

APPENDIX C

DRAFT GUIDELINES FOR THE DEVELOPMENT OF LITERATURE GRADES 10-12

A. DRAMA (OFFICIAL HOME AND FIRST ADDITIONAL LANGUAGES – GRADES 10-12) – CLASSICAL AND CONTEMPORARY PLAYS

SHORT DRAMA (OFFICIAL SECOND ADDITIONAL LANGUAGES – GRADES 10-12) – CONTEMPORARY ONE ACT PLAY

Introduction

Learners will study drama/short drama, with a focus on the aesthetic and cultural qualities of texts. The study of drama/short drama allows learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement. This study will introduce learners to the meta-language/technical terms used in literary criticism, e.g. “plot” and “character”.

A drama (Home and First Additional Languages) is a story written to be performed by actors. It is written in dialogue form. Characterisation and conflict are main elements. Although a drama (stage play or radio drama or one act play) is meant to be performed, learners can also read the script, or written version, and imagine the action.

A short drama (Second Additional Languages) is a drama/play that has only one act, as distinct from plays that occur over several acts. One-act plays may consist of one or more scenes.

The main reason for studying drama/short drama is to develop in learners a sensitivity to a special use of language that is more refined, literary, figurative, symbolic and deeply meaningful. Imagination plays a key role in the reading of drama. Visualising a

stage and what actors look like are vital components of working with drama in the classroom.

The drama/short drama should therefore provide resources that will enable learners to study the formal features of this genre as required by the Languages CAPS Grades 10-12, such as plot, theme/message, characters, setting, figurative language, etc. but should also incorporate the socio-cultural values of this literary genre.

Types:

- **Classical work (Home and First Additional Languages)** (tragedy/comedy) that is still relevant in terms of thematic material, so that learners also have a standard against which to measure other plays. A classical play has the following structure (conventions): exposition, rising action, conflict, climax, falling action/anti-climax, resolution/denouement.
- **Contemporary work (Home Languages and First Additional Languages)** that relate to modern problems.
- **Contemporary** one act plays (short drama) for **Second Additional Language** that relate to modern problems.

Guidelines for the drama/short drama

- Plays (stage play or radio play) should be suitable for all official Home Languages and First Additional Languages.
- Short plays (one act plays) should be suitable for all official Second Additional Languages.
- The drama/short drama should consist of the following:

Content:

Section 1: Introduction

- Information about the specific distinctive/key literary features/qualities/ characteristics of a drama/short drama and an explanation of the type of play.
- A short biography of the author.
- Contextualising and introduction to the play – general information (1-2 pages, depending on the extent of the play).
- An explanation of the content of the play – each play should begin with information/a short discussion to give learners a preview and to link with their existing knowledge.
- Annotations (for First and Second Additional Languages)

Section 2: The text of the drama/short drama

Section 3: Assessment

- Contextual questions (Home Languages, First and Second Additional Languages) and **essay types (only Home Languages)** of questions (according to the **cognitive levels**). Approximately 10-15 questions must appear at the end of the drama. These questions should be aimed at informal/daily and formal assessment tasks in the formal assessment programme and should focus on the literary features/elements as required by the Languages CAPS Grades 10-12.
- Enrichment activities may be included where appropriate.

Information on the following concepts/literary features as required by the Languages CAPS Grades 10-12 (with examples relevant to the specific play):

Home Language	First Additional Language	Second Additional Language (Short drama)
<ul style="list-style-type: none"> • the plot and subplot(s) (exposition, rising action, conflict, climax, falling 	<ul style="list-style-type: none"> • identify and explain writer's intention • explain choice and 	<ul style="list-style-type: none"> • identify and explain plot, theme, message, characters and setting

<p>action/anti-climax, denouement/resolution, foreshadowing and flashback)</p> <ul style="list-style-type: none"> the way the playwright presents the characters, and how they develop through the play (characterisation) background and setting – relation to character and theme theme and messages dramatic structure: plot, sub-plot (exposition, rising action, and climax) pace use of image and symbol dramatic techniques such as soliloquy link between dialogue/monologue/ soliloquy and action dramatic irony ironic twist/ending stage directions tone and mood the creation of tension, humour, tragedy, or satire the role of narrator/persona/point of 	<p>effectiveness in drama of how elements support the message/theme. In addition to figures of speech and imagery, elements may include figures of speech, imagery, structural elements, e.g. plot, climax, characterisation, stage directions, dramatic irony, setting</p>	<ul style="list-style-type: none"> identify and explain writer's intention explain how characters, setting and use of words in short drama support the message/theme. identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. imagery, simile, metaphor, personification, contrast, refrain, irony, sarcasm, anti-climax, pun, pause and repetition
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view <ul style="list-style-type: none"> the timeline movement (pace), voice, light and dark, interaction, staging facial expressions 		
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Other specifications:

- The submissions must consist of completed manuscripts or final products, that is, all text, artwork, translations, layout and typesetting should be completed.
- No abridged versions will be considered.
- All submissions should be school editions.
- For each official language level per grade all submissions, should contain:
 - Content list
 - Suggested answers to contextual and essay (only Home Languages) type questions at the back of the book
 - A glossary
 - A list of references

B. POETRY ANTHOLOGIES (OFFICIAL HOME, FIRST ADDITIONAL AND SECOND ADDITIONAL LANGUAGES – GRADES 10-12)

The anthologies should include the following number of poems:

- Home Language: 50-60
- First Additional Language: 40-50
- Second Additional Language: 30-40

Introduction

Learners read, evaluate and respond to the aesthetic qualities of poems. They apply the meta-language of literature study to understand and appreciate the elements of poems.

Learners study poems to develop sensitivity to a special use of language and to enjoy, appreciate, explore, interpret, and understand the imaginative use of language. They must appreciate the poem as a whole and reveal what the poet has to say.

Guidelines for poetry

The poetry anthologies should consist of the following:

Content:

Section 1: Introduction

- What is poetry and how to read a poem?

Section 2: Poems

Include the following for each poem:

- A short biography of the poet
- Information about the specific distinctive/key literary features/qualities/ characteristics of the poem and an explanation of the type of poem, e.g. what a sonnet is
- A short introduction to the content of the poem
- Annotations (for First and Second Additional Languages)

Section 3: Assessment

Contextual questions and essay types (only Home Languages) according to the **cognitive levels**. Approximately 3-5 questions must appear at the end of each poem. These questions should be aimed at informal/daily and formal assessment tasks in the formal assessment programme and should focus on the literary features/elements as required by the Languages CAPS Grades 10-12.

- Enrichment activities may be included where appropriate.

Information on the following concepts/literary features as required by the Languages CAPS Grades 10-12 (with examples relevant to the specific poem):

Home Language	First Additional Language	Second Additional Language
<p>Understand the intended message of the poet by looking at the following aspects:</p> <ul style="list-style-type: none"> ○ literal and figurative meaning ○ mood ○ theme and message ○ choice of image/imagery ○ figures of speech, word choice, tone, rhetorical devices, emotional responses/ feelings, lines, words, stanzas, links, punctuation, refrain, repetition, 	<ul style="list-style-type: none"> • Identify and explain writer's/poet's intention • Explain choice and effectiveness in poetry of how elements support the message/theme. Elements may include figures of speech (simile, metaphor, personification, onomatopoeia, hyperbole, contrast, irony, sarcasm, anti-climax, symbol, euphemism, pun, understatement), imagery, structural elements (word(s), line(s), stanza(s)) and sound devices e.g. 	<ul style="list-style-type: none"> • Identify and explain poet's intention • Explain how choice and use of words in poetry support the message/theme • Identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. imagery, simile, metaphor, personification, alliteration, contrast, rhyme, refrain, rhythm, alliteration, irony, sarcasm, anticlimax, pun, and pause and repetition

sound devices, pace and enjambment	rhyme, refrain, rhythm, alliteration	
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Other specifications:

- The submissions must consist of completed anthologies or final products, that is, all text, artwork, translations, layout and typesetting should be completed.
- All submissions should be school editions.
- For each official language level per grade, all submissions should contain:
 - An index or table of contents of the title
 - Suggested answers to contextual and essay (Home Language) type questions at the back of the book
 - A glossary
 - A list of references

C. SHORT STORY ANTHOLOGIES (FIRST AND SECOND ADDITIONAL LANGUAGES GRADES 10-12)

Anthologies should include the following number of short stories:

- First Additional Language: 20-25
- Second Additional Language: 15-20

Introduction

Learners will study short stories, with a focus on the aesthetic and cultural qualities of texts. Study of a short story allows learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement. This study will introduce learners to the meta-language/technical terms used in literary criticism, e.g. “plot” and “character”.

A short story is a brief work of fiction. It usually contains one major conflict and often only one major character. Its brevity usually suggests concise narration and limited setting.

The main reason for studying short stories is to develop in learner' a sensitivity to a special use of language that is refined, literary, figurative, symbolic and deeply meaningful. Short stories have ideas, thoughts, issues and principles, ideologies and beliefs that can broaden learners' horizons and their understanding of culture.

The short story anthology should therefore provide resources that will enable learners to study the formal features of this genre, such as plot, theme/message, characters, setting, figurative language, rhetorical devices, etc. but should also incorporate the socio-cultural values of this literary genre.

Guidelines for the short stories anthologies

The short stories anthologies should consist of the following:

Content:

Section 1: Introduction

- What is a short story? Distinctive qualities/characteristics of short stories

Section 2: Short stories

Include the following for each short story:

- A short biography of the author/s
- Information about the specific distinctive/key literary features/qualities/ characteristics of the short story and an explanation of the type of short story, e.g. what a fable is.
- A short introduction to the short story
- Annotations

Section 3: Assessment

- Contextual questions (First and Second Additional Languages) (according to the **cognitive levels**). Approximately 5-10 questions must appear at the end of each short story. Questions should be aimed at informal/daily and formal assessment tasks in the formal assessment programme and should focus on the literary features/elements as required by the Languages CAPS Grades 10-12.
- Enrichment activities may be included where appropriate.

Information on the following concepts/literary features as required by the Languages CAPS Grades 10-12 (with examples relevant to the specific short story):

First Additional Languages	Second Additional Languages
<ul style="list-style-type: none">• identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, contrast, irony, sarcasm, anti-climax, symbol, euphemism, pun, understatement• identify and explain writer's/producer's intention• explain choice and effectiveness of how elements support the message/theme. In addition to figures of speech and imagery, elements may include role of the narrator, structural elements, e.g. plot, exposition, rising action, conflict, climax, falling action/anticlimax, denouement/resolution, setting	<ul style="list-style-type: none">• identify and explain plot, theme, message, characters and setting• identify and explain writer's/producer's intention• explain how characters, setting and use of words support the message/theme• identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. imagery, simile, metaphor, personification, contrast, refrain, irony, sarcasm, anti-climax, pun, and, pause and repetition

Other specifications:

- The submissions must consist of completed anthologies or final products, that is, all text, artwork, translations, layout and typesetting should be completed.
- All submissions should be school editions.
- For each official language level per grade all submissions, should contain:
 - An index or table of contents of the title
 - Suggested answers to contextual type questions at the back of the book
 - A glossary
 - A list of references

D. NOVELS (OFFICIAL HOME AND FIRST ADDITIONAL LANGUAGES) AND SHORT NOVELS (OFFICIAL SECOND ADDITIONAL LANGUAGES) – GRADES 10-12**Introduction**

Learners will study novels/short novels, with a focus on the aesthetic and cultural qualities of texts. The study of novels/short novels allows learners to engage creatively with important cultural and aesthetic texts and to explore their own reality through this engagement. This study will introduce learners to the meta-language/technical terms used in literary criticism, e.g. “plot” and “character”.

A **novel (Home and First additional languages)** is a longer work of prose and tells a story – either realistic or imaginary. It is made up of a series of events that develop as the story is told. Because of the length of the NOVEL, the writer can experiment with different techniques.

The **short novel (Second Additional Languages)** is a piece of short prose fiction and tells a story – either realistic or imaginary. It is also known as a novelette and is longer than a short story, but shorter than a novel.

The main reason for studying novels/short novels is to develop in learners a sensitivity to a special use of language that is more refined, literary, figurative, symbolic and deeply meaningful. Novels/short novels have ideas, thoughts, issues and principles, ideologies and beliefs that can broaden learners' horizons and their understanding of culture.

The novels/short novels should therefore provide resources that will enable learners to study the formal features of this genre as required by the Languages CAPS Grades 10-12, such as plot, theme/message, characters, setting, figurative language, rhetorical devices, etc. but should also incorporate the socio-cultural values of this literary genre.

Guidelines for the novel/short novel

- Novels should be suitable for the specific official Home Language and First Additional Language.
- Short novels should be suitable for the specific Second Additional Language.

The novel/short novel should consist of the following:

Content:

Section 1: Introduction

- Information about the specific distinctive/key literary features/qualities/ characteristics of a novel/short novel and an explanation of the type of novel/short novel
- A short biography of the author
- Contextualising and introduction to the novel/short novel – general information (1-2 pages, depending on the extent of the novel/short novel)

- An explanation of the content of the novel/short novel – each novel should begin with information/a short discussion to give learners a preview and to link with their existing knowledge
- Annotations (for First and Second Additional Languages)

Section 2: The text of the novel/short novel

Section 3: Assessment

- **Contextual questions** (Home, Languages, First and Second Additional Languages) and **essay types (only Home Languages)** of questions (according to the **cognitive levels**). Approximately 10-15 questions must appear at the end of the novel/short novel. Questions should be aimed at informal/daily and formal assessment tasks in the formal assessment programme and should focus on the literary features/elements as required by the Languages CAPS Grades 10-12.
- Enrichment activities may be included where appropriate.

Information on the following concepts/literary features as required by the Languages CAPS Grades 10-12 (with examples relevant to the specific novel/short novel):

HOME LANGUAGE	FIRST ADDITIONAL LANGUAGE	SECOND ADDITIONAL LANGUAGE (SHORT NOVEL)
<ul style="list-style-type: none"> • become aware of the differences between narrative (<i>what</i> happens next?) and plot (<i>why</i> does that happen?) • examine how the writer has used language to create character 	<ul style="list-style-type: none"> • identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. simile, metaphor, personification, alliteration, onomatopoeia, 	<ul style="list-style-type: none"> • identify and explain plot, theme, message, characters and setting • identify and explain writer's / producer's intention • explain how characters, setting and use of words

<p>(description and direct speech)</p> <ul style="list-style-type: none"> • examine how characters interact • examine setting (descriptive language and incidental references throughout the novel) • attempt where necessary to unravel underlying ideas, thoughts, and ideologies that control the direction of the novel / short novel as a whole • understand the genre by studying the following aspects: <ul style="list-style-type: none"> ○ plot, sub-plot (exposition, rising action, conflict, climax, falling action/anti-climax, denouement/resolution, foreshadowing and flashback) ○ conflict ○ characterisation ○ role of narrator ○ messages and themes ○ background, setting and 	<p>hyperbole, contrast, irony, sarcasm, anti-climax, symbol, euphemism, pun, understatement</p> <ul style="list-style-type: none"> • identify and explain writer's / producer's intention • explain choice and effectiveness of how elements support the message / theme. In addition to figures of speech and imagery, elements may include role of the narrator, structural elements, e.g. plot, exposition, rising action, conflict, climax, falling action / anticlimax, denouement/ resolution, setting <p>The functional aspects of the story, i.e. the understanding and interpretation of the story as well as the importance and value of each story in everyday life.</p>	<p>support the message / theme</p> <ul style="list-style-type: none"> • identify and explain figurative language and rhetorical devices as they appear in different texts, e.g. imagery, simile, metaphor, personification, contrast, refrain, irony, sarcasm, anti-climax, pun, pause and repetition
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narrative relate to character and theme <ul style="list-style-type: none"> ○ mood, ironic twist/ending <ul style="list-style-type: none"> • timeline 		
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Other specifications:

- The submissions must consist of completed manuscripts or final products, that is, all text, artwork, translations, layout and typesetting should be completed.
- No abridged versions will be considered.
- All submissions should be school editions.
- For each official language level per grade all submissions, should contain:
 - Content list
 - Suggested answers to contextual and essay (only Home Languages) type questions (at the back of the book
 - A glossary
 - A list of references

E. FOLKLORE ANTHOLOGIES FOR AFRICAN HOME LANGUAGES (GRADES 10 AND 11)

BACKGROUND

The Department of Basic Education has developed a Grade 12 Home language National Catalogue for Folklore Anthologies for each of the nine (9)

African languages in 2014 for implementation in 2015. The Catalogue is attached for ease of reference.

In order to broaden learner's knowledge of Folklore, Publishers may **NOT** submit the same content that is in the current books.

INTRODUCTION

Folklore is a broad genre which consists of the oral /verbal lore, material (arts and crafts), and customs categories. In the Home Languages CAPS for Grades 10 - 11 the scope for the study of folklore focuses on the **oral/verbal lore** category.

The following oral/verbal lore subgenres are studied in Grades 10 - 11:

1. **FOLK NARRATIVES/STORIES**: folktales/tall tales, fairy tales, fables; legends, contemporary/urban legends; myths;
2. **FOLK POETRY** :Praise poems, clan praises and folk songs; and,
3. **FOLK SAYINGS**: Proverbs, idioms and riddles.

The main reason for studying oral/verbal lore is to develop in learners sensitivity to a special use of language that is more refined, literary, figurative, symbolic and deeply meaningful. Folklore genres have ideas, thoughts, issues and principles, ideologies and beliefs that can broaden learners' horizons and their understanding of culture.

The folklore anthologies should therefore provide resources that will enable learners to study the formal features of this genre, such as plot, alliteration, metaphor etc. but should also incorporate the socio-cultural values of this literary genre.

GENERAL ANNOTATIONS AND ACTIVITIES FOR ALL THE FOLKLORE SUB-GENRES

The annotations and activities should cover:

- An explanation of the characteristics of each sub-genre.
- Contextual questions (according to the **cognitive levels** – ± 5 - 10 questions must follow immediately after each text except for Folk sayings; questions aimed at informal/daily assessment, tasks in the formal assessment programme (School Based Assessment), tests and examinations) that focus on the literary features/ elements as required by the Languages CAPS Grades 10-12.

GUIDELINES FOR THE ANTHOLOGIES

The anthology should consist of the following four sections:

SECTION 1: WHAT IS FOLKLORE?

SECTION 2: FOLK NARRATIVES/STORIES (25-30 STORIES)

Publishers should provide the minimum number of stories written in brackets in each of the following two categories. These must be suitable for Grade 10 – 11 learners:

1. Folktales, Tall Tales, Fairy Tales, Fables (15);
2. Legends, myths, Contemporary/Urban Legends (10)

ANNOTATIONS AND ACTIVITIES FOR FOLK NARRATIVES/STORIES

- The annotations and activities in this section should deal with the following features of literary narratives:
 - Plot, sub-plot (exposition, rising action, conflict, climax, falling action/anti-climax, denouement/resolution, foreshadowing and flashback)
 - Characterisation
 - Role of narrator
 - Messages and themes
 - Background, setting and narrative relate to character and theme
 - Mood, ironic twist/ending
 - Timeline
- The functional aspects of the narratives i.e. the understanding and interpretation of the story as well as the importance and value of each folk narrative in everyday life.
- The activities for all the folklore sub genres should address different cognitive levels: literal/knowledge/comprehension, reorganization/application, inference, analysis/evaluation/synthesis and appreciation (see CAPS Home Language for cognitive levels);

- Include activities that can be done as part of School Based Assessment (SBA) e.g. research on learners' clan praises and those that are do-able in the formal examination;
- Assessment Activities on folk narratives should include **contextual** and **essay type** questions.
- Essay type questions should integrate folk narratives, praise poems, proverbs, idioms and riddles, i.e. they should enable learners to show the relationship among these sub-genres. The question should be worth **25 marks** and should address the formal features and/ or the functional (socio cultural) aspects of the sub-genres.
- Provide suggested answers to contextual or essay type questions at the back of the book.

SECTION 3: FOLK POETRY: PRAISE POEMS ,CLAN PRAISES AND FOLK SONGS

This section should be divided into three sub-sections: **Praise poems, clan praises and folk songs**

3.1 Praise poems (minimum of 20 poems)

The aims of praise poems are to make learners aware of their culture and heritage. Most of the African languages have their origin from neighbouring countries. Ethnic groups such as the Batswana, Basotho, Vatsonga and AmaSwati have their origins and forefathers in Botswana, Lesotho, Mozambique and Swaziland respectively. The praise poems of chiefs and king from these countries can be incorporated in the anthology. However the bulk of your work should be on South African chiefs/kings/heritage site, leaders, cultural events and artefacts.

3.1.1 Number of praise poems (20)

10 praise for chiefs/kings (You can have kings who build the nation/ethnic group even if they are outside south Africa but south African chiefs/ kings should also be

included). Please include chiefs from different regions/dialects where the language is spoken and paramount chiefs/ kings **must** be included e.g. King Ramabulana (Mphephu in Tshivenda, king Zwelithini in IsiZulu).

5 praise poems for leaders: People who played an important role in promoting the history, education, culture of the ethnic group.

5 poems on heritage sites, cultural events, artefacts : There are places, cultural events and artefacts that play an important role in preserving the history and heritages of some ethnic groups or places e.g. Lake Fundudzi in in the former Vendaleland carry the myths and mysteries of the ethnic group. People may not believe in these myths and mysteries but the aim is to inform learners about people's belief. Learners may agree with or refute the theories because one of the NCS principles is to encourage an **active and critical approach to learning**.

3.2 Clan praise poems long and short (minimum of 10 examples)

The clan praises should be written **like poems**. Should not just give the **clan lineage** like saying I am the son or daughter of so and so. The publishers should incorporate the things that characterise the clan.

3.2.1 ADDITIONAL GUIDELINES FOR PRAISE POEMS AND CLAN/SURNAME PRAISES

The following guidelines is meant to assist publishers regarding the representivity that is expected in the praise poems and clan praises in each of the nine African languages:

Dialect and/or regional representivity

ISINDEBELE: Include praise poems and clan praises for both the Southern and Northern Ndebeles, Nzunza and Manala.

ISIZULU : All the regions of KwaZulu Natal

ISIXHOSA : Amapondo, Abathembu ,Mpondomise etc.

SEPEDI: Setokwa, Sepulane, Sepedi , Selobedi etc.

SESOTHO: Batlokoa, Bafokeng, Bakubung; Basia, Bakhatla etc.

SETSWANA: Bakgatlsa, Bakwena, Bahurutse, Barolong, Batlhaping etc.

TSHIVENDA: Ramabulani (Mpephu), Tshivhase, Mphaphuli, Rambuda, Nethengwe , Manenzhe, Masia, Madzivhandila, Ntabalala ,Kutama etc.

SISWATI: Mainly South African chiefs

XITSONGA : Chiefs from different regions/dialects: e.g. Muhlava, Former spelonken (Elim, Valdezia, Shirley), Bushbuckridge, Giyani, Malamulele, Mbhokota, Bungeni etc.

Clan /surname /family representivity

The aim of the clan praises is to expose learners to different clan praises including the structure and the language of clan praises .Publishers should therefore avoid repetition.

The following should be taken into consideration:

- People who belong to the same clan may use different surnames so if a particular clan praise has been included different surnames/individuals that belong to that clan name should not be included.
- Do not include more than one praise poem/clan praises per family. This means that you should not praise a father then his brothers, their sons or sisters or other relatives in different praise poems. Give other families/clans a chance to be praised
- If two brothers/sisters belong to two different chieftancy both of them can be praised using different poems .

3.3 Folk songs (minimum of 20 songs)

The anthology should contain different kinds of folk songs, e.g. wedding, serenades, victory, marriage, festive, work, grinding songs, lamentations, calendar, grievances, historical, transmission of values, exchange of contemporary points of view ,protest etc.

NB: Songs that deal with secret and sacred rituals such as initiation school songs, songs sung by traditional healers and songs used during the performance of family rituals should not be included.

3.5 ANNOTATIONS AND ACTIVITIES FOR PRAISE POEMS AND FOLKSONGS

The activities and annotations in this section should include the following:

- The understanding and interpretation of praise poems and folk songs;
- The key features of praise poems, clan praises and songs focusing on the following:
 - Literal meaning
 - Figurative meaning
 - Mood
 - Theme and message
 - Imagery
 - Figures of speech, word choice (diction), tone, rhetorical devices, emotional responses, lines, words, stanzas, links, punctuation, refrain, repetition, sound devices (alliteration, consonance and assonance rhyme, rhythm, onomatopoeia) and enjambment. (see poetry in CAPS)
- The socio-cultural, economic, didactic value of praise poems including clan praises
- Explain what characterizes the clans and the objects or totems used in different clans, e.g. in Xitsonga the totem of the Valoyi clan is the monkey
- Learners should do research related to clan names.

SECTION 4: FOLK SAYINGS: PROVERBS, IDIOMS AND RIDDLES

This section should have the following sub-sections:

4.1 Proverbs (minimum of 30 proverbs)

- Proverbs based on animals, habits of people, human body, expressions of joy ,anger, relations, laziness, respect, poverty, courage, wisdom, foolishness, etc. and
- Proverbs that originate from folk narratives and those that are based on figures of speech

4.2 Idioms (minimum of 30 idioms)

- Idioms based on animals, habits of people, human body;
- Idioms which express joy anger, relations, laziness respect, poverty, courage, etc. and
- Idioms that originate from **folk narratives** and **proverbs** and those that are based on figures of speech.

4.3. Riddles (minimum of 30 riddles)

- The anthology should include different types of riddles: enigmas and conundrums.
 - An [enigma](#) is a problem in which the solution is expressed metaphorically. You have to carefully think about the riddle to come up with the solution.
 - A [conundrum](#) is a riddle with questions relying for its effect on **punning** in either the question or the answer.
- Riddles should address different types of questions and topics:
 - Logic riddles;
 - What am I riddle;
 - What is it?
 - Who am I?
 - Riddles that require answers with words and letters;
 - Riddles which deal with different aspects of life, objects, human body, body parts, animals, human behaviour, weather and

temperature, artefacts, human and animal body organs, kitchen utensils, especially African.

ANNOTATIONS AND ACTIVITIES FOR PROVERBS, IDIOMS AND RIDDLES

The annotations and activities should include the following:

- The importance and function of proverbs, idioms and riddles;,
- Ask learners to give the meaning of proverbs and idioms;
- The use of proverbs, idioms and riddles in everyday situations
- Give learners a riddle and ask them to provide an answer
- Ask learners to create riddles and provide their answers
- Show the linkages, similarities and differences between proverbs, idioms and riddles
- Provide suggested answers at the back of the book.

OTHER SPECIFICATIONS

- The submissions must consist of completed manuscripts or final products, that is, all text, artwork, translations, layout and typesetting should be completed.
- All submissions should be school editions.
- For each official African Home Language level per grade all submissions, should contain:
 - Authors' biographies in the folk narrative and folk poetry sections (where possible);
 - An index or table of contents of the title
 - Suggested answers to contextual and essay (only Home Languages) type questions (at the back of the book
 - A glossary
 - A list of references