



GRADE 12

ENGLISH
FIRST ADDITIONAL LANGUAGE
MODULE 1



www.ecubeonline.com

Copyright ©2020 eCUBE. All rights reserved. This content or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of eCUBE.

About eCUBE ONLINE

eCUBE ONLINE is the new online extension of E-SQUARE EDUCATION.



E-SQUARE EDUCATION
Established in 1994

eCUBE ONLINE is an upbeat online learning solution, offering you the opportunity to complete or upgrade your Matric and upskill yourself with Microsoft Courses.

We offer online Matric National Senior Certificate (NSC), Amended Senior Certificate (ASC) or Subject Assistance as an enrichment tool to ensure you achieve your best results.

eCUBE ONLINE offers outstanding service

- Full preparation for National Examinations to receive an accredited Umalusi Matric Certificate.
- Online assistance with registration at the Department of Education.
- Online assistance with choices of subjects based on previous results and career paths.
- Free GeniusU testing.
- No separate resources required, such as guidelines, textbooks and separate assessment tools.
- Sample learning material (first Subject module) is available to view before registration and payment.
- Learning fee includes examination fee.

Availability of free mentor service

- Three (3) hours per subject mentorship for free.
- Students can communicate with their mentor via zoom, email, or WhatsApp or telephone.
- Students may also comment/pose questions on the Special Request section on the learning site that is screened and answered by subject experts. This Special Request section will be accessible to all students, so could provide answers for students who might have had the same enquiry.

User-friendly learning format

- Each matric subject is divided into 12 modules to ensure paced and easy learning.
- You have access to learning material, 24 hours per day and 7 days a week.
- Monitor your progress at the end of each module.
- Each module has exercises based on the topics covered in the module and previous module.
- The questions are based on the type of assessment candidates may expect in the National examination to practice the application of knowledge gained.
- At the end of each module, a compulsory quiz ensures that the candidate has gained the general knowledge required for the topic covered before progress is made to the following module.
- The modules were compiled from multiple resources, both prescribed by the Department of Education and other professionals, to ensure that the topics are covered in detail and from all perspectives.
- Subject specialists with years of experience in teaching their subjects, proof-read all modules and assisted with recommendations to ensure full coverage and easy learning.
- Modules are updated as the curriculum changes to ensure the validity of the learning material.



Contents



Contents.....	3
GENERAL OVERVIEW	6
Literature Contents.....	6
Poetry	6
Examination Requirements.....	7
Paper 1	7
Paper 2	8
Paper 3	8
UNIT 1: PARTS OF SPEECH.....	10
LEARNING OBJECTIVES	10
1. PARTS OF SPEECH: AN OVERVIEW	11
1.1. Nouns.....	11
EXERCISE 1	12
1.2. Verbs.....	12
1.3. The Three Tenses	12
EXERCISE 2.....	13
1.4. Adjectives.....	14
EXERCISE 3.....	14
1.5. Adverbs	15
EXERCISE 4.....	16
1.6. Pronouns	16
5. EXERCISE 5	18
1.7. Conjunctions.....	19
EXERCISE 6.....	20
1.8. Prepositions.....	20
EXERCISE 7	21



1.9. Articles.....	22
EXERCISE 8.....	23
ANSWERS TO EXERCISES 1 TO 8	24
UNIT 2: COMPREHENSION	28
LEARNING OBJECTIVES	28
1. COMPREHENSION	29
1.1. The exam comprehension.....	29
1.2. Text A: Written extract	30
1.3. Text B: Visual text.....	37
UNIT 3: LITERATURE - POETRY	40
LEARNING OBJECTIVES	40
1. LITERATURE – POEMS	41
1.1. Introduction to Poetry.....	41
1.1.1. The theme of a poem	41
1.1.2. The intention of a poem.....	41
1.1.3. The style of a poem.....	41
1.1.4. Diction.....	42
1.1.5. The tone of a poem	42
1.1.6. The mood of a poem	43
1.1.7. Rhythm	43
1.1.8. Rhyme	43
1.1.9. Imagery.....	43
1.1.10. Symbolism	43
1.1.11. Structure or form of poems	43
1.1.12. Sonnet	44
1.1.12.1. The ballad.....	46
1.1.12.2. Ode.....	47
1.1.12.3. Elegy	47
1.1.12.4. Lyrical poetry	47



1.1.12.5. An allegory.....	47
1.1.13. Poetic devices and figures of speech.....	47
1.1.14. Sound devices.....	52
1.1.15. Analysing a poem.....	53
1.2. Sonnet 18: William Shakespeare	54
1.2.1. Background to Sonnet 18.....	55
1.2.2. Paraphrase	56
1.2.3. Summary of the poem.....	56
1.2.4. Analysis of the poem.....	57
1.3. Everything Has Changed (except graves): Mzi Mahola	63
1.3.1. Summary of the poem.....	64
1.3.2. Analysis of the poem.....	64
UNIT 4: YOUR TURN.....	70
LEARNING OBJECTIVES	70
1. EXERCISES FOR THIS MODULE	71
2. MEMORANDUM FOR EXERCISES	77

GENERAL OVERVIEW

Literature Contents

The literature to be prepared for a successful national examination is the following:

Poetry

Sonnet 18	William Shakespeare
Everything has changed	Mzi Mahola
Spring	Gerard M. Hopkins
Poem	Barolong Seboni
Mid-term Break	Seamus Heany
To learn how to speak	Jeremy Cronin
Still I rise	Maya Angelou
Captive	Francis Carey Slater
Death	Anonymous
Alexandra	Mongane W. Serote

Short Stories

A chip of glass ruby	Nadine Gordimer
Village people	Bessie Head
The fur coat	Sean O'Faolain
The doll's house	Katherine Mansfield
Transforming moments	Gcina Mhlope
The last breath	Sam Kahiga
Next door	Kurt Vonnegut
The new tribe	Buchi Emecheta



Drama

My Children! My Africa!	Athol Fugard
-------------------------	--------------

Novel

Strange case of Dr Jekyll and Mr Hyde	Robert Louis Stevenson
---------------------------------------	------------------------

Examination Requirements

The outlay of the three question papers is as follows:

	NB! All three question papers must be written to complete a successful English First Additional Language examination.
-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------

Paper 1

The Paper 1 examination is **two hours long**. You must answer ALL the questions in the exam paper.

Below is a summary of the three sections you will need to complete in Paper 1:

Question	Section	Total marks
Question 1: Comprehension	Text A: Prose Text	24
	Text B: Visual Text	6
Question 2B	Summary	10
Question 2C	Language Structures and Conventions	40
Question 3	Advertisement	10
Question 4	Cartoon	10
Question 5.1	Prose extract	14
Question 5.2	Visual extract	6



It is recommended that you spend the following amount of time on each section:

Section A: Comprehension	50 minutes
Section B: Summary	30 minutes
Section C: Language structures and conventions	40 minutes

Paper 2

Paper 2 is the **Literature examination**. You will be required to **answer questions from two sections**. Choose the two sections that you know best:

Section A: Novel
Section B: Drama
Section C: Short stories
Section D: Poetry

A total of **70 marks are allocated for Paper 2** which means **35 marks for each section** you choose.

You will have **two hours to complete this exam**.

Paper 3

Paper 3 covers **Creative Writing** and is **3 hours long**. There are **three sections and one question per section must be answered**.

The total for this question paper is **100 marks**.

Section A: Essays	
Content and planning	30 marks
Language, style and editing	15 marks
Structure	5 marks
Section B: Longer transactional texts	
Content and planning	18 marks



Language, style and editing	12 marks
Section C: Shorter transactional texts	
Content and planning	12 marks
Language, style and editing	8 marks

It is recommended that you spend the following amount of time on each section:

Section	Marks	Minutes
Section A: Essays	50 marks	80 minutes
Section B: Longer transaction	30 marks	40 minutes
Section C: Shorter transactional texts	20 marks	30 minutes



UNIT 1: PARTS OF SPEECH

LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Identify different parts of speech.
- Use these parts of speech in sentences.
- Distinguish between the various tenses.
- Use and change tenses correctly in a sentence.



You should spend more or less 5 hours on this unit.



1. PARTS OF SPEECH: AN OVERVIEW

Every word in a sentence is named according to its function. In this unit you will be studying the parts of speech which you will need to successfully master the various language aspects covered in this syllabus.

The following parts of speech will be dealt with:

- Nouns
- Verbs
- Adjectives
- Adverbs
- Pronouns
- Conjunctions
- Prepositions
- Articles

1.1. Nouns

A noun is a naming word. Every person, place or thing is identified with a name, without which we would not be able to communicate or understand each other.

Every noun has a plural form which indicates more than one. This plural can be formed in the following ways:

- Adding an 's' (car – cars)
- Adding 'es' (box – boxes)
- Adding 'en' (ox – oxen)
- Changing a 'y' into an 'ie' (lady – ladies)
- Changing an 'f' into 'ves' (scarf – scarves)
- Changing the whole word (mouse – mice)
- The word remains the same (sheep – sheep)

There are 5 types of nouns

1. **Common nouns:** Names given to ordinary objects, preceded by 'the' or 'a'.
2. **Proper nouns:** Names given to persons, places, books, films, days, etc. These are written with a capital letter.
3. **Agent nouns:** Names of persons derived from verbs, for example hunt – hunter.
4. **Abstract nouns:** Words which indicate abstract things like emotions, for example love.
5. **Collective nouns:** Words which indicate groups of things, for example, a swarm of bees.



EXERCISE 1

1. What do we call someone who -----?

1.1 Matriculates

1.2 acts

1.3 conquers

1.4 teaches

1.5 studies

2. Supply the correct words for the words in brackets or for the gaps:

- There were many (2.1) ____ (lady) wearing (2.2) _____ of pearls.
- They were playing with a (2.3) _ of cards.
- The (2.4) ____ (child) were listening to their (2.5) _____ (radio).

1.2. Verbs

Verbs indicate the things which people do; in other words, their actions. Verbs change according to the tense they indicate. The tense tells us when the action takes place.

1.3. The Three Tenses

- Present tense
- Past tense
- Future tense



TENSES	Simple	Continuous	Perfect
		Generally, usually	At a specific moment	Already completed at a specific moment
Present tense	I drive	I am driving	I have driven
Past tense	I drove	I was driving	I had driven
Future tense	I shall drive	I shall be driving	I shall have driven

The meaning of each tense is subtly different, for example:

- I shall do my homework tomorrow: Future simple tense.
- I shall be doing my homework at three tomorrow: Future continuous tense.
- I shall have done my homework by three tomorrow: Future perfect tense.

EXERCISE 2

2. Supply the correct form of the verbs in brackets:

2.1 Mr. Smith ¹(catch) the bus to work every morning.

2.2 We ²(go) to the cinema last night.

2.3 I ³(call) you after lunch tomorrow afternoon.

2.4 We ⁴(see) the accident while we ⁵(walk) down the street.

2.5 Yesterday he ⁶(tease) the dog and it ⁷(bite) him in the leg.

2.6 At the moment Mother is ⁸(have) a bath.

2.7 If you do not hurry, you ⁹(be) late.

2.8 I ¹⁰(can) see last night that you ¹¹(be) badly hurt.

2.9 John ¹²(be) ill last Monday and ¹³(have) a bad cold.

2.10 We ¹⁴(post) the letter tomorrow.

2.11 Pete ¹⁵(do) his homework now. By ten o'clock last night Pete ¹⁶(do) his homework. By ten o'clock tomorrow night Pete ¹⁷(do) his homework.



2.12 Susan ¹⁸(complete) this assignment by tomorrow. She ¹⁹(start) working on it last Monday.

2.13 Andy usually ²⁰(eat) lunch in the canteen.

1.4. Adjectives

Adjectives qualify or describe nouns and pronouns. They add interest to sentences by describing or giving more information.

Adjectives have degrees of comparison:

- The positive degree refers to one thing: The tree is big.
- The comparative degree compares two things: The oak tree is bigger than the pine tree.
- The superlative degree compares two or more things and describes the best or most. That tree is the biggest of them all.

EXERCISE 3

3. Give the correct form of the words in brackets:

3.1 The (fame) writer told us about his childhood.

3.2 The (fame) writer told us about his childhood.

3.3 It was a (danger) ride home along the pass.

3.4 Those are very (value) antiques.

3.5 My mother is the (sceptical) person I know.

3.6 Mount Everest is a (giant) mountain.

3.7 Of the two fires, James's was the (big).

3.8 People were much (happy) in the old days.

3.9 He was ill yesterday, but today he is (ill).

3.10 There are many (luxury) houses in our street.

3.11 Love is a (wonder) thing.



1.5. Adverbs

Adverbs are words that modify or tell us more about verbs. Most adverbs end with 'ly':

- She ran quickly / fast.
- They spoke loudly / softly / quietly.
- He jumped up and down.
- We shall leave tomorrow.

Adverbs also have degrees of comparison. Use 'more' for the comparative degree, and 'most' for the superlative degree, for example:

She sings beautifully, but her sister sings more beautiful and their brother sings the most beautiful of them all.

Take note of the following irregular degrees of comparison of adjectives & adverbs:

good	better	best
bad	worse	worst
much/many	more	most
little	less	least
ill	worse	worst



EXERCISE 4

4. Supply the correct form of the words in brackets:

4.1 The man (thorough) enjoyed the performance.

4.2 We (recent) saw a good movie.

4.3 I learnt the tango (easy).

4.4 Father drove (slow) than usual.

4.5 My friend dances (excellent).

4.6 Of all the men I know, Father drives (careful).

4.7 The stick balanced (horizontal).

4.8 We (sometimes) go to the zoo.

4.9 We like Saturdays (good) than any other day of the week.

4.10 The movie was (real) good.

1.6. Pronouns

The pronoun performs a similar function to the noun. We use pronouns to avoid repetition, for example:

Mary plays the piano. She practices it daily.

There are **four main pronouns** to which you must pay attention:

1. Personal Pronouns

These pronouns refer to people and things:



Example: I talk to Peter. He talks to me.



2. Possessive Pronouns

These pronouns indicate ownership:

- Mine
- Yours
- His
- Hers
- Its
- Ours
- Theirs



Example: The house was mine, but now it is theirs.

3. Relative Pronouns

These pronouns join one part of a sentence to another:

- Who
- Whom
- Whose
- Which
- That

Note:

- who - subject
- whom - object



Example: This is the man who fell in the street, and to whom I spoke.

4. Reflexive Pronouns

These pronouns reflect back to the noun or pronoun:

- Myself
- Yourself
- Himself
- Herself



- Itself
- Ourselves
- Yourselves
- Themselves



Example: I wash myself and the boys wash themselves.

5. EXERCISE 5

5. Supply the correct forms of the words in brackets, or the correct words to fill the gaps:

- 5.1 This pen is (I). That one is (you).
- 5.2 (He) logical mind will prove too much for (she).
- 5.3 (You) friend will be surprised to see you so soon.
- 5.4 They can pat (they) on the back for that achievement.
- 5.5 This is the man ___ bought (I) car.
- 5.6 Those are the people ___ son is the movie star.
- 5.7 He only has (he) to blame.
- 5.8 To ___ did you speak at the police station?
- 5.9 This ball is (he), not (we).
- 5.10 Give (we) a hand please!



1.7. Conjunctions

Conjunctions are 'connecting words' that join two or more sentences into a single sentence. Three things are important to remember:

1. Unless the new sentence requires it, try to keep the sentences in the same sequence as original.
2. Place the conjunction where it is the most logical.
3. Remember to add the relevant punctuation to the new sentence.



Examples: Refer to the following examples of conjunctions:

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

He completed the course. He received a certificate. (and)

- He completed the course and received a certificate.

You may not visit India. You have had a yellow fever injection. (unless)

- You may not visit India unless you have had a yellow fever injection.

He was badly injured. He managed to save two friends. (Although)

- Although he was badly injured, he managed to save two friends. (NB: comma).

The rugby team practiced very hard. They could not win a match. (however)

- The rugby team practiced very hard; however, they could not win a match.





NB!

Take a good look at the correct punctuation!

Use a

- semi-colon before however
- a comma afterwards

EXERCISE 6

6. Join the following sentences by means of the conjunctions in brackets:

- 6.1 John has brown hair. Dave has brown hair. (and)
- 6.2 It rained for a long time. The drought was not broken. (but)
- 6.3 He washes his car. His car is clean. (until)
- 6.4 He was in great pain. He never complained. (yet)
- 6.5 He had no chance of winning. He entered the race. (Although) Note: that Although is written with a capital letter, indicating that you have to start with the conjunction.
- 6.6 The man played the lotto every week. He did not win anything. (however)

1.8. Prepositions

Prepositions are the 'small' words that usually relate two words or phrases to another. There are no conventional rules for prepositions. We learn these from usage and reading.

A preposition is a word that is used to link nouns, pronouns or phrases to other words within a sentence.

Examples of prepositions

- | | | | |
|-----------|----------|-----------|----------|
| • about | • around | • beneath | • by |
| • above | • at | • beside | • down |
| • across | • before | • besides | • during |
| • after | • behind | • between | • except |
| • against | • below | • beyond | • for |



- from
- in
- inside
- into
- like
- near
- of
- off
- on
- out
- outside
- over
- since
- through
- throughout
- till
- to
- toward
- under
- until
- up
- upon
- with
- without
- according to
- because of
- by way of
- in addition to
- in front of
- in place of
- in regard to
- in spite of
- instead of
- on account of
- out of

- I prefer to read in the library.
- He climbed up the ladder to get into the attic.
- Please sign your name on the dotted line after you read the contract.
- Go down the stairs and through the door.
- He swam across the pool.
- Take your brother with you.

Different types of prepositions:

- Time prepositions: These indicate time frames, such as before, after, during and until.
- Place prepositions: These prepositions indicate position, such as around, between and against.
- Direction prepositions: These prepositions are indicative of direction such as across, up and down.

EXERCISE 7

7. Supply the correct prepositions to complete the following sentences:

- 7.1 He takes ___ his father.
- 7.2 The man suffers ___ a terrible disease.
- 7.3 Boys are different ___ girls.
- 7.4 She is interested ___ Biology.
- 7.5 My friend is fond ___ her teacher.
- 7.6 I approve ___ your choice.
- 7.7 I feel sorry ___ beggars.
- 7.8 I object ___ that nasty remark.



7.9 Divide the apples ____ the two children.

7.10 The cat fell ____ the stream.

1.9. Articles

There are three common articles: *a*, *an*, and *the*.

- Definite Article: 'the'
- Indefinite Article: 'a' / 'an'

'An' is used in front of words beginning on a vowel (a e i o u).

'A' is used in front of words beginning on a consonant.

Examples

- a house
- a dog
- a big tent
- a beautiful girl
- an ending
- an umbrella
- an owl
- an alternative source

However, it is important to note that this rule applies to the pronunciation of a word, and not its spelling, for example:

- an hour
- a used car (pronounced "yoused")
- an honest man



EXERCISE 8

8. Choose between a and an:

8.1 She received _____ award for bravery.

8.2 This is _____ useful gadget.

8.3 The girl likes _____ apple.

8.4 He wears _____ uniform.

8.5 In tennis there is _____ umpire.

8.6 She is _____ hardworking girl.



ANSWERS TO EXERCISES 1 TO 8

EXERCISE 1

- 1.1 matriculant
- 1.2 actor
- 1.3 conqueror
- 1.4 teacher
- 1.5 student

- 2.1 ladies
- 2.2 strings
- 2.3 pack
- 2.4 children
- 2.5 radios

EXERCISE 2

- 2.1 ¹catches
- 2.2 ²went
- 2.3 ³shall call
- 2.4 ⁴saw ⁵were walking
- 2.5 ⁶teased ⁷bit
- 2.6 ⁸having
- 2.7 ⁹will
- 2.8 ¹⁰could ¹¹were
- 2.9 ¹²was ¹³had
- 2.10 ¹⁴shall post
- 2.11 ¹⁵is doing ¹⁶had done ¹⁷will have done
- 2.12 ¹⁸will have completed ¹⁹started
- 2.13 ²⁰eats



EXERCISE 3

- 3.1. famous
- 3.2. dangerous
- 3.3. valuable
- 3.4. most
- 3.5. gigantic
- 3.6. bigger
- 3.7. happier
- 3.8. worse
- 3.9. luxurious
- 3.10. wonderful

EXERCISE 4

- 4.1. thoroughly
- 4.2. recently
- 4.3. easily
- 4.4. more slowly
- 4.5. excellently
- 4.6. most carefully
- 4.7. horizontally
- 4.8. sometimes
- 4.9. better
- 4.10. really

EXERCISE 5

- 5.1. mine, yours
- 5.2. His, her
- 5.3. Your



- 5.4. themselves
- 5.5. who, my
- 5.6. whose
- 5.7. himself
- 5.8. whom
- 5.9. his, ours
- 5.10. us

EXERCISE 6

- 6.1. John and Dave have brown hair.
- 6.2. It rained for a long time, but the drought was not broken.
- 6.3. He washes his car until it is clean.
- 6.4. He was in great pain, yet he never complained.
- 6.5. Although he had no chance of winning, he entered the race.
- 6.6. The man played the lotto every week; however, he did not win anything.

EXERCISE 7

- 7.1. after
- 7.2. from
- 7.3. from
- 7.4. in
- 7.5. of
- 7.6. of
- 7.7. for
- 7.8. to
- 7.9. between
- 7.10. into



EXERCISE 8

8.1 an

8.2 a

8.3 an

8.4 a

8.5 an

8.6 a



UNIT 2: COMPREHENSION

LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Read the exam instructions carefully so that you understand what the examiner requires you to do.
- Read through an exam extract carefully so that you gain the most understanding from it.
- Read the exam questions carefully so that you understand how to answer them.



You should spend more or less 3 hours on this unit.



1. COMPREHENSION

Comprehension tests your understanding of the meaning of a text or message that you have read.

In this section, you will learn the steps that will help you to answer the comprehension question in the exam:

1. The exam comprehension
2. Text A: Written extract
3. Text B: Visual text
4. What is expected from you in the exam?

1.1. The exam comprehension

The comprehension question in the exam has two parts; Text A and Text B:

- Text A is a written extract.
- Text B is a visual text. It includes a picture, for example, a photograph or a drawing. It will also include some words linked to the picture.

The exam questions based on these two texts will test your ability to:

- Make sense of what you read and respond to it.
- Understand the literal meaning; and the deeper, figurative meaning of a text.
- Understand the writer's intention or purpose in writing the text.
- Appreciate the text and reach conclusions by forming your own opinions about the text.
- Evaluate the effectiveness of the text in terms of its purpose.

In this section, you will find examples of how to answer the comprehension question based on the questions and answers from past exam papers. You will be shown how to approach the exam question by:

- Reading the exam instructions carefully so that you understand what the examiner requires you to do.
- Reading through an exam extract carefully so that you gain the most understanding from it.



- Reading the exam questions carefully so that you understand how to answer them.

Steps to writing the written comprehension question

There are three main steps involved in writing a comprehension question in the exam:

1.2. Text A: Written extract

The first part of the comprehension question is Text A. It includes a written extract and questions. You will need to read the extract carefully and then answer questions on it. When you answer the questions, follow this three-step reading process:

Step 1: Skim and scan the text extract and questions.

Look over the text quickly (skim) to get an idea of what the text is about. Take note of things such as:

- How many paragraphs there are in the extract;
- The title of the extract, which may also offer a clue to the content of the passage and the writer's intention;
- The headings and sub-headings;
- Who wrote the text and where it came from, if this information is given;
- Key words and names;
- Topic sentences;
- Unfamiliar, unusual or difficult words;
- The introductory paragraph; it often creates the atmosphere and provides the setting for what is to follow; and
- The final paragraph; it usually summarises the extract.

Then, quickly look at (scan) the questions. This will give you an idea of what kind of information to look for when you read the text again. Notice things such as:

- Names of people or places, and
- The question words and instructions.

Spend about 5 minutes on Step 1 (for text A).



Step 2: Read the text carefully

When you read the extract, take time to read it closely so that you understand what you are reading. Once you have read the text, think about the 'W-H' question words: who, what, where, when, why, and how.

- WHO are the characters (in a fiction text) or the people written about (in a non-fiction text)?
- WHAT is the main idea in the extract?
- WHERE do the events in the extract take place?
- WHEN do the events in the extract take place?
- WHY has this text been written?
- HOW does the writer express himself or herself? What type of language has the writer used?

As you read, consider both the literal and figurative meaning of words, phrases and sentences.

For example, 'the story touched my soul' does not literally mean that a story touched your soul, but figuratively that it had an emotional effect on you.

Step 3: Answer the questions.

Read the questions. As you read through them, jot down any answers that immediately come into your mind in the 'rough work section' of your answer book. Take a minute to think about what each question asks you to do.

Here are some tips for answering comprehension questions:

- The mark allocation indicates the number of points required. For example, if the question is for 2 marks, you need to make two points.
- Look for the key words or topic sentence in each paragraph; it often suggests what each paragraph is about. (Sometimes a paragraph does not have a topic sentence).
- Do not copy directly from the text unless you are asked to quote. Try to answer the questions in your own words, using full sentences.



- If you are asked to give a synonym or antonym of a word, use the same part of speech and tense as the original word. For example, replace a noun with a noun (joy – happiness); and a verb with a verb (look – stare; looked – stared).
- Avoid starting sentences with conjunctions such as “but” or “because”.
- Do not confuse TRUE/FALSE questions with YES/NO questions. Do not write T/F for TRUE/FALSE. Always back up a TRUE/FALSE or YES/NO answer with a reason unless the question specifically says that all you need to do is give the one-word answer.
- When asked to quote a phrase, remember that a phrase refers to a group of words without a verb, for example, ‘in the morning’. If asked to quote consecutive words, keep to the required number of words.

Comprehension Activity

Read Text A and answer the questions that follow:

1. In South Africa, more than 8 million children currently receive social grants from the state. The Department of Social Welfare regards 1,5 million children as orphaned or vulnerable, but only 500 000 of these children have been placed in foster care, leaving a large number still waiting to be placed. Another cause for concern is that 20 000 households in our country are headed by children. Only 1 900 children are adopted in South Africa every year.
2. Poverty is often a root cause of child abandonment, threatening the hopes and dreams of these innocents. A mended pair of pants still shows its damage, and so it is with children who adapt to their environment but carry scars with them throughout their lives. Yet every so often someone comes along and does a great patch-up job.
3. They say home is where the heart is. For the children of House Jerome, in Irene, the joy on their faces is proof of this. At first glance, you would not know that many were abandoned in dirty toilets or on rubbish dumps.
4. The family home of Basil and Dehlia Fernie serves as a shelter for abandoned babies and children seeking crisis care. Living in a household with children who are not your own seems like a job for an abnormal person. Why would anyone choose this lifestyle? For the past 28 years they have opened up their home to more than 300 children; nurtured and cared for them. Their purpose is to provide a stable place of safety which will help prepare these children for long-term foster families or potential adoptions.



5. The Fernies are a happy couple with a good sense of humour. After many years of being involved in children’s ministries, they established House Jerome as a means to help children in need. With four biological children already, their home became a playground filled with love and dedication.
6. I notice Basil drinking coffee out of a mug with a picture of a teddy bear on it. What seems like a job that could truly drive a person insane is, in actual fact, the source of peace and contentment in their lives.
7. One such example is the story of Jerome. At only ten days old, he was taken to House Jerome and set up for a possible adoption. It is just coincidence that the little boy carried the same name as the shelter. This encouraged the Fernies to adopt him as their own. Jerome was one of the first adoptions by a family from a different race. A decision that was unheard of before the 1994 elections, has become a worldwide trend in recent years. Jerome confesses his upbringing was never focused on growing up with white parents. “I am here, this is me and this is my home. My family is just as normal as yours.”
8. Jerome has had to face a number of challenges in his life, such as Attention Deficit Disorder (ADD), academic failure and a struggle with drug addiction. Now 19, he is an optimistic young man about to write his matric. Dehlia notes that even though these children come with baggage, you cannot blame rejection for a child’s wrong doings. In the end, it was her love and commitment that saw Jerome through his teenage troubles. The family works closely with social workers to ensure a detailed screening process is done before all placements, and the majority is given the gift of a happy ending.
9. While some come and go, for Basil and Dehlia the joy lies in seeing how the child has grown and knowing they played a role in making a difference.

[Adapted from Centr’d, Spring 2010]

1. Refer to paragraph 1.

- 1.1 Who is responsible for giving the numbers of ‘orphaned or vulnerable children’?
(1)
- 1.2 A large number of children are awaiting foster care or adoption. Identify another social problem mentioned in this paragraph. Do NOT quote. (1)



1.3 Choose the correct answer to complete the following sentence:

By using the word 'only' in line 5, the writer is emphasising that the number of children adopted is:

- A acceptable
- B too small
- C incorrect
- D too large (1)

2. Refer to paragraph 2.

2.1 Using your OWN words, explain what is meant by the phrase 'root cause'. Refer to BOTH words. (2)

2.2 Explain why the writer compares 'a mended pair of pants' to children who 'carry scars with them'. (2)

3. Refer to paragraph 3.

Quote FIVE consecutive words from the text that supports the idea that the children of House Jerome are satisfied. (1)

4. Refer to paragraph 4.

Using your OWN words, say what Basil and Dehlia Fernie's TWO long-term aims are in providing shelter for abandoned children. (2)

5. Refer to paragraph 5.

5.1 Why is it important for the Fernies to have a good sense of humour? (1)

5.2 Is the following statement TRUE or FALSE? Give a reason to support your answer:

The Fernies do not have any children of their own. (2)



6. Refer to paragraph 6.
- 6.1 Do you think the picture of the teddy bear on Fernie’s mug is suitable? Give TWO reasons for your answer. (2)
- 6.2 Write a synonym for ‘insane’ (line 25). (1)
7. Refer to paragraph 7.
- 7.1 What encouraged the Fernies to adopt Jerome? (1)
- 7.2 What was unusual about Jerome’s adoption? (1)
8. Refer to paragraph 8.
- 8.1 Write down any TWO difficulties Jerome has had to face in his life. (2)
- 8.2 In line 37 it is stated: ‘... you cannot blame rejection for a child’s ‘wrong doings’. Do you agree? Give a reason to support your answer. (2)
9. This passage does not have a title.
- 9.1 Provide a suitable title of no more than SIX words for this passage. (1)
- 9.2 Explain why you have chosen this particular title. (2)
- [25]



Answers to Text A

- 1.1 The Department of Social Welfare. OR Social Welfare Department. OR Social Welfare.
- 1.2 About 20 000 households are headed by children. OR Many children are in charge of households/ families.
- 1.3 B too small.
- 2.1 It is the basic reason for child abandonment OR things that lead to child abandonment.
- 2.2 When trousers are mended, the stitches can be seen and they look like a scar. In the same way, children who have been damaged may have emotional scars.
3. 'the joy on their faces'
4. They prepare children to go to foster homes or to be legally adopted.
- 5.1 They need a sense of humour, because their job is serious and difficult OR they need a sense of humour because seeing the funny or lighter side of life helps them to keep going.
- 5.2 False. They have four of their own children.
- 6.1 Yes, it is suitable because their house is filled with children and children are like teddy bears. He is able to relate to the children and it shows that he likes the children. OR No, the picture is not suitable because Fernie is a grown-up and he should project a grown-up image and not use a mug that looks childish.
- 6.2 Mad OR abnormal OR crazy.
- 7.1 Jerome had the same name as the shelter.
- 7.2 He was from a different race.



- 8.1 He had Attention Deficit Disorder (ADD). He failed at school. He was addicted to drugs.
- 8.2 Yes, Jerome is a perfect example of overcoming rejection as he made a success of his life. OR No, Jerome might be one example of someone overcoming rejection but sometimes the damage is lasting or permanent.
- 9.1 Help for the vulnerable OR House Jerome offers hope.
- 9.2 The title 'Help for the vulnerable' expresses that the extract is mainly about people who are helping vulnerable children. OR The title 'House Jerome offers hope' shows that the extract is about a place called House Jerome which is giving hope to desperate children.

1.3. Text B: Visual text

The second part of the comprehension question is Text B. Text B is a visual text; it has a picture and text, followed by questions.

Steps to writing the visual comprehension question in the exam.

When you read a visual text, follow these steps:

Step 1: Look at the picture.

Look at ALL the details in the picture. For example:

- What is the content of the picture? If there are people in the picture, what are they doing? Where are they?
- The facial expressions of the people in the picture;
- The body language of the people in the picture;
- The gestures the people are using in the picture;
- The use of light and darkness in the picture;
- The positioning of each part of the picture – what is in the front, background or centre of the picture?
- Think about the mood created by the picture.



Step 2: Read the words and link them to the picture.

Read the words in the heading of the picture and the words below the picture.

Look at the picture again.

Think about how the words support what you see in the picture.

Step 3: Answer the questions.

Read the questions for Text B and answer them.

Comprehension Activity

Study Text B and answer the questions that follow.

TEXT B

JOURNEY TO CONFIDENCE

When you are self-assured, you can tackle challenges head-on. But self-belief does not come naturally to everyone. Sometimes you need some help on the way to a more confident you.

1. Refer to the following:
'... you can tackle challenges head-on.'

The word 'head-on', in the context of TEXT B, means:

- A facing challenges directly
- B hitting challenges with your head
- C thinking about challenges often
- D avoiding challenges



2. In your OWN words, explain what is meant by 'journey to confidence'. (2)
 3. How is the idea of self-confidence supported by the picture? (2)
- [5]

Answers to Text B

1. A - Facing challenges directly.
2. Confidence is not achieved easily. It takes some time to become confident.
3. The girl is smiling and looking confident. She is not afraid to hang on a rope in mid-air.



UNIT 3: LITERATURE - POETRY

LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Discuss prescribed poems according to theme, intention, style, diction, tone, form, symbolism, imagery, figures of speech and sound devices.
- Discuss the different structures of poetry.



You should spend about 2 weeks on this unit.



1. LITERATURE – POEMS

With the analysis of poems, you must be familiar with the following aspects that poets employ when writing:

1.1. Introduction to Poetry

1.1.1. The theme of a poem

The theme of a poem is the subject, central idea or underlying thought. It may also indicate the reason as to why the poet wrote the poem. A poem may have more than one theme and it may not always be obvious or explicit.

1.1.2. The intention of a poem

The intention of the poem, like the theme, explains the reason or motive the poet had for writing a specific poem.

The poet may intend to portray or achieve the following:

- To persuade: usually a certain point of view
- To defend: usually a certain point of view
- To express hatred or scorn
- To protest: usually against a social injustice topic
- To praise
- To argue: usually a certain point of view
- To express love
- To flatter
- To warn
- To criticise: usually a social issue
- To evoke sympathy: usually on a social injustice topic or general tragedy
- To enrage: usually against a social injustice issue
- To mock
- To incite

1.1.3. The style of a poem

The style of a poem refers to the manner in which a poet or writer expresses himself, his distinctive characteristics or the individual manner in which he uses the language at his disposal. It includes many aspects, but sometimes it helps to look at the period in which the poem or work was written to determine the poet's style.



Sometimes it is useful to sum up a poet's style in a word or two:

- colloquial
- conversational
- emotive
- factual
- humorous
- idiomatic
- sensational
- succinct
- terse
- technical
- clichéd
- etc.

1.1.4. Diction

Diction refers to the poet's vocabulary or choice of words used in a poem. The choice of words and the order thereof, is intentional to suit the poet's purpose. Remember that words do not always have a fixed meaning: their exact meaning depends on their context. The sound of words may be important as well. Every word used by the poet must be seen as a way to enhance his intention and theme of the poem.

1.1.5. The tone of a poem

The tone of a poem is the poet's attitude towards his subject and towards his readers. The tone can only be determined once one has examined the poem thoroughly. The tone may also vary within a poem.

Examples of tone

- sincere
- humorous
- forceful
- critical
- sarcastic
- ironical
- loving
- sentimental
- joyful
- melancholy
- bitter
- mocking
- etc.



1.1.6. The mood of a poem

Mood or feeling is a term used to refer to the atmosphere the poet creates within a particular poem. It is related to the tone and in some way, mood may also be said to reflect the poet's attitude towards his subject matter.

It refers to the atmosphere or emotion in written texts. The mood of a poem shows the feeling or the frame of mind of the characters and it also refers to the atmosphere produced by visual, audio or multi-media texts.

1.1.7. Rhythm

Rhythm is the flow of words or 'beat' in a poem. It is the repetition or recurrence of stress. Metre is the term used to describe the measurement of regular rhythm.

The function of rhythm is to emphasise or endorse the meaning of the words in a poem. It can also help create a particular mood or atmosphere, convey a particular theme or set a particular pace.

1.1.8. Rhyme

Rhyme is the repetition of similar sounds. Rhyme is divided into three categories:

1. End rhyme: Rhyme occurs at the end of lines of verse. (time; crime)
2. Half rhyme: Words do not fully rhyme, but there is a similarity in sound. (work; pitchfork)
3. Internal rhyme: A word in the middle of the verse line, rhymes with the word at the end of the verse line. ("In mist or cloud, on mast or shroud")

1.1.9. Imagery

Imagery is the use of word pictures or images that usually appeal to our senses, but they may also appeal to the heart or the mind.

1.1.10. Symbolism

A symbol is any word or object which represents or suggests an idea in a poem.

1.1.11. Structure or form of poems

The form of a poem is a fixed structure into which words are fit. The following forms or structures must be identified:



1.1.12. Sonnet

A sonnet consists of 14 lines, usually iambic pentameters. Sonnets do however display a noticeable variation in rhyme scheme; the majority falling into either of two basic categories:

Shakespearian, Elizabethan or English sonnet

Rhyme scheme: abab cdcd efef gg. Three quatrains with a gathering together or focalisation of the three aspects of the theme expressed in each of the quatrains in the concluding couplet.

Italian or Petrarchan sonnet

Rhyme scheme: abbaabba and, with variations, cdecde. An octave which presents the main thrust or thesis of the poem, followed by the volta or resolution of the thesis in the sestet.

In a sonnet the poet has to express a single theme: A single idea, thought, emotion or experience.

THE ITALIAN OR PETRARCHAN SONNET

It was named after the Italian poet, Petrarch, who lived in the 14th century at the beginning of the Renaissance. He did not invent the verse form, but was the first to use it extensively to express his deep love for his beloved.

The Italian sonnet consists of two parts:

1. The first EIGHT lines (octave) in which the main theme is presented.

	LINE			Rhyme scheme	
THE OCTAVE	1	soon,	A	} Only TWO rhymes used in the octave. (1) the 4 th , 5 th and 8 th lines rhyme the FIRST line
	2	.....	powers;	B
	3	.....	ours;	B
	4	.....	boon!	A
	5	moon,	A	} (2) the 3 rd , 6 th and 7 th rhyme with the SECOND line
	6	.....	hours	B
	7	.....	flowers	B
	8	.....	tune;	A



There is a definite break in the thought, arrangement, etc. between the octave and the second part, the sestet:

2. The last SIX lines (sestet) in which the poet presents the conclusion he has drawn from the theme presented in the octave.

THE ENGLISH OR SHAKESPEARIAN SONNET

During the Renaissance everything from Italy was fashionable in England (and in most other European countries) and so, quite naturally, Petrarch's sonnet form was copied by many English poets.

Some of poets, however, found the Italian sonnet form unsuitable and it was adapted to suit the English poets' purpose.

This was done before William Shakespeare's time, but because he used this new sonnet so magnificently it is sometimes called the Shakespearian sonnet.

In its typical form, the Shakespearian sonnet consists of:

- Three quatrains (four lines) in which its theme (an emotion, a thought, an idea, etc.) is presented and developed.
- A rhyming couplet (two lines) in which the poet states the conclusion he has drawn from the theme which is presented in the first twelve lines.

There are many variations of this form, the most important being the sonnet where the first TWO quatrains are used as an octave; the last quatrain and the rhyming couplet are used as the sestet. In this variation there is NOT such a sharp break (marked division) between the octave and sestet, although it does have a PAUSE there.



The layout of the TYPICAL Shakespearian sonnet is as follows:

	LINE		Rhyme	
FIRST QUATRAIN	1	....	sea	} a } b
	2	....	power,	
	3	....	plea,	} a } b
	4	....	flowers,	
SECOND QUATRAIN	5	....	cut	} c } d
	6	....	days,	
	7	....	stout	} c } d
	8	....	decays?	
THIRD QUATRAIN	9	....	alack!	} e } f
	10	....	hid?	
	11	....	back,	} e } f
	12	....	forbid?	
COUPLET	13	....	might,	} g } g
	14	....	bright.	

There are SEVEN rhymes
There are TWO rhymes in
each quatrain:

(1) the FIRST line rhymes
with the THIRD line

(2) The SECOND line rhymes
with the FOURTH line.

(3) The FIRST and THIRD
lines rhyme; so do the
SECOND and FOURTH lines.

(4) The Shakespearian
sonnet is always concluded
with a RHYMED couplet

1.1.12.1. The ballad

Most ballads started as songs passed on from one generation to the next in an aural tradition.

Characteristics of ballads:

- Fast moving story
- Rhythm is pronounced
- Rhyme pattern is usually rhyming couplets or alternate rhymes
- Metre is usually iambic.

Poems in short stanzas that are narrating a popular story without a discernible rhyme pattern or unpronounced rhythm, is called narrative poetry. The purpose of these and Ballads is to entertain the readers by telling a dramatic story.



METRE: The rhythm is determined by the character of the poem.

IAMBIC: Unstressed syllable followed by a stressed syllable.

TROCHIAC: Stressed syllable followed by an unstressed syllable.

1.1.12.2. Ode

This poem is often in the form of an address and is written in an exalted style, in praise of something or someone. It is exalted in both feelings and expression, written in rhymed stanzas. An Ode expresses the speaker's admiration for someone or something.

1.1.12.3. Elegy

This is a song of lamentation or mourning that honours someone or something that has died. The subject matter is treated in a suitable serious fashion. The tone is sad and mournful with a slow rhythm. An Elegy expresses the speaker's sorrow.

1.1.12.4. Lyrical poetry

This poetic form also originates from songs. It is much more emotive and usually conveys feelings. It is typically a short poem that deals with a single theme or idea. This poetic form is used to express the speaker's feelings.

1.1.12.5. An allegory

This is the representation of abstract ideas or principles by characters. Once again the allegory makes use of the story form, and it is long, but it either has a religious theme or it contains a moral warning, or offers advice to the reader.

1.1.13. Poetic devices and figures of speech

Metonymy

This is a substitution of the name of something for that of the thing meant, for example:

“And ploughs down palaces, and thrones, and towers.”

It may serve to emphasise a certain aspect of the person or object concerned.



Synecdoche

A part is named but the whole is meant or understood, OR the whole is named but only part is meant or understood, for example:

*“ ... his back to the five
thin healthy head grazing.”*

It may serve to emphasise the aspect, which is selected, but often it is just a case of common usage.

Hyperbole

This is an exaggerated statement. A hyperbole is not meant to be taken literally.

It expresses intense emotion and emphasises the fact stated.

Litotes

This is an ironical understatement, expressing an affirmative by the negative of its contrary.

It emphasises the statement.

Euphemism

This is a substitution of vague or mild expression for a harsh or direct expression, for example: “He passed away” is a euphemism for “He died”.

Rhetorical Question

This question is not asked for information, but rather to produce effect.

It emphasises a fact stated. It draws attention to the statement and makes the reader stop and think.

Apostrophe

The poet addresses an inanimate object, or an absent person. It creates a sense of immediacy; it makes the person or object addressed seem closer and more real.

When an inanimate object is addressed it is, of course, personified.



Pathos

This is a quality in writing that incites pity or sadness in the reader.

Enjambment

This is the continuation of a sentence beyond the end of a line, for example:

“His state

Is kingly; thousands at his bidding speed

And post o’er land and ocean without rest:..”

It suggests continuation and strengthens the meaning of lines which state that something is going on without stopping. It creates a fluent movement or helps create a restful mood. Sometimes it emphasises the last word of one line and the first word of the next line if the end of the first line occurs at an unusual position.

Inversion

This is the reversal of the normal, grammatical order of words, for example:

“How with this rage shall beauty hold a plea

Whose action is no stronger than a flower, ...”

It may create a jerky rhythm suggesting restlessness or intense emotion. It often serves to lift out certain words by placing them at the beginning or end of a line, or sentence or in an unusual position.

Satire

Ridiculing prevalent vices or follies, for example:

“Tis with our judgments as our watches, none

Go just alike, yet each believes his own.”

This causes amusement or makes fun of people or shows things or people up as fools to influence the reader’s response.



Dramatic Irony

The reader is aware of a fact which the speaker is unaware of. This gives the speaker's words a double meaning.

It creates tension and links characters, events or themes.

Understatement

This represents something as less than it really is: After the floods, when things were carried away by the water, we say "We've had some rain."

Climax

An event or point of great intensity or interest.

Anti-Climax

This is an ineffective end to anything that has a suggested climax.

It creates a let-down feeling, suggests a feeling of disappointment or dissatisfaction.

Allusion

This is a reference to a specific person, place, event or literary work in the course of a poem.

Elision

Letter(s) left out to intensify the rhythm.

Epigram

It is a short, concise statement but has a deeper meaning. It creates the atmosphere before a poem.



Figures of speech based on comparison or resemblance

Personification

This attributes human qualities to things or animals.

It makes the scene more vivid or the action more forceful.

Simile

This is a comparison between two things, using 'like' or 'as'.

It is used to make the picture more vivid and helps to convey more accurately how the writer experienced a sensation.

Metaphor

Calling something by a name of an object or person which it is not literally applicable to it.

It makes the writer's experience clearer and more vivid and conveys a depth of meaning by calling up numerous associations in the mind of the reader.

It makes the description more compact.

Figures of speech based on contrast or differences

Pun

It is the use of the double meaning of a word or phrase for suggestive and humorous purposes.

Paradox

A statement which is self-contradictory, but which contains some truth, for example:
"One has to be cruel to be kind."

Punishing a child who plays with the electric socket may seem cruel, but is kind, because if you don't, he/she may be electrocuted.



Oxymoron

A paradox contained in two words: “rotten beauty”.

A beautiful girl with low morals is outwardly beautiful, but inside she is rotten.

Antithesis

Opposites are contrasted or balanced in two clauses or phrases.

“The years to come seemed waste of breath

A waste of breath the years beyond.”



NB!

Antithesis contains no contradiction or seeming contradiction, it is merely opposites or contrasts.

Sarcasm

This is a bitter or wounding remark, or an ironically worded taunt.

It is used to express feelings, serves to reveal the speaker’s attitudes or feelings towards the person meant or addressed.

Irony

Expression of meaning by language of opposite or different tendency.

It expresses the speaker’s feelings and attitude towards the person or thing he is discussing. It is usually used to create humour.

Innuendo

When something is hinted at without actually saying it.

1.1.14. Sound devices

The following are not strictly figures of speech, although they are often classified as such. The sound of words is just as significant as the meaning of the words.



Alliteration

This is the repetition of beginning consonant sounds, at short intervals, of different words, for example:

*“ ... my dongas
and my ever-whirling dust,
My death ...”*

It links important words and emphasises them. It imitates sounds mentioned in the poem. It influences the rhythm, either slowing down the tempo, or increasing it, depending on whether the words are long or short and whether the sounds are clipped or drawn-out.

Assonance

Repetition of vowel sounds in two or more words, without the repetition of the same consonant, for example:

“And all is seared with trade, bleared, smeared with toil. ...”

It is used to create vivid aural images by imitating the sounds of objects mentioned in the poem.

Onomatopoeia

This is the forming of words from sounds that resemble those associated with the object or suggestive of its qualities, for example:

“The buzz saw snarled and rattled in the yard.....”

It imitates the sounds referred to and helps to create a vivid aural picture and make the scene more immediate and real to the reader.

1.1.15. Analysing a poem

- Read a poem at least three times before analysing it in depth.
- It is the WHOLE poem that counts. Begin with the poem as a whole, move to its individual parts, then return to the poem as a whole again.
- Read the poem a number of times, aloud, if possible.
- Ask yourself what the poet is saying to the reader. Try to identify the subject and the theme.



- Consider what the poet's intention was when writing the particular poem.
- Analyse carefully the poet's diction. Ask yourself what type of language and style has been used. Look up any words you do not know or understand.
- Establish what feelings the poet evokes in the reader and then assess the mood of the poem.
- Look at the form of the poem as part of the poet's method of getting his message across.
- See what poetic devices (rhyme, rhythm, figures of speech, sound devices) the poet has used. Analyse them individually and assess what they contribute to the success of the poem.
- Identify any other outstanding or unusual features.
- Decide whether the poet has succeeded in his aim.

Literary poem essay

- Write in the third (objective) person.
- Write in the present tense.
- Every argument **MUST** be supported from the poem.
- The introduction and conclusion paragraph briefly rephrases the question to show your point of view. (Do you agree or not?).
- Create a mind-map that contains the key aspects of the question. Under each aspect, identify examples from the poem to support aspect.
- Do not pass judgement, only state whether the poet was successful as stated in the question.
- Do not just retell what the poem is about or the historic background thereof, stick to the question.
- Incorporate your knowledge of poetic devices.
- Write in paragraphs and logically.
- Stick to the word count, so avoid repetition and unnecessary examples.

1.2. Sonnet 18: William Shakespeare

*Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou ow'st;
 Nor shall Death brag thou wander'st in his shade,*



*When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

1.2.1. Background to Sonnet 18

Shakespeare's sonnets were composed between 1593 and 1601, though not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets, all written in the form of three quatrains and a couplet that is now recognised as the Shakespearean Sonnet.

The sonnets fall into two groups: sonnets 1-126, addressed to a beloved friend, a handsome and noble young man, presumably the author's patron, and sonnets 127-152, to a malignant, but fascinating "Dark Lady," whom the poet loves in spite of himself.

Nearly all of Shakespeare's sonnets examine the inevitable decay of time and the immortalisation of beauty and love in poetry.



William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.

He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and several other poems.

His plays have been translated into every major living language and are performed more often than those of any other playwright.

William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.

He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and several other poems.

His plays have been translated into every major living language and are performed more often than those of any other playwright.



1.2.2. Paraphrase

Shall I compare thee to a summer's day?	Shall I compare you to a summer's day?
Thou art more lovely and more temperate:	You are more lovely and more constant:
Rough winds do shake the darling buds of May,	Rough winds shake the beloved buds of May
And summer's lease hath all too short a date:	And summer is far too short:
Sometime too hot the eye of heaven shines,	At times the sun is too hot,
And often is his gold complexion dimm'd;	Or often goes behind the clouds;
And every fair from fair sometime declines,	And everything beautiful sometime will lose its beauty,
By chance, or nature's changing course, untrimm'd;	By misfortune or by nature's planned out course.
But thy eternal summer shall not fade	But your youth shall not fade,
Nor lose possession of that fair thou ow'st;	Nor will you lose the beauty that you possess;
Nor shall Death brag thou wander'st in his shade,	Nor will death claim you for his own,
When in eternal lines to time thou grow'st;	Because in my eternal verse you will live forever.
So long as men can breathe or eyes can see,	So long as there are people on this earth,
So long lives this and this gives life to thee.	So long will this poem live on, making you immortal.

Examples

- temperate (line 2): Evenly-tempered; not overcome by passion.
- the eye of heaven (line 5): The sun.
- every fair from fair sometime declines (line 7): The beauty (fair) of everything beautiful (fair) will fade (declines).
- nature's changing course (line 8): The natural changes age brings.
- that fair thou ow'st (line 10): That beauty you possess.
- in eternal lines...growest (line 12): The poet is using a grafting metaphor in this line. Grafting is a technique used to join parts from two plants with cords so that they grow as one. Thus, the beloved becomes immortal, grafted to time with the poet's cords (his "eternal lines").

1.2.3. Summary of the poem

The speaker opens the poem with a question addressed to the beloved: "Shall I compare thee to a summer's day?" The next eleven lines are devoted to such a comparison.



In line 2, the speaker stipulates what mainly differentiates the young man from the summer's day: he is "more lovely and more temperate." Summer's days tend toward extremes: they are shaken by "rough winds"; in them, the sun ("the eye of heaven") often shines "too hot," or too dim. Summer is fleeting: its days are too short and it leads to the withering of autumn, as "every fair from fair sometime declines."

The final quatrain of the sonnet tells how the beloved differs from the summer in that respect: His beauty will last forever ("Thy eternal summer shall not fade...") and never die. The beloved is always mild and tempered.

In the couplet, the speaker explains how the beloved's beauty will accomplish this feat, and not perish because it is preserved in the poem, which will last forever. It will live "as long as men can breathe, or eyes can see."

1.2.4. Analysis of the poem

1. Shall I compare thee to a summer's day?

This rhetorical question is flattering in itself as a summer's day is often associated with beauty. The poet is putting a question to 'thee', the poet's beloved. After this brief question or reflection, Shakespeare jumps in and compares his beloved. It is rhetorical in that the poet does not care whether the question is answered or not.

2. Thou art more lovely and more temperate:

Shakespeare, however, explains that his love's beauty exceeds that of the summer and does not have its tendency towards unpleasant extremes. In the second line he makes his one and only concession to "thee," recognizing that he or she is "lovely" and "temperate," but notice the stresses in these first two lines: "I" is a stressed syllable but "thee" and "thou" are unstressed! From then on it's even more brazen self-congratulation.

"Temperate" is a pun, because it carries two important meanings here. When applied to the beloved, it means "showing moderation or self-restraint," but when applied to the summer's day it means, "having mild temperatures."

3. Rough winds do shake the darling buds of May,

4. And summer's lease hath all too short a date:



It should be noted that at the time the sonnet was written, England had not yet adopted the Gregorian calendar and May was considered a summer month. In the above lines, Shakespeare describes the fragility and short duration of summer's beauty. The use of the word 'lease' reminds us of the fact that everything beautiful remains so for a limited time only and after a while its beauty will be forcibly taken away. This is where the speaker starts pointing to how short summer is by using personification and metaphor. Even if winds might really be able to "shake" things, and buds could be described as "darling," these are both words more often applied to human actions. The next line is a much more obvious case of personification, as summer cannot literally take out a lease on anything. Note also that this implies a metaphor of the weather as a rentable property. Also, the "darling buds" introduce an extended metaphor of plant life and the conditions needed to sustain life that runs through the rest of the poem.

5. Sometime too hot the eye of heaven shines,

6. And often is his gold complexion dimmed,

Shakespeare states that the sun, which he personifies and refers to as 'the eye of heaven', can be too hot or blocked from view by the clouds unlike his 'more temperate' love. He goes into a bit of personification of summer and nature. There is an apparent opposition here, in that sometimes the weather is too hot, and sometimes it's too cold. There is the personification with "eye" and "complexion." It must be remembered that "complexion" does not only mean the appearance of the face, but also had a second meaning in Shakespeare's time, referring to someone's general internal well-being. The plant life extended metaphor is continued in "shines" and "dimm'd," since plants need light in order to flourish.

7. And every fair from fair sometime declines,

8. By chance, or nature's changing course untrimmed:

The repetition of the word 'fair' highlights the fact that this fate is inescapable for everything that possesses beauty. The passage of nature (time) is compared to the set course of a ship, whose course is not interfered with in anyway, for example, by trimming the sails to suit the wind. To 'trim' the sails of a ship is to set them to suit the wind. This suggests that the nature's destructive course cannot be altered.



9. "But thy eternal summer shall not fade,
10. Nor lose possession of that fair thou ow'st,
11. Nor shall death brag thou wander'st in his shade
12. When in eternal lines to time thou grow'st"

Suddenly, the tone and direction of the poem changes dramatically. Moving on from bashing summer and the limitations inherent in nature, the speaker pronounces that the beloved he's speaking to isn't subject to all of these rules he's laid out.

Shakespeare states that his love will not lose his beauty to death or time, but will be preserved through his poetry for eternity. Here the personification is inverted: Instead of describing nature in human terms, the speaker is describing the beloved in the terms of nature, giving him or her an "eternal summer" which could not literally apply.

A metaphor and pun is used in line 10. The metaphor is beauty, instead of the weather, is what can be bought, sold, and rented. The pun lies with the word "ow'st," as it could mean both "owest" and "ownest."

Death in line 11 is portrayed as a character who boasts about his power to destroy life and beauty. He is portrayed as an unpleasant, conceited, over-confident person. The use of the phrase 'death brag', evokes the feelings of dread, disgust and horror. The words are harsh and unpleasant in comparison to the fluid melodious-sounding words in the preceding lines. The word 'brag' is onomatopoeic; suggesting the unpleasantness and ugliness of death and its effect on life and beauty. "... in his shade" is a reference to Psalm 23.4: "the shadow of death ..."

13. So long as men can breathe, or eyes can see,
14. So long lives this, and this gives life to thee.

As long as there are humans alive on earth, your life and beauty will live on through this sonnet. Shakespeare's self-assured claim makes it possible to argue that the purpose of the poem was not actually to pay a beloved person a compliment but, rather to praise himself for his poetic skill. One may also say that Shakespeare swoops in for his grand entrance as God, announcing: "Behold my power, for I have made you, unlike summer, immortal."



It may also be understood as the poet refers to the victory of the poem (of art) over death. Even when the poet and the lover are dead, they will remain alive in the lines of this poem which will be read by numerous generations.

Speaker

The poet

Addressee

The beloved

Tone and mood

Endearing devotion to a lover. Adoration. It is also cheeky as the poet is sure that what he has written will last as long as mankind does.

Themes

- Love
- Man and nature
- Literature and writing
- Time
- Fading beauty

Figures of Speech

- “Shall I compare thee to a summer’s day” – Line 1: Rhetorical question.
- “Rough winds do shake the darling buds of May” – Line 3: Personification and metaphor. The freshness and exuberance of youth is lost due to the harsh winds of summer.
- “the eye of heaven” – Line 5: Personification and metaphor.
- “Death: - Line 11: Personification.
- “eyes can see” – Line 5: Personification. Technically, eyes cannot see.
- “so long lives this” – Line 6: Personification. Poems do not Live.
- “So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.” – Lines 13 and 14: Anaphora



Extended metaphor

The theme of how and what nature requires to live. The speaker personifies and compares his beloved to nature.

Sound devices

“fair from fair” – Line 7: Alliteration. Emphasising the beauty of everything beautiful that is fading.

Imagery and figurative language

Shakespeare opens the poem with a metaphor, comparing the beloved to all of the best characteristics of a summer's day. When we think about summer, many attributes come to mind, such as warmth, sunshine, fun, and relaxation. It is the opposite of winter and its freezing temperatures, consistent bad weather, and bleak skies. Summer represents optimism.

Shakespeare goes on to point out that summer has its downside, as well. For instance, sometimes the sun is far too hot. Summer heat can be unbearable. Also, summer days can be fickle in that they are cloudy when we think they should be warm. Finally, summer days are just too short.



Structure of the poem

First Quatrain	{	<i>Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date:</i>	a b a b
Second Quatrain	{	<i>Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance, or nature's changing course, untrimm'd;</i>	c d c d
Third Quatrain	{	<i>But thy eternal summer shall not fade Nor lose possession of that fair thou ow'st; Nor shall Death brag thou wander'st in his shade, When in eternal lines to time thou grow'st;</i>	e f e f
Rhyming Couplet	{	<i>So long as men can breathe or eyes can see, So long lives this, and this gives life to thee.</i>	g g

This is a classic Shakespearean sonnet with fourteen lines in very regular iambic pentameter (the most common metrical pattern in poetry written in English, alternates weak unstressed and strong stressed syllables to make a ten-syllable line: weak strong/weak strong/weak strong/weak strong/weak strong). With the exception of a couple relatively strong first syllables, there are basically no deviations from the meter. Every line is end-stopped.

There are two quatrains (groups of four lines), followed by a third quatrain in which the tone of the poem shifts, which is in turn followed by a rhyming couplet (two lines) that wraps the poem up. The rhyme scheme is abab cdcd efef gg.

The form of this sonnet is also notable for being a perfect model of the Shakespearean sonnet form. Just as in older Italian sonnets by which the English sonnets (later to be called Shakespearean sonnets) were inspired, the ninth line introduces a significant change in tone or position. Here, in the third quatrain, Shakespeare switches from bashing the summer to describing the immortality of his beloved.

This poem also has the uniquely English twist of a concluding rhyming couplet that partially sums up and partially redefines what came before it. In this case, the closing lines making it clear that the poet's abilities were probably the subject of this poem all along.



The sonnet has qualities of an Italian Sonnet as well. The first 8 lines (octave) make a statement which is illustrated in a variety of ways, explaining how the speaker's lover is more beautiful than a summer's day. The word 'But' introduces the sestet; it suggests a shift in the argument ('volta').

1.3. Everything Has Changed (except graves): Mzi Mahola

*I stood at the ruins
of my former school
where i was patiently moulded;
wild plants own every space now;
my soul was paralysed.
what happened to the roofs
the doors and windows?
can the dumb lonely walls
still recognise me?
everything has changed;
the ground where we ran and laughed
and the corner of the playground
where I pummelled a schoolmate almost to pulp
are scarfed with wattle
to conceal my shame.*

*a short distance away
stands a renovated Church
(a Dutch Reformed formerly,
now a Methodist)
embraced by a mute little cemetery
that claims the past
(the dividing fence has vanished)
though growth strangles it to near extinction;
cold names of departed whites
who were part of this community
and made monumental contributions
are etched on the headstones.*

*Sometimes whites come here
to clean and put flowers
on their family graves;
a voice whispers next to me
but I do not recognise its face*



*because Lushington has changed
except the graveyard.*

Mzi Mahola was born in 1949 and grew up in Lushington, beneath the Amathole Mountains, in the Eastern Cape. While involved in the struggle against apartheid he had a book of poetry destroyed by the security forces. His poems celebrate aspects of the post-apartheid country, but frequently point to areas of disappointment.

1.3.1. Summary of the poem

In “Everything has changed”, the poet addresses how the processes of time, politics and human nature have an effect on the landscape that is both positive and negative. These effects can be seen in the changes found throughout the town that he grew up in.

1.3.2. Analysis of the poem

In this poem, the speaker reflectively looks at the place in which he grew up. He compares it with what it was in the past and he is not happy about the state of neglect the place is in now.

In lines 1 and 2 the speaker uses the words ‘stood’ and ‘former’ to clearly indicate to the reader that this poem is reflective. The speaker is standing at the remains of the school he attended when he was young.

In line 3, the speaker states that his character was shaped and developed in this school. The phrase ‘patiently moulded’ means that the process of building and developing the speaker’s character was undertaken with great tolerance.

In lines 4-5, the speaker clearly paints the picture of how the place looks. The school yard has overgrown weed and trees. In line 5 the speaker is heartbroken by what he sees as portrayed by the personification ‘my soul was paralysed’.

In lines 6-7, the speaker asks a rhetorical question, as if he is thinking out loud.

In lines 8-9, the speaker asks another rhetorical question where he has also personified the derelict building.

In line 10, the speaker echoes the title of this poem: ‘everything has changed’. This repetition indicates the state of disbelief that the speaker finds himself in.

In lines 11-15, the speaker looks at the playground where he once had joyful experiences and specifically looks at the playground corner where he had a fist fight



with a school mate. The speaker reflects at this bullying incident shamefully as shown in lines 13-15.

In lines 16-20, the reader is given an image of a beautiful church building which has been renovated. This church building stands in stark contrast to the dilapidated school building. In line 20, the quietness of the cemetery has been personified. The fence that divided the church yard and the school yard has disappeared.

In line 24, the speaker subtly mentions that this church cemetery is for whites only. In line 24 'cold names of departed whites' the reader is given a clear indication that it is white people who are buried in those graves. The speaker uses the phrase 'cold names' to emphasise that it is names of dead people. The people whose bodies are buried in that church cemetery had made huge positive contribution to the community.

In the last stanza, the speaker imagines someone whispering in his ears as he recalls that the only thing that has not changed in Lushington is the graveyard. The white people still carry out their ritual of going to the grave yard to clean their family graves and put flowers on them.

Figures of Speech

- Rhetorical question: In lines 6-7 the speaker asks what happened to the roof, the doors and the windows. He is not expecting to get an answer from anyone. He is just thinking out loud.
- Personification: In lines 8-9 the walls which are inanimate objects have been given human qualities of loneliness, recall and recognition. Also rhetorical question.
- Euphemism: In line 20, the speaker refers to the cemetery as 'mute', in other words quiet. This is a subtle way of referring to the cemetery as being a place of death. Also personification.
- Hyperbole: In line 13: 'pummelled a...to pulp'. In explaining the extent of the damage caused during the fist fight, the speaker exaggerates as he compares the school mate's beaten face to soft remains of something that has been processed ('pulp').
- Metaphor: In lines 14-15, the overgrown school playground is compared to someone wearing a scarf, hiding himself from the cold. The weeds and wattle in the playground are compared to a scarf.
- Assonance: Line 1 and 2: "I stood at the ruins of my former school".



Type of poem

Lyrical, free verse

Setting

Lushington

Symbolism

Places of interest in Lushington. Each place symbolises a part in the poet's life and the influence that it had on his life.

Theme

The loss of innocence with the incidence that happened on the playground. The loss of the traditional ways of the town as it has transformed.

The loss of a school that has been taken over by weeds.

Change

Mood:

The mood is contemplative and heartbroken as the poet is thinking about the times that happened in the past in the different areas of the town and how it influenced his life and personality.

Line by line analysis.

<p><i>I stood at the ruins</i></p>	<ul style="list-style-type: none">• The sentences are clipped (short) which makes each line thought-provoking.• The end word of each line is the highlights, the idea that the poet finds important, in this case 'ruins'.• The poet is contemplative, retrospective, thinking back over the places that formed his childhood.• He notes that they are in ruin. Such a pivotal part of his childhood can be found in disrepair.
------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



<i>of my former school</i>	<ul style="list-style-type: none"> • A school symbolises education and the future of a child. If the poet sees it in ruins it could suggest his feelings towards the impact of school on his life.
<i>where I was patiently moulded;</i>	<ul style="list-style-type: none"> • A sarcastic tone? Was the poet really moulded patiently? Are teachers' patient? What was the poet moulded into? Probably a respectful citizen of society. • It seems as if the poet feels appreciative of the education he received - he was patiently formed into what his dedicated educators wanted him to become, just like an artist shapes an artwork, but he admits that he never knew happiness in that school.
<i>wild plants own every space now;</i>	<ul style="list-style-type: none"> • Wild plants hint at the wild children who also owned every space.
<i>my soul was paralyzed.</i>	<ul style="list-style-type: none"> • His 'soul was paralysed' looking at how man's construction was taken over (reclaimed) by the vegetation. • The poet feels devastated at the total disrepair he is witnessing. He feels sad that things have been left to fall apart like they have. This not only applies to the school but also to the community he grew up in and the country as a whole. • The full stop provides the reader with a chance to take a breath and catch up with all the thoughts given by the poet.
<i>What happened to the roofs the doors and the windows?</i>	<p>Each structure symbolises a feature of life or of the poet:</p> <ul style="list-style-type: none"> • roof – adds shelter • doors – provide freedom • windows – barrier to freedom • It is a rhetorical question.
<i>Can these dumb lonely walls still recognise me?</i>	<ul style="list-style-type: none"> • The poet is projecting his feelings on the walls, he could have felt dumb and lonely at school. • Walls are personified so that the walls and poet can empathise with each other.



	<ul style="list-style-type: none"> The poet experiences a sense isolation and loss. It is as if he has lost a familiar friend.
<i>Everything has changed;</i>	<ul style="list-style-type: none"> The ‘;’ provides the reader with a pause to think about the contrast between past and present times. Despair is evident. The implication is that things have not improved- in fact they are worse.
<i>the ground where we ran and laughed</i>	<ul style="list-style-type: none"> Highlights the innocence that his youth once had.
<i>and the corner of the playground</i>	<ul style="list-style-type: none"> A ‘corner’ refers to a space that naughty children go as punishment. In this case who was punished more; the poet or the schoolmate?
<i>where I pummelled a schoolmate almost to a pulp</i>	<ul style="list-style-type: none"> He remembers the structure of the classrooms, and the playground where he beat up a schoolmate that caused him to feel shame. The ‘p’ sound is repeated, an example of consonance, it is hard and highlights the brutal beating.
<i>are scarfed with wattle to conceal my shame.</i>	<ul style="list-style-type: none"> The full stop empathises his ‘shame’ and its long-term effects. The place where the fight took place is now hidden by a tree as a scarf would hide a face. This is a metaphor. At the time of the fight, the poet might have felt justified in order to defend himself or his pride. Now his older self is ashamed of the incident. The big tree hides the evidence of what he now sees as shameful.
<i>A short distance away stands a renovated Church (a Ditch Reformed formerly, now a Methodist)</i>	<ul style="list-style-type: none"> The wording in brackets is extra information that the poet has provided to further help the reader grasp the meaning of the poem. He notices the Church; it has changed denomination and structure. A church symbolises a spiritual holiness, changing denomination shows how the focus of the townspeople has changed; from Afrikaans to English, strict to slightly informal services.



	<ul style="list-style-type: none"> The use of the capital for 'Church' shows its importance in the community.
<i>embraced by a mute little cemetery that claims the past</i>	<ul style="list-style-type: none"> The cemetery 'claims the past' with the tombstones reminding of people who passed away, specifically 'white people'. The cemetery is personified so that the readers can understand its actions.
<i>(the dividing fence has vanished)</i>	<ul style="list-style-type: none"> This hints that the boundary between life and death or Holy and secular (of the world) has no boundaries.
<i>though growth strangles it to near extinction;</i>	<ul style="list-style-type: none"> The 'growth strangles' the cemetery; interesting use of verb maybe hinting at how the black people felt their freedom strangled by the Apartheid system.
<i>cold names of departed whites who were part of this community and made monumental contributions are etched on the headstones.</i>	<ul style="list-style-type: none"> The consonance of the 'c' sound highlights the distant nature of white people, they were a part of their own community, not interacting with black people. This hints at the racial tension of those times. Even though the headstone provides an eternal remembrance the families have moved on and forgotten their ancestors' accomplishments. 'cold 'names' is a pun referring to the dead.
<i>Sometimes whites come here to clean and put flowers on their family graves;</i>	<ul style="list-style-type: none"> The graveyard is the only place that is looked after: this causes the poet to question what has happened to his own community.
<i>a voice whispers next to me but I do not recognise its face because Lushington has changed</i>	<ul style="list-style-type: none"> Note the use of senses: hear the voice, see the face. Previously he had known everybody, now this person is a stranger, who in turn thinks the poet is unfamiliar with the area. The poet is disillusioned. His mental picture of his childhood village has been shattered.
<i>except the graveyard.</i>	<ul style="list-style-type: none"> The graveyard is the place of death and death does not change. The poet is alarmed at the deterioration of the village and the fact that circumstances have worsened, instead of improved.



UNIT 4: YOUR TURN

LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Answer questions on topics covered in Module 1.
- Apply knowledge gained in Module 1.



You should spend more or less 5 hours on this unit.



1. EXERCISES FOR THIS MODULE

Question 1

Read the following passage (TEXT A) and answer the set questions.

TEXT A

International Nurses' Day is celebrated every year on 12 May, the anniversary of Florence Nightingale's birth. But who was this extraordinary woman?

Florence Nightingale (12 May 1820 – 14 August 1910) showed great courage and determination by following her calling to improve public health despite the disapproval of family and society.

When the Crimean War broke out in 1854, she oversaw the introduction of female nurses into the military hospitals in Turkey. Initially greeted with hostility, she took quick action to improve the dreadful conditions under which the wounded were treated, dramatically reducing mortality rates among soldiers from 40% to 20%.

*Though she returned to England as a national heroine, she deliberately hid from public life. She worked non-stop and her first major works were two books published in 1859, *Notes on Hospitals* and *Notes on Nursing*. She also published over 200 reports and pamphlets on a wide range of issues including hygiene, hospital administration and design, delivery of babies and health care for the poor.*

She founded the Nightingale School and Home for Nurses at St Thomas's Hospital, London, in 1860 – the first of its kind. The objective of the school was to produce nurses who could train others. The following year she established a training school for midwives in King's College hospital.

Despite her poor health, Florence Nightingale worked tirelessly until her death at the age of 90. She personified many of the important ideas that are crucial to nursing today – values, vision and voice. She saw nursing as helping people to live and promoted the importance of the nurse's integrity. Florence Nightingale fought for health care for people regardless of faith or economic background. She understood the valuable contribution nurses could make to personalised health care and believed it was important to look after both the mental and the physical health of the individual. Florence Nightingale advocated trained nursing and preventive health care through



proper hygiene. Through her contact in the government, she influenced public policy and achieved positive health care reforms.

[Adapted from an article in Pretoria News, 12 May 2009]

- 1.1 Refer to paragraph 2. What do the dates in brackets indicate?
- 1.2 Florence Nightingale's family encouraged her to do nursing.
- 1.3 Refer to paragraph 3.
 - 1.3.1 Describe the conditions that Florence Nightingale found in the military hospitals in Turkey.
 - 1.3.2 Do you think it was a good idea to send female nurses to military hospitals? Give a reason for your answer.
- 1.4 State TWO positive changes that Florence Nightingale brought about in the military hospitals during the Crimean War.
- 1.5 Refer to paragraph 4. In your opinion, did Florence Nightingale deserve to be regarded as a 'national heroine'? Give a reason for your answer.
- 1.6 What are the titles of TWO of Florence Nightingale's publications?
- 1.7 What evidence is there in the passage that Florence Nightingale was also interested in educating nurses on how to take care of the sick?
- 1.8 Quote a sentence from the passage which proves that Florence Nightingale did not discriminate against anyone.
- 1.9 Explain how the health care system benefited from Florence Nightingale's contacts in government.



1.10 Give a suitable title of no more than SIX words for this passage.

Question 2

Read the following passage (TEXT B) and answer the set questions.

TEXT B

The Day of Love

Annually on 14 February, people from various cultures let each other know about their love by sending Valentine's Day cards, often anonymously. This is a clever way of letting that special someone know how you feel.

The origin of Valentine's Day is highly mysterious. It is believed that both Christian and ancient Roman traditions have contributed to it. The Roman Catholic Church recognises various saints called Valentine. One Saint Valentine served as a priest at the temple during the reign of Emperor Claudius. He was jailed by the Emperor for defying a ruling which outlawed marriage for young men. The other Saint Valentine was a Roman who was killed on 14 February 269 AD for refusing to give up Christianity. Before his death, he passed a love note to his jailer's daughter which read, 'From your Valentine'. This phrase has since been repeated on thousands of Valentine's Day cards across the world.

The popularity of Valentine's Day has increased rapidly and is celebrated in most cultures in different ways. It began in the 19th century with handwritten notes which were later replaced by mass-produced greeting cards. Today an estimated one billion Valentine's Day cards are sent each year, ranking second only to Christmas.

The 1950s saw the exchange of cards extended to include gifts. Thirty years later, the diamond industry began to promote the day as an occasion to give fine jewellery. In modern times, heart-shaped and winged Cupid symbols have come to be associated with Valentine's Day.

In the United Kingdom it is a popular custom to write verses of love. It is also the time of year when magazines and newspapers publish love poems and stories.

In Japan and Korea, Valentine's Day has gradually become popular, with women giving chocolates to the men they like. The men respond a month later with a white gift.

Despite its mysterious origin, it seems as though Valentine's Day will always be celebrated.



[Adapted from an article in Indwe, February 2006]

2.1 Choose the correct answer. Write only the letter (A – D) next to the question number:

The word 'anonymously' (line 2) means:

- A mysteriously
- B namelessly
- C unknowingly
- D knowingly

2.2 Why is it appropriate that Valentine's Day is celebrated on 14 February?

2.3 Explain, using your own words, why one of the Saint Valentines was imprisoned.

2.4 Are more Valentine's Day cards sent each year than Christmas cards? Quote a phrase of no more than FIVE words to support your answer.

2.5 How has the diamond industry benefited from Valentine's Day?

2.6 Do you think people attach too much importance to celebrating Valentine's Day these days? Give a reason for your answer.

Question 3

3.1 Which TWO sauces have the closest sugar content to that of a can of Coca-Cola?

3.2 Which sauce contains no sugar?

3.3 If you are on a low-sugar diet, why should you avoid Mrs Ball's Chutney?



3.4 Discuss whether this graph is effective in conveying an important message.

EXERCISE 2

Question 1

Read the following poem and then answer the questions set on it.

Sonnet 18

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed.
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

5

10

1.1 Refer to the structure of the poem.

(a) Identify the type of sonnet.

(b) Explain the structure of this sonnet.



1.2

- (a) Identify the figure of speech in line 3. ('Rough winds do ... buds of May,').
- (b) Explain the contrast between the lover and the wind.

1.3 Refer to lines 5–6. ('Sometimes too hot ... gold complexion dimmed;').

Using your own words explain these lines.

1.4 Refer to lines 9–10. ('But thy eternal ... fair thou lowest.')

Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.4).

In these lines the speaker suggests that his lover's beauty is:

- A - everlasting
- B - disgusting
- C - fading
- D - declining

1.5 Refer to lines 11–12. ('Nor shall death ... time thou grows't').

- (a) Why is the speaker confident that death will not claim his beloved's beauty?
- (b) Explain the use of personification in line 11.

1.6 Using your OWN words, explain the last two lines of the poem.

1.7 How believable is this poem? Discuss your view.



2. MEMORANDUM FOR EXERCISES

Question 1

1.1 They indicate Florence Nightingale's date of birth and date of death. OR Florence Nightingale's lifespan. OR How long she lived.

1.2 False. Her family did not approve of her doing nursing. "despite the disapproval of family and society."

NOTE: Quotation must be correct. Do not award any marks if the motivation/substantiation is NOT preceded by FALSE.

1.3 1 The conditions were dreadful/horrible/deplorable/unacceptable/terrible/ bad.

OR

Conditions in the hospitals were so bad that many patients died. OR „dreadful conditions“

1.3.2 Yes. I think it was a good idea. Women are generally seen to be gentler and caring than men and would provide more comfort to the wounded soldiers. OR No. I do not think it was a good idea. The female nurses could be in danger because of the war.

1.4 She introduced female nurses into hospitals.

She improved conditions in hospitals.

She reduced mortality rates among soldiers.

“... she oversaw the ... hospitals in Turkey.”

1.5 Yes. She was instrumental in reducing the death rate of soldiers during the war.

OR

No. Her actions could have endangered her own life and the lives of the female nurses.

1.6 Notes on Hospitals and Notes on Nursing.



1.7 She published two books/and numerous reports and pamphlets on health care. OR She founded/established a training school for midwives. OR She founded/established the Nightingale School and Home for Nurses. OR She advocated formal training for nurses.

1.8 „Florence Nightingale fought for health care for people regardless of faith or economic background.'

1.9 She changed public policy on health care OR She improved public health care.

1.10 Accept a title of no more than six words that suits the passage, e.g. The Lady of Hope. OR The history of International Nurses' Day. OR The Lady with the Lamp. OR The life and work of Florence Nightingale.

NOTE: The title must not be a sentence. The title must focus on the life and work of Florence Nightingale. The title must suit the passage.

Question 2

2.1 B - namelessly

2.2 One Saint Valentine was put to death on this date (for refusing to give up Christianity) and wrote a love note to his jailer's daughter before he died. OR "The other Saint ... "From your Valentine."

2.3 He defied Emperor Claudius' ruling which made it illegal for young men to marry. OR He got married. OR He married a couple. OR He refused to give up Christianity.

2.4 No. "ranking second only to Christmas."

2.5 Diamond jewelry is promoted as gifts for Valentine's Day. OR Valentine's Day has boosted diamond sales.



2.6 Yes. Many people spend a lot of money on gifts for their loved ones. OR Yes. Businesses spend large amounts of money on advertisements to attract people to buy expensive gifts for their loved ones. OR Yes. Some people become upset if their loved ones do not give them gifts/celebrate with them on Valentine's Day.

OR

No. Not all people celebrate Valentine's Day. OR No. Valentine's Day is a foreign concept to many people/cultures.

Question 3

3.1 Spur BBQ Sauce.

Crosse & Blackwell Mayonnaise

3.2 Tabasco Pepper Sauce.

3.3 It has a high sugar content. OR It has 32,5 g of sugar.

3.4 The graph is effective in conveying the message because it clearly illustrates the sugar content of the products in comparison to a can of Coca-Cola by using teaspoons of sugar. The higher the number of teaspoons of sugar, the greater the sugar content.

OR

The graph is not effective because it appears too cluttered and therefore may be confusing for the reader to interpret.

Memorandum of Exercise 2

Question 1

1.1 (a) Shakespearian/English/Elizabethan/Miltonic Sonnet.

OR

Italian/Petrarchan/Miltonic Sonnet.



(b) It is divided into three groups of four line/quatrains.

The rhyme scheme abab cdcd efef and end with rhyming couplet gg.

OR

The first eight (8) lines/octave make a statement.

The word 'but' introduces the sestet.

It suggests a shift in the argument.

1.2 (a) Personification.

(b) The wind is portrayed as having human qualities.

It is violent toward the delicate buds.

1.3 Sometimes the sun is too hot and other times it is hidden, perhaps by the clouds.

He calls the sun the 'eye of heaven' and gives it a complexion which generally refers to the skin of the face.

1.4 A - everlasting

1.5 (a) The poet believes that his lover's beauty is eternal/ immortal.

(b) Death will not be able to brag about its power because it will be powerless.

Coming near to death is compared to someone who walks in the shadow of someone else.

1.6 In the couplet the poet refers to the victory over death. He says that even if the poet and his lover must die, they will remain alive in the hearts of those who read the poem.

1.7 The poem is unrealistic. Her beauty cannot literally last forever because she is not immortal. The poet is exaggerating, no one is eternal. The lasting beauty is implied in the memory of the poet. She died a long time ago. OR



The poem is realistic. Shakespeare successfully wrote a beautiful love poem. The poet paints a beautiful picture of his lover's outer beauty. He refers to the everlasting beauty as the inner beauty that can last forever. Even if the person is dead, her inner beauty can still be spoken about and therefore live forever in the hearts and memory of people.

END OF MODULE 1

