



REPUBLIC OF NAMIBIA

MINISTRY OF EDUCATION

NATIONAL INSTITUTE FOR EDUCATIONAL DEVELOPMENT (NIED)

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File No: 10/P

30 January 2009

NIED CIRCULAR NO 1/2009

TO:

- THE PERMANENT SECRETARY**
- THE DEPUTY PERMANENT SECRETARY**
- THE UNDER SECRETARIES: FORMAL EDUCATION AND CALL**
- DIRECTORS OF EDUCATION: REGIONS AND HEAD OFFICE**
- INSPECTORS OF EDUCATION AND ADVISORY TEACHERS**
- PRINCIPALS OF SCHOOLS OFFERING GRADES 11 AND 12**
- THE DIRECTOR: NAMCOL**
- THE DEAN: FACULTY OF EDUCATION, UNAM**

**SUBJECT: REVISED GRADES 11 & 12 PRESCRIBED LITERATURE 2010 – 2012
FOR NSSCH ENGLISH SECOND LANGUAGE**

Please take note that this circular replaces the content of NIED Circular 2/2008 **with regards to the prescribed Poetry for English Second Language Only.**

Attached please find the list of literature texts for the *Namibia Senior Secondary Certificate syllabus English Second Language Higher Level* for implementation in Grade 11 in 2009 and examination in Grade 12 in 2010 to 2012. This list should be read in conjunction with the relevant syllabus, which contains detailed information on the way in which Literature will be

assessed as well as the minimum amount of literature to be studied. It is comprised of the titles of the two books to be read and a list of 8 poems. Three poems on the list were selected by the examiner to replace the three on which no authorization to photocopy was granted by the relevant publishers. Please take note that permission to photocopy the new five poems has been granted.

In addition, notes on each of the poems are also included to assist the teachers.

Previous Circular: NIED No 3/2008

Subject: POSTPONEMENT OF THE IMPLEMENTATION OF GRADES 8-10
AFRICAN LANGUAGES (FIRST LANGUAGE) SYLLABUSES TO
2009

To: The Permanent Secretary
The Deputy Permanent Secretary
The Under Secretaries: Formal Education and Call
Directors of Education: Regions and Head Office
Inspectors of Education and Advisory Teachers
Principals of Schools offering Grades 11 and 12

File: 10/P

W.F. JANUARY

CEO: CURRICULUM RESEARCH AND DEVELOPMENT

Addendum A

ENGLISH SECOND LANGUAGE (Higher Level: Syllabus Code 8315)

The following works of literature should be studied:

PROSE

Title	Author	Publisher
<i>Things Fall Apart</i>	C. Achebe	Heinemann

DRAMA

<i>King Lear</i>	W. Shakespeare	Edu (Oup)
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POETRY

<i>Crossings. A Senior Poetry Anthology</i> *	Annemarie Heywood	Macmillan
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The following poems should now be studied:

1. Composed Upon Westminster Bridge	William Wordsworth
2. Let me not to the marriage of the true minds	William Shakespeare
3. Dover Beach	Mathew Arnold
4. Psalm 126	Zephaniah Kameeta
5. My grandmother is my love	Eric Mazani
6. Little Boy Crying	Mervyn Morris
7. The Zulu Girl	Roy Campbell
8. Refugee Mother and Child	Chinua Achebe

NB: The last three bolded poems are from the old list, and can be found in the anthology *Touched with Fire* by Jack Hydes. I also include some notes on the third last poem.

* Please find attached the copies of 6 poems with some adapted and adopted notes from the anthology. **The poems have two numbers**, one number indicating the number in this circular while the other one next to each poem is the number in the anthology. The number next to the each poem will assist teachers to find the poem in the anthology.

Prescribe List of Poems for NSSCH English Second Language 2010 – 2012

Reference: *Crossings: A senior Poetry Anthology* by Annemarie Heywood (1998).

1.

95: COMPOSED UPON WESTMINSTER BRIDGE

William Wordsworth (England)

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

LINE 9. Steep: soak.

Notes on Poem Number 1:

Poems 92 and 95

Ibadan (92) is IMAGIST: it offers a vivid visual impression of roofs and streets as seen from one of the seven hills on which this ancient city is built, and at the same time gives us the feel of the cultural life of its inhabitants. Wordsworth also provides a view; but this time it is very early morning. The sleeping city presents a man-made marvel, but it is completely devoid of human life. The poet and his emotions are part of the message: one almost feels that if he weren't there to see it, the city would not exist.

Poem 95

- List the abstract nouns used in the poem. What contribution do they make to the total meaning?
- Which portrait impresses you more, 92 or 95? Why? Discover how the effect was achieved

2.

117: SONNET

William Shakespeare (England)

Let me not to the marriage of true minds
Admit impediment. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
5 O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
10 Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
15 I never writ, nor no man ever loved.

LINE 2. impediments: obstacles

LINE 7. bark: boat

LINE 11. compass: space enclosed by its curve

LINE 13. bears it out: keeps faith.

Notes on Poem Number 2:

Poems 117

Shakespeare's famous *Sonnet* (117) is like a prayer or a magic spell conjuring his love to last. It is built on imagery: the metaphor of the distant pole-star which guides ships through the night, and the disturbing imagery of the sickle of Time cutting through fresh grass and flowers. In defiance of this imagery, the speaker declares that their love will last for ever. In one sense this of course so: in this sonnet their love has been immortalized. Their final couplet is defiant. Try to work out its logic.

3.

160: DOVER BEACH
Matthew Arnold (England)

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; - on the French coast the light
Gleams and is gone; the cliffs of England stand,
5 Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!

Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! You hear the grating roar
10 Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

15 Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
20 Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
25 Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
30 To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
35 And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

LINE 3. *the light*: the flashing signal from the lighthouse
LINE 8. *blanch'd*: made white
LINE 13: *tremulous cadence*: a wavering sound
LINE 17. *turbid*: murky, unclear
LINE 23. *drear*: dull, depressing
LINE 28. *shingles*: a beach covered in small pebbles
LINE 36. *alarms*: trumpet calls to battle.

Notes on Poem Number 3:

Poems 159 and 160

One Night at Victoria Beach (159) and *Dover Beach* (160) are closely related INTERTEXTUALLY: Okara wrote his poem in answer to Arnold's which he studied in secondary school. His Logos beach is busy with petty traders, carefree strollers and pleasure-seekers; the dead fishermen under the sea; the live ones consulting the ancient cowrie oracle of the Babalawo about the next day's fortune; the Aladuras, charismatic Christian prophets, praying in the surf at sunset. The speaker poet would like to emulate the latter's ardent spirituality; yet he cannot muster active faith. (See also 'Toolkit.' P. 219.) Okara's poem both imitates and subverts *Dover Beach*, written in England a hundred years earlier. Arnold too relates to the past, to the vision of the Greek dramatist Sophocles. He feels that Western civilization is dying, just as 'the glory that was Greece' did thousands of years ago. The only refuge from this dark apocalyptic vision, his eloquent poem suggests, is personal integrity and love.

- Examine the interplay of syntax and lineation in the poem. What effects is achieved in each case?
- Closely analyse the use of sound patterning in the poem. Identify examples of onomatopoeia, repetition, internal rhyme, alliteration and consonance. To what effect are they deployed?
- Do you admire the poem? Why?

4.

163: PSALM 126

Zephania Kameeta (Namibia)

When the day comes on which our victory
will shine like a torch in the night,
it will be like a dream.

We will laugh and sing for joy.

5 Then the other nations will say about us,
'The Lord did great things for them.'

Indeed he is doing great things for us;
that is why we are happy in our suffering.

Lord, break the chains of humiliation and death,
10 Just as on that glorious morning
when you were raised.

Let those who weep as they sow the seeds of justice and freedom
gather the harvest of peace and reconciliation.

Those who weep as they go out as instruments of your love
15 will come back singing with joy,
as they will witness the disappearance of hate
and the manifestation of your love in your world.

Notes on Poem Number 4:

Poem 163

God's grandeur (161), *Love* (162) and *Psalm 126* are all affirmations of Christian faith, written by ordained clergymen at different times in history.

Psalm 126 is an adaptation of a psalm, written during the prolonged independence struggle of Namibia which ended only in 1990.

- Compare this version to the original. What changes has the poet introduced to make the psalm relevant to the specific sufferings of the Namibian people, and to their aspirations?

5.

65: MY GRANDMOTHER IS MY LOVE

Eric Mazani (Zimbabwe)

- I love my grandmother with the whole of my heart.
Now she is an old, ancient girl her face has changed, of course.
My grandmother of ninety years is my love.
She is a teller of tales.
- 5 She is old, bold and always cold.
Indeed, she is never far from a fire-place.
Makadzoka she is called, for she once died.
After some time she rose from death.
Mushakabvudimbu they call her in Shona – half-dead.
- 10 My life is in her hands and the life of my family too.
She is half witch, having been taught to cure with herbs.
Her eyes are out but the sense of touch is strong.
The sense of smell is there, for she can smell herbs.
Little, thin grandmother of mine!
- 15 Looking so young because of eating so many sweets!
Sugar-sucker! *Makadzoka* is my goddess.
She hates dirt, noise, quarrels and dry food.
She is ever sitting on her mat in the sun
- 20 Or otherwise hunting for herbs.
She is ever smiling, but an egg grows in her mouth when
One annoys her.
'I wish to die and rest' she says. 'When will this world end?'
'I am tired.'
- 25 Beside her is a packet of sugar, a sweet sauce of peppered corn.
Her teeth are brown with rust; her nose is sooty with black snuff.
- Makadzoka* is my love, I shall look into her dimples
The laughing dimples are on her chin. They were supposed to be
Two but there are now a hundred! There are holes where stagnant water
30 Was scooped out.
- Lovely *Mushakobvu*
My grandmother
Is my love.

Notes on Poem Number 5:

Grandmothers, Mothers, Sisters (Poems 64-73)

Poems 64-66

These three portraits of old women are interesting to compare, since the poets use them as vehicles to celebrate what they most admire and love in the people of their community – or in Old Granny (66) to point out what has gone wrong. The reader should have the women's socio-economic context in mind, since the poets offer a comment on it. Topics which are raised by the poems and therefore might be discussed in class include: the erosion of the extended family; landlessness and urbanization; the plight of rural women; social welfare for the dispossessed and the aged, etc.

In *An Old Jamaican Woman* (64) the poet makes the old woman reveal herself in the first person, and it is her VOICE – now crotchety, now dreamy – which carries the meaning most powerfully, it is the voice of a spirited woman, totally devoid of self-pity.

She loves her life and is at peace with its limitations. The sudden snap of peevishness in the last lines only increases the reader's affection.

In both *My Grandmother* (65) and *Old Granny* (66) we have a first-person speaker, and the persona adopted is in both cases an educated youth, politically aware and compassionate. In 65 he is the old lady's grandson who visits her from time to time. It is their relationship which the poem focuses on. The lines express respect, playful tenderness and concern in turn; a complete portrait emerges not only of a venerable individual, but of a community and its culture. This blind old woman is cared for; the woman described in 66 is wholly alone, and the speaker is helpless and outraged witness of her desolation. The sustained spider metaphor expresses it all in a nutshell. (See also 'Toolkit', p. 222)

- Compare 64 and 65. Discuss the hardship suffered, and the satisfactions remaining in both cases. Quote from the poems to support your argument.

Poem 65

- Which expressions suggest: (a) mysterious powers; (b) physical frailty; (c) the care of loving family; (d) a grandson's affection?
- List the praise names mentioned, both in Shona and in English. Comment on the effect produced by the Shona titles. Are there other expressions which seem translated?
- List the changes in TONE, and name the range or emotional attitudes suggested.

6.

79: LITTLE BOY CRYING

Mervyn Morris (Jamaica)

Your mouth contorting in brief spite and hurt,
Your laughter metamorphosed into howls,
Your frame so recently relaxed now tight
with three-year-old frustration, your bright eyes
5 swimming tears, splashing your bare feet,
you stand there angling for a moment's hint
of guilt or sorrow for the quick slap struck.

The ogre towers above you, that grim giant,
empty of feeling, a colossal cruel,
10 soon victim of the tale's conclusion, dead
at last. You hate him, you imagine
chopping clean the tree he's scrambling down
or plotting deeper pits to trap him in.

You cannot understand, not yet,
15 the hurt your easy tears can scald him with,
nor guess the wavering hidden behind that mask.
This fierce man longs to lift you, curb your sadness
with piggy-back or bull-fight, anything,
but dare not ruin the lessons you should learn.

20 You must not make a plaything of the rain.

LINE 2. *metamorphosed*: transformed

LINE 8. *ogre*: a human-eating giant

LINE 9. *colossal*: huge

LINE 12. refers to the tale of Jack and the beanstalk

LINE 17. *curb*: hold back

Notes on Poem Number 6:

Little By Crying (79) narrates a short incident the first crisis in the relationship between a father and his child-that fall from innocent trust which each one of us has gone through. A father has just slapped a three-year-old son and watches his child burst into tears of pain and fury. He is the speaker, and it is from his point of view that we experience the storm of emotions released by this first punishment.

In stanza 1 we see the child's soft body almost disintegrating before our eyes. In stanza 2, we are invited to enter the child's experience of impotent, murderous rage. His passions are expressed through metaphors drawn from fairy tales and picture-books in which a small hero often outwits and demolishes a giant or monster. The wise father sympathizes with the baby's first experience of rage against an all-powerful oppressor. Stanza 3 shares the father's pain, the conflict between the desire to comfort and distract, and the knowledge that it would be mistake.

The reader thus experiences the same slap in two different ways: as a brutal and motiveless act of aggression and as the correction applied by a wise and caring father. The speaker communicates both experiences, thus leading the reader into the ideal adult position which combines parental responsibility with respect for the child's feelings. The thoughtful reader is encouraged to mediate on the difficult balance between permissiveness and control – not affirm his own position.

The final line sounds like a proverb: 'You must not make a plaything of the rain.' It is a metaphor expressing a general truth, and sums up the meaning of the whole poem. Just as rain is needed for the growth and development of plant life, so discipline is needed for the moral development of a human being. And punishment is to be taken seriously by both the child and the parent.

- Trace the expressions depicting the child's body, paying particular attention to the before/after contrast established by Morris.
- 'You stand there angling.' Explain the metaphor.
- Identify the fairy tales referred to. Can you add others with a similar plot?
- What emotions are aroused in the reader by stanza 2?
- As befits the theme of stanza 3, the poet uses verbs signifying psychological processes. Identify them.
- 'You cannot understand, *not yet*.' Why can't the child understand? When will he?
- In your opinion, how should early training be handled? Debate this.