

Telematic Schools Project



2022 SUBJECT WORKBOOK Grade 10



ENGLISH HOME LANGUAGE

A joint initiative between the Western Cape Education Department and Stellenbosch University.



**Western Cape
Government**
Education



Stellenbosch
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forward together
sonke siya phambili
saam vorentoe

**BROADCAST SESSIONS****GRADE 10**Tuesday 1 March – Literature (Poetry)
15:00 – 16:00**GRADE 10**Thursday 27 October – Advertising, Cartoons and Editing
15:00 – 16:00

Welcome to 2022's Telematics Project!

We hope that what we share with you in these two broadcasts will help you feel a little more prepared for your assessments this year.

We will be focusing on two keys areas: poetry (which forms part of Paper 2) and the visual literacy and editing sections of Paper 1.

These sessions should not replace the work that you do with your teacher but should give you a bit of exam-specific advice that will add to what you will study during the year.

Remember that as with anything in life, the more you practice, the better you will get. So make sure that you are practicing these skills throughout the year!





INTRODUCTION – UNSEEN POETRY

UNSEEN POETRY

Unseen poetry can be one of the most daunting aspects of a literature paper. It is so tough to try to analyse something when you have no idea where to start!

Tackling an unseen poem is a bit like being a detective trying to solve a tough case – we don't always know what we're looking for but we gather clues as we go and try to piece them together to form a coherent picture.

Firstly, and it cannot be repeated enough, but Do. Not. Panic. It is very easy to be intimidated by a piece of poetry – especially one you've never seen before. But, the sooner you realise that this poem is yours to play and wrestle with, and that you don't have to try and find some sort of deep, secret 'meaning' in it, then everything will be ok.

Secondly, look at the poem! Ask yourself questions like the following:

- How does its shape appear on the page?
- How many lines does it have?
- What length are they?
- Does it rhyme?
- If it does, are there any variations, or any moments when things are changed?
- If it doesn't, why?
- What words are unfamiliar? Can I work out the meaning from the context?
- How is punctuation used?
- If there is no punctuation, why might that be?



Make sure to read over the poem a number of times. Don't worry if the person next to you is scribbling away from the moment the exam begins, because there's nothing worth writing if the text itself hasn't been properly thought about.

Once you've read the poem a few times, try to get a feel for who is talking (the speaker) and what the "topic" or subject of the poem is.

Ask yourself: how does the speaker seem to feel? Where is this taking place? How do I know this?

Once you have the overall feel of the poem, you can focus on the little details. Every single word, image, piece of grammar or literary technique can be explored. Nothing is insignificant. Make a note if something stands out to you.

e.g. What does that word remind you of?

What associations do you have with a certain image or metaphor?

Do you think the use of a word is just a bit odd?

Look for figures of speech and sound devices.

What is the mood of the poem?

Ask yourself what feeling/emotion does the poet/speaker express in the poem or what atmosphere is created.

Once you've done a bit of thinking and sleuthing, we can begin to look at the questions and how to answer them. Don't worry if the answer doesn't immediately come to mind. Poetry takes time and you can figure it out with a bit of effort!

Here is an example of an unseen poem with test/exam-style questions beneath it. We are going to have a look at this poem and use the guidelines above to try to help us understand the poem and answer the questions.



UNSEEN POETRY IN A FORMAL ASSESSMENT OR EXAM

Let's have a look at an example of an unseen poem and the types of questions you can expect:

What does the title tell us?

Mosquito
John Updike (1932-2009)

On the fine wire of his whine he walked,
Unseen in the ominous bedroom dark.
A traitor to his camouflage, he talked
A thirsty blue streak distinct as a spark.

Where do we notice sound devices like alliteration?

Look for techniques like run-on lines. Why would a writer use this?

5 I was to him a fragrant lake of blood
From which he had to sip a drop or die,
A reservoir, a lavish field of food,
I lay awake, unconscious of my size.

Is there a rhyme scheme? What effect does it have?

10 We seemed fair-matched opponents. Soft he dropped
Down like an anchor on his thread of song.
His nose sank thankfully in; then I slapped
At the sting on my arm, cunning and strong.

How is punctuation used to draw our attention?

15 A cunning and strong Gargantua, I struck
This lover pinned in the feast of my flesh
Lulled by my blood, relaxed, half-sated, stuck,
Engrossed in the gross rivers of myself.

When we see unfamiliar words, what do they remind us of?

20 Success! Without a cry the creature died,
Became a fleck of fluff upon the sheet.
The small welt of remorse subsides as side
By side we, murderer and murdered, sleep.





EXAM AND TEST QUESTIONS



- 2.1 Briefly describe what is happening in the first stanza of the poem (lines 1 – 4). (2)
- 2.2.1 Identify the figure of speech in lines 9 – 10 (“Soft he dropped/ Down like an anchor on his thread of song.”) (1)
- 2.2.2 Explain the effectiveness of this. (2)
- 2.3 Why does the speaker describe himself as a “Gargantua” (line 13) ? (2)
- 2.4. Why has the poet used an exclamation mark after the word “Success” in line 17? (2)
- 2.5 Identify and explain the irony in line 20. (1)

QUESTION WORDS TO UNDERSTAND:

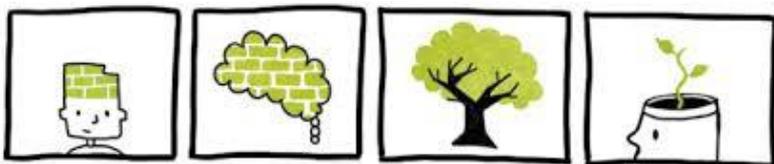
- IDENTIFY
- EXPLAIN
- DISCUSS
- COMMENT ON
- ANALYSE





TERMINOLOGY

Term	Definition
ALLITERATION	A pattern of sound that includes the repetition of consonant sounds. The repetition can be located at the beginning of successive words or inside the words.
IMAGERY	Words, phrases, and sentences which create images in our minds, such as similes, metaphors, personification.
MOOD	The atmosphere or emotion in written texts; it shows the feeling or the frame of mind of the characters; it also refers to the atmosphere produced by visual, audio or multimedia texts.
PERSONIFICATION	Attributing human characteristics to non – human things.
SIMILE	Comparing one thing directly with another, a word such as ‘like’ or ‘as’ is used to draw attention to the comparison.
METAPHOR	Using one thing to describe another thing which has similar qualities (e.g. ‘Education is the key to success.’).
TONE	Quality and timbre of the voice that conveys the emotional message of a spoken text. In written text, it is achieved through words that convey the attitude of the writer.
ASSONANCE	Repetition (mostly) of vowel sounds in two or more words e.g. ‘It is June and the world is all in tune’.
DENOATATION	Denotative meaning - the literal or primary meaning of a word.
CONNOTATION	Both the positive and negative associations that a word collects through usage that go beyond the literal (primary) meaning.





ADVERTISING, CARTOONS AND EDITING

APPROACHING SECTION C

- Take the time to read the texts first
- Be guided by the question words
- Only answer what is asked

CARTOONS:

- Your job is to analyse and show an understanding of the interplay between text and graphics
- First identify: context, setting, characters, story
- Look for anticlimax, irony, puns, misunderstandings etc.
- It doesn't matter if you don't find it funny – you need to try to see what the cartoonist intended

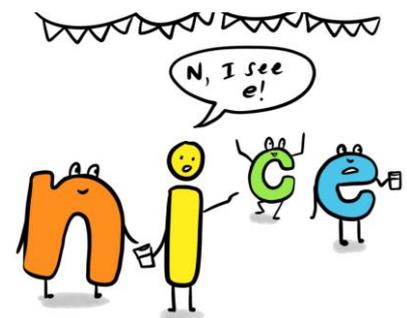
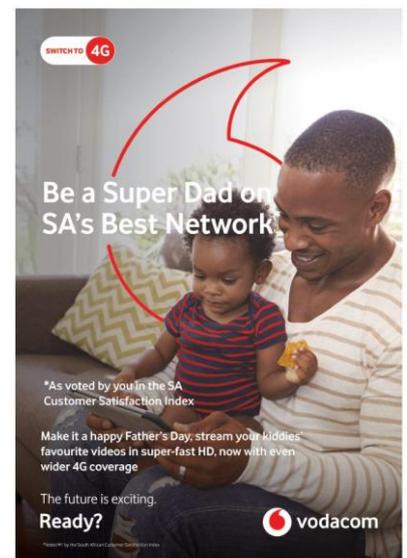
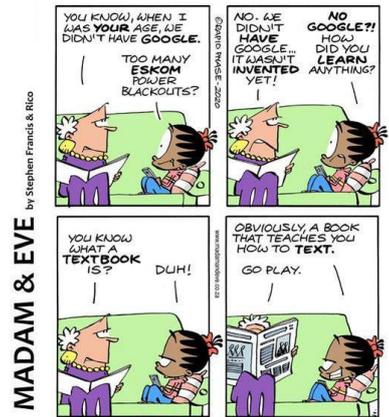
ADVERTISING:

- Orientate yourself
- Identify the product/service/message
- Who is present, if anyone?
- What techniques are used
(puns, irony, alliteration, celebrity endorsement)?

EDITING:

Know the basics well:

- ✓ Punctuation
- ✓ Parts of speech (think – function)
- ✓ Synonyms
- ✓ Antonyms
- ✓ Active and passive voice
- ✓ Direct and indirect speech
- ✓ Spelling
- ✓ Sentence construction – phrase, clause etc.
- ✓ Homonyms/homophones
- ✓ Abbreviations
- ✓ Register (how formal language is)





ADVERTISING



ADVERTISING

Purpose:

An advertisement provides information about a product, such as a television, or a service, such as banking, or getting our support and creating awareness about an issue, such as save the rhino.

Manufacturers or businesses want to make money from selling as many products as possible.

Service providers want to make money from attracting as many clients as possible.

They often use advertising companies to design and create adverts to attract potential buyers or clients and customers.

The purpose of an advert is therefore to attract potential buyers or clients and to convince them to buy that particular brand or to support a cause.

Target market/audience:

A specific group of people who would most probably be interested in buying a particular product.

Catch phrase:

The first words in the advert that attract the viewer. The letters of the catchphrase may be bigger than all the other letters.

Slogan:

A short, forceful/hard-hitting phrase that normally appears next to or underneath the product name. As time passes, a slogan becomes so much part of a successful product that people automatically identify the slogan with the product name.

- McDonalds – “I'm Lovin' It”
- KFC – “Finger Lickin' Good”
- Kit Kat – “Have a Break, Have a Kit Kat”
- Nike – “Just Do It”

Logo:

A sign or symbol that identifies a company or a brand. A logo is a name, mark, or symbol that represents an idea, organization, publication, or product. Typically, logos (such as the Nike "swoosh" and Apple Inc.'s apple with a bite missing) are uniquely designed for easy recognition.



VISUAL LITERACY - CARTOONS

CARTOONS

Cartoons can be more than just light-hearted fun; they often reflect social trends or highlight serious issues. A clever cartoon can have more impact than a whole article on the same subject as it can succinctly capture the essence of the issue.

A cartoon is a single drawing, or a series of drawings, that comments on current events or social issues. Its topics are human activities and behaviour, public figures, politics, fashion, sport, relationships, etc.



TERM	EXPLANATION
Comic strip	A sequence of drawings telling a humorous or adventurous story – found in newspapers, etc.
Frame	Each separate picture in a comic strip is called a frame.
Punchline	The final phrase or sentence of a cartoon, providing the humour. The different frames usually build up to the punch line in the last frame.
Font	It refers to the size and type of letters used. Larger or bold letters are used for emphasis.
Movement lines	Movement is indicated by means of vertical, curved and diagonal lines. Speedy action is indicated by streaky lines, or by the action going out of the frame.
Punctuation	Clever use is made of punctuation to create meaning.
Speech bubbles	Speech bubbles are used to indicate the words spoken by the character.
Thought bubbles	Thought bubbles show what the character is thinking.
Visual clues	Some parts of the drawing which may be used to help the reader establish what the cartoon is about.
Irony	When one thing is said, but something else is meant.
Stereotype	An exaggerated preconceived generalisation about the typical behaviour, attitudes, dress, etc. of various types of people.
Satire	Uses humour to make a serious point. It involves using wit, irony or sarcasm to highlight human vices or follies.
Anti-climax	This is when tension is created and we expect something important or exciting to happen, but instead, the ending is very ordinary or a let-down.



EDITING



Question 1

Why do “Facebook, Twitter and WhatsApp” start with capital letters?

Question 2

Correct the error of concord:

Faced with unprecedented falls in voice revenue, many mobile networks have simply stopped metering phone calls and have withdrawn plans that offers limited amounts of minutes per month.

Question 3

What part of speech is “astronomical” in the sentence below?

After decades of astronomical growth, they do not want to suffer the same fate as their peers.

Question 4

What is the function of the apostrophe in the sentence below?

And there's not much network operators can do about it,” says Alistair Fairweather.

Question 5

A word has been used incorrectly in the below sentence. Correct the error.

So why are people in the developed world making less phone calls?

Question 6

Rewrite the sentence in the passive voice:

Customers in the developed world are consuming more data as they use their smartphones to stay in touch.



PREPARING FOR ENGLISH EXAMS/ASSESSMENTS

GO THROUGH PAST PAPERS

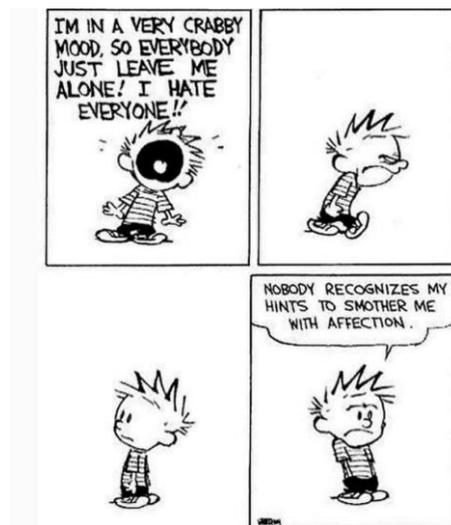
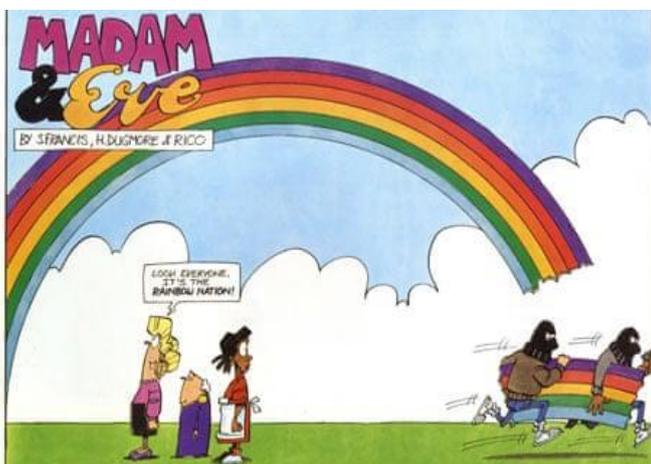
Ask your teacher for examples of questions you will be expected to answer and make sure you know what the various question words mean.

READ AS WIDELY AS POSSIBLE AND BE AWARE OF CURRENT EVENTS

One of the best ways to improve your marks in all subjects but especially in English is to read widely and try to stay up-to-date with current events. Your tests, exams and assessments will always ask you about a concept in a context that is relevant to some aspect of the modern world.

USE THE TELEMATICS VIDEOS ON OFFER

The WCED's website has Telematics videos and other resources on a variety of topics available to you. Make use of these in your preparation – don't just wait until the last minute!



IDENTIFY YOUR WEAKNESSES AND WORK ON THEM

We are all individuals with different strengths and weaknesses. Start to identify where you struggle and where you are strong. Try to amplify your strengths and put extra effort into improving on the areas you struggle in.

EXPOSE YOURSELF TO A VARIETY OF TEXTS IN YOUR EVERYDAY LIFE

Pick up newspapers, magazines, pamphlets where you can and browse through them. Follow interesting accounts on social media if you are able to. Look up words when you don't understand what they mean (top tip: just type the word you don't know and "definition" into a Google search and it will give you a dictionary entry for it.



BUILDING A “TONE” VOCABULARY

SOMETIMES, WE KNOW WHAT WE WANT TO SAY BUT WE STRUGGLE TO FIND THE RIGHT WORDS TO EXPRESS OURSELVES.

HAVE A LOOK AT THE TONE WORDS BELOW TO HELP YOU BUILD A “TONE” VOCABULARY”.



FUNNY TONE WORDS

Witty: funny; clever
 Silly: absurdity; foolishness
 Satirical: humour or irony that’s sarcastic
 Riotous: boisterous; uproarious
 Playful: something said or done in a joking way
 Merry: festive; full of fun
 Laughable: deserving of laughter
 Joyful: expressing delight or happiness
 Jocular: prone to joking
 Incredulous: something hard to believe
 Hysterical: extremely funny
 Hilarious: someone or something very funny
 Farcical: exaggerated to the point of being ridiculous
 Enthusiastic: great excitement
 Entertaining: agreeable; amusing
 Blithe: cheerful; carefree
 Animated: to be lively
 Amused: watching or hearing something funny
 Absurd: so impossible, it’s funny

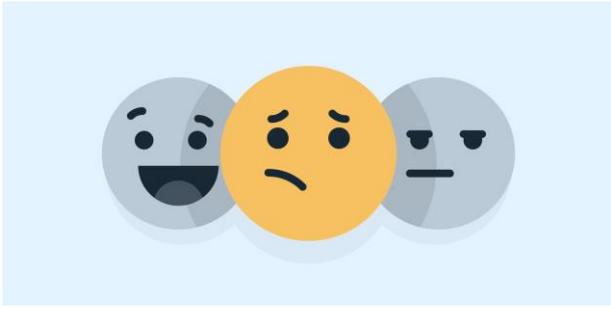
POSITIVE TONE WORDS

Affable: friendly; easy to talk to
 Amicable: friendly; congenial
 Benevolent: humane; charitable, kind
 Carefree: lighthearted; happy-go-lucky, without worry
 Compassionate: tender; merciful
 Contentment: festive; joyous
 Convivial: lively; jolly
 Ecstatic: delighted; enchanted
 Exhilarated: excited; uplifted, energized; happy
 Exuberant: great excitement; enthusiasm
 Felicitous: appropriate; desirable
 Festive: pleased; merry, cheerful; celebratory
 Jovial: happiness; cheerfulness
 Humorous: funny; comical
 Lighthearted: carefree; happy
 Optimistic: positive; affirmative
 Reverent: awe; respect
 Sanguine: cheerful; confident; optimistic





NEUTRAL TONE WORDS



NEUTRAL TONE WORDS

Anxious: uncertain; apprehensive
 Bizarre: fantastic; grotesque
 Composed: calm; detached
 Confident: certain; assured
 Courageous: audacious; fearless
 Desirable: comfortable; alluring
 Exotic: strange; intriguing
 Exquisite: pleasing; delicate
 Indifferent: impersonal;
 emotionless
 Ironically: strangely; curiously
 Passionate: intense; amorous
 Picturesque: detailed; unusual
 Provocative: provoking; stimulating
 Satiric: mocking; bantering
 Shocked: astonished; surprised
 Sincere: truthful; straightforward
 Sublime: lofty; magnificent
 Taciturn: reserved; subdued
 Unbelievable: amazing; dubious
 Wondrous: astonishment;
 amazement

NEGATIVE TONE WORDS

Bleak: gloomy; somber
 Condescending: arrogant;
 snobbish
 Demoralizing: depressing;
 perverting, discouraging
 Depressing: causing sadness or
 dejection
 Disconsolate: downcast; sorrowful
 Disgruntled: unhappy; dissatisfied;
 angry
 Dismal: gloomy; sad
 Disparaging: sarcastic; critical
 Enigmatic: puzzling; mysterious
 Haughty: arrogant; condescending
 Hostile: angry; unfriendly
 Indignant: enraged; furious
 Inflamed: irate; provoked
 Inane: dumb; pointless; silly
 Lugubrious: mournful; sorrowful
 Melancholy: pensive; gloomy
 Menacing: threatening; ominous
 Morbid: gruesome; macabre
 Morose: sullen; gloomy
 Scathing: cutting; trenchant
 Sinister: cunning; portentous





LANGUAGE IN ACTION - REGISTER

HOW FORMAL IS FORMAL?

- Register is defined as the level of formality required in language, determined by the context in which it is spoken or written.
- It can be formal or informal.
- Formal speech is proper, while informal speech is conversational or casual.

High formal

It is the level of language that you would use in spoken English on formal occasions to address the Queen, a president or prime minister.

Formal

It is used to when you speak or write to your boss, a client or in a transactional letter.

Colloquial/Conversational

You use colloquial or casual register when you speak to friends or family; or write emails and messages to friends, family or work colleagues.



TRY TO AVOID LANGUAGE THAT IS UNCLEAR, EXCLUSIONARY OR OFFENSIVE

- Slang (overwhelming)
- Swearing (insulting)
- Verbosity (confusing)
- Jargon (excluding)



What Is Formality In Writing



Formality in writing relates to how well you obey standard English norms, how much you include slang or idioms, how impartial you are about your subject, and also how familiar or intimate you feel you are with readers.





SENTENCES – SIMPLE, COMPLEX AND COMPOUND

Simple sentences contain only **ONE FINITE VERB**

They stand alone and make sense.

Remember a FINITE VERB is a full, complete verb which stands alone and makes sense; has a subject, number and tense.

e.g. 1. The sun **rose** on a beautiful, clear Autumn morning. (rose = f.v.)

e.g. 2. The smell of freshly ground coffee **filled** the air. (filled = f.v.)

e.g. 3. I **had enjoyed** the best night's rest after **reading** a wonderful novel late into the night.

(had enjoyed = 1 f.v. made up of an auxiliary verb 'had' + a past participle 'enjoyed')

NOTE: '**reading**' in Example 3 is NOT a finite verb

The above 3 example sentences are thus all SIMPLE SENTENCES as they contain **ONE FINITE VERB** each.

- Compound sentences are formed when two (or more) simple sentences are joined by a **CO-ORDINATING CONJUNCTION**.
- Compound sentences are thus made up of 2 (or more) **MAIN CLAUSES** joined by a **CO-ORDINATING CONJUNCTION**.

FANBOYS - (an easy way to remember co-ordinating conjunctions)

F – for (not commonly used as a conjunction. 'for' is used more as a preposition)

A – and

N – nor

B – but

O – or

Y – yet

S – so



EXAMPLES OF COMPOUND SENTENCES

1. [I read the book] **AND** [I watched the film].

This compound sentence consists of 2 main clauses, because there are 2 **finite verbs** and the 'joining word' is a **co-ordinating conjunction**.

2. [I wanted to read the book last night] **BUT** [I was too tired] **SO** [I went to sleep].

This compound sentence consists of 3 main clauses, because there are 3 **finite verbs** and the 'joining words' are all **co-ordinating conjunctions**.



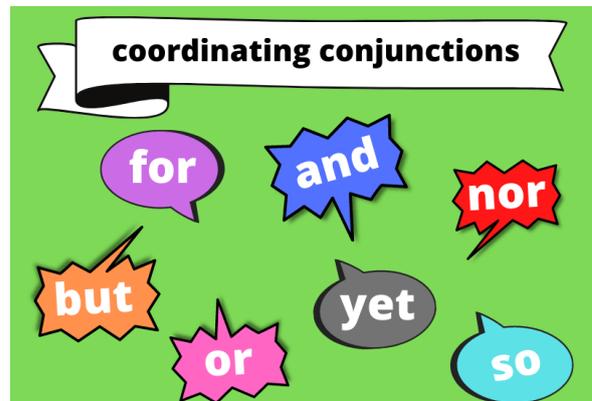
SENTENCES CONTINUED...

COMPLEX SENTENCES

- Complex sentences have **one main clause** and one or more **subordinate clauses** which provide additional information.
- The 'joining words' in complex sentences will be subordinating conjunctions, or relative pronouns.
- In other words any 'joining word' may appear, just NOT a 'FANBOYS' word.

EXAMPLES OF COMPLEX SENTENCES:

1. [I am revising this work] [because I want to understand it].
Main Clause **Subordinate clause**
2. [Jack received his results] [while he was on holiday].
Main clause **Subordinate clause**



Examples of subordinating conjunctions / relative pronouns which form complex sentences:

Subordinating conjunctions

because
as
although
unless
however
since



Relative pronouns

who
whose
whom
that
which
what