using word formation or using a dictionary; and
    - use content pages, indexes, reference books, library catalogues, internet searches, etc.
- Learners should, according to specific language level and grade, also be knowledgeable about different genres of non-fiction and fiction such as crime stories, science fiction, romances and biographies. They should be exposed to the work of different authors and be able to select texts that they will enjoy.
- Learners should evaluate meaning and language critically in all texts and learn to appreciate and critique them.

- Important literary works of the language should be shared with the learner who responds analytically and creatively. The extent to which this happens will differ according to the level of language. In a Second Additional Language, fewer and less taxing texts are studied.
- The beauty of the language as expressed through its various literary and stylistic devices is experienced. The level of analysis and engagement will differ according to the level at which the language is studied.
- Effective reading and viewing skills provide learners with the means to access information and thus is central to their functioning in a work environment.
- Viewing implies engagement with visual aspects of texts, such as pictures, symbols, graphs, cartoons, comic strips, posters and advertisements, and is an aspect that is often neglected in language teaching. Critical viewing is important in a world driven by multimedia and visual stimuli.

2.5.3 Learning Outcome 3: Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

Writing and designing texts is a process and learners need the opportunity to put this process into practice. They should:

- decide on the purpose and audience of a text to be written and/or designed;
- brainstorm ideas using, for example mind maps, flow charts or lists;
- consult relevant sources, select relevant information and organise ideas;
- produce a first draft which takes into account purpose, audience, topic and genre;
- read drafts critically and get feedback from others (classmates);
- edit and proofread the draft;
- produce a well-designed final version.

Note!

- Learners should write every day. Learners should often be given the opportunity to write freely without an assessment requirement.
- In more formal writing, teachers are advised to assess a particular skill or sub-skill being dealt with during that particular stage of the process. For example, all language skills need not be addressed during each step of the process.
- Peers should also learn to edit one another's work as this interaction is an important part of the process of writing and improves own and other's awareness of the process.
- An important aspect of this Learning Outcome is the presentation of written work. It can be shared with peers, teachers, the school as a whole, parents or a wider range of stakeholders. The learner should take pride in a rounded, complete product.
- Learners should be informed about the characteristics and requirements of different kinds of creative texts. A short description of the kinds of essays that learners are required to write is provided below.

Kinds of essays

(a) Narrative essay

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

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

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

(b) Descriptive essay

In a descriptive essay, the writer describes something to allow the reader to experience the topic being described as vividly as possible. Someone or something can be described.

Example topics:
- The dentist's waiting room. Describe your feelings and impressions.
- Describe a stormy night.

Consider the following when writing a descriptive essay:
- The writer should create a picture in words.
- Words and expressions are chosen carefully to achieve the desired effect.
- Images of sight, sound, hearing, taste and touch can be used to make the description vivid.
- Figures of speech are used in original ways.
- Learners should ideally have experience of the topic. It is very difficult to describe something without having firsthand knowledge.

(c) Expository essay

Expository writing communicates ideas or information in a logical way. This is a factual essay in which the writer explains ideas or gives facts in a systematic way. An expository essay is well researched and ideas are supported by facts and figures.

Example topics:
- More than a thousand people are killed in road accidents during the December holiday. How can this carnage on our roads be stopped?
- Discuss how you would go about collecting funds for the matric farewell party.

Consider the following when writing an expository essay:

- A thorough understanding of the topic is required.
- Good research is vital as statements have to be supported by facts.
- As the reader may not have a specialised understanding of the topic, the writer should clarify any concepts which may be unfamiliar.
- Ideas must be organised logically and take the reader from the known to the unknown.
- An expository essay is generally written in the present tense.

(d) Argumentative essay

In an argumentative essay the writer has a specific opinion or viewpoint and argues to defend or motivate his or her position. The opinion of the writer should be clear throughout. This is a subjective essay in which the writer tries to convince the reader to share his or her point of view.

Examples topics:

- Television kills creativity. Do you agree?
- The future of South Africa depends on foreign investment. Give your views.

Consider the following when writing an argumentative essay:

- The essay should start with the writer's view of the topic in an original and striking way.
- The writer should give a range of arguments to support and substantiate his or her view.
- The writer focuses on points for OR against a statement.
- An argumentative essay can be subjective and strong opinions are expressed. A variety of rhetorical devices and persuasive techniques should be used.
- The language used is emotive and can be emotional but should not be rude.
- The conclusion should be a strong, clear and convincing statement of the writer's opinion.

(e) Discursive essay

A discursive essay is objective and aims to give a balanced view of both sides of an argument. The writer considers various aspects of the topic under discussion and presents opposing views impartially. The writer may come to a particular conclusion at the end of the essay but the arguments for and against must be well balanced and clearly analysed in the course of the essay.

Example topics:

- Write an essay in which you give arguments for and against abortion.
- Learners should be able to choose their own prescribed books for literature. Discuss this statement looking at both sides of the argument.

Consider the following when writing a discursive essay:

- The writer should understand and be able to reflect both sides of the argument in an impartial and well informed way.
- The writing must be lucid, rational and objective. Calm, well-reasoned and well-supported statements should be made.
- The tone should be unemotional and convincing without being condescending.
- The writer may give an indication of his or her opinion at the end of the essay but this should only be done in conclusion.

(f) Reflective essay (Home and First Additional Language)

In a reflective essay the writer contemplates an idea and gives his or her emotional reactions and feelings. The writer could, for example, reflect on dreams or aspirations.

Examples topics:
- This is how I remember the best teacher I ever had.
- Give your views on life and how it should be lived.

Consider the following when writing a reflective essay:
- A reflective essay is subjective.
- Feelings and emotions play a major role.
- A substantial part of the essay may be descriptive. These descriptions should be vivid and aim to recreate recollections or feelings of the writer in the reader.
- The ideas, thoughts or feelings expressed should reveal sincerity and personal involvement.

2.5.4 Learning Outcome 4: Language

The learner is able to use language structures and conventions appropriately and effectively.

In home language use, a high degree of accuracy and appropriateness is expected. This should not be dealt with in isolation but in terms of language-in-action (in other words, language in texts and context). At additional language levels, accuracy and appropriateness remain important but at a less demanding level. The communicative approach to language teaching should be used.

- The learner should realise that critical and analytical thinking, sensitivity to others and sound language development has its foundation in the choice of the appropriate word, sentence structure, tone and register.
- The learner develops critical awareness to language by understanding the nuances of both word choice and sentence construction.
- Spelling is important. Learners develop own spelling and vocabulary lists assisted by regular use of the dictionary.
- The learner should be able to speak about language and have knowledge of the relevant language terminology (metalanguage).
- Accurate language use enhances communication.

2.5.5 Literacy

The four Learning Outcomes also have the function of developing literacy through constant interaction.

People often distinguish between different kinds of literacy:
- **Literacy** – the ability to process and use information for a variety of purposes and contexts and to write for different purposes. It is the ability to decode texts and to make sense of the world.
- **Information literacy** – the ability to access information from a wide range of oral, written and multimedia texts.
- **Visual literacy** – the ability to understand and produce visual texts such as pictures, photographs, films and cartoons.
- **Media literacy** – the ability to understand and produce texts based on media, such as television, video, newspapers, magazines and advertising.

- **Computer literacy** – the ability to use computers and to understand and create texts using a computer, such as computer games; multimedia texts that incorporate written text, visual images and sound; graphic texts and e-mails.
- **Critical literacy** – the ability to understand and analyse how texts (oral, visual, audio, audio-visual, written, multi-modal) construct meaning and their effects. The teaching of critical literacy should be rooted in the world of the learner. Learners make sense of their world and bring this knowledge to their reading of texts. This does not mean that texts should be limited to those about learners' immediate world – texts should constantly extend learners' experience. Learners will make sense of these texts from the perspective of their world but texts will also enable them to reinterpret and rewrite their world. In order to develop critical literacy:
    - Learners should draw on existing knowledge to make sense of texts.
    - Teachers should appreciate that there is more than one interpretation of a text.
    - Teachers should ensure that learners understand the literal meaning of texts – the information contained in the text such as when, where and how did this happen, who did it and why.
    - Teachers should ask questions that give learners the opportunity to respond personally to texts such as:
        - 'Have you ever had an experience like that?'
        - 'Have you ever felt like that?'
    - Teachers should ask questions that enable learners to think critically about texts, such as:
        - 'From whose point of view was the text written or the photo taken?'
        - 'Are there alternative points of view?'
        - 'Why was this one chosen?'
    - Teachers should give learners opportunities to rewrite texts to create alternative possibilities.
    - Texts that deal with the same issue from differing points of view should be compared and critiqued.

2.5.6 Integration

Integration is achieved within and across subjects. The four Language Learning Outcomes address the skills of listening and speaking, reading and viewing, writing and presenting and knowledge about language and how it functions. Skills and knowledge are interdependent and integrated when language is used to communicate effectively for a range of purposes and audiences.

The teacher should integrate all aspects of language learning through the creation and interpretation of texts. Languages can also be integrated with other subjects for purposes of enrichment.

Diagrams 2.1 and **2.2** give examples of how the Learning Outcomes and Assessment Standards can be integrated within Languages and with other subjects.

Diagram 2.1: An example of integrating Learning Outcomes and Assessment Standards within Languages

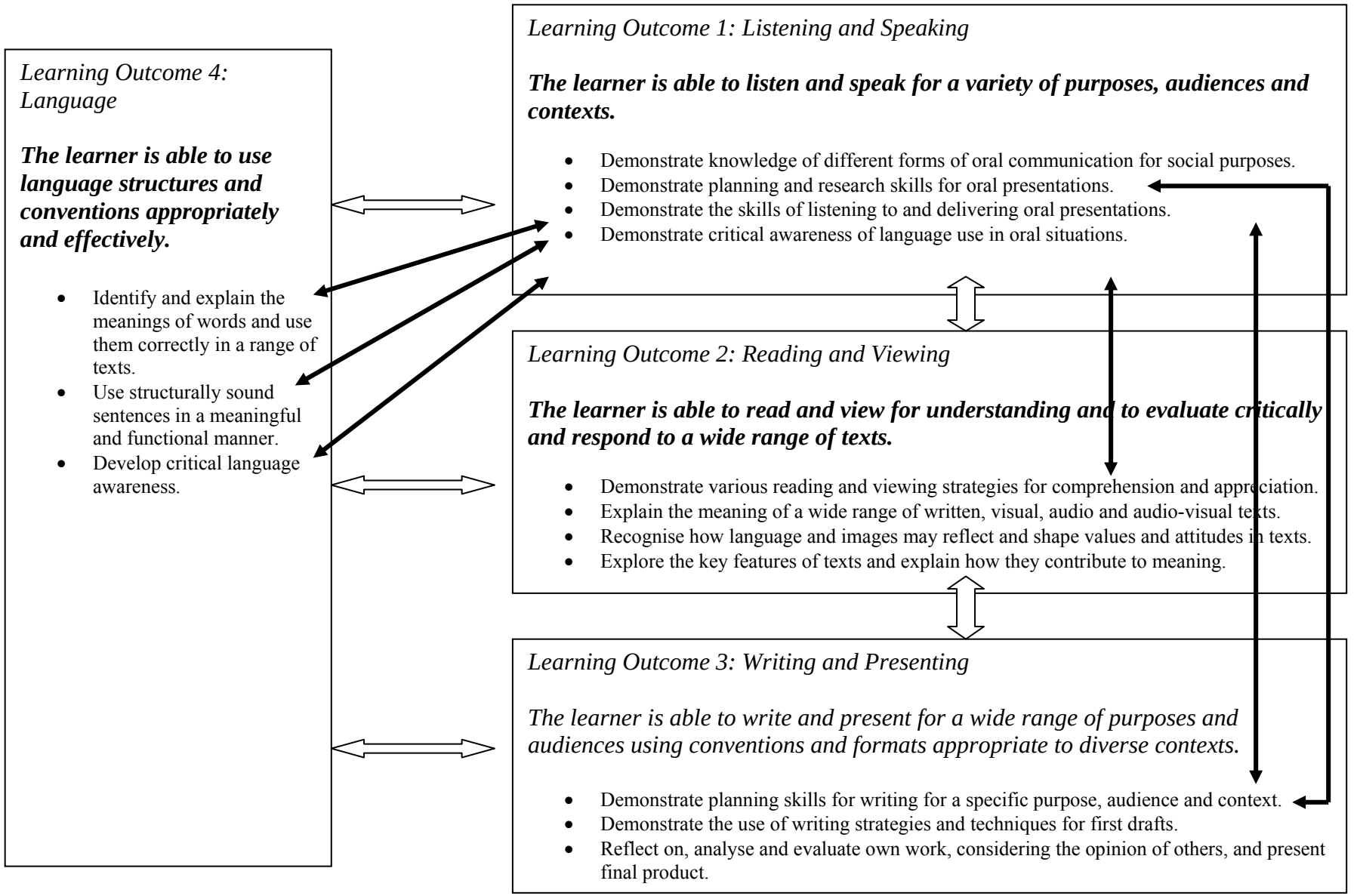
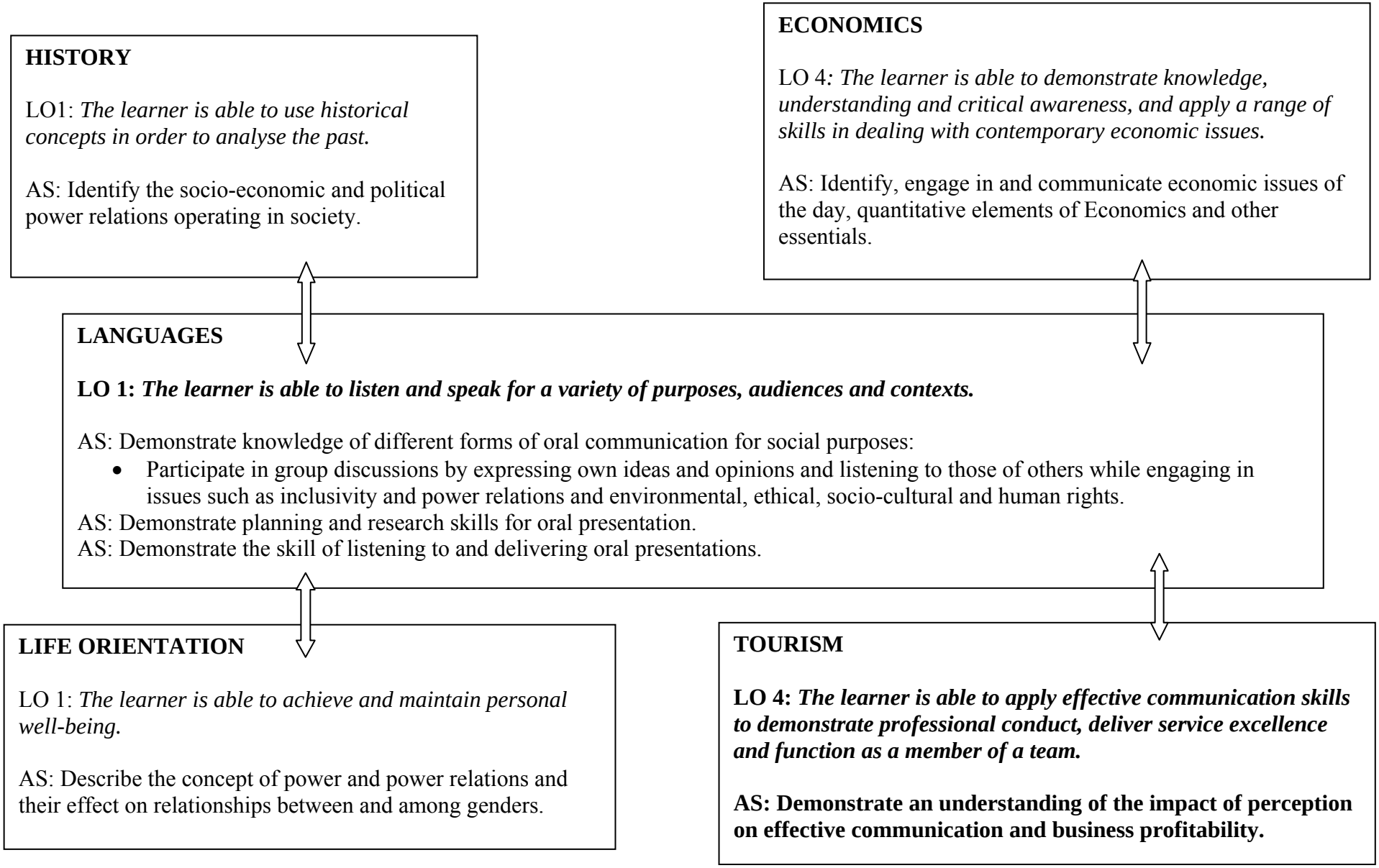


Diagram 2.2: An example of integrating Learning Outcomes and Assessment Standards of Languages with other subjects



SECTION 3
DESIGNING A LEARNING PROGRAMME FOR LANGUAGES

3.1 INTRODUCTION

To design a Learning Programme for Language means to translate the Learning Outcomes and Assessment Standards for the specific language, as spelt out in the National Curriculum Statement Grades 10-12 (General), into planned learning, teaching and assessment activities for Grades 10, 11 and 12. When designing a Learning Programme for Language, three stages of planning are followed; that is, a **Subject Framework (Grades 10-12)**, a **Work Schedule per grade** and **Lesson Plans**.

All teachers in Grades 10-12 who teach a particular language must develop the **Subject Framework** together. They design a structured and systematic plan that focuses on the conceptual progression of the key skills, knowledge, values and attitudes of the Learning Outcomes and Assessment Standards across the three grades. Contexts, National Curriculum Statement principles, relevant policies, assessment and resources need to be considered in the development of a Learning Programme for Languages.

An individual teacher or a group of language teachers in a particular grade draws up a **Work Schedule** which outlines the teaching and learning that will happen in a grade over a period of a year. This is the year plan. The Work Schedule is drawn directly from the grade-specific sections of the Subject Framework (Grades 10-12) for Language. The Work Schedule should show how all the Learning Outcomes and Assessment Standards will be integrated, paced and assessed for a particular grade.

The **Work Schedule** interprets the Learning Outcomes and Assessment Standards in the National Curriculum Statement into planned learning activities. It is a planning tool that:

- takes into account the time available for the subject in the course of a school year;
- considers the relative importance of the skills and knowledge to be taught and reflects this in the time allocated to the various sections of the work;
- clearly outlines the knowledge, skills, values and attitudes to be attained;
- outlines the assessment (see Subject Assessment Guidelines for Languages Grades 10 – 12), and in broad terms, describes what learners are expected to achieve;
- considers the learners' specific needs;
- identifies the resources to be used to support teaching and learning; and
- considers national priorities and developmental needs of learners, such as HIV/Aids issues.

Teacher or classroom planning shows details of how each **Lesson Plan or activity** will be developed and how each item of content will be included during the year to achieve the intended Learning Outcomes in the National Curriculum Statement Grades 10-12 (General). The planning should show:

- what learners will learn (i.e. Learning Outcomes in the context of content selection of the particular grade - KSVs);
- what key questions will guide the learning experience or programme;
- what resources are needed and how much time is available;
- how teachers will manage learning (methods and learning activities); and

- what tests, tasks or other assessment activities will provide evidence of learning (see Subject Assessment Guidelines for Languages Grades 10 – 12).

Plans should be done in writing and filed. Written plans can be re-used and shared. Reflection notes on teaching should be used to reflect and replan to enhance teaching and learning.

3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Language Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme.

3.2.1 Policies and principles

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
While the various policies that impact on curriculum implementation and the NCS principles are not recorded on the planning sheets of a Learning Programme, evidence of their use will be seen in the planning product. Therefore, they need to be taken into account throughout the planning process from Stages 1-3. **NCS:** • Principles: Refer to Section 2.3 to see how Language supports the application of the nine principles of the NCS. • Critical Outcomes and Developmental Outcomes: Refer to Section 2.5 to see how Language supports the application of the Critical and Developmental Outcomes. **Other Policies and Legislation:** • White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/Aids: indicate how diversity can be accommodated and therefore, have implications for LTSM and teaching methods in Languages. • White Paper 7 indicates how computers should be used in the classroom, and therefore, has implications for LTSM and teaching methods in Languages.		

3.2.2 Conceptual progression

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
Progression is evident across Grades 10-12 showing that KSVs are dealt with increasing depth of difficulty and progression is evident in how the Learning Outcomes and Assessment Standards are recorded on the planning sheet. Progression is shown across Grades 10-12 by studying the Assessment Standards per Learning Outcome across these three grades. The KSVs for Languages are embedded in the Learning Outcomes and Assessment Standards – and show increasing depth of difficulty (progression). Therefore, when planning for progression all language teachers in Grades 10-12 should plan appropriate content and contexts (texts and themes) for learners in different grades.	Progression is evident within a grade as KSVs are dealt with at increasing depth of difficulty within a particular grade. When teachers in a grade develop a Work Schedule, they should plan suitable content and contexts (texts and themes) together and ensure that the choice and use of texts support the gradual development of the learner to demonstrate the Learning Outcomes. All the Learning Outcomes and Assessment Standards cannot be done in a sequential manner but should be integrated throughout the year.	Groupings of ASs are taken directly from the WS to ensure progression within individual classroom. HINT: If there are ten or more groupings, use one grouping of Assessment Standards from the Work Schedule to develop a Lesson Plan.

3.2.3 Content and contexts

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
For CONTENT, unpack the Learning Outcomes and Assessment Standards to identify the KSVs contained in each. For CONTEXT, identify the situation or condition in which content (i.e. KSVs) will be dealt with. Progression across Grades 10-12 is also evident in the CONTEXT contained in each of the Assessment Standards. The context could be different types of texts such as magazines, books, pictures, newspaper articles, radio news, interviews, etc. Decide on the types of texts to be used by the teacher and to be produced by the learners.	Review and refine CONTENT and CONTEXTS (types of texts) based on integration of Learning Outcomes and Assessment Standards for a particular grade. Refer to the Subject Framework for guidance.	Carried over from Work Schedule - address the chosen grouping of Assessment Standards in a series of coherent activities within a Lesson Plan or in a series of coherent Lesson Plans which each includes one or more activities. There is no policy on how many groupings of Assessment Standards must be made or on how many activities or Lesson Plans must be developed to address groupings.

3.2.4 Integration

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
Integration may be considered in broad terms during discussions at this stage. Themes chosen should be related to other subjects, especially those that are taught in a school, to strengthen the vocabulary and the teaching of language across the curriculum.	Identify integration of LOs and ASs within the subject and with other subjects. This will require the review and refinement of the CONTENT and CONTEXTS discussed in the Subject Framework. Refer to Sections 2.3.4 and 2.6.6 to see examples of integration and applied competence within Languages and across other subjects in the NCS**.**	Groupings of LOs and ASs carried over from the Work Schedule. activities in the Lesson Plan are developed using the particular LOs and ASs that have been grouped together. The four Language Learning Outcomes address the skills of listening and speaking, reading and viewing, writing and presenting and knowledge about language and how it functions. Skills and knowledge are interdependent and integrated when language is used to communicate effectively for a range of purposes and audiences. For example, when participating in a discussion participants are both listening and speaking; when compiling a report on that discussion, participants both read and write; and in both instances, participants draw on their knowledge of grammar and adjust their register to suit the particular audience. The teacher should integrate all aspects of language learning through the creation and interpretation of texts. This means that the teaching of language skills and knowledge of grammar is text-based and integrated. Learners can read a magazine article, discuss issues arising from the article, report their findings to the class, focus on an aspect of language use (e.g. new vocabulary) in the

		article and write a letter to the magazine in response to the article.

3.2.5 Time allocation and weighting

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
4.5 hours per week are allocated per Language in the NCS. Working on an estimate of 40 weeks being available for contact time in the school year, the time available for a Language is approximately 180 hours per grade in one school calendar year. The weighting of the 4 Learning Outcomes for Languages in Grades 10-12 (General) is as follows: *Home Language:* Listening and speaking (LO 1) skills will be further developed and refined but the emphasis at this level will be on developing the learners' reading (LO 2) and writing (LO 3) skills. *First Additional Language:* There will be an equal emphasis on the skills of listening and speaking (LO 1), reading (LO 2) and writing LO 3). *Second Additional Language:* Although reading (LO 2) and writing (LO 3) skills will be developed, at this level the emphasis will be on developing listening and speaking (LO 1) skills. **Note!** Language structures (LO 4) cut across all Learning Outcomes of Home Language, First Additional Language and Second Additional Language.	The time to be spent on each LO and AS will depend on how it is emphasised in each language level. **Make sure to give each LO coverage – this weighting can be indicated in WEEKS/MONTHS/TERMS – policy does not stipulate the unit in which time must be indicated.** **In Language, texts and/or themes are used to sequence the content for a particular grade.**	Indicated by pacing of groupings of Assessment Standards on Work Schedule – use this to guide the amount of time spent on activities to address the Assessment Standards that have been grouped together for that particular lesson. All four Learning Outcomes are continuously interwoven in each lesson or series of lessons

3.2.6 Learning and Teaching Support Material (LTSM) (Resources)

The following provide a broad indication of the criteria one needs to use when selecting and/or developing LTSM for Languages:

- Adequately cover the four Learning Outcomes for Languages, along with their respective Assessment Standards
- Cover the approach to language teaching, for example communicative and text-based approaches
- Layout and/or design of LTSM
- Themes to be covered

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
Consider general resources that will be used in the teaching, learning and assessment of each Learning Outcome for each year – these will assist with the acquisition and availability of LTSM for the school. Themes to be covered will determine the types of resources to be used. For example, relevant text types (genres) for each grade are required for the delivery of all Learning Outcomes and must be of an appropriate level for the development of learners.	Mention more grade-specific resources by using all the Learning Outcomes and Assessment Standards as guide to what will be required to address them. Mention the themes to be covered and the types of texts to be used by the teacher and to be produced by the learner.	More classroom-specific resources related to the activities contained within a Learning Programme. This is determined by the LOs and ASs and the theme to be dealt with. The LTSM chosen must facilitate the achievement of these particular Learning Outcomes and Assessment Standards in the classroom. The choice of textbooks and other LTSM will also be determined by what the learners and the teacher will be doing during the lesson; amount of time needed for the activities; learning styles to be addressed, such as visual or tactile, etc.

3.2.7 Assessment

In Home and First Additional Languages learners are expected to complete 16 tasks in Grades 10 & 11 and 14 tasks in Grade 12. Of these, two are examinations and at least two should be controlled tests. The remaining tasks need to be spread across writing, literature, language and oral skills and knowledge.

In Second Additional Languages learners are expected to complete 13 tasks in Grades 10 & 11 and 12 tasks in Grade 12.

In all Languages, Grade 12 learners are also expected to complete an external examination over and above the tasks indicated above.

Sections 3, 4 and 5 of the Assessment Guidelines for Languages Grades 10 – 12 reflect all assessment tasks in detail.

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
Use the Subject Assessment Guidelines for Languages to develop a three-year assessment plan (see Subject Assessment Guidelines for Languages Grades 10 – 12) and make sure to differentiate across the 3 grades – this also assists in pointing out progression across Grades 10-12. Choose types of texts to be used and produced by learners. These types of texts are found in the Languages Subject Statements. The choice of Learning Outcomes and Assessment Standards will determine the choice of texts and the type of assessment tasks to be done by learners, such as learner interviews, debates, demonstrations (learners perform or publish a product in front of a specific audience), retelling, discussions, presentations, formal speeches, literary trials (e.g. trial of Lady Macbeth and Macbeth), research on	Use the Subject Assessment Guidelines for Languages to provide a grade-specific indication of the forms of assessment that can be used for programme of assessment tasks for the particular grade by using the grouping of LOs and ASs arrived at as a guide to what form of assessment will be best suited to address them (see Subject Assessment Guidelines for Languages Grades 10 – 12). The form of assessment chosen must facilitate the achievement of the particular LOs and ASs in the classroom.	Mention more classroom-specific assessment strategies, such as methods, forms and tools that will be used to assess learner performance in each separate activity (see Subject Assessment Guidelines for Languages Grades 10 – 12). HINT: Not all activities need to be assessed – some daily assessment tasks will be used to informally assess learner progress. Some can take place at the beginning, during or at the end of a lesson. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.

folklore, journal writing, group writing (e.g. creative/ transactional/ visual and multimedia texts), note taking, and organising information graphically (e.g. mapping, webbing and analysing). The same genres may appear from Grade 10 to Grade 12 but these should progressively be more challenging from one grade to the next. The language level and ideas in the texts should be accessible to the learners but provide sufficient challenge to extend and develop their language proficiency. Learners should produce progressively more sophisticated and challenging texts from grade to grade.		

The Subject Assessment Guidelines for Languages Grades 10 – 12 reflect possible daily assessment tasks along with the three-year assessment plan for Grades 10 – 12.

3.2.8 Inclusivity and diversity

The National Curriculum Statement (NCS) Grades 10-12 (General) for Languages and its outcomes-based approach accommodates all learners, including those who experience barriers to learning. Furthermore, the National Curriculum Statement allows for flexibility in accommodating learner diversity. Teachers should be aware of the following when planning and designing learning activities:

- Context and content of the learning unit should extend learners' understanding and give them access to new areas of experience and knowledge.
- Activities should be appropriate to the learner's age, interests, strengths and prior achievements.
- The pace of the learning and assessment activity should vary according to needs of the learners.
- Methods of instruction should meet the varying needs and learning styles of individual learners.
- Various strategies for learning, such as pairs or groups, should be introduced.
- The manner in which the learners are required to respond should vary according to need.
- The structure of assessment should be such that all learners participate and fully demonstrate their potential.
- Opportunities for further development should be explored.
- Materials that enhance rather than impede learning should be supplied.
- Tasks should be appropriate.
- The amount of time allocated to any activity should vary according to the needs of the learner.
- The management and organisation of the classroom should ensure effective learning.

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
Approaches to inclusivity and diversity should be evident in the identification of content, context, forms of assessment and LTSM (Resources). Diversity needs to be accommodated for in the following areas: • Learning styles: provide optional activities or different ways of doing same activity. • Pace of learning: provide for both slower and faster learners by providing optional extra activities, additional reading or research. • Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners. • Language diversity: the modes of communication used should not place learners at a disadvantage - consider the use of a variety of assessment strategies and strategies such as code switching. The terms 'describe', 'recount', 'tell', 'retell', 'paraphrase', 'talk', 'say', 'speak', 'discuss', 'explain', 'ask' and 'converse' should be understood as including all forms of verbal and non-verbal communication, including signed communication and communication aids. Similarly, the word 'oral' includes sign language and any alternative communication methods which may be relevant. The terms 'listen', 'look', 'read' and 'view' include forms of communication such as lip-reading and watching sign language. • Visually impaired learners may need materials and books in formats such as Braille, audiotape, large print, tactile material and drawings. The concept 'visualise' may be expressed physically. References to 'read' include resources such as Braille and talking books. • Gender diversity: ensure that teachers do not inadvertently allow or contribute to gender discrimination. • Cultural diversity: recognise, celebrate and be sensitive to this when choosing content with which to address LOs and ASs related to culture, religion and sex education.		This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for gifted learners and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom – teachers may find it possible to cater for different diversities within one activity with effective planning. There are, however, exceptions that may need to be catered for individually.

The following examples of diversity need to be managed when planning a Learning Programme:

Language and terminology

Language is often a major barrier, especially at the entry level of Grade 10. However, over the three years, learners are expected to become competent in both the written and oral modes of at least two official languages.

Prior learning

Learners come to the learning situation from diverse background experiences. Learners should be encouraged to value and share their experiences. Teachers need to assess the needs of the learners and build Learning Programmes on their prior learning.

Resources

Where material resources are hard to find, teachers and learners need to be resourceful and innovative to find substitutes and variations. For Learning Programmes, teachers should look beyond the classroom for other resources.

Rural and urban contexts

Learning Programmes should be adapted to suit urban or rural contexts. For example, in rural areas without electricity, radio could be used to assess the impact of mass media in terms of the use of language, voice, sounds, music and visualisations. Teachers need to expose learners to both rural and urban realities by arranging excursions and exchanges and twinning rural and urban schools.

Vision impairment
Learners may have varying degrees of difficulty with print, graphics or small objects. To assist such learners:

- Additional help may be required to find resources for research or materials for performances or presentations.
- Suitable methods, instruments and processes have to be selected for assessment purposes in all the Learning Outcomes.
- Braille, typing and/or verbal explanations may be needed in the place of visual presentations.
- A 'Buddy System' can be started by grouping sighted learners with visually-impaired learners.
- Print has to be bold for the visually impaired when visuals are presented to classes, and verbal explanations should accompany all pictures.

Hearing impairment
Learners may have varying degrees of difficulty in hearing. To assist such learners:

- Step-by-step demonstrations, visuals or sign language have to be supplied when verbal instructions are given.
- A 'Buddy System' can be started so that able learners can assist hearing-impaired learners.
- Deaf learners can respond to rhythms by feeling the vibrations on the floor. This skill can be used in movement classes and other practical explorations.
- Allow the learner to use sign language or alternative communication skills to answer or communicate, remembering that sign language has a limited vocabulary and learners will have difficulties to communicate abstract and theoretical concepts.
- Body language, dramatisations and mime can be used rather than verbal expression.

Mobility and fine motor skills restrictions

- Allowing for restrictions placed on the learner by physical constraints, the teacher will expect the learner to demonstrate within his/her capacity.
- Each learner should be judged on his or her own performance and expression and not in comparison with others.
- If the physical constraint is such that the learner cannot perform a certain activity, the activity has to be substituted by another appropriate activity.
- A 'Buddy System' can be used to group learners.

Gifted learners
Gifted learners should not be neglected and they should be extended and challenged in various ways. Giftedness takes a wide variety of forms, many of which can find expression in most activities.

3.2.9 Learning and teaching methodology

STAGE 1 (SF)	STAGE 2 (WS)	STAGE 3 (LP)
While it may be considered in broad terms during discussions at these two stages, it is not necessary to record teaching methods. Approaches to language teaching and learning should be considered such as communicative approach and text-based approach and process writing.		This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place in each activity – i.e. how each activity will be presented in the classroom.

In the NCS grades 10-12 (General) for Languages the following approaches are of importance:

The **text-based approach** and the **communicative approach** are both dependent on the continuous use and production of texts.

A text-based approach explores how texts work. The purpose of a text-based approach is to enable learners to become competent, confident and critical readers, writers, viewers and designers of texts. It involves listening to, reading, viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed.

The communicative approach means that when learning a language, a learner should have a great deal of exposure and many opportunities to practise or produce the language by communicating for social or practical purposes. Language learning should be a natural, informal process carried over into the classroom where literacy skills of reading and viewing and writing and presenting are learned. Learners learn to read by doing a great deal of reading and learn to write by writing a great deal.

3.2.10 Choosing themes

Language skills cannot be taught and learnt in a vacuum. Themes, together with the Learning Outcomes and Assessment Standards and texts, provide content and contexts for teaching, learning and assessment.

Themes and topics should be chosen with the **Critical** and **Developmental Outcomes** in mind and linked to the prescribed works for the particular grade. Additional texts can be chosen to link with the prescribed works as part of the Learning Programme. The following themes and topics are suggestions:

- Self-management, for example, how to be successful in life, individual values and attitudes
- Problem solving, for example, how to deal with crime in our community
- Community responsibilities, for example, HIV/Aids and other health risks
- Responsible behaviour in science and technology, for example, arguments for and against cloning
- Arts and culture, for example, indigenous arts and culture versus international arts and culture
- The local, national and international environment, for example, global warming, globalisation, access to resources, poverty, the media
- Entrepreneurship, e.g. how to run a business
- Educational and career opportunities, e.g. gender stereotypes in careers

3.3 DESIGNING A LEARNING PROGRAMME

3.3.1 Subject Framework (Grades 10-12) for a Language

Planning for the teaching of Language in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the texts or themes; etc. to be covered in the three grades
- A three-year assessment plan - Programme of Assessment in Grades 10 – 12 (see Subject Assessment Guidelines for Languages Grades 10–12)
- The list of LTSM required

❶ Clarify the Learning Outcomes and Assessment Standards.

The essential question for Language is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Language Subject Statement.

❷ Study the conceptual progression across the three grades.

Look at the verbs, adjectives and concepts listed in each of the Assessment Standards for Language across the three grades. Progression should be clearly evident across Grades 10-12.

❸ Identify the content to be taught.

Analyse the Assessment Standards of each Learning Outcome to identify the skills, knowledge and values to be addressed in each grade (see **Annexure A**). Also consider the content and context in which they will be taught.

❹ Identify three-year plan of assessment.

Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards and list these for the three grades. This ensures that assessment remains an integral part of the learning and teaching process in Language and that learners participate in a range of assessment tasks (see Subject Assessment Guidelines for Languages Grades 10 – 12).

❺ Identify possible LTSM (resources).

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome per grade using the skills, knowledge and values as guidance and list these per grade.

The **Subject Framework** consists mainly of two parts: Content Analysis and the three-year assessment plan for Grades 10 – 12. Only Part 1 – Content Analysis is provided in **Annexure A** as Part 2 - three-year assessment plan for Grades 10 – 12 is featured in the Subject Assessment Guidelines for Home-, First - and Second Additional Languages.

3.3.2 Designing Work Schedules for the Language

Using the considerations and decisions arrived at in the deliberations on a Subject Framework for the Language, learning, teaching and assessment in the Language in the three grades are unpacked in grade-specific Work Schedules. This is the second stage in the design of a Learning Programme. The following steps provide guidelines to design a Work Schedule per grade for the Language:

❶ Package the content.

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Language and group these according to natural and authentic links. Revisit the content and context discussed in the Subject Framework for the particular grade, and refine it according to the skills, knowledge and values that appear in each grouping of Learning Outcomes and Assessment Standards.

❷ Sequence the content.

Determine the order in which the groupings of Learning Outcomes and Assessment Standards as arrived at in Step 1 will be presented in the particular grade in Language. Besides the conceptual progression in the Assessment Standards for Language, *context* can also be used to sequence the groupings in Language.

❸ Pace the content.

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards as arrived at in Step 1 in the particular grade.

❹ Review forms of assessment.

Revisit the forms of assessment discussed for the particular grade in the Subject Framework, and refine them to address the skills, knowledge and values of each grouping of Learning Outcomes and Assessment Standards as arrived at in Step 1. (See the Subject Assessment Guidelines for Languages.)

❺ Review LTSM.

Revisit the LTSM (resources) discussed for the particular grade in the Subject Framework, and refine them to address the skills, knowledge and values of each grouping of Learning Outcomes and Assessment Standards as arrived at in Step 1.

Table 3.1 provides an example of a template for a Work Schedule for Language.

Table 3.1: Example of a Work Schedule template for Language

WORK SCHEDULE								**Grade: _____**		**Year: _____**
CONTENT AND CONTEXTS										
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
DURATION										
LEARNING OUTCOMES ASSESSMENT STANDARDS **1**										
2										
3										
4										
INTEGRATION WITH OTHER SUBJECTS										
TEXTS USED										
TEXTS PRODUCED										
ASSESSMENT										
LTSM (RESOURCES)										

Under each chosen theme, the teacher chooses the relevant Assessment Standards for each Learning Outcome and in so doing integrates all four Learning Outcomes.

3.3.3 Designing Lesson Plans for a Language

Each grade-specific Work Schedule for the Language must be divided into units of deliverable learning experiences, i.e. Lesson Plans. A Lesson Plan is not bound by the length of time allocated to a language period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it. A Lesson Plan adds another level of detail to each aspect addressed in the Work Schedule. It also indicates other relevant aspects to be considered when teaching and assessing the Language. The following planning process indicates how Lesson Plans for the Language can be designed:

❶ **Indicate the content, context, Learning Outcomes and Assessment Standards.**

Copy this information from the Work Schedule for the particular grade.

❷ **Develop activities and select teaching method.**

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

❸ **Consider diversity.**

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards being addressed in the individual activities.

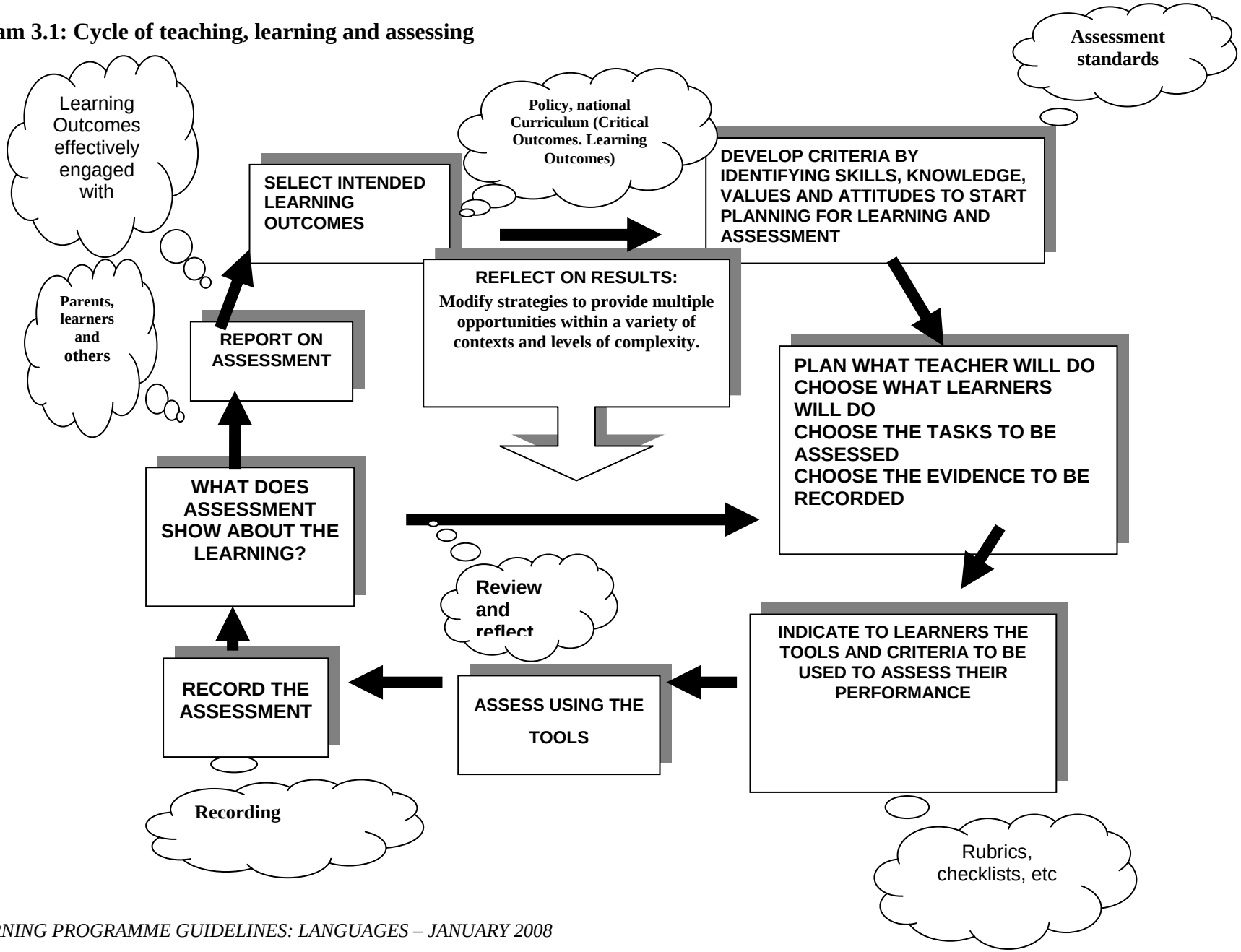
❹ **Review assessment and LTSM (resources).**

Indicate the details of the assessment strategy and LTSM to be used in each activity. See **Annexure B** for guidance on rubrics.

❺ **Allocate time.**

Give an indication of how much time will be spent on each activity in the Lesson Plan using the grouping of Learning Outcomes and Assessment Standards as a guide.

Diagram 3.1: Cycle of teaching, learning and assessing



3.3.4 Reflection and review of the Language Learning Programme

After the Learning Programme has been presented, the teacher must reflect on what worked, how well it worked and what could be improved. Teachers need to note things while the experience is still fresh in their minds, so that if necessary, they can adapt and change the relevant part of the Language Learning Programme for future implementation.

Teachers should make use of the reflective cycle in planning. The identification of *learning needs* usually precedes the learning that takes place. By monitoring and assessing the progress of learners, teachers can identify further areas to be developed as part of the learning.

ANNEXURE A

SUBJECT FRAMEWORK

PART 1: CONTENT ANALYSIS OF FIRST ADDITIONAL LANGUAGE GRADES 10-12

Learning Outcome 1: Listening and Speaking
The learner is able to listen and speak for a variety of purposes, audiences and contexts.

AS	Grades 10 - 12 We know this when the learners:	KNOWLEDGE, SKILLS & VALUES (Conceptual Progression indicated by the verbs, adjectives, adverbs and concepts in bold print)	CONTENT	RESOURCES
1	demonstrate knowledge of different forms of oral communication for social purposes:	o learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story; o initiate and sustain conversation by (**developing** – Gr. 10) **demonstrating** (Gr. 11–12) appropriate turn-taking conventions, filling in gaps, and encouraging where appropriate; o give and follow directions and instructions (Gr. 10) **with growing accuracy** (Gr. 11)/ (**with accuracy** - Grade 12); o interact **(effectively** – Gr. 12) in group discussions by expressing own ideas and opinions and listening to and respecting those of others, while engaging with a range of issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues; o participate in discussions (**panel** discussions – Gr. 11-12), debates, (**forums** Gr. 12) and formal meetings, following correct procedures; o introduce a speaker (Gr. 10) (**appropriately** - Gr. 11-12) and offer a vote of thanks; o **conduct straightforward** interviewing skills and report on findings where appropriate. – Gr. 10 / **apply** interviewing skills and report on findings where appropriate – Gr. 11-12.	Turn-taking conventions Formal and informal speeches Dialogues Interviews Introduction of speaker Vote of thanks Congratulations Tribute Debates Discussions Panel discussions (Grades 11-12) Forums (Gr.12): Reports Express own ideas/comment Directions Instructions Defend a position Tell a story Group discussions	Oral, visual, audio and audio-visual and multi-media texts Transactional texts Creative texts Reference and informational texts Texts for enrichment

2	demonstrate planning and research skills for oral presentations:	o research a topic by referring to a range of supplied and relevant sources (Gr. 10)/ research a topic by referring to a range of sources – Gr. 11-12; o organise material coherently by choosing main ideas and details or examples for support - Grade 10/ organise material coherently by choosing main ideas and relevant and accurate details or examples for support - Gr. 11 - 12; o identify and choose (appropriate Gr. 11-12) formats, vocabulary, and language structures and conventions ; o prepare adequate (effective - Gr. 11-12) introductions and endings; o incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.	Research for oral presentation Visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media	
3	demonstrate the skills of listening to and delivering fluent and expressive oral presentations:	o use (and evaluate – Gr. 12) familiar rhetorical devices such as rhetorical questions, pauses and repetition; o use and respond appropriately (effectively – Gr. 12) to tone, voice projection, pace, eye contact, posture and gestures; o pronounce words without distorting meaning; o demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries, paraphrases and/or by retelling (and explaining Gr. 11 – 12); o listen critically and respond to questions for clarification.	Rhetorical questions Pauses Repetition; Tone Voice projection Pace Eye contact Posture and gestures; Pronunciation of words Notes, checklists, summaries, paraphrases Retelling Explanations Questions for clarification.	Oral, visual, audio and audio-visual and multi-media texts Transactional texts Creative texts Reference and informational texts Texts for enrichment
4	demonstrate critical awareness of language use in oral situations:	o use (and evaluate – Gr. 12) styles and registers to suit purpose, audience and context ; o recognise, and explain language varieties with growing understanding and appreciation – Gr. 10 / recognise, understand and appreciate language varieties Gr. 11 - 12; o identify and use some persuasive techniques in familiar situations- Gr. 10 / identify and use a range of persuasive techniques – Gr. 11 – 12); o distinguish between facts and opinions – Gr. 10/ distinguish between facts and opinions and give	Styles and registers Language varieties Persuasion modes Facts and opinions Inferences and judgements Deliberate inclusion or exclusion of information Language forms such as technical language and jargon Relationship between language and culture, and language and power	Oral, visual, audio and audio-visual and multi-media texts Transactional texts Creative texts Reference and informational texts Texts for enrichment

		evidence - Gr. 11 / distinguish between facts and opinions and give evidence even when only implied - Gr. 12; o make inferences and judgements and motivate - Gr. 10/ make inferences and judgements and motivate with evidence - Gr. 11 / make inferences and judgements and motivate with convincing evidence - Gr. 12; o explore – Gr. 10 / explain how meaning may be distorted by the deliberate inclusion or exclusion of information - Gr. 11 – 12; o recognise (and evaluate – Gr. 12) the effects of language forms such as technical language and jargon; o recognise / (explain - Gr. 12) the relationship between language and culture, and language and power; o recognise and challenge obvious emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.	Emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.	

Learning Outcome 2: Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

A	**Grades 10 - 12** We know this when the learners:	**KNOWLEDGE, SKILLS & VALUES** **(Conceptual Progression indicated by the verbs, adjectives, adverbs and concepts in bold print)**	**CONTENT**	**RESOURCES**
1	Demonstrate various reading and viewing strategies for comprehension and appreciation:	o ask questions to make (**obvious –** Gr. 10) predictions; o skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs; o scan texts for supporting details; o read fluently and attentively according to purpose and task; o summarise main and supporting ideas in point form, sentences – Gr. 10 and paragraphs – Gr. 11 – 12); o infer the meaning of unfamiliar words or images in **selected** contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using the senses – Gr. 10 / infer the meaning of unfamiliar words or images in **familiar** contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using the senses – Gr. 11 / infer the meaning of	Predictions Skimming (main ideas, titles, introductions, first paragraphs and introductory sentences) Scanning (supporting details) Silent reading (according to purpose and task) Summary (main and supporting ideas in point form, sentences and paragraphs) Knowledge of grammar, word attack skills, contextual clues, sound, colour, design, placement and using of senses; Rereading Reviewing Revising	Transactional and creative texts Literary texts: *Novel, short story, folklore/folk tale, short essay* *Poetry* *Drama and film study* Visual, audio and multi-media texts: *Film study, television and radio drama*

		unfamiliar words or images in **familiar and unfamiliar** contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using the senses – Gr. 12; o reread, review and revise to promote understanding.		
2	**explain** the meaning of a wide range of written, visual, audio and audio-visual texts – Gr. 10/ **evaluate** the meaning of a wide range of written, visual, audio and audio-visual texts – Gr. 11 - 12:	o find **(relevant** - Gr. 12) information and detail in texts; o recognise (**and explain** - Gr. 12) how selections and omissions in texts can affect meaning; o distinguish between fact and opinion, and give own response Gr. 10 / distinguish between fact and opinion, and **motivate** own response Gr. 11 – 12); o recognise **(explain** – Gr. 12) the difference between direct and implied meaning; o recognise – Gr. 10 (**explain** – Gr. 11 – 12) the writer's/narrator's/character's viewpoint and give supporting evidence from the text; o recognise **(explain** – Gr. 12) the socio-political and cultural background of texts; o recognise and explain the effect of a range of figurative and rhetorical language and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, hyperbole, contrast, sarcasm and irony, on the meaning of texts - Gr. 10 / recognise and explain the effect of a **range** of figurative and rhetorical language and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, hyperbole, contrast, sarcasm, irony, **satire and anticlimax** on the meaning of texts – Gr. 11 / recognise and explain the effect of a **wide** range of figurative and rhetorical language and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, **puns**, hyperbole, contrast, sarcasm, **caricature**, irony, satire, **paradox**, **antithesis** and anticlimax on the meaning of texts – Gr. 12 o explain the writer's **(inferences** – Gr. 12 and) conclusions and compare with own; o interpret **familiar** graphic texts - Gr. 10 / interpret and evaluate **a range** of graphic texts - Gr. 11 / interpret and evaluate a **wide** range of graphic texts; o give and motivate personal responses to texts (**with conviction** – Gr.12).	Selections and omissions in texts Fact and opinion Direct and implied meaning Writer's/narrator's/character's viewpoint Socio-political and cultural background of texts Figurative and rhetorical language and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, hyperbole, contrast, sarcasm, irony, satire and anticlimax Puns, caricature, paradox and antithesis - Gr.12 Writer's conclusions Writer's inferences – Gr. 12 Graphic texts Personal responses to texts.	Transactional and creative texts Literary texts: *Novel, short story, folklore/folk tale, short essay* *Poetry* *Drama and film study* Visual, audio and multi-media texts: *Film study, television and radio drama*

3	recognise how language and images may reflect and shape values and attitudes in texts:	o recognise (**and explain** – Gr. 11 - 12) socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues; o recognise (**and explain** - Gr. 11 – 12) the nature of bias, prejudice and discrimination .	Values and attitudes: Socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues Nature of bias, prejudice and discrimination	Transactional and creative texts Literary texts: *Novel, short story, folklore/folk tale, short essay* *Poetry* *Drama and film study* Visual, audio and multi-media texts: *Film study, television and radio drama*
4	explore the key features of texts and explain how they contribute to meaning (*these features should never be dealt with in isolation):*	∆ **transactional and creative texts**: • identify and explain the purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, descriptions and expositions; • identify and explain the impact of techniques such as the use of font types and sizes, headings and captions **(with assistance** – Gr. 10). **∆ literary texts**: *novel, short story, folklore/folk tale, short essay:* • describe (**explain** – Gr. 11 – 12 and **interpret** – Gr. 12) development of plot, subplot, conflict, character, and role of narrator where relevant; • identify and explain messages and themes and relate them to selected passages in the rest of the text / explain and **interpret** messages and themes **and their significance** in the rest of the text - Gr. 12 ; • describe – Gr. 10 (**explain** – Gr. 11) **(interpret** – Gr. 12) how background and setting relate to character and/or theme; • describe – Gr. 10 (**explain** – Gr. 11) **(interpret** – Gr. 12) mood, time-line, (ironic twists – Gr. 11-12) and ending.	**Transactional and creative texts:** Purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, descriptions and expositions Impact of techniques such as the use of font types and sizes, headings and captions **Literary texts:** *Novel, short story, folklore/folk tale, short essay:* Plot, subplot, conflict, character, and role of narrator Messages and themes Background and setting relating to character and/or theme Mood, time-line, **ironic twists** (Gr. 11 – 12) and ending.	Transactional and creative texts Literary texts: *Novel, short story, folklore/folk tale, short essay* *Poetry* *Drama and film study* Visual, audio and multi-media texts: *Film study, television and radio drama*

		Poetry: • recognise – Gr. 10 (**explain** – Gr. 11) **(interpret** – Gr. 12) how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme; • recognise (**explain** – Gr. 12) how lines, stanza forms, rhyme, rhythm, other repetition techniques and punctuation affect meaning. *Drama and film study:* • recognise (**and explain** – Gr. 11 – 12) how dialogue and action are related to character and theme; • describe – Gr. 11 (**explain** - Gr. 11- 12 **and interpret** – Gr. 12) plot, subplot, character portrayal, conflict, dramatic purpose (and **dramatic irony** – Gr. 11- 12); • recognise – Gr. 10 (**explain** – Gr.11 – 12 and **interpret** – Gr. 12) dramatic structure and stage directions. **Δ visual, audio and multi-media texts:** *Film study, television and radio drama:* • identify and describe - Gr. 10 message and theme / identify and **explain** - Gr. 11 message and theme / identify and **interpret** - Gr. 12 message and theme; • recognise – Gr. 10 (**explain** – Gr. 11 – 12) the effect of visual, audio and audio-visual techniques such as the use of colour, subtitles, dialogue, music, sound, lighting, editing, framing, styles of shot, composition, camera movement, camera techniques, foregrounding and backgrounding.	*Poetry:* Word choices, figures of speech, imagery and sound devices affecting mood, meaning and theme Lines, stanza forms, rhyme, rhythm, other repetition techniques and punctuation affecting meaning *Drama and film study:* Dialogue and action relating to character and theme; Plot, subplot, character portrayal, conflict, dramatic purpose and (d**ramatic irony** – Gr. 11 – 12); Dramatic structure and stage directions. **Visual, audio and multi-media texts:** *Film study, television and radio drama:* Message and theme; Effect of visual, audio and audio-visual techniques such as the use of colour, subtitles, dialogue, music, sound, lighting, editing, framing, styles of shot, composition, camera movement, camera techniques, foregrounding and backgrounding.	

Learning Outcome 3: Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

A	**Grades 10 - 12** We know this when the learners:	**KNOWLEDGE, SKILLS & VALUES** **(Conceptual Progression indicated by the verbs, adjectives, adverbs and concepts in bold print)**	**CONTENT**	**RESOURCES**
1	Demonstrate planning skills for writing for a specific purpose, audience and context:	o explain the requirements of **different** tasks - Gr. 10/ explain the requirements of a **range** of tasks - Gr. 11 / explain the requirements of a **wide** range of tasks – Gr. 12 ; o identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, **(interpreting** – Gr. 12), describing and manipulating; o identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media texts; o decide on and apply the appropriate style, point of view and format of texts; o research topics from **familiar** sources and record findings – Gr. 10 / research topics from a **variety** of sources and record findings – Gr. 11 / research topics from a **wide** variety of sources and record findings – Gr. 12; o locate, access, select, organise and integrate relevant data from **familiar** sources / locate, access, select, organise and integrate relevant data from a **variety** of sources / locate, access, select, organise and integrate relevant data from a wide variety of sources; o convert information from one familiar form to another, such as from a graph to a paragraph; o develop coherent ideas and organise these by using techniques such as mind maps, diagrams, lists of key words and flow charts; o use **some** visual and design elements appropriately - Gr. 10 / use **a range** of visual and design elements appropriately- Gr. 11 / use a **wide** range of visual and design elements appropriately - Gr. 12.	**Planning and writing for:** **Transactional texts:** Advertisements Brochures Curriculum Vitae Dialogues Diary entries E-mail messages Faxes Formal and informal letters to the press Formal letters of application, request, complaint, sympathy, invitation, thanks, congratulations and business letters Filling in forms Friendly letters Invitation cards Magazine articles Memoranda Minutes and agendas Newspaper articles Obituaries Pamphlets Postcards Reports (formal and informal) Reviews SMS **Creative texts:** Narrative, descriptive, reflective, discursive, expository and argumentative compositions Responses to literature **Reference and informational**	Transactional texts Creative texts Reference and informational texts Oral, visual and multi-media texts

			texts: Dictionary entries (personalised spelling lists and word definitions) Directions Instructions Mind-maps and flow-diagrams Notes Research projects Summaries **Oral, visual and multi-media texts:** Advertisements Dialogues Flyers Formal and informal speeches Interviews Posters Presentations with graphic / sound effects Research projects Slogans	
2	demonstrate the use of writing strategies and techniques for first drafts:	o use main and supporting ideas from the planning process - Gr. 10 / use main and supporting ideas **effectively** from the planning process – Gr. 11 - 12 ; o experiment with format and style for creative purposes; o identify and use stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbol, colour, placement and sound; o use a variety of sentence types, and sentences of different lengths and structures appropriately; o apply paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast; o use conjunctions, pronouns and adverbs to ensure cohesion.	Main and supporting ideas Format and style Stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbol, colour, placement and sound Sentence types Paragraph conventions ensuring coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast Conjunctions, pronouns and adverbs ensuring cohesion	Transactional texts Creative texts Reference and informational texts Oral, visual and multi-media texts

3	reflect on, analyse and evaluate own work, considering the opinion of others, and present final product:	o use set criteria for evaluation of own and others' writing for improvement – Gr. 10 / use set criteria for **overall** evaluation of own and others' writing for improvement – Gr. 11 - 12; o improve coherence and cohesion in overall structure; o consider **(evaluate** – Gr. 12) whether content, style, register and effects are appropriate to purpose, audience and context, and adjust where necessary; o sustain own point of view/perspective and arguments with **growing** confidence – Gr. 10 / sustain own point of view/perspective and arguments **with confidence** – Gr. 11 / sustain own point of view/perspective and arguments **confidently and competently** – Gr.12; o refine word choice and sentence and paragraph structure, and eliminate obvious errors, (**slang** – Gr. 11- 12), offensive language (and **unnecessary jargon** – Gr. 11- 12 ; o when refining, demonstrate sensitivity to human rights, social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyles, ethnic origins, religion, globalisation, HIV and AIDS and other diseases; o prepare a final draft by proofreading and editing; o present final product paying attention to appropriate presentation style such as a neatly presented text or a striking, colourful poster.	Reflection, analysis and evaluation process: Set criteria (rubric) Coherence and cohesion Content, style, register and effects appropriate to purpose, audience and context Own point of view/perspective and arguments Word choice and sentence and paragraph structure Eliminate obvious errors, slang, offensive language and unnecessary jargon Sensitivity to human rights, social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyles, ethnic origins, religion, globalisation, HIV and AIDS and other diseases Proofreading Editing	Transactional texts Creative texts Reference and informational texts Oral, visual and multi-media texts

Learning Outcome 4: Language

The learner is able to use language structures and conventions appropriately and effectively.

AS	Grades 10 - 12 We know this when the learners:	KNOWLEDGE, SKILLS & VALUES (Conceptual Progression indicated by the verbs, adjectives, adverbs and concepts in bold print)	CONTENT	RESOURCES
1	identify and explain the meanings of words and use them correctly in a **range** of texts – Gr. 10/ identify and explain the meanings of words and use them correctly in a **wide** range of texts - Gr. 11 – 12:	o apply knowledge of (**basic** – Gr. 10) (**important** – Gr. 11) (**a range of** – Gr. 12) spelling patterns, rules and conventions for new (**and/or complex words** – Gr. 11 – 12) and compile a personal spelling list; o use (**a range of** – Gr. 12) common abbreviations and acronyms correctly;	**Spelling:** Spelling patterns, rules and conventions Abbreviations and acronyms Meanings and pronunciation **Formation of words:**	Integrated Language textbooks Relevant texts

		o use dictionaries and a thesaurus for different purposes such as researching meanings and pronunciation – Gr. 10 / use dictionaries and a thesaurus **effectively** for different purposes such as researching meanings and pronunciation – Gr. 11 - 12; o apply knowledge of roots, prefixes and suffixes to determine the meaning (**and function of a range** – Gr. 12) of new words ; o use gender, plurals and diminutives of nouns correctly; o use the comparative and superlative degrees of adjectives and adverbs correctly; o **recognise** – Gr. 10 (**identify** – Gr. 11), (**explain** – Gr. 12) how languages borrow words from one another; o distinguish between commonly-confused polysemes, homophones and homonyms and use them **with growing accuracy** – Gr. 10 (**correctly** – Gr. 11 - 12); o use one word for a phrase and a range of **(familiar** – Gr. 10) synonyms, antonyms and paronyms correctly.	roots, prefixes and suffixes **Parts of speech:** Nouns: gender, plurals and diminutives Adjectives (comparative and superlative degrees) Adverbs Borrowed words **Semantics:** polysemes, homophones and homonyms synonyms, antonyms and paronyms	
2	use structurally sound sentences in a meaningful and functional manner :	o identify and use parts of speech such as nouns, verbs, pronouns, adjectives and adverbs in (**selected** – Gr. 10), (**a range of** – Gr. 11), (**a wide range of** – Gr. 12) texts accurately and meaningfully; o use verb forms and auxiliaries to express tense and mood in familiar contexts with increasing accuracy; o use negative forms correctly; o use subject, object and predicate correctly; o use simple sentences appropriately and correctly and construct acceptable (**clear and effective** – Gr. 12) compound and complex sentences by using clauses, phrases and conjunctions; o recognise and use different sentences types such as statements, questions, commands and instructions with growing accuracy (**correctly** – Gr. 11 - 12; o use active and passive voice appropriately (**and motivate their use** – Gr.12); o use direct and indirect speech correctly (**and for required effect** - Gr. 11 – 12); o use correct word order in sentences (**with growing accuracy** - Gr. 10 – 11) and understand how word order can influence meaning;	**Parts of speech**: nouns verbs (verb forms and auxiliaries to express tense and mood, negative forms) pronouns adjectives adverbs **Sentence constructions and types**: Subject, object and predicate Statements, questions, commands and instructions Constructing acceptable compound and complex sentences by using clauses, phrases and conjunctions Correct word order Active and passive voice	Integrated Language textbooks Relevant texts

		o use concord with increasing accuracy / use concord correctly – Gr. 12; o use punctuation correctly and for **different** purposes such as to clarify meaning, show grammatical relationships and add emphasis - Gr. 10 / use punctuation correctly and for **a range** of purposes such as to clarify meaning, show grammatical relationships and add emphasis – Gr. 11/ use punctuation correctly and for a **wide** range of purposes such as to clarify meaning, show grammatical relationships and add emphasis – Gr. 12; o use (**a range** – Gr. 11), (**a wide range** – Gr. 12) of figurative language such as idioms, idiomatic expressions and proverbs appropriately; o translate **short** sentences from target language into home language and vice versa - Gr. 10 / translate **sentences** from target language into home language and vice versa - Gr. 11 / translate **short paragraphs** from target language into home language and vice versa - Gr. 12.	Direct and indirect speech Punctuation marks Emphasis Figurative language such as idioms, idiomatic expressions and proverbs Translations	
3	develop critical language awareness:	o identify – Gr. 10 (**explain** – Gr. 11 - 12) denotation and connotation (**and implied meaning** - Gr. 12).; o **explore** – Gr. 10 **(explain** – Gr. 11- 12), (**interpret** – Gr. 12) how the implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer; o identify and challenge **obvious** bias and stereotyping, and emotive, persuasive and manipulative language – Gr. 10 / identify and challenge bias and stereotyping, and emotive, persuasive and manipulative language, **and explore alternative ways of expression** – Gr. 11 / identify and challenge **subtle** bias and stereotyping, and emotive, persuasive and manipulative language, and **produce** alternative ways of expression – Gr. 12	Denotation and connotation **Implied meaning – Gr**. 12 Implicit and explicit messages, values and attitudes reflecting the position of the speaker/receiver/ reader/ viewer Bias and stereotyping, and emotive, persuasive and manipulative language **Alternative ways of expression** – Gr. 11-12	Integrated Language textbooks Relevant texts

ANNEXURE B
ASSESSMENT RUBRICS IN LANGUAGES

RUBRICS

These are particularly useful for Languages as they eliminate subjectivity through firm adherence to benchmarks and clearly defined standards.

All Rubrics are based on an analytical approach. Sometimes rubrics are simple and designed to assess only certain parts of the whole. These are commonly known as analytical rubrics. More complex rubrics, where all aspects are assessed, are known as holistic rubrics.

A rubric is a tool for assessing learner performance that:

- describes a continuum of performance quality that ranges from poor to excellent;
- consists of a set of criteria that defines a task in its entirety and by which a task (assignment, project, essay, oral presentation, research task, portfolio) will be evaluated, considering both the process and the Learning Outcomes;
- lists the criteria needed to perform a task and describes exactly what constitutes acceptable performance for each element;
- describes excellent performance that exceeds the level of acceptable work and inadequate performance that does not yet meet the minimum level of performance;
- usually uses a grid or table format; and
- can be adapted to individual styles and needs as there are many different ways to create a rubric.

The key features of a rubric are:

- Rubrics are analytical rather than quantitative, because the focus is on the analysis of the performance rather than giving a mark.
- A rubric gives learners information about their work, and therefore, is a useful tool to assess the performance of peers and themselves.
- A learner does not 'fail' when falling short of the expected level or required level of achievement – he or she has to try again to improve those elements that are not yet acceptable. If this cannot be done, the learner cannot be credited as having achieved the Assessment Standards.
- A rubric sets out the required Assessment Standard for each of the elements of the task.

How to design a rubric

Follow these basic steps to design a rubric:

- Decide what the task is and what kind of evidence of performance should be assessed.
- Decide on the criteria or elements of the task (the different parts of the performance to be assessed; knowledge and skills to be mastered; where personal opinions, values or insight should be expressed etc.).
- Condense the most important ideas into a shorter list of clear main parts of the task (the performance criteria).

- Describe the different levels of competence (inadequate, partial, adequate, satisfactory, meritorious, outstanding).
- Start by describing the level of performance that is the minimum performance to be acceptable (adequate) and then describe performance that is better than average and less than adequate.
- Add the detail for each level of performance so that the learners are able to understand what is expected. Learner performance is assessed according to the level of the rubric at which they best fit).
- Check and verify the rubric – apply and test the criteria by going back to the original intentions of the task and get other teachers to apply the rubric to determine if they get the same results.

How to use a rubric

- As a rubric describes the levels at which a learner should achieve the various criteria of a specific task, it should be made available to or discussed with learners when a task is given. The learners should know what is required to reach a certain level of performance.
- When using analytical rubrics like those below, the teacher considers each assessment criteria reflected in the first column in turn and decides at which level a learner has achieved the specific criteria. A learner may not have achieved all the criteria mentioned at a level – in this case, decide on a level in terms of the 'best fit' – where most criteria are met.
- As the teacher assesses a learner in terms of the different criteria, it may be found that the achievement varies in terms of level (a learner may achieve at level four when listening for information but may achieve at level three in terms of explaining what is heard). Although all rubrics are in essence analytical they can be used to give the teacher and the learner a holistic idea of achievement of a certain Learning Outcome (e.g. listening). A decision must then be made at which assessment level the whole text produced (e.g. oral report back) should be placed. If a learner achieved at level three in three of the criteria assessed and at level four in the two remaining criteria, level three would be the best fit.
- Rubrics can be used in different ways and should be adapted to suit the task. For example, a rubric used to assess creative writing can easily be adapted to assess an argumentative essay. One criterion of a rubric can also be extended to focus on a specific teaching point, such as writing a good introductory paragraph.
- Information gained from assessing the text produced against levels should be used for remedial or enrichment purposes to assist further progress of the learner.
- The information may also be used to report to stakeholders who are interested in the learner's progress.

See the Subject Assessment Guidelines for further information.

GDE English Matric Setworks: 2008 -1988 (HG and SG)

Year	Shakespeare	Poetry	4th Genre e.g. Short Stories/Film	Novels
1998-2008 The setworks remained essentially the same over this period with minor changes to the novel and 4th genre as the short stories and film were eventually grouped together, and the 4 novels formed part of Section C.	Macbeth Julius Caesar	Poetry Spectrum, New Inscapes, The Wind at Dawn: Sonnet 116 – Shakespeare Death be not Proud – J Donne On His Blindness – J Milton Anthem for Doomed Youth – W Owen Mending Wall – R Frost Dover Beach – M Arnold Preludes – TS Eliot Hawk Roosting – T Hughes Do not go gentle – D Thomas Ulysses – A Tennyson	To Kill a Man's Pride ed N Hodge: The Dog Killer – KKK Dhlomo Unto Dust - HC Bosman The Suit – C Themba Ha'penny – A Paton Beggar my Neighbour – D Jacobson The Wind and the Boy – B Head The Visits – R Rive Six feet of the Country – N Gordimer The Hajii – A Essop The Other Windows – L Abrahams To Kill a Man's Pride – M Matshebi The Music of the Violin – N Ndebele Focus ed R Meyer: The Voter – C Achebe A Bekkersdal Marathon – HC Bosman The Jackal – H Browne Virgin Peak – L Green The Road to Migowi – K Lipenga The Visits – R Rive The Story-teller – Saki (HH Munro) The Schoolmaster – P Smith The Luncheon – WS Maugham Manhood – J Wain Plymouth – M Woodrow Strictly Ballroom. Director: Baz Lurhmann Focus Short Stories	Tale of Two Cities - C Dickens 1984 – G Orwell July's People – N Gordimer Maru – B Head

1997	Macbeth Julius Caesar Twelfth Night	<u>Poetry Spectrum. The Wind at Dawn and New Inscapes</u>: Unseen African Poetry grouped according to 4 themes. Unseen African Poetry grouped according to 4 themes: The natural beauty of the country; Western man's encounter with Africa The diversity of peoples and cultures Liberation/struggle poetry.	Focus Short Stories Story Plus 5 To Kill a Man's Pride Strictly Ballroom (See selections below)	Tale of Two Cities – C Dickens Maru – B Head 1984 – G Orwell When Rain Clouds Gather – B Head July's People – N Gordimer
1996* The setwork list included works from all of the previous depart-ments of education and thus offered five options to accommod ate the five department s that had operated separately prior to this. See note below.	Macbeth Julius Caesar Twelfth Night	<u>The Wind at Dawn</u>: Preludes – TS Eliot Deaf and Dumb School – A Delius The Hermit – A Paton Mending Wall – R Frost There is a Pleasure – Byron Portrait of a Machine – L Untermeyer Pylons – S Snaith The Road not Taken – R Frost Mushrooms – S Plath The Thought – Fox T Hughes Piano and Drums – G Okara Sonnet 116 – Shakespeare Meeting at Night – R Browning Jigsaw 111 – L MacNeice Snake – E Dickenson Hawk in the Rain – T Hughes Lake Morning in Autumn – D Livingstone Sunstrike –D Livingstone The Train – E Dickinson The Express – S Spender Love – G Herbert Dover Beach – M Arnold The Send-off , Futility & Anthem for Doomed Youth – W	<u>Focus Short Stories</u>: The Voter – C Achebe A Bekkersdal Marathon – HC Bosman The Jackal – H Browne Virgin Peak – L Green The Road to Migowi – K Lipenga The Visits – R Rive The Story-teller – Saki (HH Munro) The Schoolmaster – P Smith The Luncheon – WS Maugham Manhood – J Wain Plymouth – M Woodrow An Ornery Kind of Kid – W Saroyan Pxui and the Lion – D Sherman <u>Story Plus 5</u> – All the stories. <u>To Kill a Man's Pride</u>: The Dog Killer – KKK Dhlomo Unto Dust - HC Bosman The Suit – C Themba Ha'penny – A Paton Beggar my Neighbour – D Jacobson The Wind and the Boy – B Head The Visits – R Rive	Tale of Two Cities – C Dickens Maru – B Head 1984 – G Orwell When Rainclouds Gather – B Head July's People – N Gordimer

		Owen Wind – T Hughes Thunder and Lightning – J Kirkup Do Not Go Gentle – D Thomas Ozymandias – PB Shelley Death be not Proud – J Donne <u>Poetry Spectrum and New Inscapes</u>: Sonnet 116 – Shakespeare Death be not Proud – J Donne On His Blindness – J Milton The Tiger – W Blake Upon Westminster Bridge – Wordsworth Ulysses – Tennyson Dover Beach – M Arnold An Irish Airman – WB Yeats Last lesson of the afternoon – DH Lawrence Preludes – T S Eliot Walking Away – CD Lewis Do not go gentle – D Thomas Ambulances – P Larkin The Serf – R Campbell Dust – D Livingstone In praise of the shades -C Mann An abandoned bundle – O Mtshali City Johannesburg – MW Serote <u>Poetry Spectrum</u>: Sonnet 116 – Shakespeare On his blindness – Milton Ozymandias – Shelley Anthem for Doomed Youth – W Owen	Six feet of the Country – N Gordimer The Hajii – A Essop The Other Windows – L Abrahams To Kill a Man's Pride – M Matshebi The Music of the Violin – N Ndebele Strictly Ballroom directed by Baz Lurhmann	

		My Last Duchess – Browning Ulysses – Tennyson Walls – O Mtshali Mending Wall – R Frost The Gourd of Friendship – R Ntiru The Jaguar – T Hughes Gentling a Wildcat – D Livingstone Hurt Hawks – Jeffers In Memory of a poet – De Graft They say – Matthews Poem for my mother – Davids A Wish, Rockfall, The Will, A Childhood Memory – S Sepamla		
*** Note**: This syllabus was an amalgamation of all the previous syllabuses in the Transvaal: The DET (Department of Education and Training, the HOR (House of Representatives, the HOD (House of Delegates), the TED (Transvaal Education Department), and the HOA (House of Assembly). Five options were offered on the final exam paper to accommodate all of the previously independent department selections. See <u>GDE Information Document concerning the Senior Certificate Exams of 1996/7.</u>				
1995	Macbeth	<u>New Inscapes</u>: My Name – Magoleng wa Selepe I thank you God – EE Cummings The face of my mother takes the shape – J Matthews Poverty – DH Lawrence Possibilities for a man hunted by SBs – F Asvat A prayer for all my countrymen – G Butler An Irish Airman – WB Yeats Magnolia Clinic – N Fogg Unseen component – European poetry	The Mission – directed by Roland Joffe	The Great Gatsby – Scott Fitzgerald The Chosen – C Potok

1994	Romeo and Juliet	New Inscapes: Ode to a Nightingale – J Keats Esther's Tomcat – T Hughes Jerusalem – W Blake A War-torn wife – C Hove Roy Kloof – S Clouts An abandoned bundle – O Mtshali Unseen component – European poetry	The Mission – directed by Roland Joffe	The Great Gatsby – Scott Fitzgerald On the Black Hill – B Chatwin
1993	Romeo and Juliet	New Inscapes: Death be not Proud – J Donne An Irish Airman … W B Yeats Journey of the Magi – T S Eliot To whom it may concern – S Sepamla Adriaanspoort – S Sepamla Own Choice: The Horses – T Hughes Dulce et Decorum est – W Owen Unseen component – European poetry	The Mission directed by Roland Joffe	The Great Gatsby – Scott Fitzgerald On the Black Hill – B Chatwin
1992	Romeo and Juliet	New Inscapes: In the house of the father – J Couzyn Stillborn – S Plath Poetry is death cast out – S Clouts Own Choice: A riot policeman – C van Wyk Walking away – C Day Lewis My parents kept me from children – S Spender	The Mission directed by Roland Joffe	The Great Gatsby – Scott Fitzgerald On the Black Hill – B Chatwin

1991	Macbeth	<u>The Wild Wave:</u> A Prayer for my Daughter – W B Yeats Sonnet 116 – Shakespeare Own Choice: Poetry for Supper – R S Thomas Unseen – European poetry	A Man for All Seasons – R Bolt Witness – dir Peter Weir	The Beadle – P Smith
1990	Macbeth	<u>The Wild Wave:</u> A Transvaal Morning – W Plomer A fall of rock – W Plomer Own Choice: Vergissmeinnicht – K Douglas A drink of water – S Heaney Unseen – European poetry	A Man for All Seasons – R Bolt Witness – dir Peter Weir	The Beadle – P Smith
1989	The Winter's Tale	Not Waving but Drowning – S Smith Horses on the Camargue – R Campbell Own Choice: God's Grandeur – G M Hopkins Unseen – American poetry	To Kill a Man's Pride Chariots of Fire – dir Hugh Hudson	Hard Times – C Dickens
1988	The Winter's Tale	Stranger to Europe – G Butler The Prologue to the Canterbury Tales – G Chaucer Own Choice: Sonnet 116 – Shakespeare Unseen – South African poetry	To Kill a Man's Pride Chariots of Fire – dir Hugh Hudson	Hard Times – C Dickens

TED English Setworks 1987-1963 (HG & SG)

Year	Shakespeare	Poetry	Drama/Short Stories	Novel
1987	Hamlet	The Wild Wave: Essay on Man – Pope Elegy in a Country Churchyard – Thomas Gray Autumn, Horses on the Camargue & The Serf – Campbell Loving – Douglas Livingstone The Lovesong of J Alfred Prufrock – TS Eliot City Johannesburg – Mongane W Serote	Death of a Salesman – A Miller	I heard the Owl Call my Name - Margaret Craven
1986	Hamlet	Wild Wave: Gentling a Wildcat – D Livingstone The Good Morrow – J Donne	Death of a Salesman – A Miller	Sons and Lovers – DH Lawrence I heard the Owl Call my Name – M Craven
1985	Julius Caesar	Considering Poetry: Bat – DH Lawrence The Thought Fox – Ted Hughes Thirteen Ways of Looking at a Blackboard – Peter Redgrove Telephone Conversation – Woye Soyinka		Story of an African Farm – Olive Schreiner I heard the Owl Call my Name – M Craven
1984	Julius Caesar	Considering Poetry: To His Coy Mistress – A Marvell The Windhover – GM Hopkins		Story of an African Farm – O Schreiner I heard the Owl Call my Name – M Craven
1983	Twelfth Night	Inscapes: Sunstrike – D Livingstone Preludes – TS Eliot		Great Expectations – C Dickens Things Fall Apart – C Achebe

1982	Twelfth Night	Roy Kloof – Sydney Clouts The Second Coming – WBYeats		Great Expectations – C Dickens Things Fall Apart – C Achebe
1981	No records			
1980	No records			
1979	No records			
1978	Henry lV Part 1 (HG) Hamlet (SG)	Dover Beach – M Arnold An Irish Airman Foresees his death – WB Yeats Ode to Autumn – J Keats	The Crucible – A Miller Modern Prose	The Bridge of San Luis Rey Far from the Madding Crowd – T Hardy
1977	No records			
1976	No records			
1975	No records			
1974	No records			
1973	No records			
1972	No records			
1971	No records			
1970	Hamlet	The Albatross Book of Verse	Murder in the Cathedral – T S Eliot	Pride and Prejudice – J Austen
1969	Merchant of Venice (Univ Entr) Hamlet (Secondary School Certif) Julius Caesar	<u>Talking of Poetry</u>: Dover Beach – M Arnold "For God's sake let us be men…" – DH Lawrence A Poison Tree – W Blake The Send-Off – W Owen The Somme Still Flows – E Blunden	The Nigger of the Narcissus – J Conrad English Essays of Today Arms and the Man – GB Shaw	David Copperfield – C Dickens
1968	Twelfth Night	The Rape of the Lock – A Pope The Passionate Shepherd to his Love – C Marlowe My luv is like a red red rose – R Burns Shall I compare thee? – Shakespeare La Belle Dame Sans Merci – J Keats Felix Randall – GM Hopkins	English Essays of Today Arms and the Man – GB Shaw	David Copperfield – C Dickens The History of Mr Polly – HG Wells

1967	A Midsummer Night's Dream (UE) Twelfth Night (SSC?)	Verse for You: Love – G Herbert To Althea, from Prison – R Lovelace Who is Sylvia – Shakespeare Sonnet 116 –Shakespeare The Great Lover – R Brooke Return – Peter Roberts	English Essays of Today Twelve Modern Short Stories School for Scandal - Sheridan	David Copperfield – C Dickens Tono Bungay – HG Wells The History of Mr Polly
1966	A Midsummer Night's Dream	Verse for You	Twelve Modern Short Stories	Tono Bungay – H G Wells
1965	The Tempest	Verse for You	Murder in the Cathedral	Tono Bungay – H G Wells Animal Farm – G Orwell
1964	No records			
1963	Hamlet King Lear	Verse for You: Ode on a Grecian Urn – J Keats	Modern Essays Saint Joan – G B Shaw Six Detective Stories	Far from the Madding Crowd- T Hardy Cattle Thief - Brownlee
1962	Hamlet	Verse for You: Full Many a glorious morning – Shakespeare Upon Westminster Bridge – W Wordsworth Elegy written in a country churchyard – T Gray Pied Beauty – GM Hopkins	Modern Essays Saint Joan – GB Shaw	Far from the Madding Crowd – T Hardy Cattle Thief - Brownlee
1961	Merchant of Venice or Julius Caesar	Verse for You: The Pulley – G Herbert The Leaden Echo – GM Hopkins Ode on a Grecian Urn – J Keats	Pygmalion GB Shaw Twentieth Century Short Stories Henry Esmond Out of the Strong Virginibus puerisque – R L Stevenson	

Note: These records have been compiled from past English HG and SG/University Entrance and Secondary School Certificate final exam papers and supplementary papers in the stock room at Edenvale High School.

The list of poetry selected for study for each year is not a complete one as TED records have been destroyed (according to a GDE spokesman phoned on 26/10/08) and complete setwork lists for pre-1994 years are thus not available. The poems listed above were drawn from the exam papers of each year.

TABLE 7

TEXT BOOKS ON HISTORY OF LITERATURE PRESCRIBED FOR TSSC AND TUE EXAMINATIONS 1941 – 1972

AUTHOR	TITLE	YEAR PRESCRIBED
		41 42 43
Hudson, W.H.	An Outline History of English Literature	X X X
Thompson, C.L.	A First Book in English Literature	X X

TABLE 8

NOVELS PRESCRIBED FOR TSSC AND TUE EXAMINATIONS 1941 – 1972

AUTHOR	TITLE	YEAR PRESCRIBED
		41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72
Austen, J.	Northanger Abbey	X
	Pride and Prejudice	X X X X X
Blackmore, R.D.	Lorna Doone	X
Brontë, C.	Jane Eyre	X
Brontë, E.	Wuthering Heights	X
Brownlee, F.	Cattle Thief	X
Buchan, J.	Prester John	X
Bunyan, J.	Pilgrim's Progress	X
Conrad, J.	The Nigger of the Narcissus and Other Tales	X X
	Youth	X
Dickens, C.	David Copperfield	X X
	Great Expectations	X X
	Nicholas Nickleby	X
	Oliver Twist	X
	Pickwick Papers	X
	A Tale of Two Cities	X
Eliot, G.	The Mill on the Floss	X
	Silas Marner	X
Goldsmith, O.	The Vicar of Wakefield	X
Hardy, T.	Far from the Madding Crowd	X
	Under the Greenwood Tree	X
Holme, C.	The Splendid Fairing	X
Kipling, R.	Kim	X X X
Lighton, R.	Out of the Strong	X
Orwell, G.	Animal Farm	X X
Scott, W.	Quentin Durward	X
Stevenson, R.	The Wrecker	X
Thackeray, G.	Henry Esmond	X X
	Vanity Fair	X
Wells, H.G.	The History of Mr Polly	X X
	Kipps	X X
	Tono Bungay	X X

TABLE 9

COLLECTIONS OF SHORT STORIES PRESCRIBED FOR TSSC AND TUE EXAMINATIONS 1941 – 1972

EDITOR	TITLE	YEAR PRESCRIBED																				
		41	42 43	44 45	46 47	48 49	50 51	52 53	54 55	56 57	58 59	60 61	62 63	64 65	66 67	68 69	70 71	72
Allen, E.E. and Mason, A.J.	Twelve Modern Short Stories														X			
Barnes and Egford	Twentieth Century Short Stories											X						
Conan Doyle, A.	Sherlock Holmes – Selected Stories									X								
Jepson	Short Stories of the Twentieth Century							X										
Jones, P.	Modern English Short Stories									X								
Lennox-Short, G. and Lighton, R.	Stories South African																	X
Merson, J.G.M.	Six Detective Stories												X					
Parnwell	Stories of Africa					X												
Pohl, V.	Bushveld Adventures				X													
Seary	South African Short Stories						X		X									
Sibley	Modern Reading – Short Stories																X	X
Walker and Milford	Selected English Short Stories of the Nineteenth Century											X						

TABLE 10

NON-FICTION PRESCRIBED FOR TSSC AND TUE EXAMINATIONS 1941 – 1972

AUTHOR/EDITOR	TITLE	YEAR PRESCRIBED																				
		41	42 43	44 45	46 47	48 49	50 51	52 53	54 55	56 57	58 59	60 61	62 63	64 65	66 67	68 69	70 71	72
Alpha of the Plough	Essays				X													
Burchell	Travels in Southern Africa						X	X	X									
Boas, G.	An Anthology of Wit							X										
	American Prose								X									
Carson, R.	The Sea Around As										X							
Chapman, S.	The Jungle is Neutral								X									
Cummins	Adventure Sought and Unsought								X									
Curie	Madame Curie			X								X						
Dodd, A.E.	Essays from Three Centuries														X			
Eastwood, W.	Science and Literature, 2nd Series												X					
English Association	English Essays of Today (School Edition)		X		X					X					X	X		
Evans	South With Scott				X													
Fairbridge, K.	The Story of K. Fairbridge by Himself											X						
Goldsmith, O.	The Citizen of the World			X														
Jepson	English Essayists											X						
Krige, U.	Orphan of the Desert																X	
Lamb, C.	Essay of Elia	X																
Marriott, W.J.	Modern Essays and Sketches				X													
Parkman, F.	The Oregon Trail				X													
Partridge, A.C.	Readings in South African Prose										X							
Pritchard, F.H.	Essays of Today		X	X														
Ruttledge, H.	Everest 1933			X	X							X						
Stevenson, R.L.	Travels with a Donkey		X								X							
	Virginibus Puerisque										X							
Scott, A.F.	Modern Essays 1st Series, 1939 – 1941												X					
	Topics and Opinions													X	X			
Strachey, L.	Queen Victoria						X											
Waldman, W.	Onward from Table Mountain															X	X	
Ward, A.C.	Modern Essays																	X
Wood	Modern Travel					X	X											
Unknown	Modern Prose, 1st Series					X												

TABLE 11

DRAMA PRESCRIBED FOR TSSC AND TUE EXAMINATIONS 1941 – 1972

| AUTHOR | TITLE | YEAR PRESCRIBED | | |

----- Original Message -----
From: Vinjevold.P
To: Warwick Silverthorne
Sent: Friday, October 03, 2008 10:56 AM
Subject: RE: Verification of our telephonic conversation yesterday

Dear Ms Silverthorne

This is fine.

Penny Vinjevold

From: Warwick Silverthorne [mailto:silverthorne@icon.co.za]
Sent: Thursday, October 02, 2008 11:35 AM
To: Vinjevold.P
Subject: Re: Verification of our telephonic conversation yesterday.

Dear Mrs Vinjevold

Here is the amended version you asked for. I am a day behind schedule (teaching Spring School as well as studying!), so missed working on my doc yesterday.

I am so glad I typed up the interview otherwise some mistakes would have been made! Sorry I seemed to get the wrong end of the stick at times, so thank you for putting things straight. Won't you check this version for any inconsistencies? Thank you so much.

Question 1: What educational principles have informed the selection of Enlgihs HL setworks and the selection procedure?
Answer:
First - the selectors wanted to include titles of important literature, the "canon" for home-language speakers in all 11 official languages. In all the languages except English, the writers are South African; in the case of English, they wanted the selection to represent home language speakers across the world. In the case of English, they tried to choose a range of texts for different circumstances and also to give teachers a choice.

Second - the selectors wished to be sensitive to matters of race, language and religion (but not to be prudish).

Third - they did not want to include titles taught in any of the provinces in the years 2006-2008.

Question 2: Who is responsible for the selection?
Answer: In November 2006, a meeting was held at the DoE's instigation.The 9 provinces and higher education institutions were asked to nominate people who would be sensitive to the topic and they brought along with them their choice of 10 novels,poems,and dramatic works of suitable appropriateness for inclusion in the Grade 12 national syllabus.
These delegates were then asked to argue their point and justify their choices. The group then produced a list of 10-15 novels, dramas and 50 short stories and 60 poems in order of preference.

These selected novels/dramas/poems and short stories were then submitted to different panels (literature experts/members of PANSALB/persons on panels for literature awards such as MML Literature awards) for further selection. The DoE and selected academics then made the final choice.

Question 3: Same as 1.

Question 4: How were the selections approved?
Answer: The DoE and selected academics made the final selection. (see question 2 for the details).

Question 5: What is the principle behind excluding local/current authors?
Answer: They were not excluded. See the poetry list and the short stories for FAL. The DoE asked for current and local dramas and novels to be included. This did not happen in English HL as there was no agreement on which titles should be set. A number of academics contacted Mrs V to complain about the selection but no suitable titles were forwarded. The DoE would welcome nominations for suitable titles for 2011 to 2013. Broad agreement rather than minority tastes must be taken into consideration in the selections.

We seem to have missed each other on Question 5 first time around - I thought I had included it in my original questionnaire and simply used the material from the interview to fill in the gaps. I should have made quite sure. Mea culpa!

Kind regards

Rose Silverthorne