

*National Curriculum Statement (NCS)*

*Curriculum Assessment  
Policy Statement*



*Further Education and Training Phase  
Grades 10 - 12*



**basic education**

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**



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**SOUTH AFRICAN SIGN LANGUAGE  
HOME LANGUAGE**

**FURTHER EDUCATION AND TRAINING  
PHASE**

**Grades 10-12**

**National Curriculum Statement (NCS)  
Curriculum and Assessment Policy Statement (CAPS)**



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# SECTION 1: INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENT

## 1.1 BACKGROUND

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

## 1.2 OVERVIEW

- (a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:
- (i) *Curriculum and Assessment Policy Statements for each approved school subject;*
  - (ii) *The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*
  - (iii) *The policy document, National Protocol for Assessment Grades R-12 (January 2012).*
- (b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the
- (i) *Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and*
  - (ii) *National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.*
- (c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:
- (i) *The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;*
  - (ii) *The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;*
  - (iii) *The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;*
  - (iv) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

- (v) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R-12), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.*
- (vi) *The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the National Curriculum Statement Grades R-12. It will therefore, in terms of section 6A of the South African Schools Act, 1996 (Act No. 84 of 1996,) form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.*

### 1.3 GENERAL AIMS OF THE SOUTH AFRICAN CURRICULUM

- (a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.
- (b) The *National Curriculum Statement Grades R-12* serves the purposes of:
- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
  - providing access to higher education;
  - facilitating the transition of learners from education institutions to the workplace; and
  - providing employers with a sufficient profile of a learner's competences.
- (c) The *National Curriculum Statement Grades R-12* is based on the following principles:
- **Social transformation:** ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
  - **Active and critical learning:** encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
  - **High knowledge and high skills:** the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
  - **Progression:** content and context of each grade shows progression from simple to complex;
  - **Human rights, inclusivity, environmental and social justice:** infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The *National Curriculum Statement Grades R-12* is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
  - **Valuing indigenous knowledge systems:** acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and



- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.
- (d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:
- identify and solve problems and make decisions using critical and creative thinking;
  - work effectively as individuals and with others as members of a team;
  - organise and manage themselves and their activities responsibly and effectively;
  - collect, analyse, organise and critically evaluate information;
  - communicate effectively using visual, symbolic and/or language skills in various modes;
  - use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
  - demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.
- (e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

## 1.4 TIME ALLOCATION

### 1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

SUBJECT	GRADE R (HOURS)	GRADES 1-2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
South African Sign Language		5,5	6
First Additional Language		2/3	3/4
		4,5	5
Mathematics	7	7	7
Life Skills	<b>6</b>	<b>6</b>	<b>7</b>
• Beginning Knowledge	(1)	(1)	(2)
• Creative Arts	(2)	(2)	(2)
• Physical Education	(2)	(2)	(2)
• Personal and Social Well-being	(1)	(1)	(1)
<b>TOTAL</b>	<b>23</b>	<b>23</b>	<b>25</b>

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades 1-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

For deaf learners who select SASL as their Home Language the time allocation is as follows:

	Home Language (Hours)	First Additional Language (Hours)	
Grade R	10		10
Grade 1	5,5	4,5	10
Grade 2	5,5	4,5	10
Grade 3	6	5	11

This adjustment will enable deaf learners to develop competency in handwriting which is not in the FAL curriculum and will also not be covered in the SASL Home Language curriculum as SASL does not have a written form.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R – 2 and 2 hours as indicated by the hours in brackets for Grade 3.

## 1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Sciences and Technology	3,5
Social Sciences	3
Life Skills	<b>4</b>
• Creative Arts	(1,5)
• Physical Education	(1)
• Personal and Social Well-being	(1,5)
<b>TOTAL</b>	<b>27,5</b>

## 1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
<b>TOTAL</b>	<b>27,5</b>

#### 1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	4,5
First Additional Language	4,5
Mathematics	4,5
Life Orientation	2
A minimum of any three subjects selected from <b>Group B</b> Annexure B, Tables B1-B8 of the policy document, <i>National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12</i> , subject to the provisos stipulated in paragraph 28 of the said policy document.	12 (3x4h)
<b>TOTAL</b>	<b>27,5</b>

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.

## SECTION 2: INTRODUCING SOUTH AFRICAN SIGN LANGUAGE

Language is a tool for thought and communication. It is also a cultural and aesthetic means commonly shared among a people to make better sense of the world they live in. Learning to use language effectively enables learners to acquire knowledge, to express their identity, feelings and ideas, to interact with others, and to manage their world. It also provides learners with a rich, powerful and deeply rooted set of images and ideas that can be used to make their world other than it is; better and clearer than it is. It is through language that cultural diversity and social relations are expressed and constructed, and it is through language that such constructions can be altered, broadened and refined.

### 2.1 LANGUAGE LEVELS

Language learning in the Intermediate Phase includes all the official languages in South Africa, namely, Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sepedi (Sesotho sa Leboa), Sesotho, Setswana, Siswati, Tshivenda, Xitsonga – as well as non-official Languages such as South African Sign Language (SASL). These languages can be offered at different language levels. SASL is offered as a subject at Home Language level. This is in anticipation of the officialisation of SASL at which time it can be offered as a language.

Home Language is the language first acquired by learners. However, many South African schools do not offer the home languages of some or all of the enrolled learners but rather have one or two languages offered at Home Language level. As a result, the labels Home Language and First Additional Language refer to the proficiency levels at which the language is offered and not the native (Home) or acquired (as in the additional languages) language. For the purposes of this policy, any reference to Home Language should be understood to refer to the level of the language and not to whether the language is used at home or not. SASL is offered as a Home Language, as it is the language in which deaf learners are most naturally proficient.

The **Home Language (HL) level** provides for language proficiency that reflects the basic interpersonal communication skills required in social situations and the cognitive academic skills essential for learning across the curriculum. Emphasis is placed on the teaching of Observing, Signing, Visual Reading and Recording skills at this language level. This level also provides learners with a literary, aesthetic and imaginative ability to recreate, imagine, and empower their understandings of the world they live in. However, the emphasis and the weighting for Observing and Signing from Grade 7 onwards are lower than those of the Visual Reading and Recording skills. **The First Additional Language (FAL)** refers to a language which is not a mother tongue but which is used for certain communicative functions in a society, that is, medium of learning and teaching in education. The curriculum provides strong support for those learners who will use their first additional language as a language of learning and teaching. By the end of Grade 9, these learners should be able to use their home language and first additional language effectively and with confidence for a variety of purposes, including learning.

For deaf learners the medium of learning and teaching is SASL. Since SASL does not have a written form the FAL serves as the language of literacy. Therefore both languages need to be used alongside each other in a bilingual-bicultural approach to teaching and learning. All face-to-face teaching and learning takes place through the medium of SASL while written text is in the FAL (such as English or any other spoken language).

In South Africa, many children start using their additional language, English, as the Language of Learning and Teaching (LoLT) in Grade 4. This means that they must reach a high level of competence in English by the end of Grade 3, and they need to be able to read and write well in English. For deaf learners the language of learning and teaching will remain SASL through to Grade 12 alongside a written language which is the language of literacy and provides access to all written text. For this reason deaf learners, too, need to be able to read and write well in English.

The **First Additional Language level** assumes that learners do not necessarily have any knowledge of the language when they arrive at school. The focus in the first few years of school is on developing learners' ability to understand and speak the language – basic interpersonal communication skills. In Grades 2 and 3 learners start to build literacy on this oral foundation. They also apply the literacy skills they have already learned in their Home Language. However for the majority of deaf learners the FAL can only be accessed in its written form and is their language of literacy.

In the Intermediate and Senior Phases, deaf learners continue to strengthen their reading and writing skills in the FAL. At this stage the majority of deaf children are learning both through the medium of SASL and through their First Additional Language, English, and should be getting more exposure to written English. Greater emphasis is therefore placed on using SASL and the First Additional Language for the purposes of thinking and reasoning. This enables learners to develop their cognitive academic skills, which they need to study subjects like Science. They also engage more with signed and written literary texts and begin to develop aesthetic and imaginative ability.

By the time learners enter Senior Phase, they should be reasonably proficient in their First Additional Language with regard to both interpersonal and cognitive academic skills. However, the reality is that many deaf learners are still not adequately competent in the FAL at this stage. The challenge in the Intermediate Phase, therefore, is to provide support for these learners at the same time as providing a curriculum that enables learners to meet the standards required in further grades. These standards must be such that learners can use the FAL at a high level of proficiency to prepare them for further or higher education or the world of work. It is therefore recommended that, where possible, learners in the senior phase be exposed to the same concepts in the weekly cycles in both language levels.

## 2.2 SPECIFIC AIMS OF LEARNING SASL

Learning a language should enable learners to:

- acquire the language skills required for academic learning across the curriculum;
- observe, sign, “read”/view and record the language with confidence and enjoyment. These skills and attitudes form the basis for life-long learning;
- use language appropriately, taking into account audience, purpose and context;
- express and justify, in sign, their own ideas, views and emotions confidently in order to become independent and analytical thinkers;
- use language and their imagination to find out more about themselves and the world around them. This will enable them to express their experiences and findings about the world;
- use language to access and manage information for learning across the curriculum and in a wide range of other contexts. Information literacy is a vital skill in the ‘information age’ and forms the basis for life-long learning; and
- use language as a means for critical and creative thinking; for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts; and for “reading” texts for various purposes, such as enjoyment, research, and critique.

## 2.3 INTRODUCING SOUTH AFRICAN SIGN LANGUAGE (SASL)

The Minister of Education appointed a ministerial committee, the Curriculum Management Team (CMT), to oversee the development and implementation of South African Sign Language (SASL) as a subject to be taught in schools. The Department of Basic Education (DBE) and the CMT appointed a writing team to develop CAPS for SASL. It was decided to develop SASL as a Home Language (rather than a First Additional Language) to parallel the process of attaining official status for SASL in South Africa. The decision by the SASL CMT was to make the CAPS of SASL as close as possible to the other Home Languages in terms of structure, content and sequence.

“As long as we have Deaf people on earth, we will have sign language” (George W. Veditz, 1913).

South African Sign Language (SASL) is a visual-spatial language used by the Deaf community of South Africa. ASL is a natural language on par with spoken languages that allows users the opportunity to learn and communicate and to express thoughts, feelings and abstract ideas.

Signed languages use a different modality to spoken languages with meaning being made by non-verbal forms of communication including movement of the hands, upper body and face. Signs in SASL are made up of five parameters: hand-shape, location, movement, palm orientation and the non-manual features such as specific facial expressions that carry important grammatical information. SASL has its own distinct linguistic structure that includes syntax, morphology, phonology and language conventions. It is not based on any written or spoken language. Fingerspelling is not signed language, but is used by signers to represent the written form when needed (e.g. proper nouns, acronyms and technical jargon).

“Sign Language is a real language, equivalent to any other language. Deaf persons can sign about any topic, concrete or abstract as economically and as effectively, as rapidly and as grammatical as hearing people can. Sign language is influenced by equivalent historical social and psychological factors as spoken language – there are rules for attention-getting, turn-taking, story-telling; there are jokes, puns, and taboo signs; there are generational effects observed in Sign Language and metaphors and ‘slips-of-the-hand’” (Penn, 1993: 12).

Historically, SASL has emerged with regional variations that mirror the country’s oppressive past which segregated the education of deaf learners. Research has shown that despite these regional and historical differences, there is a cohesive and commonly used South African Sign Language that unifies Deaf people across the country. All **local/regional** language variations (dialects) of SASL are acceptable as part of the richness of the language. SASL is not yet accepted as an official language of South Africa although the South African School’s Act (November, 1996) states that, “A recognised Sign Language has the status of an official language for purposes of learning at a public school” (Chapter 2, 6.4). Civil society organizations continue to lobby for the recognition of language rights of deaf learners.

Signed language is acquired by deaf children who are raised in Deaf families in the same way hearing children acquire spoken language from their hearing parents. The overwhelming majority of deaf children are born to hearing parents and acquire sign language from their peers and deaf teachers in schools for the deaf. It is important to establish an age appropriate SASL language base for all learners from which they can access the curriculum and develop literacy skills.

In developing this curriculum several assumptions were made including that the CAPS for SASL would match as closely as possible other Home Languages in terms of structure, content and sequence; that teachers of the curriculum would be skilled in SASL and appropriate teaching methodologies and that appropriate SASL learning and teaching support material (LTSM) would to be identified and developed.

It is acknowledged that there is as yet insufficient research on SASL. This means that there has been borrowing from the research done with other signed languages around the world and addendums to the SASL curriculum will be included based on on-going research here in South Africa and internationally. Teachers of SASL are encouraged to use their classrooms as a research resource and all language variations (dialects) are recognised as part of the richness of the language.

## Notes on terminology:

Some verbs in common usage have a connotation of being associated only with spoken languages. These verbs appear in the curriculum documents in inverted commas and must be used and understood in a signed context. Examples: “listen to”, “tell”, “listening”, “say”, “a speech”, “something to say”, “read”, “voice”.

Where it is necessary for clarity, the capitalised first letter of the word is used to denote the skill or outcome and the one in lower case is the action or the verb i.e. Signing (the skill) versus signing (the action).

Where SASL GLOSS (the signs represented in English written form) is used, it is presented in upper case as per convention.

## 2.4. OVERVIEW OF THE SASL CURRICULUM

The skills outlined in the CAPS document were used and adapted for SASL.

The skills in the SASL curriculum are:

CAPS English Home Language	CAPS SASL Home Language
Listening and speaking	Observing & Signing
Phonological awareness (Foundation Phase only)	Phonological Awareness
Reading and viewing	Visual Reading and Viewing
Writing & presenting	Recording
Language structure and use (not for Foundation Phase)	Language Structure and Use

CAPS SASL Home Language	Description
Observing & Signing	This skill is done with <b>live (face-to-face)</b> signing of a variety of signed texts
Phonological Awareness (working with parameters)	Distinction between spoken and Sign Language phonology – phonemes (smallest building blocks/units of a language) sounds vs. parameters
Visual Reading and Viewing	This is done with <b>recorded SASL</b> material
Recording	Signed texts are recorded and presented by learners
Language Structure and Use	From Intermediate Phase to FET. In the Foundation Phase this skill is integrated in the other skills and not taught separately



This curriculum is organised according to the following skills and content:

<b>Overview of SASL skills and content</b>	
<p><b>Observing and Signing</b></p> <p><b>Observing</b></p> <p><b>Observing process</b></p> <ul style="list-style-type: none"> <li>• Pre-observing</li> <li>• During observing</li> <li>• Post-observing</li> </ul> <p><b>Different kinds of observing</b></p> <ul style="list-style-type: none"> <li>• Observing for specific information</li> <li>• Observing for critical analysis and evaluation</li> <li>• Observing for appreciation and interaction</li> </ul> <p><b>Signing</b></p> <p><b>The signing process</b></p> <ul style="list-style-type: none"> <li>• Planning, researching and organising</li> <li>• Practising and presenting</li> </ul> <p><b>Features and conventions of signed presentations</b></p>	<p><b>Visual Reading and Viewing</b></p> <p><b>Visual reading process</b></p> <ul style="list-style-type: none"> <li>• “Pre-reading”</li> <li>• “During reading”</li> <li>• “Post- reading”</li> </ul> <p><b>Interpretation of visual texts</b></p> <p><b>Vocabulary development and language use</b></p> <p><b>Sentence construction and the organisation of signed texts</b></p> <p><b>Features of signed literary texts</b></p> <p><b>Recording</b></p> <p><b>Recording process</b></p> <ul style="list-style-type: none"> <li>• Planning / Pre-recording</li> <li>• Drafting (recording)</li> <li>• Revising</li> <li>• Editing</li> <li>• Final recording</li> <li>• Publishing</li> </ul> <p><b>Language structures and conventions during the recording process</b></p> <p><b>Features of texts produced</b></p> <p><b>Language structures and conventions</b></p>

## 2.5 RATIONALE FOR TEACHING THE LANGUAGE SKILLS

**Observing and Signing** are central to learning in all subjects. Through effective observing and signing strategies, learners collect and synthesise information, construct knowledge, solve problems, and express ideas and opinions. Critical observing skills enable learners to recognise values and attitudes embedded in texts and to challenge biased and manipulative language. All these communication skills are conveyed through the appropriate use of language structures. The learning of language structure should aid successful communication and be linked to the functional uses of language in different social settings, e.g. expressing one’s thoughts or feelings; introducing people; giving directions and instructions. The observing skills taught will be determined by the type of signed text and the aims of the observer.

**Visual Reading and Viewing** are central to successful learning across the curriculum, as well as for full participation in society and the world of work. Learners develop proficiency in Visual Reading and Viewing a wide range of literary and non-literary texts, including visual texts. Learners recognise how genre and register reflect the purpose, audience, and context of texts. The understanding and interpretation of recorded and visual material are determined by the learners' knowledge of language structures, conventions, and their own life experiences. Language structures help learners to understand the way in which texts are structured. Learners must apply "pre-reading", "during reading" and "post-reading" strategies that help them to comprehend and interpret a wide variety of texts, e.g. predicting, clarifying, and evaluating. Learners must apply pre-reading strategies such as skimming and scanning text features, parts of a DVD and the structure of chunks/texts and learn how they contribute to meaning. Learners must be assisted to acquire vocabulary through "reading" a wide variety of texts. By this final phase of schooling, however, many of these activities should need little individual emphasis: they have been part of the learners' progress through preceding phases.

**Recording** allows learners to construct and communicate thoughts and ideas coherently. Frequent recording practice across a variety of contexts, tasks and subject fields enables learners to communicate functionally and creatively. The aim is to produce competent, versatile authors/signers who use their skills to develop and present appropriate recorded, visual and multi-media texts for a variety of purposes. Knowledge of language structures and conventions will enable learners to produce coherent and cohesive texts. Language structures should be taught for constructing texts in their context of use. The application of language structures should not be restricted to the analysis of isolated sentences. It should explain the way in which sentences are structured to construct whole texts such as stories, essays and reports which learners learn to "read" and record in school.

The above skills should be integrated. In integrating these skills, the focus on one skill can lead to practice in another. For example, a learner involved in a debate will read an argumentative/discursive essay and then produce his own recorded argumentative/discursive essay using SASL language structures such as classifiers, discourse markers and proforms.

**Language structures and conventions** play an important role in understanding and producing signed and recorded texts and should therefore be integrated with the above-mentioned language skills.

## 2.6 LANGUAGE TEACHING APPROACHES

The approaches to teaching language are text-based, communicative and process orientated. The **text-based approach** and the **communicative approach** are both dependent on the continuous use and production of texts.

A **text-based approach** explores how texts work. The purpose of a text-based approach is to enable learners to become competent, confident and critical "readers", authors, viewers and designers of texts. It involves observing, "reading", viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed.

A **communicative approach** suggests that when learning a language, a learner should have an extensive exposure to the target language (SASL) and many opportunities to practise or produce the language by communicating for social or practical purposes. Language learning should be carried over into the classroom where skills are learned through frequent opportunities to view and record texts.

Language teaching happens in an integrated way, with the teacher modelling good practice, the learners practising the appropriate skills in groups before applying these skills on their own. The structure of each lesson should be one that engages the whole class before practising in groups and applying the new skill individually.

**The process approach** is used when learners produce signed and recorded texts. The learners engage in different stages of the Observing, Signing, Visual Reading and Recording processes. They must think of the audience and the purpose during these processes. This will enable them to communicate and express their thoughts in a natural way. For example, the teaching of recording does not focus on the product only but also focus on the process of recording. Learners are taught how to generate ideas, to think about the purpose and audience, to record drafts, to edit their work and to present a recorded product that communicates their thoughts.

## 2.7 SIGN BILINGUALISM

Sign bilingualism is the use of two languages in different modalities, that is, a signed and either a spoken or written language, and is distinctly different from using two spoken languages. In deaf education, sign-bilingualism uses the signed language of the Deaf community and the written/spoken language of the hearing community amongst whom the deaf live. In South Africa, the signed language is SASL and the written/spoken would be one or more of the several indigenous languages, such as Afrikaans, isiZulu, Sesotho, Xhosa or English. Acquisition of the signed language is prioritized and there is a parallel strong influence on teaching reading and writing of the second language which is introduced through the signed language to explain syntax and abstract concepts. The intention of the sign bilingualism philosophy is to enable deaf children to become bilingual and bicultural, and to participate fully in both the hearing society and the 'Deaf-World'. Rather than regard deafness as an obstacle to linguistic development, educational achievement, social integration and linguistic pluralism is encouraged.

Researchers are of the view that for the deaf child to achieve first language competence in the formative years, the child must be assured the right of access to signed language early in life, in an environment with skilled signers. The national signed language should be the medium of teaching and learning for all subjects in the academic curriculum, while one of the spoken languages will be the language of literacy. In facilitating bilingual educational programmes, both languages should exist independently but be equal in status. Learners are taught face-to-face through the medium of SASL and will read text and write in English or in the indigenous spoken language of the respective ethnic group in which they were born or raised.

### **Approaches to teaching literature**

The teaching of literature should focus on teaching for comprehension and will include the visual reading process strategies ("pre-reading", "reading" and "post-reading"). The main reason for "reading" literature in the classroom is to develop in learners a sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what else they may "read". While most literary texts are forms of entertainment, amusement, or revelation, serious authors create longer stories, plays and poems because they have ideas, thoughts and issues; principles, ideologies and beliefs that they most want to share with or reveal to their prospective viewers. Their imaginative use of language is an added method of revealing, reinforcing, and highlighting their ideas.

The teaching of literature is never easy, but it is impossible without the personal, thoughtful and honest interpretations and comments from the learners themselves. Unless they learn how to understand a literary text on their own, they will not have learned much. Teachers often need to restrain their own interpretations and ideas of literary texts, and allow as much learner participation as is reasonable. Interpretation is not about right or wrong. It is about searching for what is meaningful to the viewer.

The best ways to approach the teaching of literature would involve some or all of the following.

- Make every attempt to "read" as much of the text in class as possible without breaking for any other activity. This should not take more than three weeks. It is essential that learners have a clear idea of what is going on at the most basic level of the text. Spending too long on "reading" a text is deleterious to a clear understanding of narrative line and plot. Some classes can "read" texts without such support. That is to be encouraged. Poetry should be taught, not poems. "Read" as many as possible in class, and ensure that learners record poems as well.

- Literary interpretation is essentially a university level activity, and learners in this phase do not have to learn this advanced level of interpretation. However, the purpose of teaching literary texts is to show learners how their home language can be used with subtlety, intelligence, imagination and flair. This means a close look at how text is being created, manipulated, and re-arranged to clarify and emphasise what is being expressed. Such work might involve examining the presence or absence of imagery; what kind of imagery is being selected by the author and why; sentence structures and chunking, or the structure of poems; choice of signs, continuing motifs through the text; the use of symbol and colour where appropriate.
- Creative recording should be closely attached to the study of any literary text. Recording and presenting activities that demand a close understanding of the text being “read” can prove very helpful in reaching more creative levels of appreciation on the part of the learners. Class discussions can be fruitful as long as everyone is involved. But class discussions that lead to recorded work activities serve a clearer purpose and benefit both.
- Finally, it is important to point out that Literature is not about right answers. A whole text means something, not just bits and pieces of it; a good “reading” of a text incorporates the whole text in interpretative, creative, personal, and exploratory practices.

The other approaches to literature which can be integrated with teaching for comprehension and for understanding the key features of literature are the **chronological, the author, the theme and the genre approaches**. These approaches can be combined.

In the **chronological approach** learners can research and combine the literature period with the historical events for the same timeframe.

In the **author approach**, learners can participate in a broad and deep study of an author especially in poetry and can link his/her poems with a particular historical period.

In the **theme approach** learners can look at themes such as justice, success and love across a number of poems or across different genres and relate them to events in real life situations. They can make judgments about the character’s actions and comment on the theme.

Regarding the **genre approach**, learners can classify, compare and contrast different types of literary genre, e.g., the difference between the plots in a longer story/ short story/drama/folklore.

## 2.8 TIME ALLOCATION FOR SASL

The SASL Home Language curriculum is based on 4.5 hours per week in a 40-week academic year. All language content is presented in a three-week cycle, that is, 13.5 hours per three-week cycle. **Teachers do not have to adhere rigidly to this cycle but must ensure that the language skills, especially Visual Reading and Recording, are practised often.** The time allocation for the different language skills in Grades 10 and 11 is 36 weeks. Four weeks are for examination purposes.

The Home Language time in Grade 12 is 30 weeks. Ten weeks are for examination purposes.

Timetabling should make provision for one continuous double period per week. In a three-week cycle the following time allocation for the different language skills is suggested:

Skills	Time allocation per three-week cycle (hours)	%
* Observing and Signing	1,5	10
* Visual Reading & Viewing:	6	45
* Recording	6	45

\*Language structures and conventions are integrated within the time allocation of the above skills.

## 2.9 LEARNING AND TEACHING SUPPORT MATERIALS

SASL Home language teachers should have:

- (a) A Curriculum and Assessment Policy Statement document
- (b) Language in Education Policy
- (c) Language textbook for resource purposes
- (d) SASL Dictionary
- (e) Literature genres
- (f) A variety of media materials: news/ magazines items
- (g) Access to visual aids to be used in the classroom

### Classroom resources

- a) Digital cameras / video recorders / tripods
- b) Memory cards / flash drives
- c) TV monitors and DVD players
- d) Computers / software for editing
- e) A range of DVDs to accommodate different reading levels
- f) OPTIONAL: Webcam facilities / broadband internet access / smart-board

## SECTION 3: CONTENT AND TEACHING PLANS FOR SOUTH AFRICAN SIGN LANGUAGE

This section is divided into TWO components, the contents for the language skills and the Teaching Plans.

### 3.1 Observing and Signing

Note: Observing and Signing is done with **live** signing wherever possible (supplemented by recorded SASL material when necessary).

#### Observing

##### Observing process

- Pre-observing
  - o Set the context
  - o Generate interest
  - o Activate vocabulary
  - o Predict content
  - o Activate existing knowledge
  - o Build prior knowledge
  - o Review standards for observing
  - o Establish purpose
- During observing
  - o Analyse
    - Ø the message
    - Ø the signer
    - Ø the signer's evidence, reasoning and emotional appeals
  - o Make mental connections
  - Find meaning
  - Ask questions
  - Make inferences and confirm predictions
  - Reflect and evaluate
- Post-observing
  - o Ask questions
  - o Discuss what the signer presented
  - o Summarise the presentation
  - o Review notes
  - o Analyse and evaluate critically what they have observed
  - o Engage in activities that develop concepts acquired
  - o Reflect on the presentation

##### Observing for specific information

Observing, rather than merely watching, remains key to any intelligent response to the world around us. Learning to observe only what may be significant or useful is crucial. Most of what is listed below will not be unfamiliar to students in this phase, and teachers need to work only with such processes as they feel their class is still in need of.

- Stimulate /activate background information before observing
- Give complete attention to the observing task and demonstrate interest
- Identify the signer's purpose
- Distinguish the message from the signer

- Identify the main and supporting ideas
- Check understanding of the message by making connections, making and confirming predictions, making inferences, evaluating and reflecting
- Process information by: comparing, obeying instructions, filling in gaps, detecting differences, ticking off items, transferring information, sequencing, matching and interpreting meaning
- Make meaningful notes, outlining, mapping, categorising, summarising, making checklists, paraphrasing, retelling and explaining
- Consider the relationship between context and choice of signs and structure
- Follow up on the presentation by: answering questions, reviewing notes, categorising ideas, summarising, clarifying, reflecting and presenting
- Understand instructions, directions and procedures

### **Observing for appreciation**

These observing activities are best practised in debates, small group discussions and any other structured discussion.

- Respond to communication situations
- Use turn-taking conventions
- Ask questions to sustain communication
- Reflect on the signing, gestures, eye contact and body language
- Show understanding of the relationship between language and culture by showing respect for cultural conventions
- Respond to the aesthetic qualities of signed text, e.g. rhythm, pace, imagery, gestures accompanying the signed text

### **Signing**

If by the end of this stage in their education learners can sign easily, readily, and accurately in front of varied audiences, they will have acquired one of the most valuable assets for their lives, both personal and professional. Learners have been taught most of the basic techniques of giving a good presentation before this phase. Teach a class only what they need to learn. The teaching of Signing should include knowledge of the process and communication strategies.

### **The signing process and strategies**

The signing process consists of the following stages:

- planning, researching and organising
- practising and presenting

### **Planning, researching and organising**

Learners must be able to demonstrate planning, researching and organising skills for signed presentation by:

- using appropriate register, style and signing mode according to audience, purpose, context and theme
- using appropriate language
- demonstrating critical language awareness by giving facts and expressing opinions through denotative and connotative meaning and implied meaning
- expressing and revealing their values and attitudes, biases, stereotypes, emotive and persuasive and manipulative language
- using resources and reference material e.g. SASL dictionaries and skilled SASL users, to select effective and precise vocabulary and deliver presentations making use of notes and props, visual aids, and graphs to enhance the appeal and accuracy of presentations

## **Practising and Presenting**

Learners must be able to practice and demonstrate signed presentation skills by:

- signing directly to the audience
- referring to a wide range of relevant sources that have been consulted, including a range of facts and examples according to task requirements
- using powerful introductions and conclusions; developing ideas and argument in a clear, logical way; keeping the presentation to the point, using repetition for emphasis and avoiding unnecessary repetition and cliché
- using organisational structures such as using space to link ideas (including placement), chronological, topical, cause–effect, compare–contrast, rhetorical statements and problem–solution to inform and to persuade
- presenting and advancing a clear argument and choosing appropriate types of proof (e.g. statistics, testimony, specific instances) that meet standard tests for evidence, including credibility, validity and relevance
- using appropriate forms of address
- using appropriate sign choice, SASL structures and discourse conventions
- using appropriate signing mode, signing size/modulation, intensity, pace/tempo, phrasing, eye contact, facial expressions, non-manual features, gestures and body language for presentations
- using fingerspelling appropriately
- where necessary, use an SASL interpreter appropriately

## **Features and conventions of signed presentations**

### **Observing and Signing**

1. Storytelling
2. Prepared presentations
3. Unprepared presentations
4. Interviews
5. Introducing a signer/speaker
6. Offering a vote of thanks
7. Panel discussions
8. Informal discussions/conversations/dialogues
9. Debates
10. Reports/reviews
11. Meetings and meeting procedures
12. Non-fiction texts



## 1. **Storytelling**

- Identify and discuss the main message
- Recall specific detail in the story
- Discuss character, plot and setting
- Share ideas and justify opinions
- Ask and respond to challenging questions
- Reflect on values and messages
- “Re-tell” a story
- Understand and use roleshift where necessary
- Create and sign stories with a beginning, middle and ending, using descriptive sign language and showing elements of plot and characterisation

## 2. **Prepared presentations**

Everything listed under Practising and Presenting applies here.

## 3. **Unprepared presentations**

- Use signing mode, sign modulation, pace, eye contact and posture.
- Use appropriate and effective vocabulary and language structures.
- Use effective introduction and conclusion.

## 4. **Interviews**

- Plan and prepare: determine aim, background information, outline, questions, time, place, sequencing, physical environment.
- Use questioning, persuasion, note-taking, summarizing and observing skills appropriately.
- Using interviewing techniques in phases:
  - o Introduction (identifying self; stating purpose)
  - o Rapport (creating atmosphere of trust)
  - o Questions (ask general to specific, relevant questions; use mature, sensitive, respectful persuasive language; observe actively; evaluate response, respond effectively to demonstrate knowledge)
  - o Summary (record responses by taking notes, summarise, sequence and arrange responses and important details in logical order)
  - o Closures (thank interviewee; provide contact details).

## 5. **Introducing a signer/speaker**

Introduce a signer to an audience in as much detail as appropriate.

Plan, prepare and present:

- Include formal language to welcome and introduce a signer/speaker.
- Research to obtain relevant information from the signer/speaker and the language needed to convey it.
- Establish from the signer/speaker what information can be used from their CV.
- Give relevant background information.
- Give a brief history of the signer’s/speaker’s school career, qualifications, employment history.
- Mention his/her hobbies and keen interests only if appropriate to the context of the speech.
- Mention the signer’s/speaker’s highest achievements.
- Relate the introduction to the theme of the address (e.g. why the signer/speaker was invited to address the function).
- Announce the name of the signer/speaker at the end and make sure it is fingerspelled clearly and correctly.
- Keep the introduction brief: the audience has come to observe the signer/speaker, not to the person introducing him/her.

## 6. Offering a vote of thanks

- Offer a vote of thanks to a signer/speaker after delivering a presentation to an audience:
  - o Plan, prepare and present.
  - o Observe the presentation carefully in order to point out some highlights in the address.
  - o Note the strong points in the address (e.g. thank the signer/speaker for revealing ideas or issues not known before).
  - o Keep it short and to the point.

## 7. Panel discussions

- Signing about a particular aspect of the topic.
- Duties of the chairperson:
  - o Keep order
  - o Manage time
  - o Keep to the agenda
  - o Encourage participation
  - o Remain neutral
  - o Call for proposal or votes

## 8. Informal discussions/conversations /dialogues

- Initiate, sustain and end conversations
- Follow turn-taking conventions
- Defend a position
- Negotiate
- Fill in gaps and encourage the signer
- Share ideas and experiences and show understanding of concepts

## 9. Debates

- **Resolution:** the statement which the two teams debate (e.g. 'Disarmament is the only solution to world peace and security').
- **Rebuttal:** explains why one team disagrees with the other team.
- **Affirmative signers:** agree with the resolution/proposition. The affirmative team always has the burden of proof and they begin and end the debate.
- **Negative signers:** Disagree with the resolution by presenting a logical negative case which refutes the affirmative and supports the status.

## Debate procedures

- The topic and the first argument are stated by the first affirmative signer.
- The first argument is stated by the first negative signer.
- The second affirmative signer states the argument of his/her team.
- The second negative signer states the argument of his/her team.
- The affirmative and the negative teams are given a 5 – 10 minute break to prepare their rebuttals. Each team is obliged to refute their opponent's arguments and to rebuild and defend their own case.
- The negative team gives two rebuttals against the affirmative team's two arguments and states their own two reasons.
- The affirmative team states two rebuttals against the negative team's two arguments and states their own two reasons.

## 10. Reports/reviews

Give exact feedback of a situation, e.g. accident, any findings

- Plan: Collect and organise information and give facts
- Give a title, introduction (background, purpose and scope), body (Who? Why? Where? When? What? How?), conclusions, recommendations, references, signed appendices
- Use semiformal to formal language register and style
- Use
  - o Present tense (except historical reports)
  - o The third person (roleshifting as needed)
  - o Factual description
  - o Technical words and phrases
  - o Formal, impersonal language

## 11. Meetings and meeting procedures

- Assign roles to members of the meeting
- Follow correct meeting conventions
- Use appropriate register and style
- Give a summary report back of the meeting

## 12. Non-fiction texts

- Informative texts – texts that provide facts or information

### Length of text to be used for Observing and Signing:

Texts	Length of text (minutes)
Debates, forum/group/panel discussions	15 - 25
Conversations/dialogues	4 - 7
Interviews	8 - 12
Introducing a signer/speaker; vote of thanks	3 - 4
Prepared presentations, reports, reviews	4 - 5
Unprepared presentations	2 - 3
Storytelling	5 - 6
Meetings and meeting procedures	10 - 12
Non-fiction	5 - 6

### 3.2 Visual Reading and Viewing

Note: Visual Reading and Viewing is done with **recorded** SASL material and not with live signing.

This component deals with the visual reading and viewing process and the strategies used for comprehending and appreciating both literary and non-literary signed texts.

Visual reading instruction will usually involve working through elements of the visual reading process. This is a three-phase activity which models independent reading strategies for decoding and understanding text. Not every step of the process will be used on every occasion. For example, if learners are “reading” an unfamiliar signed text type or genre, they will need to do a **“pre-reading”** activity which alerts them to surface features of this text type, and helps them make associations with their own experience. **“Reading”** activities would help them analyse its structure and language features in more detail. **“Post-reading”** might involve learners in trying to reproduce the genre in a signed text of their own.

#### Visual reading process

- “Pre-reading” activities
- “During reading” activities
- “Post-reading” activities

#### Techniques and strategies used during the visual reading process

##### “Pre-reading” activities

Learners may be prepared for the signed text in various ways depending on the type of signed text and the level of the learner. “Pre-reading” activates associations and previous knowledge.

- Learners are encouraged to form certain expectations about the signed text based on clues from accompanying pictures or photographs, DVD cover pages, tables of contents/DVD chapters, glossaries, signed appendices
- Skim and scan signed text features: titles, headings and sub-headings, illustrations, graphs, charts, diagrams, maps, numbering, icons, pull down menus
- Skim for main ideas and offer own ideas in a pre-reading discussion
- Scan for supporting details
- Predict

##### “During reading” activities

This involves making meaning of the signed text and paying close attention to its language features

- Make sense of the signed text
- Work out the meaning of unfamiliar signs and images by using contextual clues
- Use comprehension strategies: making connections, monitoring comprehension, re-reading where necessary, looking forward in the signed text for information that might help, asking and answering questions (from lower to higher order), visualising, inferring, viewing for main ideas, attending to sign choice and language structures, recognising the text type by its structure and language features
- Make notes or summarise main and supporting ideas

### **“Post-reading” activities**

This enables the learners to view and respond to the signed text as a whole

- Answer questions on the text from lower order to higher order
- Compare and contrast; synthesize/sign a summary
- Evaluate, draw conclusions and express own opinion
- Reproduce the genre in signing of their own (where appropriate)
- Develop critical language awareness:
  - o fact and opinion
  - o direct and implied meaning
  - o denotation and connotation
  - o socio-political and cultural background of texts and author
  - o the effect of selections and omissions on meaning
  - o relationships between language and power
  - o emotive and manipulative language, bias, prejudice, discrimination, stereotyping, language varieties, inferences, assumptions, arguments, purpose of including or excluding information
- create new signed texts, i.e. change a narrative into a drama, dialogue
- show awareness of and interpret signing mode, pace and language use
- respond to and evaluate style, signing mode and register
- understand the logical sequence of information
- make judgments and provide supporting evidence
- make assumptions and predict consequences
- respond to language use, sign choice, language structure

**Interpret visual texts** (range of graphic and visual texts which includes SASL or other signed languages):

For many learners, the computer screen is the source of most of their information. Visual literacy is an important area of study, and the computer screen a rich source of material. Examine how layout is key in a popular website; how attention is gained by advertisers; how movement and colour play key roles in persuading the user to move to other sites.

- Persuasive techniques: Emotive language, persuasion, bias, manipulative language
- How language and images reflect and shape values and attitudes; images and language that are sexist, racist, ageist, audist, disabilist or depend on the reinforcement of stereotypes, especially in advertisements
- Impact of use of font types and sizes, headings and captions
- Analyse, interpret, evaluate, and respond to a range of cartoons/comic strips

### **Vocabulary development and language use**

Knowledge of vocabulary items and language use should be introduced to the learners only as they appear in real signed text, both prose and poetry, fiction and non-fiction. For example, when working with figures of speech, it is always more important to discuss why such figures have been used rather than merely identifying them. It is always better to set a question like ‘Why has the author used anti-climax here?’ than to ask ‘What figure of speech is used here?’

The focus should be on the following:

- Figurative language and rhetorical devices: figures of speech (metaphor, personification, hyperbole, contrast, irony, satire, wit, sarcasm, anti-climax, symbol, euphemism, paradox, visual pun, antithesis). While a knowledge of these figures of speech is important, they should be introduced to the learners only as they appear in real signed text, both prose and poetry, fiction and non-fiction.
- Distinguish between denotation and connotation.
- Use of dictionaries and other reference books/materials to determine the meaning and parts of speech of unfamiliar signs.
- Use surrounding textual context (e.g. in-sentence definitions) to determine the meaning of unfamiliar signs.
- Recognise common allusions. *For example, when referring to a lucky person as having the 'Midas' touch.*
- Demonstrate an understanding of common phrases and idiomatic SASL.
- Evaluate how signs from various cultural origins have an impact on text (e.g. ASL-, BSL- and Irish based signs, slang, dialects, ethnic terms).
- Re-sign a story or sentence using different signs (synonyms or antonyms).
- Use classifiers creatively.
- Use collocations correctly.

### **Sentence construction and the organisation of signed texts**

Teaching these structural patterns often works better in the recording lessons when students have an opportunity to use them and see their power directly, rather than having to 'identify' them in someone else's text.

- Identify, explain, and analyse the meaning and functions of language structures and conventions in signed texts:
  - o Transition signs: see "Chunking" under Recording for examples.
  - o Verb forms and modals to express mood accurately.
  - o Simple, compound, complex, compound-complex sentences by using clauses, phrases, and conjunctions.
  - o Direct and indirect dialogue and constructed action (roleshift).
  - o Appropriate sign order.
  - o Placement of objects/people in relation to each other.
  - o Classifiers.
- Analyse the structure/organisation of signed texts that are used across the curriculum and related transitional signs: chronological/sequential order, explanation, cause and effect, procedure, compare/contrast, order of importance, spatial order, choice paragraph, classification paragraph, description paragraph, evaluation paragraph, definition paragraph, expositions, reports, concluding paragraph.

(In addition see Chunking for examples of transition signs).

### **Features of signed literary texts**

Authors have only their signed text to reveal their thoughts. Good signers are particularly sensitive to the subtlety and variety of SASL, even in its simplest forms. While it is important that literary features and their construction, and their impact, are studied, it is more important to understand the impact of the features on the message and the message the author intends to convey to the audience.

## Poetry

The aspects listed below will enhance an understanding of the intended message:

- literal meaning
- figurative meaning
- theme and message
- imagery
- internal structure of a poem, figures of speech, sign choice, signing mode (emotional intention), emotional responses, rhetorical devices, neologisms
- external structure of a poem, lines, signs, stanzas, links, rhyme, rhythm, eye gaze, pausing, refrain, repetition, alliteration (repetition of parameters)
- analyse and discuss the five parameters in different sign utterances and how these impact on the meaning.

## Drama

The following aspects will enhance the learners' understanding of the text:

- dramatic structure: plot and sub-plot (exposition, rising action, conflict, climax, falling action/ anticlimax, denouement/resolution, foreshadowing and flashback)
- characterisation
- role of narrator/persona/ point of view
- theme and messages
- background and setting – relation to character and theme
- mood and tone
- ironic twist/ending
- stage directions
- link between dialogue /monologue/soliloquy and action
- dramatic irony
- time line

## Longer stories/Short stories

The following aspects will enhance the learners' understanding of the text:

- plot, subplot (exposition, rising action, conflict, climax, falling action/anticlimax, resolution, foreshadowing and flashback)
- characterisation
- role of narrator
- messages and themes
- background, setting and how these relate to character and theme
- mood, ironic twist / ending
- time line

## Length of texts to be used/"read":

Texts	Number of texts	Length of text (minutes)
Poetry	minimum 10	2 - 3
Dramas	minimum 1	5 - 10
Short stories	minimum 7	3 - 8
Longer stories	minimum 1	8 -15
Non-fiction	minimum 2	5 - 8
Summaries	minimum 4	2 - 4

### **3.3 Recording: process, content, strategies and signed texts**

Good recording skills need to be developed and supported. Although visual reading is an important source of input, it is only through presenting that presenting skills are developed. The recording and presenting process consists of the following:

#### **Recording process**

- Planning / Pre-recording
- Drafting (recording)
- Revising
- Editing
- Final recording
- Publishing

During the recording and presenting process learners should do the following:

#### **Planning/ Pre-recording**

- Decide on the purpose and audience of a signed text to be presented and/or designed
- Determine the requirements of format, style, point of view
- Brainstorm ideas using e.g. mind maps, spider diagrams, flow charts or lists using sign language notation, glossing, SignWriting or any written language
- Consult relevant sources, select relevant information

#### **Drafting (recording)**

- Use main and supporting ideas effectively from the planning process
- Produce a first draft which takes into account purpose, audience, topic and genre
- View draft critically and get feedback from others (classmates)
- Determine sign choice by using appropriate, descriptive and evocative signs, phrases and expressions to make the signing clear
- Establish an identifiable voice and style by adapting language and signing mode to suit the audience and purpose for presenting
- Show own point of view by explaining values, beliefs and experiences
- Include specific details of the required signed text (use of quotations (roleshift), substantiating and motivating the argument)

#### **Revising, editing, final recording**

- Use set criteria for overall evaluation of own and others' work for improvement
- Refine sign choice, sentence and paragraph structure (insert additional information, use appropriate transition signs)
- Eliminate ambiguity, verbosity, unnecessary repetition, slang and offensive language
- Evaluate content, style and register
- Use non-manual "punctuation", fingerspelling and grammar correctly and appropriately
- Prepare the final draft (recording)



## **Publishing**

'Publish' (make public ) own recording:

- Share work with others by showing the recording in the classroom
- Introduce the recorded text to the audience
- Share recording with intended audience, such as family or friends
- Make own DVDs or contribute to class anthologies and/or SASL recordings

## **Language structures and conventions during the recording process**

### **Sign choice**

- Use a variety of verb types, classifiers, adjectives and adverbs to give a specific impression, details and vivid descriptions when presenting for example a narrative essay, descriptive essay
- Use appropriate synonyms, antonyms and classifiers to express concepts
- Use formal and informal language (slang/colloquialism, jargon) appropriately
- Use loan signs and native signs appropriately
- Give facts and express opinions
- Express denotative, connotative and/or implied/contextual meaning
- Position themselves as authors through implicit and explicit messages
- Express themselves on values, attitudes, bias, stereotypes, emotive language, persuasive and manipulative language e.g. in persuasive texts such as argumentative essays
- Show respect by using appropriate signs when presenting signed texts such as dialogue, formal report
- Use resources and reference materials e.g. SASL dictionaries, to select appropriate vocabulary

### **Sentence construction**

- Use different types of sentences, e.g. statements, questions, simple, compound, complex, compound-complex sentences
- Sign sentences of various lengths
- Use parts of speech appropriately
- Use object, subject, verb, tense, temporal aspect, affirmatives, negations, modals, direct and indirect dialogue, constructed action (roleshift), non-manual features
- Use conjunctions, pronouns, adverbs and transitional signs to create cohesive sentences
- Use different types of pronouns and classifiers (proforms) to show focus and emphasis
- Use appropriate sign order in sentences to demonstrate interest and emphasis (topicalisation)

### **Chunking (paragraph "writing")**

- Present different parts of a chunk: topic sentence, supporting and main ideas, an effective introduction, body and conclusion and a closing sentence
- Present different chunks and signed texts using transition signs and phrases such as:
  - a. chronological /sequential order: first, second, third, before, after, when (NMF), later, until, at last, next, recently, previously, afterwards
  - b. explanation/cause and effect: e.g. MEAN WHAT, WHY, THEREFORE, IX FROM IX, if ... then (NMF)
  - c. procedure: first, second, third
  - d. compare/contrast: similar, different, placement (smaller than, bigger than), but
  - e. order of importance: next, then, finally
  - f. spatial order: above, below, left, right, forward, back
  - g. generalisations: NORMAL, CONCLUSION
  - h. concluding paragraph: never a summary of what has been presented. A concluding paragraph needs to leave the viewer with an idea or a thought that will stay with them after the rest of the essay has been forgotten. A summary seldom does that, and is easily forgettable.

## **Register, style and voice**

- i. Use appropriate register: formal, informal, for example using informal/conversational style and first person versus formal language in official communication.
- ii. Present with conviction and confidence; do not apologise for any stance taken.
- iii. Use different points of view/perspective.

## **Text types/genres: structures and language features**

1. Narrative essays
2. Descriptive essays
3. Argumentative, discursive, reflective essays
4. Literary essays
5. "Speeches"
6. Dialogues
7. Interviews
8. Reports (formal and informal)
9. Reviews
10. Social media messages

### **1. Narrative essays**

Narrative writing is largely the presentation of a series of events in some meaningful order. The following are possible features of a narrative essay:

- depict a story/a past event/fiction;
- use a story line that is convincing;
- establish a time frame (i.e. past, present, future) and mark time changes when needed;
- use a captivating introductory paragraph;
- ensure that the ending is either satisfying, or ambiguous, even confusing, but never predictable,
- use roleshift appropriately; and
- use descriptive elements where necessary, but good stories are very compact and authors remove every sign that does not have a purpose.

### **2. Descriptive essays**

Description is both practical and ornamental. Both require clean, simple language. Draw learners away from signing that is overly descriptive. Study descriptive passages from good presenters: many use hardly any adjectives to create descriptions that work exceptionally well. Have learners imitate such passages by continuing the description from where you have cut the passage. The practical description is less interesting, but socially more important: describing simple things accurately, for example, a stapler, a cell phone. Or describing people from pictures or photographs provided. Description is used often more to create atmosphere and mood than picture: films do this visually, presenters do this with signs, where the choice of signs is more determined by their connotations than by the accuracy of their denotative use.

- Describe someone / something to allow viewer to experience the topic vividly
- Create a picture in signs
- Choose signs and expressions carefully to achieve the desired effect
- Use images of sight, taste, smell and touch
- Use figures of speech

### 3. Argumentative, discursive, reflective essays

Argumentative essays present an argument for or against something ('Why I believe that women are stronger than men'); discursive essays present a balanced argument for and against something the topic addresses, with the presenter's view only reflected in the conclusion ('Are women stronger than men? Yes and no, but I'm settling for yes'); reflective essays present a set of thoughts and ideas about a topic, with no particular attempt to argue for or against anything ('the modern woman: my thoughts').

- Argumentative essays tend to be subjectively argued; the defence or attack is consistent and as well argued as possible, but it will inevitably be one-sided; the conclusion clearly states where the presenter stands and why.
- Discursive essays tend to be more balanced, and present various sides of a particular argument; the structure is carefully and clearly planned; the tendency is towards objectivity, but the presenter can be personal; while emotive language is possible, the best arguments here are won because they make good, reasonable sense. The conclusion leaves the viewer in no doubt as to where the presenter stands.
- Reflective essays present the presenter's views, ideas, thoughts, and feelings on a particular topic, usually something they feel strongly about. It tends to be personal rather than subjective; it needs a careful structure, but does not have to present a clear conclusion. Nor does it have to present a balanced discussion, although it might. It can be witty or serious.

### 4. Literary essays

These essays present the presenter's response to a literary text that is interpretative, evaluative, reflective, even on occasion personal. Arguments are presented and supported or illustrated by reference to the text; the language of the text may be explored and shown to possess particular linguistic or literary qualities. The style is formal, but not necessarily dryly objective. Personal responses are possible in some essays, especially when asked for.

### 5. "Speeches"

- Adapt the style to be used; When?, Where?, Why? (purpose), Who? (audience), and What? (content)
- Capture attention of the audience with an introduction
- Develop points well and avoid clichés
- Use short sentences with simple ideas, using familiar examples
- Balance criticisms with reasonable alternatives
- The conclusion is important, and is not just a summary of what has been presented

### 6. Dialogues

Dialogues are a good place to start a presentation, since good dialogues reflect SASL as far as that is possible. Dialogues do not have to be between people only.

- Outline a scenario before signing
- Introduce and place the characters
- Use roleshift appropriately
- Reflect a conversation between two or more people
- Present exchanges as they occur, directly from the signer's point of view

### 7. Interviews

- Introduce the interviewee and interviewer
- Probe the interviewee by asking questions
- Portray the interviewee's strong points, talents, weak points

## 8. Reports (formal and informal)

Reports are formal documents and work best when what is examined is real and important to the learners. Give exact feedback of a situation, e.g. accident, any findings.

- Plan: collect and organise information; sign facts
- Give a title, introduction (background, purpose and scope), body (Who? Why? Where? When? What? How?), conclusions, recommendations, references, appendices
- Use semiformal to formal language register and style
- Use
  - o Present tense (except historical reports)
  - o The third person (roleshifting as required)
  - o Factual description
  - o Technical words and phrases
  - o Formal, impersonal language

## 9. Reviews

Reviews seldom follow a set pattern. These do not have to cover any specific aspects of the signed text, film or DVD. Generally, reviewers establish what it is they are reviewing and who is involved. Good reviews attempt to be fair but honest. Humour is not uncommon in reviews. Present reviews from different sources to show learners how varied this form can be.

- Reflect an individual's response to a work of art, film, signed text or occasion
- Project his/her 'judgement' on the work presented
- Reviews are subjective: two reviewers may respond differently to what is being reviewed.
- Give relevant facts, for example, the name of the author/producer/artist, the title of the signed text/work, the name of the publisher/production company, as well as the price (where applicable)

## 10. Social media messages

These are the signed equivalent of written letters (transactional texts)

- Friend / family member
- Businesses: requests, applications, qualifications (CV), complaints
- Announcements: birth, marriage, deaths
- Invitations

### Length of recorded texts to be produced:

Texts	Length of text (minutes)
Narrative essays	3 - 5
Descriptive essays	2 - 4
Argumentative, discursive, reflective essays	2 - 4
Literary essays	3 - 5
"Speeches"	2 - 3
Dialogues	2 - 4
Interviews	3 - 6
Reports (formal and informal)	3 - 4
Reviews	3 - 4
Social media messages	1 - 3

### 3.4 Language structures and conventions

By this phase, learners should be familiar with the basics of grammar: phonology, morphology, syntax, semantics and discourse. Discrete, isolated lessons of language structures should not now be part of the teaching time: language structures now become a means to an end.

Language structures	Types
<b>Phonology</b>	<p>Parts of signs</p> <ul style="list-style-type: none"> <li>• Parameters (handshape, orientation, location, movement and NMF)</li> </ul> <p>Type of signs</p> <ul style="list-style-type: none"> <li>• Free space, no contact (1 hand)</li> <li>• Any place on body, not opposite hand (1 hand)</li> <li>• Both hands active; identical motor acts (2 hands)</li> <li>• One hand active, one hand passive; same HS (2 hands)</li> <li>• One hand active, one hand passive; different HS (2 hands)</li> <li>• Compounds (combine some of the above (2 hands)</li> <li>• Non-manual signs (articulated on the face only)</li> <li>• Minimal pairs:               <ul style="list-style-type: none"> <li>o Stokoe principles (2 signs that differ only with one parameter) - simultaneous</li> <li>o Movement-hold model - Liddell and Johnson - sequential</li> </ul> </li> <li>• Phonological processes               <ul style="list-style-type: none"> <li>o Movement epenthesis (inserting a movement between 2 signs)</li> <li>o Hold deletion/reduction (deleting or shortening a hold)</li> <li>o Metathesis (reversing the internal order of the sign), e.g. ASL sign for DEAF – ear to chin, chin to ear</li> <li>o Assimilation (2 signs have different handshape, but the handshape of one of the signs influence the handshape of the other sign), e.g. ASL sign for I KNOW</li> </ul> </li> </ul>

Language structures	Types
<b>Morphology</b>	<p>Morpheme (smallest meaningful unit in a language), e.g. SASL – 2 people walking (2 morphemes)</p> <ul style="list-style-type: none"> <li>• Morphological process <ul style="list-style-type: none"> <li>o Noun-verb pairs (segmental structure), e.g. SASL – BROOM SWEEP</li> <li>o Compounds, e.g. ASL – good night; SASL - mother father – parent)</li> </ul> </li> <li>• Plural (e.g. classifiers; repeating the noun/reduplication; adjective)</li> <li>• Lexicalised fingerspelling (signs made up from fingerspelled words), e.g. BMW</li> <li>• Numeral incorporation (sign changes to incorporate numbers)</li> <li>• Predicates <ul style="list-style-type: none"> <li>Ø Temporal aspect (from AUSLAN, BSL and ASL) <ul style="list-style-type: none"> <li>o Simple/punctual <ul style="list-style-type: none"> <li>- Repetitive/iterative</li> <li>- Habitual</li> </ul> </li> <li>o Durative <ul style="list-style-type: none"> <li>- Durational</li> <li>- Continuative</li> </ul> </li> </ul> </li> <li>Ø Verbs <ul style="list-style-type: none"> <li>o Function of space (agreement)</li> <li>o Plain verbs (one location)</li> <li>o Indicating verbs (agreement/directional verbs) (move towards people, objects - involve orientation and location) locative verbs – where the location has meaning (e.g. throw a ball)</li> <li>o Transitive and intransitive verbs</li> <li>o Classifiers - combining movement with handshape</li> </ul> </li> </ul> </li> <li>• Derivational morphology (using an existing form to create a new form; e.g. noun-verb pairs, compounding; numeral incorporation; classifier predicates; intensification of adjectives and verbs)</li> <li>• Inflectional morphology (process of adding grammatical information to units that already exist, e.g. aspect and indicating verbs)</li> </ul>

Language structures	Types
<b>Syntax</b>	<p>Major sign categories (lexical) (parts of speech)</p> <ul style="list-style-type: none"> <li>• Nouns</li> <li>• Predicates (say something about the subject of a sentence; may be nouns, verbs or adjectives)</li> <li>• Adjectives are placed after a noun in SASL</li> <li>• Adverbs <ul style="list-style-type: none"> <li>o of time</li> <li>o of manner</li> <li>o of location</li> <li>o of intensification</li> </ul> </li> </ul> <p>Minor sign categories (functional) (parts of speech)</p> <ul style="list-style-type: none"> <li>• Determiners</li> <li>• Modals</li> <li>• Prepositions <ul style="list-style-type: none"> <li>o Basic prepositions</li> <li>o Classifiers</li> </ul> </li> <li>• Conjunctions</li> <li>• Pronouns (placement and indexing)</li> </ul> <p>Basic sentence types (sign order)</p> <ul style="list-style-type: none"> <li>• Statements</li> <li>• Questions <ul style="list-style-type: none"> <li>o Yes-no</li> <li>o Wh</li> <li>o Question mark wiggle</li> <li>o Rhetorical</li> </ul> </li> <li>• Negation (manual and non-manual)</li> <li>• Commands</li> <li>• Topicalisation</li> <li>• Conditionals (complex)</li> <li>• Compound sentences</li> </ul> <ul style="list-style-type: none"> <li>• Tense – marked by separate lexical items, e.g. LAST NIGHT</li> </ul>

Language structures	Types
<b>Semantics</b> (meaning of signs)	<ul style="list-style-type: none"> <li>• Sign meaning             <ul style="list-style-type: none"> <li>o concrete nouns</li> <li>o abstract nouns</li> <li>o synonyms</li> <li>o antonyms, contrast</li> <li>o paronyms (signs derived from foreign languages - lexicalised fingerspelled loan signs and others)</li> <li>o polysemes (one sign with many related meanings – e.g. road vs way)</li> <li>o homonyms (same sign with unrelated meanings – e.g. use vs men; often from different regional dialects)</li> <li>o iconicity e.g. vibration, lights flashing, caterpillar movement (see onomatopoeia)</li> <li>o new signs (neologisms) and etymology (origin of signs)</li> </ul> </li> <li>• Sentence/Utterance meaning             <ul style="list-style-type: none"> <li>o Figures of speech                 <ul style="list-style-type: none"> <li>- Simile</li> </ul> </li> <li>o Metaphor/symbol (iconicity – movements up is good, down is bad; chest as container – things inside chest is invisible but can be taken out to examine/discuss it)</li> <li>o Personification (when an object becomes a person)</li> <li>o Synecdoche (a part used to represent the whole; e.g. signed trunk refer to elephant)</li> <li>o Metonymy (something associated with the concept is used for that concept e.g. the sign ring for marriage)</li> <li>o Hyperbole (means exaggeration; use of signing space, non-manual features, repetition)</li> <li>o Contrast (use of space)</li> <li>o Irony</li> <li>o Sarcasm</li> <li>o Anti-climax</li> <li>o Euphemism (less visually motivated: finger-cheek for pregnant rather than showing belly)</li> <li>o Paradox (apparent contradiction)</li> <li>o Idioms (e.g. JAW-DROP; EYE-POP-OUT)</li> </ul> </li> </ul>



Language structures	Types
<b>Discourse</b>	<ul style="list-style-type: none"> <li>• Register, style and genre</li> <li>• Register variations: formal (e.g. lecture) versus informal (e.g. story) signing</li> <li>• Cohesion (sign posting or referring words; role of repetition; discourse markers/ transition signs) and coherence (establishing and maintaining topics)</li> <li>• Roleshift (constructed action) – links to cohesion and coherence</li> <li>• Chunking (paragraphing): ways of dividing up signed text</li> <li>• Rhetorical statements, questions and commands</li> </ul> <p>Two kinds of signed texts:</p> <ul style="list-style-type: none"> <li>• Monologue (one person signing) <ul style="list-style-type: none"> <li>o Prepared presentations</li> <li>o Unprepared presentations</li> <li>o Roleshift (dialogue)</li> <li>o Roleshift (interview)</li> <li>o Forum discussions</li> <li>o Debates</li> <li>o Reports (formal and informal)</li> <li>o Poems</li> <li>o “Speeches”</li> <li>o Review</li> <li>o Narrative essay</li> <li>o Descriptive essay</li> <li>o Argumentative, discursive and reflective essays</li> <li>o Literary essay</li> <li>o Advertisements</li> <li>o Introducing a signer/speaker</li> <li>o Vote of thanks</li> <li>o Social media messages</li> </ul> </li> <li>• Dialogue (two or more people involved in a conversation) <ul style="list-style-type: none"> <li>o Directions</li> <li>o Instructions</li> <li>o Informal discussions/ conversations</li> <li>o Dialogues</li> <li>o Interviews</li> <li>o Advertisements</li> <li>o Dramas</li> </ul> </li> </ul>

## RECOMMENDED TEXTS/RESOURCES FOR THE PHASE

### Classroom resources

- Digital cameras / video recorders / tripods
- Memory cards / flash drives
- TV monitors and DVD players
- Computers / software for editing
- A range of DVDs to accommodate different reading levels
- OPTIONAL: Webcam facilities / broadband internet access / smart-board / tablets
  
- Multimedia texts for entertainment:
  - o magazine items
  - o news items
  - o advertisements
  - o films
  - o photographs / pictures
  - o illustrations
  - o films
  - o TV programmes
  - o cartoons
  - o comic strips
  - o Deaf jokes
  
- Multimedia texts for information / Non-fiction texts:
  - o charts and maps
  - o graphs, tables and pie charts
  - o mind maps and diagrams
  - o posters
  - o signs and symbols
  - o TV documentaries
  - o reports e.g. investigative
  
- Transactional and creative texts:
  - o debates
  - o forum/group/panel discussions
  - o dialogues
  - o interviews / investigations
  - o diaries
  - o web pages, vlogs
  - o social media messages
  - o comments to the press
  - o signed summary
  - o invitation /reply
  - o negotiations
  - o meeting procedures
  - o introducing speaker / signer
  - o vote of thanks
  
- Reference and informational texts:
  - o prepared “speeches”/presentations
  - o reports
  - o reviews
  - o instructions
  - o procedures
  - o directions
  - o summary

- Texts for enrichment:
  - o films
  - o TV series
  - o documentaries
  - o essays
  - o biographies
  - o autobiographies
  - o folktales
  - o myths
  - o legends
  
- Literary texts
  - o longer stories
  - o short stories
  - o narrative chunks
  - o drama
  - o poetry
  
- Deaf television programmes (e.g. DTV, SABC programmes, Zwakala)
- Narrative / descriptive / reflective / argumentative / discursive essays
- Sign language dictionary

**TEACHING PLANS TABLE**

Grade 10				
Term and Week	Observing and Signing	Visual Reading and Viewing	Recording	Language Structures & Conventions (during implementation of a Bridging Grade 9)
<b>Term 1</b>				
<b>1 - 3</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a social media message (friend/ family member) Record a "speech"/ dialogue/ interview	<b>Phonology</b> Minimal pairs: Stokoe principle and Movement-hold (Liddell and Johnson)
<b>4 - 6</b>	Observe and participate in a debate	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a descriptive/ argumentative essay	<b>Phonology:</b> <i>Phonological processes</i> o Movement epenthesis o Hold deletion/reduction o Metathesis o Assimilation
<b>7 - 9</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a report/ review	<b>Syntax/ Semantics:</b> neologisms and etymology
<b>10</b>	Prepared/Unprepared presentations	"Read" for comprehension (non-fiction texts)	Record a narrative essay	Consolidation
<b>Term 2</b>				
<b>11 - 13</b>	Observe and conduct a dialogue / interview	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a "speech"/ dialogue/ interview Record a social media message (friend/ family member)	<b>Morphology:</b> Derivational morphology Inflectional morphology
<b>14 - 16</b>	Prepared/Unprepared "speech"/ presentation	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a narrative / descriptive/ argumentative essay	<b>Morphology:</b> Predicates: Temporal aspects: simple/punctual – repetitive/ iterative, habitual Durative: - durational and continuative
<b>17 - 18</b>	Panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a report/ review	Consolidation
<b>19 - 20</b>	Mid year exams	Mid year exams	Mid year exams	Mid year exams

<b>Term 3</b>					
<b>21 - 23</b>	Observe and participate in meetings observing meeting procedures	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a narrative / descriptive/ argumentative essay		
<b>24 - 26</b>	Story "telling"	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a "speech"/ dialogue/ interview Record a report/ review		
<b>27 - 29</b>	Prepared/Unprepared presentations	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a narrative / descriptive/ argumentative essay		
<b>30</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	"Read" for comprehension	Record a social media message (friend/ family member)		
<b>Term 4</b>					
<b>31 - 33</b>	Introducing a signer/ speaker (with interpreter) / vote of thanks Panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a social media message (friend/ family member) Record a report/ review		
<b>34 - 36</b>	Observe and discuss informative, evaluative, appreciative and interactive texts Forum/ group/ panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a narrative / descriptive/ argumentative essay		
<b>37 - 38</b>	Prepare for examination	Prepare for examination	Prepare for examination		
<b>39 - 40</b>	End of year exams	End of year exams	End of year exams		

Grade 11			
Term and Week	Observing and Signing	Visual Reading and Viewing	Recording
<b>Term 1</b>			
<b>1 - 3</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a social media message (friend/ family member) Record a "speech"/ dialogue/ interview
<b>4 - 6</b>	Observe and participate in a debate	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a narrative / descriptive/ argumentative essay
<b>7 - 9</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a report/ review
<b>10</b>	Prepared/Unprepared presentations	"Read" for comprehension (non-fiction texts)	Record a "speech"/ dialogue/ interview
<b>Term 2</b>			
<b>11 - 13</b>	Observe and conduct dialogue/interview/discussions/ conversations	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a reflective / discursive / argumentative essay Record a social media message (friend/ family member)
<b>14 - 16</b>	Prepared/Unprepared presentations	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a report/ review Record a "speech"/ dialogue/ interview
<b>17 - 18</b>	Panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a reflective / discursive / argumentative essay
<b>19 - 20</b>	Mid year exams	Mid year exams	Mid year exams

<b>Term 3</b>					
<b>21 - 23</b>	Observe and participate in meetings and observing meeting procedures	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension		Record a reflective / discursive / argumentative essay	
<b>24 - 26</b>	Story "telling"	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary		Record a "speech" / dialogue/ interview	
<b>27 - 29</b>	Prepared/Unprepared presentations	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)		Record a reflective / discursive / argumentative essay	
<b>30</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension		Record a social media message (friend/ family member)	
<b>Term 4</b>					
<b>31 - 33</b>	Introducing a signer/speaker (with interpreter) / vote of thanks Panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension		Record a reflective / discursive / argumentative essay	
<b>34 - 36</b>	Observe and participate in a debate Observe and discuss a report/review	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary		Record a social media message (friend/ family member) Record a report/ review	
<b>37 - 38</b>	Prepare for examination	Prepare for examination		Prepare for examination	
<b>39 - 40</b>	End of year exams	End of year exams		End of year exams	

Grade 12			
Term and Week	Observing and Signing	Visual Reading and Viewing	Recording
<b>Term 1</b>			
<b>1 - 3</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a social media message (friend/ family member) Record a "speech"/ dialogue/ interview
<b>4 - 6</b>	Observe and participate in a discussion/conversation/ report/review	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a narrative / descriptive/ argumentative essay
<b>7 - 9</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a report/ review
<b>10</b>	Prepared/Unprepared presentations	"Read" for comprehension (non-fiction texts)	Record a "speech"/ dialogue/ interview
<b>Term 2</b>			
<b>11 - 13</b>	Observe and participate in a dialogue/interview	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a reflective / discursive / argumentative essay Record a social media message (friend/ family member)
<b>14 - 16</b>	Debater/ forum/ group/ panel discussion	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a report/ review Record a "speech"/ dialogue/ interview
<b>17 - 19</b>	Prepared/Unprepared presentations	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a reflective / discursive / argumentative essay
<b>19 - 20</b>	Mid year exams	Mid year exams	Mid year exams
<b>Term 3</b>			
<b>21 - 23</b>	Informal discussion/conversation Introducing a signer/speaker (with interpreter) / vote of thanks	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Record a report/ review
<b>24 - 26</b>	Observe and discuss informative, evaluative, appreciative and interactive texts	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) Summary	Record a "speech"/ dialogue/ interview
<b>27 - 28</b>	Moderation	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension (visual texts)	Record a social media message (friend/ family member)
<b>29 - 30</b>	Trial exams	Literature study: "Read" Literary genres (poetry, drama, short stories, longer stories) "Read" for comprehension	Trial examinations



<b>Term 4</b>				
<b>31 - 33</b>	Moderation		Prepare for examination	Prepare for examination
<b>34 - 36</b>	Moderation		Prepare for examination	Prepare for examination
<b>37 - 38</b>	External exams		External examinations	External examinations
<b>39 - 40</b>	External exams		External examinations	External examinations

## SECTION 4: ASSESSMENT IN SASL HOME LANGUAGE

### 4.1 INTRODUCTION

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings; and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to enhance the learning experience.

The assessment of language skills should be integrated. The assessment of a comprehension passage should be linked to language use. The assessment of Recording should incorporate topics about things that happen in real life situations.

### 4.2 INFORMAL OR DAILY ASSESSMENT

Assessment for learning has the purpose of continuously collecting information on a learner's achievement that can be used to improve their learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences or informal classroom interactions. Informal assessment may be as simple as stopping during the lesson to observe learners or to discuss with learners how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

### 4.3 FORMAL ASSESSMENT

All assessment tasks that make up a formal programme of assessment for the year are regarded as Formal Assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All Formal Assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained. While preparations for formal assessment tasks could be done outside the classroom, the final version should be done under controlled conditions, in the classroom.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, practical tasks, projects, signed presentations, demonstrations and performances. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

The following tables provide the formal assessment requirements for Home Languages:

Table 1: Overview of formal assessment Grades 10-11

Formal assessment		
During the year	End-of-year examination	
25%	75%	
School-based assessment (SBA)-	End-of-year exam papers	
25%	62,5%	12,5%
<ul style="list-style-type: none"> <li>• 2 tests</li> <li>• 7 tasks</li> <li>• 1 examination (mid-year)</li> </ul>	<b>Examinations</b> Paper 1 (2 hours) – Language in context Paper 2 (Gr. 10: 2 hours, Gr. 11: 2½ hours ) – Literature Paper 3 (Gr. 10: 2 hours, Gr. 11: 2½ hours) – Recording	<b>Observing and Signing assessment tasks: Paper 4</b>  The Observing and Signing tasks undertaken during the course of the year constitute the end-of-year internal assessment.

Table 2: Overview of formal assessment Grade 12

Formal assessment		
During the year	End-of-year examination	
25%	75%	
School based assessment (SBA)-	End-of-year exam papers	
25%	62,5%	12,5%
<ul style="list-style-type: none"> <li>• 1 test</li> <li>• 7 tasks</li> <li>• 2 examinations (mid-year/test &amp; trial/test)</li> </ul>	<b>Examinations</b> Paper 1 (2 hours) – Language in context Paper 2 (2½ hours ) – Literature Paper 3 (2½ hours) – Recording	<b>Observing and Signing assessment tasks: Paper 4</b>  The Observing and Signing tasks undertaken during the course of the year constitute the end- of-year external assessment.

The forms of assessment used should be appropriate to age and developmental level. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Formal assessment must cater for a range of cognitive levels and abilities of learners, as shown below:

Table 3: Cognitive levels for assessment

Cognitive levels	Activity	Percentage of task
<p>Literal (Level 1)</p> <p>Reorganisation (Level 2)</p>	<p>Questions that deal with information explicitly stated in the text.</p> <ul style="list-style-type: none"> <li>• Name the things/people/places/elements ...</li> <li>• State the facts/reasons/points/ideas ...</li> <li>• Identify the reasons/persons/causes ...</li> <li>• List the points/facts/names/reasons ...</li> <li>• Describe the place/person/character ...</li> <li>• Relate the incident/episode/experience ...</li> </ul> <p>Questions that require analysis, synthesis or organisation of information explicitly stated in the text.</p> <ul style="list-style-type: none"> <li>• Summarize the main points/ideas/pros/cons/ ...</li> <li>• Group the common elements/factors ...</li> <li>• State the similarities/differences ...</li> <li>• Give an outline of ...</li> </ul>	<p>Levels 1 and 2: 40%</p>
<p>Inference (Level 3)</p>	<p>Questions that require a candidate's engagement with information explicitly stated in the text in terms of his/her personal experience.</p> <ul style="list-style-type: none"> <li>• Explain the main idea ...</li> <li>• Compare the ideas/attitudes/actions ...</li> <li>• What is the writer's (or character's) intention / attitude/ motivation/ reason ...</li> <li>• Explain the cause/effect of ...</li> <li>• What does an action/comment/attitude, etc. reveal about the narrator/ writer/character ...</li> <li>• How does the metaphor/simile/image affect your understanding ...</li> <li>• What, do you think, will be the outcome/effect, etc. of an action/a situation ...</li> </ul>	<p>Level 3: 40%</p>

<p>Evaluation (Level 4)</p>	<p>These questions deal with judgements concerning value and worth. These include judgements regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values.</p> <ul style="list-style-type: none"> <li>• Do you think that what transpires is credible/realistic/ possible ...?</li> <li>• Is the writer’s argument valid/logical/conclusive ...</li> <li>• Discuss/Comment critically on the action/ intention/ motive/ attitude/suggestion/ implication ...</li> <li>• Do you agree with the view/statement/observation/ interpretation that...</li> <li>• In your view, is the writer/narrator/character justified in suggesting/ advocating that ... (Substantiate your response/Give reasons for your answer.)</li> <li>• Is the character’s attitude/behaviour/action justifiable or acceptable to you? Give a reason for your answer.</li> <li>• What does a character’s actions/attitude(s)/motives ... show about him/her in the context of universal values?</li> <li>• Discuss critically/Comment on the value judgements made in the text.</li> </ul>	
<p>Appreciation (Level 5)</p>	<p>These questions are intended to assess the psychological and aesthetic impact of the text on the candidate. They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer’s use of language (such as word choice and imagery).</p> <ul style="list-style-type: none"> <li>• Discuss your response to the text/incident/situation/ conflict/ dilemma.</li> <li>• Do you empathise with the character? What action/ decision would you have taken if you had been in the same situation?</li> <li>• Discuss/Comment on the writer’s use of language ...</li> <li>• Discuss the effectiveness of the writer’s style/ introduction/ conclusion/imagery/ metaphors/use of poetic techniques/ literary devices ...</li> </ul>	<p>Levels 4 and 5: 20%</p>

## 4.4 PROGRAMME OF ASSESSMENT

The Programme of Assessment is designed to spread formal assessment tasks in all subjects in a school throughout a term

### 4.4.1 Overview of requirements

The following tables provide an overview of the Programme of Assessment requirements for each term for English Home Language:

Table 1: Overview of the Programme of Assessment requirements Grades 10-11

Programme of Assessment			
SBA per Term			
Term 1:	Term 2:	Term 3:	Term 4:
1 Test	2 Tasks	1 Test	1 Task (SBA)
+	+	+	+
3 Tasks	1 Mid-year examination comprising:	1 Task	1 Internal end-of- year examination comprising:
	3 Papers:		3 Papers:
	Paper 1 – Language in context		Paper 1 – Language in context
	Paper 2 – Literature		Paper 2 – Literature
	Paper 3 – Recording		Paper 3 – Recording
			+
			Paper 4: Observing and Signing
<p>Term Mark (Terms 1-3):</p> <ul style="list-style-type: none"> <li>Each term, add raw marks and totals and convert to % for term mark.</li> </ul> <p>Promotion Mark:</p> <ul style="list-style-type: none"> <li>Add raw marks and totals for SBA tasks from term 1 to term 4 and convert to 25%,</li> <li>Convert Paper 1 to 17,5%,</li> <li>Convert Paper 2 to 20%,</li> <li>Convert Paper 3 to 25%</li> </ul> <p>Convert Observing and Signing mark (Paper 4) to 12,5%</p>			

Table 2: Programme of Assessment Grades 10-11

Programme of Assessment			
Term 1			
Task 1	Task 2	Task 3	Task 4
<p>*Observing and Signing:</p> <p>Observing for comprehension (15 marks)</p> <p>Prepared presentation (10 marks)</p> <p>Unprepared presentation (15 marks)</p>	<p>Recording: (50 marks)</p> <p>Narrative/descriptive/argumentative essay (Gr. 10)</p> <p>Reflective/discursive / argumentative essay (Gr. 11)</p>	<p>Recording: (25 marks)</p> <p>Transactional recording: Social media messages/ report/ review/ "speech"/ dialogue/interview</p>	<p>**Test 1: (35 marks)</p> <p>Language structures and conventions in context</p> <p>Visual Reading comprehension Summary</p>
Term 2			
Task 5	Task 6	Task 7	
<p>*Observing and Signing:</p> <p>Observing for comprehension (15 marks)</p> <p>Prepared presentation (10 marks)</p> <p>Unprepared presentation (15 marks)</p>	<p>Literature: (35 marks)</p> <p>Contextual questions (10 marks)</p> <p>Literary essay (25 marks)</p>	<p>Mid-year examinations: (250 marks)</p> <p>Paper 1 – Language in context (70 marks)</p> <p>Paper 2 – Literature (80 marks)</p> <p>Paper 3 – Recording (Can be recorded in May / June) (100 marks)</p>	
Term 3			
Task 8	Task 9		
<p>*Observing and Signing:</p> <p>Observing for comprehension (15 marks)</p> <p>Prepared presentation (10 marks)</p> <p>Unprepared presentation (15 marks)</p>	<p>Test 2: (35 marks)</p> <p>Literature</p> <p>Contextual questions (10 marks)</p> <p>Literary essay (25 marks)</p>		
Term 4			
Task 10	Task 11		
<p>*Observing and Signing:</p> <p>Observing for comprehension (15 marks)</p> <p>Prepared presentation (10 marks)</p> <p>Unprepared presentation (15 marks)</p>	<p>End of the year examinations: (300 marks)</p> <p>Paper 1 – Language in context (70 marks)</p> <p>Paper 2 – Literature (80 marks)</p> <p>Paper 3 – Recording (100 marks)</p> <p>Paper 4 – Prepared/unprepared presentations (50 marks)</p>		

**\*Observing and Signing:** Learners should do one observing for comprehension, two prepared presentations and one unprepared presentation for formal assessment during the year.

**\*\*Test 1** could be set out of **35 marks** or, if more, should be **converted to 35 marks**. While the *Comprehension, summary, language structures and conventions* combination is suggested, teachers are urged to design a combination of aspects that fits the character (test programme, time allocation, etc.) of the school.

A test in the Programme of Assessment should not be made up of several smaller tests. Each test should cover a substantial amount of content, should be set for 45-60 minutes, and should reflect the different cognitive levels as set out for exam papers.

Table 3: Overview of programme of assessment requirements Grade 12

Programme of Assessment SBA per Term			External Examination
<p><b>Term 1:</b></p> <p>1 Test + 4 Tasks</p>	<p><b>Term 2:</b></p> <p>2 Tasks + 1 Mid-year examination comprising: 3 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Recording OR Test</p>	<p><b>Term 3:</b></p> <p>1 Trial examination comprising: 3 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Recording OR Test + 1 Task</p>	<p><b>Term 4:</b></p> <p>1 External Examination comprising: 4 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Recording + Paper 4: Observing and Signing</p>
<p>Term Mark (Terms 1-3):</p> <ul style="list-style-type: none"> <li>Each term, add raw marks and totals and convert to % for term mark.</li> </ul> <p>SBA Mark:</p> <ul style="list-style-type: none"> <li>Add raw marks and totals for assessment tasks from term 1 to term 3 and convert to 25%</li> </ul> <p>External Examination</p> <ul style="list-style-type: none"> <li>Convert Paper 1 to 17,5%,</li> <li>Convert Paper 2 to 20%,</li> <li>Convert Paper 3 to 25%</li> </ul> <p>Convert Observing and Signing mark (Paper 4) to 12,5%</p>			



Table 4: Programme of Assessment Grade 12

Programme of Assessment				
Term 1				
Task1	Task 2	Task 3	Task 4	Task 5
*Observing and Signing: Observing for comprehension (15 marks)/ Prepared presentation (10 marks)/ Unprepared Presentation (15 marks)	Recording: (50 marks) Narrative/ descriptive/ discursive/ reflective/ argumentative essay	Recording: (25 marks) Transactional recording: Social media messages/ report/ review/ "speech"/ dialogue/interview	*Observing and Signing: Observing for comprehension (15 marks)/ Prepared (presentation 10 marks)/ Unprepared (presentation 15 marks)	**Test 1: (35 marks) Language structures and conventions in context Visual Reading comprehension Summary

Term 2		
Task 6	Task 7	Task 8
Literature: (35 marks) Contextual questions (10 marks) Literary essay (25 marks)	*Observing and Signing: Observing for comprehension (15 marks) Prepared presentation (10 marks) Unprepared presentation (15 marks)	Mid-year examinations (250 marks) Paper 1 – Language in context (70 marks) Paper 2 – Literature (80 marks) Paper 3 – Recording (Can be recorded in May / June) (100 marks)

Term 3	
Task 9	Task 10
*Observing and Signing: Observing for comprehension (15 marks) Prepared presentation (10 marks) Unprepared presentation (15 marks)	Trial examinations (250 marks) Paper 1 – Language in context (70 marks) Paper 2 – Literature (80 marks) Paper 3 – Recording (Can be recorded in August / September) (100 marks)

**\*Observing and Signing:** Learners should do one listening for comprehension, two prepared presentation and one unprepared presentation for formal assessment during the year.

**\*\*Test 1** could be set out of **35 marks** or, if more, should be **converted to 35 marks**. While the *Comprehension, summary, language structures and conventions* combination is suggested, teachers are urged to design a combination of aspects that fits the character (e.g. test programme, time allocation) of the school.

A test in the Programme of Assessment should not be made up of several smaller tests. Each test should cover a substantial amount of content, should be set for 45-60 minutes, and should reflect the different cognitive levels as set out for exam papers.

## 4.4.2 Examinations

Format of Examination Papers 1, 2 and 3

PAPER	SECTION			MARKS	TIME
1. Language in context	A: Comprehension (A range of texts can be used including visual and or graphic texts)			30	Grades 10-12: 2 hours
	Grades	Length of text (minutes)			
	10	3 - 5			
	11	4 - 6			
	12	5 - 8			
	B: Summary: The passage should not come from the comprehension text.			10	
	Grades	Length of text (minutes)	Length of summary (minutes)		
	10	3 - 5	2 – 4 minutes		
	11	4 - 6			
	12	5 - 8			
C: Language structures and conventions (assess in context)			30		
<ul style="list-style-type: none"> <li>• Vocabulary and language use</li> <li>• Sentence structures</li> <li>• Critical language awareness</li> </ul>					

PAPER	SECTION		MARKS	TIME
2. Literature (Visual Reading and Viewing)	A: Poetry – Seen (contextual questions / essay questions from four seen poems of which two must be answered.) and unseen (contextual questions) (Seen = 20; Unseen = 10)		30	Grade 10: 2 hours Grades 11-12: 2½ hours
	Grade	Length of literary essay (minutes)		
	10	2 - 3		
	11	2 - 3		
	12	2 - 3	80	
	Assess the following in the essay: <ul style="list-style-type: none"> <li>• Content (Interpretation of topic, depth of argument, justification and grasp of poem) (60%)</li> <li>• Language &amp; structure (structure, logical flow and presentation, language, signing mode and style) (40%)</li> </ul>			
	B: Longer Story - Essay question or contextual question			
	C: Drama – Essay question or contextual question <ul style="list-style-type: none"> <li>• NOTE: Candidates must attempt ONE ESSAY question and ONE CONTEXTUAL question from either Section B or Section C.</li> </ul>		25	
	Grades	Length of literary essay (minutes)		
	10	5 - 6		
	11	6 - 8		
12	8 - 10			
Assess the following in the literary essay: <ul style="list-style-type: none"> <li>• Content (Interpretation of topic, depth of argument, justification and grasp of text) (60%)</li> <li>• Language &amp; structure (structure, logical flow and presentation, language, signing mode and style) (40%)</li> </ul>				

PAPER	SECTION		MARKS	TIME	
3. Recording	A: Essay – One essay Narrative / descriptive / argumentative / reflective / discursive		50	Grade 10: 2 hours Grades 11-12: 2½ hours	
	Grades	Length of essay (minutes)			
	10	2 – 4			
	11	2 - 4			
	12	3 - 5	100		
	Assess the following: • Content & planning (60%) • Language, style & editing (30%) • Structure (10%)				
	B: Transactional texts – Two texts Signed messages (request / complaint / thanks / congratulations/ sympathy) // report (formal and informal) / review / news item / maga- zine item / formal and informal presentation / dialogue / interview				50 (2 X 25)
	Grades	Length of text (minutes)			
	10-12	3 - 6			
	Assess the following: • Content, planning, & format (60%) • Language, signing mode & editing (40%)				

Content to be covered

Assessment addresses the content as set out in this document. Due to the conceptual progression of the content across the grades, content and skills from Grades 10-12 will be assessed in the external papers at the end of Grade 12.

### Observing and Signing

Assessment Tasks: Paper 4

The Observing and Signing assessment tasks undertaken during the course of the year constitute the end-of-year external assessment for Grade 12. It constitutes 50 of the 300 marks in the end-of-year external assessment. The details for the Observing and Signing tasks, which are administered during the year, are as follows:

Paper	DETAILS	MARKS		
4. Observing and Signing	Observing and Signing tasks will be internally set, internally assessed and externally moderated. • Signing Prepared presentation Assess: Research skills, planning and organisation of content, signing mode, presentation skills, critical awareness of language usage, choice, design and use of visual aids	2X10	20	50
	Signing Unprepared presentation Assess: Planning and organisation of content, signing mode, presentation skills, critical awareness of language usage		15	
	Observing Observing for comprehension Assess: Observe critically for comprehension, information and evaluation	15	15	

#### 4.5 RECORDING AND REPORTING

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her/his readiness to progress or being promoted. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls/SMSs, emails, letters, class or school newsletters. Teachers in all grades report in percentages against the subject. The various achievement levels and their corresponding percentage bands are as shown in the Table below.

Codes and percentages for recording and reporting

Rating code	Description of competence	Percentage
7	Outstanding achievement	80-100
6	Meritorious achievement	70-79
5	Substantial achievement	60-69
4	Adequate achievement	50-59
3	Moderate achievement	40-49
2	Elementary achievement	30-39
1	Not achieved	0-29

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

## 4.6 MODERATION OF ASSESSMENT

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

### 4.6.1 Formal assessment (SBA)

- Grade 10 and 11 tests and examinations are internally moderated. The provincial subject advisor must moderate a sample of these tasks during his/her school visits to verify the standard of tasks and the internal moderation.
- Grade 12 tests and examinations must be moderated at provincial and national level. This process will be managed by the provincial education department.
- Subject advisors must moderate samples of tests and examinations before these are taken by learners to verify standards and guide teachers on the setting of these tasks.

### 4.6.2 Observing and Signing assessment tasks

- Grade 10 and 11: Each Observing and Signing task which is to be used as part of the Programme of Assessment should be submitted to the subject head for moderation before learners attempt the task. Teachers assess the Observing and Signing assessment tasks in Grades 10 and 11. The provincial subject advisor must moderate a sample of Observing and Signing assessment tasks during his/her school visits to verify the standard of tasks and the internal moderation.
- Grade 12: Observing and Signing tasks should be internally set, internally assessed and externally moderated. Each Observing and Signing task which is to be used as part of the Programme of Assessment should be submitted to the subject head for moderation before learners attempt the task. Teachers assess the Observing and Signing assessment tasks. The provincial subject advisor must moderate a sample of Observing and Signing assessment tasks during his/her school visits to verify the standard of tasks and the internal moderation. A sample of learners from each school must be moderated to verify the standard of their performance.

## 4.7 GENERAL

This document should be read in conjunction with:

- 4.7.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and
- 4.7.2 The policy document, National Protocol for Assessment Grades R-12
- 4.7.3 *Guidelines for Responding to learner Diversity in the Classroom Grades R – 12.*

## GLOSSARY

**adjectives** – adjectives can express some feature or quality of a noun; they can come before or after the noun or be incorporated into the noun

**adverbs** – adverbs are used to add in information about an event or situation such as its time, manner, frequency or place

**alliteration** - repetition of parameters

**ambiguity** - possible double or even multiple meanings of certain signs and expressions; open to two or more interpretations; or often intended to mislead; vague and unclear or not giving a straight answer

**analogy** - finding similarities in things that are usually seen as different, a way of explaining or illustrating something, but not a proof

**anticlimax** – when an expectation of some high point of importance or excitement is not fulfilled or the seriousness of a literary plot is suddenly lost as a result of a comical, digressive or meaningless event

**attention getting strategies** – appropriate way of attracting the attention of and Deaf person, e.g. tapping on the shoulder, switch lights on and off

**audience** - the intended viewers of a particular text

**author** – the signer who produces a recorded text; often referred to as author/signer in this document

**bias** – a tendency to favour one thing, idea, attitude or person over another which makes it difficult to make a fair assessment

**body language** – non-verbal communication consisting of body posture, gestures, facial expressions and eye movement

**chunking (paragraphing)** - way of dividing up signed text

**classifier** – productive morpheme that represents the visual appearance, placement, movement and/or handling of objects and animate beings; classifiers do not occur in isolation but must be used with a noun referent; can be inflected to show pluralisation, position and verb movement

**climax** – the most exciting, effective or important part of the story; this important part is not necessarily at the end

**coherence** – the underlying logical relationship which links ideas together and gives a chunk unity

**cohesion** – the linking of sentences or chunks by means of logical connectors such as conjunctions, pronouns or repetition

**collocation** – the way that signs tend to group together, e.g. TEA, DRINK, CUP

**colloquialism** (see also **slang**) – language belonging to ordinary or familiar conversation but not used in formal language, often including slang; this may include vocabulary and expressions acceptable among friends, colleagues or in a close working group; colloquialisms may be inappropriate in formal communications but are appropriate in some settings and can help to build rapport

**compound signs** - Compounds are a combination of 2 free morphemes that make a new sign with a different but related meaning, e.g. PARENTS is a compound of the 2 free morphemes MOTHER and FATHER

**conditional** - Expresses 'IF' – 'then' relationships between 2 sentences, e.g IF RAIN THERE, UMBRELLA NONE, YOU WET

**connotation / connotative meaning (see also denotative meaning)** - both the positive and negative associations that a word collects through usage that go beyond the literal (primary) meaning

**constructed action** – a discourse strategy used widely in sign languages in which the signer uses various parts of their body – such as the head, torso, hands, eye-gaze and other non-manual cues – to depict the actions, utterances, thought, feelings and/or attitudes of the character; also known as roleshift

**context** – a text is always used and produced in a context; the context includes the broad and the immediate situation including aspects such as the social, cultural and political background, the term can also refer to that which precedes or follows a sign or text and is essential to its meaning

**contextual clues** – meaning given in the context

**denotation / denotative meaning (see also connotative meaning)** – the literal or primary meaning of a sign

**dialect or regional variation** – a variation of a language which includes different vocabulary and expressions; dialect usually refers to signing characteristic of a particular region but can also be used more broadly to refer to other types of variants in signing

**discourse** – longer pieces of text beyond the sentence level

**eye gaze** – using eyes to index the referent

**facial expression** – it is the overall configuration of the facial features, including the brows, eye-aperture, nose, cheeks and mouth

**figures of speech/figurative language** - signs used in a non-literal way to create a desired effect; literary texts often make concentrated use of figurative language (e.g. simile, personification, metaphor)

**fingerspelling** – manual representation of the alphabet of a written language; one-to one relationship between the letters of the spoken language and the handshape

**genre** - the types or categories into which signed texts are grouped, e.g. longer stories, drama, poetry

**gesture** – movement of the hands, face or body which communicates specific messages (e.g. nodding of head to indicate agreement)

**glossing** – a way of representing signs and non-manual signals in printed words

**handshape** – this is the parameter that refers to the shape of the hands in its onset; form adopted by the hand depending on the position of the fingers

**higher order questions** – these are questions that go beyond basic skills and require critical thinking including analysis, synthesis and evaluation

**iconicity** – iconic signs look like the objects they represent; some aspects of the object or action is copied in the sign, which makes the meaning transparent; visual equivalent of onomatopoeia

**indexing** – pointing to someone, something or to a particular location with the index finger (referent – people, objects, events which are initially located in the signing space and thereafter referred to by pointing)

**imperative form** – a command, warning or advice

**infer and deduce** – to pick up meaning behind what is stated and to deduce all the implications; to use the information in the signed text to work out something that is not directly stated in the signed text

**jargon** – special terms or expressions used in a trade or profession or by any specific group, e.g. computer or medical terminology



**loan signs** – signs borrowed from other sign languages as opposed to the indigenous/ native signs

**location** – this is the parameter that refers to where the sign is articulated, either on the body or the signing space

**metaphor** – using one thing to describe another thing which has similar qualities (e.g. ‘Education is the key to success’)

**mode** – a method, a way or manner in which something is presented; a way of communicating (e.g. the signing mode, and the visual mode (which includes graphic forms such as charts); information can be changed from one mode to another (e.g. converting a graph into a chunk)

**mood** – atmosphere or emotion in signed texts; it shows the feeling or the frame of mind of the characters; also refers to the atmosphere produced by visual or multi-media text

**movement** – this is the parameter that the direction, speed, repetition and manner are important in conveying the meaning in signing

**narrative** – a signed account of connected events in order of occurrence, a story

**non-manual features** – these actions are produced by any part of the body other than the hands; carry grammatical meaning using movements of the eyes, eyebrows, head, or shoulders and various kinds of facial expressions and of lip, cheek, and tongue movement; no English equivalent

**non-mirroring** – when you are signing you use your perspective (non-mirroring); if you are facing a Deaf person and giving them directions and you ask them to turn right you will sign to your right - the Deaf person facing you will understand that you are signing from your perspective which is the opposite of theirs

**notation system** – a number of different systems developed for representing sign languages in written form, e.g. Stokoe notation, HamNoSys (Hamburg notation system), SignWriting

**numeral incorporation** – incorporating the hand configurations found in numeral signs into numeral incorporating signs, e.g. ONE WEEK, TWO WEEKS, THREE WEEKS

**open-ended questions** – it cannot be answered with a simple yes or no or a specific piece of information and it gives the person answering the question scope to give the information that seems to them to be appropriate; this is opposed to a closed-ended question which is a question format that limits respondents with a list of answer choices from which they must choose, e.g. multiple choice, yes/no and forced alternate questions

**orientation** – this is the parameter that describes the direction of the palm and/or fingertips during the production of the sign

**paraphrase** – a restatement of an idea or text in one’s own signs

**parameters** – these are the five characteristics or basic parts of a sign, namely handshape, location, palm orientation, movement, non-manual features

**personification** – attributing human characteristics to non-human things

**phonological awareness** – children’s awareness of the phonological structure of sign language i.e. parameters; phonemes are the smallest building blocks of a language; sounds in spoken language vs parameters in sign language

**proform** – refers to classifiers and indicates any form that stands in the place of, and does the job of, another form/whole entity, e.g. people, animals and objects

**pronoun** - a form that stands in the place of, and does the job of, a noun. Pronouns include personal pronouns such as `I` and `you` and possessive pronouns such as `my` and `your`

**register** - the use of different signs, style, grammar, signing mode for different contexts, situations, relationships and familiarity between language users

**rhetorical question** – this is not a request for information or an answer; the purpose is for emphasis; the signer answers the question in the next sentence

**roleshift** – signers take on the role of two or more characters, with the direction of the body and eye-gaze allowing not only a shift in roles but also a shift in who is being addressed (also see constructed action)

**SASL conventions** – norms appropriate to SASL discourse dependent on the genre and context; accepted practices or rules in the use of SASL

**semantics** – meaning of signs

**signing mode** - it is the equivalent to tone in spoken language; the emotion of the signer as conveyed by pace of utterance, size of signing and NMF; in the context of this qualification also means announcement, articulation, choice of signs, explanation, statement, turn of phrase, presenting

**sign size** – appropriate for the audience, context and genre, e.g. large signing would apply to younger children, large audiences and large venues

**SignWriting** – a writing system which uses visual symbols to represent the handshapes, movements and facial expressions of signed languages; an example of a notation system (see also notation system)

**slang** – informal language often used by a group of people, such as teenagers; the difference between colloquial language and slang is that slang has not yet been accepted in polite or formal conversation, whereas colloquialisms have been accepted

**stereotype** – a fixed conventional view of about what role a particular person is expected to play

**style** – the distinct and unique manner in which a signer arranges signs to achieve particular effects; combines the idea to be expressed with the individuality of the signer; includes individual sign choices and signing mode

**syntax**– also known as grammar; major sign categories i.e. lexical and parts of speech

**vlog** - video diary as opposed to a blog (written page)



