



Province of the
EASTERN CAPE
 EDUCATION

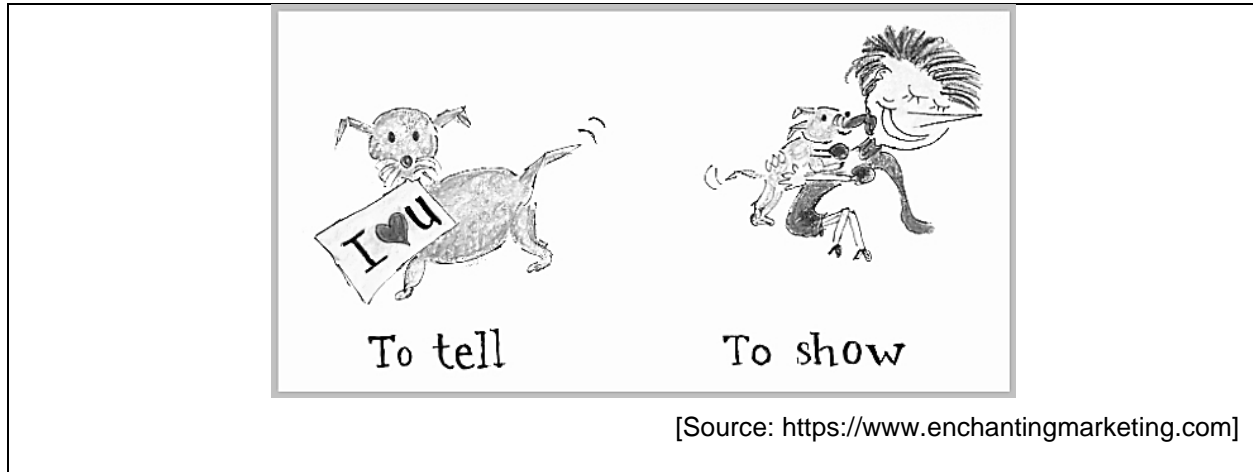
**DIRECTORATE SENIOR CURRICULUM MANAGEMENT
 (SEN-FET)**

HOME SCHOOLING SELF-STUDY WORKSHEET

SUBJECT	English HL				
GRADE <i>(Please tick)</i>	GRADE 10	GRADE 11	GRADE 12		
			√		
DATE	6 May 2020				
TIME ALLOCATION	60 minutes				
CURRICULUM DETAIL <i>(Please tick)</i>	TERM 1 REVISION	TERM 2 CONTENT	TERM 2 REVISION	TERM 3 CONTENT	TERM 4 REVISION
		√			
TIPS TO STAY HEALTHY DURING LOCKDOWN	<ol style="list-style-type: none"> 1. STAY AT HOME. 2. WASH YOUR HANDS thoroughly with soap and water for at least 20 seconds. Alternatively use hand-sanitizer with an alcohol content of at least 60%. 3. PRACTISE GOOD RESPIRATORY HYGIENE. Cough or sneeze into your elbow, or a tissue and throw the tissue away immediately after use. 4. TRY NOT TO TOUCH YOUR FACE. The virus can be transferred from your hands to your nose, mouth, and eyes. It can then enter your body and make you sick. 5. PRACTISE SOCIAL (PHYSICAL) DISTANCING. Keep a distance of at least 1m (about an arm's length) from other people. 				
TOPIC	Creative Writing: Showing and Telling				

Telling and Showing

What is the difference between TELLING and SHOWING?





[Source: <https://www.enchantingmarketing.com>]




TELLING	SHOWING
<p>Writers TELL when they give information to the reader by making a statement about an action, a feeling, a place or a character.</p>	<p>Writers SHOW when they involve the reader in the story by using language to imply information about actions, feelings, places or characters. The use of descriptive and emotive language helps the readers to form a pictures in their minds of what has been written in the text.</p>
AN EXAMPLE OF TELLING	EXAMPLES OF SHOWING
<p>He entered the room.</p>	<p>He walked into the room (The word walked shows us HOW he entered the room.)</p> <p>He charged into the room. (The word charged implies he entered the room very quickly.)</p> <p>He strutted into the room. (The word strutted shows how that he came into the room with much confidence or arrogance.)</p>

	<p>He crept into the room.</p> <p>(The word crept implies that he entered the room with caution, and maybe fear, as if he does not want to be seen by anybody.)</p>
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TASK 1

Use the pictures in the middle column to assist you in providing a SHOWING paragraph (of no more than THREE sentences) for the TELLING sentence given.

	TELLING	SOME HELP	SHOWING
1	Trish felt happy as her friends wished her Happy Birthday.		
2	Michelle was afraid as she sat in the dark house during loadshedding.		

	TELLING	SOME HELP	SHOWING
3	Richard felt nervous as he arrived at the provincial trials for soccer.	 <p>Show, Don't Tell! You can show being nervous by writing:</p> <ul style="list-style-type: none"> - butterflies in your stomach - heart pounding out of your chest - big lumps in your throat - knees are wobbly like jelly - twirling hair with your finger - sweaty palms/hands - fidgeting with hands or clothing - stumbling over words 	
4	Thabo was angry when he heard about the mugging of his best friend.	 <p>ANGRY</p> <ul style="list-style-type: none"> Red face Hands/fists clenched Hands on hips Glares/staring Stomping feet Slamming doors Jaw clenched Veins popping out Steam coming out of ears Frown on face Raising voice/yelling Tears welling up in eyes 	
5	Thembi felt tired after the three-hour Mathematics exam.	 <p>Tired</p> <ul style="list-style-type: none"> droopy red eyes yawning leaning head on hands slouching in chair rubbing eyes stretching 	

TASK 2

Read the extract below. Then for each sentence making up the extract, state whether it is a predominantly TELLING or SHOWING sentence and describe the MOOD that the sentence evokes in you (what ATMOSPHERE is created by the sentence and what EMOTION does the sentence stir up in you?)

EXTRACT

The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pinkflowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as usual, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-colored blossoms of the laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid jade-faced painters who, in an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness more oppressive, and the dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

[*The Picture of Dorian Gray* – Chapter 1]

	SENTENCE	TELLING / SHOWING	MOOD				
1	The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pinkflowering thorn.		<table border="1"> <tr> <td>ATMOSPHERE</td> </tr> <tr> <td> </td> </tr> <tr> <td>EMOTION</td> </tr> <tr> <td> </td> </tr> </table>	ATMOSPHERE		EMOTION	
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EMOTION							
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<p>3</p>	<p>The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness more oppressive, and the dim roar of London was like the</p>		<table border="1"> <tr><td>ATMOSPHERE</td></tr> <tr><td></td></tr> <tr><td>EMOTION</td></tr> <tr><td></td></tr> </table>	ATMOSPHERE		EMOTION	
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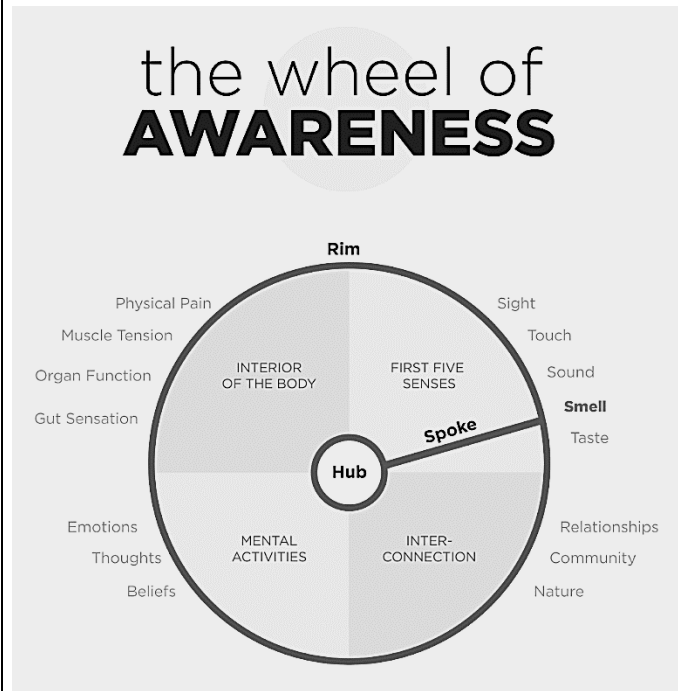
	bourdon note of a distant organ.						
4	In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.		<table border="1"> <tr> <td>ATMOSPHERE</td> </tr> <tr> <td></td> </tr> <tr> <td>EMOTION</td> </tr> <tr> <td></td> </tr> </table>	ATMOSPHERE		EMOTION	
ATMOSPHERE							
EMOTION							

WHEN TO USE TELLING AND WHEN TO USE SHOWING

USE TELLING WHEN ...	Use SHOWING WHEN ...
<ul style="list-style-type: none"> √ Emphasizing an important point √ Highlighting an important action √ Showing the passing of time √ Giving the background of a character or events √ Expressing a simple statement √ Showing the narrative voice of some characters √ Crafting dialogue √ Showing a change between settings √ Balancing long “showing” descriptions 	<ul style="list-style-type: none"> √ You immerse the reader in the point-of-view of a particular character/ narrator √ Helping the reader to visualize the setting √ Involve the reader in the action

√ The type of story is a legend / retelling of a legend/ story /oral tradition

√ The reader experiences the text through the senses (sight, hearing, taste, smell and touch), an awareness of bodily experiences, an awareness of the mind, and an experience of connectedness. The Awareness Wheel conveys this type of SHOWING:



SHOWING AND TELLING TIPS

TIP	TELLING EXAMPLE	SHOWING EXAMPLE
Describe by using the FIVE senses	The truck was very loud.	The deep growl of the passing truck shook the room.
Engage a character with what is being described.	I heard the loud truck pass by while I drank a glass of water.	I grabbed a glass of water as the deep growl of the passing truck shook the room.
Replace TELLING VERBS with strong SHOWING verbs	The man struggled in the waves as shouted to us to clear the beach.	A man flails in the breakers, thrashing the

		sea with windmill arms. "Monster!" he shouts. [<i>The Mark</i> – Chapter 1]
Use language rich in IMAGERY	He ran frantically and breathed heavily as the flood waters moved towards him.	He fled, his rasping breath hitting the frozen air as the swollen river lunged towards him.
PERSONIFY emotion	Her grief was terrible.	Grief hollowed a pit in her heart.
REPLACE emotion with vivid description	He was scared.	A cold sweat broke across his furrowed brow.

EXAMPLES OF SHOWING

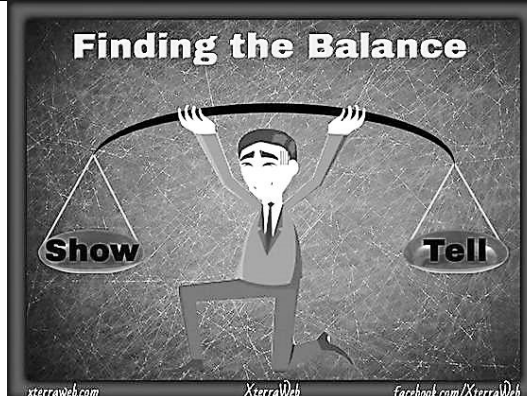
Walk <i>slowly walked</i> – sauntered, strolled, loped, moseyed, wandered, meandered <i>quickly walked</i> – strode, darted, rushed, treaded, marched, advanced	Look <i>angrily looked</i> – glowered, glared <i>longingly looked</i> – gaped, ogled, stared <i>quickly looked</i> – glanced
Talk <i>loudly talked</i> – shouted, bellowed <i>softly talked</i> – whispered, mumbled	Sit <i>sat slowly</i> – perched, rested, settled <i>sat quickly or angrily or clumsily</i> – plopped, plodded

SAID SHOWING ...

Anger Shouted, bellowed, yelled, snapped, cautioned, rebuked.	Affection Consoled, comforted, reassured, admired, soothed.
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<p style="text-align: center;">Fear</p> <p>Whispered, stuttered, stammered, gaspd, urged, hissed, babbled, blurted.</p>	<p style="text-align: center;">Determination</p> <p>Declared, insisted, maintained, commanded.</p>
<p style="text-align: center;">Happiness</p> <p>Sighed, murmured, gushed, laughed.</p>	<p style="text-align: center;">Sadness</p> <p>Cried, mumbled, sobbed, sighed, lamented.</p>
<p style="text-align: center;">Conflict</p> <p>Jabbed, sneered, rebuked, hissed, scolded, demanded, threatened, insinuated, spat, glowered.</p>	<p style="text-align: center;">Making up</p> <p>Apologised, relented, agreed, reassured, placated, assented.</p>
<p style="text-align: center;">Amusement</p> <p>Teased, joked, laughed, chuckled, chortled, sniggered, tittered, guffawed, giggled, roared.</p>	<p style="text-align: center;">Storytelling</p> <p>Related, recounted, continued, emphasized, remembered, recalled, resumed, concluded.</p>

BALANCE TELLING AND SHOWING



HERE is an account of a few years in the life of Quoyle, born in Brooklyn and raised in a shuffle of dreary upstate towns. Hive-spangled, gut roaring with gas and cramp, he survived childhood; at the state university, hand clapped over his chin, he camouflaged torment with smiles and silence. Stumbled through his twenties and into his thirties learning to separate his feelings from his life, counting on nothing. He ate prodigiously, liked a ham knuckle, buttered spuds.

[*The Shipping News* – Chapter 1]

USE DIALOGUE TO SHOW THE RELATIONSHIP BETWEEN CHARACTERS

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. ...

Girl number twenty,' said Mr. Gradgrind, squarely pointing with his square forefinger, 'I don't know that girl. Who is that girl?'

'Sissy Jupe, sir,' explained number twenty, blushing, standing up, and curtsying.

'Sissy is not a name,' said Mr. Gradgrind. 'Don't call yourself Sissy. Call yourself Cecilia.'

'It's father as calls me Sissy, sir,' returned the young girl in a trembling voice, and with another curtsy.

'Then he has no business to do it,' said Mr. Gradgrind. 'Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?'

'He belongs to the horse-riding, if you please, sir.'

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

'We don't want to know anything about that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?'

'If you please, sir, when they can get any to break, they do break horses in the ring, sir.'

'You mustn't tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?'

'Oh yes, sir.'

[*Hard Times* – Chapter 2]

SHOW YOUR SETTING THROUGH VIVID DESCRIPTION

THERE IS A lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it. The road climbs seven miles into them, to Carisbrooke; and from there, if there is no mist, you look down on one of the fairest valleys of Africa. About you there is grass and bracken and you may hear the forlorn crying of the titihoya, one of the birds of the veld. Below you is the valley of the Umzimkulu, on its journey from the Drakensberg to the sea; and beyond and behind the river, great hill after great hill; and beyond and behind them, the mountains of Ingeli and East Griqualand.

The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn it, laying bare the soil. Stand unshod upon it, for the ground is holy, being even as it came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed.

Where you stand the grass is rich and matted, you cannot see the soil. But the rich green hills break down. They fall to the valley below, and falling, change their nature. For they grow red and bare; they cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it. Stand shod upon it, for it is coarse and sharp, and the stones cut under the feet. It is not kept, or guarded, or cared for, it no longer keeps men, guards men, cares for men. The titihoya does not cry here any more.

The great red hills stand desolate, and the earth has torn away like flesh. The lightning flashes over them, the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more.

[*Cry, the Beloved Country* – Chapter 1]

TASK 3



- 3.1 Write a TELLING paragraph focusing on the SETTING.
- 3.2 Write a SHOWING paragraph focusing of the PEOPLE in this picture.
- 3.3 Look at the picture above. Write the opening paragraph of a story inspired by this picture in which TELLING AND SHOWING is balanced.

#KEEP WELL # STAY SAFE # STAY HOME

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