

## LESSON 7

# Listening to a lecture

### About this lesson

In our work and studies, there are times when we have to attend lectures, meetings or training sessions and we need to take good, clear notes. In this lesson you can practise this skill when you listen to a lecture by Dr Eve Bertelsen, a lecturer in the English Department at the University of Cape Town.

### In this lesson you will

- | listen to the introduction of a lecture and predict what it's about
- | listen to the lecture and make short notes.



## Learning to predict

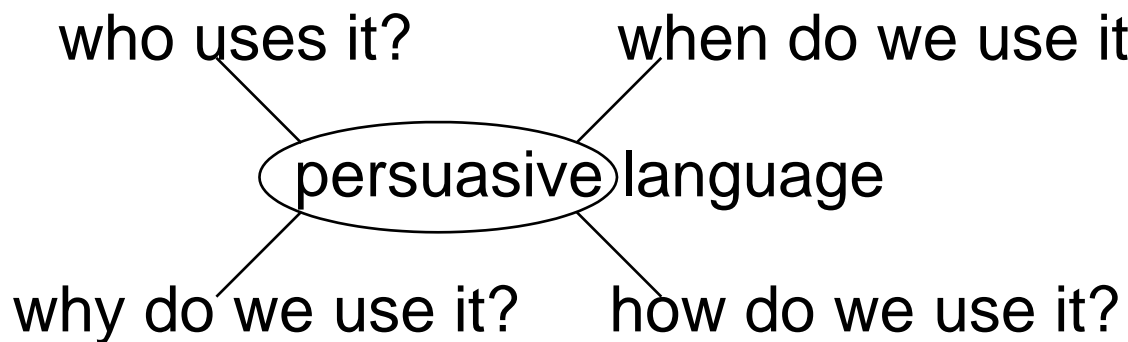
In Unit 3, Lesson 10, you learnt that it helps you to understand what you are listening to if you start with an idea of what it is about. You can predict some of what you are going to hear in a lecture by:

- | thinking about your own knowledge of the subject (Remember, you learnt about persuasive language in Unit 4. So, some of the ideas and information you will hear are familiar to you.)
- | listening carefully to the lecturer's introduction. Good lecturers and teachers tell you first what they will speak about. Sometimes they even tell you how they will divide the lecture up and what each section will be about. As you listen to the introduction, you can write down one or two points. These notes will also help you when you revise, because you will quickly see what the lecture covered.

### ACTIVITY 1



1. Brainstorm what you remember about persuasive language. Think about who uses it, when, why and how. Jot down your ideas on the mindmap below. You will need the audio-cassette for this activity.



2. The title of the programme you will listen to is Unit 6 Lesson 7: Persuasion in poetry and advertisements. Listen to the introduction. Turn the tape-recorder off after the lecturer says, 'I hope that my examples will show what I mean.'
3. Now predict what the lecture will be about, by writing one or two sentences.

## COMMENT

Did you listen carefully for key phrases and sentences that will direct you to the topic of the lecture? Words like 'In this lecture I am going to talk about ...' can help you get your mind focused on what you will hear. Notice that Dr Bertelsen made that statement at the beginning of the introduction.

Did you hear Dr Bertelsen say that she will use examples to show what she means? Firstly, she tells you how she will teach her topic. Then she tells you that when you make notes, you must listen for the main points. She will use the examples to explain her main points.

In Unit 3, you learnt that when you listen, you must have a clear purpose, otherwise you might just become bored and stop listening! In the next two activities your purpose is to answer some questions using information from Dr Bertelsen's lecture.

## ACTIVITY 2

Read the questions below and listen to the first section of the lecture, after the introduction. Dr Bertelsen starts by saying, 'Let's begin by considering ...'.

Listen carefully for the main points. Dr Bertelsen uses examples to illustrate these main points.

Turn off the tape when she says, 'I am now going to look at two advertisements ...'.

Then answer these questions to find out how well you have understood the lecture so far:

1. Dr Bertelsen uses an example of something we do, to show us how different poetry is from ordinary language. What example does she use?
2. Can you explain in your own words why dancing is like poetry?
3. Dr Bertelsen uses a poem to show us one kind of pattern poets use. What kind of pattern is it? Can you think of an example of the pattern?
4. Dr Bertelsen explains why poets use patterns. What reason does she give?

Keep your notes for Activity 5.

ANSWERS ON PAGE 123

### ACTIVITY 3

In this activity you'll listen to the next part of the lecture. Dr Bertelsen starts by saying, 'How adverts use the tactics ...'. She is going to talk about two adverts from magazines. You'll find them on pages 53, and 54. You'll need to have both advertisements in front of you while you listen. Although the advertisements are not current, the persuasive language used reflects the kind of language used in current advertisements.

Read the questions below first, then listen to the next part of the lecture on the tape. Stop the tape-recorder after you hear the sentence: 'This is so we will recognise the name and the symbol when we get to the ballot box to vote.'

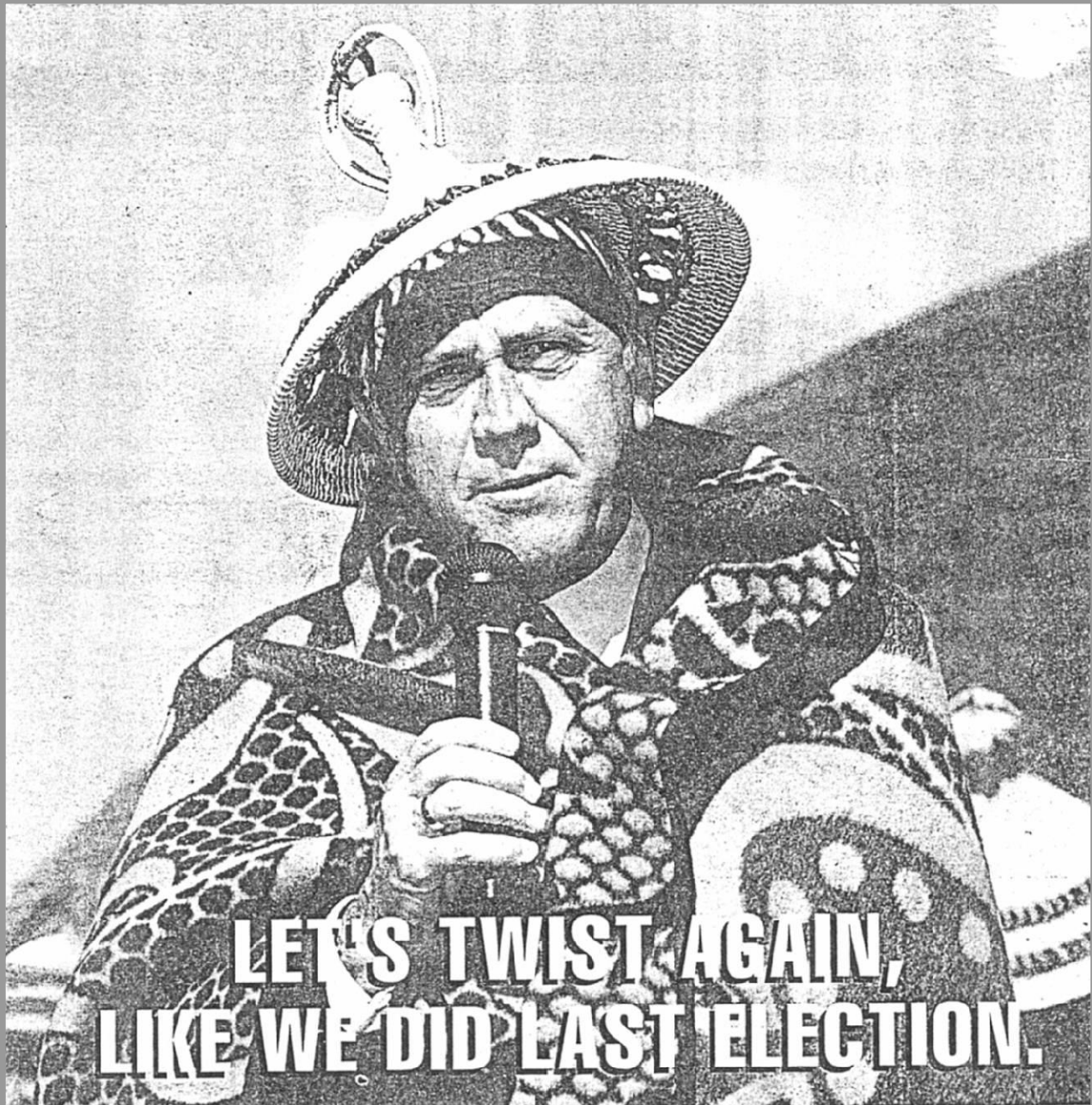
1. In the first few sentences, Dr Bertelsen explains what she will cover. While you are listening, try to take brief notes of what she says she will talk about.
2. Dr Bertelsen says that advertisers must create a metaphor for their product like poets do. Can you explain how the advertisement for 'Toughees' uses a metaphor to get the message across?
3. Dr Bertelsen explains the second advertisement she has chosen. This advertisement is an example of negative advertising, when people try to sell their product by attacking the products they are competing with. Can you explain the double meaning of the caption 'Let's twist again'.

ANSWERS ON PAGE 123

### COMMENT

It's interesting to see how we can use words to persuade people. In the advertisements you read, the writers used metaphors and word patterns (e.g. repetition, rhyme) to persuade you to do what they want you to do.

Think about how many advertisements you see and hear every day. To what extent do these advertisers' messages have an effect on the way you live your life?

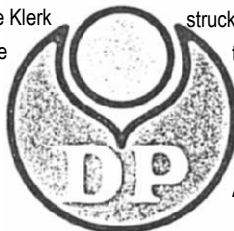


Have you noticed that around election time the National Party suddenly starts making all the right noises?

If you haven't, we'd like to give you an example.

In the 1989 election, the Nats ridiculed the Democratic Party for calling for the ANC's unbanning. In 1994, President de Klerk and his 'new' Nats are constantly playing second fiddle to the ANC. And this isn't the only example.

For instance, in 1989 President de Klerk promised to lower personal taxes. Since then, personal taxes have more than doubled.



It would seem the National Party define a promise as 'something you say to get elected'.

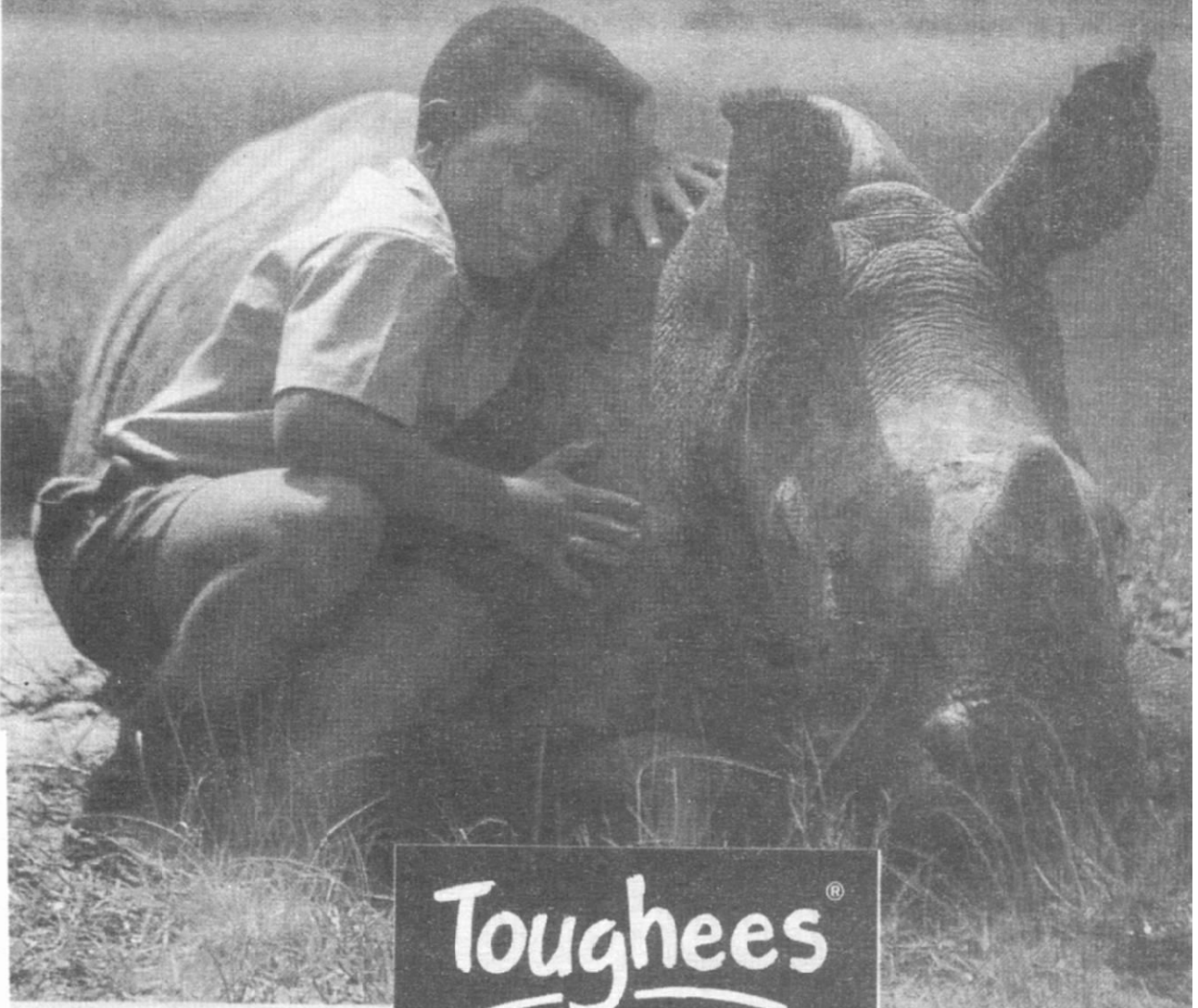
Just look at what's happening in this election already: the 'new' Nats promise to protect you from the ANC, yet they've already struck numerous secret deals with them, and have caved into them time and again. Which all goes to show one thing. You can believe the NP's promises one more time. Or you can vote for the Democratic Party. Because when we promise to protect you, we mean it. And we'll never change our tune.

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## ACTIVITY 4

Listen to the short conclusion to the lecture.

1. As you listen, find out what the purpose of the conclusion is. Dr Bertelsen will tell you.
2. Jot down the key words and phrases that Dr Bertelsen uses in this lecture. Do this by paying special attention to the way Dr Bertelsen uses her voice. Listen for words and phrases which she emphasises.



ANSWERS ON PAGE 123

## COMMENT

If you look at your list of key words and phrases, you'll see that they cover the main ideas in Dr Bertelsen's argument. Good speakers and lecturers often summarise their talk or lecture in the conclusion. So it helps to listen carefully to the conclusion and to take notes.

## ACTIVITY 5

1. Imagine that you are an English student at the University of Cape Town. You attend Dr Bertelsen's lecture and make notes which you'll use to study for the exam. Listen to the lecture again and make notes as you listen.

Here are some reminders to guide you:

- | use abbreviations like you did in Unit 1 and Unit 3 when you made notes
- | don't try to write full sentences, just write key words and phrases
- | remember Dr Bertelsen uses examples in great detail – try to note the main points of each example and leave out the details
- | listen to the lecturer's voice – she will emphasise important words and phrases
- | listen for phrases like, 'Now I am going to talk about' or 'Let's summarise'. These phrases are like signs, they show you where the lecturer is going in his/her argument.

2. After you've listened to the lecture and made notes, you need to rework your notes so that they will make sense to you at a later stage:
- | write out full sentences and write the abbreviations in full
  - | put numbers next to the main points, so that they stand out clearly
  - | underline important words or phrases
  - | give your notes a title and date, so that you'll know in the future which lecture the notes came from.

ANSWERS ON PAGE 124

### COMMENT

When you take notes at a lecture, meeting, or talk, try to go back to your notes as soon as you can and rework them. The talk will still be fresh in your mind and you'll be able to make more sense of what you wrote. If you leave your notes for a few days, you'll probably forget a lot of what you heard and your notes might not make sense to you any more.

### CHECKLIST

Are you able to:

- r predict what you will hear about by thinking about what you know about the topic and by listening to the speaker's introduction
- r define your reasons for listening to a speaker
- r listen carefully and actively to a lecture, talk or meeting
- r identify 'signalling' phrases like, 'Now I am going to talk about', 'In this talk I will cover', 'I will use three examples to show you' or 'In conclusion' to help you understand what the speaker is going to say
- r take notes by listening for the main points, and by using abbreviations and key words
- r write up your notes clearly and coherently so that you can use them again later.





## Academic writing

The purpose of this lesson is to give you an opportunity to read and understand a piece of academic writing. It will help you to prepare for future studies, by showing you some of the ways lecturers write. Even if you aren't planning to study further, making a summary of the academic text will help you to find the main points in a fairly difficult piece of writing. It will help you to practise organising ideas and expressing information in your own words.

### ACTIVITY 1

Look at the text called *Fragile Heritage* on pages, 60 - 62. The word 'heritage' means anything that is left behind by previous generations and now belongs to us. 'Fragile' means something that is very delicate—it will break or be destroyed easily.



Skim-read the text first to get a general idea of what it is about. Then scan the text to find the answers to these questions:

1. In the first paragraph, Lewis-Williams describes San rock art in two words: 'heritage' and 'fragile'. So, we know that the chapter is going to be about something we can value that has been left to us and something that we will have to look after carefully.  
In paragraph 4, Lewis-Williams tells us that the paintings are disappearing. What two reasons does he give for this?
2. In paragraph 7, Lewis-Williams informs us that water is the main natural destroyer of paintings. People at the National Building Research Institute went to find out why the paintings are disappearing. Scan paragraphs 7,8 and 9 to find out what they did to stop the water from destroying the paintings.
3. In paragraph 10, Lewis-Williams tells us that right now people are destroying the paintings in a number of ways. How are they doing it?
  - a. First, make a list of the ways people are destroying the paintings. You should find about six ways.
  - b. Then underline the item on your list which Lewis-Williams writes is doing the most damage.
4. All the ways you listed show that people don't respect San rock art and Lewis-Williams asks us why. In paragraph 13 he answers his own question. What answer does he give us?
5. In paragraph 14, Lewis-Williams writes that people must 'appreciate the art as a religious expression of great subtlety and genius'. San rock art shows us that the San people were indeed very clever and had a deep religious understanding.  
To achieve this sense of appreciation, Lewis-Williams writes that people will have to change their values. We must all look at the things we think are important, like progress and technology, and realise that there are other ways of understanding life.  
In the rest of paragraph 14, Lewis-Williams tells us how people can change their values. Rewrite his suggestions in your own words.
6. In paragraph 15, Lewis-Williams writes that we should look after our rock art so that it will serve as a memorial to the San people. In the next sentence, he adds another reason why we should look after the paintings. He uses a joining word, 'for' to mean 'because'. Can you explain in your own words what the other reason is?

ANSWERS ON PAGE 125

## Fragile heritage

1 The traditional San hunting and gathering way of life is now a thing of the past. All that remains is their rock art, scattered through the rock shelters and over the hilltops of southern Africa. This art is one of our most precious heritages. It is also among the most fragile.

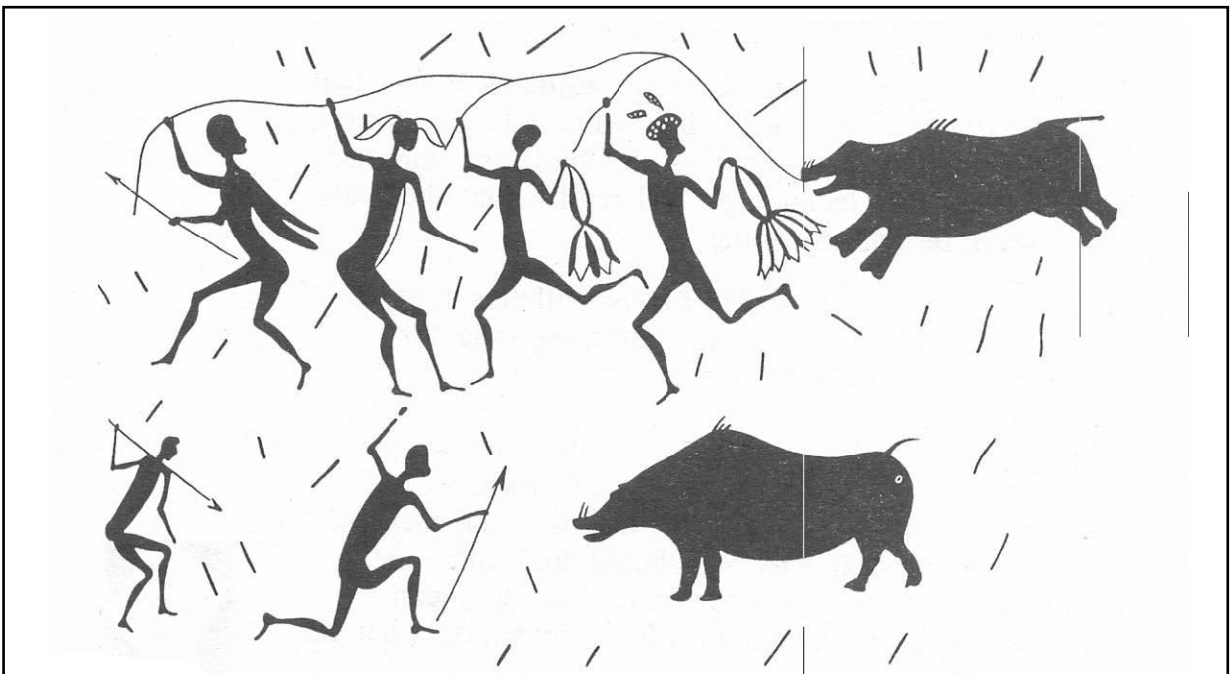
2 What we see today is only a remnant of the glory that once illuminated southern Africa. Occasionally we come across an exceptionally well-preserved panel that gives us some glimpse of that past glory. One such panel is preserved in the South African Museum, Cape Town. It was removed in 1918 from the farm Linton in the north-eastern Cape. This was no easy task. As Mr G.S.T. Mandy, the person commissioned by Dr Louis Peringuey, Director of the Museum, to remove the paintings, wrote, 'They had to be carved out of the solid rock and in most awkward positions.'

3 Today very little remains in the Linton rock shelter. To remove the 2,00 x 0,75 meter slab, 1,5 metre of rock had to be destroyed on either side. Painted remnants beyond the destroyed area

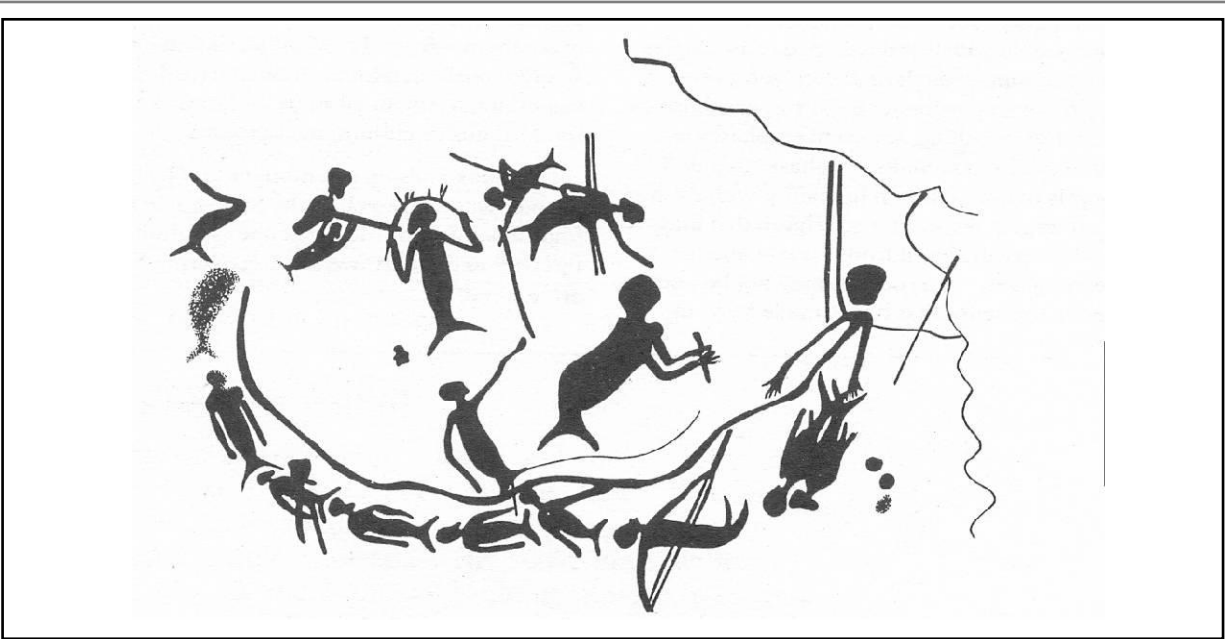
suggest that the parts chiselled away were as richly painted as the preserved portion. Although we may lament the loss of these paintings, the extremely poor preservation of remnants elsewhere in the shelter shows that, had the slab not been removed, next to nothing of what is almost certainly the greatest rock art panel in any museum anywhere in the world would remain. Mr Mandy told Dr Peringuey that the cost of removal would be about £30, but that 'the painting will be worth any money if successfully removed'.

4 He was right. But this and some other well-preserved panels testify eloquently to the extent of the destruction of southern African rock art. Both paintings and engravings are disappearing at an alarming rate through natural weathering as well as through thoughtless human activities.

5 Ultimately, there is nothing that can be done to stop natural weathering. The geomorphological processes that formed the caves in the first place cannot be arrested: eventually all the paintings will be destroyed







as the caves erode back into the hillsides. Unless panels are removed, as was the Linton slab, little will remain by, say, the middle of the next century.

6 At the moment there is neither the interest nor the money nor the institution to mount such large-scale operations. But some more immediate short-term measures are possible.

7 Research conducted by the National Building Research Institute of the CSIR showed that water is the principal destroyer of paintings. A few centimetres behind the walls of the caves the rock is saturated. This water contains a high concentration of minerals and salts, and, as it soaks out and evaporates, it deposits these substances on the paintings.

8 At the same time, the water dissolves the minerals cementing the tiny grains of sand that make up the sandstone on which so many of the paintings have been executed. The grains fall away and the paintings become fainter and fainter. Because some of the paints the San used soaked into the rock, this process can continue for a while without much noticeable effect on the paintings, but, when the critical depth is reached, the

paintings disappear rapidly. This is why painted panels fade differentially, some paintings disappearing while others remain apparently unchanged: it all depends on the paint and how far it soaked into the rock.

9 Often very well-preserved panels have survived because the bedding and joint planes of the rock behind the face have drained away the moisture in the rock before it could reach the surface. Where water actually runs down the face of the rock and over the paintings, destruction is at its greatest. To prevent this process, the National Building Research Institute installed ridges, or gutters, on the ceilings of some caves to divert the flow of the water. But it is, of course, recognised that this is not a permanent answer to the problem.

10 If nothing can be done to arrest the natural processes of weathering that will eventually destroy all the paintings, something, one feels, can surely be done to prevent the much more immediate destruction being caused by people. Visitors to the painted caves often scratch their names across the art, touch and even lean up against the paintings, and blacken the walls with smoke from their camp fires.

Farmers sometimes use painted caves as kraals; it is not long before the sheep and cattle destroy the paintings by rubbing against them. Principally at rock engraving sites but also at painted sites, people try to remove pieces of the art so that they can keep them as souvenirs. All too often they merely destroy the art. But the wetting of paintings in an attempt to make them clearer is perhaps the major factor contributing to their destruction. Rock art researchers themselves have not always been guiltless, despite their awareness of the disastrous effects of this practice. Walter Battiss was filled with horror when he saw for himself just how destructive water can be. In April 1944 he wrote to Professor van Riet Lowe:

- 11 My heart has been sick over something that happened. When I wet with the Abbe's sponge a white painting of a zebra to see it more clearly, THE WHOLE ANIMAL WASHED AWAY!! And the black nearly went too. So now I am dreadfully afraid to wet anything anymore in case I destroy something and am accounted a vandal.
- 12 Battiss learned his lesson, but nearly half a century later the practice continues unabated and with cumulative effect. Perhaps people do not realise that all rock art is protected by law: heavy fines or imprisonment await those caught damaging sites. All cases of vandalism should be reported to the police as soon as they are discovered.
- 13 Why do the people of southern Africa seem to have so little respect for San rock art? As we have seen, right from the beginning of the colonial period the San were considered to be no more than children, perhaps even closer to the animals than to humankind. Consequently, their art has been seen as nothing more than the idle daubing of 'primitive' people. Against this background, it is small wonder that no value is attached to the paintings and engravings. For many people some paintings and engravings may be beautiful, but most are unintelligible and worthless.

- 14 If people could come to appreciate the art as a religious expression of great subtlety and genius, it is possible that the tide of vandalism could be turned and that at least some panels could be saved so that people at the end of the next century will be able to marvel as we do. To achieve such a profound change in values will not be easy. Western, highly industrialised nations do not consider people with less developed technologies of much account, even though their achievement in other fields may equal or even surpass those of the West. For one thing, different emphases are needed in school textbooks, emphases that will alert pupils to our common humanity with the San and encourage a respect for a religion that may seem to be very different from the so-called 'higher religions'. San rock art may not be your heritage in the sense that it was made by your direct ancestors or even that it comes from a broadly similar cultural background, but we can all nevertheless come to understand and respect it as in no way inferior to our own traditions. In the last analysis, it was made by people very like ourselves.

- 15 The rock art of southern Africa should be seen and preserved as a sacred memorial to a lost people. But perhaps not only to the San, for they represent all whose way of life was destroyed by Western expansion. Their art may delight and intrigue, but it also admonishes. Even the most faded paintings and engravings, barely visible on the rock, are a clear call to eradicate the prejudice, selfishness and cruelty that still flourish in southern Africa. This fragile, fading heritage, so often misunderstood, so often trivialised, has something to say to all of us, irrespective of our social status or cultural background.

- 16 This book ends on a sombre note. The previous chapter was a farewell to the San people's traditional way of life. This one is -almost- a farewell to their art: we are discovering San rock art too late.



## COMMENT

In the text you've just read, Professor Lewis-Williams puts forward a powerful argument to persuade us to protect San rock art. He draws on scientific evidence, such as the effect on the paintings of natural causes. He argues that the paintings are unique and irreplaceable, and offer us invaluable insights into the past. His argument is strongly based on the academic work of scientists and archaeologists.

Lecturers and researchers use academic writing to explain their opinions and discoveries to others. They publish their research in academic journals. There are very strict rules about how research must be written in many of those journals.

## The passive voice

Did you notice that the language Lewis-Williams uses is formal and serious?

One way to keep your writing formal and to the point is to use the passive voice. Look at an example from the text, 'Fragile heritage'. Instead of writing, 'Research conducted by the National Building Research Institute showed (the passive voice)', Lewis-Williams could have written: 'Researchers at the National Building Research Institute conducted research. They discovered that water is the main destroyer of paintings.' (the active voice). By using the passive voice, Lewis-Williams didn't have to talk about the people involved, and he was able to write one sentence instead of two.

## ACTIVITY 2

1. Can you find another example of the passive voice in paragraph 9?
2. In the last sentence of paragraph 6, Lewis-Williams uses the words, 'short-term'. Use the context to work out what the words mean. What do you think 'long-term' means?

ANSWERS ON PAGE 126

## Persuasive language in an academic text

Lewis-Williams presents his argument in a powerful way. He quotes research that has been done, he gives numerous examples of the effects of vandalism and he makes us think about the things that we value. The way he presents his information strengthens his argument, for example, his use of the passive voice and words like 'short-term'.

When Lewis-Williams quotes he is very sure of the facts. But the language he uses is not always definite, formal and to the point. For example, in paragraph 15 he writes, 'But perhaps not only to the San'. By using the word 'perhaps' instead of a stronger word like 'definitely' or 'certainly', Lewis-Williams draws the readers towards his way of thinking. He creates a dialogue with the reader so that 'he can lead the reader to his conclusions'.

In this way, Lewis-Williams uses a persuasive style in an academic text. While the argument in an academic text must be supported by strong evidence, and a formal style of writing is appropriate, writers often use elements of persuasive writing to make their arguments stronger.

### ACTIVITY 3

In the last two paragraphs (15 and 16), Lewis-Williams tries to persuade his readers to take the case of disappearing rock art very seriously. Read through the paragraphs and find examples of persuasive language that Lewis-Williams uses to persuade you to care about rock art.

ANSWERS ON PAGE 126

## Summarising the text

When you have to make a summary in the exam or when you are studying, it's very important to read the text carefully first. Then you'll be able to find the main points and make a summary more quickly and easily.

Summarising texts and taking notes are both useful skills for studying and in the work place. Look at the differences and similarities between summarising and taking notes:

Making a summary	Taking notes
<p>You...</p> <ul style="list-style-type: none"> <li>• take information from a longer text and present it in a shorter form</li> <li>• identify the main points of a text</li> <li>• leave out examples and repetition</li> <li>• rewrite the main points in your own words</li> <li>• present your summary in the form of a paragraph or paragraphs with complete sentences and punctuation</li> <li>• use your summary for study purposes.</li> </ul>	<p>You...</p> <ul style="list-style-type: none"> <li>• take information from a longer text and present it in a shorter form</li> <li>• take down information while someone is speaking, e.g. in a lecture</li> <li>• identify the main points of a text</li> <li>• leave out repetition</li> <li>• use point form, abbreviations, keywords or phrases when setting out your notes</li> <li>• use your notes for study purposes.</li> </ul>

## ACTIVITY 4

Make a short summary (about one page) of the text *Fragile Heritage*. Follow these steps:

1. Read carefully through the text.
2. In each paragraph, underline the sentence which contains the main point. (There may be more than one main point in a paragraph, but as a rule there is only one.)
3. Where the writer explains a main point, circle the text. You can include important aspects of explanations in your summary.
4. Rewrite the text. Use your own words but keep the writer's original meaning. (Remember in Lesson 6, Activity 1, you paraphrased a short section from Sefako Nyako's writing?)
5. Check your summary to see that it's clear and logical.

ANSWERS ON PAGE 127

## COMMENT

Your summary may not look exactly the same as the example in the Answer section. Perhaps you included a few important examples of how people destroy rock art, or perhaps you combined sentences differently. That's fine! The important thing to check is that you found most of the main points and that your summary makes sense.

You will use summaries in your work or in your future studies to help you to process information and to save time. So your summaries must make sense to you.

## CHECKLIST

Are you able to:

- r use the techniques of skimming to get a broad idea of what an academic text is about and scanning to find specific pieces of information
- r explain how writers use language and style in an academic text
- r summarise or paraphrase an academic argument.



## Using reading strategies

You have learnt and practised different reading strategies throughout this course. You've used previewing, skimming and scanning to help you to understand texts that are quite difficult. By now you are probably a more active and purposeful reader than you were when you began the course.

The interview with Albie Sachs that you are going to read was conducted by Dr Eve Bertelsen. (Remember, you listened to her lecture about language in poetry and advertising in Lesson 7?) It was published in ADA, a magazine aimed at people who are interested in art, architecture and other forms of culture.



### ACTIVITY 1

In this activity, you will use your previewing strategies to get an overall idea of what the interview is about.

1. Look at the interview with Albie Sachs and identify what you can use to preview the text.
2. Now read the things you have identified. Underline the key words in the preparatory paragraph.
3. Skim-read the article. When you skim, just read the introduction and the questions the interviewer asks. Underline three important facts about Albie Sachs in the introduction.
4. Now you can write down two or three sentences to say what you think the interview is about.



# Albie SACHS

## Solidarity, puritanism and change

Through his controversial paper 'Preparing Ourselves for Freedom,' published earlier in the year, Albie Sachs stimulated an unprecedented level of debate within the South African art world. Here, in an interview with Eve Bertelsen this charismatic speaker elaborates on a number of issues.

Interview by Eve Bertelsen

'I see an enormous role for artists, greater than in most countries. Artists are people who, through their vision, through their work, help us to discover who we are, what it means to be South African.'

### INTRODUCTION

In April 1988 while on his way to the beach in Maputo, Albie Sachs, an exiled member of the ANC, was car-bombed by South African security forces. He survived with the loss of an arm and the sight of one eye. He also sustained shrapnel wounds and serious fractures to his body. Born in Cape Town. Sachs studied law at U. C. T. He practised as an advocate in the Supreme Court while deeply involved in civil rights work. Twice detained by the Security Police, he left South Africa for England on an exit permit. He obtained a Ph.D. at Sussex University and lectured in law at the University of Southampton. In 1977 Albie Sachs moved to Mozambique where he became Professor of Law at Eduardo Mondlane University and Director of Research in the Mozambican Ministry of Justice. He taught at Columbia University in New York and

was Director of the South African Constitution Studies Centre at the Institute of Commonwealth Studies in London. When he returned to South Africa, he was made professor extraordinary at the University of the Western Cape, honorary professor at the University of Cape Town and became a judge in the Constitutional Court.

He has written several books including: *The Soft Vengeance of a Freedom Fighter*, an autobiography; *'Protecting Human Rights In a New South Africa'* and *Preparing Ourselves for Freedom*, a paper published in *Spring la Rebellious*.

### ART AND STRUGGLE

Can we begin with your recent criticism of the notion of art as 'an instrument of struggle'. This is a hotly contested issue at the moment, not least because the mass democratic movement itself has been promoting just

such a view of art for the past five years, and it has become very influential especially with young black cultural workers. What is your attitude to cultural struggle, and what do you mean by art not being an instrument of struggle?

First of all I didn't say that art should not be an instrument of struggle— I just said we should stop saying that, as though once we've said that we've disposed of the question of relationship between art, culture and struggle. Of course art is, can and should be an instrument of struggle but it shouldn't be reduced simply to that. That's just one of its many, many possibilities. If one reduces it simply to that, it's reduced to a very shallow thing that can have a lot of meaning on particular occasions, but in the overall it's taking away the full dimension from both art and the struggle. What I would like to see is much more risk-taking in our cultural endeavours, much more exploration, much greater willingness to face up to contradictions and difficulties. This is the real dynamic of art— the hidden contradictions. And if we simplify the function of culture, if we take away that inner function of culture, then we are impoverishing both culture and struggle.

In South Africa I see an enormous role for artists, greater than in most countries. Artists as the people who, through their vision, through their work, help us discover who we are, what it means to be a South African. We don't know that. That's an enormous cultural problem—how the different cultural traditions—heritages—that we have—how they relate to each other. These are profound cultural problems. The combat of racism goes well beyond simply denouncing apartheid. It involves a rediscovery of who we are, the kind of world we want to live in and the values in that world. I see the artist having a very significant role in that. It's not so much by defining their position, as by pushing harder and deeper into their art, that they can make those discoveries.

In a recent lecture you seemed to be proposing South American models for political posters, and writing. I wonder how appropriate (or even possible) these are for us. That sort of work comes out of an old and sophisticated Spanish tradition: Catholic religion, mysticism, post-modernism. Are you suggesting that South African workers could produce that sort of art, that sort of writing?

The problems that Latin American— I don't know what you want to call them— cultural workers, writers, painters, artists, and so on— have, are not all that different from the problems that we face. Overwhelmingly their cultural output was defined by European traditions: what a novel should be, the kinds of personages you have in a novel, the development, the fantastic and so on. What the Latin American writers set out to do was to establish a voice, a vision, a format, a style of writing that was appropriate to their continent. Eventually out of many decades of work by a number of writers and individuals, a kind of storytelling emerged that became internationally known through the writing of Marquez. The term 'magic realism' became part of the International vocabulary. It was discovered that this was an immensely powerful way of conveying, in a wholly artistic and intensely communicative form, subterranean currents of Latin American reality that the whole continent would respond to, and the world could enjoy. I am not saying that we should try and transfer a magic realism to South Africa, although I would imagine that given the intensity with which

beliefs of a similar kind are held amongst the population here, and the energy of those beliefs, and the way that they are half true and yet untrue at the same time— I would imagine that there are immense possibilities for something similar that would convey aspects of South African life, thought, reality, and existence in a very, very vivid form.

But what I think we can look to with profit, is the way these Latin American writers explore their writing, their characters and the relationship with the audience as a means of arriving at a new way of storytelling. That's what I'd like to see done to a greater extent in South Africa. It's if you like, a South African form of narrative that ties into the popular— the conscious/unconscious realm of the people. If this could become a source of energy and strength for the writing I think it would be very powerful. Everybody has a contribution to make towards that.

The storytelling art of Europe is one of the great cultural achievements of all humanity. I think we've all thrilled to Dostoevsky, to Tolstoy, to Balzac, to Dickens. It would be absurd to turn our backs on something so rich. And that's exactly what apartheid wishes to— wished to do.

Especially in the Verwoerd era, it cut off the people from access to the patrimony, this huge cultural heritage of all human kind. I think this country is right for powerful novels that tell strong tales with all the immense drama and conflict and contradiction of the times that we are living through. And it could have a South African dimension, a South African quality. It's trying to develop our own modalities, our own forms. And this would apply to painting, it would apply to sculpture, it would apply to dance.

#### TOWNSHIP ART

In the eighties, after '85/'86 particularly, people like Jeremy Cronin seemed to be saying that township art, and worker poetry in particular, had in fact developed just an exciting mix that was peculiarly South African and working class, involving a tension between dialects – township speech and dominant language – rhythms of black music, praise-song, oral

literary forms and so on. Do you discount that – because you have been making some rather disparaging remarks about that sort of work, finding it repetitive and banal? Isn't this the start of the sort of tendency you are looking for? Or is this what you earlier called 'shallow, having meaning only on particular occasions'? Was this okay for an earlier phase of the struggle, but is now inappropriate?

It's much more than a mix. It's really people finding their own voice. People have to struggle: it's tentative, you push here, and you destroy your own work in order to reach the next stage. I think that the first signs, the ingredients are there. Perhaps it's an impatience on my part. Perhaps we've reached the stage where people are speaking out their own voices and using the rhythms. the speech emotions to convey what they want to in an intensive way. But I think now we have to be more ambitious, to plunge deeper. And my

worry about a lot of the poetry is – the way I put it - there's a cop on every page. Too much of our imagery, our thinking, is dominated by the oppressor. The oppressor stalks our vision.

We should be speaking more about ourselves and be exploring ourselves. It's another form of white domination if you like, where the whites dominate the image, even if it's the image of the enemy and the focus of our artistic endeavour is trying to dispel – to reduce to size – this overwhelming presence of the oppressor. But there's another way of doing it that I think is more powerful – more magical if you like. And that is when we express ourselves, we just ignore the oppressor. Even if the oppressor is there, is physically there, and is trying to penetrate our minds and to push us, and even to tell us how we should win our freedom, is we should disregard not oppression, but the physical presence of the oppressor, and we can still express our own humanity.

## ACTIVITY 2

In this activity, you'll look at the questions Eve Bertelsen asks Albie Sachs and the answers he gives. You can scan the text to answer these questions.

1. a. You can break Bertelsen's first question into two parts:
  - | what is your attitude to cultural struggle?
  - | what do you mean when you say art is not an instrument of struggle?

Bertelsen leads up to these questions by stating that Albie Sachs has criticised the idea that art is an instrument of struggle. What do you think Bertelsen means when she calls art an 'instrument' of struggle?

- b. Bertelsen says the idea is a 'hotly contested issue'. In other words, it is a matter that people argue fiercely and disagree strongly about. Can you find a word in the preparatory paragraph that means almost the same as 'hotly contested'?
  - c. Then Bertelsen explains why the issue is contested. She uses the linking words 'not least because' to explain why. 'Not least' is a kind of understatement. By using the phrase 'not least', the speaker actually means almost the opposite: 'mostly'. What two reasons does she give for why the issue of art and the struggle causes so much debate?
2. Look at the first paragraph of Sachs' reply to Bertelsen's first question. How does Sachs define art? Underline the sentence which summarises his view.
  3. In the second paragraph of Sachs' reply to Bertelsen's first question, he says that he sees 'an enormous role for artists, greater than in most countries.' In other words, he says that artists are even more important in South Africa than in other countries. He uses words like 'problem' and 'combat' to show that artists have a difficult task to help to change our society. What specific South African problem does he mention?
  4. In Bertelsen's second question, she introduces her own ideas into the interview, and in that way, into the debate. First she states what Sachs said in a lecture (i.e. that South American posters and writing can be a model for South African artists and writers). Then she says, 'I wonder how appropriate... these are for us'. Is she disagreeing or agreeing with Sachs? Explain your answer.

5. In the first sentence in his reply to this second question Sachs says the problems artists have in South America (or Latin America) are not very different from the problems in South Africa. Sachs says that South American writers do something new that South African writers could learn from. What is it?
6. In her third question, Bertelsen asks Sachs what he thinks about 'township art'. Read the first paragraph of his reply and find the main criticism he makes of 'township art'. What do you think about his opinion?

ANSWERS ON PAGE 128

### COMMENT

You have used skimming and scanning to find the meaning and the main points of Albie Sachs' argument. You didn't have to read the whole interview, or understand the exact meaning of all the words to get a good idea of what the interview is about.

Perhaps Sachs' argument has given you some of your own ideas and opinions. In the next activity, you'll look at some of the ways he used language to construct his argument.

### ACTIVITY 3

1. Sachs uses emphatic language to put across his points more strongly. For example, in his reply to the first question he says, 'I see an enormous role ... greater than most countries', 'That's an enormous cultural problem ... These are profound problems'.  
Read his reply to the second question. It starts, 'The problems that Latin American ...'. Underline three examples of words Sachs uses to emphasise his point.
2. Sachs balances his argument by using language that is less firm and emphatic and more careful and thoughtful. For example, by saying 'I would imagine', he reminds us that he is putting forward a personal opinion, not facts.  
Read his reply to the second question and underline three more examples where Sachs uses careful, understated language.

3. Sachs makes a strong case for his way of seeing the role of artists and the kind of culture he thinks they should produce. Then his argument becomes more thoughtful. What do you think the purpose is of using more careful and thoughtful language?
4. There's another important aspect to the way Sachs argues that helps to make his argument powerful: he has a wide knowledge of his subject and he can draw on examples to support his ideas. Can you find one example?

### COMMENT

If you analyse how people argue and use language to make their points, you can be more critical of what they say. It is important to be aware of how writers and speakers try to persuade you to support their point of view. A critical awareness should also help you to express your own point of view with more confidence.

Since Albie Sachs publicised his views about how art and the struggle go together, many artists have become involved in the debate. People have written articles and letters in magazines and books, and artists have organised meetings and conferences. In the next lesson, you'll read about one of the conferences.

### ACTIVITY 4

In this activity you can express your own ideas on one of the statements Albie Sachs made in the interview. Write an essay on the following topic:

Here is a quote from Albie Sachs:

'Artists ... help us to discover who we are, what it means to be South African.'

Discuss, in a short essay, what it means to you to be a South African.

Here are some guidelines to help you get started:

1. Find the topic words to find out what you must write about. It might help you to think about the changes in South Africa— how do you feel now? Do you feel proud of being a South African? How did you feel in the past?



2. Now identify the task words, so that you know what to do. Notice that you are asked to discuss. So, you must put forward your ideas and explain, support and give examples to show what you mean.
3. Remember you've been reading and writing about culture in this unit. Think about the kinds of South African culture you enjoy. Why do they appeal to you? How do those things contribute towards giving you a South African identity you can be proud of?  
In your essay, try to write about some new and thought-provoking ideas on the topic.
4. Follow the steps for writing that you learnt in Units 1 and 3 and revised in Lesson 5 in this unit:
  - | brainstorm your ideas
  - | organise your ideas
  - | write paragraphs, each one with a main idea
  - | write an introduction and conclusion
  - | revise your writing
  - | check:
    - does your writing flow logically and clearly?
    - have you kept to the topic?
    - have you linked your paragraphs?
    - is your writing suitable for your audience and your purpose?
  - | are your tenses, spelling and punctuation correct?
  - | write a second draft, using the grid provided in the Answer section to help you.
5. Write your final draft and give it to your tutor for assessment.

ANSWERS ON PAGE 130



## COMMENT

South Africa has been divided for so long that it's hard for many of us to think of ourselves as simply 'South Africans'. This makes culture quite a complex issue to discuss. Did you find the essay challenging and stimulating? In your future work or studies you'll have to use your own ideas to solve problems, or to contribute towards building an understanding of complex issues.

## CHECKLIST

Are you able to:

- r preview, skim and scan to understand the main ideas of a difficult text
- r identify the language writers and speakers use to convince and persuade their audience
- r construct a more convincing argument if you have a good knowledge of your subject
- r follow the steps that you have learnt for writing an essay
- r make your writing as interesting as possible, to keep your reader's attention.

Remember to give your essay to your tutor for assessment.

## LESSON 10

# The culture debate

### About this lesson

In the last lesson, you read some of Albie Sachs' ideas about the way forward for South African culture. In 1993, writers, artists and cultural workers, came together in Cape Town to discuss South African culture at a conference. In this lesson you'll read an article about one person's views on the conference.

### In this lesson you will

- | preview an article
- | read the article, using the strategies of skimming and scanning
- | summarise the main points of the article.



dissonance:  
 lack of harmony  
 bland:  
 dull and uninteresting  
 abstraction:  
 general idea  
 imperious:  
 proud and domineering  
 (bossy)  
 banal:  
 ordinary, uninteresting  
 superfluous:  
 unnecessary; no longer  
 needed  
 palpable:  
 easily seen or felt  
 buoyant:  
 lively  
 prescriptive:  
 sets down rules  
 obliterate:  
 destroy completely  
 extort:  
 to try hard to persuade  
 someone to do  
 something  
 opaque:  
 too thick to see  
 through; not  
 transparent  
 orthodoxy:  
 traditional and  
 accepted beliefs  
 ambivalence:  
 attitude of being unsure  
 about whether you  
 want or like something  
 robust:  
 strong  
 philistinism:  
 attitude of not caring  
 about, liking or  
 understanding good  
 art, music, literature,  
 etc.  
 lucid:  
 clear; easy to  
 understand  
 negligible:  
 so small and  
 unimportant that it is  
 not worth worrying  
 about  
 mute:  
 to lower the volume;  
 make softer  
 intimation:  
 indirect suggestion

## Preparing to read

Remember that when you prepare to read something, you read parts of the article that stand out, like the title. Then you try to predict what the article is about. You can also ask yourself some questions, to start yourself thinking about what you will read.

# Bringing Culture Out of Bondage

by James Wood

- 1 We were sitting in a concert hall in Cape Town, softening ourselves in readiness for a hard haul: hours of discussion about the role of the South African writer, a pool to whose reflections, unsurprisingly, the South African writer is tirelessly drawn.
- 2 Outside, there were the last shreds of what had been an exquisite sunset. On the way to the hall I had noticed how Robben Island, the once terrible island prison which sits only a few miles out to sea from the Cape, was bathed in final light. Behind the hall, the great square bale of Table Mountain was darkening.
- 3 Inside, a black choir from the University of the Western Cape was singing welcoming songs - Ilanga le Africa, various African anthems. One marvelled, as so often before, at the music: the apparent freedom (to European ears) of its form; the gorgeous raggedness of its pitch, constantly moving towards dissonance but always returning to harmony: the free collectivity.
- 4 Then came a shift: the last song was in English, and quite different from its African predecessors. It was genteel, choral and chordal, moving in bland sequences. It was an Anthem. To Culture, or rather to an idea of Culture, composed especially for this opening of the Cape Town Book Fair.
- 5 The choir was singing abstractions: 'may the doors of culture, great culture, be open to all,' they intoned. Everything about this was embarrassing: the awful and sudden solemnity of the singers, the ridiculous European deadness of the form, the cathedral hush, the imperious banality of the words above all. The very idea that one would sing about the importance of culture rather than just sing. One noticed that the director, who before had been almost superfluous, was now stiffly conducting. Worse, they were palpably out of tune, where before their pitch had been buoyant. It was painful to see a group of people suddenly so unfree. Everyone was pleased when it ended, not least some of the singers, who fell asleep in their seats while the writers on stage did their spoken versions of an Anthem To Culture.
- 6 South Africa is rich in such unintended parable: you just draw out ropes of it like this every day. But this was madly explicit even by local standards. Here we were, hundreds of us, about to listen to yet one more phase in a familiar, yet sometimes rousing cultural debate: what is art for in South Africa? For whose consumption? Must art be merely a handmaid to the struggle until that struggle achieves its aims? Must all art be political, or is there such a thing as 'pure art'?
- 7 This country hums with directives, prescriptions, papers,

modest and immodest proposals, findings, speeches, declarations, debates, rants, drones - with every kind of ruling and suggestion about what culture should be and do in South Africa. The land is crawling with advisers and committees and activists and 'cultural desks' and cultural workers, all of them producing a mound of prescriptive ash which may yet entirely obliterate a real creative culture. And here was a local choir singing marvellously, songs of complexity and passion, unquestionably producing 'culture -- until it embarked on an idea of what culture ought to be solemn, high-toned, exhortatory. At a stroke, it stopped producing culture.

8 The choir appeared to be singing a version of the ANC's Freedom Charter of 1955, which did indeed call for 'the doors of culture to be opened to all,' thus placing culture, however opaquely, on the revolutionary roster. Until very recently, the idea of culture as a straightforward and somewhat blunt tool of the revolution had not been questioned. You were first part of

the struggle, and then a writer. All cultural production had to play its part, explicitly, in political change. The sixties and seventies were the time of protest poetry, and banners, and slogans forced into verse. But during the late 1980s, as the political situation began to change, the old cultural fixities began to waver. The writer and president of the Congress of South African Writers (Cosaw), Njabulo Ndebele, called for an end to the narrowness of protest writing, and for a new, wider dispensation in which 'the challenge is to free the entire social imagination of the oppressed from the laws of perception that have characterised apartheid society.'

9 But it was Albie Sachs, the lawyer and ANC activist, who really rattled the bars of this cage, in a speech called Preparing Ourselves For Freedom first delivered to an ANC in-house seminar on culture at the end of 1989. It was a consciously provocative, rhetorically splashy attempt to kill off the old cultural orthodoxies. Sachs proposed, for instance, that there should be a five-year

ban on the slogan 'art is a weapon of the struggle'. This belief, claimed Sachs, had produced bad art and bad politics. What the country needed was better art and better politics: the two were linked. There was now room for art that dealt with contradiction and ambivalence; it was time to write about love as well as protest; it was time to be able to say not just 'Black is Beautiful' but also - if necessary - 'White is Beautiful'.

10 Nadine Gordimer had been saying this kind of thing for years; but Gordimer is not an ANC policy-maker. Sachs's speech, however, lit a fire that is still flaming. There were instant seminars and books of 'responses' by academics and cultural workers. The Guardian became a virtual notice board for these pieces. People were deeply divided on this issue; since then, this division has thickened into schizophrenia. Very few have written in absolute support, and many have expressed reservations. One senses, talking to people, that no one disagrees with the principles of Sachs' argument - they are, if not a given, then certainly a given ideal,

Lolita is a novel by Vladimir Nabakov about an older man's love for a 12-year-old girl.

Céline (1884-1961) was a French novelist whose books, e.g. Journey to the End of the Night, were controversial (caused a lot of argument), especially because of their anti-semitism (prejudice against Jewish people).

Othello is a tragedy by Shakespeare. Othello, the black husband of Desdemona, is tricked by the wicked Iago into believing his wife to be unfaithful, and murders her.

- certainly a universal ambition. But many cultural workers feel that the political context does not yet permit the kind of complex and enriching art that Sachs proposes.
- 11 Even when it is free, or being freed, culture still seems extraordinarily bound in South Africa. Everywhere, it is caged by prescription and rulings. Even those who agree with Sachs are unwilling to release art from its revolutionary responsibilities. Those who profess to want a wider culture still have in mind fierce borders.
- 12 'We will not encourage or publish anything', writes Orenna Krut, a member of the Congress of South African Writers, and in broad agreement with Sachs, 'which is harmful to other people as human beings or compromises our ideals'— and that includes writing which is racist, sexist or promotes individuals or groups which stand for racism or sexism.'
- 13 Gavin Younge, who teaches at the University of Cape Town agrees. 'Works of art which deride the handicapped, which promote sadism, cruelty, sexism or racism have no place in our society.' But we know from the Thatcher government's attempt to ban work which 'promotes' homosexuality, how layered, how shy this apparently robust verb is. How exactly would one know when a work of art was 'promoting cruelty'? Don't we already know some great works of art that, at the very least, seem very interested in cruelty? (Like *Othello*, *Lolita*, most of Celine's writing, for instance). Indeed, the use of the verb 'promote' betrays a philistinism: art does not 'promote'.
- 14 Instinctively, one agrees with Sachs— of course it would be nice if South Africa were suddenly to begin producing complex and rich political analyses. But one is also struck by the grand irrelevance of his liberalism.
- 15 One understands why members of the grassroots organisation, the Interim Cultural Desk, say this in reply: 'One is first part of the struggle and then a cultural worker.' This is the miserable reality, the agony, of most people's existence in South Africa. The struggle— the struggle to survive, at bottom— is more important than art, and any art that is produced will be marked by this deformation.
- 16 How complex can art possibly be in such context? In fact, the old protest art is not old: it flourishes in the new South Africa. The journal of the Congress of South African Writers, *Staffrider*, is awash with simple, essentially oral, essentially undistinguished but occasionally powerful poetry. And who would say this is a bad thing? It is simply an inevitable thing, and may be a good thing. This kind of work will be needed until material conditions improve— until housing is better, until proper schooling exists, until literacy itself exists.
- 17 One of the more impressive cultural workers in the country, Junaid Ahmed, sees this lucidly: 'No amount of criticism levelled at cultural workers by liberals, academics, journalists and others will change weaknesses in progressive culture— education, exposure and exchange, and the eradication of apartheid will do so.'
- 18 In other words, fight politics with politics— not richer art. After all, much of the protest writing produced in South Africa does not pretend to be 'art'; it is a mode of survival and resistance; it is daily bread. Indeed, some of its practitioners have somewhat fixed ideas of what 'art' is, and how far they miss the mark. Here, for instance, is Mongane Wally Serote, the poet. South African literature will not be judged by how writers chose words sensitively to say what they wanted to say... . It will be judged by how it recorded and portrayed the struggle of our people for liberation, and by how much it contributes to the enhancement of a struggle.' The kind of writer envisaged by Wally Serote will always have to be what Nadine Gordimer has shrewdly called 'more than a writer'.
- 19 In another essay, Serote explains the political urgency of his own poetry: 'As English was not the people's first language we felt we had to use a simple, direct English that would be clearly understood... . The urgency of this writing was that it had to keep pace with the unfolding impatient struggle; it had to reach the people quickly to put a mirror before them ... . The poetry emerging from the pace, rhyme and rhythm of the struggle broke many rules, ignored the forms of



- creative writing, and progressed with the times.
- 20 'Many of the poets of that time have since gone back to school, become Umkhonto we Sizwe soldiers, taken up propaganda work, novels or short stories, if they have not become teachers or entered other professions.'
- 21 The gulf between this and the rather plaintive liberalism of Sachs seems very large: for Serote is saying that while such a thing as 'art' exists (it has 'rules') it doesn't really matter, given the political context, what kind of art people produce. What is important is that it effects change. Note the way Serote slides poetry into the rest of the struggle, these poets are said to have gone into soldiering, teaching, or propaganda work. It is all the same to him. Serote quotes a poem by Ilva Mackay, entitled *To All Black People*. It ends:
- Arise from your comfortable shanty from your cold cosy room and shout  
I am! Let ME BE!*
- 22 In artistic terms, it hardly registers: it is negligible. It has only the vitality of its politics to sustain it. Yet who would deny space for such work?
- 23 In truth, hardly any writer or theorist in South Africa has ever proposed a real liberation of culture – except perhaps Nadine Gordimer, when she wrote that the writer in South Africa 'needs to be left alone, by brothers as well as enemies, to make his gift'. This is brave, for it risks making enemies of Gordimer's own brothers.
- 24 Yet the privilege and international stature which allows Gordimer such bravery also mutes the force of her utterances within the country.
- 25 South Africa's world famous writers – Gordimer, Coetzee and Breytenbach – have curiously little power in South Africa. A Sachs or a Serote is listened to with an almost wearisome reverence. Which is why Sachs' paper disappoints, ultimately. It is, after all, yet another prescription. Moreover, it relies on an assumption that what South Africa needs is more of a certain kind of political art – better political art. Is there not room for anything more various than that?
- 26 Brenda Cooper, who teaches at the University of Cape Town, codifies and expands Sachs' line in a recent book about African literature, *To Lay These Secrets Open*. Like Sachs, she proposes a widening (she talks of the importance of political 'roundness' in writing, of 'complexity', and the ousting of cultural 'Stalinism'). Yet her idea of what constitutes 'complexity' is breathtakingly authoritarian. 'If a novelist chooses to focus, for example, upon the personal lives of a group of school students in Soweto during 1976, it does not follow that the writer is obliged to provide a detailed account of South African realities leading up to that period. However, an intimation of the structural relationship between the larger events and the personal lives would be necessary to prevent the private being given overtly or by implication, as an explanation of, say, the political ...'
- 27 So the South African writer, according to Cooper, may write about love and death in Soweto, but only as long as this essentially unimportant human data is not given unfair prominence over larger political and historical forces! This, in a book that promises to lay to rest the old 'Stalinism'. Clearly, old habits die hard.
- 28 What would real freedom for the South African writer look like? It would be the freedom to write anything at all. An end to all prescription! If a resident of Soweto were to produce a great love sonnet or a Proustian examination of memory and personal relationships, without even mentioning the South African government or the police – wouldn't this be the boldest, freest, purest resistance imaginable? To ignore the state would be, in some way, to resist its imprint, its tyranny.
- 29 For as Coetzee has written, South African literature, for all its brave rebelliousness, has been deeply conquered by apartheid, simply because it must always pay it such negative homage. 'South African literature is a literature in bondage ... It is a less than fully human literature ... It is exactly the kind of literature you would expect people to write from a prison.' It is surely time for every and any kind of art to flourish in South Africa, to let people create what they will, and to create the material conditions that would enable that freedom. It is time for that choir, those unfree ventriloquists, to sing their own songs.'

## ACTIVITY 1

1. Preview the article on pages 78 to 81.
2. Now write down what you have learnt about the article. Also write down any questions you want to ask about the article or the contents.

ANSWERS ON PAGE 131

## COMMENT

Now you know that what you are about to read more carefully is a newspaper article. But you can see that it's much longer than a usual newspaper report. That's because it's a particular type of newspaper article, called an in-depth feature. It is a detailed discussion about a specific topic.

So, you can expect more than just a report. You can expect the writer to put forward an argument, especially because people have strong ideas about culture and about the struggle and how the two should link. James Wood is from England, so you'll be reading an argument written from the point of view of someone from outside South Africa.

## Skim-reading the introduction and the conclusion

One of the things you have learnt to do in your writing is to try to make a link between the introduction to an essay or report and the conclusion.

When you skim-read a piece of writing, two of the important parts to read are the introduction and the conclusion. These paragraphs should give you an idea of the main points in the argument.

## ACTIVITY 2

Skim the article by reading the introduction and the conclusion. Usually, the writer uses the first paragraph to introduce the article, but sometimes you need to read the first few paragraphs. Read the first five paragraphs of the article and the last one. Then try to answer these questions:

1. Explain how Wood links the introduction and conclusion of the article.
2. The way that Wood comments on the choir gives the reader an idea of what he thinks about culture in general. First he says he ' marvelled ' at their singing (paragraph 3). Read the rest of the paragraph and try to pick out the key word Wood uses to describe the welcoming songs the choir sang.

3. Wood starts paragraph 4 by writing: 'Then came a shift.' The word 'shift' means change. In paragraph 5, he describes the last song the choir sang. Summarise in two sentences what he thought about it.

ANSWERS ON PAGE 131

### COMMENT

Wood uses the African and English songs sung by an African choir as a 'parable', or story that illustrates a more abstract idea. When the choir sings in a free, natural and unforced way, their music is beautiful. When they sing a song that is still, solemn and full of political propaganda, he finds their music out of key and embarrassing.

The 'parable' gives us an indication of what he will argue in his report: that artists (including singers, writers and dancers) should be allowed to perform their art in complete freedom from political demands.

## Scanning to find information

You can use scanning to read a text quickly and to look for specific information. In the next activity, you'll scan the rest of the article *Bringing Culture Out of Bondage* to find out how the writer builds up his argument.

### ACTIVITY 3

1. In his report, James Wood quotes a range of South African writers, politicians and cultural workers. Scan the article and underline the names of the people Wood quotes (nine altogether). Remember, when you scan, your eyes go fairly quickly over the text and you look for key words. You are looking for people's names, so look for capital letters. Then read the paragraph where you find the name, to see if he actually quotes their opinion.
2. Write down the names of the people he quotes, as well as a few details about them.

ANSWERS ON PAGE 131

## COMMENT

Wood did a lot of preparation and research. He listened to and read the views of many different kinds of people who are all involved with South African culture. This enables his readers to have a wide view of what the debate about culture is about.

But he doesn't simply quote people and leave it at that. He makes it quite clear what he thinks of their ideas. He also states his own view about the future of South African culture quite clearly.

In the next activity, you'll find out how he uses the opinions of the people he quotes to build up his own argument.

## ACTIVITY 4

1. Wood quotes Albie Sachs and comments on his ideas quite a lot in the article.
  - a. Scan the text and write down the numbers of the paragraphs in which Wood writes about Sachs.
  - b. Read paragraph 9 (where Wood gives a brief summary of Sachs' argument) and paragraph 25 (where Wood gives his own opinion of Sachs' argument). Does Wood agree or disagree with Sachs? Quote words from the text to support your answer.
2.
  - a. Read paragraph 17 in which Wood quotes and comments on Junaid Ahmed 's ideas. Does Wood agree with him? Quote from the paragraph to support your answer.
  - b. The first sentence in paragraph 18 is an important sentence in Wood's argument. Explain why it is important.
3. Read paragraphs 26 and 27 where Wood quotes Brenda Cooper . Wood compares her to Sachs. What do you think Wood thinks of her argument? Quote from the text to support your argument.

ANSWERS ON PAGE 132

## COMMENT

Wood uses the ideas and opinions of writers and cultural workers like Sachs, Ahmed and Cooper for two purposes:

- | he shows readers how the debate between cultural workers has developed in South Africa
- | he uses the opinions of the people he quotes to put forward his own point of view. He does this by agreeing with some and arguing against others.

In the next activity, you'll find the main points of Wood's own argument and write a short summary.

## ACTIVITY 5

1. Read through the text *Bringing Culture Out of Bondage* again and underline sentences where Wood expresses his own opinion about South African culture.
2. Write a short summary of Wood's opinion (not more than 150 words).

## COMMENT

Did you notice that Wood writes with a great deal of authority? He presents his opinion very confidently and firmly. He doesn't use tentative phrases like, 'I think' or 'Sometimes I feel that'. Instead he states confidently: 'South African literature has been deeply conquered by Apartheid' and 'In truth, hardly any writer or theorist in South Africa has ever proposed a real liberation of culture'.

Wood uses the phrase, 'In truth' to introduce an opinion. When we read the word 'truth' we expect a fact. But as you know, a fact is something that can be proved. With a topic like art or the value of culture, it is almost impossible to locate any facts. Your idea of a 'good' poem or song might be very different from Wood's, but that does not mean that you are wrong and he is right. It is a matter of opinion. However, Wood backs up his opinion with research. He quotes authoritative people and works of art. This evidence of research, coupled with his persuasive style of writing, makes his argument convincing.

Here are some guidelines:

- | remember, writers often use the last paragraph to sum up their main points. So pay special attention to it
- | you don't need to read the whole article again. Wood only really starts to build his argument from paragraph 8
- | use your own words. There are many difficult words in this text. If you are unable to work out what a word means from the context and it is not in the vocabulary list, use your dictionary.

ANSWERS ON PAGE 132

# D R A M A



If you enjoy doing drama, you can find out about:

- Klein Karoo Kunstefees, Oudtshoorn
- Hermanus Whale Festival
- Grahamstown Standard Bank National Arts Festival
- Arts Alive Festival, Johannesburg
- Gauteng Theatresports
- South African Institute of Theatre Technology (SAITT)
- South African Guild of Speech and Drama Teachers
- Cape Flats Players
- Mamelodi Theatre Organisation
- University of Venda Drama Club
- Umtata Community Arts Centre
- New Africa Theatre
- Market Theatre, Johannesburg
- Soweto Youth Drama Society
- Tsogang Theatre Education Development Association

If you are a musician, you can find out about:

- Music Industry development Initiative  
Fax: 011 482 3332
- Barleycom Music Club
- Soweto Symphony Orchestra
- Transkei traditional Music Association



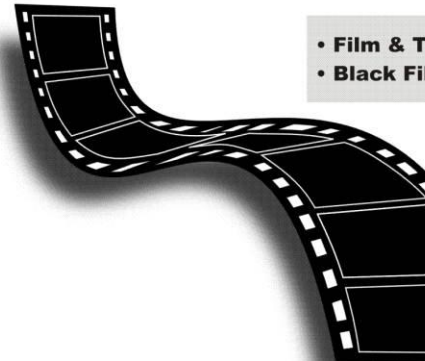
# MUSIC



# FILM AND TV

If you are interested in Film and TV, you can find out about:

- Film & TV
- Black Film



Interested in

CON

Arts and Culture Trust  
of the President  
P.O. Box 51037  
Musgrave Road 4062  
fax: 031 465 5998

Departme  
Science  
Priv  
Pr  
Fax:

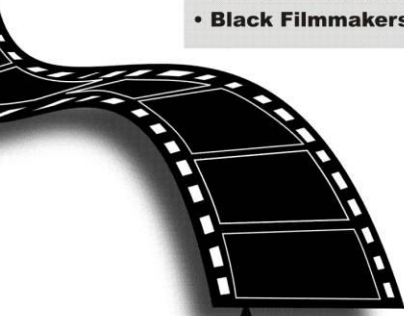
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The Cultu  
Private  
Rondebo  
Fax: 021



# FILM AND TV

in Film  
out about:

- Film & TV Foundation
- Black Filmmakers Association



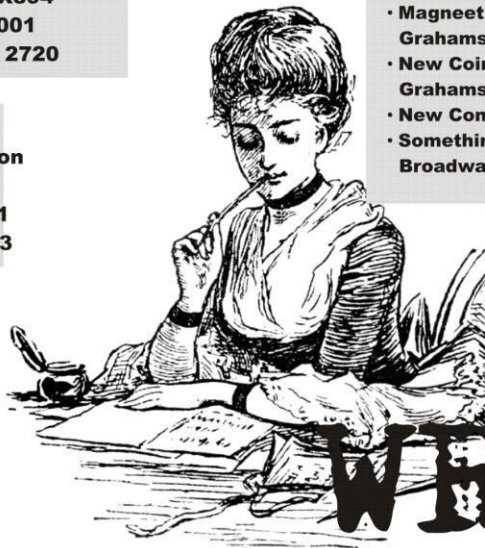
Interested in Arts

## CONTACT

Culture Trust  
President  
51037  
Road 4062  
55 5998

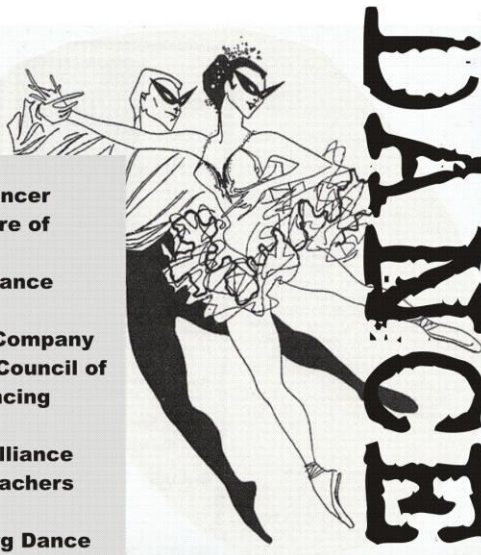
Department of Arts, Culture,  
Science and Technology  
Private Bag X894  
Pretoria, 0001  
Fax: 012 323 2720

Subscribe to:  
The Culture Weapon  
Private Bag X18  
Rondebosch 7701  
Fax: 021 686 8633



If you are a dancer

- Dance Theatre of Soweto
- Free Flight Dance Company
- Pact Dance Company
- SA National Council of Ballroom Dancing
- Jazzart
- The Dance Alliance
- SA Dance Teachers Association
- Johannesburg Dance Theatre
- Amabutho Dancers



# DANCE

Writing

- Join the Congress of South African Writers (COSAW)
- Subscribe to Writer's World magazine  
P.O. Box 1588, Somerset West, 7192
- Join the SA Writers' Circles

Poetry

- Barefoot Press: P.O. Box 1914, Midrand, 1685
- Bléksem: P.O. Box 621, Honeydew, 2040
- Carapace: P.O. Box 375, Cape Town, 8000
- Dye hard press: P.O. Box 32113, Braamfontein, 2017
- EAR: P.O. Box 124, Witz, 2050
- ENSOVOORT: P.O. Box 30314, Wonderboompoort, 0033
- Imprint: P.O. Box 5091, Rivonia 2128
- Magneet: Rhodes University, P.O. Box 94, Grahamstown, 6140
- New Coin: Rhodes University, P.O. Box 94, Grahamstown, 6140
- New Contrast: P.O. Box 3841, Cape town, 8000
- Something Quarterly: P.O. Box 66384, Broadway, 2020

Novels and Stories

- Enter the M-net Book Award  
(entries accepted in all SA languages)  
011 329 5160
- watch out for writing competitions,  
Quality Life and other magazines

# WRITING



## CHECKLIST

Are you able to:

- r use previewing, skimming and scanning strategies to help you read a long, difficult text
- r summarise a long, detailed argument
- r decide whether you agree with a writer's point of view on the basis of what he/she writes.

## LESSON 11

# Preparing for the exam

## About this lesson

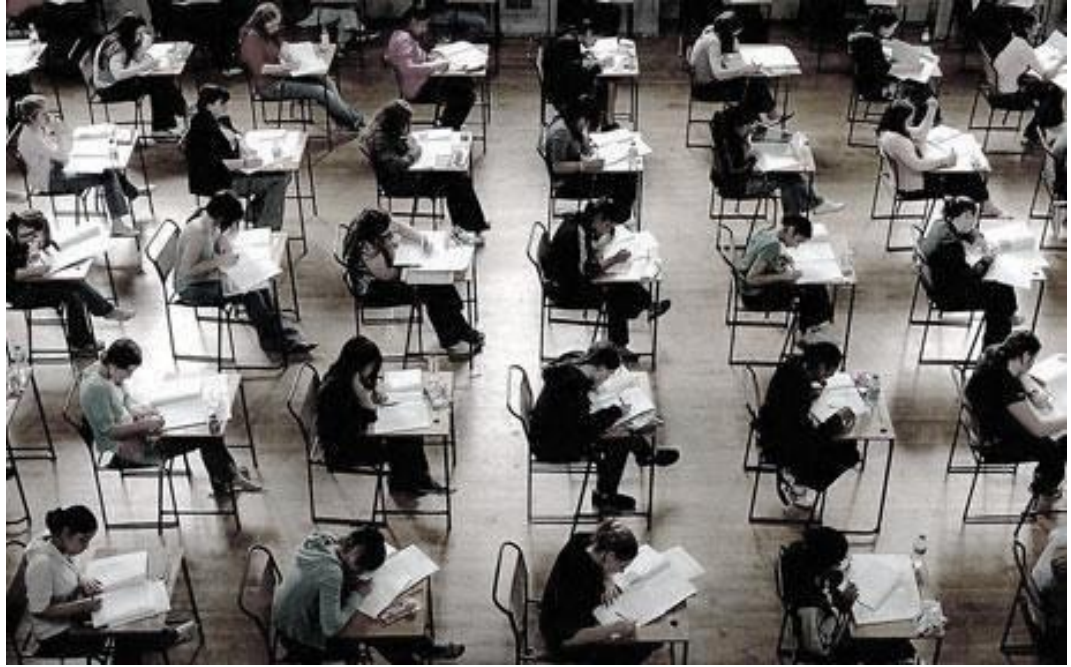
In this lesson you'll learn how to prepare yourself for the exam and how to cope during the exam, so that you can achieve the best possible results.

The most important thing to do as you begin to prepare is to get organised! Planning and preparation well in advance will help you to approach the exam calmly and with confidence.

## In this lesson you will

- | work out your strengths and weaknesses in this course
- | plan a study timetable
- | practise reading instructions in an exam paper.





## What is the exam for?

Many exams try to assess how well you remember facts and figures. But the exams in this course are different. You will be assessed on how well you can read with understanding and whether you can write clearly and logically. You will not be tested on your knowledge of the topics you have covered in this course.

First you need to work out your strengths and weaknesses in this course. You need to decide which parts of the course need extra work and revision. Then you'll be able to plan how much time to spend on each section and how to go about doing revision.

In the first activity you'll look through all your units and identify the sections you have managed with ease and which sections you have found difficult.

### ACTIVITY 1

You will need:

- | your workfile with all your Module Assignments and the comments from your tutor
- | Study units 1-6
- | your notebook or file where you wrote answers to the activities.

1. Write the headings **Strengths** and **Problem Areas** at the top of two sheets of paper.
2. Read through the grid at the beginning of each unit. Under the heading **Strengths** make a note of which lessons and which sections you managed easily and well. For example, you may have taken good notes, or written a narrative text (a story) easily and with enjoyment.  
Then under the heading **Problem Areas** make a note of the sections you had difficulty with. For example, perhaps you struggled to find the meaning of new words, or to make summaries.
3. Next, go through your assessments. Take note of the comments your tutor made and the grades you got to help you to identify your weak and strong areas. Add to your two lists.

ANSWERS ON PAGE 133

### COMMENT

Now you can plan your study time. You know which parts of the course you must spend more time on and which parts you are good at. Don't neglect your strong points, though. They will boost your confidence and help you to do well in the exam.

The weeks leading up to the exam are an important time for you. If you are a very busy person with lots of responsibilities on top of your studies, it's even more important that you use the time that you have well. That is why planning is so crucial. In the next activity, you'll plan how you are going to use your time to study for the exam.

### ACTIVITY 2

1. Before you draw up a timetable, you need to work out how many hours you have left for studying before the exam.
2. Then look at the list you made in Activity 1. Allocate a few hours to each difficult section.
3. Then work out how many hours you have left. Divide the hours up so that you have enough time to spend on each main section of the course. Have a look at the example of a study timetable on the next page.
4. Then draw up your own monthly study timetable and fill it in.

	WEEK 1	WEEK 2
Monday (2-3 hrs)	Reading, note-taking, summarising: Re-read Chapters 1-3 of setwork. Make notes of main events, character and plot developments while I read. Underline or copy out keywords, phrases, quotations. Write a 60 word summary of Chapters 1-3 in full sentences.	Writing: Write my opinion (1-2 paragraphs) on a topic I read about yesterday. Give reasons for my opinion. Check what I have written for spelling, punctuation and tense. Write two paragraphs comparing and contrasting my opinion on the topic with the opinion I read about in the paper yesterday.
Tuesday (1 hr)	Writing: Set myself an essay topic on the work I covered yesterday. Brainstorm topic. Plan essay. Write essay, paying special attention to my introduction, conclusion and paragraphing.	Revision: Read through the essays and assessments I wrote this year, plus my tutor's comments. Make notes about the topics I covered, my progress, strengths and weaknesses.
Wednesday (2 hrs)	Reading and report writing: Re-read Chapters 4-6 of my setwork. Imagine I am a newspaper reporter. Write three short, factual reports describing the incidents contained in these chapters.	Report writing: Write a report on my progress this year. Give my report a heading and divide it into sub-headings. Write a conclusion summing up what I have learnt and what I expect in the exam.
Thursday (2 hrs)	Vocabulary, spelling, tense and punctuation: Re-read Chapters 7-8 of my setwork. Copy out words I do not understand and look them up in a dictionary. Write my own sentences in the present tense using these new words. Check to see I have spelt them correctly. Practise tense by completing the sentences 'When I was a child I ... , but now I ... ' and 'Before ... ; these days ... ', Check the essay I wrote on Tuesday for tense and spelling. Check that I began sentences with a capital letter and ended with a full-stop. Check that I used quotation marks where necessary. Check spelling of characters' names.	Vocabulary, spelling, tense and punctuation: Re-read what I wrote yesterday and check my spelling using a dictionary. Check tense: did I use past tense to describe what I did earlier in the year, present tense to describe my revision and exam preparation and future tense to discuss what I expect in the exam? Check punctuation: capital letters, full-stops, commas, quotation marks. Revision: Go through Unit 1 using the grid and headings to revise areas of work I want to clarify and remember.
Friday (1 hr)	Writing: Set myself an essay topic on Chapters 4-8 of my setwork. Brainstorm topic. Plan essay. Write essay, paying special attention to my introduction, conclusion and paragraphing.	Revision: Go through Unit 2 using the grid and headings to revise areas of work I want to clarify and remember.
Saturday (2 hrs)	Reading and thinking: Finish re-reading my setwork. Make a list of general essay questions that could be asked. Think about these questions, jotting down any ideas I want to remember.	Revision: Go through Units 3 and 4 using the grid and headings to revise areas of work I want to clarify and remember.
Sunday (1 hr)	Reading and thinking: Buy an English Sunday paper and practise previewing and skimming. Look at headlines, pictures, adverts. Try to identify different kinds of texts, e.g. report, feature article, interview, editorial, letters. Think about my opinion of the major issues reported on today.	Revision: Go through Units 5 and 6 using the grid and headings to revise areas of work I want to clarify and remember.

## COMMENT

Throughout this course you have learnt ways to work actively. For example, you learnt how to read actively, by previewing, skimming and scanning. You learnt that reading actively helps you to work more quickly and with greater understanding. It's just as important to revise actively. Don't waste your time reading your lessons over and over again. In the next section you can read about how to study actively and feel more in control of your learning.

## An active revision programme

1. Try to revise with a partner. Find someone whose weak and strong areas are different to yours. Then teach each other the sections you both have difficulty with. In order to teach something, you have to understand it.
2. When you revise a particular section, try to use a range of resources. For example, use the teaching notes in the lesson. Use notes that you have made. Look at your assessments and the comments from your tutor.
3. Use other resources like newspapers and magazines to practise your skills of summarising, previewing, scanning for specific details and finding the meaning of words in context.
4. Remember to revise reading and writing strategies, not content. For example, when you revise Unit 1, you will need to make sure you can plan and write an essay. But you don't need to remember how Dorothy and Shepi learnt to speak English, or how women in East London learnt karate to protect themselves.
5. Make your own notes, especially in the sections where you have difficulty. Remember, when you make notes, you have to make sure that you understand what you read. You can make very brief notes, as long as you are able to make sense of what you have written. Then you can come back to your notes later and revise the section very quickly.



6. Try to read and write a bit of English every day. It will help to keep your mind focused on English and you will be 'tuned in' to English spelling, vocabulary, sentence construction and tenses when you go to write the exam.
7. Don't try to revise everything. Everyone goes into an exam knowing some sections better than others. You can't possibly cover everything thoroughly.

## What to do in the exam

I remember when I used to write exams at school. Sometimes, when I saw the paper, my mind just went blank. Then I would read the questions over and over to try to make some sense.



Well, one trick I always use to calm myself is to take a few deep breaths before I start to read the paper. Then I think about all the things I know I can do well in the course. It helps me to relax and to focus my mind on what I have to do.

The two most important things in the exam are:

- | reading the paper carefully and following the instructions correctly
- | planning how you will spend the time you have.



# Organising your time in the exam

Start out by giving yourself five minutes to read through the paper. First skim through the paper to get an idea of how it has been set out and which sections of the course are being assessed. As you skim, look at how many marks each question is worth and read the main instructions at the beginning of each section.

Then work out a rough plan for how you will spend your time. If you just start at the beginning and try to answer each question as you get to it, you will almost certainly run out of time. But if you plan how you will use your time, you will have a much better chance of preparing an answer for each question.

As a guide, you can follow these steps:

1. Check to see if you have to answer all the questions, or if you have a choice.
2. If you can choose, work out which questions you are going to answer.
3. Note how many marks each question is worth.
4. Note how many marks the whole exam is worth.
5. Then work out how much time to spend on each question. For example, you decide to answer an essay question for 50 marks, in an exam worth 200 marks. 50 is a quarter of 200, so you can spend a quarter of the exam time on that question.
6. Try to leave five or ten minutes at the end to check your answer paper.
7. If the time for the exam is nearly over and you find that you have left out a question, or part of a question, try to jot an answer down quickly in point form.



## ACTIVITY 3

Here are the instructions from a sample exam paper. The instructions on your paper will be different to these. This activity is just to give you practise in how to read instructions and how to plan your time.

Read through the instructions and draw up a plan to show how much time you will spend on each question.

ANSWERS ON PAGE 133

### Communication in English: Paper 1

Time: 2 hrs

100 marks

PLEASE READ THESE INSTRUCTIONS CAREFULLY

1. Please check that your question paper is complete.
2. Number your answers accurately, so it is clear which question you are answering.
3. Write legibly and present your work neatly.
4. This paper consists of 3 sections:

SECTION A: (25 marks)

SECTION B: (25 marks)

SECTION C: (50 marks)

Answer ONE question from each section.

5. Please try to edit your work carefully. We encourage you to neatly cross out work you wish to change and to write the words that you want next to the crossed out work. This approach will certainly count in your favour.

## COMMENT

Did you notice that the instructions (point 5) encourage learners to edit their answers? You have been taught throughout this course to edit your writing. So, don't be nervous about doing it in the exam. Just make sure that the person who marks your paper will be able to read what you've written!

Many learners do badly in exams because they don't read the instructions carefully. They answer the wrong questions, or leave out important sections, or answer questions in the wrong way. So it's very important to spend time at the beginning of the exam to make sure that you know exactly what you have to do and how you have to do it.

## Reading the instructions

Following instructions carefully means making sure you know exactly what the examiner is asking you to do. Sometimes there will be more than one instruction in a sentence. For example:

Write an essay of between 400-500 words in which you discuss your opinion on smoking.

There are two main instructions:

- | write an essay about smoking
- | the essay should be between 400-500 words in length.

## ACTIVITY 4

1. Read the three exam questions below. Underline each separate instruction:
  - a. Read the letter from the newspaper and write a reply in about 150 words.
  - b. Read the passage and answer the questions in your own words. Before you answer the questions, decide what the purpose of the passage is and what audience it was written for.
  - c. Write a short summary of the opinion expressed by the person in favour of abolishing capital punishment.
2. Note down the number of instructions in each question and what these instructions are.

ANSWERS ON PAGE 133

## COMMENT

There are two important things to remember when you answer a question:

- | keep the topic in mind when you write
- | check afterwards that what you wrote is relevant to the question.

In the exam, it's very important to keep to the topic and answer the question. If you read the questions carefully first, your writing will focus on what the examiner is asking you to write.

## CHECKLIST

Are you able to:

- r work out your strengths and weaknesses in this course
- r plan a study timetable
- r revise actively by studying with a partner, making notes while you study and using a range of resources
- r work out how much time to spend on each question before you start writing the exam
- r read the exam paper carefully and make sure that you follow each instruction.



## Revising task and topic words

In Unit 3 and in this unit, you worked out the task and topic words in an essay question.

Remember, task words are the words which tell you what to do. For example:

'Write a dialogue between two people who are both lost at the station.'

The words which tell you what to do are: 'write a dialogue'.

Topic words are the words which tell you what the topic is. So, topic words tell you what you must write about.

In the example the topic words are: 'two people lost at the station'. So, you must write the words that the two people say to each other, when they find they are lost at the station.

Sometimes, a question has additional instructions. For example:

Write a dialogue of approximately 150 words that occurred between two people who are lost at the station.

In the last lesson you learnt that it is important to identify all the instructions when you read the exam paper.

### ACTIVITY 1

For each of the following questions:

1. Identify the task and topic words.
2. Note if there are any additional instructions.
3. Then write one or two sentences to explain how you would go about answering the question.
  - a. Read the poem called Daybreak. Then write an essay in which you describe your favourite time of day.
  - b. Read the advertisement which invites applicants for the job as a salesperson. Write a letter of application. Your letter must be formal and about 150 words in length.
  - c. Read the extract from the article Real Men Don't Cry. Discuss whether you think men should express their emotions openly. Your answer should contain support for your argument.

- d. Read the article about the killing of elephants in the Kruger National Park. First list the reasons why the elephants are killed every year. Then present an argument against the killing of elephants and support your position by quoting from the article.

ANSWERS ON PAGE 134

## COMMENT

So much depends on how well you read, understand and follow the instructions you are given in the questions. If you don't understand what the question means, or what you are being asked to do, first check if you have to answer that particular question. There might be a choice.

If you have to answer the question, don't spend a lot of time struggling. Rather move on to other questions you can answer more easily. Come back to difficult questions at the end.

## A checklist of common mistakes

All learners usually make the same mistakes when they write essays in the exam. Here is a checklist to help you to avoid making common mistakes:

- | before you start writing, plan your essay
- | check your writing to see that it is relevant to the topic
- | check your paragraphs:
  - does each one have a main point and examples, or supporting evidence?
  - are your paragraphs linked, so that one flows logically to the next?
- | use simple, everyday language and keep your style plain. That way you won't make so many mistakes
- | check your punctuation, especially full-stops at the end of sentences and capital letters
- | check that you don't switch from one verb tense (e.g. present tense) into another tense (e.g. past tense) in the middle of a narrative or argument
- | leave time to read through your work at the end, so that you can revise and correct any mistakes.



## Planning your essay

You might be anxious about planning your essay in the exam, when you have so little time. Here are some steps to revise:

### Step 1: Brainstorming

Brainstorming will help you to gather your ideas together in the exam, even if you just spend a few minutes doing it.

### Step 2: Organise your ideas

Once you have some ideas, you need to plan in what order you will set out your writing. Remember to put each main idea in a separate paragraph. Now you will have a rough outline for the main section of your essay.

### Step 3: Introduction and conclusion

Select the main idea (all your other ideas should be related to this idea) and try to write down a topic sentence for your introduction. You will find that a really good topic sentence inspires you to write. This sentence should catch your reader's attention, express your main idea or opinion and be directly relevant to the topic.

Plan your conclusion by jotting down the thoughts, ideas, suggestions or hopes that you would like to leave your reader with. The closing sentence should be memorable, relevant to the topic and it should stem naturally from all the points you have made in your essay.

## ACTIVITY 2

Read this question:

'Old people are our society's most precious resource. We must look after them well.'

Discuss, in a short essay, the problems old people experience in our society. Support your points with examples from your own life and the people you know.

1. Analyse the question (in other words, find the task and topic words), so that you know what you have to write about and how you have to write it.
2. Write a rough plan for your essay. Don't spend more than ten minutes preparing your plan.

## What will the examiner look for?

You have read quite a few suggestions about how to write in the exam. For example, you should plan your writing before you start. It's important to write logically and simply and you must stick to the topic.

Perhaps you are still unclear about what the examiner really wants. You need to have a better idea of how the examiner is going to mark your work. But first, you'll try to work out for yourself which criteria are more important than others.

### ACTIVITY 3

Here's a list of the main criteria the markers will keep in mind when they mark your writing in the exam:

- | clear communication (the meaning of what you write is clear)
- | appropriate language (you have used the correct language for your audience and purpose)
- | paragraphs linked and follow logically
- | one idea per paragraph
- | interesting, original ideas
- | relevant to topic and followed instructions (you have written what you were asked to write and stuck to the topic)
- | correct spelling and punctuation.

Read the list and rewrite it below in order of importance (i.e. from the most important criteria down to the least important criteria). Number the criteria.

ANSWERS ON PAGE 135


## ACTIVITY 4

In this activity, you'll use some of the most important criteria from the list in Activity 3, to help you mark an exam answer. Try to do this activity with a partner.

1. Read this question:

Write a letter to the newspaper in which you express your opinion about corporal punishment (beating) in schools. Support your opinion. Your letter should be about 150 words.

2. Now read a learner's answer below. (Remember, this is not a model answer for you to copy. It's an example to help you work out how the examiner will mark your writing.)

24 Washington Street  
Langa  
7724  
15 June 2011

The Editor  
The Sowetan  
PO Box 6782  
Soweto

Dear Sir/Madam

I am writing this letter to protest this excessive use of the teachers in most of the schools. Our children are suffering and I feel we should do something about it.

My children have been coming home sore and bruised as a parent most helpless. What is there that I can do almost every day. I feel

I think that teachers must concentrate more harder on making them interested in their work. Rather they are shouting at them and beating them all the time. I think the problem is with the children and teachers and not

Yours faithfully  
Angry parent

3. The question is for 25 marks altogether. This is how the examiner will give marks:
- | Up to 2 marks will be deducted for incorrect format. Are the addresses, date, salutations and signature all present and correct?
  - | 5 marks will be allocated for organisation. Is the letter divided into paragraphs? Are the paragraphs logical? Does each one deal with a single topic or request?
  - | 10 marks will be allocated for content and relevance. Is the letter on the topic? Does it follow all instructions? Are there good ideas in the letter? Are they interesting, relevant, original?
  - | 10 marks will be allocated for language. Is the letter written in an appropriate tone? Are punctuation, spelling, tense, subject-verb agreement correct? Does every sentence have a verb? Is the meaning clear?
4. Now give marks for each of the criteria. Next to each mark, write down why you gave that mark. For example, if you give 5 out of ten for content and relevance, you must say whether this is because the letter was off the topic or there were too few ideas.

ANSWERS ON PAGE 136

### COMMENT

Even if you think your writing is weak, for example, you make a lot of language mistakes, you will get marks. The examiner will also look at the ideas you express, whether you have kept to the topic and whether you have kept your purpose and audience in mind.

## Test your visual literacy skills

In the exam, you may have to answer questions about a picture. To do this well, you need to use your imagination and look closely at all the details in the picture, including body language. In the final activity of this unit, you will practise your visual literacy skills.

## ACTIVITY 5

This activity has been set out like an exam question, and marks have been allocated so that you can assess yourself.

ANSWERS ON PAGE 136

### SECTION E

#### ANALYSING A PHOTOGRAPH

(You should spend no longer than 15 minutes on this section.)

Look at the photograph carefully and then answer the questions that follow.



1. How can you tell that this baby is not alone? What makes you say this? (2)
2. How is the baby feeling? What makes you say so? (2)
3. What expression do you think the person with the baby has on his/her face? Why do you think this? (2)
4. Imagine you are in the room with the baby. What is the adult saying to the baby? (2)
5. Is it day or night in the photograph? What makes you say so? (2)
6. Imagine that this is the mother's first child. Write a paragraph describing face? Why feels as she looks down at this baby. (5)

TOTAL: 15

## CHECKLIST

Are you able to:

- r answer a question in the exam, make sure that you understand the task words and the topic words and that you have followed all the instructions in the question
- r write an answer to an exam question, keeping your audience and purpose in mind, and checking that your writing flows logically
- r avoid making common mistakes when you write an exam essay
- r answer an exam question that tests your visual literacy skills.

Good luck!

# Answer section

## Lesson 1

### Activity 1

2. • a **dilemma** is a situation where you can't decide between two (or more) possible lines of action. The clue in the passage is the sentence: 'I can't decide.'

  - **impersonal** is the opposite of personal. It means without emotion. The clue is: 'English is not the language of such emotions.'
  - **persona** is the feeling you have about yourself. It means how you see yourself and what kind of person you pretend to be to the people around you. The clue is: 'my other self.'
3. The writer means that for her, Polish is dead. Even though millions of people still speak the language, it has no use for her. She cannot use the language of her past to describe the things that are happening to her now, in her new country. She also cannot translate her past experiences into English.
4. She chose English because her diary is a record of the things that are happening to her now, in Canada, where she is forced to hear and speak English.
5. She writes her opinions of the cultural aspects of her life, like Mozart's music. But she can't express her intense emotions in English.
6. She learns to use English by writing. Also, when she writes about her experiences in English, it helps her to create her new, Canadian, identity.





## Activity 2

1. Here is a list of features you may have identified:
  - | the writer uses the present tense
  - | she writes in the first person
  - | she asks questions as she writes, for example:  
' ... in what language do I write?'
2. She uses the present tense to remind the readers that her life in Poland was in the past. Her life in Canada is the reality for her now. In other words she has to forget about her childhood and think about the present.
3. The questions help the writer to express her feelings and communicate her thoughts. She writes as if she is thinking those thoughts there and then, so it makes her writing very personal. This helps the reader to get an idea of how she feels about her languages and how she struggles to express herself.
4. She has to write about the present, in the language of the present (English). That leads her to write a diary that is very impersonal and therefore not like diaries that most young girls write.
5. The capital letters suggest that the writer writes about 'important' subjects in a formal way. She uses her diary to express ideas about topics and issues, rather than to describe her own deep feelings about life. Instead of being a relaxed, spontaneous activity, writing in her diary has become an intellectual exercise.

## Activity 3

Answers to Activity 3 on next page

### Activity 3

Grade your essay by deciding which of the following best describes what you have written:

Merit	Upper Credit	Credit	Retry
<p>I wrote an essay about the languages I speak. I wrote it in the form of a story, that is, I began with the language(s) I used as a child and described the way other languages entered my life and the way I use language(s) today. When I introduced a new aspect of my topic, I started a new paragraph. I used the past tense to describe how I used language as a child and the present tense to describe how I currently use language. I gave my feelings and opinions about the languages I use and the purposes I use them for. I wrote in a friendly way, giving examples and anecdotes. I edited my work and I spelt words like 'language', 'experience', 'communicate' and 'emotions' correctly.</p>	<p>I wrote an essay about the languages I speak. I wrote it in the form of a story, that is, I began with the language(s) I used as a child and described the way other languages entered my life and the way I use language(s) today. When I introduced a new aspect of my topic, I started a new paragraph. I gave my feelings and opinions about the languages I use and the purposes I use them for. I wrote in a friendly way, giving examples and anecdotes. I tried to edit my work, and I spelt words like 'language', 'experience', 'communicate' and 'emotions' correctly most of the time, but there are some errors.</p>	<p>I wrote an essay about the languages I speak. I wrote it in the form of a story, that is, I began with the language(s) I used as a child and described how other languages entered my life and the way I use language(s) today. Every time I introduced a new aspect of my topic, I started a new paragraph. I used the past tense to describe how I used language as a child and the present tense to describe how I use language now. I tried to give the different feelings I have about the languages I use. I found it difficult to write in a personal, conversational way because this was an essay. I did not edit my work carefully and there are several language and spelling errors.</p>	<p>I wrote an essay about the languages I speak. My essay is divided into paragraphs. I had difficulty describing the feelings I have about languages. I don't know how to change my writing style, so I just wrote this essay the way I always write. I did not edit my essay.</p> <p>OR</p> <p>I wrote very quickly and when I read my essay aloud now I realise that it does not make sense and I did not follow the topic or instructions given about length, etc.</p>

## Lesson 2

### Activity 1

1. The poem begins by describing daybreak or dawn. The poet calls all workers to wake up and go to work. He describes the transport the workers will use. He describes what it is like on the station platform in a queue. He ends by saying that going to work exhausts him.
2. The writer is comparing the night to a shroud or cloth that covers a dead body. The comparison makes us think of night as death or a wrapping that imprisons.
3. The night is no longer a shroud. It has been transformed into an image of soft baby blankets. The morning peeps out of these blankets like a baby. The feeling conveyed is of warmth, sweetness, youth and new birth.
4.
  - a. He feels exhausted, drained and lifeless. All the lifeblood, sap or energy has been squeezed out of him.
  - b. Did you use:
    - | 'like' or a metaphor
    - | a comparison to convey your feelings about going to work in a way that your reader can understand?
5. You should have given one of the following explanations:
  - | The writer is trying to give us a sense of something happening right now, so that we are almost transported into his shoes. This is a feeling of immediacy.
  - | The writer is trying to give us a feeling of monotony, of things happening over and over again, to millions of people. There is no change in the routine, so he feels exhausted and lifeless.

### Activity 2

1. You could choose any three of these sounds:

'the peal of the bell'	'Trains rattle'
'Buses rumble'	'I shuffle'
'Taxis hoot'	'feet that patter'.
2. Think about the sounds at the station, or the taxi rank. They are noisy places to be in. The writer uses the images to remind us about the rush and bustle of going to work, and to emphasise that the peace and quiet of daybreak is very quickly disturbed.

3. 'Shuffle' is a soft, scraping sound of feet rubbing against the ground; 'patter' is a soft sound of lots of feet moving quickly.
4. The word 'song' suggests music. In the poem, the lines: 'Arise! Arise!/All workers!/To work! To work!/You must go!' have rhythm, like the lines from a song.

Mtshali also uses the word 'song' to contrast with the real sounds of morning, which are noisy and jarring, and not harmonious. Perhaps he wants the reader to think of bird song, which you can hear in the morning if you live in a quiet, more peaceful place.

## Lesson 3

### Activity 1

1. You should have read:
  - | the title: it gives you the title of the book and the name of the person who wrote it
  - | the sentence after the title, telling you who wrote the review
  - | the introductory and concluding paragraphs
  - | the last sentence which gives you details about where and when the book was published.
2. The book is called *The Moon Cycle*. It was written by Effie Mihopoulos, an American poet. The person who wrote the review is Orenna Krut, a South African writer. The book was published in Chicago (a big city in America) in 1991.

In the introductory paragraph, the reviewer tells us *The Moon Cycle* is a collection of one writer's poetry, all about the moon.

In the concluding paragraph, the reviewer tells us that South African women can write too, for people all over the world.

### Activity 2

1. While you were reading, did you double-check the sentences that start with 'In fact ...'? Did you check whether they were facts or opinions?
2. What was your opinion of why women write poetry? You might disagree with the opinion that women write poetry for other women. Perhaps women, like men, write poems because there are things they want to say about life, love and death that can't be said in ordinary conversation. Perhaps women write poetry for men, to tell them how they feel. Or they might write for themselves, because when you write you get a chance to spend time alone thinking. Maybe they write to convey emotions, or because they like the way words sound.

3.

Facts	Opinions
<ul style="list-style-type: none"><li>• book's cover displays panels filled with moons</li></ul>	<ul style="list-style-type: none"><li>• the variety is something of a problem</li></ul>
<ul style="list-style-type: none"><li>• each panel is a different shade of blue</li></ul>	<ul style="list-style-type: none"><li>• the moon is so many things to Mihopoulos that it becomes a meaningless symbol</li></ul>
<ul style="list-style-type: none"><li>• the poet describes the faces and phases of the moon</li></ul>	<ul style="list-style-type: none"><li>• she writes one very beautiful piece to her lover</li></ul>
<ul style="list-style-type: none"><li>• Mihopoulos is a poet who lives in America</li></ul>	<ul style="list-style-type: none"><li>• as readers, we feel her writing has crossed an even greater gulf</li></ul>
<ul style="list-style-type: none"><li>• she has published poetry for over 20 years</li></ul>	<ul style="list-style-type: none"><li>• and this, perhaps is the single lesson we can learn from this collection</li></ul>

Did you notice the kind of words the reviewer used when she expressed an opinion? Look at words like 'feel', 'very beautiful' and 'perhaps'. They are descriptive, subjective words that help us to know she is expressing an opinion, not a fact.

### Activity 3

1. The reviewer says Mihopoulos writes about many different things. She says the writing is 'varied' and this is a problem.
2. The reviewer thinks that Mihopoulos wrote about the moon in too many different ways. For example, the moon could be a clown, or a monster, or a baby in the womb. So what does it mean in the end? The reviewer says that because it means too many things, in the end it doesn't mean anything at all.
3. She says that Mihopoulos writes a very beautiful poem about love, which has meaning for readers thousands of kilometres away.
4. 'This' refers to the poet's ability to 'talk' to women who lead very different lives, and who are far away. The theme of love is universal, and so can be understood by all. In this way poetry can be a bridge that crosses a gulf.

5. The book has made her realise that South African women can use their own writing to communicate with the rest of the world.

Activity 5

Grade your review by deciding which of the following best describes what you have written:

Merit	Upper Credit	Credit	Retry
<p>I wrote a review of a text I read recently. I started by giving the title and author of the text. I used the simple present tense, for example, 'The author describes his journey to Umtata'. I gave a short summary of what the text is about, where it takes place, etc. I gave my opinion on the text. I gave reasons for my opinion, perhaps even quoting from the text. I edited my review and it is free of errors.</p>	<p>I wrote a review of a text I read recently. I started by giving the title and author of the text. I used the simple present tense, for example, 'The author describes his journey to Umtata'. I gave a short summary of what the text is about, where it takes place, etc. I gave my opinion on the text. I gave reasons for my opinion, perhaps even quoting from the text. I tried to edit my review, but it still contains errors.</p>	<p>I wrote a review of a text I read this year. I started by giving the title and author of the text. I found it difficult to write in the simple present tense, so I wrote in the past tense instead, e.g. 'The author described how he went to Umtata'. I gave a short summary of what the text is about, where it takes place, etc. I gave my opinion on the text, and I found it difficult to give reasons for my opinion. I did not edit my review carefully. spelling errors.</p>	<p>I copied my review from another source or from an old school essay.</p> <p>OR</p> <p>I just skimmed through a text to write the review.</p> <p>OR</p> <p>I reviewed a text I read long ago so I'm not sure if the title and author are correct. I wrote in the past tense, e.g. 'The author described how he went to Umtata'. I gave a short summary of what the text is about, where it takes place, etc., but I did not give my opinion on the text. I did not edit my review.</p>

## Lesson 4

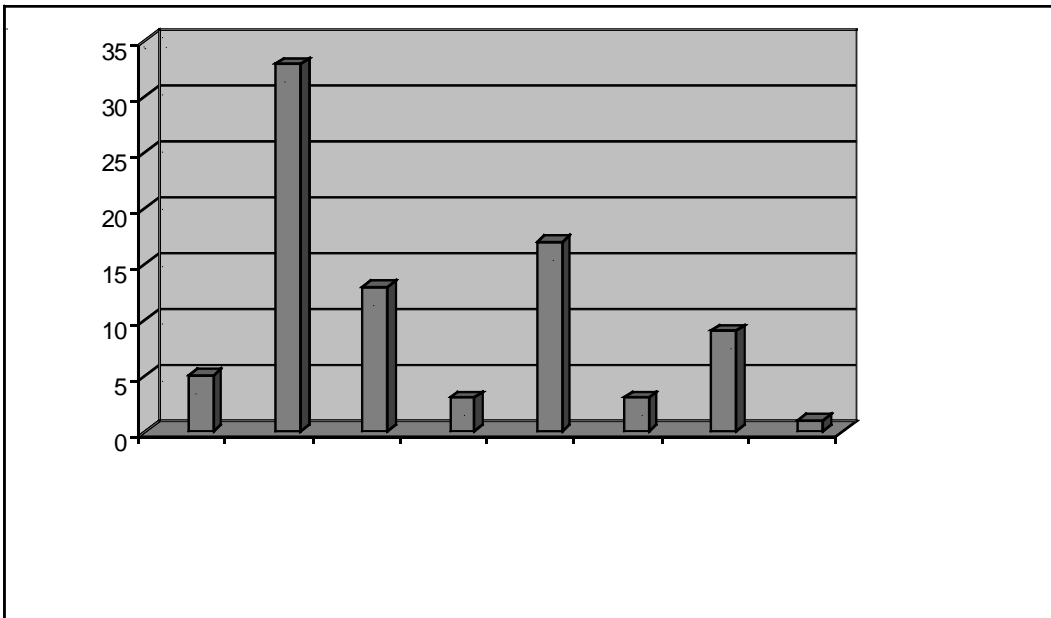
### Activity 1

1. Did you notice the word 'enrich'? It's a verb made from the adjective rich, with a prefix 'en-' added to it. Did you work out from the context that it means to make richer? Sebidi doesn't mean that the children will have more money if they do art. She explains in her argument how art can add to the meaning and quality of life for children.
2.
  - a. Part A is the first part of the argument. It goes up to and includes the sentence: 'Some parents do not even understand their children any more.' Part B begins: 'Making and appreciating art ...'
  - b. In Part A the writer explains all the problems children have, for example, they have little traditional culture, they feel 'estranged', their parents don't understand them anymore, and so on.
  - c. In Part B Sebidi argues that art can help to solve those problems and she explains why. For example, she writes: 'They learn to appreciate and love their environment, to look at the beauty in the city and in nature.'
3. The main point is: 'Because of these things, some children become estranged - this means that they feel that there is very little that they belong to and they cannot find fulfilment.' Did you notice the linking words: 'Because of these things ...'? The writer is referring to the problems she has listed before. She continues by explaining what the result is.
4. The sentence: 'They hope to be rich so that they can have everything that they want.', links up with 'They learn to involve themselves more with the things around them and not wish for more that money buys.'  
Another example is the link between (children in the cities, 'I no longer live near nature.' and 'They learn to appreciate and love their environment, to look at the beauty in the city and in nature.'
5. An example is street children who are estranged from their families. They often take drugs to try to find some 'fulfilment'.



### Activity 3

Your bar graph should look like this:



3. See Comment section .

### Activity 4

1. The main idea is in the sentence: 'We make our own culture: it is our birthright, as human beings, to understand and control this process.'  
In the first two sentences, Seidman explains what she means by 'culture'. Then she argues that if we understand our culture, we can control our own lives. So she builds up her argument to the last sentence.
2. Seidman is writing about people in general. So, when she writes, 'the way we live our lives ...', she means all people. She is trying to show that culture is not just for some people, but it has got something to do with everyone. As human beings, we all have some things in common.
3. The 'patterns' are the things we do every day. For example, waking up and eating, relating to your family, working and sleeping.
4. Did you:
  - | mention Sebidi's argument
  - | mention Seidman's argument
  - | state which argument you found most convincing justify your opinion with a reason?

# Lesson 5

## Activity 1

The majority of South Africa's children have been deprived of the right to participate in creating culture. Write an essay of about 750 words\* in which you ~~put forward an argument~~ (why children need to participate in cultural activity). **Explain** (how children could have more opportunities to do things like art, music and drama). You can focus on your own\* community or write about our society in general.\*

1. The task words tell you to put forward an argument and to explain how you think children could do things like art.
2. The topic words tell you to write about why children need to participate in cultural activities and how they could do it.
3. The extra instructions tell you to give examples from your own community or to write more generally about the children of South Africa.

So, you could write about the children in your area and about the school and the local community centre, or you could write about changes to education and community activities all over South Africa.

The extra instructions also tell you to write about 750 words.

Note: An A4 page (the size you are holding now) of average-sized handwriting is about 250 words long. However, it's a good idea to work out approximately how many words you write per page. Take a page of your writing and count the number of lines you have written (e.g. 25). Now count the number of words in your first line (e.g. 70). Multiply the two numbers and you will come up with the approximate number of words you write per page ( $25 \times 70 = 250$ ).

## Activity 6

Grade your essay by deciding which of the following categories best describes what you have written:

Merit	Upper Credit	Credit	Retry
<p>I wrote an essay of approximately three pages on the importance of involving children in cultural activities. I wrote an essay which had a strong argument. The argument was based on my opinions which I supported with several reasons. I built my essay up in stages so that I presented a logical, convincing argument. I used linking words like 'therefore', 'because', 'thus', 'in this way'. My essay has an introduction and a conclusion, both of which are clearly connected to the topic. My essay is mostly written in the present tense because I am arguing about something that is necessary now. I edited my essay and I spelt words like 'culture', 'cultural',</p>	<p>I wrote an essay of approximately three pages on the importance of involving children in cultural activities. I wrote an essay which had a strong argument. The argument was based on my opinions which I supported with several reasons. I built my essay up in stages so that I presented a logical, convincing argument. I used linking words like 'therefore', 'because', 'thus', 'in this way'. My essay has an introduction and a conclusion, both of which are clearly connected to the topic. My essay is mostly written in the present tense because I am arguing about something that is necessary now. I tried to edit my essay carefully, and I spelt words like 'culture', 'cultural', 'participate' and 'community' correctly most of the</p>	<p>I wrote an essay of approximately three pages on the importance of involving children in cultural activities. My essay is divided into paragraphs, and they follow logically. I used linking words like 'therefore', 'because', 'thus', 'in this way'. My essay has an introduction and a conclusion, both of which are clearly connected to the topic. I did not edit my work carefully, and it contains several errors. I sometimes forgot to write in the present tense.</p>	<p>I wrote an essay on the importance of culture or of a specific aspect of culture (e.g. art) but when I look back at the essay question now I see I did not keep to the topic. I gave my opinion but I could only support it with one or two reasons. I did not write an introduction and conclusion.</p> <p>OR</p> <p>My introduction and my conclusion are not linked to the topic. I did not edit my work, and I spelt words like 'culture', 'cultural', 'participate' and 'community' incorrectly. My essay is much longer than three pages because I repeated my points.</p> <p>OR</p> <p>My essay is much shorter than three pages because I was unable to find enough evidence to support</p>

## Activity 7

If you have time you should follow this plan:

1. Analyse the question (5 minutes)
2. Brainstorm ideas (5 minutes)
3. Organise and plan the structure (10 minutes)
4. Write first draft (25 minutes)
5. Revise and write a second draft (15 minutes)
6. You might have to write one draft if you run out of time.

Total: 1 hour.

## Lesson 6

### Activity 1

1.
  - a. What: They cleared away debris and rubbish from open spaces and created colourful parks.
  - b. When: Peace parks were created at the end of 1985.
  - c. Where: The report describes peace parks in areas like Pretoria, Soweto, Alexandra and Mamelodi.
  - d. Who: It was mainly young people and children who were involved.
2.
  - a. The other writer is Sefako Nyako.
  - b. Sue Williamson quotes him in paragraphs 4, 5, 6 and 7.
  - c. The punctuation which shows the beginning of the quotation, is a quotation mark in the fourth paragraph: 'Groups of youths organised ...'.  
Then the next three paragraphs each start with a quotation mark, to show that the quotation continues right through those paragraphs. Finally, paragraph 7 ends with a quotation mark, to show that the quotation ends there: ' ... and Steve Biko Park in Mohlakeng.'
3.
  - a. The writer explains why peace parks were made: She writes that during the first state of emergency, the councils stopped providing essential services, like clearing away the rubbish. So, many townships became filthy, ugly and unhealthy. Young people decided to make their communities beautiful again and built parks.

b. Sefako Nyako describes how the parks were made: it was a collective effort, in other words, groups of people worked together. They had to get the rubbish cleared. They collected money and bought paint. Environmentalists donated trees and plants. Children decorated and painted all sorts of objects.

4. Writers often use quotation marks to show that the words they are using do not describe exactly what happened. In this case, Nyako uses words with polite connotations to cover up strong actions. We call this euphemism. Euphemism is a mild or vague expression used to hide a painful or disagreeable truth. Other examples of euphemisms are:

'a lady of the night' - a prostitute  
'light-fingered' - a dishonest thief  
'pass away' - die.

5. The youths didn't ask to borrow the tools. They just took them, perhaps even stole them. And they didn't 'request' drivers to move loads of soil. They pressurised them, perhaps even forced them to do it.

6. Neither Nyako nor Williamsen disapprove of the methods the youths used to achieve their aims. The fact that Nyako uses euphemistic language to describe the youths' actions shows that he doesn't really disapprove.

Sue Williamson describes the parks in a very positive way. She writes: 'The joyous art works and the lovingly made peace parks ...'. Her words show that she thought the youths' actions were justified, or worth it, because they achieved such good results.

7. The writer had two aims. Firstly, she wanted to write about the parks, so that there is a record of what the youth created. The last sentence in the report tells us that the security forces destroyed the parks, so the parks no longer exist.

Secondly, the writer really valued the parks. She thought the parks were an important cultural expression which appeared during a very bleak time in South Africa's history. She wanted to encourage people to value the parks in the same way that we value other works of art.

Note:  
When you write the main points of an article in your own words, this is called paraphrasing. When you paraphrase an article, you don't quote directly from it.

## Activity 2

Grade your report by deciding which of the following best describes what you have written:

Merit	Upper Credit	Credit	Retry
<p>I wrote a report based on a real cultural or sporting event which I researched. My report is about 350 words long. I included as many facts as I could find and I tried to write in a way that the people I know would find interesting. I wrote in the past tense. My report has an introduction, body and conclusion. I gave my report a heading. I used some quotes which I put in quotation marks. I edited my report and it is free of errors.</p>	<p>I wrote a report based on a real cultural or sporting event which I researched. My report is about 350 words long. I included as many facts as I could find and I tried to write in a way that the people I know would find interesting. I wrote in the past tense. My report has an introduction, body and conclusion. I gave my report a heading. I used some quotes which I put in quotation marks. I tried to edit my report, but it still contains some errors.</p>	<p>I wrote a report based on a real cultural or sporting event but I didn't have time to interview anyone. My report is about 350 words long. I included as many facts as I could find and I tried to write in a way that the people I know would find interesting. I wrote in the past tense. My report has an introduction, body and conclusion. I did not edit my report carefully enough and there are many errors.</p>	<p>I copied a report from a newspaper</p> <p>OR</p> <p>I tried to remember an event that happened a long time ago. My report doesn't answer all the who? where? when? questions. I didn't have enough information to fill 350 words. I did not edit my work.</p>

## Lesson 7

### Activity 1

3. The lecture will be about the similarities between poetry and advertisements. Did you hear Dr Bertelsen say, 'In this lecture I am going to talk about some of the similarities between poetry and advertisements.'? You can add that the lecturer will compare the ways poetry and advertisements persuade us.

## Activity 2

1. She says that ordinary language is like walking and poetry is like dancing.
2. Dancing is like poetry, because when we dance we make patterns with our feet. Writers make patterns with words in poetry.
3. Poets use repeated patterns. The examples are: sounds that rhyme for example, 'blue' and 'you'; the repetition of key words and ideas for example, flowers or colours.
4. The reason is that poets want their message to be remembered. They want to communicate with us.

## Activity 3

1. She says she will talk about two advertisements, to show how they are similar to poems. The first advert is about children's shoes, the second is a political advertisement from the 1994 election.
2. The metaphor in this advertisement is the image of a pair of 'toughees' portrayed in the photograph and in the words: 'toughees' refers to the boy and rhino in the picture as well as the pair of shoes. The metaphor compares the boy with the rhinoceros, implying that the boy will need a tough pair of shoes.
3. The 'twist' could mean the dance, so F W de Klerk looks as if he is going to start singing. Or it could mean 'twisting' (changing) the truth.

## Activity 4

1. The purpose of the conclusion is to summarise the argument.
2. Did you hear these key words and phrases:  
'patterns and repetition'  
'metaphor'  
'all of the elements of the message are repeated several times over'  
'form'  
'poetry'  
'persuasive language'?

Are there key words and phrases you would like to add to the list?



## Activity 5

2. Compare your notes with these. It doesn't matter if you used a different way of writing the ideas down. Just check that you have the main points. If the examples helped you to understand the main points, include them briefly.

Date: (your own answer)

Title: Language and persuasion in poetry and adverts

1. Similarities between poetry and advertisements.  
They use similar techniques and tactics of persuasion.
2. Ordinary language is like walking, poetry like dancing.  
  
Poets use patterns, like dancers.  
  
Poets use metaphors.  
  
They use repeated patterns, e.g. rhymes, key words, grammar, so that the message is clear.  
  
Pattern-making is called cohesion.
3. Adverts use tactics of poetry.  
  
Use metaphors, e.g. rhino and boy are tough, like shoes.  
  
Pictures and words are repeated, slogans rhyme, to persuade people to buy.
4. Political adverts also use metaphors and play with words (e.g. 'let's twist again') to persuade voters.
5. The language of persuasion uses patterns and repetition to get the message across forcefully.  
  
Poets and advertisers construct metaphors and repeat the elements of their message over and over.  
  
Their main aim is to persuade us to do what they want us to do.
6. Poetry is powerful, so if we understand how it works, we can understand how other persuasive language works.

# Lesson 8

## Activity 1

1.
  - 'natural weathering' is causing the paintings to disappear, in other words, nature itself is destroying the paintings
  - 'thoughtless human activities', in other words, the things people do without thinking are destroying the paintings too.
2. Did you look for the key words, 'water' and 'National Building Research Institute'? The answer is: The National Building Research Institute put in gutters on the ceilings of some caves, to stop the flow of water from passing over the paintings.
3. Compare your list with this one:
  - | visitors scratch their names across the art and touch the paintings
  - | visitors even lean up against them
  - | farmers use the painted caves as kraals and their sheep and cattle destroy the paintings by rubbing up against them
  - | people try to remove pieces of the paintings to take home as souvenirs
  - | often they simply destroy the art
  - | ~~trying to make the paintings clearer by wetting them is the main factor causing them to be destroyed.~~
4. From the time the settlers arrived, the San have not been respected as adult human beings. As a result ('consequently'), people don't value their art. So, people don't understand what most of the paintings mean.
5. Lewis-Williams writes that school textbooks must change. Children must learn that we have a lot in common with the San and they must be encouraged to respect the San's religion. We must all respect the contribution the San have made to a common human culture, because, basically, they are people just like us.
6. He writes that the San represent, or stand for, all cultures that have been destroyed.

## Activity 2

1. An example is, 'But it is, of course, recognised that this is not a permanent answer to the problem.'

Lewis-Williams didn't say, 'We recognise that this is not a permanent answer.', or 'They recognise ...'. He wrote the sentence as if there are no specific individuals involved. The effect of this is to make us, the readers, think that everybody accepts that diverting the water won't help forever. It helps to make his argument stronger.

2. The clue to the meaning of 'short-term' is the word 'immediate'. Short-term means a solution that you can use right now. But it will only be effective for a short time. So, you also need solutions that can work for a long time. Then you call it a 'long-term' solution.

## Activity 3

Lewis-Williams:

- | uses words with strong negative connotations, like 'prejudice', 'selfishness' and 'cruelty'
- | uses repetition, for example: ' ... so often misunderstood, so often trivialised .. .' to emphasise his message
- | appeals to 'all of us, irrespective of our social status or cultural background'
- | appeals to the reader's sense of shame and responsibility, with phrases and words like 'a lost people', 'admonishes', 'a clear call'.
- | ends the chapter with a warning: 'We are discovering San rock art too late', to shock the reader out of an attitude of ignorance and carelessness .

## Activity 4

Here is a sample summary. Compare it with your answer. Check that you've included all the main points. The notes on the right-hand side explain how the argument has been paraphrased.

San rock art is one of our most precious and fragile heritages.	2 sentences in paragraph 1 are combined
Occasionally we find a very well preserved panel that helps us to appreciate that past glory, like the Linton panel in the S.A. museum.	example is included
If the slab had not been removed, very little of the greatest rock art panel in any museum would remain.	own words used
Natural weathering and thoughtless human activities are causing the art to disappear.	this sentence is reworded
Nothing can be done to stop nature forever, but things can be done now to stop weathering for a short period.	first sentence of paragraph 5 and last sentence of paragraph 6 are combined
Water destroys most of the art, so the National Building Research Institute has put gutters in the caves to divert the water.	main points in paragraph 7, 8 and 9 are combined
Something can be done to stop people and animals from destroying the art. Wetting the paintings to make them clearer is the biggest problem.	most important example is included to support the main point
It is an offence to destroy the art, so people must be made aware of this.	
Also, the San have never been respected and their art never understood. We need to change people's attitudes, so that we can save some of the last remaining paintings.	main points in paragraphs 13 and 14 are combined
The rock art should be preserved as a memorial to the San people and all whose way of life was destroyed by colonialism.	first two sentences in paragraph 15 are combined
San rock art has meaning for everyone, but we are discovering it too late.	main points in paragraphs 15 and 16 are combined

## Lesson 9

### Activity 1

1. You could preview the text using the:
  - | title: Albie Sachs: Solidarity, Puritanism and Change.
  - | preparatory paragraph: 'Through his controversial paper ... on a number of issues.'
  - | words in quotation marks: 'I see an enormous role ... to be South African.' (Did you know that these are Sachs' words?)
  - | byline: Interview by Eve Bertelsen
  - | sub-headings: introduction, art and struggle, township art.
2. Through his controversial paper 'Preparing Ourselves for Freedom' published earlier in the year, ~~Albie Sachs stimulated~~ an unprecedented level of ~~debate within the South African art world~~. Here, in an interview with Eve Bertelsen this charismatic speaker elaborates on a number of issues.

'I see an enormous ~~role for artists~~, greater than in most countries. ~~Artists~~ are people who, through their vision, through their work, ~~help us to discover~~ who we are, ~~what it means to be South African~~.'
3. You could underline these facts:

~~He was car-bombed in Mozambique by the SA security forces but survived.~~  
~~He is a lawyer.~~  
~~He left SA to go into exile.~~  
~~He was Professor of Law at Eduardo Mondlane University in Mozambique.~~
4. In the interview Albie Sachs discusses his ideas about South African culture. He puts forward his views about art and the struggle. He compares arts in South Africa and South America. He argues what he thinks township art should be about.

### Activity 2

1.
  - a. It means art is used to further the aims of the struggle, or to help to fight the struggle.
  - b. The word is 'controversial'.
  - c. She says that the mass democratic movement put forward the view that art must help to further the struggle. And this view has had a lot of influence, especially over young black artists.

2. The sentence which summarises his view is:

'Of course art is, can and should be an instrument of struggle, but it shouldn't be reduced simply to that.'

Did you notice that he expresses his view very firmly and confidently, by using the words, 'Of course ... '?

3. Sachs mentions the legacy of apartheid, which kept the different cultures in South Africa separate. People from the many different cultures have to learn how to relate to each other. He goes on to explain that we have to find out who we are before we can truly win against racism. He says that artists can help us to do that.
4. Bertelsen disagrees with Sachs. She thinks that the posters and writing he refers to came from a specific time and place (Old Spanish traditions: Catholic religion, mysticism ... etc.) and that South Africa needs to develop its own model.
5. Sachs says that South American writers have found a new way of telling stories: they have found 'a voice, a vision, a format, a style of writing that was appropriate to their continent'. This form of story-telling communicated the cultures and traditions of Latin America to the people in Latin America and the rest of the world.
6. Did you find the key words 'my worry'? These words indicate Sachs is expressing a negative opinion. He says that 'there is a cop on every page' and 'our thinking is dominated by the oppressor'. In other words, art has used the subject of oppressors too often. The result is that the 'oppressor' dominates art – that is all we see!

### Activity 3

1. All these words are examples: 'overwhelmingly', 'immensely', 'wholly artistic', 'intensely communicative', and 'immense possibilities'.
2. Examples are: 'I think' and 'That's what I'd like to see' and 'It's if you like'.
3. The purpose of speaking thoughtfully is to include Sachs' listeners (and readers) in his way of thinking. It's almost as if he is talking to us directly and trying to convince us to see his side of the argument. This helps to make his whole argument more persuasive.
4. An example is the way in which he describes South American writing to illustrate his idea of how writing can develop in South Africa.

## Activity 4

Grade your essay by deciding which of the following best describes what you have written:

Merit	Upper Credit	Credit	Retry
<p>I wrote a short essay on the topic of being a South African. I began by stating what the main idea of my essay would be, e.g. 'I am proud to be a South African because of what we have all come through together and the wide variety of our culture.' I put a lot of ideas into my essay, and I organised these ideas according to topic so the paragraphs are logical. I ended my essay with a conclusion that is related to my introduction but which also summed up what I had said or looked to the future. I used words and phrases like 'tradition', 'heritage', 'oral history', 'expression', 'achievements', 'theatre', 'dancing', 'music' and 'artistic' in my essay and I spelt these words correctly.</p>	<p>I wrote a short essay on the topic of being a South African. I began by stating what the main idea of my essay would be. I organised my ideas according to topic so my paragraphs are logical. I ended my essay with a conclusion that is related to my introduction but which also summed up what I had said or looked to the future. I tried to edit my work, but it contains one or two errors.</p>	<p>I wrote a short essay on the topic of being a South African, but I discussed mainly my own life and family. Sometimes I discussed more than one idea in a paragraph</p> <p>OR</p> <p>I had lots of paragraphs that were only one sentence in length. My first paragraph just stated one idea, e.g. 'I am proud to be a South African' and did not really explain why. My conclusion introduced an idea I had not discussed before.</p> <p>OR</p> <p>I just repeated my introduction. I did not edit my work.</p>	<p>I did not understand the topic. I wrote about some of the different cultures in South Africa</p> <p>OR</p> <p>I copied straight out of the Albie Sachs interview. I didn't say what it means to me to be a South African. I wrote one or two paragraphs only. When I read my essay aloud I find I have to correct most of my sentences so that they make better sense.</p>



# Lesson 10

## Activity 1

1. Did you read the title, the author and the information about the newspaper the article came from?
2. Your previewing should tell you these things:
  - | the article appeared in a newspaper called 'The Guardian' in 1993 ('The Guardian' is a British newspaper similar to the 'Mail and Guardian' in South Africa.)
  - | James Wood wrote the article
  - | the article is about making culture free.
  - | You already know something of the debate about South African culture, so you could ask questions like: 'Does James Wood take the debate further? How?' and 'What is Wood's opinion of Sach's argument?' (If you read paragraph 6 of Wood's article you can read some of the questions he attempts to address.)

## Activity 2

1. Wood links the introduction and conclusion, by writing about singing. In the introduction he describes and comments on the choir which sang at the opening of the conference. At the end of the conclusion he writes, 'It is time for that choir ... to sing their own songs.'
2. The key word is 'free', because Wood uses it twice: 'the apparent freedom of its form ...' and 'the free collectivity.' So he thinks that the type of songs they were singing enabled them to express a free culture.
3. Wood was embarrassed by the English song because it was suddenly so stiff and dead. The singers were out of tune and unfree.

## Activity 3

2.
  - Njabulo Ndebele , writer, president of COSAW (Congress of South African Writers) – paragraph 8
  - Albie Sachs , lawyer and ANC activist – paragraph 9
  - Nadine Gordimer , a famous South African writer – paragraphs 10 and 23
  - Orenna Krut , member of COSAW – paragraph 12
  - Gavin Younge , who teaches at the University of Cape Town – paragraph 13
  - Junaid Ahmed , cultural worker – paragraph 17
  - Mongane Wally Serote , a famous poet, – paragraph 18

- Brenda Cooper , lecturer at the University of Cape Town – paragraph 26
- J M Coetzee , a famous South African writer— paragraphs 25 and 29.

#### Activity 4

- In paragraphs 9, 10, 11, 12, 14,21,25 and 26.
  - Wood disagrees with Sachs, because in paragraph 25 he writes: 'Sachs' paper disappoints.' The key word is 'disappoints'. Wood writes that Sachs just puts forward another 'prescription'. A prescription is like another set of rules. Wood argues that Sachs doesn't really want culture to be completely free. He's still telling artists what to do. He uses the linking word 'moreover' which means further, or also, to add another reason for why Sachs' argument is disappointing. He writes that Sachs just wants better political art, not a free kind of art.
- Wood agrees with Ahmed, because he describes Ahmed as 'impressive'. He also writes that Ahmed sees things 'lucidly', which means clearly.
  - Wood writes: 'In other words, fight politics with politics not richer art.' That is a very important sentence in Wood's argument, because it links up to Sachs's argument as well. Sachs argues that we need better political art. Wood argues that art should not be a political tool.
- Wood is very critical of Cooper. He disagrees strongly with her. For example, he writes in paragraph 26: 'Yet her idea of what constitutes "complexity" is breathtakingly authoritarian.' The word 'breathtakingly' is very strong, because it means very shocking. Authoritarian means that once again she is trying to tell artists what to do.  
He adds to his criticism in paragraph 27 when he writes, 'Clearly old habits die hard.' He is saying that in fact Cooper hasn't changed from the old bad way of seeing culture.

#### Activity 5

Here are the main points of Wood's argument. Don't worry if you didn't find them all. The second last sentence in the last paragraph of the article is the most important part, because it sums up Wood's whole argument.

- | culture still seems restricted by prescriptions and rulings in South Africa.
- | people listen to activists like Sachs
- | even those who agree with Albie Sachs want more rules, for example Cooper, who can't get away from the old habits of telling artists what to produce

- | protest art is still very common in South Africa and that is inevitable. It will only change when people's lives improve, with better housing, schooling, etc. Cultural worker Junaid Ahmed sees this clearly
- | real freedom for South African art would be the freedom to produce a new culture, free from politics and the constraints of poverty.

## Lesson 11

### Activity 1

Here's an example:

Strengths	Weaknesses
1. Previewing and predicting	1. Summarising
2. Writing a personal letter	2. Making notes
3. Preparing a CV	3. Writing a report
4. Finding the main points in an argument	4. Writing an essay
5. Reading and following a story	5. Expressing an opinion

### Activity 3

Here's a guide for how you should spend your time:

Section A: 30 minutes

Section B: 30 minutes

Section C: 1 hour

Total: 2 hours.

If you're still busy answering Section A after 30 minutes, then move on to the next question and try to finish Section A at the end.

If you finish Section A in less time, perhaps 20 minutes, move on to the next question. You may need the extra time to finish another question. Or you can use the extra time to revise your answers at the end.

### Activity 4

2. a. There are three instructions:
  - | read the letter
  - | write a reply
  - | write about 150 words.

- b. There are five instructions:
  - | read the passage
  - | answer the questions
  - | use your own words
  - | before doing the answers, decide what the purpose is
  - | before doing the answers, decide who the audience is.
  
- c. There are two instructions:
  - | make a short summary
  - | summarise the opinion that has been expressed by a particular person.

## Lesson 12

### Activity 1

- a. Task words: read, write an essay, describe.

Topic words: favourite time of day.

An example of how to go about writing it is to first decide what time of day you will describe. Then you could brainstorm ideas and feelings you have when you think about that time of day, to find lots of descriptive words. Then organise your ideas, and write the main section of your essay. Write an introduction and conclusion. Finally, check your writing and make any changes you need to.

- b. Task words: read, write a letter.

Topic words: advertisement for a job as a salesperson, letter of application.

Additional instructions: formal letter, 150 words long.

When you write a letter of application, underline all the requirements in the advertisement. Then check your answer to see that you have included all the details the advert required. You should write a formal letter, and use the correct format for the address, salutation, etc.

- c. Task words: read, discuss.

Topic words: Real men don't cry. Should men openly express their feelings?

Additional instructions: support your argument.

This question asks you to write an argument. Before you start, decide what you will argue. Do you think men should be open about their feelings? Or do you think they shouldn't express emotions openly? Then plan how you will support your argument. Link your introduction and your conclusion.

- d. Task words: read, list, present an argument, support your opinion.

Topic words: reasons for killing the elephants in the Kruger Park.

This question has two parts. So, first underline the reasons why the elephants get killed and then draw up your list.

The second part is writing an argument. Notice you can use the article you have been given to read as your supporting evidence.

### Activity 2

1. Task words: discuss, support your answer.  
Topic: problems old people have, people you know.
2. Here is an example of a plan:

Intro: e.g. of my granny

Body:

Para 1 problems: e.g. illness - no clinics

Para 2: loneliness - no company

Para 3: source of authority and knowledge - but one listens to her anymore

Para 4: pension - too little to live on

Conclusion: back to granny; end off with question the future.

### Activity 3

Your list should be similar to this:

1. clear communication
2. appropriate language
3. relevant and followed instructions

4. one idea per paragraph
5. paragraphs linked and flow logically
6. interesting, original ideas
7. correct spelling and punctuation.

#### Activity 4

- | The writer does not need to have any marks deducted for format: the addresses, salutations, etc. are all correct.
- | The writer deserves 5 out of 5 for organisation. Paragraph 1 says why she is writing, Paragraph 2 gives examples and explains her personal experience of the topic/the reason for her concern. Paragraph 3 gives her opinion and suggestions about how the situation should change.
- | The writer deserves about 5 out of 10 for content and relevance. She gives her opinion and supports it. But her ideas could be more forceful and interesting. She does not consider why children are being beaten, whether there are particular kinds of schools where this takes place, what the legal implications are, or what action specifically should be taken to end corporal punishment.
- | The writer deserves 6 out of 10 for language. It is easy to understand her but she does not use language persuasively. She does not show a wide vocabulary. She leaves out a preposition after 'protest' and she writes 'more harder' instead of simply 'harder'. She writes in vague and general terms ('most of the schools'; 'almost every day') and repeats herself ('I think'; 'I feel').

#### Activity 5

1. The baby is holding someone's finger and the expression on her/his face shows that the baby is responding to someone.
2. The baby is happy because he/she is smiling or laughing.
3. The adult with the baby is probably smiling or laughing or looking with affection. The baby's happy response shows us this.
4. Give yourself 2 marks for any affectionate words, including 'baby talk', e.g.: 'Who's a gorgeous little girl, then?'

5. It is day time because there is sunlight reflected on the baby's face.
6. Did you:
  - | write a paragraph rather than a sentence
  - | describe a mother's emotions and feelings, e.g. 'proud', 'loving', 'happy but also anxious about the future'
  - | write in the present tense, e.g. 'She feels'
  - | begin your sentences with a capital letter and end with a full-stop
  - | write 'she feels' not 'she feel'?