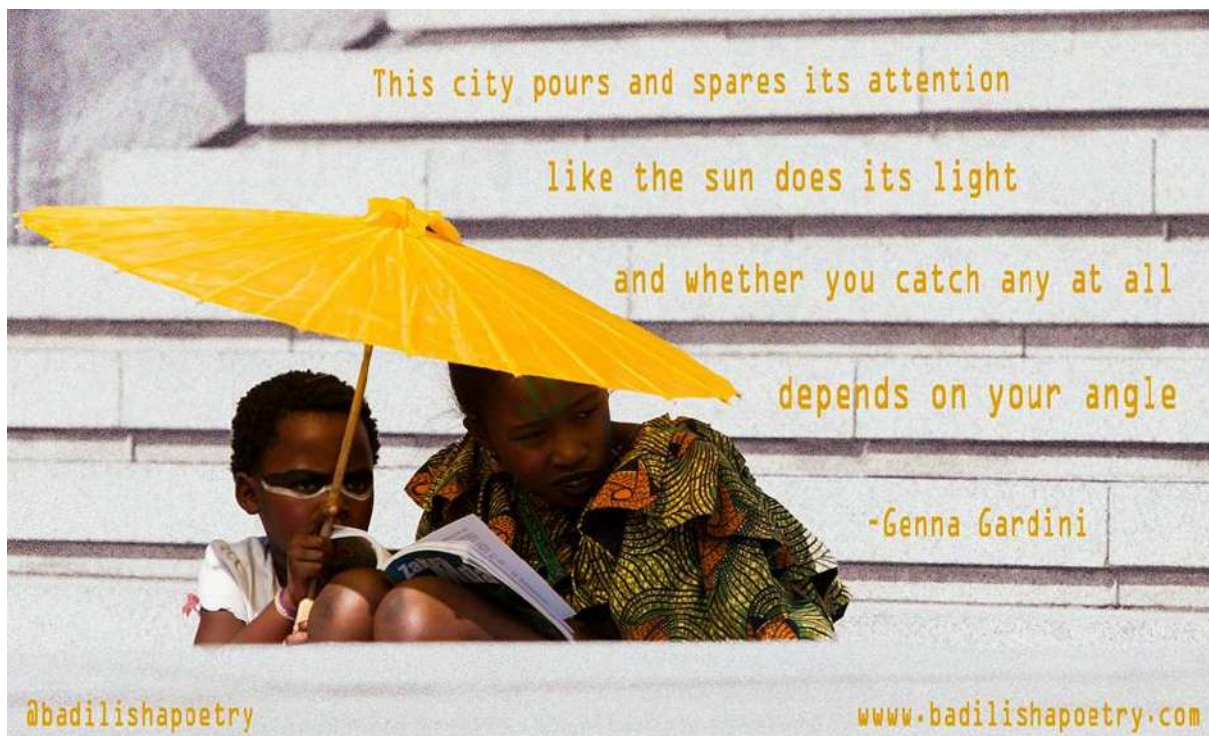


GRADES 10-12
ENGLISH FIRST ADDITIONAL LANGUAGE
POETRY

TEACHER'S HANDBOOK



CREDITS AND ACKNOWLEDGEMENTS

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FOREWORD

Deirdre Byrne

This teacher's handbook is designed to help teachers in English First Additional Language (EFAL) classrooms teach some of the poems that are prescribed for Grades 10 and 11 more effectively and with more participation from learners. It was written and compiled by ZAPP, the South African Poetry Project, with funding from the National Research Foundation under their Indigenous Knowledge Systems instrument.

We are aware that there are comprehensive guides to teaching prescribed poetry that have been compiled by the national Department of Education and its provincial offices. Nevertheless, some teachers still say that they find poetry 'difficult to teach' and learners also claim that it is 'difficult'. To this end, we offer a different approach from that adopted by the Department of Education, which follows fairly set steps for poetry analysis. By contrast, ZAPP adheres to the following principles for teaching and learning poetry, which have been woven into this handbook:

1. Poetry is a **multimodal genre**: it uses a variety of modes to create meaning. It is not only a written form of literature on a page. It signifies by using written, aural, oral, performative and even visual modes. Teachers are encouraged to include all these modes in their lessons as this deepens and intensifies the experience of poetry.
2. South African classrooms are **multilingual**: learners and teachers bring the resources of many different languages to the classroom. These are not a hindrance, but a resource for learning and creating meaning. Learners who are encouraged to express concepts and ideas in their home languages in the EFAL classroom will gain a richer understanding of the poetry.
3. There is a need to **decolonize the curriculum** by centring African knowledge systems and African culture. Learners respond better to poetry

that originates in and deals with their own context than they do to poetry that is of a foreign context. Learners should therefore be exposed to more African and South African indigenous poetry, to which they can relate more easily than they can to poems from the western tradition.

4. Poetry is an **indigenous form of knowledge**: learners and teachers have experiences of poetry in their life contexts. Praise poetry may be the most obvious indigenous form of poetry, but there are others. Teachers are encouraged to invite learners to bring poetry and associated objects to school and to share how these cultural forms create meaning in their communities.
5. Poetry is **interactive**: teachers and learners should experiment and interact with poems in a variety of ways. There is no 'one size fits all' approach to poetry that works for all poems.

We believe that our innovative and creative approach can make a difference to teachers' and learners' experiences of poetry in EFAL classrooms. We hope you enjoy this handbook.

If you would like to share your experience of using the handbook, please write to zappcolloquium@gmail.com. All correspondence will be answered.

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At a Snail's Pace, Please

Mbuyiseni Oswald Mtshali

At the tip
of the chameleon's tongue
there is a pot of boiling glue
to cook flies for breakfast
before he sets off 5
on a slow tightwire walk
like a trapeze artist.

Under the belly of every snail
lies a tankful of low-octane petrol
to propel the miniscule engine 10
to the destination of a juicy cabbage leaf.

It is overtaken
by American mechanical monsters,
drunk with gallons of gasoline,
that leave highways strewn 15
with gory confetti of corpses.
The loud Bang!
brings brawny farmers
running from homesteads to render help.

From beehive huts tumble black bumpkins 20
to gawk at twisted wrecks coated with fresh blood
amid cries of 'Help!'

Ambulances sound shrill sirens,
Tearing the silky shawl of the night's silence.
O! speed fiend 25
whose knell has sounded,
look at the snail
slumbering
in his shell.
See the chameleon 30
cosy under her quilted coat.

SOME APPROACHES

1. **Performance:** ask the learners to act out moving like a chameleon, like a snail, and like a speed fiend (this can be done in groups). Then discuss the differences between moving like a chameleon or a snail, and like a speed fiend.
2. **Characters:** divide the learners into groups of 4. Each group must draw a chameleon, a snail, a speed fiend and some black bumpkins. This is not an

artistic competition, but a way to engage the learners' creativity, so do not spend more than 5 minutes on the drawing. Ask the learners to talk about their pictures. Show pictures of a chameleon, a chameleon's tongue and different-sized snails. Ask the learners if they have ever seen a chameleon or a snail moving.

3. **Relate the poem to Life Sciences:** Mtshali's account of the 'boiling glue' on the tip of the chameleon's tongue is not correct, but chameleons do have extremely sticky mucus and their retractable tongues can be up to 1½ times as long as their bodies. A hunting chameleon shoots its tongue out of its mouth in the blink of an eye to catch the prey, then pulls it back in.

Snails move at 50cm an hour.

4. **Explore diction and vocabulary:** ask the learners to identify all the words that are related to motor engines in the poem. Count these words. Explain that these words are in the majority in the poem, pointing to the most important concepts. Explain that this is a way to identify what is most important in the poem.
5. **Explore emotive language:** This poem contains many emotive phrases. Explore whether the following have positive or negative connotations. Ask the learners to substantiate their choice:
 - 'a slow tightwire walk / like a trapeze artist' (lines 6-7)
 - 'American mechanical monsters' (line 13)
 - 'drunk with gallons of gasoline' (line 14)
 - 'gory confetti of corpses' (line 16)
 - 'black bumpkins' (line 20)
 - 'gawk' (line 21)
 - 'fresh blood' (line 21)
 - 'shrill sirens' (line 23)
 - 'slumbering' (line 28)
 - 'cosy' (line 31)
6. **Write your own:** ask the learners to write a positive and negative phrase (3-5 words) designating a car. Ask them to write a simile to describe how a spider moves.
7. **Explore sound effects:** look for alliteration (for example, 'confetti of corpses' (line 16)). Have a learner say only this phrase, accentuating the 'k' sounds. Explore the explosiveness of the sound. Do the same with 'shrill sirens / Tearing the silky shawl of the night's silence' (lines 23-24). Comment on the difference between 's' and 'sh' as quiet sounds that contrast with 'Tearing'.
8. **Head – heart – hands (reflective exercise):** What does the poet want us to notice about the snail and chameleon at the end of the poem (our heads)?

What does the poet feel about the speed fiend, the snail and the chameleon (the heart)? What does the poem want us to do in future (the hands)? Are you convinced? Write a short paragraph.



Photo credit: www.depositphotos.com

The Call

Gabeba Baderoon

The sound of the phone
from my flatmate's room catches
me on the landing halfway
down the stairs, my palm on the handle
not enough to still 5
the impetus of the suitcase. It takes
a bruise on my thigh to stop it.
From the box of things to give away
— signs I was once here —
I grab my phone, plug it in 10
in the passage, and sit
on the stack of phonebooks against the wall.
Hallo, Mama, I answer.

I am leaving for a new place,
each further from where I started. 15
Across the seven-hour time difference I fear
I will never see her again.
I want to say out loud I am losing
a centre to which I can return,
but do not. 20

She speaks too in a way flattened
by what is not said, coming only so close
to the parting between us by telling me
to leave safely.

Impetus: the force with which an object moves

Flattened: having been made flat, dull, or uninspired

SYNOPSIS (do NOT share this with learners. Allow them to think about the poem's central theme on their own)

Gabeba Baderoon is a South African poet who lives in the United States. Her poem 'The Call' is written in simple English and the poem's theme has to do with migration which is what many people in Africa do in search of greener pastures. Some learners when they complete matric prefer to go to Universities that are far from home. In many cases, they believe that by leaving home, they will attain freedom which they never had while staying with their parents. However, after a long time away, many of these people long to be with family, especially for emotional support. Therefore, many learners of English FAL can relate to this theme. In South Africa, most families are headed by females particularly mothers, aunties and grandmothers. This poem presents a mother as a centre and in this case it relates to one who makes the daughter stable in any situation. The poet

had not told the mother that she was leaving for a distant place, yet she had already packed her suitcase. Suddenly, the mother calls. Would we call this mother's instinct?

Lesson Duration: 2 hours (one double period)

Resources

1. Suitcase
2. Cell phone
3. Music about motherhood (ask the learners to supply this)

SOME APPROACHES

1: Bring real-life experiences into the classroom

Discuss:

- How learners feel about the mother or mother figure and her role in their lives. How would they feel if this person or people were not there?
- Reasons to move to another country.
- Learners' feelings about leaving their mothers or mother-figures one day.

2: Use a multimodal teaching pedagogy to help learners engage

- Read the poem with the learners.
- Learners take turns to dramatize the poem.
- Ask learners to imagine they are the speaker in the poem. They must write their story for any social media platform.

3: Explore the emotional impact of losing an important person and develop empathy with the speaker

- Discuss how it would feel to lose someone who plays a significant role in your life.
- Learners discuss the unspoken words and fill in the gaps. Learners can have a dialogue, or write in a bit of poem, where they put down what that unsaid thing is (probably words such as 'I miss you' or 'Come home'). This exercise is done in their home language.
- Learners may translate the poem into different languages.

4: Have fun with the poem

- Learners suggest what could have happened after the separation of mother and daughter.
- Learners share sayings that they have in their home languages or cultures, that have to do with travels or journeys or home.

- Learners could bring some smells into it. They're very evocative and not something you'd usually encounter in class. This could be the smells of home that could easily be brought into a classroom. For example, the aroma of mum's home cooked meals, mum's perfume etc.
- Teacher can play any type of music that is dedicated to mothers.



Photo credit: iStockphotos.com

The Clothes

Mongane Wally Serote

I came home in the morning.
There on the stoep,
The shoes I know so well,
Dripped water like a window crying dew;
The shoes rested the first time 5
From when they were new.
Now it's forever.

I looked back,
On the washing line hung
A shirt, jacket and trousers 10
Soaked wet with pity,
Wrinkled and crying reddish water, perhaps also salty;
The pink shirt had a gash on the right,
And stains that told the few who know
An item of our death-live lives. 15

The colourless jacket still had mud
Dropping lazily from its body
To join the earth beneath.

The over-sized black-striped trousers
Dangled from one hip, 20
Like a man from a rope 'neath his head,
Tired of hoping to hope.

BACKGROUND

Mongane Wally Serote's poems focus mainly on the resistance and exposure of the debilitating effect that apartheid had on the vast majority of the South African population. His poem, 'The Clothes', is an example of by resistance poetry. In the poem, he describes the clothes of a dead comrade who was a freedom fighter. The clothes have been were washed and left hanging on the line. These wet clothes are symbolic of the intense suffering that the dead man had to endure, due to both physical and emotional pain.

Added to this is a possibility that he may have been hung, just like his trousers that are hanging on the line. The emotion evoked by the clothes is despair and hopelessness, which so many people, particularly the marginalized population of South Africa, felt during the apartheid era. So many of the people who died as a result of apartheid laws never imagined in their lifetime that their death would necessitate change in thblae lives of the survivors. It is within that background

that Serote uses the oxymoron ‘our death-live lives’ (line 15). The poem focuses on despair, death and hopelessness.

PRE-READING EXERCISES

Discuss with learners:

- What do clothes represent?
- What happens if someone is de-clothed?
- What is the difference between someone with clothes and one without clothes?
- How is a naked person viewed in society?

READING EXERCISES

Explore the imagery in a multimodal way: Divide the learners into small groups. Each group must list all the words in a stanza that relate to clothing. When they report back to the class, ask them to explain how clothes can tell a story about the person wearing them. Ask them which clothes best characterize them.

Now explore individual images: In stanza 1 the phrase ‘Dripped water like a window crying dew’ (line 4) makes use of a simile. The manner in which the water dripped is being compared to a ‘window crying dew’. The phrase ‘window crying dew’ is an example of a transferred epithet (personification) as it draws a parallel between the act of crying and how dew appears on a window.

‘The shoes rested the first time’ (line 5) also uses a transferred epithet and at this point the poet gives off the impression that the shoes are tired/exhausted.

The image ‘Soaked wet with pity’ (line 11) is another example of transferred-epithet as it attributes emotion to clothing.

The phrase ‘Wrinkled and crying reddish water’ (line 12), communicates that the clothing was red as a result of having been stained by blood.

In line 13, the speaker portrays a ‘gash’ on the shirt which must have been made during a struggle for the freedom fighter’s life. The lines that follow the description of the shirt are perhaps the most evocative in the poem. The lines ‘And stains that told the few who know / An item of our death-live lives’ (lines 14-15) imply that the slain freedom fighter was a member of a small community of people (‘the few who know’) who can understand the meaning of the gash and the stains.

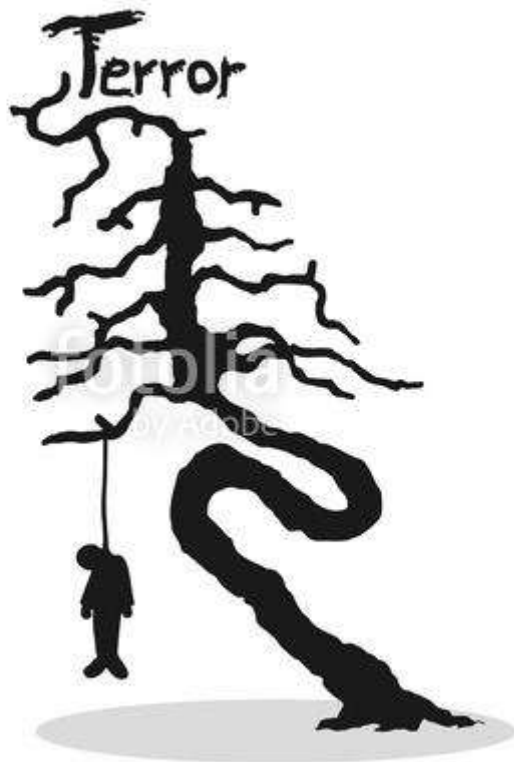
The image ‘our death-live lives’ (line 15) deserves much more exploration. Ask the learners to engage with it by thinking of phrases in their home languages that are contradictory or oppositional (**oxymorons**). They should explain how these phrases work in their home languages. Then return to ‘our death-live lives’ and ask the learners to probe the emotions it expresses.

The image 'colourless jacket' (line 16) may describe a worn-out jacket that has lost its colour. The jacket is muddy, showing that the person experienced a struggle and was at some point lying on the ground.

In stanza 5, the phrase 'over-sized trousers black-striped trousers / Dangled from one hip' (lines 19-20) compares the trousers to the way a man would hang if there were a rope underneath his head. Death by hanging is a common method of executing criminals (especially political criminals) or of committing suicide. The man may have died as a result of his despair: 'Tired of hoping to hope' (line 22) for a better society.

Reflective exercise

Ask the learners to write a paragraph explaining what their favourite outfit says about them.



#267060917

Photo credit: www.fotolia.com

Alexandra
Mongane Wally Serote

Were it possible to say,
Mother, I have seen more beautiful mothers,
A most loving mother,
And tell her there I will go,
Alexandra, I would have long gone from you. 5

But we have only one mother, none can replace,
Just as we have no choice to be born,
We can't choose mothers;
We fall out of them like we fall out of life to death.

And Alexandra, 10
My beginning was knotted to you,
Just like you knot my destiny.
You throb in my inside silences
You are silent in my heart-beat that's loud to me.
Alexandra often I've cried. 15
When I was thirsty my tongue tasted dust,
Dust burdening your nipples.
I cry Alexandra when I am thirsty.
Your breasts ooze the dirty waters of your dongas,
Waters diluted with the blood of my brothers, your children, 20
Who once chose dongas for death-beds.
Do you love me Alexandra, or what are you doing to me?
You frighten me, Mama,
You wear expressions like you would be nasty to me,
You frighten me, Mama, 25
When I lie on your breast to rest, something tells me,
You are bloody cruel.
Alexandra, hell
What have you done to me?
I have seen people but I feel like I'm not one, 30
Alexandra what are you doing to me?
I feel I have sunk to such meekness!
I lie flat while others walk on me to far places.
I have gone from you, many times,
I come back. 35
Alexandra, I love you;
I know
When all these worlds became funny to me,
I silently waded back to you
And amid the rubble I lay, 40
Simple and black.

This poem may be read in conjunction with Serote's poem 'City Johannesburg'. Similarities can be drawn between these two poems, for instance they both portray the urban environment as a hard or cruel person who tortures the poem's speaker because he is black (personification).

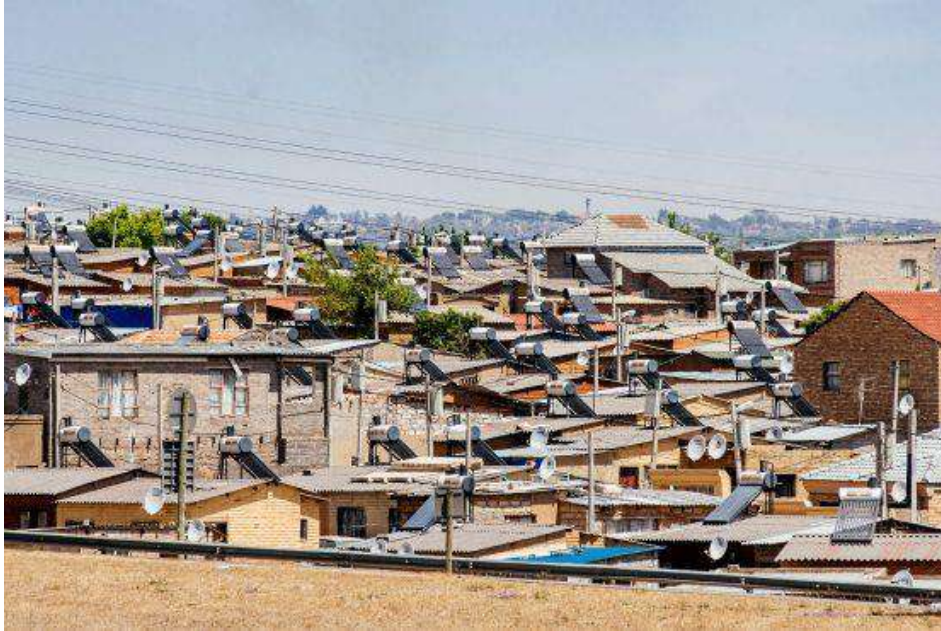


Photo credit: www.townshipnews.co.za

PRE-READING ACTIVITIES

It is important to situate the poem historically. Ask learners how they understand apartheid, and when it happened in history; then situate their present in that context.

Game: Apartheid soup. (15 minutes)

- Ask the learners to cut a piece of paper into 20 pieces.
- On each piece of paper, they write down words or phrases that are associated with apartheid, colonisation or racism, especially in South Africa. They must write a word even if they do not know what it means, and they should not show anyone.
- Fold all the pieces of paper and put them into a box or container. When all the words are gathered, divide the class into two teams.
- Each team sends two players to the front of the class.
- The team of two has one minute for the one player to communicate with the other player what is written on the paper. They may not say the words; they may act out or use 'sounds like' to get the message across.
- The number of answers they got right is their score for the minute.
- The teacher keeps score and also writes words on the blackboard that could assist with explaining and understanding the poem.

Classroom activities:

1. Before introducing the poem, ask learners to write a paragraph and draw a picture of their home-life. If they identify hardships, they can link their experiences to the poem. If the learners do not experience socio-economic hardships at home, show them a video or pictures of life in a South African township.
2. Ask them to write down and draw what they experience while viewing these images. This activity links home and school experiences and literacies to make learning more relevant.
3. Request learners to write a reflection on how they feel growing up in a city/town/township: What does where you grew up mean to you?

Situate the poem globally. Link the South African protests to demonstrations in Hong Kong and Chile, and other places where protests are common. Ask learners to access <https://www.gov.za/WorldPoetryDay2018> and discuss the issue of human rights and poetry. Ask them to write a poem to change the world.

Situate Serote's poem within the protest poetry genre. Lead a class discussion about protest poetry. This verse functions to let the broader community know about the poor living conditions in Alexandra; it also creates solidarity by being a voice of the people; and it becomes a historical record of what people's lives were like. This poetry can also be used in advocacy, or work to change socio-economic situations. Ask learners to identify other uses for protest poetry.

Show learners videos or pictures of the Alexandra service delivery protests that took place during 2019. Ask learners to discuss why these protests take place in South Africa. Also ask them if they have seen or taken part in such a protest.

Request learners to do research on the meaning of the name 'Alexandra' (meaning: 'defending men'). They can google or consult books in the school or community library. They also look up famous people in history who had this name (for instance Queen Alexandra of Denmark; it is also a popular name for girls). This activity enhances their research skills.

Ask learners to identify the difference between Alexandra the township and the girls' name. Ask probing questions such as:

- How does your image or view of the township Alexandra compare with Alexandra as a name for girls?
- Do you think the township Alexandra is a 'defender of men'? Why?

Write ten words that are not in the poem, that describe the township as ugly, and ten that describe it as beautiful. Work with the contradiction: it is an ugly place, but it is home to people too. Therefore, they love it.

Then request learners to write their own poem on the topic 'Alexandra'. They can decide whether the poem will be on a person or a place.

READING ACTIVITIES

A learner reads the poem out loud. As they are listening to the learner reading, the rest of the class is writing in their notebooks: ideas, memories, whatever comes to mind.

The poem can be read a few times, to give different people a chance to read.

Ask probing questions:

- What is the place like that the poem is describing.
- Find the words and phrases that give us a chance to see what Alexandra looks, sounds, smells and feels like.

Now do the same exercise with Mtshali's poem 'The Rise of the Angry Generation'. After reading the poem closely, discuss everyone's responses. Listen to young poets who may have written their own response to the poem.

In pairs, learners circle all the words and phrases in Serote's poem that provide characteristics of the 'mother' Alexandra ('I have seen more beautiful mothers'; 'I would have long gone from you'; 'dust'; 'dirty waters'; 'blood'; 'dongas'; 'death beds'; 'frighten'; 'nasty'; 'bloody cruel'; 'hell'; 'rubble'). Ask probing questions after the learners have completed this activity. The learners can also write their responses.

- What is rubble? Where does it come from? What does this imply about Alexandra?
- Is the mother Alexandra beautiful and kind? Give reasons for your answers.
- Is she a caring mother? Provide evidence for your answer.
- What does the simile 'We fall out of them like we fall out of life to death' (line 9) tell us about mothers? Is this what you think of mothers? Find another simile in the poem that tells us that the mother is not kind ('You wear expressions like you would be nasty to me', line 24).
- What do you think the poet thinks about life in Alexandra? Look specifically at the use of the verb 'fall'.

Instruct learners (individually, in pairs or small groups) to design a poster in which they explore the cruel mother metaphor that is used to describe Alexandra. The learners should use drawings and pictures, and words, phrases and lines from the poem to decorate their posters (For instance: 'Dust burdening your nipples', line 17; 'Your breasts ooze the dirty waters of your dongas', line 19).

Ask the learners why the poetic persona returns to Alexandra. Allow open-ended responses that are based on evidence from the poem ('My beginning was knotted to you', line 11; 'You throb in my inside silences', line 13). This may indicate that we are always part of our mother's DNA: we are inter-generationally linked or connected through our ancestors. Ask probing questions:

- If we are born to a person, are we also born to a place? What does that mean?

POST-READING

Learners role-play Serote's 'Alexandra' in pairs, taking turns in taking on the role of the speaker, and acting out the images. This may serve as an oral mark.

They write a song or rap poem based on Serote's poem and perform their poems for an oral mark.

Learners research the history of the township Alexandra. This can be in the form of an essay or class presentation.

Everything Has Changed (Except Graves) Mzi Mahola

I stood at the ruins
of my former school
where I was patiently moulded;
wild plants own every space now;
my soul was paralyzed. 5
What happened to the roofs
the doors and windows?
Can these dumb lonely walls
still recognize me?
Everything has changed; 10
the ground where we ran and laughed
and the corner of the playground
where I pummeled a schoolmate almost to pulp
are scarfed with wattle
to conceal my shame. 15
A short distance away
stands a renovated Church
(a Dutch reformed formerly,
now Methodist)
embraced by a mute little cemetery 20
that claims the past
(the dividing fence has vanished)
though growth strangles it to near extinction;
cold names of departed whites
who were part of this community 25
And made monumental contributions
are etched on the headstones.
sometimes whites come here
to clean and put flowers
on their family graves; 30
a voice whispers next to me
but I do not recognize its face
because Lushington has changed
except the graveyard.

PRE-READING ACTIVITIES

Class discussion: Play the song ‘Everything Has Changed’ by Taylor Swift to learners. Ask learners what Taylor Swift means when she sings ‘Everything has changed’. Is the ‘change’ referred to in this song positive or negative? How do you know? Which words in the lyrics provide evidence?

Everything Has Changed (Remix)

Taylor Swift

All I knew
This morning when I woke
Is I know something now, know something now I didn't before
And all I've seen
Since eighteen hours ago
Is green eyes and freckles and your smile
In the back of my mind making me feel like
I just wanna know you better, know you better, know you better now
I just wanna know you better, know you better, know you better now
I just wanna know you better, know you better, know you better now
I just wanna know you, know you, know you
'Cause all I know is we said hello
And your eyes look like coming home
All I know is a simple name
And everything has changed
All I know is, you held the door
You'll be mine and I'll be yours
All I know since yesterday, yeah
Is everything has changed
And all my walls
Stood tall painted blue
But I'll...

Class discussion: Ask learners what 'change' Mahola writes about in the poem. Is this change positive or negative? How do you know? Refer to the words in the poem that justify your response.

Discuss the following questions with learners:

- a. What change/s do you notice around you? (refer to your community, family, school, friends and yourself)
- b. How do these changes compare to the changes that Mahola describes in his poem?
- c. What do you think is meant by the title of the poem?
- d. Why are the words 'Except Graves' placed in brackets in the title?

READING ACTIVITIES

Vocabulary: Ask learners to choose a partner and to demonstrate/act out/mime the following words:

- embraced (line 20)
- mute (line 20)
- pummelled (line 13)
- moulded (line 3)
- whispers (line 31)

Figurative Language: Divide learners into groups of 4. Ask learners to draw and discuss the following metaphors. Make it clear to learners that they will not be evaluated on their artistic abilities for this exercise: the aim is for them to draw on different modalities. i.e. the visual:

- 'My soul was paralyzed' (line 5)
- 'are scarfed with wattle' (line 14)

Language: Ask learners to explain their understanding of rhetorical questions. Learners must find examples of rhetorical questions in the poem. Ask learners to answer these rhetorical questions.

POST-READING ACTIVITIES

Writing: Ask learners to write a diary entry beginning with the words, 'Everything has changed...'

Visual Literacy: Ask learners to draw Lushington as seen through the eyes of the poet. A picture reflecting the past and present Lushington.



Photo credit: www.alamy.com

African Thunderstorm

David Rubadiri

From the west
Clouds come hurrying with the wind
Turning sharply
Here and there
Like a plague of locusts 5
Whirling,
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds
Ride stately on its back, 10
Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass.

In the village 15
Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women,
Babies clinging on their backs 20
Dart about
In and out
Madly;
The wind whistles by
Whilst trees bend to let it pass. 25

Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes
Rumble, tremble and crack 30
Amidst the smell of fired smoke
And the pelting march of the storm.

PRE-READING ACTIVITIES

You may want to link this poem to another indigenous poem that contains many examples of movement, force and energy:

The Rise of the Angry Generation

Mazisi Kunene

The great eagle lifts its wings from the dream
And the shells of childhood are scattered
Letting the fierce eyes focus on the morning
As though to cover the earth with darkness.
The beautiful bird builds its nest with old leaves 5
Preparing the branches of the birth-plant
Covering them with red feathers
As though to warn the earth against its anger.
The once-proud planet shrieks in terror
Opening a vast space for the mysterious young bird 10
For the merciless talons of the new generation
They who are not deterred by false tears
Who do not turn away from the fire
They are the children of iron
They are the fearless bees of the night 15
They are the wrath of the volcanic mountains
They are the abiding anger of the Ancestral forefathers

Ask the learners if they have ever experienced a South African thunderstorm and how they felt while experiencing this storm. Ask probing questions:

- How did the rain smell?
- Were you scared? Explain why / why not.
- Have you ever been caught in the rain or in a thunderstorm? Explain your experiences.
- Why does thunder make such a loud noise?
- Did your mother or grandmother, or any other elder, ever tell you a story about a storm? Can you remember it, and write it down?
- What does a storm mean to you?

Give learners the title of the poem, 'African Thunderstorm' and play a recording of a thunderstorm. Ask the learners what they think the poem will be about. They can discuss this in pairs or individually and write down their ideas. Ask them to write a poem or a song about a storm and then put it aside. Once the lesson is over, ask the learners if their first impressions of the poem's title meet their expectations.

READING ACTIVITIES

Learners read the poem aloud in class. They emphasise the movement or actions that the thunderstorm causes. Learners use their hands and bodies to mimic the storm. The teacher then rereads the poem to the class.

In groups, learners have to draw a mind-map of all the words and phrases in the poem that indicate the force and actions of the thunderstorm. In the middle of an

A3 sheet, they write 'African Thunderstorm'. Then they write all these 'action', 'movement' and force words around the concept 'African Thunderstorm'.

These include:

'Clouds come hurrying; wind' (line 2);

'Turning sharply' (line 3);

'locusts / Whirling; Tossing' (lines 5-7);

'madman chasing nothing' (line 8); 'Ride' (line 10); 'Gathering' (line 11); 'wind whistles' (line 13); 'trees bend' (line 14); 'Screams' (line 16); 'Toss and turn' (line 17); 'din of the whirling wind' (line 18); 'Babies clinging' (line 20); 'Dart about' (line 21); 'Madly' (line 23); 'Clothes wave like tattered flags' (line 26); 'Flying' (line 27); 'jagged blinding flashes' (line 29); 'Rumble, tremble and crack' (line 30); 'fired smoke' (line 31); 'pelting march' (line 32).

Discuss how these descriptive words (verbs, adverbs, adjectives and nouns) create the tone and mood of the poem. The learners can also identify the parts of speech of the words, phrases and lines that they have identified. Ask the learners to circle examples of alliteration ('chasing nothing' (line 8); 'wind whistles' (line 13); 'Toss and turn' (line 17); 'whirling wind' (line 18)). Ask them how alliteration contributes to the overall mood and tone of the poem.

Ask learners why the '-ing' sound is repeated in the poem (present continuous tense) What effect does it create? (the sound of the wind, rain and storm).

In groups, the learners underline all the similes in the poem:

Like a plague of locusts / Whirling (stanza 1)

Like a madman chasing nothing (stanza 1)

Like sinister dark wings; / The wind whistles by (stanza 2)

Clothes wave like tattered flags (stanza 4)

Ask learners how these similes contribute to the overall mood and tone of the poem (the thunderstorm is powerful, majestic, impressive, life-giving etc.).

Ask learners to identify examples of personification in the poem: 'a madman chasing nothing' (line 8); 'Pregnant clouds / Ride stately on its back' (line 9-10); 'And the pelting march of the storm' (line 32). Ask learners how these images contribute to the overall mood and tone of the poem (the poem is mad and powerful like a marching army going off to war).

Learners have to identify the setting of this poem and give reasons for their answers. (It is a rural village as reference is made to women who do not cover their breasts).

Learners read the last stanza. There are no punctuation marks between lines. Ask learners how they feel reading this stanza. It may leave them out of breath. This emphasises the effect that the storm has on the reader and villagers: its force leaves them breathless.

POST-READING ACTIVITIES

Learners identify a line in the poem that inspires them.

Learners identify elders or family members who know stories, songs or poems about storms to be interviewed.

On the basis of the line that they like, they compile 6-10 questions to ask their interview subjects about storms in their culture. They ask the elders or family members about the social and religious/spiritual significance of thunderstorms in their particular culture. These interview questions may include: what are the words for a storm in our language? Do these words have any other meanings and what are they? Are storms frequent in our place? Can you remember a very bad storm, and what happened? Do we have any poems, stories or legends about storms? What are they?

Working in pairs or groups of three, learners combine their findings and prepare for a class presentation. They select the things they have in common and the things that are different. They create a presentation to give the class as much information as they can based on their research. This may include poetry, singing and theatre, and must contain the line from Rubadiri's poem that inspired them. Learners then write an essay based on their findings

Learners write and perform a play (with props) on the 'African Thunderstorm'.



Photo credit: www.istock.com

Still I rise
Maya Angelou

ACTIVITY 1: WATCH THE POEM IN PERFORMANCE

Watch the poem performed by the author, as well as by prominent black women such as Serena Williams, Alicia Keys, Nicki Minaj and 10-year-old Alanna Carter.

Maya Angelou reads “Still I rise”
<https://www.youtube.com/watch?v=JqOqo50LSZ0>

Serena Williams reads "Still I Rise" by Maya Angelou
<https://www.youtube.com/watch?v=TZO08C5vL2A>

Alicia Keys Recites Maya Angelou's Still I Rise At #WomensMarch
https://www.youtube.com/watch?v=Y7HkbRyal_M

Nicki Minaj Reads "Still I Rise" by Maya Angelou
<https://www.youtube.com/watch?v=MafMxdIXe6I>

Alanna Carter, 10, performs Maya Angelou's "Still I Rise"
<https://www.youtube.com/watch?v=zD7Ci4nB-BA>

Responses to the videos

Discuss in class:

- How are these videos different? Similar?
- Which of these four videos do you like most and why?
- Why do you think that famous black women like Serena Williams, Alicia Keys and Nicki Minaj relate to this poem?
- What does the poem suggest about Maya Angelou's own life?

ACTIVITY 2: READ THE POEM IN CLASS

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you? 5
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides, 10
Just like hopes springing high,

Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops, 15
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard. 20

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you? 25
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise 30

Up from a past that's rooted in pain
I rise

I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear 35
I rise

Into a daybreak that's wondrously clear
I rise

Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave. 40
I rise
I rise
I rise.

Maya Angelou, "Still I Rise" from *And Still I Rise: A Book of Poems*. Copyright © 1978 by Maya Angelou. Used by permission of Random House, an imprint and division of Penguin Random House LLC. All rights reserved.

Source: *The Complete Collected Poems of Maya Angelou* (1994)

<https://www.poetryfoundation.org/poems/46446/still-i-rise>

Ask the learners to read the poem aloud alone, in pairs, or in groups of 3 or 4 learners (one stanza/couplet per learner). Then they discuss

- Why is there a change in structure after line 29, and then again after line 38?
- How do you think the poet feels about herself as a woman, based on her description of herself in lines 25-28?

ACTIVITY 3: HOW DOES THE POEM WORK?

The teacher can assign 2 to 4 questions from the list below to each group of 2, 3 or 4 learners.

1. Examine the title of the poem. What does it suggest to you at first glance?
2. What is the message of the poem?
3. What is/are the major theme/s of the poem?
4. Who is the speaker in the poem?
5. Maya Angelou addresses “you” several times in the poem. To whom does “you” refer? Support your answer.
6. What is the tone/attitude of the poet?
7. How is irony employed in the poem?
8. Does the poem have a rhyme scheme?
9. Does the poem use alliteration and/or assonance?
10. What is the function of the repetition “Still I rise” in the poem?
11. Explore the natural imagery in the poem. What purpose do these images serve?
12. The poem uses figures of speech, mainly similes and metaphors. Find them, and discuss their function in the poem.
13. The poet compares herself to “moons” and “suns.” What do you think she wants to convey through these similes?
14. Maya Angelou makes use of questions as a device. What is the impact of these questions in the poem?
15. Identify one or more keywords from each stanza and describe what mood or tone is created by these keywords, when you consider them together.
16. What elements of the poem “Still I Rise” make it inspiring and timeless?
17. What do you like about the poem “Still I Rise”?
18. To what extent does this poem relate to some of the current issues that affect South African youth in the twenty-first century?

ACTIVITY 4: CONSOLIDATION

It has been said that “The poem ‘Still I rise’ is autobiographical, political and feminist”. Divide learners into pairs and ask them to come up with definitions of “autobiographical”, “political” and “feminist”. Compare their definitions with those given in the dictionary. Then set the question “How far do you agree with this statement?” as a task for homework. Explain that their statements have to be supported by examples from the poem.

ACTIVITY 4: POETRY COMPETITION

The learners compete in a mini-slam tournament, in which they perform the poem. The tournament can be divided into categories (individual/pairs/groups). The winner(s) win(s) a small prize (a chocolate, a book, etc.)

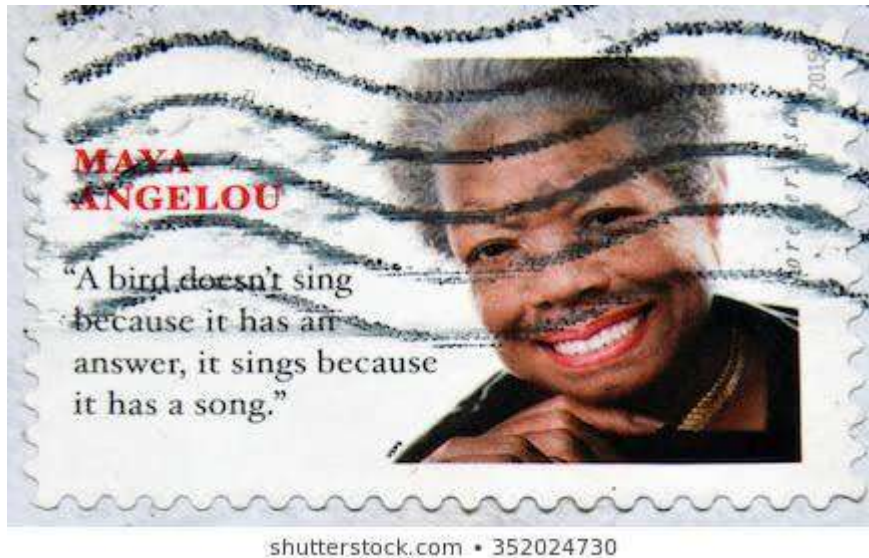


Photo credit: www.shutterstock.com

AN ADDITIONAL POEM FOR ENRICHMENT

This poem will help you to teach stereotypes, musical genres, rhyme and to instil a sense of national pride and belonging.

Style

Lebogang Mashile

It is the very liquid that oozes from these pores
To light the sidewalks from our magic beyond the distant shores
It is the joy from which the laughter of the dying is drawn
Style is in the essence of my people
We walk tall in every creed and shape and language known to man 5

We walk tall and touch the gods with every step upon this land
We walk tall into our futures burning our memories into the sand
Because style is in the bodies of my people
And when we move to any groove we shake the earth around the sun
Ask for the tricks that dip our hips we'll tell you rhythm makes blood run 10

Back to the source of African booties know answers and when I'm done I'll tell you
Style is in the movements of my people
And though we breathe in acid jazz our voices rise in melody
to sing through blues where sorrows ride the waves of tranquillity
In a house of music funky is what we're going to be 15

So be the bass in my mbaqanga be my tongue as I ululate
Move the feet that move the world to Kwaito beats at any rate
And trip not when hip-hop lifts you above mundane things
Because the birds have been singing that we're too fly not to have wings
But they'll tell you that we have no hope 20

Lazy bastards dying from HIV
That this bloody continent's a joke
Destroyed by wars and apathy
That money rules the world
My people merely a casualty 25

To forces much more slick
To shadows with more power
To titans in the faces of which we can only cower
But we know the force that rules the world
Derives its power from our dance 30

When my people express their beauty
The whole world goes into a trance
When we create we shape the planet
It's only through voice that we have a chance

Because style is in the music of my people

35

So wear your colours with pride

Sing your spirits unplugged

We'll use the hands that built our art

To build ourselves with love

Always remember that you carry your style in your blood

40

Because style is in the survival of my people.

GROUP ACTIVITIES (MUSIC):

Note: It is best to choose only one of these activities.

1. Divide the class into 7 groups. Each group must collectively pick any music style mentioned in stanza 4. Then the groups must choose one stanza from the poem. Instruct each group to take a few minutes to rehearse the chosen stanza in the genre of music they have chosen; then each group must perform for the class.

Post-Performance: Discuss the different moods and sounds created by each group. (If more than one group chooses the same stanza, the class must compare the performances).

2. How many musical genres are mentioned in stanza 4? How do the different genres sound? What elements are part of them? How can one identify them? Ask learners to sing or sound a few songs that come from the genres they identify and describe.

Extending the activity:

- a) What themes can be found in the poem? Discuss. Ask the learners to suggest songs that talk about similar themes or styles. Compare these songs to the poem.
TIP: Most learners may not know genres such as the blues, funk or acid jazz, so you can use this as an opportunity to introduce them to this music. You can even play it for them. This is also an opportunity for you to position them as teaching you the genres they are speaking about: they can bring their music to class and introduce it.

3. Divide the learners into 7 groups (one per stanza) or into pairs. Ask each group or pair to select a stanza (ensure all stanzas are selected). Ask the learners to translate the stanza into another language and/or colloquial or slang English. Then the groups/pairs share their translations with the class and have them discuss the translations (i.e. metaphors used, alternative ways of expressing the same thing, how they found the translating, if it is easier to understand the stanzas as written by their classmates or by Mashile, etc).

The purpose of this exercise is for learners to arrive at a deeper understanding of what is being said in the poem by helping each other and finding their own words and meanings.

POST-READING QUESTIONS FOR DISCUSSION IN GROUPS OR IN WRITING

1. How many stanzas are in the poem 'Style'?
2. In stanza 1, Mashile says that style can be found in the essence of her people. Name three other places where the style of her people can be found.
3. In stanza 2, Mashile writes of her people walking tall. What imagery does she use to emphasise how tall her people walk? What is this figure of speech called?
4. The word 'fly' in line 19 is colloquial. What does colloquial mean? What does the word 'fly' mean? When and who would use this word? Identify two other colloquial words used in the poem.
5. Stanza 5 is different from the preceding stanzas. How is the mood different? What words are used in this stanza (compared to the previous ones) to change the mood? What emotions are expressed here as compared to the other stanzas?
6. What does stanza 5 tell us about the way others, the people the poet calls 'they', see 'my people'?
7. What comes to mind when you hear 'sing your spirits unplugged' (line 37)? What do you think the poet means by this line? What does this line mean to you?
8. Are there stereotypes that you hear other people saying about you and your people? (This gives learners the opportunity to think broadly about who they identify as and what they think about social stereotypes).
9. Identify the different pronouns used in the poem. What mood do the different pronouns create? Are they used positively or negatively?
10. In the last stanza, the poet switches between using the pronouns 'we' and 'you'. What effect do these pronouns have?
11. Who do you think Mashile is talking to and referring to as "you" in stanza 6? Use lines and words from the poem to support your answer.
12. The poet uses rhymes in the poem. When you read the poem aloud, what effect do the rhymes have? Do you think all poems should rhyme? Why not?
13. Write a stanza of your own that describes the style of your people. Pay attention to the adjectives and metaphors you use and what you would like them to say about your people.
14. Did you enjoy reading this poem? Why?
15. How does this poem make you feel? Explain.

Vocabulary building

In groups, try to define the following words without using a dictionary. Then check your definitions against those given in the dictionary.

Oozes

Essence

Creed

Sorrows

Mundane

Apathy

Casualty
Titans
Trance
Survival



Photo credit: www.702.co.za

Composed upon Westminster Bridge William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth, like a garment, wear
The beauty of the morning; silent, bare, 5
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill; 10
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!



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Photo credit: www.shutterstock.com

PRE-READING ACTIVITIES

To help the learners contextualise this poem, refer to Serote's poems 'Alexandra' and 'City Johannesburg'. You may also like to compare the positive tone of Wordsworth's poem with that of the dark and brooding tone of William Blake's 'London', which is also in the Romantic genre.

Ask learners to have a parent or family friend drive them out to a bridge in their vicinity early in the morning. This may be a bridge in the city or in a rural environment; it may span a road or a river. They have to stand on the bridge with their eyes closed. They have to listen to the sounds and smell the air. Then, they have to look around and take photos of the area. Afterwards, they write their impressions: what they saw, heard, touched, smelled and felt. They bring these

photos and written impressions to class. They share their impressions and experiences in class.

Ask learners to go in search of beauty in nature: standing on a man-made object like a bridge, for example. This activity can also take place on the school premises during or after school. The teacher can join the learners in this activity.

READING ACTIVITIES

(Learning focus: personification and orientation)

Give learners the title of the poem ‘Composed upon Westminster Bridge’. Ask them to write what they think the poem will be about.

Show the students a map of the world. Show them Westminster on the map, and then where their school is.

Then, show them pictures of the historical Westminster bridge of the early nineteenth century, at the time when the poem was written. Also show them pictures or a Youtube video of how the bridge looks today (<https://www.youtube.com/watch?v=kiaInZtPl7k>).

Let each learner read the poem silently. Ask them to compare their experiences of standing on the bridge or being in nature with the experiences described in Wordsworth’s poem. They write these impressions down and discuss them in pairs, in small groups or in class. In South Africa, mostly nyaope addicts and homeless people live under our bridges. Imagine a more beautiful world without this pain and poverty. Ask the following questions:

- Is your experience similar and/or different to Wordsworth’s? Why do you think this is the case?
- What makes Wordsworth’s experience on the bridge similar to yours?
- What makes Wordsworth’s experience on the bridge different from yours?

Divide the class into groups and ask each group to write what they ‘see’, ‘hear’ and ‘smell’ while they read the poem (they have to imagine that they are standing with the poet on the bridge). They could draw a table with these sensory experiences as headings and list their impressions under each sense.

In groups, they draw how the city of London would look as a person (‘This city now doth, like a garment, wear / The beauty of the morning; silent, bare, / Ships, towers, domes, theatres, and temples lie / Open unto the fields, and to the sky; / All bright and glittering in the smokeless air’). Ask the learners how any place would look like dressed in beauty. If beauty is a fashion, what does it look like, feel like? Even the style of the poem is ‘fashioned’: it is not straightforward, but playful and flirtatious. Learners draw the person the city would be and provide captions to illustrate what the person wears. Ask them whether the person is a man or women, child or adult and to give reasons for their answers. Explain that this is personification.

Ask the learners if there is a rhyme scheme in the poem (abcaabbadedede). Why did the poet use rhyming lines in the sonnet? Ask the learners about rhyming and

rap. Show them this Ted talk video about Shakespeare and rap:
<https://www.youtube.com/watch?v=DSbtkLA3GrY>

POST-READING ACTIVITIES

The learners design their own model (3D or a drawing) based on Wordsworth's poem. They recreate the layout of the city based on his poetic description. They provide captions for the design.

Give each student three pieces of paper. Let them write down three places in the world that they would like to visit. Put the paper into a container or box and let them each pick one. There must be no repeats: each learner must have their own place to go to. They should choose one line from the poem to inspire them. (This activity can be repeated). Let them work out how they will get there, why, and with whom. They should do a presentation to the class with pictures, as if it was a real journey, and by including as many sensory descriptions as they can.

Ask the learners to write a song about their favourite place in the world. They could perform this to the class. It may be an oral or writing assessment.

The Chimney Sweeper

William Blake

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry “weep! ‘weep! ‘weep! ‘weep!”
So your chimneys I sweep and in soot I sleep.

There's little Tom Dacre, who cried when his head 5
That curled like a lamb's back, was shaved, so I said,
“Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair.”

And so he was quiet, and that very night,
As Tom was a-sleeping he had such a sight! 10
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them locked up in coffins of black;

And by came an Angel who had a bright key,
And he opened the coffins and set them all free;
Then down a green plain, leaping, laughing they run, 15
And wash in a river and shine in the Sun.

Then naked and white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father and never want joy. 20

And so Tom awoke; and we rose in the dark
And got with our bags and our brushes to work.
Though the morning was cold, Tom was happy and warm;
So if all do their duty, they need not fear harm.

Vocabulary

Translations may be used.

Chimney: A narrow chute above a fireplace in a house, through which the smoke escapes.

Soot: Black powder that collects in the chimney.

Sweeper: A person who cleans chimneys by sweeping the soot out of them with a round brush.

SYNOPSIS (Do NOT share with learners)

On the surface this poem deals with a subject far removed from the English FAL classroom; the plight of child chimney sweepers in England in the late 18th and 19th centuries. However, the issue of child labour, which is central to the poem, is an issue of great relevance in South Africa and on the African continent today. The poem is shocking in its narrative of children forced into chimneys to clean them, and then dying there. This reality may be difficult for learners to access, since it

is probable that none of them have seen a chimney sweep or the kind of chimney that the chimney sweepers cleaned. The first challenge in teaching this poem is therefore to take this seemingly foreign subject matter and present it in modern terms that the learners can understand and relate to. A further challenge is to help learners understand the religious background against which the poem is written.

Lesson Duration: 2 hours

Resources

Music: Johnny Clegg, *The Crossing* and Bobby McFerrin, *Don't Worry Be Happy Now*

Pictures of happy and well-kept children

Pictures of sad and dirty children

Picture of the child chimney sweeper

Step 1

Purpose: To bring out what learners already know about issues related to the poem and its setting.

- Introduce the lesson by asking learners what they know about the lives of children who have lost their mothers.
- Discuss the role of family.
- Discuss issues of child labour, exploitation and poverty.
- Discuss the use of coal.

Step 2

Purpose: To evoke emotions of empathy.

- Show the picture of the child chimney sweeper. Learners discuss what they see and how they feel as they look at the picture.
- Show the pictures of the happy and sad children to the learners. Lead learners in a discussion on what they see on each picture. Learners should also discuss how they feel about what they see on the pictures.
- Discuss the topic of child workers dying on the job (what are the ethics of using child workers?)

Step 3

Purpose: To explore the topic of child labour in a modern context.

- Discuss types of child labour and their prevalence in South Africa.
- Discuss the economic and social reasons that contribute to the problem.
- Formulate suggestions for combatting child labour.

Step 4

Purpose: To personalise the issue of religion and spirituality, which will help learners understand the apparently positive note the poem ends on.

- Class discussion on learners' views on death and the afterlife, according to their religions and cultures.

- Lead on to discussion of significance of religious symbols like lamb, angels, heaven and God.
- Juxtaposition of life and death.
- Effects of dreams.
- Using the feedback from the above discussion, explore the concept that as a reward for being well-behaved and doing their work well, the children will be rewarded by being taken to heaven.

Step 5

Purpose: To help learners make an emotional connection with the poem.

- Play the song *The Crossing* and ask learners to write down words or thoughts that come to them while they listen.
- Play the song *Don't Worry Be Happy* and ask learners to write down the words or thoughts that come to them.
- Work as a class to discuss how the lyrics of *The Crossing* relate to the first three stanzas of the poem, and the lyrics of *Don't Worry Be Happy* relate to the final three.

Step 6

Purpose: To consolidate knowledge of the poem.

- In groups, learners choose one person to read the poem again.
- They discuss the character of the narrator and the small boy Tom Dacre.
- Learners choose two people to role play the characters of narrator and Tom Dacre.



Photo credit: www.gettyimages.com

Sonnet 18 (Shall I compare thee to a summer's day?)
William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines, 5
And often is his gold complexion dimm'd,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st, 10
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.



Photo credit: www.shakespeares-sonnets.com

PRE-READING ACTIVITIES

To contextualize Sonnet 18, ask learners to watch the following video clip of 2019 Idols winner, Luyola Yiba, <https://www.youtube.com/watch?v=S0T5oI4WI9w>
Tell them to:

- Establish what the main theme of the song is.
- Identify the person/s to whom is the song dedicated.
- Explain the words “You are my sugar and spice”. (Introduce the metaphor)

Spend about 5 minutes asking individual learners to:

Mention a few of their favourite South African singers;

Explain why they like these artists.

Briefly discuss a few musicians who have passed on, what type (genre) of music they sang, and why these artists are still remembered. (The idea is to establish that these artists live on through their music. Some possible answers could be: DJ ZINHLE/ /HHP-THAMI/ JOHNNY CLEGG/ BRENDA FASSIE/ MARGARET SINGANA)

Divide the class into 4 groups.

Play the following video clip of Sonnet 18 (Visuals and Song version by David Gilmour): <https://www.youtube.com/watch?v=eMUSKP9dsCg>

Ask each group to discuss the following:

- How is ‘Sonnet 18’ similar to the ‘I love you’ song in the first video clip?
- Which season do most of the visuals used in the video depict and why?
- Group leaders should present ideas to the class.

READING ACTIVITIES

Using the same groups as in Activity 3, allocate the following sections of the sonnet:

Lines 1-4: Group 1

Lines 5-8: Group 2

Lines 9-12: Group 3

Whole Poem: Structure, rhyme and punctuation: Group 4

Each group should have a leader and a scribe. Use mind maps / annotations/ tables to record the discussion on a flip chart and present to the class.

Discussion Questions for Groups 1-3

- Are there any new/difficult words in this section of the poem? Try to use contextual clues to guess the meanings of these words. (Allow learners to negotiate meaning using their mother tongues.)
- What comparisons are made and why?
- Can you explain any figures of speech/ words used and why? (Look for metaphors, similes, personification and alliteration which convey the poet’s feelings.)

Discussion Questions for Group 4: The whole poem

- Why does the poet use a question mark in the first line of the poem?
- Identify the rhyming words in lines 1-12.
- Do you see a pattern?
- Do the rhyming words follow the same rhyme scheme in lines 13-14?
- Use the letters (a) to (g) to work out the rhyme scheme for the poem.
- Using your answers to the above questions, can you mention some of the key points about the structure of a sonnet?

Consolidation

- Read lines 13-14. Discuss how these lines capture the theme of the poem.
- Discuss the structure of the sonnet, asking learners to use markers/ crayons to highlight the key terms (quatrain/sestet/ octave/sestet/rhyming couplet)

POST-READING ACTIVITIES

- Play the following video of *The Cup Song*:
<https://www.youtube.com/watch?v=5lBLfAJa6EM>
- Ask the class to comment on this representation of Sonnet 18. What is the main purpose of the video?
- Ask the learners to work in groups of 5 to perform Sonnet 18 to the class in the next lesson. Encourage them to be creative and resourceful in thinking about the purpose of the presentation.
- Use learners to perform different genres of music related to love.