

**ENGLISH  
FIRST**

**ADDITIONAL  
LANGUAGE**

**Grade 10**

**Literature  
Module:**

**Finders**

**Keepers**

**LESSON PLAN**



# A message from the NECT

## National Education Collaboration Trust (NECT)

### **DEAR TEACHERS**

This learning programme and training is provided by the National Education Collaboration Trust (NECT) on behalf of the Department of Basic Education (DBE). We hope that this programme provides you with additional skills, methodologies and content knowledge that you can use to teach your learners more effectively.

### **WHAT IS NECT?**

In 2012 our government launched the National Development Plan (NDP) as a way to eliminate poverty and reduce inequality by the year 2030. Improving education is an important goal in the NDP which states that 90% of learners will pass Maths, Science and languages with at least 50% by 2030. This is a very ambitious goal for the DBE to achieve on its own, so the NECT was established in 2015 to assist in improving education.

The NECT has successfully brought together groups of people interested in education so that we can work collaboratively to improve education. These groups include the teacher unions, businesses, religious groups, trusts, foundations and NGOs.

### **WHAT ARE THE LEARNING PROGRAMMES?**

One of the programmes that the NECT implements on behalf of the DBE is the 'District Development Programme'. This programme works directly with district officials, principals, teachers, parents and learners; you are all part of this programme!

The programme began in 2015 with a small group of schools called the Fresh Start Schools (FSS). Curriculum learning programmes were developed for Maths, Science and Language teachers in FSS who received training and support on their implementation. The FSS teachers remain part of the programme, and we encourage them to mentor and share their experience with other teachers.

The FSS helped the DBE trial the NECT learning programmes so that they could be improved and used by many more teachers. NECT has already begun this scale-up process in its Universalisation Programme and in its Provincialisation Programme.

Everyone using the learning programmes comes from one of these groups; but you are now brought together in the spirit of collaboration that defines the manner in which the NECT works. Teachers with more experience using the learning programmes will deepen their knowledge and understanding, while some teachers will be experiencing the learning programmes for the first time.

Let's work together constructively in the spirit of collaboration so that we can help South Africa eliminate poverty and improve education!

[www.nect.org.za](http://www.nect.org.za)



# Contents

<b>Introduction</b>	<b>1</b>
<b>Caps compliance and notional time</b>	<b>2</b>
<b>Lesson Plan Components</b>	<b>5</b>
<b>An Approach to Teaching Literature Through Discussion</b>	<b>6</b>
<b>Resource requirements for teachers and learners</b>	<b>14</b>
<b>Module: Finders Keepers</b>	<b>15</b>
<b>Structure of the drama lesson plans: Reading and viewing</b>	<b>16</b>
Cycle 1: Pre-reading	17
Cycle 2: Reading	25
Cycle 3: Reading	37
Cycle 4: Reading	51
Cycle 5: Reading	65
Cycle 6: Reading	79
Cycle 7: Post-reading	93
<b>Structure of the novel/drama lesson plans: Writing and presenting</b>	<b>102</b>
<b>Cycle 1: Writing and presenting</b>	<b>103</b>
Descriptive essay	104
<b>Cycle 2: Writing and presenting</b>	<b>121</b>
Narrative essay	122
<b>Cycle 3: Writing and presenting</b>	<b>137</b>
Argumentative essay	138
<b>Cycle 4: Writing and presenting</b>	<b>155</b>
Personal recount/Informal report	156
<b>Cycle 5: Writing and presenting</b>	<b>169</b>
Dialogue	170
<b>Cycle 6: Writing and presenting</b>	<b>183</b>
Book review	184
<b>Cycle 7: Writing And Presenting</b>	<b>199</b>
Diary entry	200



# Introduction

Welcome to the NECT FET EFAL Learning Programme!

This learning programme is designed to support you as you teach EFAL language, literature and writing in the FET phase.

As part of this learning programme, you will be given the following materials:

- 1** A Tracker to help you plan lessons and track curriculum coverage (Terms 1–4)
  - 1.1** This document breaks down each approved textbook into CAPS aligned lessons.
  - 1.2** It also integrates the use of the NECT lesson plans.
  - 1.3** This tracker is an incredibly useful tool to ensure that you teach all prescribed lessons, using either an approved text book or the NECT lesson plans.
- 2** A Lesson Plan per Literature Set Work (Terms 1–3)
  - 2.1** A set of lesson plans has been developed around each of the Grade 10–12 literature set works.
  - 2.2** These lesson plans cover all the Literature and Writing & Presenting requirements, as well as most of the Reading & Viewing requirements.
  - 2.3** By implementing these lesson plans, you can be assured that you are complying with CAPS in terms of Literature and Writing & Presenting, and that you are covering most of the Reading & Viewing curriculum requirements.
  - 2.4** All other lessons are included in the Tracker and can be found in your approved text book and teacher's guide.
- 3** A Resource Pack per Literature Set Work (Terms 1–3)
  - 3.1** One resource pack is provided for each of the Grade 10–12 literature set works.
  - 3.2** These packs include theme tables, flashcard words and images.
  - 3.3** These resources should be displayed in the classroom as the set work is taught.
- 4** A Summary of each Set Work,
  - 4.1** All summaries are structured in the same way.
  - 4.2** The summaries include key information to help learners revise and prepare for exams.
- 5** The prescribed set works for Grade 10 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Finders Keepers	Rosamund Haden
Novel	Mhudi	Sol Plaatjie
Drama	The African Dustbin	Victor C.D. Mtubani
Poetry	Shuters English First Additional Language, Grade 10 Poetry Anthology	B. Krone
Short Stories	Fabulous: An Anthology of Short Stories	Lucy Z Dlamini

# Caps Compliance and Notional Time

In Grades 10–12, learners are required to complete a study of two literature set works over the course of the year. Teachers must select these set works from two different genres. In this learning programme, lesson plans have been developed for each of the Grade 10–12 set works.

These lesson plans can either be implemented consecutively (recommended), or simultaneously, by switching between the genres for each two-week cycle.

The tables below illustrate the two different approaches to implementation, together with the benefits of each approach.

## APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1 (10 WEEKS)	GENRE 1 (4 WEEKS)	GENRE 2 (10 WEEKS)	GENRE 1
2				REVISION
3				
4				
5		GENRE 2 (4 WEEKS)		GENRE 2
6				REVISION
7				
8				
9		EXAM WEEKS		
10				EXAM WEEKS

## BENEFITS OF CONSECUTIVE IMPLEMENTATION

- By using this approach, learners will engage with one genre for 14 consecutive weeks, followed by another genre for the next 14 weeks.
- This intensive approach provides the opportunity for learners to develop a deep understanding and knowledge of the genre, the text/s, the themes and the related vocabulary.
- By using this approach, learners will have completed their study of the first genre, and will have spent four weeks on the second genre, prior to the mid-year examination.



**APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES**

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1	GENRE 2	GENRE 2	GENRE 1
2				REVISION
3	GENRE 2	GENRE 1	GENRE 1	GENRE 2
4				
5	GENRE 1	GENRE 2	GENRE 2	REVISION
6				
7	GENRE 2	GENRE 1	GENRE 1	EXAM WEEKS
8				
9	GENRE 1	EXAM WEEKS	GENRE 2	
10				

**BENEFITS OF SIMULTANEOUS IMPLEMENTATION**

- By using this approach, learners will engage with two genres in alternating cycles for 28 weeks.
- By using this approach, learners will have spent eight weeks on each genre before the mid-year examination.

**A routine for each two-week cycle**

CAPS specifies 9 hours in a two-week cycle for FET EFAL. CAPS suggests that this time be utilized as follows:

- Listening and Speaking: one hour
- Reading & Viewing: four hours
- Writing and Presenting: three hours
- Language Structures and Conventions: one hour

In this programme, it is recommended that teachers follow a regular routine for the two-week cycle, as this has been shown to improve time-on-task and curriculum coverage. The following two-week routine, as used in the accompanying Tracker, is recommended:

FIRST WEEK IN A CYCLE			
Lesson 1	Text Book	Listening & Speaking	One hour
Lesson 2	Text Book	Reading & Viewing	One hour
Lesson 3	Lesson Plan	Reading & Viewing	One hour
Lesson 4	Lesson Plan	Reading & Viewing	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

<b>SECOND WEEK IN A CYCLE</b>			
Lesson 1	Text Book	Writing & Presenting	One hour
Lesson 2	Lesson Plan	Writing & Presenting	One hour
Lesson 3	Lesson Plan OR Text Book	Reading & Viewing Catch Up	One hour
Lesson 4	Lesson Plan	Writing & Presenting	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

As you can see, the emphasis in the first week of the cycle is on receptive language, and the emphasis in the second week of the cycle is on expressive language.

# Lesson Plan Components

- These lesson plans cover most of the Reading and Viewing, Literature and Writing and Presenting components of CAPS.
- The remaining CAPS requirements are covered by lessons in the approved text books.
- Use the provided Tracker to successfully integrate the use of the lesson plans and text book, and to ensure successful curriculum coverage.

## Reading and Viewing: Literature

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- 1 All literature requirements are covered by this programme.
- 2 The programme is presented in 2 × 1-hour lessons per cycle.
- 3 This is slightly more than the CAPS allocation for literature, because the programme covers some of the CAPS comprehension requirements.
- 4 Another 1-hour per cycle for READING & VIEWING should be used to cover the other CAPS reading and comprehension skills. Use the Tracker and an approved text book to cover these lessons.
- 5 In the second week of each cycle, one READING & VIEWING lesson is left free for you to complete a lesson of your choice – either from the lesson plans, or from the text book.

## Writing and Presenting: Process Writing

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- 1 CAPS specifies either one or two writing tasks per cycle.
- 2 This programme covers one writing task per cycle.
- 3 All writing lessons are structured as process writing.
- 4 All writing tasks are structured as FATs, and include the appropriate rubric. This allows you to include your choice of writing tasks as part of the formal assessment programme.
- 5 For the remaining writing lessons that are not covered by the programme, lessons can be sourced from the approved textbooks.

# An Approach to Teaching Literature Through Discussion

Literature is complex – there are many ideas to think about in each of the prescribed texts. Literature is not just about memorising the plots or the events in the story. Rather, when we are reading literature, we should be connecting the thoughts, feelings and ideas we find in the text, to our own lives. Literature ultimately should help us understand more about the human condition – about how people live, about the struggles humans face, and about the feelings we have that connect us all.

Discussion is an important part of teaching literature. Many texts we read bring up issues that relate to our own lives. Some of these issues are personal issues, some of these issues pertain to broader, societal issues. For example, a story about a young girl whose father wants her to stay at home rather than go to school can bring up issues of gender roles, inequality and women’s rights. The texts we read in literature should help us to consider questions about our society, for instance:

Is this part of our society ethical? What does this character’s belief / or action say about our society? Do I think this is right or wrong? In addition, the texts we read should help us think about and reflect on our own lives and beliefs.

We have to discuss texts in an open-ended way. This means that teachers must ask questions that allow for a variety of thoughts and opinions to be expressed – not just right or wrong answers. Hearing other peoples’ ideas and interpretations of the text is important!

Teaching literature through effective discussion will allow learners to:

- Learn and use new language in context
- Critically think about many issues
- Form opinions and arguments to support their opinions
- Substantiate their arguments with evidence from texts

The following are some helpful tips on how to lead effective discussions about literature in your own classroom:

## 1. Asking good questions

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The type of questions teachers ask can lead to lively, interesting discussions. However, not every question leads to a good discussion. This section helps you think about different types of questions.

### 1.1 CHECKING FOR UNDERSTANDING

Some questions help us to check for understanding, or for basic comprehension of the text. These questions are not discussion questions. Their purpose is different – it is to check that

the learners in our classrooms have a basic understanding of what is happening in the text. It is important to check for understanding – we must make sure learners know what is happening in the text. However, these questions shouldn't be the only questions that we ask our learners.

Some examples of questions that help us to check for understanding are:

*What happened after...?*

*Who went to...?*

*Where did...?*

*When did...?*

## **1.2 DEEPER THINKING / OPEN-ENDED QUESTIONS**

Deeper thinking questions are questions about the text that do not have just one correct answer. Often, a deeper thinking question is a question in which learners must analyse the text to give an answer that is not explicitly stated in the text. In other words, learners must make an inference.

Deeper thinking questions help to lead to a discussion because these are questions we can have different opinions or ideas about. A discussion happens when one learner answers the question with their own ideas or opinions, and the next learner is able to agree or disagree with them, without being right or wrong. In these lesson plans, you will see that we have helped to provide you with deeper thinking questions for discussion, and for learners to use in their journals.

Some examples of deeper thinking or open-ended questions are:

*Why did...?*

*How did...?*

*What would have happened if...?*

*What do you think it meant when...?*

## **1.3 MAKING CONNECTIONS**

Making connections is an important strategy when thinking about and analysing literary texts. When we make a connection, we think about how a text relates to our own lives, community, or society. This helps us to think about the broader themes and issues that are presented in the text. The reader must think about how events or characters in the text are similar or different to their own experience. The reader must often use his/her ability to make inferences, especially about characters' thoughts and feelings, in order to make connections.

Some examples of connection questions are:

*What would you do if...?*

*How is this different from / similar to...?*

*Would you make the same decision as...?*

*When have you seen or experienced this in your own life?*

#### **1.4 FORMING OPINIONS**

An opinion question is a question that asks learners to take a position on something. They must decide and give reasons for their answers to a question. It is important to ask readers what they think or feel about a text, and then to ask them why. In literature, our opinions must be backed up and supported by the text. We must help learners to form supported opinions in their writing and in classroom discussions.

Some examples of opinion questions are:

*Did you agree with...?*

*Why do you think ...?*

*What did you think when...?*

*Do you think people should act like...?*

## **2. Leading a discussion**

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Leading an effective discussion is a sophisticated and complex skill. Teachers must learn and practice many different strategies in order to make discussions meaningful learning experiences for learners. These strategies include:

### **2.1 PAUSING**

Pausing is an important strategy for building discussion. Sometimes, we as teachers ask a question and feel frustrated when someone does not answer the question right away. Answering a question can be difficult. We want learners to have the chance to THINK before they answer. Silence after a question is okay. Get into the habit of asking a question and then counting silently to 10 in your head. If no one has raised their hand, ask the question again. Then, try to re-phrase the question (to ask the same question in a different way).

### **2.2 DIRECTING AND DISTRIBUTING**

We must direct questions to specific learners and distribute questions fairly across all learners in the classroom. A common error that teachers make is to direct questions at only a few (usually very clever) learners in the classroom. We need to get out of this habit – we need to make sure we are involving all learners in classroom discussions.

We all know that there are learners in our class who are always eager to answer questions. We want to make sure that learners who are confident, vocal, and eager get the chance to share their ideas. However, in a discussion, it is important that as many learners as possible

get a chance to speak. We can ask for volunteers in a discussion, and give those volunteers a chance to speak. We can also cold-call learners who have not volunteered.

When we cold-call learners, it means we call on them by name to answer a question, even though they haven't volunteered. If learners know they might be called on at any time, it helps them to stay more focused and engaged during discussions. As the teacher, you must make sure that you cold-call on learners who do not normally volunteer to speak. Over the course of a week or two, you should try to make sure that every learner in your class has the opportunity to speak.

### **2.3 PROMPTING AND PROBING**

Sometimes, a learner answers a question, but the answer is incomplete. Or, sometimes the learner needs a little bit of help to answer the question. We can use prompting to provide hints, clues, or to help the learner in the right direction. Probing questions help us to get the learner to say more about their ideas. When we probe, we ask an additional question of the learner, to try and help the learner to unpack what he/she wants to say.

## **3. Discussion strategies**

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Whole class discussion is one useful discussion technique. This is when the teacher asks questions of the whole class, and then learners must raise their hands to respond. However, as teachers, we tend to overuse this strategy.

Below is a list of a few different discussion strategies that you can use in your classroom.

Please note that before using each strategy, you must explicitly teach the strategy to the class. You must also introduce the rules or guidelines that learners must follow when using each strategy.

These strategies are included in the lesson plans. Introduce and teach each strategy the first time it is mentioned in a lesson plan. If you spend some time teaching the strategy properly, it will be very easy to use the strategy again and again, at different times.

### **3.1 TURN AND TALK**

**3.1.1** Ask the discussion question.

**3.1.2** Instruct learners to think about their answers / opinions of this question.

**3.1.3** Give learners a few seconds to quietly think.

**3.1.4** Instruct learners to turn to a partner (someone next to them).

**3.1.5** Ask the discussion question again.

**3.1.6** Instruct learners to discuss their answer / opinion with their partner.

**3.1.7** Remind learners to give both partners a chance to speak.

**3.1.8** After learners have discussed with their partner, instruct the whole class to come back together.

**3.1.9** Ask learners:

- What did your partner say?

- Did you and your partner agree or disagree? Why?

**1.1.10** Discuss.

### **3.2 EVERYONE WRITES**

**3.2.1** Ask the discussion question.

**3.2.2** Instruct learners to think about their answer / opinion of this question.

**3.2.3** Hand out paper (this can be piece of scrap paper).

**3.2.4** Instruct learners to write their response to the question on this paper.

**3.2.5** Give learners a few minutes to write. This gives learners a few minutes to really think about and develop their response.

**3.2.6** Call on learners to discuss their responses. OR

- Instruct learners to pass this paper to another learner (everyone can pass to the left or learners can swap papers with a neighbour).
- Instruct learners to read the response they have received.

**3.2.7** Ask learners:

- What did you think about the response you read? Why?
- Was the response you read the same as or different from your response? How?
- Did the response you read change your ideas or opinions? Why? How?

**3.2.8** Discuss.

### **3.3 PASS THE PAPER**

**3.3.1** Split the learners into small groups with no more than 5 or 6 learners in each group.

**3.3.2** Give each group a piece of paper with a different character or topic written on it.

**3.3.3** Each small group must work together to write down what they know / what ideas they have about that character or topic.

**3.3.4** Give the small groups a few minutes to discuss and write down their ideas.

**3.3.5** Then, instruct the small groups to pass their papers clockwise to the next small group.

**3.3.6** Instruct learners to read the notes that have been written so far, and to then add their own ideas to this.

**3.3.7** Continue until each group has written on each piece of paper.

**3.3.8** Read through the final papers with the whole class – let them see how much they collectively know and understand about the character or topic.

### **3.4 CONCENTRIC CIRCLES**

**3.4.1** Learners stand in two circles (an inner and an outer circle). The learners must face each other. Each learner should be looking at another learner.

**3.4.2** Ask a discussion question.

**3.4.3** Instruct learners in the inner circle to answer the question whilst their partner from the outer circle listens.

**3.4.4** Repeat the question.



- 3.4.5 Instruct the learners in the outer circle to answer by adding something different to that which their partner said.
- 3.4.6 After both partners have had an opportunity to answer the question, instruct the inner circle to rotate clockwise to find a new partner.
- 3.4.7 Repeat with another question.

### 3.5 FIVE MAIN POINTS

- 3.5.1 Instruct each learner to write down five main points after reading a text. These points can be facts, ideas, or opinions.
- 3.5.2 Give learners a few minutes to write their points.
- 3.5.3 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3.5.4 Explain that each group must now make a list of the five most important points.
- 3.5.5 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 3.5.6 Give the small groups time to work out their final list of five points.
- 3.5.7 Instruct each group to decide on a speaker.
- 3.5.8 Call the class back together.
- 3.5.9 The speaker for each group shares the group's final list.
- 3.5.10 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

### 3.6 FOUR CORNERS

PREPARATION: Display the following categories in four corners of the room:

- strongly agree
- agree
- disagree
- strongly disagree

(You can write each of these on A4 paper and use Prestik to stick them up.)

- 3.6.1 Make a statement about the text.
- 3.6.2 Explain that learners must think about whether they strongly agree, agree, disagree, or strongly disagree with your statement and why.
- 3.6.3 Instruct learners to walk to the corner of the room that has the sign that describes their feelings.
- 3.6.4 Next, give the learners in each corner a few minutes to talk amongst themselves, to discuss why they have chosen what they did.
- 3.6.5 Call on a learner in each corner to explain why they are there and their collective opinions.

### 3.7 MINI DEBATES

- 3.7.1 Assign a debate topic that relates to the text / themes in the text.
- 3.7.2 Instruct learners to think of points for and against the topic.

- 3.7.3** Give learners a few minutes to quietly think and write.
- 3.7.4** Instruct learners to turn to a partner (someone next to them).
- 3.7.5** Assign the person on the left to argue for and the person on the right to argue against.
- 3.7.6** Give learners time to debate with their partner.
- 3.7.7** Remind learners to give both partners a chance to speak
- 3.7.8** After a few minutes instruct learners to switch positions. They must now argue against if they had been arguing for, and argue for if they had been arguing against (this gives learners the chance to see an issue / idea can have many sides).
- 3.7.9** After learners have debated with their partners, instruct the whole class to come back together.
- 3.7.10** Ask learners:
- What were the points against?
  - What were the points for?
  - What is your opinion about this topic?
- 3.7.11** Discuss.

## 4. Creating a safe space for effective discussion

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Effective discussion will only take place if learners feel safe and confident enough to participate. It is up to you, as the teacher, to create the kind of atmosphere that will promote discussion.

Below are some tips to help you with this important challenge:

- 4.1** Work constantly to create the atmosphere that you want in your classroom. It takes time for teachers and learners to understand and adopt the behaviours required for a safe, positive classroom. Don't give up if it doesn't happen straight away – keep working towards creating a feeling of emotional safety in your classroom.
- 4.2** Display learners' work. Ask learners to rewrite successful poems, essays and other pieces of writing. Display this work on the classroom walls for other learners to read. This will show learners that you value and appreciate their work. It will also give learners a sense of ownership of their classroom.
- 4.3** Establish and implement rules. Work out a set of classroom rules – it is a good idea to do this together with the class. Try to phrase your rules in the positive. For instance, instead of saying, 'Do not speak when others are speaking', try saying, 'Respect the speaker by listening quietly'. Get all learners to 'accept' the rules, and to agree to abide by them. You can ask learners to sign the rules to show their commitment.
- 4.4** Establish and implement consequences. Once you have a set of rules, work out a set of consequences. Again, these consequences should preferably be positive, for instance, 'If everyone in the class complies with all rules for a week, we will have an extra 10 minutes of break on Friday'. Also have a set of negative consequences for serious offences. If a learner behaves really badly, particularly in a way that makes another

learner feel bad or unsafe, you need to implement consequences. Learners need to know that you will take action against harmful behaviour. If you do not do this, it will be difficult for learners to trust you.

- 4.5** Correct mistakes clearly, but in a gentle manner. When learners make mistakes, thank them for trying, but point out that a mistake has been made. Correct the mistake by repeating what has been said, but correctly. Do this clearly and quickly, and then move on. Do not labour the point – learners must see that it is perfectly acceptable to make a mistake. Do not allow other learners to laugh at or ridicule a learner who makes a mistake.
- 4.6** Tell learners if you do not know something. Learners appreciate it when teachers are honest, and say things like, ‘I’m not really sure. Does anyone else know? Should we look up the answer?’
- 4.7** Stay calm and try not to lose your temper. Once a teacher loses his or her temper with a learner or with the class, it takes a long time to regain the feeling of safety and trust. Try to leave the room, or count to ten before shouting.
- 4.8** Try to always be kind and patient. If you model kindness and patience, learners will trust you and will be more open with you. They will also start to behave in the same way.
- 4.9** Move around the classroom. As learners work, walk around the classroom. Use this opportunity to stop and look at individual learner’s work. Stop and talk to learners about their ideas and opinions. Look out for problems between learners, and deal with issues that arise. Get to know your learners better.
- 4.10** Deal with problems early on. If tension is building between learners, put a stop to the argument. Then, find time for the learners to talk it out while you mediate.
- 4.11** Let learners see that you can be vulnerable. If you are asking learners to share their experiences, feelings and opinions, it is important for you to do this as well. This is an important way to build trust with your learners. Of course, this must be done appropriately, and must not burden learners in any way. It can be a good idea to share a fear or thought that you had when you were the same age as your learners. This shows learners your vulnerability, but keeps some distance.
- 4.12** Laugh with your learners. If you can find something to laugh about with your learners, do so! This is an excellent way to bond with learners, and to make them feel closer to you. Laughter is also an excellent way to break down tensions, and to get learners to relax.
- 4.13** Leave your problems outside the classroom. Learners pick up on your stress, anxiety and unhappiness, and this can affect them negatively. Try your best to be in the habit of leaving your problems at the classroom door, and focusing on your learners once you are inside the classroom.
- 4.14** Praise your learners for their efforts. This is one of the easiest and most effective behaviours that you can implement. Praise learners not for their achievements, but for their efforts. This will encourage learners to try and do more. This is known as building a ‘growth mindset’. This means that learners believe that they can learn and progress. The opposite of a growth mindset is a ‘fixed mindset’, where learners believe they are born with a certain ability, and that they cannot change this.

# Resource Requirements for Teachers and Learners

## **TEACHERS MUST HAVE:**

- 1** A copy of the novel: 'Finders Keepers' by Rosamund Haden
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

## **LEARNERS MUST HAVE:**

- 1** A copy of the novel: 'Finders Keepers' by Rosamund Haden
- 2** A dedicated Literature Journal for this programme - this should be an A4 feint and margin lined book, preferably hard cover (4 quire), or at least 72 pages if soft cover
- 3** An EFAL exercise book
- 4** A pen, pencil and ruler



# FINDERS KEEPERS

ROSAMUND HADEN

**W**hen 16 year-old Lufuno leaves Jozi to start a new life in Cape Town with her family, she is running from her past. She doesn't realise it's about to get even tougher. She is bullied at school for her dark skin and her Venda heritage, and her parents are not happy about her friendship with Mandla, a Xhosa chief's son. When a strike at a factory where her parents work turns violent, it seems as though her whole world is about to explode.

# Structure of the novel lesson plans:

## Reading and viewing

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- 1 in Grades 10–12, there are 14 hours available to teach this novel.
- 2 This is done over the course of 2 hours per 2 week cycle, for 7 cycles.
- 3 The teaching of the novel/drama is broken down as follows:
  - a Cycle 1: 2 hours; pre-reading
  - b Cycles 2–6: 2 hours; reading
  - c Cycle 7: 2 hours; post-reading
- 4 Cycle 1, the PRE-READING lesson, is structured as follows:
  - a An activity is done to set the context
  - b Journals are set up for the text
  - c The themes of the text are discussed in groups
- 5 For Cycles 2–6, every READING lesson follows the same structure:
  - a A section of the novel/drama is read aloud, together with the class.

NOTE: Please be creative about this. Sometimes the selected section is too long to be read in the class. In this instance, you may decide to use the additional ‘Reading & Viewing’ hour for that week to continue reading. Another alternative would be to ask learners to read that section of text for homework, prior to the lesson. If you have fallen behind and you need to catch up, you may choose to just go through the ‘important developments’ in this section of text. These are listed for you at the start of every lesson.
  - b The text is read and discussed. Key references and explanations are included in the lesson plan. Character development is indicated by the characters’ names on the tables in the lesson plan.
  - c Discussion questions and possible answers are also included at key points in the story.
  - d This is followed by a concluding discussion. Two discussion questions are posed, and possible answers are provided.
  - e Two journal questions are posed. Learners write these questions in their journals, and attempt to answer these individually. Possible answers are provided in the lesson plan.
- 6 Cycle 7, the POST-READING lessons include written and/or discussion activities to sum up the engagement with the novel/drama and the themes.

NOTE: The teacher takes learners through many discussion questions orally, before learners are required to write their own, individual answers to discussion questions. This models thought processes and answers for learners. Learners are also learning, hearing and using new vocabulary and language structures in context.

**Finders  
Keepers  
Reading**

**CYCLE 1**

# Pre-reading

## Lesson 1 Reading

### Setting the Context

---

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: ‘Finders Keepers’.
- 3 Explain that you will read the prologue of the novel. Explain that a prologue is like an introduction.
- 4 Instruct learners to listen carefully. Explain that learners must try to visualise (see in their minds) what is happening in the Prologue.
- 5 Read the Prologue (pg. 1) aloud. Stop to explain any terms learners might not know.
- 6 Read the Prologue again, this time with expression and fluency.
- 7 Instruct learners to take out their exercise books. Explain that learners must draw a picture of what is happening in the Prologue. They must draw the setting (where the story is happening) and any characters that they have learned about in the Prologue.
- 8 Give learners 5 minutes to draw an illustration of the Prologue.
- 9 Instruct learners to turn and talk to a partner next to them. Each learner must describe what is in their drawing. They must discuss how their drawings are the same and how their drawings are different.
- 10 Give learners 5 minutes to turn and talk to their partner.
- 11 Call the learners back together.
- 12 Then, discuss the following questions with the whole class. (NOTE: The most important thing is that the learners give evidence/support their ideas. ‘I think... because...’)
  - Who is speaking? (How did you show this in your drawings?)
  - Is she in a rural (countryside) or an urban (city) context/setting? How do you know? (How did you show this in your drawings?)
  - Does the story take place in the past (history) or the present (now)?
  - Who is she waiting for? (How did you show this in your drawings?)
  - Is something happy or frightening happening? Explain. (How did you show this in your drawings?)
  - What tone of voice does the speaker use? Say how you know.
- 13 Here are some possible answers. Accept different answers if they make sense, and if learners can support them.
  - The speaker is Lufuno (Mukhwevo).
  - This is an urban context/setting. We know because she is sitting in her friend Noki’s yard. Noki lives in a house, and Lufuno mentions a taxi, the township, and shack fires, which are all urban things.
  - It is set in the present. The narration is in the present tense: ‘I sit...’
  - She is waiting for a boy named Mandla.
  - It seems frightening. There has been a fire, and Lufuno says everything is different.



- She seems reflective, thoughtful, musing. She is thinking about her future and her past.
- 14 If you have space in your classroom, you may collect and hang these drawings up to help learners remember the setting and characters of the new text.

## Journal setup

---

- 1 Tell learners to take out their journals.
- 2 Instruct learners to open their journals to the next blank page.
- 3 Instruct learners to make a title page for the text. This should include the TITLE of the text and the AUTHOR of the text.
- 4 Explain that this is where learners will write down all of their THOUGHTS and REFLECTIONS about the text.
- 5 Explain that once learners have made the title page, they must turn to the next page and answer the following questions:
  - a What did you find most interesting about the CONTEXT for this story?
  - b What are you excited to learn more about as we read this story?
- 6 Give learners 10 MINUTES to answer these questions.

## Discussion

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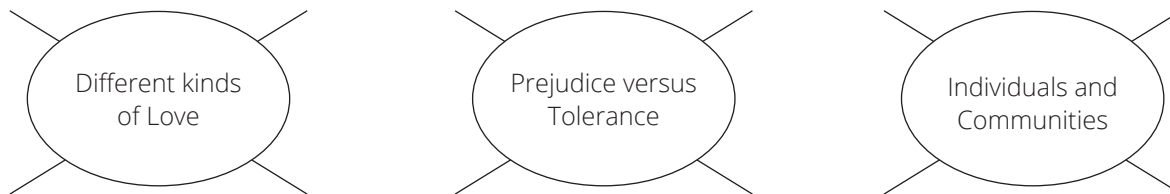
- 1 Explain that learners will now DISCUSS the answers to these questions.
- 2 Instruct learners to swap books with someone who is sitting next to them.
- 3 Explain that as learners read their partner's answers, they must think about how their partner's answers compare to their own answers (Are they similar or different?).
- 4 Instruct learners to read their partner's answers to the two questions.
- 5 Instruct learners to discuss the similarities and difference with their partners.
- 6 Call the learners back together.
- 7 Ask learners: Did the discussion with your partner change your ideas or opinions? Why? How?
- 8 Discuss learners' responses.

## Lesson 2 Reading

### Preparing for this Lesson

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- 1 Ensure that this preparation is completed before the lesson.
- 2 Take out the Resource Pack for this module.
- 3 Prepare the Display Pages for your notice board, by colouring them, sticking them on cardboard, and laminating or covering them.
- 4 Prepare your notice board or wall display.
- 5 Next, turn to the Group Theme Pages in the resource pack.
- 6 Think about how many small groups will be in your class. Each group should have no more than 6 learners.
- 7 Make enough copies for each group to have a copy of the Group Theme Page/s.
- 8 Draw a MIND MAP on the chalkboard for each of the themes, for example:



### Introduction

---

- 1 Settle the learners so you have their attention.
- 2 Explain that today, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship'.) The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Explain that learners will work in their small groups today.
- 5 Explain that each group will read about and discuss the themes we will see in the text that we are preparing to read.
- 6 Explain that at the end of each theme discussed, each group will decide on one important idea to add to the mind map for that theme.
- 7 Settle the learners into their small groups.

### Group work

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- 1 Give each group a full set of Group Theme Pages. For this text, there are two pages, covering three themes.
- 2 Instruct each group to begin with Theme One: Different kinds of Love.
- 3 Give learners 10 minutes to read about and discuss this theme.

- 4 After 10 minutes, instruct one group member from each group to come to the chalkboard. These learners must contribute one idea from the group onto the class mind map. They must do this by writing one word or phrase on the mind map.
- 5 Repeat this so that each of the themes is discussed.

## Concluding discussion

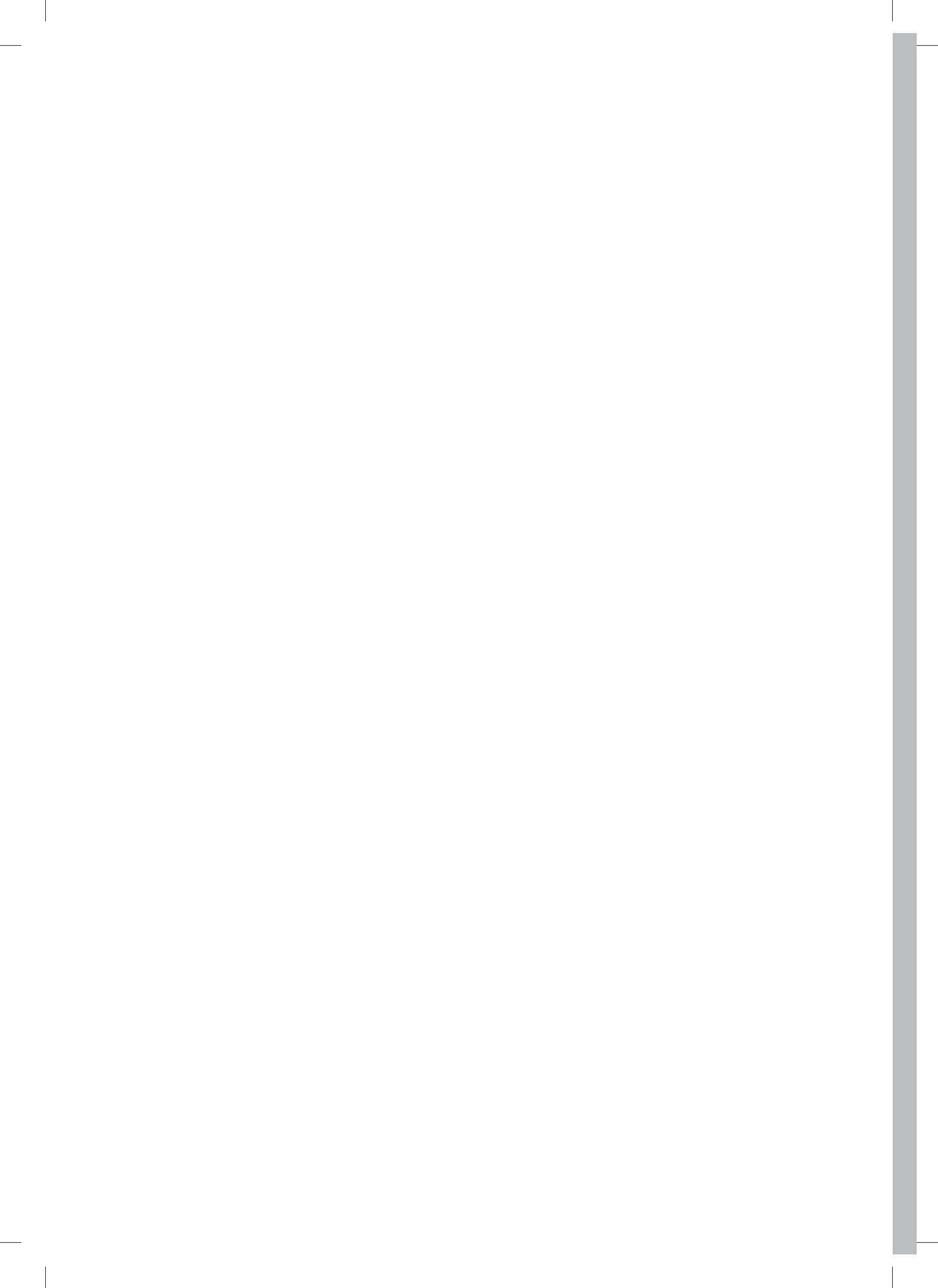
- 1 Call the class back together.
- 2 Settle learners so that you have their attention.
- 3 Read the name of **Theme One: Different kinds of Love.**
- 4 Remind learners that this means: There are various ways of connecting with people – familial, friendly (platonic) and romantic. Love has the power to heal us as we form new emotional connections with people.
- 5 Read the MIND MAP for this theme.
- 6 Ask learners: What are different types of love you have in your own life?
- 7 Read the name of **Theme Two: Prejudice versus Tolerance.**
- 8 Remind learners that this means: Often a group has an unfair idea of what another group is like, without really knowing for sure. For example, some people are racist, sexist, homophobic (treat gay people unfairly) and so on. These unproven ideas make us prejudiced (judgmental) without knowing the facts.
- 9 Read the MIND MAP for this theme.
- 10 Ask learners: What was a time you felt or saw someone being prejudiced?
- 11 Read the name of **Theme Three: Individuals and Communities.**
- 12 Remind learners that this means: We are all individuals, but we are also part of communities (like our family, or school, church, etc). We cannot just do anything we want. We have jobs and responsibilities – things we must do if we want to be part of that group. Sometimes these things are not fun (chores, and so on). We have to balance our desires (wants) and our responsibilities (duties).
- 13 Read the MIND MAP for this theme.
- 14 Ask learners: What are the communities you are part of? What was a time when your wants were different from a duty you had to do? What did you do?
- 15 Instruct learners to take out their exercise books.
- 16 Instruct learners to copy the mind maps into their notebooks. Explain to learners that we will use these mind maps again at the end of our reading.
- 17 Explain that learners can add any notes from the discussion that they want to remember as they write on these mind maps.

(NOTE: You will need to use these same mind maps in Lesson 13 (post-reading). Please copy these down into a notebook so you can recreate what has been written when you need it later!)

## Themes

<b>NOVEL</b>	<b>Finders Keepers Rosamund Haden</b>
<b>THEME 1</b>	<b>Different kinds of Love</b>
EXPLANATION OF THEME:	<p>We all have different kinds of love in our lives. These kinds of love have the power to help us get over terrible things that have happened to us in our lives. They can be healing and supportive, as we understand that we do not have to be stuck in the past. We can form new relationships, and experience new love at any stage of our lives.</p> <p>Parental or familial love is the connection between relatives or people who have grown up together. We don't choose our family. This love can be between people who are biologically related (by blood), or people who are related by adoption.</p> <p>Friendly (platonic) or affectionate love is between people who have chosen to be friends – usually people we have known a long time, or people in a similar school or community situation (context).</p> <p>Romantic or sexual love is between two people who feel physically (body) and emotionally (feelings) attracted to one another.</p> <p>Romantic love is the love that most people fantasise about or imagine. We often want our love to be the way it is in books or movies. But this is not realistic. Real love accepts us the way we are. We should be able to trust people, and we hope that they love us in the same way as we love them.</p>
DISCUSSION QUESTION/S	<ol style="list-style-type: none"> <li>1 What kinds of love do you already have in your life?</li> <li>2 How do you show your love for someone? Give examples.</li> <li>3 What kinds of love would you like to have in your life? Why or why not?</li> </ol>
<b>THEME 2:</b>	<b>Prejudice versus Tolerance</b>
EXPLANATION OF THEME:	<p>We all belong to social groups. This can be because of our age, race, gender, sexual orientation, religion and so on. We are born into some groups (such as race). We can choose to belong to some groups (such as religion).</p> <p>Sometimes these groups are in conflict (fight) with one another. Often a group has an unfair idea of what another group is like, without really knowing for sure. For example, some people are racist, sexist, homophobic (fear and hatred of gay people) and so on. When groups have unproven ideas about one another, we call this prejudice. Prejudice is making your mind up without really investigating a group/person properly or having real proof.</p> <p>Prejudice is a problem because it makes individual people untrusting (suspicious) of one another. When it comes to making social rules and laws, governments can be prejudiced against a whole group. For example, Apartheid was extreme prejudice against people of colour. It was an unjust or unfair system because it asked people to make judgements about their fellow humans without knowing what they were really like. White people thought they were superior to black people. Apartheid caused great suffering for black people.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 Which groups were you born into?</li> <li>2 Which groups do you choose to belong to? Why?</li> <li>3 Which groups are YOUR groups prejudiced against? Why?</li> <li>4 Do you have friends from other social groups? Why or why not?</li> <li>5 Do you think prejudice helps or harms societies? Explain your ideas.</li> </ol>

<b>THEME 3</b>	<b>Individuals and Communities</b>
EXPLANATION OF THEME:	<p>We all have things that we want to do because they're fun – see our friends, eat and drink delicious treats, listen to music and so on.</p> <p>But we also all have duties and responsibilities to the rest of the people around us (our communities) – things like doing chores at home, studying consistently, having a paying job, or looking after siblings and relatives.</p> <p>Sometimes we struggle to balance these two parts of us. We want to be true to ourselves, but we also have to be part of our families and societies.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li><b>1</b> What things do you like to do? Why?</li> <li><b>2</b> What duties, chores or responsibilities do you have?</li> <li><b>3</b> How do these responsibilities make you feel? Explain your answer.</li> </ol>



**Finders  
Keepers  
Reading**

**CYCLE 2**

# Cycle 2 Reading

## Lesson 3 Reading

### Preparing for this lesson

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- For this lesson, you will read the Prologue and Chapter 1: pg. 1 to pg. 9.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **PROLOGUE:**

- 1 There has been a fire, and Lufuno and her family are waiting for a taxi to take them to another, safer township. Lufuno hopes to see a boy named Mandla.

#### **CHAPTER 1:**

- 1 When we get to Chapter 1, we see that the action jumps back one week earlier (a flashback) to tell us what happened to cause the fire in the Prologue. The whole story of 'Finders Keepers' takes place over one week. Remember, it is now one week earlier than in the Prologue.
- 2 Lufuno Mukwevho and her family have just moved from Johannesburg. Lufuno has to start at Victory High School.
- 3 Lufuno is afraid she will be bullied because she is different. She is anxious because she speaks Tshivenda, not Isixhosa (like all the other learners), and has darker skin than most of the learners. Lufuno also does not have her best friend, Dudu, with her. This makes Lufuno sad. Lufuno does not know anyone her age or have any friends yet.
- 4 The Mukwevhos' landlady, Mrs Jantjies, is prejudiced against people from other provinces like the Mukwevho family, because they have come from Gauteng. (Before that, they came from Limpopo.)
- 5 There is a strike at On the Rise, the bread factory where Baba and Mma Mukwevho have new jobs. (The family has moved from Johannesburg because they could get jobs at the factory in Cape Town.) Mrs Jantjies threatens the Mukwevho family, saying that there will be trouble if they go to work.



- 6 One of Mrs Jantjies's sons, Anthony, is unpleasant. He is involved in the strike at the bread factory. He tells the Mukwevhos that he will be watching to make sure they do not go to work. Mrs Jantjies' other son, Ricardo, is nice to Lufuno.

In this section of the text, the following themes develop as follows:

**THEME:**

Prejudice versus Tolerance

**DEVELOPMENT:**

In the Prologue, we see that the Mukwevhos' home has been burned by other strikers, who are angry that Mr and Mrs Mukwevho have not stayed home from work at the bread factory. The strikers also target the family because they have darker skin than they do, and thus look different. The community is prejudiced against the Mukwevhos – they target them because they are different from the other people in the community. The strikers do not show tolerance and respect towards the family. The fire is very serious: it could have killed the Mukwevhos. Here we see just how serious the effects of prejudice can be. We understand that prejudice has the power to kill people.

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

Mrs Jantjies has an unhealthy kind of love for her son Ricardo. She is interfering, and wants to be included in everything he does. On pg. 7, when Ricardo asks Lufuno to ride in his car, Mrs Jantjies says 'And what about me?' She feels left out. This is an unhealthy kind of parental love – it seems more like friendly love. Parents should not try too hard to be their children's friends. If a parent is too concerned with being their child's friend, they will not be as good at protecting their child and helping their child develop.

On the other hand, Mma Mukwevho has a healthy kind of parental love for Lufuno. On pg. 5, we see that she makes sure Lufuno is on time for school. She also keeps reminding Lufuno of her responsibilities. Lufuno knows that she is supposed to be proud of her parents' Vhavenda culture (pg. 5: "I must be proud of the language I speak, my mother tongue, I recite.") Mma Mukwevho is not worried about being liked or popular with her daughter; she cares more about helping Lufuno develop responsibility and confidence in herself. This is familial love.

In this section of the text, the following style or structural elements have importance:

- 1 **First person narration:** The action is from Lufuno's point of view. She speaks in the first person. She says 'I' and 'we'. The advantage of first-person narration is that it is detailed and intimate (we feel like we know the character well). It is as if we are inside her head:

we know her thoughts and feelings. But this kind of narration is also very biased or one-sided. The reader must decide if the narrator is telling the truth.

- 2 Descriptive language:** There are lots of adjectives and descriptions of the setting. They help us to picture the action vividly and strongly. For example, on pg. 5 Tshilidzi, Lufuno’s naughty little sister, shows Lufuno a butterfly: ‘I remember the colour of its wings: brown with a yellow and orange pattern.’ This tells us that Lufuno is an observant (notices things) and imaginative, dreamy person. She says: ‘In my dreams I see that butterfly escaping from its cage of fingers’. When Lufuno looks at human fingers, their shape reminds her of the bars of a cage.
- 3 Idiom:** “When When Mr Guineafowl dies his children scatter,…” is an idiom or saying on pg. 4. It literally means that the adult guinea fowl takes care of his young ones. Figuratively, it means that all groups or communities need a leader.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 1.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
3	My father's family was from Thohoyandou, but my mother was born and raised in the village where my granny lived.	Themes: Prejudice versus Tolerance AND Different kinds of Love Character(s): Lufuno	Lufuno's family comes from Venda. This is one of the things that makes them different. They are darker-skinned than most Capetonians, and they speak Tshivenda, not Isixhosa. Some people (such as Mrs Jantjies) are prejudiced against them because they are not local. Lufuno also remembers fondly when she visited her grandmother in Venda. Her grandmother was kind, loving and protective. This is familial love.	Does it seem like Lufuno is close with her family? Why or why not?	Open-ended. Learners must support their opinion, like: Lufuno seems to be quite close to her family. Her parents family are strict but loving. They expect Lufuno to do her duties, but she feels the normal teenage frustration at her lack of freedom.
4	I remember that day.	Structural element: First-person narration/Point of view Character(s): Lufuno	Lufuno tells the story from her viewpoint. She is a first-hand witness.	What are the advantages and disadvantages of first-person narration?	Advantages: • Reader gets inside/personal information • We get to know the narrator's real feelings Disadvantages: • We are only hearing one side of the story • Other characters may have a different point of view that we don't get to hear
4	'When Mr Guineafowl dies his children scatter.'	Theme: Different kinds of Love AND Structural element: Idiom Character(s): Lufuno	People have to make an effort to stay together and take care of each other. This saying is related to the theme of familial love. Lufuno's grandmother loves her and wants her grandchild to remember her love. Lufuno remembers her grandmother saying this line as she put the bead bracelet around Lufuno's wrist.	1 Do you think it is important to make an effort to connect with people you love? Why or why not? 2 What is one way you connect with people you love?	1 Yes, it is important. Families and communities are only as strong as the people who are part of them. We have to tell our loved ones that we care about them. Also, we have to protect and stand up for those weaker than ourselves. 2 Open-ended. Learners make a connection between their own lives and the story.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Generally, do you think that remembering the past helps us or hinders us in our lives? Why?  
Follow-up questions if needed:
    - What happens if we think about the past too much?
    - What happens if we try to forget our past?
  - b QUESTION 2: In your opinion, should Lufuno be spending more time remembering her past, or thinking about the present? Why?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Remembering can be useful if those memories are good, happy ones. They can help us get through difficult times, especially if the memory is about someone close to us who has died (ancestors). We can feel as if they are still close to us.
    - Sometimes memory hinders us, like when we feel as if the past was better than the present. Then we cannot move on and get on with our lives. Lufuno has a hard time letting go of her friend Dudu, for example. This may prevent her from moving on and making new best friends.
    - If we spend too much time thinking about the past, we can forget to live the lives which are right in front of us.
  - b QUESTION 2: Possible answers:
    - Lufuno should be moving on. Her past has shaped her, but she has to concentrate on living in a new city, and going to a new school.
    - It is fair for Lufuno to be upset about losing her friend, as this is a traumatic event. She might always miss her friend Dudu. However, Lufuno should not let her sadness about Dudu stop her from making new friends.

## Journal questions

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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘It’s Monday morning...’ to ‘...to pave the way for me and give me courage.’ on pg. 2:
    - 1.1 Identify the figure of speech in this paragraph. (1)
    - 1.2 Explain how this figure of speech adds to the description of what Lufuno is feeling. (3)

2 Refer to 'I roll my eyes; I know what's coming.' to 'I know I am being rude,...' on pg. 5:

2.1 Discuss the suitability of Lufuno's attitude towards her mother in these lines. (3)

**B: Answers**

1.1 Metaphor (1)

1.2

- Lufuno's mood is being compared to the opposite of the weather on a spring day. (1)
- She says the spring day should make her feel positive like the 'rays of sunshine', as well as 'light and carefree'. (1)
- Her mood, however is 'overcast with worry'. (1)

2.1

- Lufuno is nervous about going to a new school and not fitting in. (1)
- Because she is nervous, she is rude to her mother. (1)

EITHER

- Lufuno's attitude is appropriate because she is a teenager and she is nervous, so it is normal for her to be a bit rude to her mother. (1)

OR

- Lufuno's attitude is inappropriate because her mother is only trying to teach her to be proud of her heritage/her mother her elder so she must respect her. (1)

## Lesson 4 Reading

### Preparing for this lesson

---

- For this lesson, you will read Chapter 2, pages 10 -16.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

---

In this section of the text, the following main events take place:

#### **CHAPTER 2:**

- 1 On her first day of school, Lufuno meets a new friend, Noki.
- 2 Noki shows Lufuno how to stand up to a group of dropouts which harasses her on the way to school.
- 3 Sindi bullies Lufuno. Sindi is jealous that Lufuno is getting attention from Mandla, the handsome star of the soccer team, and also a chief's son.
- 4 Some other learners also tease Lufuno about her dark skin and her Vhavenda heritage.
- 5 Sindi pushes Lufuno over. Lufuno's bracelet falls. Mandla picks up the bracelet and keeps it. He says, 'Finders keepers.'

In this section of the text, the following themes develop as follows:

#### **THEME:**

Prejudice versus Tolerance

#### **DEVELOPMENT:**

The gang of boys who stops Lufuno on her way to school wants to know if she can speak English (pg.11). They can see that she has darker skin than the other (local) schoolchildren, and that she is walking on her own. To the boys, Lufuno looks weak and defenseless – easily bullied because she is different. They are prejudiced against her. They try to steal her bracelet.

When Lufuno gets to school, she is also bullied because she looks different from the other learners. Sindi, a mean girl at school, becomes jealous of the attention that Mandla gives to Lufuno. Sindi feels like the attention should be coming to her instead. She bullies Lufuno to

make herself feel better, and to try to get Mandla's attention back onto her. In this chapter, we see that it is difficult for Lufuno to be different at her new school – being different is not easy because of the prejudices people have.

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

Mandla takes a (romantic) liking to Lufuno. This is called 'love at first sight' and is a romantic kind of love. He helps Lufuno up after Sindi pushes her over. He asks to keep the bracelet to make Lufuno see him again. Lufuno agrees. This may sound like bullying, but the feeling is mutual (goes both ways). Lufuno knows that he is joking, and thinks he is attractive (she talks about his 'good looks' on pg. 15). Sindi has an unrealistic idea of love. She thinks Mandla should belong to her.

In this section of the text, the following style or structural elements have importance:

- 1 **Code-mixing:** The writer, Rosamund Haden, uses a mixture of languages (codes) in this novel. Here she uses a combination of English and Isixhosa. In South Africa, many people speak multiple languages and they mix their languages when they speak. The author has written using multiple languages to reflect how the characters would actually speak. This technique helps the reader to imagine how the characters sound and makes the characters sound as they would in real life.
- 2 **Idiom:** An idiom is a saying. Idioms have two meanings – one actual, literal meaning and one figurative, deeper meaning. On pg. 11, Sindi looks at Lufuno 'with daggers in her eyes'. She does not really have knives in her eyeballs. This is a way of saying that she is looking angrily and hatefully at (as if she could kill!) Lufuno.
- 3 **Title:** 'Finders Keepers' is the title of the book. It is taken from Mandla saying, 'Finders keepers' when he picks up Lufuno's bracelet. He wants to keep it so he can have more contact with Lufuno. The full saying is 'Finders keepers, losers weepers.' (Lucky for those who find something because they can keep it; too bad/sorry for those who lose it.)

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 10.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
15	'Hey Mandla. Wena uScarce'...	Themes: Prejudice versus Tolerance AND Different kinds of Love AND Structural element: Code-mixing Character(s): Lufuno and Mandla	The writer, Rosamund Haden, uses a mixture of languages (codes) in this novel. This technique helps the reader to imagine how the characters would sound in real life.  Here, Sindi is flirting with Mandla. They share a mother tongue (which Lufuno does not speak). Here, Lufuno feels excluded and intimidated (not as good as the others) because she does not speak Isixhosa. Sindi is prejudiced against Lufuno because she speaks Tshivenda and not Isixhosa.  Sindi has an unrealistic idea about how love works. She thinks Mandla should like her for her social status, because they are both 'cool'. She does not realise that love should be based on genuine feelings.	<p><b>1</b> Do you think Sindi has a valid (good) reason to be mean to Lufuno?</p> <p><b>2</b> Do you think we should only speak our own mother tongue, to keep language pure? Why or why not?</p>	<p><b>1</b> No. Sindi has no valid reason to be mean to Lufuno. Sindi is mean to Lufuno because she is jealous of her. She is upset that Mandla is flirting with Lufuno rather than her. She is also mean because Lufuno is different – this is prejudice.</p> <p><b>2</b> No. We should all be allowed to speak however we want, as long as it is respectful and appropriate. Languages don't get diluted (dumbed down): they get stronger and more resilient the more we use them. The way people speak and use languages changes over time.</p>
16	'Finders keepers,'	Theme: Different kinds of Love Structural element: Idiom and Title of the novel Character(s): Lufuno and Mandla	The saying means that if you find something, it belongs to you. Tough luck for the person who lost it!  Mandla says, 'Finders keepers,' but the full idiom is 'Finders keepers, losers weepers.' He says this about the bracelet because he wants to keep it – he does not want to give it back to Lufuno even though it belongs to her. We suspect he wants to keep it so that he has a reason to see her again.  The saying can also be applied to Mandla and Lufuno's budding (beginning) romance. They have also found each other. They are lucky to have found each other. We will have to see if they stay together (keep each other) as the story continues.	What is your opinion of this saying? Is it fair?	It is not really fair. Of course we should make an effort to return other people's possessions to them. The idiom is something people say to make themselves feel better about being selfish, and keeping something that does not belong to them.



## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Should Lufuno have allowed Mandla to keep her bracelet? Why or why not?
  - b QUESTION 2: Why do you think writers use idiomatic language?
    - Follow-up questions if needed:
    - Do you think idioms make languages harder to learn?
    - Why do you think Haden uses idiomatic language here?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - She should have allowed him to keep it. She clearly likes him, so the bracelet gives her an excuse to see him again.
    - Lufuno should have taken the bracelet back. Mandla stole something that was hers! He was bullying her too.
    - Lufuno should have taken her bracelet back, even if she likes Mandla. There are other ways she could have seen him again. She did not have to let him keep the bracelet.
  - b QUESTION 2: Possible answers:
    - Idioms give colour and detail to a description.
    - They can give a deeper meaning to what is being written or said.
    - Idioms occur in all languages. Isixhosa and Tshivenda are especially rich in figurative language.
    - Sayings do make languages harder to learn, because they do not always make literal sense. We have grown up with the idioms of our mother tongues, so we know them.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to “‘Hey Mandla. *Wena uScarce*,’ she says,...” on pg. 15 to ‘...reaches the Grade 10B class before I do.’ on pg. 16:
    - 1.1 What does this extract tell us about Mandla’s character? (4)
    - 1.2 Why is Sindi reluctant to leave Mandla and Lufuno alone together? (2)
    - 1.3 Discuss the appropriateness of the title of the novel with the knowledge you have so far. (3)

**B: Answers**

**1.1** Learners can choose any four of the following:

The extract tells us Mandla is:

- attractive/handsome (1)
- interested in Lufuno (1)
- confident (1)
- isn't easily influenced (he ignores Sindi's interruptions) (1)
- considerate and helpful (unless he's only helping Lufuno because he likes her!) (1)
- cheeky (1)

**1.2** She is jealous of Lufuno and worked that she will lose Mandla's affection if they are left alone together. (2)

**1.3**

- So far the title of the novel seems appropriate.
- 'Finders keepers' is the shortened version of the idiom 'Finders keepers, losers weepers', which means whoever finds a lost item gets to keep it, and sorry for the person who lost the item. (1)
- There has been a literal loss and finding: Lufuno has lost her bracelet and Mandla keeps it.(1)
- There is also the figurative finding of Mandla and Lufuno's relationship. We are keen to find out if they will keep each other or lose each other in the story. (1)

**Finders  
Keepers  
Reading**

**CYCLE 3**

# Cycle 3 reading

## Lesson 5 Reading

### Preparing for this lesson

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- For this lesson, you will read Chapters 3 and 4, pages 17–31.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **CHAPTER 3:**

- 1 Lufuno has to introduce herself to the class, and she feels awkward.
- 2 Mandla offers her his seat to make her feel as if she belongs.
- 3 Sindi calls Lufuno a ‘kwerekwere’ (unwanted foreigner).

#### **CHAPTER 4:**

- 1 Lufuno meets a new friend, Chantelle. Now knows Chantelle and Noki.
- 2 Chantelle tells Lufuno that Mrs Jantjies cheated her mother when they bought pot plants from her.
- 3 Baba Mukwevho tells Lufuno that her mother and he are not part of the Union, and they won’t join the bread factory strike. They need the money from their work – they cannot afford to go on strike.

In this section of the text, the following themes develop as follows:

#### **THEME:**

Prejudice and Tolerance

#### **DEVELOPMENT:**

On pg. 28 Mrs Jantjies says ‘You people better be careful. If you break the strike, I can’t guarantee you will be safe here.’ This is a threat. Mrs Jantjies means that someone (perhaps

she means herself) will tell the other strikers that the Mukwevhos are not joining the strike. Then they will be punished – injured or harmed – or their home will be set on fire.

‘You people’ is a way of showing that the Mukwevhos are not the same as everyone else in the township. ‘You people’ is an unkind way of making someone feel different and like they do not belong. Because they come from Venda and then Johannesburg, people do not think they belong in their new community in Cape Town. The community and Mrs Jantjies are prejudiced against the Mukwevhos.

### THEME:

Individuals and Communities

### DEVELOPMENT:

Baba and Mma Mukwevho need to go to work to earn money. They must earn money, or else their family will starve. This is their family’s individual needs. But if they fulfil these needs, the community will not be happy. Everybody is supposed to join the strike (in solidarity) so the employers will have to negotiate with the workers. A strike cannot work if only some people are involved. We see that the Baba and Mma Mukwevho are put into a very difficult position here.

In this section of the text, the following style or structural elements have importance:

- 1 **Dialogue:** There is lots of dialogue in these chapters. Dialogue (talking aloud between characters) is a shortcut or quick way for the writer to get information to the reader. We also get an idea of the characters’ personalities: by how they speak and what they say. On pg. 28 Mma Mukwevho and Lufuno are talking to each other about Mrs Jantjies’s prejudice. She has said to them: “‘You people’ go to that funny church...” and “‘You people’ cook that funny food and speak a funny language...” The direct quotes from Mrs Jantjies’s speech tell us her low opinions and negative judgements about anyone different to herself. Mrs Jantjies is prejudiced.
- 2 **Adjectives:** There are lots of descriptive words (adjectives). These words give the reader extra details about the characters (characterisation). For example, on pg. 29, Baba ‘looks grey from tiredness and there are dark rings under his eyes.’ These adjectives tell us how weary and worn out Baba is after a long day working in the bread factory. We also understand how tired he must be about the whole situation: trying to keep his family, safe, fed, educated and together under one roof. We have sympathy for this character because of the adjectives used by the writer.

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to pg. 17.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
28	'You people' go to that funny church. 'You people' cook that funny food and speak a funny language..'	Theme: Prejudice versus Tolerance Structural element: Repetition	Mrs Jantjies repeats her ideas about how different people are inferior (not as good as other people). She shows her prejudice by repeating 'you people'. She is not tolerant. The Mukwevho family is fairly tolerant of difference. They know that they live in a community that does not speak Tshivenda, or look the same as they do. There are many different people in their community.	What sort of person is Mrs Jantjies? Is she likeable and sympathetic? Why or why not?	Mrs Jantjies is an awful character – completely unlikeable. She is nosy, deceitful, greedy, selfish, a bully and insensitive. She continually threatens the Mukwevhos about not joining the strike. She gives people small presents (like the potatoes) and then makes them feel as if they owe her a great deal.
28	'I met a girl called Noki, and her friend, Chantelle.'	Theme: Different kinds of Love Character(s): Lufuno	Lufuno makes some new female friends, and has fun with them. She is thinking less about Dudu. Strong, protective friendship (friendly or platonic love) is a theme in this novel. We need friends to feel happy and secure in our lives. When Lufuno makes friends, she begins to feel more comfortable in her new community.	1 Which is more important: romantic love or platonic love (friendship)? Why? 2 How do your friendships make you feel happy and secure?	1 Open-ended. Learners must give a reason for their answer. Friendship is probably more important, although we feel more passionately about our lovers. Friendship tends to last much longer than a romantic relationship. Friends tend to understand us, stand by us and support us. 2 Open-ended. Learners should connect the friendships/need for friendship in the story to their own lives.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
29	'The song's <i>kwaai</i> , Lufuno?...' 'She's just trying to fit in.'	Themes: Different kinds of Love AND Individuals and Communities Character(s): Lufuno and the Mukwevho family	Tshilidzi, Lufuno's little sister, comes back from primary school and is using slang she heard there. Lufuno tells her mother that Tshilidzi is just trying to fit in or conform to be like the other children at school. Their mother is worried, and Lufuno is trying to reassure her.  Both Tshilidzi and Lufuno are trying to do the same thing, so they don't stick out. They know that the more different they are, the more likely they are to be bullied. They want to fit in and be part of their new community.	Why do people try to conform (be like other people)?  Do you think everyone should be the same (fit in and conform)?	<b>1</b> People try to conform for lots of different reasons: <ul style="list-style-type: none"> <li>• Maybe they are afraid of being teased or bullied</li> <li>• Maybe they are not confident in themselves, so would rather be like the other people around them</li> <li>• Maybe they are still trying to be liked by other people</li> </ul> <b>2</b> No. Our differences are what make us special. We all want to be liked and respected, but we can still be individuals. Also, community groups thrive (do well) on difference. Comparing our cultures, habits and experiences and appreciating how others are different from ourselves makes us wiser and more able to understand the world.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What is a hypocrite? Look up the word and write down the definition.
  - b QUESTION 2: How is Mrs Jantjies a hypocrite?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - A hypocrite is someone who does the opposite of what they say – someone who ‘does not practice what they preach’. They have a double standard: one rule for themselves, and a much stricter rule for others.
  - b QUESTION 2: Possible answers:
    - Mrs Jantjies is a hypocrite because she is a deceitful and judgemental person. If anyone in the community is inferior, it is she herself – because she cheats people.
    - One example is Mrs Jantjies selling plants to Chantelle’s mother with no roots. Another example of her being a hypocrite is that she hates foreigners or people who look different, but she is happy to make money off them by renting out her shack.

## Journal questions

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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to “‘Euphemism,’ I say.” to ‘...that he will give my bracelet back.’ on pg. 22:
    - 1.1 In your own words, explain what a ‘euphemism’ is? (1)
    - 1.2 What is Mandla saying about Sindi when he refers to her as ‘challenging’? (2)
    - 1.3 What evidence is there in this extract that Mandla isn’t in love with Sindi? (1)
  - 2 Refer to “Mrs Jantjies says if ‘you people’...” on pg. 28 to ‘...overwhelms me and I want to cry’ on pg. 29:
    - 2.1 Discuss the two aspects of the theme ‘Prejudice versus Tolerance’ that are prevalent in this extract. (6)
- B:** Answers
- 1.1 A euphemism is a nicer way to say something that isn’t nice/is unpleasant. (1)
  - 1.2 He is saying that it is difficult to get along with her.(2)
  - 1.3 He makes a joke about her with Lufuno. (1)



**2.1**

- Mrs Janjties refers to the Mukwevho family as ‘you people’. This is divisive (it divides us) because it puts some people in one group, and other people in another group. She is being intolerant and prejudiced when she calls them this. (1)
- This means it is meant to make a certain group of people feel like other – feel different from what is ‘normal’. It is not kind to use the term ‘you people’, and it is often said when an unfair and untrue generalisation is made. (1)
- This can cause conflict as people feel they need to identify with their group and protect the identity of that group. (1)
- Tshilidzi is trying to fit in at her new school – she is trying to be the same so that she is tolerated by her new school friends. (1)
- She doesn’t want to be ‘other’, she wants to be the same. (1)
- The sooner she becomes like them, the sooner no one can be prejudiced towards her. (1)

## Lesson 6 Reading

### Preparing for this lesson

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- For this lesson, you will read Chapters 5 and 6, pages 32–40.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **CHAPTER 5:**

- 1 Lufuno misses Dudu. She remembers (flashes back) to her old life: first in Venda with her grandmother, and then in Johannesburg with Dudu.
- 2 Lufuno and Tshilidzi have a ‘movie night’, when Lufuno tells her little sister a made-up (fantasy) love story, like a movie. The story usually has a happy ending. It helps Tshilidzi to sleep better.

#### **CHAPTER 6:**

- 1 There is a change in point of view, and now we follow the story from Mandla’s perspective (point of view). It is told in the third person – Mandla is not narrating the chapter.
- 2 We find out that Mandla lives with his aunt, Andisiwe, who is the receptionist at On the Rise Bakery. Mandla lives with his aunt so he can attend school in Cape Town.
- 3 Mandla’s father, Chief Nkosi, is visiting from the Eastern Cape. Everyone is very respectful to the chief, except Mandla.
- 4 Mandla’s parents live together, but they are not happy. His mother has not come on the trip. Something bad happened in the past that has made Mandla and his mother very angry with the chief.

In this section of the text, the following themes develop as follows:

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

While the other family members have been respectful around the chief, Mandla mainly ignores him. We learn that ‘His aunt’s house has been full of relatives all day, coming and going to greet his father – the chief, the leader, a wise man to be followed and respected. By everyone, except Mandla.’ (pg. 37) Here we see that Mandla loves his father but he does not respect him. We understand that they have had a terrible argument about something (we don’t know what about yet). Here, we see that sometimes familial love is complicated – we can love someone in our family while not liking them sometimes. We are left wondering what has made Mandla so angry with his father.

**THEME:**

Individuals and Communities

**DEVELOPMENT:**

We see how the roles in the community are very important. Because he is the chief, Mandla’s father automatically gets respect from everyone around him. For example, on pg. 37, it says ‘Everyone is always rushing to serve him, laughing at his jokes, frowning when he frowns.’ In other words, because of Chief Nkosi’s position in the community, people are always eager to do things for him.

Chief Nkosi has a strong sense of duty and obligation. He feels his life is about his community. Mandla is the opposite of his father. He wants to be an individual. He is supposed to be the next chief, but he has no interest in leading his people. He wants to be his own person.

In this section of the text, the following style or structural elements have importance:

**CHAPTER 5:**

- 1 **Flashbacks:** On pg. 32 Lufuno describes how homesick she is for her grandmother’s village. Lufuno imagines the river, the crocodiles and the buck again. She wants to escape the present, because it is a sad, anxious and difficult time for her now. She wants to go back to the safety of her grandmother’s arms again, and be a little girl once more.

**CHAPTER 6:**

- 1 **Third-person narration:** In this chapter we see events from Mandla’s point of view, in the third person. Chapters 6, 9, 12 and 15 are from his perspective (the way he sees

things). All of the other chapters in the novel are from Lufuno’s point of view. Lufuno’s chapters are written in first- person narration.

Third-person narration is less detailed and less intimate and personal than first-person narration. The advantage of the third person is that readers can see things a bit more objectively. This makes us a little bit less biased (one-sided).

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to pg. 32.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
32	I want to live in the past.	Theme: Different kinds of Love AND Structural elements: Flashbacks and Memory Character(s): Lufuno	The flashbacks and memories are part of Lufuno's connection with her family (her grandmother) – this is an example of familial love. Lufuno describes how homesick she is for her grandmother's village. Lufuno misses her grandmother. She also misses the feelings of safety and love she felt as a child in her grandmother's village. She wants to feel secure with her grandmother, and be taken care of once more.  Lufuno's memories are also linked with Dudu, who was her best friend. This is platonic love. The two girls were very close and they also had fun together. Lufuno misses having such a close friend who understands and loves her no matter what.	<p>1 Why do authors use flashbacks?</p> <p>2 Why do you think Lufuno keeps thinking about the past?</p>	<p>1 Authors use flashbacks to show something that happened in the past. A flashback lets us see a past event or some other part of a character's history.</p> <p>2 She is homesick. She wants to escape the present, because it is a sad, anxious and difficult time for her. Moving to a new place, the bullying at school and the strike at the bread factory are making life difficult for Lufuno.</p>
33	I can't remember when 'movie nights' started...	Themes: Different kinds of Love Character(s): Lufuno	Lufuno misses Dudu. Their love for each other was supportive and unconditional (they loved and cared for each other no matter what). They had a platonic love for each other.  The romantic love is part of the storyline in the unrealistic movie plots. There is always a handsome boy and a pretty girl in the stories. They always fall in love and overcome obstacles (things in their way) to be together. The girls know these love stories are not real. Lufuno tells the stories to Tshilidzi. It is a tradition she used to have with Dudu.	Why does Lufuno keep up the tradition of 'movie nights' with Tshilidzi?	Dudu and Lufuno started 'movie nights' together. She wants to feel close to Dudu, and try to remember how fun-loving, energetic and full of joy her friend was. Also, it helps Lufuno to take her mind off her own problems in the present. It is a kind of escape for both the Mukwevho daughters.
37	Mandla reluctantly makes his way to the lounge.	Structural element: Third-person narration	This kind of narration tells the story from Mandla's perspective, so we can understand what he is thinking and feeling.  (This is different from the first five chapters, which were written in first-person narration from Lufuno's point of view.)	-	-

**CYCLE 3**

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Do you think Mandla is right to not respect his father? Why?  
Follow-up questions if needed:
    - What do you think happened between Mandla and his father?
    - What kind of thing might happen to make a child feel disrespect towards their parent?
  - b QUESTION 2: Should children automatically respect their parents/elders? Why or why not?  
Follow-up questions if needed:
    - Do you think respect should just be given or it must be earned?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Mandla has seemed like a reasonable character so far. Readers are probably going to trust his judgement before they decide if he is being disrespectful or not. Maybe his father has done something really terrible.
    - No, he is in the wrong. A chief should always be respected, even when he is wrong. A chief's dignity must be preserved.
    - A chief is just a person – they do not deserve respect if they do something terrible.
    - Respect isn't just given to someone. Respect must be earned. This is true for people of any age. If Mandla's father has done something bad, and he has not earned Mandla's respect, then Mandla has the right to not respect him.
    - We can't make a decision yet because we do not know why Mandla does not show respect for his father.
  - b QUESTION 2: Possible answers:
    - Most cultures accord (give) elders respect automatically. But this doesn't mean that adults or older people always deserve respect. They should behave in a way that respects others too.
    - I don't think people automatically deserve respect. People earn respect. An elder doesn't deserve respect just because they are older, especially if they have done something awful.
    - Elders were respected traditionally, because they were wiser and more able to make decisions that were healthy for the whole community. But nowadays many communities are too large to make decisions together, or they are fragmented (split) into lots of little groups. People should be respected if they show that they

are worthy of respect. Of course, we should always be polite to people, generally, and have good manners.

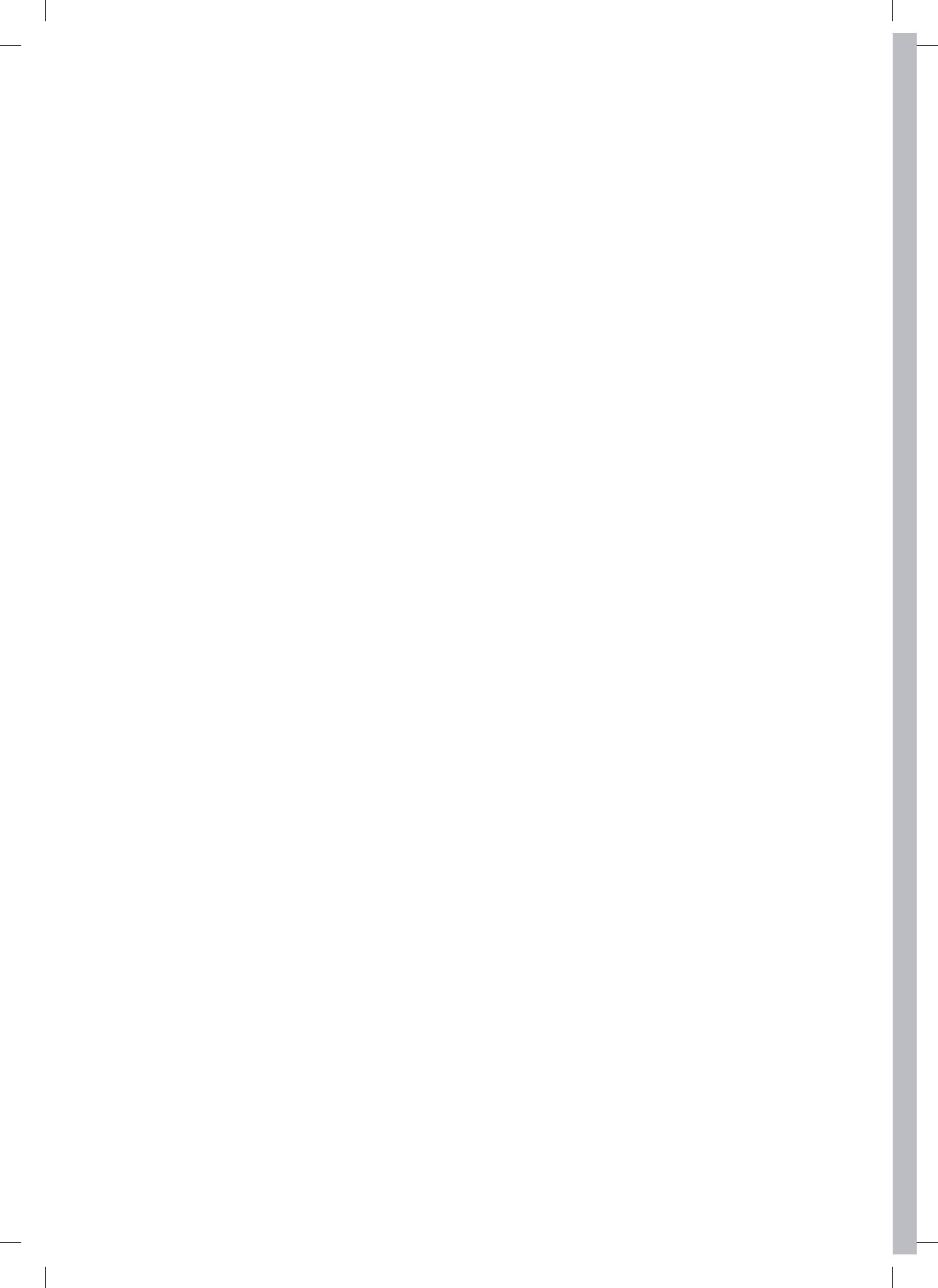
## Journal questions

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to 'I automatically reach...' on pg. 34 to 'Where is he right now?' on pg. 35:
  - 1.1** What evidence is there in this extract to prove that the following statement is true:  
Lufuno trusts Dudu wholeheartedly. (3)
  - 1.2** Why does Dudu hold the bracelet so carefully? (1)
- 2** Refer to 'Lufuno. That is her name....between his fingers.' on pg. 37:
  - 2.1** Identify the figure of speech. (1)
  - 2.2** Explain how the figure of speech in 1.1 adds to the description of Lufuno's name? (2)

**B:** Answers

- 1.1**
  - Lufuno told Dudu all about her lucky bracelet. (1)
  - Lufuno let Dudu hold the bracelet. (1)
  - She wants Dudu to meet Mandla so that she can give Lufuno her opinion of him. (1)
- 1.2** Because she knows how special and important it is to Lufuno. (1)
- 2.1** Simile (1)
- 2.2** Mandla feels the smooth beads between his fingers and he feels that the name 'Lufuno' is sounds smooth too. The smoothness of the beads and the smoothness of the sound of the word 'Lufuno' are being compared. (2)





**Finders  
Keepers  
Reading**

**CYCLE 4**

# Cycle 4 Reading

## Lesson 7 Reading

### Preparing for this lesson

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- For this lesson, you will read Chapters 7 and 8, pages 41–54.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **CHAPTER 7:**

- 1 Lufuno has a nightmare about losing Dudu in a forest.
- 2 Anthony Jantjies threatens Baba Mukwevho about going to work.
- 3 Noki and Chantelle’s parents are not going to work. They are on strike because they are fearful that they will be attacked if they go. Baba and Mma Mukwevho still going to work because they need the money.
- 4 Mandla is in a bad mood. He gets into a fight with Vusi in class.
- 5 Sindi embarrasses Lufuno by making her fall off a broken chair, and by calling her a spy.

#### **CHAPTER 8:**

- 1 Mandla takes Lufuno to a dusty park, and they get to know each other.
- 2 They talk about their families’ expectations: Lufuno’s family wants her to go to university, and then marry someone they approve of.
- 3 Mandla asks if he can keep the bead bracelet for good luck in a soccer match. Lufuno agrees, because she is attracted to him.
- 4 They see a fire, but it isn’t the bread factory – just the rubbish dump. Everyone is on edge because of the strike.
- 5 Mandla walks Lufuno home, but it is already evening. Tshilidzi sees him kiss Lufuno on the cheek, and she tells Lufuno that she knows.
- 6 Mma Mukwevho sees Mandla. She is enraged because she thinks Lufuno has disobeyed her and lied to her about having a boyfriend. She forbids Lufuno from seeing Mandla again.

In this section of the text, the following themes develop as follows:

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

Lufuno and Mandla have their first date. They like each other romantically – physically (the body) and emotionally (the feelings). This is romantic love. Lufuno teases him about being chivalrous (being polite and a gentleman). This teasing is flirting – it is not meant to be mean, but rather, to make the other person laugh.

Mandla compares their relationship to the relationship of Romeo and Juliet in the Shakespearean tragedy of ‘Romeo and Juliet’, because their families disapprove of their relationship. (In ‘Romeo and Juliet’, Romeo and Juliet are from families who are enemies to each other. Their love is forbidden. The play ends with both Romeo and Juliet committing suicide because they cannot be together.)

When Lufuno gets home, her mother is very angry because she has seen Lufuno with Mandla. She won’t let Lufuno and Mandla see each other. Mma Mukwevho is trying to protect Lufuno from getting serious with a boy and forgetting she has to study. She wants Lufuno to focus on school and have a good education. She does not want Lufuno to get pregnant. Mandla’s father just wants him to focus on preparing for being the next chief back at their homestead in the Eastern Cape.

They are like Romeo and Juliet because their families do not want them to be together, even though they like each other. This is an example of familial love, when parents think they know better than their children, and try to control their choices.

In this section of the text, the following style or structural elements have importance:

- 1 **Flashbacks:** A flashback is when the writer describes an event that happened a long time ago. It is not part of the present story, but it affects the characters’ thoughts and feelings. Lufuno dreams about the past, and also has nightmares. On pg. 41 she dreams that she has lost Dudu in a forest. The writer wants to show us that Lufuno’s bad memories are interfering with her new life. Also, flashbacks affect the pace (speed of the story). They slow the plot down, so that the reader has time to think about everything that has already happened in the book.
- 2 **Text (SMS)-speak:** Mma Mukwevho sends an SMS to Lufuno when her daughter is not home straight after school. Texts are not usually full sentences (although Mma Mukwevho doesn’t ever use slang!) Lufuno texts back in return: ‘Back soon.’ Texts are less formal – like the way we speak, not like the way we write.
- 3 **Italics:** On pg. 50, when Mandla says ‘Please’ in italics, he is emphasising how much he wants to keep the bracelet. It has become important to him. Similarly, on pg. 53, when Mma Mukwevho says, ‘But you aren’t *all* the girls,’ to Lufuno, she is saying the word extra loudly, to make sure Lufuno gets the message that her mother is the boss. She is

emphasising that Lufuno is different and that her mother doesn't care what everyone else is doing.

- 4 Idiom:** Dudu used to say that 'There is always light at the end of the tunnel' (pg. 41). This is an idiom – a saying that has a literal as well as a figurative meaning. They are not literally in a tunnel. It means that there is always something good or hopeful we can try to look forward to, even when we feel sad and depressed, as if we are trapped in a dark tunnel. This idiom is connected to the theme of love and friendship (platonic love). Dudu was always encouraging, and Lufuno uses her dead friend's advice to help her think positively.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 41.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
41	There is always light at the end of the tunnel.	Theme: Different kinds of Love AND Structural elements: Idiom Character(s): Lufuno	This is a saying that Dudu often used. It means that even when things seem hopeless, we can try to look for something positive. It is an idiom – a saying that has a literal as well as a figurative meaning. Dudu’s advice is still important to Lufuno.	Why is Lufuno telling herself that there is a light at the end of the tunnel?	She is trying to give herself hope and optimism. She is talking herself into feeling positive, instead of scared and worried. She means that it seems difficult now, but that things will be better eventually.
41	Last night I dreamed I was lost in the forest... there was no answer...	Themes: Different kinds of Love AND Structural elements: Dreaming, flashbacks, memory and pace (speed of the story) Character(s): Lufuno	The writer stops the real action/events of the plot, and Lufuno has a nightmare. This slows down the pace of the story, and lets the reader reflect on (think about) what has happened so far. Lufuno is feeling stressed and anxious, so she has nightmares. Also, memory and the past are important ideas in the novel. Lufuno often wants to go back to Venda and her grandmother (familial love), or back to Johannesburg and Dudu (friendly love). She often dreams about them, because they are important to her.	<p>1 What is a nightmare? Why do you think we have them?</p> <p>2 Why might the author want to slow down the pace of the novel?</p>	<p>1 Nightmares are bad dreams. We can't control them. Often they are stress-related: the more anxious we are in the day, the more nightmares we have at night. Our brains are trying to make sense of all the input we get during the day.</p> <p>2 The writer wants the readers to think about all the events that have already happened (like a breathing space or a rest), and understand the plot so far.</p>
53	Italics: 'But you aren't all the girls.'	Themes: Different kinds of Love AND Individuals and Communities	Mma Mukwevho is angry that Lufuno is dating a boy that the family doesn't know. She loves her daughter and wants her to be safe (familial love), so she is also very worried when Lufuno doesn't come home straight after school.	1 Why do many parents get so upset when their children disobey the family rules?	<p>1 Rules are often there to protect children.</p> <ul style="list-style-type: none"> <li>• Parents feel worried and protective over their children. They don't want anything bad to happen to them.</li> <li>• Parents have lived through many of the experiences that their children go through.</li> </ul>

**CYCLE 4**

Page	Line	Element	Explanation	Discussion Question	Possible Answers
		<p>Character(s): Lufuno and Mma Mukwevho</p>	<p>Because of the strike, there are lots of troublemakers and bullies on the streets, which is why Lufuno's mother is so worried. When Lufuno does get home, her mother forbids her from seeing Mandla again.</p> <p>Lufuno likes Mandla. Also, Lufuno wants to fit in. She argues that all the other girls at school have boyfriends. Lufuno wants to belong to the school and teenage communities. She thinks her family's beliefs are old-fashioned. Lufuno wants to conform to the way things are at school. She doesn't want to conform to her parents' wishes and beliefs.</p>	<p><b>2</b> In your opinion, is Mma Mukwevho being reasonable? Support your response.</p>	<ul style="list-style-type: none"> <li>• Parents want their children's lives to be better than their own. They do not want children to make their same mistakes that they made.</li> <li>• Good parents want their children to be educated so they can have many opportunities in life.</li> </ul> <p><b>3</b> Open ended. Learners must give a reason for their response, e.g.</p> <ul style="list-style-type: none"> <li>• She is being a little bit unreasonable, because Lufuno has proved herself over the years to be a smart and trustworthy daughter.</li> <li>• But now Mma Mukwevho thinks Lufuno has lied to them about having a boyfriend (even though she hasn't).</li> <li>• She is understandably worried. She doesn't want Lufuno to focus on a boy over school.</li> <li>• She might be worried about Lufuno's feelings being hurt by a boy.</li> <li>• She might also be worried about Lufuno becoming sexually active and getting pregnant.</li> <li>• In addition, her mother is worried that Lufuno has come home late. She is worried because there are dangerous, prejudiced people roaming the streets during the strike. Mma Mukwevho doesn't want Lufuno to be attacked because she looks like a foreigner.</li> </ul>

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Can you relate to Lufuno’s life? How?  
Follow-up questions if needed:
    - What about Lufuno’s life reminds you of your own life?
    - What about Lufuno’s life feels very different from your life?
    - How do your parents feel about you dating someone?
    - How would your parents feel if you came back home from school late?
    - Have you ever lost someone very important to you? How did you feel about that?
  - b QUESTION 2: Are strikes an effective way to make changes in a business? Why or why not?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Open-ended. Learners should identify events from the story and compare/contrast these events with things that have happened in their own lives.
  - b QUESTIONS 2: Possible answers:
    - Sometimes, when every other way has been tried already, a strike can be effective. A strike usually happens once the verbal negotiations (formal conversations about who wants what) have come to an end. Then the union workers band together and refuse to go to work. The management has to pay more to hire other people to do the work while the strike is on.
    - A strike sometimes forces the business owners to realise that changes are needed. Those changes are often better pay and fewer working hours, or more safety and protection for the workers. But violence and brutality are never acceptable. Once violence starts, it is very hard to prevent people carrying on being violent.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘The door opens just as Mandla...’ on pg. 52 to ‘‘You are not going to mess around with boys.’’:

**1.1** Explain why the following is false:

Lufuno doesn't care if her mother sees Mandla kiss her. (1)

**1.2** Considering this extract, discuss the theme of 'Different kinds of Love'. (5)

**1.3** Explain why Lufuno doesn't want to do a 'movie night' for Tshilidzi. (1)

**B:** Answers

**1.1** It's false because we know she does care. We know she cares, because Lufuno draws away quickly when Mandla kisses her – she is nervous of her mother seeing her.

**1.2** This extract contains two kinds of love: romantic love and familial love (1)

- Mandla kisses Lufuno for the first time. This shows us that he really likes her and wants to be romantically involved with her. (1)
- We are able to see that he definitely wants to be more than a platonic friend. (1)
- Lufuno's mother is very protective over her and doesn't want her to have a boyfriend. She was also worried that something had happened to Lufuno because she was so late getting home. (1)
- This is an example of familial love: a parent wanting to protect their child. (1)

**1.3** Lufuno is angry with Tshilidzi for being so happy that Lufuno got into trouble. (1)

OR

Lufuno is in a bad mood because her mother has said she can't have a boyfriend. (1)



# Lesson 8 Reading

## Preparing for this lesson

- For this lesson, you will read Chapters 9 and 10, pages 55–62.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

## Important developments

In this section of the text, the following main events take place:

### CHAPTER 9:

- 1 Chief Nkosi and Mandla have an argument about responsibility and education.
- 2 Chief Nkosi makes Mandla take a day off school so he can accompany his father to a solar panel factory. Chief Nkosi is doing research to improve services for his villagers.

### CHAPTER 10:

- 1 The strikers stone an On the Rise truck and set it on fire.
- 2 Anthony and Ricardo Jantjies have an argument about whether people should join the strike or not. Anthony thinks everyone should show solidarity and not work.
- 3 Noki and Chantelle visit Lufuno at home. The girls send Tshilidzi to the spaza so they can talk privately.

In this section of the text, the following themes develop as follows:

### THEME:

Individuals and Communities

### DEVELOPMENT:

Mandla and his father disagree about rights and responsibilities. Mandla wants to think about other things (have individual freedom), and not just the strike. The chief puts the community first, saying, “Politics is in everything we do... You born-frees think everything is about your own pleasure. If it wasn’t for the unions and ‘politics’, as you call it, there would still be Apartheid.” (pg. 56). He sees that the younger generation has a different

idea of community than what was acceptable when he was a child. He wants Mandla to be more like him.

Anthony shouts ‘Piemper!’ at Ricardo (pg. 58). ‘Piemper’ means ‘traitor’. Anthony thinks everyone (the community) should be striking, but Ricardo thinks each person (individual) should make up their own mind.

In this section of the text, the following style or structural elements have importance:

#### **CHAPTER 9:**

- 1 Third-person narration:** Chapter 9 is in third-person narration. We understand the events from Mandla’s perspective. The reader gets a sense of his frustration and worries about his family.

#### **CHAPTER 10:**

- 1 Rhetorical questions:** These are questions which don’t really need answers. The speaker is just making a point of getting their message across. Chief Nkosi asks Mandla if he wants Apartheid back (pg. 56). This is a rhetorical question, because the chief already knows the answer – of course not! If Apartheid was back, Mandla would not be at a good school, or living in the city with his aunt. He would be forced to live in the rural areas. He would face extreme oppression and discrimination every day. The chief asks the rhetorical question to remind Mandla that he is young and naive. He is trying to make Mandla feel silly and childish. The question is patronising too.

## **Reading and discussion**

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 55.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
55	For it means that no-one challenges him, ... He wants to rage at him.	Themes: Different kinds of Love AND Individuals and Communities Character(s): Mandla and Chief Nkosi	Mandla thinks that his father only cares about the community, and not the individuals within his own close family. The chief's wife (Mandla's mother) does not accompany the chief when he visits Cape Town. Mandla wishes his father would speak to him like an adult.  Mandla doesn't feel the same sense of blind respect for the chief as other people do. Mandla feels his father must earn respect, instead of expecting everyone to respect him and obey him just because he is the chief.	<p><b>1</b> How do you think the chief feels about Mandla? What in the text tells you this?</p> <p><b>2</b> Do you think Mandla is right that his father cares more about the community than his family? Why or why not?</p>	<p><b>1</b></p> <ul style="list-style-type: none"> <li>The chief loves his son, but he also wants to teach him the traditional values of their culture.</li> <li>Chief Nkosi doesn't think that he should have to explain himself to Mandla.</li> <li>He is intolerant when Mandla argues with him about anything.</li> <li>He expects obedience and respect from his son. We see this when he calls Mandla 'silly'.</li> </ul> <p><b>2</b> Open-ended. Learners must give a reason for their response.</p>
56	'If it wasn't for the unions and 'politics', as you call it, there would still be Apartheid.'	Themes: Individuals and Communities AND Prejudice versus Tolerance Character(s): Mandla and Chief Nkosi	Chief Nkosi wants Mandla to understand that he is part of a community. Groups have to work together if they want to change political systems, such as Apartheid.  Sometimes we have to put our individual wants aside, and do what is healthy for the whole group. Apartheid is an example of extreme prejudice against black people. Laws were put in place in 1948 by the National Party to favour white people. White people got the best land, jobs, education and services. During Apartheid, people resisted (fought against it) in many different ways. In the end, it was many people working together who helped to end it.	<p><b>1</b> Why does Mandla's father bring up Apartheid?</p> <p><b>2</b> Would Mandla have more or less freedom under Apartheid? Why?</p>	<p><b>1</b> The chief is using an extreme example to show that when a community works together, change can happen. He is trying to shock Mandla into agreeing with him Apartheid was terrible.</p> <p><b>2</b> He would have much less freedom. As a black person, he would have been treated inferior to (not as good as) white people, according to the law. As a chief's son he would probably have to stay in the 'homelands'.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
56	'Would you want that?... <i>Would you?</i> '	Themes: Individuals and Communities AND Prejudice versus Tolerance Structural element: Rhetorical questions and Irony Character(s): Mandla and Chief Nkosi	Rhetorical questions don't require answers. They are used to emphasise a point. The speaker makes the hearer admit that the speaker is right. The chief already knows the answer to this question – of course not! The chief uses this rhetorical question to show Mandla that he still has power over him. Mandla must answer the question to show his obedience. With this question, the chief forces Mandla to admit that he is right. Ironically (the opposite is true), the chief is showing how intolerant he is of views different to his own.	Why does Mandla's father ask him this rhetorical question? (What is the purpose of this question?)	Mandla's father asks him this rhetorical question to show his power. The question forces Mandla to admit his father is right. It forces him to be obedient, even though he still doesn't want to talk about the strike or politics.

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Why was Apartheid such a terrible time for most black people? Why does Mandela's father ask such a strange question?
  - b QUESTION 2: What is the chief's long-term plan for Mandela?  
Follow-up questions if needed:
    - Why does he want Mandela to care about community?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Apartheid made life physically and emotionally unbearable for black people. The Apartheid government had a say in where you lived (The Group Areas Act forced black and coloured people out of many areas, especially areas with valuable land), who you could marry (no one of a different race); how well you were educated (the inferior Bantu Education system for black people); and what work you could do (The Colour Bar Act). Apartheid made black people inferior to white people by law. It also made South Africans suspicious of one another (black versus white) because people did not usually mix socially.
    - Chief Nkosi wants to shock Mandela into admitting that his father is right – politics is part of everything we do. The chief is trying to persuade his son that he is right. And if he is right now, then perhaps he is right about everything else too. This is power play. The chief is showing Mandela that he is in charge. He is trying to show Mandela that he is smarter and knows more than Mandela, and knows what is best for Mandela.
  - b QUESTION 2: Possible answers:
    - The chief wants Mandela to be an Eastern Cape chief when he gets too old himself. A chief has to think about and be responsible for a community. The chief is in charge of the village's well-being, security and happiness.
    - Mandela's father wants Mandela to think about the community. He wants Mandela to think beyond just his own wants and needs. He wants Mandela to be ready to be the next chief.
    - The chief wants Mandela to be just like him – he does not want Mandela to be different. The chief wants Mandela to conform to what he expects.

## Journal questions

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**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

**1** Refer to ‘Mandla sighs, a little too loudly.’ on pg. 56 to ‘...he goes to his room to change’ on pg. 57:

- 1.1** Why does Mandla sigh? (1)
- 1.2** What tone does Chief Nkosi use throughout this extract? (1)
- 1.3** Give evidence from the text to support your answer in 1.2 (5)
- 1.4** Why does Chief Nkosi use this tone? (2)

**B:** Answers

**1.1** Accept any of the following:

- He is irritated. (1)
- He is bored. (1)
- He is frustrated. (1)

**1.2** Accept any of the following:

- Patronising (1)
- Scornful (1)
- Irritated (1)

**1.3** Accept any 5 of the following:

- “You silly child...” (1)
- ‘...Mandla’s father’s voice is scornful.’ (1)
- “...and you come out with foolish words like that?” (1)
- “Who are you to think...” (1)
- ‘He wags his finger at Mandla.’ (1)
- ‘Mandla feels humiliated...’ (1)
- “Well then, it’s time you started acting like a man.” (1)
- “Taking responsibility.” (1)
- “Life isn’t just about pleasure and fun.” (1)
- “Don’t forget that, boy.” (1)
- “You know where you belong.” (1)

**1.4** Either of the following answers:

- He is the chief and he expects people to simply obey him. Mandla is challenging him and he doesn’t like that. The chief wants to remind Mandla that he is boss of him and he will make Mandla’s decisions for him. (2)  
OR
- He is Mandla’s father, so he wants to teach Mandla a lesson about what is right. He doesn’t want to listen to Mandla’s opinion and wants to remind that he is the boss of Mandla. (2)

**Finders  
Keepers  
Reading**

**CYCLE 5**

# Cycle 5 Reading

## Lesson 9 Reading

### Preparing for this lesson

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- For this lesson, you will read Chapters 11 and 12, pages 63–79.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **CHAPTER 11:**

- 1 Chantelle, Noki and Lufuno plan to go to a big party on Saturday night at Zakes’s Tavern. They will lie to their parents about where they are going to be.
- 2 They discuss the unnamed girl on Mandla’s phone’s screensaver and wonder if it is an Eastern Cape girlfriend of his. They are trying to protect Lufuno from falling in love with someone who might be a cheater. Lufuno is upset.
- 3 Tshilidzi hasn’t come back from the spaza. The girls go out and search for her desperately. They come back to find her at home with Mma Mukwevho, who has got back from work at the bakery.

#### **CHAPTER 12:**

- 1 Sindi and a group of classmates are mocking Lufuno’s Vhavenda heritage. Mandla tries to make Lufuno feel better.
- 2 She sees the picture of Nandi on his cellphone, and she runs away to the toilets. Lufuno thinks Nandi is Mandla’s girlfriend.
- 3 Mandla asks her to go to the park with him again. He explains that Nandi is his sister.
- 4 Lufuno and Mandla kiss for the first time.
- 5 A gang of strikers led by Sim (who first harassed Lufuno on her way to school) and Dumi (who was fired from On the Rise by Mandla’s aunt) approaches. They threaten Lufuno and tell her that she must pay for her father’s decision not to join the strike.
- 6 Dumi punches Mandla; Mandla pushes Sim.



- 7 Mandla's father, Chief Nkosi pulls up in his car and rescues them. He gives Lufuno a lift home.

In this section of the text, the following themes develop as follows:

**THEME:**

Prejudice versus Tolerance

**DEVELOPMENT:**

Sindi and her friends think Venda culture is backward. Sindi is prejudiced against anything different from her own culture. On pg. 72, we see that she posts two insulting things on her Facebook page, knowing that Lufuno's feelings will be hurt when she sees them. Sindi is deliberately trying to make Lufuno feel left out and unwanted. Sindi is aggressive in her prejudice towards Lufuno. She wants to influence others (like the other learners in the school) to be prejudiced too. This is another reason that prejudice is dangerous – people who are prejudiced feel better when their prejudice is shared with others.

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

Mandla defends Lufuno, and tells her that Sindi is jealous of their relationship. This makes Lufuno feel better. But then she sees the screensaver of Nandi's face. Lufuno thinks Nandi is Mandla's girlfriend from the Eastern Cape. She tells Mandla to leave her alone, and runs away from him (pg. 73). Realistic romantic love is hard! Sometimes we feel jealous when we think that the person we like might have other boyfriends or girlfriends. We want to feel special. We see here that Lufuno misunderstands something that she sees – she makes an assumption which turns out to be wrong. We see that communication (rather than making assumptions) is important to keeping a romantic relationship healthy.

**THEME:**

Individuals and Communities

**DEVELOPMENT:**

Again there is tension between the people who want to strike (and punish everyone who is not on strike) and the people who want to work. On pg. 78, a striker calls Baba Mukwevho a 'sell-out' (traitor) because he goes to work. We see that the strike is causing a lot of tension within the community. The tension is building. We feel like something bad might be coming.

In this section of the text, the following style or structural elements have importance:

**CHAPTER 12:**

- 1 Third-person narration:** Chapter 12 is from Mandla’s perspective again. The chapters written in the third-person help us to imagine events from Mandla’s point of view. Third-person narration helps to push the action along in the novel, and make the pace faster. It is less reflective than the chapters written in the first-person (from Lufuno’s perspective), and thus speeds up the pace (how fast the action goes) of the book.
- 2 Text (SMS)-speak:** There is more SMS-speak/text language in this chapter, on pg. 74. Mandla types ‘Let’s go 2 da park afta skl.’ The sender and receiver of the message will understand what it says. Text language is a kind of slang (casual language) or jargon (language used within a particular group) between people who know each other well, and who are part of the same community or group.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 63.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
72	She has posted a picture of a donkey, with the caption, 'The brand new car of the Mukwevho family.' The next picture is a pile of stones. Underneath it says, 'The Venda calculator.'	Theme: Prejudice versus Tolerance Character(s): Mandla	Sindi and her friends think Venda culture is backwards. Sindi is prejudiced against anything different from her own culture. She is trying to make the rest of the class gang up against Lufuno, and make her feel excluded. She wants Lufuno to feel like she isn't as good as she is.  Sindi wants revenge because Mandla likes Lufuno romantically. Sindi wants them to separate. She hopes that Lufuno's feelings will be hurt when she sees the pictures.  Sindi also hopes that Mandla will think less of Lufuno if she seems 'rural', uncool and unsophisticated. Urban teenagers sometimes look down on villagers and think they are inferior. This is a prejudiced attitude.	<p><b>1</b> Why is Sindi so determined to bully and hurt Lufuno?</p> <p><b>2</b> Do you think Sindi is a bad person? Why or why not?</p> <p><b>3</b> Do you think these types of posts would make Mandla like Lufuno less? Why or why not?</p>	<p><b>1</b></p> <ul style="list-style-type: none"> <li>Sindi feels that Mandla has been ignoring her since Lufuno arrived at Victory High.</li> <li>She wants to be Mandla's girlfriend, herself.</li> <li>She wants Lufuno out of the way.</li> <li>Sindi hopes that Lufuno and Mandla will stop seeing each other.</li> <li>Sindi's own feelings have been hurt because Mandla has rejected her.</li> </ul> <p><b>2</b> Open-ended. Learners must give a reason for their response.</p> <p><b>3</b> No:</p> <ul style="list-style-type: none"> <li>Mandla likes Lufuno in an authentic (real) way.</li> <li>He seems to like Lufuno because she is different from the other learners at school.</li> <li>He is not prejudiced in the same way as Sindi.</li> <li>I think these posts would make him think less of Sindi, because she is being mean and prejudiced.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
74	'Let's go 2 da park afta skl.'	Structural element: Text/SMS-speak	This type of language emphasises the difference between the young and older characters in the novel. Earlier in the novel, Lufuno says that her mother never uses abbreviations – shortened words – when she texts. The younger characters text each other using contractions and abbreviations such as 'skl' for 'school'. Perhaps the text/SMS-speak in the novel is a kind of symbol for the difficulty younger and older people have in communicating with and understanding each other.	-	-
77	"Don't speak about me like that," says Lufuno. "I'm a person..." ... 'Your father is breaking the strike. You're going to pay.'	Theme: Individuals and Communities Character(s): Lufuno	There is real tension between people who want to strike (and punish everyone who is not on strike) and people who want to work. Dummi is also using this chance to bully and hurt Lufuno, though, because she has stood up to him and shouted back at him. Dummi expected her to be intimidated (scared of) by them, but Lufuno is a strong person, and she stands up for herself.	Does Dummi really care that Lufuno's father has broken the strike? What's going on here?	No, probably not: <ul style="list-style-type: none"> <li>This is just an excuse for Dummi to bully Lufuno.</li> <li>Some people attach themselves to strikes and demonstrations, just so they can loot houses and shops and go wild.</li> <li>The real issue doesn't matter to them.</li> <li>Dummi wants to 'save face' (make himself look big and important) by hurting Lufuno because she dared to talk back to him.</li> </ul>

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Was Mandla's father right to come to his rescue? Why or why not?  
Follow-up questions if needed:
    - What might have happened if Mandla's father had not come?
  - b QUESTION 2: What is the best way to deal with bullying? Why?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Yes, Chief Nkosi has saved Mandla's life, but he has also made his son feel like a silly little boy again.
    - No, Mandla was not able to prove himself in fight, and the chief has retained (kept) his power as a man and an elder.
    - Yes, because Mandla and Lufuno could have been hurt. Chief Nkosi was protecting his son, like parents must protect their children.
  - b QUESTION 2: Possible answers.
    - Bullying often happens because the bully herself feels excluded, victimised or foolish.
    - Bullying is not acceptable – especially if the bully is someone in a power of real power, such as a teacher.
    - It is really important to report bullying to an adult can trust Keeping it secret because we feel ashamed, helps bullies to keep abusing people. Silence protects bullies.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to 'Tshilidzi splutters in indignation.' to '...and I want it back.' on pg. 70:
    - 1.1 Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1):  
Tshilidzi doesn't like the ending to the 'movie night' because:
      - A she thinks it's too sad.
      - B she thinks it's too funny.
      - C she thinks it's unrealistic.
      - D she thinks the story is too short. (1)
    - 1.2 Quote 3 consecutive works from the extract that made you conclude your answer in question 1.1. (1)

- 1.3** Identify what Lufuno is feeling in the last paragraph of the extract. (2)
- 2** Refer to ‘The striker stands between...’ on pg. 78 to ‘...as Mandla’s father drives her home.’ on pg. 79:
- 2.1** In your opinion, can Mandla be admired for insisting his father gives Lufuno a lift home? Discuss your view. (2)

**B: Answers**

**1.1** C (1)

**1.2** ‘That’s too much.’

**1.3** Any two of the following:

- In love
- Confused
- Desperate
- Incomplete

**2.1** Open-ended. Accept a response which shows knowledge and understanding of the following viewpoints, among others:

Yes:

- It is not safe for Lufuno to walk home and he wants to make sure she gets home safely. (1)
- He has challenged his father who says Lufuno must walk home. His father is a chief, so he is brave to stand up to him. (1)

OR

No:

- He should listen to his father as his father is his elder, so he needs to respect him. (1)
- Lufuno is a strong, independent girl and can look after herself. (1)

NOTE: Do NOT award a mark for YES or NO only. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A learner can score 1 for a response which is not well-substantiated. The learner’s interpretation must be grounded in the novel.

# Lesson 10 Reading

## Preparing for this lesson

- For this lesson, you will read Chapters 13 and 14, pages 80–94.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

## Important developments

In this section of the text, the following main events take place:

### CHAPTER 13:

- 1 When the chief drops Lufuno at home, he and Baba Mukwevho have an argument about the strike. The families do not agree.
- 2 Lufuno has another nightmare. She dreams Dudu is trapped in a burning truck.
- 3 The strike is in its third day, and getting worse as police and strikers clash. There are burning tyres around On the Rise.
- 4 Lufuno forgets to fetch Tshilidzi from school. She is an hour late. Tshilidzi is fine, but tearful.
- 5 Ricardo Jantjies helps Baba Mukwevho get home. His leg has been badly injured by strikers. Ricardo takes him in his car to hospital.

### CHAPTER 14:

- 1 Baba Mukwevho is recovering at home. He has a doctor's note, so he stays off work.
- 2 Noki and Chantelle come over, and they plan how to get to the party that night.

In this section of the text, the following themes develop as follows:

### CHAPTER 13: THEME:

Individuals and Communities

### DEVELOPMENT:

The strikers (the community) become violent when the police are involved. Baba Mukwevho (the individual) gets hurt in the demonstration. Ricardo shows that he thinks

for himself (an individual) while the rest of his family (community) are against him helping Baba Mukwevho.

**CHAPTER 14: THEME:**

Different kinds of Love

**DEVELOPMENT:**

Lufuno explains to her two friends that the girl on the screensaver is Nandi, Mandla's sister – not a girlfriend from the Eastern Cape. Because Mandla and Lufuno have been communicating openly (although he has still not told her that Nandi is dead), Lufuno feels more at ease about Mandla. She is learning that she can trust him to be faithful to her (only have one partner – herself). Their romantic love for each other is developing and maturing.

In this section of the text, the following style or structural elements have importance:

- 1 Adjectives:** On pg. 83 the class has to do an adjective exercise in pairs for English. They write down adjectives (descriptive words). Mandla writes down negative adjectives that describe his father. Lufuno writes down adjectives for the chief that are positive. These words help us to see that characters are not all good or all bad. The words that Mandla wrote about his father are stern and judgemental (negative), but Lufuno's words make the chief seem kind and dutiful (positive) as well.
- 2 Dialogue:** There is lots of dialogue, especially on pg. 92. Dialogue is a quick way for the writer to tell the reader information about the characters and the plot. Dialogue also shows us something about who the characters are. Here, Rosamund Haden wants us to understand how the girls are confused about whether to trust Mandla or not. We see that Lufuno's new friends care about her – they do not want her to get hurt by Mandla.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page. 80.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:



Page	Line	Element	Explanation	Discussion Question	Possible Answers
86	'Just now they'll come burning this house down. They'll think I am supporting the sell-outs.'	Theme: Individuals and Communities	Mrs Jantjies would rather side with the strikers (the community) than stand up to protect her tenants, the Mukwevhos. She tells them not to come back to her house if they go to work. They have paid rent to stay there, but she still sides with the community, rather than them.	Who should Mrs Jantjies side with – her tenants, or her community? Why?	Either: <ul style="list-style-type: none"> <li>She should protect the people she knows (the Mukwevhos), because they have proven to be good tenants. They are honest, decent, trustworthy and hardworking.</li> </ul> OR <ul style="list-style-type: none"> <li>She needs to protect herself from the strikers. If she doesn't, they will damage her property and may even hurt her.</li> </ul>
86	'He's injured, Ma. I couldn't just leave him there to bleed to death!'	Themes: Individuals and Communities AND Different kinds of Love	Ricardo helps Baba Mukwevho when he sees that he is hurt. Ricardo is not afraid to be an individual, to think for himself, and to do what is right – even if his community will be upset that he is supporting Baba Mukwevho (who is breaking the strike). This is an example of platonic (friendship) love.  Mrs Jantjies is not a good person, but she does care about Ricardo, and she wants to protect him. She shows him parental (familial) love.	<ol style="list-style-type: none"> <li>How does Mrs Jantjies react when she sees her son helping Baba Mukwevho?</li> <li>How is Ricardo different from his mother and brother?</li> </ol>	<ol style="list-style-type: none"> <li>She argues with Ricardo and tries to stop him from getting involved. She is afraid that the Jantjies family will be targeted next by the strikers.</li> <li>Ricardo thinks for himself. He is worried about everybody – not just his own family. His mother is selfish, and his brother is a bully, but Ricardo is kind and caring.</li> </ol>
87	I have to make a happy ending for tonight – just for Tshildzi.	Theme: Different kinds of Love Character(s): Lufuno	Even when Lufuno herself is scared, she tries to protect and calm her little sister Tshildzi. She tells her a story from a fantasy movie, the way she used to do when Dudu was around. This is an example of familial love.	<ol style="list-style-type: none"> <li>How would you describe Lufuno and Tshildzi's relationship?</li> <li>Why does Lufuno tell these stories to Tshildzi?</li> </ol>	<ol style="list-style-type: none"> <li>Although Lufuno is annoyed by Tshildzi's curiosity and noise, she also loves her little sister. Lufuno resents (feels annoyed about) having to look after her sister, but she knows it is her duty.</li> </ol>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What's more important – duty or love? Why?  
Follow-up questions if needed:
    - Why is love important?
    - Why is duty important?
    - Are they related to each other at all?
  - b QUESTION 2: What do you think Lufuno should do next?  
Follow-up questions if needed:
    - What would you do if you were Lufuno?
    - If learners say something that you strongly disagree with, you might need to ask the class: Do you think that is a good idea?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Personal response. Accept sensible alternatives that are explained properly:
    - Love is important because it makes us feel accepted and nurtured and safe. Duty is important because other people depend on us.
    - Love and duty are related. We have a duty to care for the people we love. They come to expect things of us. We then have certain obligations (duties) to the people we love and care about.
  - b QUESTION 2: Possible answers:
    - Personal response. Accept sensible alternatives that are explained properly:
    - Maybe Lufuno should run away with Mandla to another city, where they can be together. (For this type of response, you can ask learners: Do you think this is a good idea?)
    - Maybe Lufuno should sit down and have a calm conversation with her mother and father about why her relationship with Mandla is important to her.

## Journal questions

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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to 'I try to take a deep breath...' on pg. 80 to '...as she tries to fall asleep' on pg. 81:
    - 1.1 Do you think Lufuno and Mandla will be able to stay together as a couple? Substantiate your answer. (3)
  - 2 Refer to 'Dudu is waiting...' to '...a pile of ash and Dudu is gone' on pg. 81:

**2.1** Who is the narrator in this extract? (1)

**2.2** Explain why the narrator has this nightmare. (3)

**B: Answers**

**1.1** Open-ended. Accept a response which shows knowledge and understanding of the following viewpoints, among others:

Yes:

- Mandla's father will see that Lufuno makes him happy and he will agree that they can date. (1)
- Lufuno's parents will see that Mandla makes her happy and they will be fine with her dating him. (1)
- Love conquers all! They will find a way to be together. (1)

OR

No:

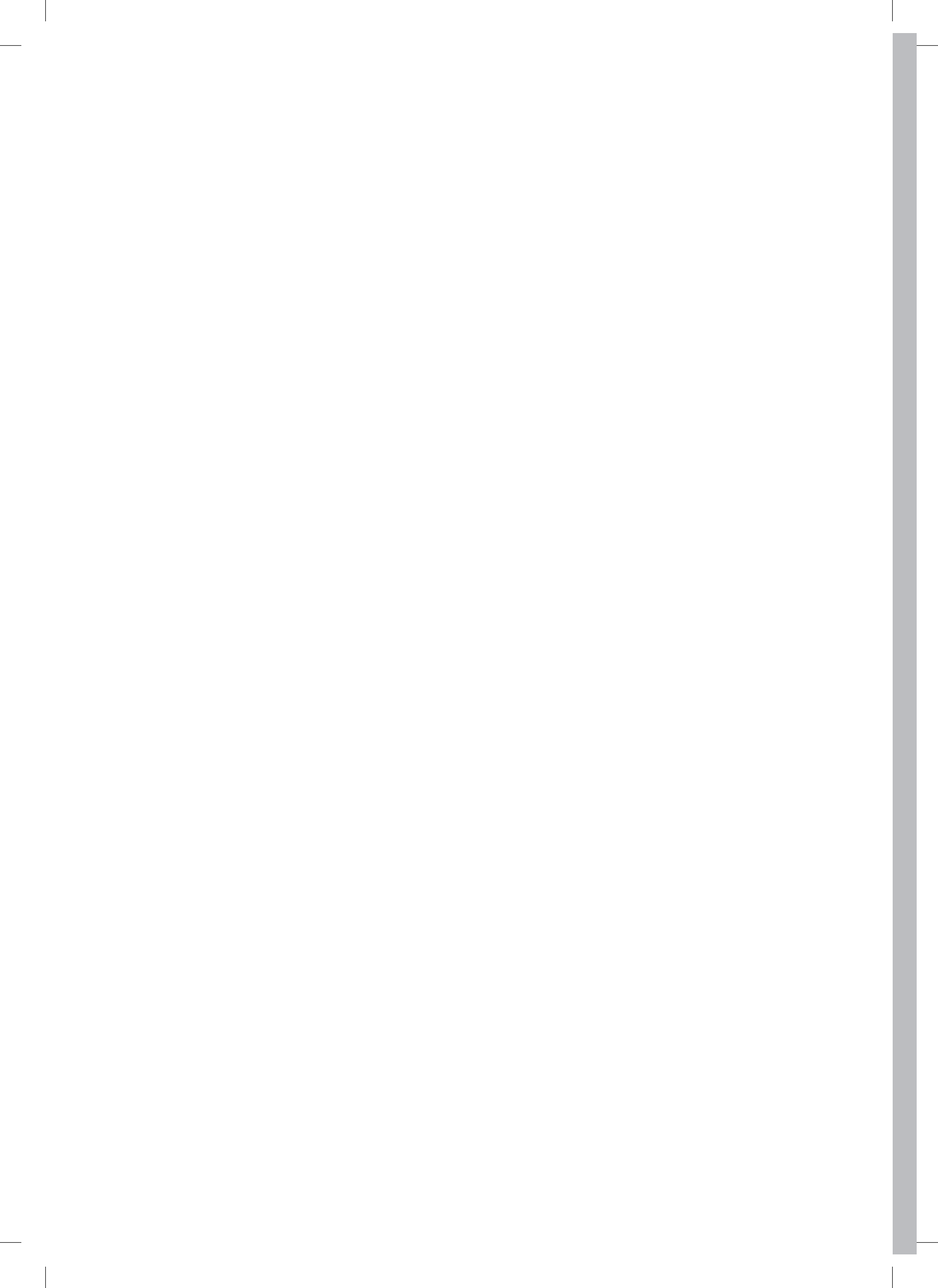
- Mandla's father is a stubborn man, so he will not change his mind. (1)
- Lufuno's mother is very stubborn, and she wants Lufuno to focus on her studies, so she will not change her mind. (1)
- They are young still, they will find other people who their parents approve of. (1)

NOTE: Do NOT award a mark for YES or NO only. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A learner can score 1 or 2 marks for a response which is not well-substantiated. The learner's interpretation must be grounded in the novel.

**2.1** Lufuno (1)

**2.2**

- Lufuno is stressed/anxious/worried about the situation with Mandla (1)
- She feels helpless and doesn't know what to do in real life. (1)
- In the nightmare she is also stressed and also can't help Dudu escape. (1)



**Finders  
Keepers  
Reading**

**CYCLE 6**

# Cycle 6 Reading

## Lesson 11 Reading

### Preparing for this lesson

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- For this lesson, you will read Chapters 15 and 16, pages 95–106.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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In this section of the text, the following main events take place:

#### **CHAPTER 15:**

- 1 Mandla's Aunt, Andisiwe, tells him to go to the party. Mandla is depressed about his father being around. He still feels resentful that everyone obeys the chief without arguing. Mandla goes to the tavern and drinks two beers. Everyone at the tavern is drunk.
- 2 He stops an underage (too-young) girl from being harassed by a drunk man (Red Cap). Mandla punches the man in his face and tries to make the girl go home. Lufuno sees them together and thinks the young girl is Mandla's girlfriend.

#### **CHAPTER 16:**

- 1 At the tavern party, Lufuno drinks a cider to make herself drunk. She is upset about seeing Mandla with the other (underage) girl.
- 2 Lufuno runs away from the tavern, and gets lost. She is nearly run over by a taxi.
- 3 Mandla sees her on the pavement, and they make up (are friends again). She tells him about how Dudu died in a taxi collision (crash) with a truck.
- 4 Mandla tells Lufuno about how Nandi died from asthma. The chief ignored her asthma attack and went out. There was no cellphone reception, and no transport. Nandi died on the way to hospital.

In this section of the text, the following themes develop as follows:

**CHAPTER 15: THEME:**

Individuals and Communities

**DEVELOPMENT:**

Mandla does not conform to (stick to) other people's expectations. Everyone else in the tavern (the community) ignores the man bullying the girl. But Mandla is different: he stands up for what is right. He defends her and punches Red Cap (pg. 98). Mandla makes the underage girl go home.

**CHAPTER 16: THEME:**

Different kinds of Love

**DEVELOPMENT:**

At first, Lufuno is jealous when she sees Mandla with the underage girl from the tavern. However, once Mandla explains the situation, Lufuno understands that the young girl is not Mandla's girlfriend. Lufuno gets over her jealousy (romantic love) of the underage girl, and learns to trust Mandla (pg. 105). In this chapter, Mandla and Lufuno learn (again!) that realistic romantic love only works when you communicate (talk) properly.

The two of them also swap stories about how people close to them died. On pg. 103, Lufuno explains the platonic (friendship) love she had for Dudu. On pg. 104, Mandla explains that Nandi was his dear sister who he loved very much (familial love). They both share deep secrets. They both share difficult feelings of sadness, depression, loneliness, and anger. Sharing these deep feelings are important for building a genuine (real and accepting) relationship. This conversation helps them really know each other and feel intimate (close) with each other. Through this conversation, we see Lufuno and Mandla build trust with each other. They are building a type of friendship love, which strengthens romantic love.

In this section of the text, the following style or structural elements have importance:

**CHAPTER 15:**

- 1 Third-person narration:** The story switches back to Mandla's third-person perspective. This is the final chapter that is told from his point of view. The rest of the novel is from Lufuno's perspective.

**CHAPTER 16:**

- 1 First-person narration:** The same events – the party at the tavern, the underage girl, the fight – are narrated, but this time the story is from Lufuno's first-person point of view.

**CHAPTER 15/16:**

- 1 Comparative perspectives:** These two chapters deal with the same events – the party at the tavern, and Lufuno’s accident. We see how the characters see the same events differently. The message from the writer is that it is easy to get the wrong information if we don’t communicate (talk to one another) properly. We should try to understand one another’s perspectives.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 95.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:



Page	Line	Element	Explanation	Discussion Question	Possible Answers
104	'And then I saw Dudu, lying on the tar, and a man in a uniform was covering her with a blanket. I knew what it meant.'	Theme: Different kinds of Love Character(s): Lufuno and Mandla	Lufuno tells Mandla how Dudu died in a taxi accident. She is trying to explain to Mandla why Dudu was so important to her. The two girls were best friends. They loved each other platonically, and supported one another. The loss of Dudu has been terrible for Lufuno because she feels so lonely.  Sometimes, it can be difficult to share our deepest secrets with someone else. We can worry that other people will judge us or like us less if they know too much. However, sharing our deepest secrets and feelings is how we build intimacy (closeness) with someone. It is a big step for Lufuno to share something so big and important with Mandla.	Why is it so important that Lufuno tells this story out loud to someone else?	<ul style="list-style-type: none"> <li>• She has accepted that her friend is dead.</li> <li>• Now Lufuno can try to move forward with her life, and enjoy the present, instead of trying to stay in the past.</li> <li>• Talking about things that are difficult (rather than holding them inside) is important for healing.</li> <li>• This is also a way that she builds intimacy with Mandla – by telling him an important secret of hers.</li> </ul>
105	'Of course he could have stayed behind. But he chose duty over loyalty to his family and love for his daughter.'	Themes: Individuals and Communities AND Different kinds of Love Character(s): Mandla and Chief Nkosi	Mandla explains how his sister Nandi died after a bad asthma attack. His father thought it was not serious, and went out to attend a function. Although he loves his family, Chief Nkosi thought that his duties to the community were more important than his family. He chose the community over his own child.  Mandla is bitter because he thinks the chief should have chosen to stay with his own family and helped his sister.	<p>1 Why is Mandla angry with his father? Do you think it is just anger, or there are other things he is feeling?</p> <p>2 What does Mandla think would have happened if they chief had stayed?</p>	<p>1</p> <ul style="list-style-type: none"> <li>• Mandla is angry with his father for not helping his sister.</li> <li>• He blames his father for his sister's death.</li> <li>• It also seems like Mandla is hurt.</li> <li>• It is painful for him to feel like his father would choose other people over him (and his family).</li> </ul> <p>2</p> <p>Nandi would probably still be alive, because there would have been the chief's transport to take her to the hospital. She died on the way to hospital because it was difficult to find another car.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
105	'And you need to learn to trust me.'	Theme: Different kinds of Love Character(s): Mandla and Lufuno	Mandla tells Lufuno that he was not with the underage girl in a romantic way. He wants Lufuno to understand that she does not need to worry about him having another girlfriend.	Why does Mandla say that Lufuno should trust him?	He is trying to prove himself worthy of being her boyfriend/partner. He wants them to be together.

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What do you think Chief Nkosi should have done – gone to the function or stayed at home? Why?
  - b QUESTION 2: Do you think Mandla deserves Lufuno’s trust? Explain your response.
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - The chief should have stayed with his family. There will always be functions and events to go to for business purposes, but relatives are irreplaceable.
    - The chief’s main duty is to his own family. He made a mistake by leaving – he should have stayed at home to help his child.
  - b QUESTION 2: Possible answers:
    - She should definitely trust Mandla. He is a good person, and tries to do the right thing. He respects and likes her, as well as being attracted to her. He accepts her completely for who she is.
    - Every time Lufuno has mistrusted Mandla, we see that she is making a wrong assumption. This shows us that she is worried for no reason – Mandla likes her and wants to be with her. When she feels insecure (doesn’t trust him) he calmly and gently corrects her – he doesn’t become mean or angry. He has proven that he deserves her trust.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘He quickly slips out...’ on pg. 96 to ‘...and the other guys are laughing.’ on pg. 97:
    - 1.1 What could the literal reasons be for the girl to be ‘wobbling’? (2)
    - 1.2 What is the figurative meaning that could be attached to the fact the girl is ‘wobbling’? (2)
    - 1.3 Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.3). (1)  
The young girl reminds Mandla of:
      - A Nandi
      - B Lufuno
      - C Dudu

**D** Sindi

**2** Refer to ‘Mandla goes over.’ on pg. 97 to ‘Mandla’s friends drag him away.’ on pg. 98:

**2.1** Identify the tone used by Red Cap. (1)

**2.2** Why does he use this tone? (3)

**B:** Answers

**1.1**

- She is not used to wearing high heels. (1)
- She is drunk. (1)

**1.2**

- She is not coping. (1)
- She is not sure of herself. (1)

**1.3** A (1)

**2.1** Any one of the following:

- Scathing (1)
- Disrespectful (1)
- Patronising (1)
- Aggressive (1)

**2.2** Any three of the following:

- He thinks he is better than Mandla. (1)
- He doesn’t care that Mandla’s father is a chief. (1)
- He’s not scared of Mandla. (1)
- He wants to make Mandla feel stupid. (1)
- He’s angry that Mandla is interfering in his business. (1)

# Lesson 12 Reading

## Preparing for this lesson

- For this lesson, you will read Chapters 17 and 18, pages 107 -117.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

## Important developments

In this section of the text, the following main events take place:

### CHAPTER 17:

- 1 Baba Mukwevho's leg injury is infected and he has to go to hospital. Tshilidzi must stay with Mrs Jantjies.
- 2 Baba Mukwevho has to stay in hospital overnight. When Mma Mukwevho and Lufuno get back from hospital, they see that their home is on fire. They are worried about Tshilidzi, but she is at Mrs Jantjies's house, crying hysterically.
- 3 Tshilidzi was in the house when it caught alight (even though she was supposed to be next door with the Jantjies family). A man pulled her out of the burning house.
- 4 Mrs Jantjies blames the Mukwevhos for the fire and tells them to leave.
- 5 Noki's family lets Mma, Lufuno and Tshilidzi stay for the night.
- 6 Mma Mukwevho tells Lufuno that she herself was hurt by a boy when she was young. This is why Mma Mukwevho is so protective of her daughters.
- 7 Lufuno finally has a happy dream about Dudu. In the dream they are all in Venda, and Mandla and Dudu meet.

### CHAPTER 18:

- 1 This chapter flashes back to the Prologue, where the story started. We see how the fire started and how Tshilidzi was rescued.
- 2 Lufuno is in Noki's yard, confused about what to do next.
- 3 Mandla comes to her. Tshilidzi tells Lufuno that Mandla is the one who rescued her from the burning house.
- 4 Mandla explains that the chief helped him by driving the car to the Mukwevhos. Chief Nkosi had heard that Dumi and his mates were going to 'burn the sell-outs'.
- 5 Mandla gives the bead bracelet back to Lufuno at last.

In this section of the text, the following themes develop as follows:

**THEME:**

Different kinds of Love

**DEVELOPMENT:**

On pg. 113, Mma Mukwevho explains to Lufuno that she is trying to look after her by not letting her date. She is protective because she doesn't want Lufuno to go through the same pain that she went through. Usually, parents protecting their children is a positive thing. However, parents must remember that their children must make their own mistakes and have their own experiences. If a parent is too protective, it can harm their child's freedom and individuality. Here we see a new honesty between Lufuno and her mother. They are communicating in a new and open way; this can help them listen and understand each other.

**THEME:**

Individuals and Communities

**DEVELOPMENT:**

On pg. 110, Mrs Jantjies says she regrets letting the Mukwevhos stay. She still thinks her own community has done nothing wrong – even though the house has been burned by members of her community! She blames the Mukwevhos, even though they are the victims of this terrible event. Noki's family is the opposite. They do the right thing as individuals and stand up to the rest of the community. Even though the Mukwevhos are strangers, Noki's father lets them have supper and stay for the night until they can find a new place to stay.

In this section of the text, the following style or structural elements have importance:

**CHAPTER 17:**

- 1 Dreams:** Lufuno has a good dream about Dudu, rather than her usual nightmares. The dreams tell us what state of mind Lufuno is in. When she is stressed and unhappy, she has terrible nightmares about losing Dudu. When Lufuno is happy, peaceful and relaxed, she has a good dream.

**CHAPTER 18:**

- 1 Ending/Resolution:** This chapter returns to the same action that is in the Prologue, at the start of the book. In the Prologue, the reader wondered what was happening: all we knew was that there was a fire, and that Lufuno was waiting for Mandla. Now, in Chapter 18, the reader knows what has happened – the fire was started by the strikers, and Mandla returns to Lufuno. The action is resolved.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to pg. 107.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
115	I sit outside in Noki's yard...I can't see them.	Structural element: Repetition	In the Prologue at the start of the novel, Lufuno is sitting at Noki's house, waiting for Mandla and wondering what to do after the fire.	<p>1 Why does this chapter flash back to the Prologue?</p> <p>2 How is reading this now different from reading it in the Prologue? How are our feelings different?</p>	<p>1 It serves as closure for the reader- a satisfying conclusion to the story. Now we know what has happened in between the Prologue and Chapter 18 – that the strikers started the fire, Lufuno and her family have survived, and that Mandla is her boyfriend. This chapter ties up all the threads of the story.</p> <p>2</p> <ul style="list-style-type: none"> <li>In the Prologue, reading this made us feel curious. We wanted to know why there was a fire.</li> <li>Now, at the end, we understand the events. It doesn't make us feel curious anymore. Rather, we feel like the story and problems are resolved.</li> </ul>
115	'My father heard that Dumi and his crew were making trouble... He said he was wrong, Lufuno.'	Themes: Different kinds of Love AND Individuals and Communities	Chief Nkosi heard the rumours that arsonists (fire starters) were going to torch the Mukwevhos' house. The chief decided to listen to the warning and do the right thing. He drove Mandla to save Tshilidzi. He has stood up to the community of strikers, as well as shown his love for Mandla.	How does Mandla feel when the chief says he was wrong?	<ul style="list-style-type: none"> <li>Mandla is very pleased that his father took this information seriously, and helped Mandla save Tshilidzi.</li> <li>The chief also admitted he was wrong about Nandi.</li> <li>Mandla feels as if his father is at last admitting the truth.</li> <li>Now he can respect his father again, and their relationship can be healed.</li> </ul>
116	'I brought you this...' ... ...the familiar beads nestling in my palm.	Theme: Different kinds of Love	Mandla finally returns the beaded bracelet to Lufuno. He took it on the first day they met, saying, 'Finders keepers' to Lufuno. He kept it for good luck. Now, he is giving it back to her, where it belongs. The bracelet is a symbol of their connection. Now they have found each other (real love, not luck) instead.	What is the figurative meaning of 'Finders keepers' in Mandla and Lufuno's relationship?	<p>These two people have found each other. Now they are in a romantic relationship together, so they are able to 'keep' one another.</p>



## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Do you think it was difficult for the chief to admit he was wrong? Explain.
  - b QUESTION 2: Contrast (say how they are different) Noki's family with Mrs Jantjies when it comes to dealing with the Mukwevhos.
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - It must have been difficult for the chief. He is used to being obeyed and respected, and now he has to ask his young son's forgiveness. He has to swallow his pride.
    - Maybe he did not want to admit he was wrong because he feels deeply sad and guilty about what happened. Admitting it makes it real, which could be hard for him.
  - b QUESTION 2: Possible answers:
    - They are opposites. Mrs Jantjies is suspicious and closed-minded when she deals with anyone different to herself. She tells them they cannot stay.
    - Even though Noki's family does not know the Mukwevhos personally, they are prepared to help. Noki's father and mother give the Mukwevhos supper and beds for the night so that they can be safe. Then Noki's uncle comes in a taxi to take them to another, more secure place.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to the Epilogue on pg. 117:
    - 1.1 Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1). (1)  
The point of view in the Epilogue is:
      - A first-person narration.
      - B second-person narration.
      - C third-person narration.
      - D omniscient narration.
    - 1.2 Quote one word from the extract to explain your answer in 1.1 above. (1)
    - 1.3 Explain how Lufuno's father's leg got hurt. (2)
  - 2 Refer to 'These are real movies, not fantasies.' on pg. 117:

**2.1** Explain the fantasies to which Lufuno is referring. (3)

**2.2** Explain how, by the end of the novel, Lufuno's life has changed from when she used to tell Tshilidzi the 'movie night' stories. (5)

**B: Answers**

**1.1** A (1)

**1.2** 'We' or 'I' (1)

**1.3** He was attacked and injured by the workers who were striking (1), because he refused to strike and still came to work. (1)

**2.1**

- Lufuno used to tell Tshilidzi 'movie night' stories to help her go to sleep. (1)
- These stories were always far-fetched, like soap operas or movies. (1)
- They were make-belief and not real. (1)

**2.2**

- Lufuno used to live in this dream world. (1)
- This was because it helped her to feel close to Dudu. (1)
- Lufuno now wants to live in the present and to appreciate her life as it is now. (1)
- She doesn't want to live in the past or in a world of imaginary characters. (1)
- This is because she has real people to be involved with now. (1)

**Finders  
Keepers  
Reading**

**CYCLE 7**

# Cycle 7 Post-reading

## Lesson 13 Reading

### Preparing for this lesson

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- To prepare for the post-reading discussion, you will revise the theme mind maps and you will also need to read the Epilogue of the novel again.
- Remember that the main themes in the novel are: ‘Different kinds of Love’; ‘Individuals and Communities’ and ‘Prejudice versus Tolerance’.
- Write the mind maps for the themes on the chalkboard. You should have copied the mind maps that learners contributed to in Lesson 2 (pre-reading) into your notes. Re-write the mind maps from Lesson 2 on the chalkboard.

### Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Explain that today you will read the Epilogue. Explain that an epilogue is a conclusion to a novel or a story.
- 3 Read the Epilogue on pg. 117 aloud to learners. Read slowly and clearly.
- 4 Explain that they will now, in groups, examine how the Epilogue wraps up or concludes each main theme in the novel.
- 5 Divide the class into small groups. Each group should have no more than 6 learners.
- 6 Assign each group a different theme. There are only three major themes, but the ‘Different kinds of Love’ theme actually has three separate parts to it (romantic love, familial love and friendship/platonic love). Assign each group who has been assigned to work on ‘Different kinds of Love’ a different part of that theme: either romantic love OR familial love OR friendly/platonic love).
- 7 NOTE: In bigger classes, more than one group may have the same theme. Just make sure the groups with the same themes are sitting far apart, so they can’t hear each other’s discussions.
- 8 Explain that learners must discuss and explain:
  - What the theme means.
  - How each character in the Epilogue illustrates (shows) the theme. The characters mentioned in the Epilogue are:
    - Baba Mukwevho
    - Mma Mukwevho
    - Lufuno
    - Mandla
- 9 Give small groups fifteen minutes to discuss how the Epilogue deals with their theme.

## Post-Reading Report

- 1 Each group will choose one speaker to report back orally to the class.
- 2 After each group speaks, ask learners: What do we need to add to our mind map from the before we read this novel? (What have we learned about this theme that must be added to our mind maps?)
- 3 Discuss each theme and look at the corresponding mind map with learners. Update the mind map based on the class discussion.
- 4 At the end of the lesson, instruct learners to take out their exercise books and to find their mind maps from Lesson 2 (pre-reading).
- 5 Explain that learners should update their own mind maps. They can copy from the chalkboard and also add their own ideas from the discussion.
- 6 Give learners time to update their own mind maps.

### POSSIBLE ANSWERS

- 1 Here is one example of what the learners could have discussed. They might have different answers. Accept the answers that make sense and that learners can support. ('I think... because...').
- 2 As the learners speak, you must summarise their answers and add important information to the mind maps on the chalkboard.
- 3 When all the groups have finished reporting back, you should have covered all the themes.

### SAMPLE THEME: PREJUDICE VERSUS TOLERANCE

- This theme is about assuming that a person or a group is bad before you really know them. Prejudice can make us think it is alright to be mean or disrespectful to other people and force them to accept our negative behaviour. It is not alright. Tolerance is learning to respect other people who are different from us.
- **Baba Mukwevho:** In the Epilogue, Baba has recovered from his leg injury. The strike is over, and he has gone back to work at On the Rise. He has overcome the prejudice in his old community against people who refused to strike ('sell-outs'): he went to work because he needed the money, even though he knew it would make him a target, and other strikers would be angry with him. (The Mukwevhos have, however, moved to a new township because their house was burned down.)
- **Mma Mukwevho** has also accepted that Mandla and Lufuno are a couple in a romantic relationship. Mandla can do no wrong – which means that not only does she like him, she thinks he's wonderful.
- **Lufuno:** Lufuno has overcome her parents' prejudice against teenage romances and dating; and her classmates' prejudice against people with darker skin. She and Mandla are officially partners, and they no longer have to hide their love. She says in the Epilogue that they see each other nearly every day. Lufuno is also practising her film-making skills on Mandla. She films him playing soccer.

Chief Nkosi's has also overcome his prejudice against Lufuno. The chief expected Mandla to start to train to be the next chief in their village in the Eastern Cape – and then choose a partner from the local girls there. In the Epilogue, Chief Nkosi was polite and kind to Lufuno when she visited Mandla at his aunt's place.

- **Mandla:** Mandla has overcome prejudice by boldly choosing an unpopular girl, Lufuno, to be his romantic partner. He does not care that other people gossiped about Lufuno's heritage, skin colour and home province, Limpopo.

Mandla has also overcome his father's prejudice against young people. Mandla showed his father that he had courage when they rescued Tshilidzi together. The chief admitted he was wrong not to listen to Mandla about taking Nandi to hospital when she had asthma. Now the chief admits that the youth have important opinions too.

### **SAMPLE THEME: INDIVIDUALS AND COMMUNITIES**

- This theme is about when we should stand up to people in our community when we think they are wrong. Sometimes communities gang up against people from different cultures, religions or sexual orientation. We must do what is morally right as individuals, and allow people to follow their own cultures, beliefs and ideas (as long as no one is injured or suffers because of those beliefs).
- **Baba Mukwevho:** Baba has gone back to work because the strike is over. He is part of a community of workers at the factory, and is no longer targeted in the township where he lives.
- **Mma Mukwevho:** She is still doing what she thinks is right, and, in the Epilogue, this leads to humour. Although everyone else is swimming, Mma Mukwevho refuses to go in the water! She remains an individual.
- **Lufuno:** Lufuno's parents have overcome their belief that she can't date (because it was not part of their traditional, communal culture). Now she sees Mandla nearly every day. She is allowed to be an individual.
- **Mandla:** The chief has blessed Mandla and Lufuno's relationship. Now the two families are friends, and socialise together when the chief is in Cape Town. Mandla has proved to his father that he is an individual.

### **SAMPLE THEME: DIFFERENT KINDS OF LOVE**

- This theme is about when terrible things happen, we can still overcome them through love and understanding. Love can help us to heal ourselves and our communities.
- **Baba Mukwevho and Mma Mukwevho:** The Mukwevho parents are an example of the healing power of parental love. Lufuno's family finally realises that Mandla is a responsible and caring young man, and that he is worthy of their love, when he bravely rescues Tshilidzi from the fire. Lufuno's mother thanks him for saving their family, and in the Epilogue she thinks that Mandla is wonderful. The two families (the Mukwevhos and the Nkosis) have come to understand that their young people are trustworthy, and that they can be together.

- **Lufuno and Mandla :** Lufuno and Mandla are an example of the healing power of romantic love. Because they are honest about their fears and feelings, and take it slowly, they end up happily together. They realise that even though their loved ones are gone, they now have each other to care for. In the Epilogue, they plant two trees as a symbol of their joint feelings about Dudu and Nandi. They realise that they must focus on the present.

In the Epilogue, Lufuno remembers her friend, Dudu. Lufuno's feelings towards Dudu have, however, changed and she is no longer sad and distraught when she thinks about her. She has accepted Dudu's death, so now Lufuno can remember Dudu's clear, laughing voice and sayings in a happy way. This is an example of the power of friendly/platonic love. At the end of the novel, Lufuno's memory of Dudu is positive and healing.

## Lesson 14 Reading

### Preparing for this lesson

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- Make sure you are familiar with the theme of ‘Prejudice versus Tolerance’ throughout the novel.
- Remind learners that prejudice means thinking that a person or a group is inferior (not as good as yourself) before you really know them. Sometimes, prejudice leads people to bullying, violence and conflict. In extreme situations, this includes warfare and death. In contradiction, tolerance is accepting and respecting people who are different. We must always strive to be tolerant (and accepting) and to fight against prejudice.
- The main purpose of this activity is for learners to understand the themes and messages around the theme of ‘Prejudice versus Tolerance’ in the novel. They should also be able to understand the different kinds of prejudice they have to face in their own lives. The questions are to help learners to empower themselves to stand up against prejudice in all its forms.
- Prepare yourself to be calm and sensitive in this lesson. Some tough issues may come up. If you see that someone is very upset by this lesson, you should follow up with them privately afterwards!
- Write the following questions on the chalkboard:

Question 1: What different kinds of prejudice are there in ‘Finders Keepers’?

Question 2: What sort of prejudice do we face on a daily basis, in our own lives? Write down as many examples of prejudice as you can.

### Post-reading activity

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- 1 Settle learners so that you have their attention.
- 2 Read the questions you have written on the chalkboard aloud to learners.
- 3 Explain that today you are going to examine the theme of ‘Prejudice versus Tolerance’ in the novel (as in Question 1). Then you are going to see how it applies to our lives outside the text (as in Question 2).
- 4 Instruct learners to take out their exercise books.
- 5 Give learners ten minutes to write their responses to these questions.
- 6 Divide the learners into pairs.
- 7 Explain that now, learners must discuss their answers to these questions. They can discuss how their answers were similar, and how they were different.
- 8 Make sure to say that learners must be sensitive to their partner’s answers to the second question. They must not be mean or laugh at any of their partner’s answers.
- 9 Give learners 10 minutes to discuss their responses to the two questions.



**POSSIBLE ANSWERS:****QUESTION 1:**

**Prejudice:** At the beginning of the novel, many of the children at Victory High (Lufuno's new school) are prejudiced towards her. Because Lufuno is Vhavenda, she looks different. She has darker skin than most Capetonians. She also speaks Tshivenda, while everyone around her speaks Isixhosa.

People such as Sindi mock her and make her feel unwelcome. They are jealous of her and prejudiced against her without even knowing her.

**Tolerance:** Mandla stands up to his prejudiced classmates. He wants to be Lufuno's friend (and boyfriend). At the end of the novel they are a couple, even though they come from very different backgrounds. They have faced the prejudice of other people, from both their families and their friends. They help show others how to tolerate differences.

**QUESTION 2:**

This will be a personal response from each learner. Accept any relevant answer. It's important to point out:

There are many different kinds of prejudice, and learners may be targets because they are black, female, gay, of a religion other than Christian, or not conforming to common ideas about appearance – having acne/pimples, too fat, too thin, too tall, too short, and so on.

As a teacher, you must handle these ideas sensitively and not allow learners to make others feel unwelcome or out of place. This is a kind of bullying, and it can have very serious consequences – violence or suicide. We are always here to encourage the understanding and tolerance of other groups of people and to show empathy to those who feel left out, different or who are bullied.

**REPORT BACK:**

- 1 Discuss the answers to Question 1. For this question, you can call on specific learners to respond, because the questions are quite general.
- 2 Make sure that all the different kinds of prejudice are listed, and that everyone is clear about what prejudice and tolerance mean.
- 3 For Question 2, ask learners to volunteer answers. Some of the feedback may be quite sensitive and personal, so learners might feel shy. Do not attack or judge any of the answers, even if you disagree with them personally. Class discussions should be a safe place for learners to voice their opinions. The main thing is that they must be able to explain and support their ideas ('I think...because...' or 'In my opinion...because...').
- 4 When there is disagreement or conflict, remind learners that they may criticise someone's ideas, but not them personally.
- 5 Now ask learners: How did reading this novel help us to understand the problem of prejudice and bullying? How has this novel helped you to think in different ways about these issues?

**SAMPLE ANSWER:**

Prejudice is just bullying, if you think about it. I learned that bullying can take many forms – it is not just among children at school. It happens among adults and in work situations as well. The strike, for example, was quite shocking to me when I read about how the strikers force everyone to stay away from work. They get violent, and Baba is injured badly. That seems morally wrong.

I was learnt about the prejudice between black people over skin colour. Usually we just think it's about black people versus whites, but seeing how prejudiced Sindi is against Lufuno, just because Lufuno comes from Limpopo and is darker-skinned, really made me angry. Sindi is actually just jealous and spiteful because she likes Mandla, but she turns it into a cultural prejudice.

In future, I'm going to stand up for the victim when I see someone being bullied. Sometimes here at school, groups of boys get aggressive with the girls. That's not right. The next time I see that, I'm going to ask them to stop. If that doesn't work, I'll get the adults involved and report it to the school board. Sexism and bullying must stop. It will only end if we all get involved.



# Structure of the novel lesson plans:

## WRITING AND PRESENTING

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- 1 In every two week cycle, one or two writing tasks must be taught.
  - a The lessons that follow are designed to teach one process writing task.
  - b CAPS specifies 3 hours per two-week cycle for Writing & Presenting.
  - c If you plan to complete another writing task in a cycle, then teach the lesson over 2 hours.
  - d If you plan to teach only one writing task in a cycle, then teach the lesson over 3 hours.
- 2 According to CAPS, teachers should teach learners a range of writing genres that include:
  - a Essays, for example: a discursive essay
  - b Long transactional texts, for example: a formal letter
  - c Short transactional texts, for example: an invitation
- 3 This Content Booklet includes lesson plans for:
  - a 3 × essays
  - b 3 × long transactional texts
  - c 1 × short transactional text
- 4 Every Writing & Presenting lesson follows the same structure:
  - a **The topic is set.** This includes teaching aspects of the genre, and sometimes, looking at model texts. It also includes the teaching of useful vocabulary.
  - b **Planning is done.** A planning strategy is provided, and learners complete different activities to help them plan in a meaningful way. A writing frame or template is provided.
  - c **The text is drafted.** At this point, the teacher will give instructions for drafting, and will share criteria for the task.
  - d **The draft is edited.** An editing checklist is provided, and learners will self-edit or peer-edit their drafts.
  - e **The text is published and presented.** Publishing, or rewriting the edited text, is usually done as homework. Different strategies are used to allow learners to present or share their writing.
  - f **A sample answer, a mark and written feedback is provided as a model for the teacher.** This is useful as it helps teachers to set an appropriate standard for writing tasks.

NOTE: Every time a particular genre of writing is taught from Grade 10 to Grade 10, it is taught in exactly the same way. This allows teachers and learners to experience the process a number of times, and to consolidate their learning of that genre. This repetition provides scaffolding and security, which ultimately builds learners' confidence.

**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 1**

# Writing and presenting

## Descriptive essay

### Topic:

#### MY NEIGHBOURHOOD

Write a descriptive essay about a place that is familiar to you. Think about how this place makes you feel, and then try to describe a few clear details from that place, so the reader understands your emotions (feelings) connected to it.

For help, you can use page 3 of ‘Finders Keepers’ as a mentor text (a model text). This page is a beautiful description of the rural areas of Thohoyandou. It appeals to the reader’s senses. You will use the same techniques in your descriptive essay. In your writing, you are going to use as many of your senses (sight, smell, hearing, touch and taste) as you can. Also, try to think of original images you can use to describe your person or place. You will also try to choose strong adjectives (describing words) and verbs (action words) to help get your message across. Descriptive writing helps us to understand and imagine characters and setting when we read fiction.

### Length of task

150–200 words

### CAPS reference: pg. 40

Text type	Purpose	Text Structure	Language Features
Descriptive essay	To describe something in a vivid way	IDENTIFICATION: gives a general orientation to the subject, e.g. <i>There was a huge beast</i>  DESCRIPTION: describes features or characteristics of the subject, e.g. <i>It had a huge bulbous body with bloated pustules dripping green slimy liquid onto the floor.</i>	May be written in past or present tense  Creates a picture in words  Uses adjectives and adverbs  Uses figurative language, e.g. simile, metaphor, personification and alliteration

### Introduction

Tell learners that today they are going to write a descriptive essay. The essay will be linked to the novel, ‘Finders Keepers.’ In this essay, learners will describe the place where they live.

## Teach the genre

### PURPOSE:

Descriptive writing is writing that uses words to create vivid images in the reader's imagination. It helps the reader to picture what the writer is writing about.

### HOW TO:

Description creates a mood or atmosphere. We choose words carefully both for what they mean (their denotation) and for the feeling they create (their connotations). Learners must select language that can:

- describe someone/something to allow the reader to experience the topic vividly
- create a picture in words
- use images of sight, sound, hearing, taste and touch
- use figures of speech.

It is important to teach learners how to do the following things:

- 1 Use as many senses as possible.
- 2 Use interesting adjectives and strong verbs.

Ideas for teaching these two things are in the next section below.

## Teach selected text structures and language features

### Activity 1: Use interesting adjectives and strong verbs

#### INTRODUCTION:

- 1 Ask learners: What is an adjective?
- 2 Remind learners that an adjective is a word that describes a noun (a person, place or thing), such as: 'narrow', 'noisy', 'crowded'.
- 3 Ask learners: What is a verb?
- 4 Remind learners that a verb is an action word, such as: 'walk', 'see', 'crumble'.
- 5 Ask learners: What is a synonym?
- 6 Remind learners that a synonyms are words with similar meanings.
- 7 Ask learners: What are some synonyms (that mean the same as) for 'street'?
- 8 Brainstorm some ideas quickly with learners, such as: 'road', 'lane', 'alley', 'trail', 'route', 'track', 'pavement', etc.
- 9 Explain that descriptive writing requires learners to use interesting adjectives and verbs. In order to do this, they need to work hard to find relevant (fitting) synonyms to the adjectives and verbs that they usually use.

#### GROUP WORK ON VERBS PART 1: FINDING SYNONYMS

- 1 Divide learners into about seven groups.
- 2 Explain that you will give each group a word. Each group must find as many synonyms for their word as possible.

- 3 Instruct learners to take out their exercise books. Explain that each learner in the group must write their group's synonym in their notebook.
- 4 Give each group a small piece of paper with ONE of the following verbs on it: 'laugh', 'drink', 'shop', 'talk', 'sleep', 'run', 'drive', 'write', 'punch', and 'eat.'
- 5 Instruct learners to think of and write down as many synonyms as possible for the one word their group received.  
Allow learners to use dictionaries (or [www.dictionary.com](http://www.dictionary.com) or [www.thesaurus.com](http://www.thesaurus.com) for help).  
Example: If a group has the verb 'talk', they could come up with the following synonyms: 'chat', 'speak', 'converse', 'discuss', 'lecture', 'recite', 'say', et.
- 6 Give groups 5–10 minutes to make a list of synonyms.
- 7 Call learners back together.
- 8 Call on each group to share their list of synonyms. Write the list of synonyms for each of the original verbs on the chalkboard.
- 9 Ask learners if there are any synonyms they would like to add to the lists on the board.
- 10 Explain any new words that learners may not know.
- 11 Correct any mistakes.

#### **GROUP WORK ON VERBS PART 2: WRITING ABOUT PEOPLE IN PLACES (SETTING)**

- 1 Instruct learners to go back into their small groups.
- 2 The group must choose a character from the novel, 'Finders Keepers'.
- 3 The group must look at each one of the seven original verbs and work out which synonym would be the best one to use when writing about their character.
- 4 For example, if the group has chosen Sindi from 'Finders Keepers', then they can select 'snigger' as the synonym for 'laugh'. 'Snigger' is a nasty kind of laugh.  
If they have chosen to write about Lufuno, for example, they could choose 'giggle' as a synonym for 'laugh' (Like from the time Noki and Chantelle are visiting her at her house).
- 5 As a group, they must write a paragraph about their character. They must use all seven of the synonyms that they have selected.
- 6 Give learners time to select their verbs and write. As learners work, go around to each group and check on their progress. Answer any questions the group has.
- 7 Then, call learners back together.
- 8 Ask one representative from each group to share their descriptive paragraph with the class.

#### **GROUP WORK ON ADJECTIVES**

- 1 Explain that we try to avoid clichés (over-used expressions) in our descriptive writing. Using interesting adjectives helps our writing to sound fresh and original.
- 2 The activity on verbs and synonyms can be repeated using common adjectives like: 'pretty', 'ugly', 'big', 'small', 'difficult', 'nice', 'bad' and 'good'.
- 3 For example, for the word 'pretty', learners could come up with the following adjectives: 'beautiful', 'lovely', 'fine', 'stunning', 'attractive', 'fair', 'gorgeous', 'magnificent' and 'good-



looking'. The word 'big' could be replaced with the following adjectives: 'large', 'outsized', 'enormous', 'generous', 'gigantic'.

- 4 Learners can either use these 'adjective synonyms' to describe their original characters from the previous activity, or put learners in new groups and instruct them to use a different character from the novel.

### CONCLUSION

Remind learners that when they write their descriptive essays, it is important that they choose their adjectives and verbs carefully, so that they keep the reader interested.

#### Useful genre-related vocabulary

<b>vivid</b>	something that produces a clear image or picture in your mind
<b>specific</b>	clearly defined or explained
<b>five senses</b>	our ability to see, hear, see, smell and taste
<b>detail</b>	small parts or extra information
<b>elaborate</b>	give more detail, or say more about

## 1. Setting the task

### SET THE TASK

- 1 In this lesson, learners will write a descriptive essay.
- 2 They will use page 3 of 'Finders Keepers' as a mentor text (a model text that can teach them how to do it). This page is a beautiful description of the rural areas of Thohoyandou, using many senses.
- 3 Learners will analyse this writing to see how good descriptive writing is produced. They will then write a descriptive piece about their own home or family members, using the same techniques.

## 2. Planning

### PLANNING STRATEGY (3 PARTS)

- a Re-read page 3 of 'Finders Keepers'.
- b Visualisation activity.
- c Planning table.

### INSTRUCTIONS FOR PLANNING

#### A. USE PAGE 3 OF 'FINDERS KEEPERS' AS A MENTOR TEXT:

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their copies of 'Finders Keepers'.
- 3 Instruct learners to open their books to page 3.

- 4 Explain to learners that you will be using this page as a mentor text. This means that we can learn how to create good descriptive writing from the way that Rosamund Haden has written.
- 5 Tell learners that you will read the page out loud and they must listen carefully. As you read the page, they must underline in pencil all the interesting verbs, adjectives and figures of speech that Haden uses.
- 6 Explain that they must mark the page using the following abbreviations:  
 V = verb  
 A = adjective S = simile  
 M = metaphor
- 7 (NOTE: Look at the sample of page 3 below for an example of what this might look like)

grounds. Her quote for the day would keep our spirits up as we entered our new class, proud of who we were, heads held high.

This morning, instead of Dudu I have only one tiny, delicate A, A  
 thing to bring me luck: my bead bracelet. It's much too small to A  
 wear around my wrist now, but it fits perfectly into the palm of  
 my hand. I feel the beads cool and smooth between my fingers. A, A  
 The bracelet means everything to me. I fear if I lose it I will  
V, V disappear, evaporate like the muddy brown water of the Levubu A  
 river near my grandmother's house in Venda, sucked up by the  
 summer sun. M

AA We used to visit my grandmother in the holidays. I remember  
 the lush green bush outside Thohoyandou where she lived. We  
 slept on reed mats on the cow dung floor of her rondavel, and she  
 told us stories of Lake Fundudzi and the water spirits, and stories  
 of how, as a girl, she danced the python dance at a coming-of-age  
 ceremony where the Chief chose his next wife.

My father's family was from Thohoyandou, but my mother  
 was born and raised in the village where my granny lived. I am a  
 mixture of my parents. I have my father's oval face, long thin legs AAA  
 and arms and his shyness, but in every other way I am like my  
 mother. I have her wide-set eyes, her dark skin tone and her smile. A, S, A  
 My granny said I was as pretty as a pumpkin flower and that I  
A would be as beautiful as my mother one day, even if I did have  
A my father's thin arms and legs like a cricket. "How can someone S  
S as thin as a twig carry that," she would joke when my father  
A lifted anything heavy. V A

My grandmother made me this tiny bracelet of white, red and  
 blue beads. Together they told a message of love for me – a little  
girl born out of my mother and father's love for each other and

- 8 Read the page out loud to learners.
- 9 Ask for volunteers to read out some of the most vivid verbs, adjectives and figures of speech that they underlined.
- 10 Define and point out other adjectives and verbs.
- 11 Choose one example of each type (verb, adjective, simile and metaphor). Discuss what makes these words and images effective.
- 12 For example, this description tells us in an imaginative way that Lufuno is slender:
 

“My granny said I was as pretty as a pumpkin flower and that I would be as beautiful as my mother one day, even if I did have my father’s thin arms and legs like a cricket. ‘How can someone as thin as a twig carry that,’ she would joke when my father lifted anything heavy”.

  - ‘as pretty as a pumpkin flower’ and ‘as thin as a twig’ are similes. Similes are figures of speech that use adjectives and compare a thing/a person to something else. Lufuno’s granny says she is as pretty as the flower and as skinny thing as a cricket insect. She also thinks Lufuno’s father is as skinny as a twig (a small, thin stick). The images of the flower, cricket and twig help us to picture exactly what the characters look like.
  - ‘beautiful’ is an adjective that explains that Lufuno is pretty or good-looking. It repeats or reinforces the idea, so we remember that she is attractive.
  - ‘joke’ is a verb that tells us that Lufuno’s granny has a sense of humour. Haden could have just written ‘said’, but ‘joke’ is a stronger verb, and gives us information about the affection in the family, as well as Lufuno’s granny’s personality.
- 13 Make a list on the chalkboard of adjectives and verbs. Learners can use these adjectives and verbs as they plan. Learners can identify words from the text, or list new words.
- 14 Help make sure learners know the meaning to these words.
- 15 Learners will have lots more. Some examples might be:
 

**Verbs**  
 launch, pitch, heave, toss  
 whisper, crow, shriek, murmur  
 amble, skip, lope, strut

**Adjectives**  
 radiant, cloudless, luminous, summery  
 dozy, drowsy, listless, hypnotic  
 slim, lean, slender, narrow

## B. VISUALISATION ACTIVITY: USING FIVE SENSES

### INTRODUCTION

- 1 Explain that it is important to describe things using as many of the five senses as possible.
- 2 While it’s often not possible to use the sense of taste if you’re not describing food, it’s always possible to use the other four senses: sight, sound, smell and touch. In

a descriptive essay, learners must describe whatever they're writing about using as many of these senses as they can.

### VISUALISATION ACTIVITY

- 1 Instruct learners to close their eyes.
- 2 Instruct learners to picture the place where they grew up, or the place where they live.
- 3 Give them a minute to think about it, and then direct learners' imagination using the following questions. (Ensure that their eyes remain closed and they stay quiet throughout this process. These questions are to help learners think – they are not discussion questions.)
- 4 What does it look like? What do the buildings look like? What do the ground and the sky look like? What colours do you see? What shapes do you see? What textures do you see? Are there people around? What are they wearing?
- 5 What does it sound like? What do you hear? Is it noisy or silent? Do you hear people or nature or cars or machines?
- 6 What does it smell like? Can you smell flowers? Plants? Rubbish? Smoke? Perfume? Animals? Car fumes? Dust? Food? Chemicals? The sea?
- 7 What does it feel like? Is it hot or cold? Is it rainy or dry? Is it night or day? Is it windy or still? What does the ground feel like beneath your feet? What do you touch? What do those things feel like?

### PAIR WORK

- 1 Instruct learners to open their eyes and share their descriptions with a partner.
- 2 After a few minutes, ask for a few volunteers to share their descriptions with the class.
- 3 Ask learners to listen out to see whether the people who share their descriptions have included the four senses of sight, sound, smell and touch.
- 4 If they leave any out, ask the class to help them add in the missing descriptions.

### C. USING A PLANNING TABLE

- 1 Instruct learners to open their eyes.
- 2 Explain that now learners will write about the place they pictured when their eyes were closed.
- 3 Remind learners that they can use interesting adjectives and verbs from the list that has been made on the chalkboard.
- 4 Draw the following template on the chalkboard:

Sight	Sound
Smell	Touch

- 5 Explain that learners will fill in each of these sections by writing down as many words/phrases/sentences as they can in each one describing the place they pictured

when their eyes were closed. (Please refer to the example table we have included in the 'Sample for the Teacher' section below, to see what this looks like when it's filled in.)

- 6 Instruct learners to take out their exercise books.
- 7 Instruct learners to divide a page in their notebook into four sections and write the following headings at the top of each one: Sight, Sound, Smell and Touch.
- 8 Give learners time to write.
- 9 Remind learners that they must try to write full sentences. However, if they don't know the words in English, they can write things down in their home language, and then use dictionaries to translate them into English afterwards or for homework.

### SAMPLE FOR TEACHER

#### PLANNING TABLE

<p><b>Sight</b></p> <p>Sun goes down fast. Sky streaked with lines. Waves rush up and clear the sand. Looking into other people's homes. Mother is rigid at the stove. Sweat on her forehead.</p>	<p><b>Sound</b></p> <p>Fish Hoek gets graveyard-quiet. No peace in my house. My mother is muttering.</p>
<p><b>Smell</b></p> <p>Sharp-smelling curry on the stove.</p>	<p><b>Touch</b></p> <p>Heart expands in my chest. Road is warm on my bare feet and make them tingle.</p>

## 3. Drafting

### INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- Essay must be 150–200 words long.
- Describe the place where they grew up or the place where they live.
- Use as many of their senses as possible.
- Use interesting verbs and adjectives.
- Use figurative language where appropriate.

### INSTRUCTIONS

Structuring your work

## INTRODUCTION

- 1 Settle learners so that you have their attention.
- 2 Explain that today, learners will draft their plans into a full essay.
- 3 Explain to learners that – just like a house or building – every essay needs a structure.
- 4 Remind learners that each paragraph will contain a different idea. The structure is the order of the paragraphs.
- 5 Explain that the structure is sometimes difficult to work out for a descriptive essay, because there is no plot: there are no events or actions. Instead, they must choose which order to describe things in.
- 6 Explain that for this essay, each paragraph of the essay will describe a different part of the place they are describing.

For example, if they grew up in a village, they can have four paragraphs describing:

- a their home
- b the river they used to swim in
- c the field where their family grew crops
- d the church they went to.

OR

If they are describing the township or neighbourhood where they live, they can have three paragraphs describing:

- a their road
- b their home
- c their room/bed.

## CREATING A LIST

- 1 Explain that next, learners will decide how many paragraphs they will need for their essay.
- 2 Explain that learners must look at their planning tables to help them decide how many paragraphs they will need for their essay.
- 3 Explain that learners must create a list for the different parts of the place they are describing. Each of these will then be a paragraph.
- 4 Explain that learners must only have three or four parts on their list.
- 5 Instruct learners to take out the exercise books and find their completed planning tables.
- 6 Give learners 5 minutes to create their lists.
- 7 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.
- 8 Call learners back together.
- 9 Ask for a few volunteers to share their lists so that you know they have created useable lists.

**WORKING OUT THE ORDER**

- 1 Once learners know what each paragraph will be about, they must put their ideas into an order that makes sense.
- 2 Explain that the order in which they describe these different parts is important.
- 3 There are different ways to order the paragraphs.

For example:

- a they could start outside (e.g. the street)
- b move inside (e.g. the house)
- c and then further inside (e.g. their room).

Or they could do it the other way around:

- a they could start in their room
- b move out into the house
- c and then further outwards to the street.

Or they could order the paragraphs in order of preference:

- a they could start with the part they like most (e.g. the park near their house)
- b move to a part they don't feel strongly about (e.g. their kitchen)
- c and end with the worst part (e.g. the haunted house on their street).

- 4 Give learners 5 minutes to order the places on their lists, so they know what order they will write their paragraphs in.
- 5 As learners write, walk around the room to assist struggling learners.
- 6 Ask a few learners to share their order with the class.

**WRITING THE TOPIC SENTENCE FOR EACH PARAGRAPH**

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence. This topic sentence is like a summary of the whole paragraph. It could be anywhere in the paragraph, but it is usually the first or second sentence. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further information about the topic sentence.
- 2 For example, a paragraph about a forest might have the topic sentence: 'There is a forest on the hill,' or a paragraph about a road might have the topic sentence: 'There is a road that runs behind the factory.'
- 3 Instruct learners to come up with the topic sentence for each one of their paragraph topics from their lists. This should be one sentence that describes, in a clear and simple way, the part of the place that that paragraph will deal with.
- 4 Give learners ten minutes to write their three or four topic sentences. Walk around the room to assist struggling learners.
- 5 Ask a few learners to share their topic sentences with the class.

**HOMEWORK: WRITING THE REST OF THE ESSAY**

- 1 Instruct them to take these topic sentences home, along with their planning tables, and use all of that information to finish each paragraph for homework.

- 2** Explain that they must finish each paragraph by adding a number of supporting or detailed sentences to each topic sentence.
- 3** These sentences must describe the same part of the place as the topic sentence in the same paragraph. These sentences must elaborate on (add details about) the topic sentence. In other words, they must go into more detail, using as many senses as possible.



Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
	<b>Upper level</b>				
	<b>Lower level</b>				

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>• Language confident, exceptionally impressive</li> <li>• Compelling and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>• Language is effective and a consistently appropriate tone is used</li> <li>• Largely error-free in grammar and spelling</li> <li>• Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>• Appropriate use of language to convey meaning</li> <li>• Tone is appropriate</li> <li>• Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>• Very basic use of language</li> <li>• Tone and diction are inappropriate</li> <li>• Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>• Language incomprehensible</li> <li>• Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>• Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>13</b> <ul style="list-style-type: none"> <li>• Language excellent and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>• Language engaging and generally effective</li> <li>• Appropriate and effective tone</li> <li>• Few errors in grammar and spelling</li> <li>• Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>• Adequate use of language with some inconsistencies</li> <li>• Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Inadequate use of language</li> <li>• Little or no variety in sentence</li> <li>• Exceptionally limited vocabulary</li> </ul>	
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>• Excellent development of topic</li> <li>• Exceptional detail</li> <li>• Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Logical development of details</li> <li>• Coherent</li> <li>• Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>• Relevant details developed</li> <li>• Sentences, paragraphs well-constructed</li> <li>• Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>• Some valid points</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay lacks sense</li> </ul>

## 4. Editing

### STRATEGY

Peer-edit and self-edit

### INSTRUCTIONS FOR EDITING

#### INTRODUCTION

- 1 Explain to the learners that today, they will use peer-editing. They will help each other to improve their descriptive writing.
- 2 Instruct learners to take out their exercise books.
- 3 Instruct learners to work with a partner next to them.
- 4 Instruct learners to swap books with their partner.

#### EDITING THE STRUCTURE

- 1 Instruct the partners to read their partner's work at the same time in silence.
- 2 The first time each person reads their partner's work, instruct them to see if the information has been grouped correctly into paragraphs. All the sentences in one paragraph must be related by describing the same part of the place that their essay is about. They must also check that the paragraphs have been written in an order that makes sense.
- 3 Wherever they find sentences that they think should be moved, they must make a note of it in pencil on the page. Both partners do this silently at the same time.
- 4 Taking turns, they must share their ideas with their partners about how to improve the structure of their writing, i.e. which sentences should be in which paragraphs. All pairs do this at the same time.
- 5 As learners work, walk around the room to help pairs that need your attention.

#### EDITING THE USE OF THE FIVE SENSES

- 1 Instruct learners to read their partner's work again.
- 2 This time, they must look to see that the writer has described the place using as many senses as possible.
- 3 They must identify which senses have been used in pencil on the page. Both partners do this silently at the same time.
- 4 Taking turns, they must explain to their partners where they think another sense could be used. They can help their partners come up with descriptions using those sentences.
- 5 As they work, walk around the room to help pairs that are struggling.

#### USING THE CHECKLIST

- 1 While they are working, write the checklist (which appears in the next section below) on the board, or hand out copies if you have access to a photocopier machine.
- 2 Instruct learners to copy it down and go through the checklist at home.

- 3 If they find that they cannot answer ‘yes’ to any of the questions on the list, then they can edit their work to improve it.

### **EDITING CHECKLIST**

Write the following checklist on the chalkboard for learners to use:

- 1 Does each paragraph describe one part or aspect of the place?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you described this place using as many senses as possible?
- 4 Have you used interesting adjectives and verbs?
- 5 Do all your sentences start with capital letters and end with full stops?
- 6 Have you checked that your spelling is correct?
- 7 Have you checked that every sentence has at least a subject and a verb?
- 8 Have you been creative and used your imagination?
- 9 Have you used words to paint a vivid picture of the place, so that the reader can imagine it exactly as you remember it?

## **5. Presenting**

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the words ‘Descriptive Essay’ and the title of the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words ‘Word count’ followed by the number of words in their essay.
- 5 If they want to illustrate their essay by drawing a picture of the place they have described they can, but it is not a requirement.
- 6 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into new pairs. They must not have the same partners that peer-edited their work.
- 2 Tell them either to read their essay to their partner, or let their partner read it silently.
- 3 Instruct the partner to come up with one compliment: they must tell the writer something they liked about the writing.
- 4 Ask for a few volunteers to read their essays to the class.
- 5 Applaud each learner after they have read their work.
- 6 Praise the class on the process of writing, and remind them that they can write well if they follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE****DESCRIPTIVE ESSAY****NIGHTFALL**

Fish Hoek gets graveyard-quiet at around seven o'clock in the evening, when rush hour ends and most people are sitting safe as stones in their houses. The sun sinks faster than your eye can follow, and the sky is streaked with bands like ribbons over the sea. When I sprawl on the beach, the waves rush up cleanly and sweep over the sand, erasing all the footprints: the busy marks of birds, dogs, humans are all forgotten and the beach belongs just to me. My heart expands in my chest like a balloon, and I relax at last.

The road to my house is still warm as toast at that hour: my bare feet burn and tingle as I make my way home again. As I walk I peer into the windows of all the houses, imagining the lives of the people who've chosen to live there, and wondering if they're happy.

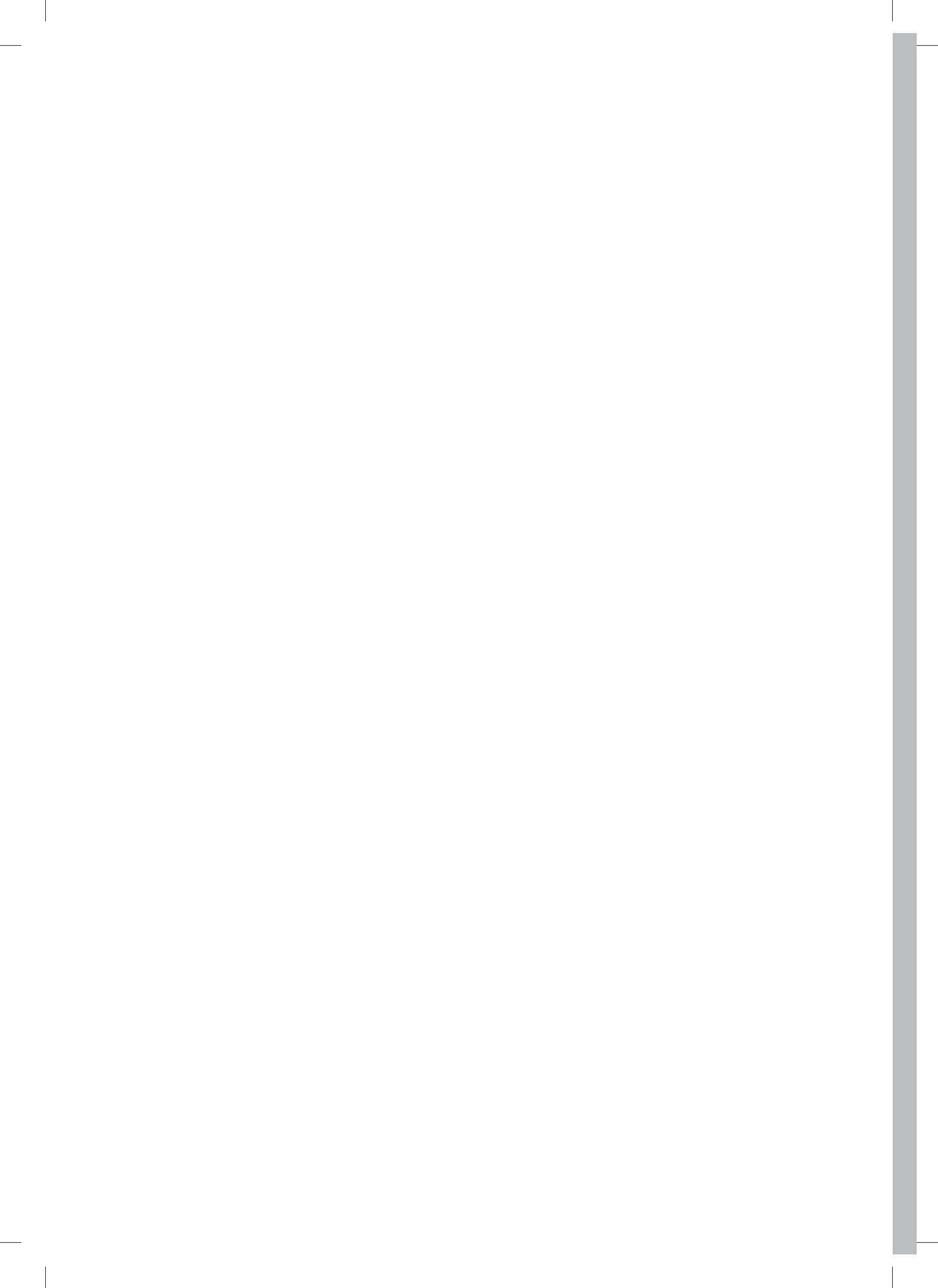
But inside my house there is no peace. My mother is standing rigid at the stove, muttering at the sharp curry, pearls of sweat like cheap jewellery on her forehead. When my father gets home she'll want to bite his head off, like a spider. So we wait for him, the mood thick as thunderclouds gathering before a storm.

Word count: 197

**Mark: 40/50****TEACHER FEEDBACK**

Well done on a lovely piece of descriptive writing. The structure works well, as you go from the outside neighbourhood to the inside of the house, as if the reader is moving with you. I really enjoyed the way you used the senses of sight (especially the sunset), smell (the sharp curry) and touch (the hot pavement tar on your feet).

In all three paragraphs, you did a good job of choosing effective adjectives and verbs. There's a real sense of how fast the sea moves. The contrast between the empty beach and the warm streets is also good. You are especially skilled at using exciting similes (safe as stones; bands like ribbons) and metaphors (graveyard-quiet; sharp curry).



**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Narrative essay

### Topic:

Chief Nkosi has decided to attend an evening meeting in his village. His wife, Mandla and Nandi’s mother, does not want Chief Nkosi to go. She is worried because Nandi is having another asthma attack, and this time it looks serious. Mandla is upset and angry that this father is choosing his job over his own family.

Write a narrative essay in which the family has an argument, and the chief leaves. Then Nandi’s asthma attack gets worse, and she cannot get to the hospital in time because there is no cellphone reception, and no one else can help them. Nandi eventually dies on the way to hospital. Include some dialogue in your story.

### Length of task

150–200 words

### CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Narrative Essay	To entertain	Orientation that introduces characters and setting, e.g. <i>Once upon a time there was an old woman who lived with her son called Jack. They were very poor.</i> Events leading to a complication. eg. <i>Jack spent all the money his mother gave him on some magic beans. His mother was angry.</i> Resolution and ending: e.g. <i>Jack came back with the Giant’s treasure and they lived happily ever after.</i>	Written in the first or third person Written in the past tense Events described sequentially Connectives that signal time, e.g. Early that morning, later on, once Makes use of dialogue Language used to create an impact on the reader e.g. adverbs, adjectives, images

### Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the novel, ‘Finders Keepers’.



## Teach the genre

### PURPOSE:

A narrative essay is a story written to entertain the reader. Direct speech is used to show dialogue (a conversation between two people).

### HOW TO WRITE A NARRATIVE ESSAY:

- 1 Learners must know how to create dialogue using the correct punctuation for direct speech.
- 2 Learners also need to know a variety of ways to indicate how a person is saying something (to shout, to whisper) and to use these verbs appropriately.
- 3 Learners need the skills to plan the structure of their essay. This includes learning how to use paragraphs, and choosing the correct style and register for the audience.

It is important to teach learners the following skills:

- 1 Correct dialogue punctuation
- 2 Alternative words for 'said'
- 3 The structures and features of a narrative essay

Ideas for teaching these skills are in the sections below.

## Teach selected text structures and language features

### Activity 1: Using direct speech

#### MODELLING:

- 1 Settle learners so that you have their attention.
- 2 Tell the class that they will revise how to use punctuation in direct speech.
- 3 Remind learners that direct speech quotes the words of the speaker directly.
- 4 Emphasise that direct speech has two parts:
  - a the speech tag contains the name of the speaker, and a verb
  - b the spoken words are enclosed by inverted commas (speech marks or quotation marks).
- 5 Write the following sentence on the board: Lufuno said, 'I don't want to look after my little sister again today.'
- 6 As you point out the following, underline or circle the item:
  - a The sentence starts with a capital letter.
  - b The speech tag is at the beginning of the sentence and contains the speaker's name (Lufuno) and the introductory verb (said).
  - c A comma introduces the spoken words.
  - d The first word inside the inverted commas is capitalised.
  - e The spoken words are enclosed (surrounded) by inverted commas.
  - f The full stop at the end of the sentence is inside the second inverted comma.

- 7 Skip a line and write the following sentence on the board:  
'Do you think you are special?' said her mother.
- 8 As you point out the following, underline or circle the item:
  - a The spoken words are enclosed (surrounded) by inverted commas.
  - b The sentence starts with a capital letter and comes after the opening inverted commas.
  - c The question mark at the end of her mother's sentence comes before the closing inverted commas.
  - d The speech tag is at the end of the spoken words.
  - e The whole sentence (not the direct speech) ends with a full stop.
- 9 Tell learners that each time a different character speaks, they must skip a line and then write what the next character says, just as you have done on the board.
- 10 Instruct learners to take out their exercise books and copy the two examples above. They must carefully highlight the items in the list above by using coloured pens or underlining or circling, like:

[Lufuno said], 'I am not going to look after my little sister again today.'

[speech tag]

(leave a line open)

'Do you think you are special?' said her mother.

[speech tag]

(This is for reference, i.e. they can go back to the written example to see how the punctuation works.)

- 11 Explain to learners that these examples are the templates (examples to follow) for when they write any dialogue. They must make sure that they follow the format exactly.

## **Activity 2: Provide learners with synonyms for 'said'**

### **MODELLING:**

- 1 Explain that always using the verb 'said' in the speech tag is boring. Using a variety of verbs will give the reader a better idea of how the speaker is saying something.
- 2 Ask the class what the difference is between these two sentences:  
Mandla said, 'You're always criticising me!' Mandla shouted, 'You're always criticising me!'
- 3 Discuss this with learners.
- 4 Emphasise that the verb 'shouted' tells us HOW Mandla said 'You're always criticising me!' Now we know that he said the words loudly, and with anger.  
Ask the class what the difference is between these two sentences:  
'I want to go home,' said Tshilidzi.  
'I want to go home,' whispered Tshilidzi.

- 5 Listen to the learners' responses.
- 6 Emphasise that the verb 'whispered' give us a better idea HOW the speaker brought across her message – softly, to show that she was feeling scared.

**PAIR WORK:**

- 1 Explain that learners will brainstorm (think about) synonyms for the verb 'said'.
- 2 Write the word SAID in the middle of the board.
- 3 Split learners into pairs.
- 4 Instruct learners to take out their exercise books.
- 5 Instruct pairs to make a list of alternatives for the word: 'said'.
- 6 Let the learners use a thesaurus to find even more alternatives.

**DISCUSSION:**

- 1 After 5–10 minutes, call learners back together.
- 2 Ask for volunteers to share a synonym they have found. Ask each learner who shares to demonstrate the verbs they have found, e.g. if the word is 'shout' they must shout the word.
- 3 Write the suggestions on the chalkboard. Some useful examples are:  
shouted, whispered, hissed, screamed, yelled, shrieked, promised, protested, laughed, muttered, announced, stated, mentioned, commented, noted, added, replied, asked, claimed, declared, answered, responded, told, exclaimed, stammered, snarled, stuttered, murmured, cried.
- 4 Instruct learners to copy the brainstorming activity into their exercise books. Explain that learners will need to use at least three synonyms for 'said' in their narrative essays.

**Useful genre-related vocabulary**

<b>narrative</b>	an entertaining story
<b>dialogue</b>	a conversation between two people
<b>character</b>	a person in a story
<b>first person</b>	written from the point of view of a character in the story ('I', 'we')
<b>third person</b>	written from the point of view of someone not in the story ('he', 'she', 'they'). sometimes called omniscient (all-knowing) narration.
<b>setting</b>	where and when the action takes place
<b>plot</b>	what happens in the story

## 1. Setting the task

**SET THE TASK**

- 1 Remind learners that in this lesson, learners will write a narrative essay.
- 2 Learners will revise the structural elements of a narrative essay.
- 3 Lastly, they will write their own narrative essay, including dialogue.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Teach learners to plan a narrative essay, using a planning table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Chief Nkosi has decided to attend an evening meeting in his village. His wife, Mandla and Nandi's mother, does not want Chief Nkosi to go. She is worried because Nandi is having another asthma attack, and this time it looks serious. Mandla is upset and angry that this father is choosing his job over his own family.

Write a narrative essay in which the family has an argument, and the chief leaves. Then Nandi's asthma attack gets worse, and she cannot get to the hospital in time because there is no cellphone reception, and no one else can help them. Nandi eventually dies on the way to hospital. Include some dialogue in your story.

#### B. TEACH LEARNERS HOW TO PLAN A NARRATIVE ESSAY

##### GETTING READY:

- 1 Before class begins, write the essay topic on the board
- 2 Before class begins, draw the following planning table template on the board:

##### PLANNING TABLE TEMPLATE

<b>TITLE</b>	
<b>CHARACTERS</b> Who?	
<b>SETTING</b> Where and when?	
<b>PLOT</b> What? How? Why?	INTRODUCTION (BEGINNING)
	COMPLICATION (BODY)
	CONCLUSION/RESOLUTION (END)
<b>DIALOGUE</b>	
<b>NARRATOR</b> 1st or 3rd person?	

##### INTRODUCTION:

- 1 Settle learners so you have their attention.
- 2 Remind learners that we are preparing to write a narrative essay.
- 3 Explain that a narrative essay is like a story. We write narrative essays in order to entertain others.

- 4 In stories, writers use dialogue to make the characters feel real, so that the reader cares about what happens to the characters. Our narrative essays must include characters speaking to each other (dialogue).
- 5 Stories can be written in the first person (e.g. 'I went to the shop.') or the third person (e.g. 'He went to the shop.')
- 6 Narrative essays are written in the past tense.
- 7 Go through the blank planning table. Give learners guidelines as to what kind of information they must include in their table. Fill in the empty planning table in the following way as you explain:

**PLANNING TABLE:**

<b>TITLE</b>	Choose your own appropriate title.
<b>CHARACTERS</b>	Chief Nkosi, Mma Nkosi, Mandla
<b>SETTING</b>	The chief's house in his village in the Eastern Cape. The time is evening.
<b>PLOT</b>	INTRODUCTION: Who? Where? When?
	BODY: Why are the Nkosis arguing? How do the characters feel about each other? What does the chief decide to do? What happens because of his decision?
	CONCLUSION/RESOLUTION: How does the story end? How does Mandla feel about his father now?
<b>DIALOGUE</b>	Who will speak? What will they say to each other?
<b>NARRATOR</b>	The writer can be one of the characters in the story and write in the first person as Mandla, for example, OR, learners can choose to write in the third person from an outsider's perspective (point of view). When the narrator is NOT in the story, this is called omniscient narration.

**INDEPENDENT WORK:**

- 1 Instruct learners to close their eyes and imagine the family in their house, near the front door. Once their eyes are closed, ask learners to imagine: Where are the characters? How do they feel when they see each other? What do they talk about?
- 2 Instruct learners to take out their exercise books and turn to a clean double page. (This way the planning table and the paragraph table – which is used in the drafting section – will be next to each other.)
- 3 Instruct learners to copy the topic and the empty planning table (above) into their exercise books, leaving at least four lines for each line on the table.

- 4 Remind learners that when they fill in their own planning table:
  - This is a plan so there is no need for full sentences yet.
  - The development of the story is up to them.
  - Ideas can be changed as they think and plan.
- 5 Now give learners time to fill in their own planning table quietly. As learners write, walk around the classroom to assist anyone who is struggling.
- 6 This task can be completed for homework. Learners must have a completed planning table before the drafting activity.

**SAMPLE FOR TEACHER**

**SAMPLE COMPLETED PLANNING TABLE**

(The following is a sample planning table. Each learner’s table should look different. This is just an example.)

<b>TITLE</b>	Sister, sister
<b>CHARACTERS</b>	Chief Nkosi, Mma Nkosi, Mandla
<b>SETTING</b>	One night in the Nkosi family home (lounge, near the front door); warm light inside and cold darkness outside
<b>PLOT</b>	INTRODUCTION: Mma Nkosi is trying to convince the chief to stay home because she is worried that their daughter, Nandi, is having a serious asthma attack. There is no cell phone reception, and she doesn’t want to be left alone.
	BODY: Mma Nkosi accuses chief of valuing his villagers over family Chief says Nandi often has attacks Mandla gets angry: dad not listening again Chief leaves Nandi gets worse No cellphone or transport Mma rushes from house to house; at last an ambulance comes Too late: Nandi dies on way to hospital
	CONCLUSION: Mma distraught Mandla hates father
<b>DIALOGUE</b>	Mma, Chief and Mandla all argue with one another Mma begs chief to stay Chief refuses Mandla gets angry with father
<b>NARRATOR</b>	Third person, omniscient

### 3. Drafting

#### INTRODUCE CRITERIA

Tell learners that now they will use their planning table to write a draft of their essay in the form of paragraphs. They must consider the following criteria:

- 1 Write 150–200 words.
- 2 Write in the past tense.
- 3 Use logical and coherent (understandable) paragraphs.
- 4 Include the information from the planning table.
- 5 Use some dialogue among the characters. Include correct punctuation and speech tags.
- 6 Skip a line after each speaker.
- 7 Use at least three appropriate synonyms for 'said' in your dialogue.
- 8 The dialogue can be informal but the diction (word choice) must be appropriate. The spelling must be accurate.

#### INSTRUCTIONS

##### GETTING READY:

Before class begins, copy the following paragraph table onto the board:

##### PARAGRAPH TABLE:

	<b>ORIENTATION (BEGINNING)</b>
Paragraph One: Who? Where? When?	
	<b>COMPLICATION (BODY)</b>
Paragraph Two: What? How? Why?	
Paragraph Three, etc. What? How? Why?	
	<b>CONCLUSION/RESOLUTION (END)</b>
Last Paragraph: How does the story end?	

### PARAGRAPH PLANNING

- 1 Settle learners so that you have their attention.
- 2 Explain that now learners will use the information from their planning table to help them create a story.
- 3 Explain that the next step is to order the storyline into paragraphs. Remind learners that in a narrative essay, the paragraphs follow a chronological (time) order. This means that they go in order of what happened. A narrative essay has a beginning (orientation), middle (body) and end (conclusion).
- 4 Instruct learners to copy the paragraph table into their workbooks, on the page next to the planning table.
- 5 Explain that in order to fill in the paragraph table, learners must now think of the order of events in their stories.
- 6 Tell them they should think about how the argument develops naturally: Chief Nkosi is probably at the front door, and his wife wants to know where and why he is going, and so on. Remind learners that this is a draft. They are allowed to change their minds and cross out sentences.
- 7 Tell learners that they should write at least four paragraphs.
- 8 Allow learners 30 minutes to complete the paragraph table.
- 9 While learners are organising their thoughts in their paragraph tables, walk around the classroom to answer any questions they may have, and give encouragement.

### HOMEWORK

- 1 Explain that learners now have everything they need to develop a complete, organised narrative essay.
- 2 Instruct learners to develop (expand by adding detail) the information from the table into written paragraphs.
- 3 Learners must come to class with a draft in paragraphs (not in a table format). This is the draft they will use for editing.



Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
	<b>Upper level</b>				
	<b>Lower level</b>				

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>• Language confident, exceptionally impressive</li> <li>• Compelling and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>• Language is effective and a consistently appropriate tone is used</li> <li>• Largely error-free in grammar and spelling</li> <li>• Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>• Appropriate use of language to convey meaning</li> <li>• Tone is appropriate</li> <li>• Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>• Very basic use of language</li> <li>• Tone and diction are inappropriate</li> <li>• Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>• Language incomprehensible</li> <li>• Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>• Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>Upper level</b>	<b>10</b> <ul style="list-style-type: none"> <li>• Language engaging and generally effective</li> <li>• Appropriate and effective tone</li> <li>• Few errors in grammar and spelling</li> <li>• Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>• Adequate use of language with some inconsistencies</li> <li>• Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Inadequate use of language</li> <li>• Little or no variety in sentence</li> <li>• Exceptionally limited vocabulary</li> </ul>	
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>• Excellent development of topic</li> <li>• Exceptional detail</li> <li>• Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Logical development of details</li> <li>• Coherent</li> <li>• Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>• Relevant details developed</li> <li>• Sentences, paragraphs well-constructed</li> <li>• Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>• Some valid points</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay lacks sense</li> </ul>
	<b>Lower level</b>	<b>13</b> <ul style="list-style-type: none"> <li>• Language excellent and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Skilfully crafted</li> </ul>			

## 4. Editing

### STRATEGY

Peer-editing

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Settle the class so that you have their attention.
- 3 Explain to the learners that they will use peer-editing to improve their writing.
- 4 Instruct learners to take out their written drafts.
- 5 Instruct learners to copy the peer-editing checklist (below) into their exercise books on the next page.
- 6 Give learners 5 minutes to copy the peer-editing checklist.
- 7 Then, instruct learners to swap their exercise book with a neighbour.
- 8 Instruct learners to read the draft in front of them in silence.
- 9 Instruct learners to read their partner's essay and to check the following:
  - Has the writer used correct punctuation – especially for the direct speech?
  - Has the writer used at least three synonyms for 'said'?
- 10 Instruct learners to read the essay a second time, this time checking the following:
  - Does the story have a beginning (introduction), middle (complication) and end (conclusion/ resolution)?
  - Has the writer used at least four paragraphs?
- 11 Instruct learners to fill in the peer-editing checklist in their partner's book by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 12 When the learners are finished, they must hand back the draft to its writer.
- 13 Give learners 2–3 minutes for learners to read the notes their partner has given them.
- 14 Allow 5–10 minutes for learners to explain the suggested corrections to their partner.
- 15 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

#### HAS MY PARTNER:

- 1 Included a title?
- 2 Written the story in the past tense?
- 3 Used a beginning, middle and end?
- 4 Used at least four paragraphs?
- 5 Used direct speech correctly?
- 6 Left an empty line each time a different character speaks?

- 7 Used at least three synonyms in place of 'said'?
- 8 Started all sentences with capital letters and ended them with full stops?
- 9 Used correct spelling?
- 10 Written down the correct number of words?

**COMPLETE THESE STATEMENTS TO HELP YOUR PARTNER IMPROVE THEIR WORK:**

- 1 One thing I like about this story is...
- 2 I am still wondering ...

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, and the heading 'Narrative Essay.'
- 3 They must write in paragraph (not table) form.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay.
- 6 Publishing can be given as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Explain that next, they will Turn and talk with a partner about their own essays.
- 2 Split learners into pairs. They must not have the same partners who peer-edited their work.
- 3 Instruct learners to take turns reading their essay out loud to their partner.
- 4 Instruct the learner who is listening to come up with one compliment, i.e. they must tell their partner something they liked about the writing.
- 5 If time permits: Call learners back together.
- 6 Ask for a few volunteers to read their essays to the class.
- 7 Applaud each learner after they have read their work. Give each volunteer a compliment about their essay.
- 8 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE****NARRATIVE ESSAY****SISTER, SISTER**

The chief stood where he always did, one foot already out the door, pulling on his coat against the evening chill. Mandla's mother pleaded as Nandi struggled to breathe in her room.

'Please don't go,' she begged. 'Her asthma is terrible. You know there is no reception here. She needs to go to hospital!'

The chief frowned, and Mandla felt his own temper start to rise.

'Don't bother me with this now. That girl is always playing the drama queen,' he muttered into his collar.

'Dad, why don't you just listen?' Mandla interrupted.

The chief swung on him and roared, 'Don't interfere! You know nothing!'

He stomped out into the evening, where the only vehicle waited, purring. Then it was quiet except for his mother's sobbing and Nandi's gasping whoops as her chest closed.

'We have to go, Mandla' urged his mother. 'Find a car!'

They ran over the rough ground in the night, knocking on doors. At last they found a working telephone. The ambulance took ages. The paramedics bundled Nandi into the back, her face grey.

The news came later that she had died on the way to the hospital. This was his father's fault. He would never forgive him.

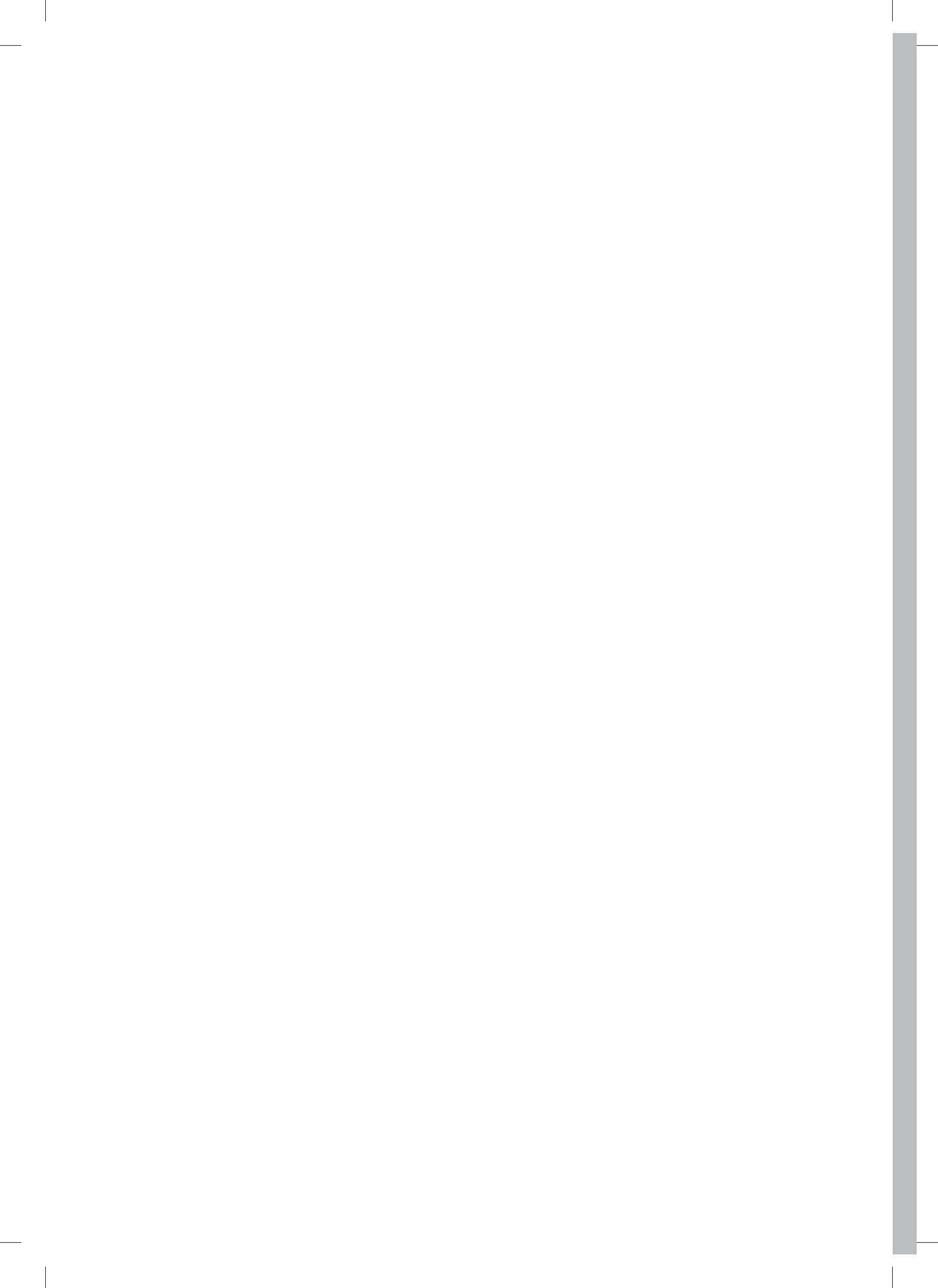
Word count: 203

**Mark: 40/50**

**TEACHER FEEDBACK**

This essay is a good effort. You have stuck to the topic, and really made us feel Mandla's frustration and his pain. No wonder he resents his father! It is also quite realistic, and you have an ear for dialogue – which means that you made the characters sound as if they really speak this way.

You could have started some of your direct speech with the speech tag instead of having all the dialogue in exactly the same format. However, you have used many different words as synonyms for 'said', and that is fantastic.



**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 3**

# Writing and presenting

## Argumentative essay

### Topic:

One of the issues that causes conflict for the Mukwevho family in ‘Finders Keepers’ is whether Lufuno is old enough to date. Lufuno is fifteen years old. Her mother, Mma Mukwevho, is firmly against her daughter dating anyone while she is still in high school. Mma Mukwevho thinks that Lufuno should finish school before she thinks about getting a partner.

Lufuno, on the other hand, has the opposite view. She is for teenagers being allowed to date. Lufuno is in love with Mandla, and she thinks that her mother is being unreasonable. Lufuno thinks that she is old enough to date, and to make her own decisions.

You are going to write an argumentative. The topic statement is ‘Teenagers should not be allowed to date until they are sixteen years old.’ You are going to decide if you are for (i.e. you don’t think young teenagers should date) or against (i.e. you think young teenagers should be allowed to date) the topic statement. Say whether or not you agree with Lufuno, but use evidence from your own experience as well as the novel.

You will choose only one side of the argument. Using the structure of an argumentative essay, you must write five paragraphs (statement, argument and reinforcement) to support your opinion.

### Length of task

150–200 words

### CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Persuasion/ Argumentative essay	To argue a case for a point of view  To attempt to convince the reader	Statement of position, e.g. <i>Shops should be closed on Sunday</i>  Series of arguments – often in the form of a point plus elaboration, e.g. <i>Everyone needs a day of rest. This is especially important for people who work in shops because ...</i>  Reinforcement – summary and restatement of the opening position, e.g. <i>We have seen that ... so...</i>	Simple present tense, e.g. <i>I play tennis every week./ Snakes are reptiles.</i>  Focus mainly on generic participants, e.g. <i>shops, people</i>  Reason, cause/effect, concessive conjunctions/ logical connectors, e.g. <i>this shows, however, because, therefore</i>



## Introduction

Tell learners that today they are going to write an argumentative essay. The essay will be linked to the novel, 'Finders Keepers'. In this essay, learners will decide whether they think it is right for young teenagers to date or not.

## Teach the genre

### PURPOSE:

Argumentative writing is writing that argues or persuades a case for one point of view. It tries to convince the reader that the writer's point of view is correct.

(NOTE: In a discursive essay, the writer may discuss different points of view. In an argument, the writer must choose one point of view and stick to it.)

### HOW TO WRITE AN ARGUMENTATIVE ESSAY:

An argument requires the writer to remain unemotional and to use sensible arguments to support the point of view. As far as possible the words should be objective and not subjective (biased or one-sided). The writer doesn't have to believe strongly in their chosen point of view. However, a convincing argument needs solid explanations based on good, strong evidence (examples or proof).

It is important to teach learners how to do the following things:

- 1 Take a stance (have a point of view) on a topic.
- 2 Use two or three explanations to back up that stance.
- 3 Provide logical, sensible, relevant evidence as support.
- 4 Be able to use logical connectors to craft a good argument (e.g. this shows, in addition, because, therefore).
- 5 Write good introductory and concluding paragraphs.

Ideas for teaching selected features are suggested below.

## Teach selected text structures and language features

### DEVELOPING ARGUMENTS

#### Activity 1: Choose a stance

- 1 Explain that for learners to make a good argument, they must be clear on what their point of view is on an issue that not everyone agrees about. They must take a stance.
- 2 Write this statement on the board: 'The legal age for adulthood (driving, drinking and voting) should be fifteen.'
- 3 Ask learners to decide if they agree or disagree with this point of view. It is an opinion, not a fact!

- 4 Ask for a show of hands for each stance: for the statement (agreeing) or against the statement (disagreeing). Each learner can vote only once.
- 5 Remind them that, by voting, they have taken a stance or position on a subject that not everyone agrees on. To make other people agree with their own point of view, they must persuade them with reasons and evidence.

### Activity 2: Explain your stance

- 1 Instruct learners to take out their exercise books and write down their stance: either ‘I agree that the legal age for adulthood should be fifteen’ OR ‘I do not agree that the legal age for adulthood should be fifteen’.
- 2 Instruct learners to write down two different reasons for their opinion. Explain that these are their explanations for their opinion.
- 3 Give learners some time to think and write. As learners write, walk around the room and help learners who are struggling. Draw the following table on the board:

**THE LEGAL AGE FOR ADULTHOOD (DRIVING, DRINKING AND VOTING) SHOULD BE FIFTEEN.**

Explanation	Support/Evidence

- 4 Call the learners back together.
- 5 Ask learners: Who is for the statement and who is against? Provide one reason for your opinion.
- 6 Call on a few learners to share their opinions and their explanations. Write a few of these into the table, for example:

Explanation	Support/Evidence
<b>FOR:</b> Fifteen-year-olds are mentally ready to make adult decisions.	
<b>FOR:</b> Political activity and maturity are not linked.	
<b>AGAINST:</b> Fifteen-year-olds are not emotionally prepared to be parents.	
<b>AGAINST:</b> Fifteen-year-olds are not fully grown adults yet.	

### Activity 3: Support your stance

- 1 Once you have filled in a few explanations onto the table, explain that we still need evidence and support for these explanations. Support and evidence show why our explanations are true and important.
- 2 Instruct learners to look at the explanation they have written. They must give one or two reasons why they think this is true and important.
- 3 Give learners a few minutes to write. Walk around the room and help struggling learners.
- 4 Call learners back together.
- 5 Ask learners to share their support/evidence.

Explanation	Support/Evidence
<b>FOR:</b> Fifteen-year-olds are mentally ready to make adult decisions.	I.Q tests for fifteen-year-olds and adults of all ages have similar results, <u>which means that</u> adults are not necessarily more intelligent or mature. <u>We see that</u> fifteen-year-olds are just as capable as adults of making good decisions.
<b>FOR:</b> Political activity and maturity are not linked.	Young people are capable of being politically active. For example, Malala Yousafzai, the Pakistani education activist, won the Nobel Prize in 2014 when she was 17.  <u>In addition</u> , we have seen how influential schoolchildren can be in South African politics too. For example, in 1976 the Soweto demonstrations against education in Afrikaans (and apartheid) were led by schoolchildren – some even younger than fifteen. <u>Therefore</u> , teenagers should be allowed to vote.
<b>AGAINST:</b> Fifteen-year-olds are not emotionally prepared to be parents.	Statistically, fifteen-year-olds are most likely to need help parenting their own children. <u>As it is</u> , clinics and hospitals are over-burdened with young people who suffer depression. <u>In addition</u> , post-partum (after giving birth) depression is especially difficult to manage, and can make teenage girls feel suicidal.
<b>AGAINST:</b> Fifteen-year-olds are not fully grown adults yet.	Boys and girls only reach their full adult weight and height at around twenty-five years old. Alcohol can retard growth. <u>Similarly</u> , consuming alcohol can interfere with the body's natural processes and damage the liver. <u>This causes</u> disease in later life.

**CONCLUSION:**

- 1 Once you have filled in both columns, ask learners: Which argument do you think is more convincing, based on the evidence?
- 2 Ask for a show of hands for each stance: Who is for the statement (agrees)? Who is against the statement (disagrees)? Each learner can vote only once.
- 3 Remind the learners that good argumentative writing depends on a good explanation and convincing support.

**Activity 4: Using conjunctions and logical connectors**

**GETTING READY:**

- 1 Before the lesson begins write the following on the board:

Lufuno wants to date Mandla. Mandla wants to date Lufuno. Mandla and Lufuno like each other a lot. They treat each other kindly. They do not only care about each other's looks. Mandla sticks up for Lufuno when she is being bullied. Their parents do not want them to date. Both Mandla and Lufuno argue with their parents about dating.

**Connectors:**

- Firstly...
- Secondly...
- Additionally...
- Finally...
- However...
- Unfortunately....
- Therefore...
- Similarly...
- Consequently...
- On the other hand...
- Based on the fact that...
- As a result...
- Although...
- Further...
- Moreover...

**INTRODUCTION:**

- 1 Explain to learners that in essays, it is very important that our ideas flow logically. This means, we move from one idea to the next in a way that makes sense.
- 2 Explain that connectors tell readers where we are going in the argument.
- 3 Read the sentences written on the board to learners. Read the connectors.
- 4 Explain that today, learners will work with a partner to connect the sentences into a logical paragraph using the connectors that have been listed. Explain that there are lots of different options – there is not only one right answer.

**5** Explain that learners must use each connector only once.

**MODELLING:**

Model how to do the first one for learners, like: Lufuno wants to date Mandla. Similarly, Mandla wants to date Lufuno.

**JOINT WORK:**

Call a learner to connect the next two sentences, like: Similarly, Mandla wants to date Lufuno. We can agree that Mandla and Lufuno like each other a lot.

**PAIR WORK:**

Instruct learners to turn to a partner and connect as many of the other sentences as possible using connectors.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Go through the sentences with learners. Ask learners to suggest connectors that work. Write down the connectors, and underline them, that learners suggest as you go, like:

Lufuno wants to date Mandla. Similarly, Mandla wants to date Lufuno. We can agree that Mandla and Lufuno like each other a lot. Firstly, they treat each other kindly. Additionally, they do not only care about each other's looks. Finally, Mandla sticks up for Lufuno when she is being bullied. Unfortunately, their parents do not want them to date. As a result, both Mandla and Lufuno argue with their parents about dating.

- 3 Remember that there are many possibilities! This is just one example.

**CONCLUSION:**

- 1 Instruct learners to take out their exercise books and copy the list of connectors into their books.
- 2 Explain that learners will be required to use at least three different connectors in their argumentative essays.

**Useful genre-related vocabulary**

<b>connectives/ connectors</b>	phrases at the beginning of each paragraph that show how that paragraph is connect to the one before it, e.g. furthermore, however, on the other hand, nevertheless
<b>persuasion</b>	using arguments to convince the reader that a particular point of view is correct
<b>proof/evidence</b>	supporting ideas to back up a point of view
<b>stance</b>	a point of view

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that they are now going to write an argumentative essay linked to ‘Finders Keepers.’
- 2 Learners will now develop arguments, and provide evidence for these arguments, to write an effective argumentative essay about the topic: ‘Teenagers should not be allowed to date until they are sixteen years old.’

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of the topic.
- b Take a stance (for or against topic).
- c Build a series of arguments (body) in a table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** One of the issues that causes conflict for the Mukwevho family in ‘Finders Keepers’ is whether Lufuno is old enough to date. Lufuno is fifteen years old. Her mother, Mma Mukwevho, is firmly against her daughter dating anyone while she is still in high school. Mma Mukwevho thinks that Lufuno should finish school before she thinks about getting a partner.

Lufuno, on the other hand, has the opposite view. She is for teenagers being allowed to date. Lufuno is in love with Mandla, and she thinks that her mother is being unreasonable. Lufuno thinks that she is old enough to date, and to make her own decisions.

You are going to write an argumentative. The topic statement is ‘Teenagers should not be allowed to date until they are sixteen years old.’ You are going to decide if you are for (i.e. you don’t think young teenagers should date) or against (i.e. you think young teenagers should be allowed to date) the topic statement. Say whether or not you agree with Lufuno, but use evidence from your own experience as well as the novel.

You will choose only one side of the argument. Using the structure of an argumentative essay, you must write five paragraphs (statement, argument and reinforcement) to support your opinion.

**B. TAKE A STANCE**

- 1 Explain that learners must decide whether they agree or disagree with the statement: ‘Teenagers should not be allowed to date until they are sixteen years old.’ They must decide if they agree with Lufuno or if they agree with Lufuno’s mother.
- 2 Give learners a moment to decide if they agree or disagree with the statement.
- 3 Explain: If you agree with the topic, you will argue ‘for’ the topic (i.e. you are not in favour of young teenagers dating, and you are on the side of Mma Mukwevho). If you disagree with the statement, you will argue ‘against’ it (i.e. You agree with Lufuno and you think teenagers should be allowed to date before they are sixteen).
- 4 Instruct learners to write down a quick sentence stating their stance on this issue, and which character they agree with, for example: I agree with Mma Mukwevho. Teenagers should not be allowed to date until they are sixteen years old.

**C. BUILD A SERIES OF ARGUMENTS**

**MODELLING:**

- 1 Explain that now, learners must think about the reasons for their stance. They must think of three pieces of evidence that support their position.
- 2 Explain that learners can use experience from their own experience and they can use evidence from ‘Finders Keepers’ to support their stance.
- 3 Draw the following table on the board and include the statement heading you have chosen.

It should look like this:

**I AGREE WITH LUFUNO. TEENAGERS SHOULD BE ALLOWED TO DATE BEFORE THEY ARE SIXTEEN YEARS OLD.**

Explanation	Support/Evidence
In the novel ...	
It is clear ...	
In my experience ...	

- 4 Show learners how to fill in the table. Fill in one example and explain your thoughts.
- 5 Explain that on the left side, you will write a statement like:

Explanation	Support/Evidence
In the novel Lufuno is mature for a fifteen-year-old.	

- 6 Explain that then, learners must support the statement with evidence, like:

Explanation	Support/Evidence
In the novel Lufuno is mature for a fifteen-year-old.	Lufuno demonstrates that she is emotionally mature. Even though she sometimes doesn't do her duties at home (for example, looking after Tshilidzi), Lufuno isn't silly. She and Mandla have a strong, mature bond. So her age does not make Lufuno behave in a childish way (like Sindi behaves when she bullies Lufuno, for example).

**INDEPENDENT WORK:**

- 1 Instruct learners to copy the table into their exercise books. Instruct learners to copy the logical connectors you have provided for them. (Explain that learners should NOT copy the example you have written in the table.)
- 2 Instruct learners to fill in the table. They must have three different explanations. Explain that later, each explanation will become one paragraph.
- 3 Instruct learners to provide evidence and support for each explanation. Remind learners that this proof can be from 'Finders Keepers' or from their own lives.
- 4 Walk around as learners fill in their tables, and help those who are struggling.

**HOMEWORK:**

- 1 Learners may finish this activity as homework. Learners will need three explanations and support/evidence for each explanation to draft their essays.



**SAMPLE FOR TEACHER****SAMPLE PLANNING TABLE**

- 1 The learner must choose if they agree with the statement (they are 'for' it) or disagree with the statement (they are 'against' it).
- 2 Each learner must fill in their own content.
- 3 The content will differ, but the table might look like this:

**TEENAGERS SHOULD BE ALLOWED TO DATE BEFORE THEY ARE SIXTEEN.**

<b>Explanation</b>	<b>Support/Evidence</b>
<b>In the novel,</b> Lufuno is mature for a fifteen-year-old.	Lufuno demonstrates that she is emotionally mature. Even though she sometimes doesn't do her duties at home (for example, looking after Tshilidzi), Lufuno isn't silly. She and Mandla have a strong, mature bond. So her age does not make Lufuno behave in a childish way (like Sindi behaves when she bullies Lufuno, for example).
<b>It is clear</b> Lufuno and Mandla have a deep bond of friendship.	Their relationship is based on proper love, not infatuation. They both respect each other and communicate well. Although there is a sexual element (they are obviously physically attracted to one another), they are also good friends. Therefore, their age should not stop them being together.
<b>In my experience,</b> relationships do not have to disrupt education.	Age does not mean that people are more informed. People my age are quite capable of making good decisions about their relationships. For example, I know that I am not going to drop out of school to have a baby or get married because I plan to finish school and study further – but I also love my boyfriend. We have been together for a year, and I trust and love him.

**3. Drafting****INTRODUCE CRITERIA**

Tell learners that as they draft, they must consider the following criteria:

- 1 Essay must be between 150–200 words long.
- 2 They may choose only one stance/position in the argument (either for or against).
- 3 They will need five paragraphs, including the introduction and the conclusion.
- 4 All explanations must have supporting evidence or proof.
- 5 They must use logical connectors in their paragraphs.
- 6 They should keep their language as objective (unbiased) as they can.

- 7 They must write in the present simple tense.

## **INSTRUCTIONS**

### **INTRODUCTION:**

- 1 Settle learners so that you have their attention.
- 2 Explain that today, learners will draft their plans into a full essay of 150–200 words.
- 3 Explain to learners: Just like a house or building, every essay needs a structure.
- 4 Remind learners: Each paragraph contains a different idea. The paragraphs follow each other in a particular structure, so they make sense to the reader. Your table is the structure for the body (series of arguments) of your essay.
- 5 Explain: For this draft, you will take away the lines of the table, and re-order the information into paragraphs.
- 6 Give them a few minutes to look back over their tables.

### **A. WRITE AN INTRODUCTION**

- 1 Explain that an argumentative essay must begin with an introduction.
- 2 Explain: An introduction tells the reader briefly:
  - what you think (your position or stance)
  - why you think that (a justification)
  - what you are going to discuss in your essay
- 3 Instruct learners to begin their introduction with the starter: ‘In my opinion...’
- 4 Instruct learners to take out their exercise books. They must write their own opinion on the topic, why they think that overall and explain briefly what they will discuss in the essay.
- 5 Give learners time to write an introduction.

### **B. ORGANISING THE BODY**

- 1 Explain that in the body, learner must have three paragraphs that each discusses a different explanation for their opinion.
- 2 Explain that each of the explanations (from the left column of their planning tables) they have written can become the topic sentences. The rest of the paragraph will be the evidence from the right hand side of the table.
- 3 Instruct learners to look at their planning tables, and to write the topic sentences for each of their sentences, like:
  - a In the novel, Lufuno is mature for a fifteen-year-old.
  - b It is clear Lufuno and Mandla have a deep bond of friendship.
  - c In my experience, a good relationship will not disrupt education.
- 4 Give learners time to use their topic sentences and planning tables to complete the body of their essays.

### **C. WRITE A CONCLUSION**

- 1 Explain that an argumentative essay must end with a conclusion.
- 2 Explain that in a conclusion, you must:

- a** restate your stance
- b** summarise your explanations
- c** conclude your response
- 3** Instruct learners to begin their conclusions with the starter: 'In conclusion...'
- 4** Give learners time to write their conclusions.

**HOMEWORK: COMPLETE THE ESSAY**

Instruct learners to take all their work home to complete a draft of their essay. They must bring it to class for the next lesson.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate	
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>	
	<b>Upper level</b>					
	<b>Lower level</b>		<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
			<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>			

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>• Language confident, exceptionally impressive</li> <li>• Compelling and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>• Language is effective and a consistently appropriate tone is used</li> <li>• Largely error-free in grammar and spelling</li> <li>• Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>• Appropriate use of language to convey meaning</li> <li>• Tone is appropriate</li> <li>• Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>• Very basic use of language</li> <li>• Tone and diction are inappropriate</li> <li>• Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>• Language incomprehensible</li> <li>• Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>• Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>Upper level</b>	<b>13</b> <ul style="list-style-type: none"> <li>• Language excellent and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>• Language engaging and generally effective</li> <li>• Appropriate and effective tone</li> <li>• Few errors in grammar and spelling</li> <li>• Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>• Adequate use of language with some inconsistencies</li> <li>• Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Inadequate use of language</li> <li>• Little or no variety in sentence</li> <li>• Exceptionally limited vocabulary</li> </ul>
<b>Lower level</b>	<b>5</b> <ul style="list-style-type: none"> <li>• Excellent development of topic</li> <li>• Exceptional detail</li> <li>• Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Logical development of details</li> <li>• Coherent</li> <li>• Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>• Relevant details developed</li> <li>• Sentences, paragraphs well-constructed</li> <li>• Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>• Some valid points</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay lacks sense</li> </ul>
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>					

**CYCLE 3**

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

(NOTE: If you do not have time to do this activity in class, give learners the checklist and instruct them to self-edit for homework instead.)

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's essay to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it.
- 7 Give learners time to edit their partner's work. Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 8 As learners work, walk around the room to help pairs that are struggling.
- 9 Then, taking turns, learners must share their ideas with their partners about how to improve the writing.

### EDITING CHECKLIST

Write the following checklist on the chalkboard for learners to use:

- 1 Does my partner's introduction state the stance and point of view clearly?
- 2 Do paragraphs 2, 3, and 4 contain a clear explanation (one per paragraph) and provide two pieces of supporting evidence or proof for each one?
- 3 Does the conclusion restate the stance and summarise the explanations?
- 4 What is one argument that is convincing?
- 5 What is one argument that could be improved?
- 6 Do the paragraphs appear in an order that makes sense?
- 7 Do all the sentences start with capital letters and end with an appropriate punctuation mark?
- 8 Has your partner checked that their spelling is correct?
- 9 Has your partner tried to remain unemotional and objective?
- 10 Has your partner used at least two connectors?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 Learners must read through the edits their partner has made. They must read through the editing checklist. Learners must consider the feedback from their partner as they write their final draft.
- 3 At the top of the page, they must include their name, the date, the words 'Argumentative Essay' and the title of the essay.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay.
- 6 Publishing can be assigned as homework.

### PRESENTING STRATEGY

Turn and talk, and Wall Display

### PRESENTING INSTRUCTIONS

- 1 Put learners into new pairs. They must not have the same partners that peer-edited their work.
- 2 Tell them either to read their essay to their partner, or let their partner read it silently.
- 3 Instruct them to come up with one compliment, i.e. they must tell their partner something they liked about the writing.
- 4 Ask for a few volunteers to read their essays to the class.
- 5 Applaud each learner after they have read their work.
- 6 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.
- 7 After you have completed marking the essays, choose the best examples for display on the wall.

**COMPLETED EXAMPLE**  
**ARGUMENTATIVE ESSAY**

**TEENAGERS SHOULD BE ALLOWED TO DATE BEFORE THEY ARE SIXTEEN YEARS OLD.**

I believe strongly that adolescents should be able to date before they turn sixteen. Lufuno and Mandla are both mature enough to date and this shows in their relationship. In addition, I am not yet sixteen, and I know I am mature enough to have a boyfriend.

Firstly, Lufuno is mature for a fifteen-year-old. Lufuno doesn't behave in a childish way (like Sindi behaves when she bullies Lufuno, for example).

Secondly, it is clear Lufuno and Mandla have a deep friendship. They both respect each other and communicate well.

Lastly, relationships do not have to disrupt education. I am not going to drop out of school to have a baby or get married because I plan to finish school and study further – but I also love my boyfriend. We have been together for a year, and I trust and love him.

In conclusion, young teenagers are capable of behaving responsibly in romantic relationships. We have seen that in 'Finders Keepers', Lufuno does not behave childishly or neglect her education. Rather, she and Mandla focus on their deep, honest friendship as the basis for their romance. Similarly, I have found that it depends on the emotional maturity of the people involved, rather than their physical age.

Word count: 205

**Mark: 39/50**

**TEACHER FEEDBACK**

This was a most pleasing argument to read. Your paragraphs are well ordered and contain good points, and you have clearly thought hard about the topic.

Your introduction is strong and convincing, and the concluding paragraph works very well, especially the last sentence. It ends on a high note!

You have presented some good evidence for your explanations. It may be useful to get a thesaurus so that you do not repeat the same words too often. For example, some synonyms for 'mature' would be handy. All in all, this is great effort, and you've managed to apply the ideas in 'Finders Keepers' to your own situation.



**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Personal recount

### Topic:

Imagine that you are Baba Mukwevho. The management of On the Rise Bakery has asked its employees to write down their experience of the strike. You are concerned that you will forget some of the information and you want to help the bakery. They gave you a job and helped you settle in Cape Town, so you feel a loyalty to the management.

You decide to write down a personal recount of your experiences during the strike. This way, you can keep all the events straight, in chronological order (the order in which they happened). Start your recount at the beginning of your employment at On the Rise and stop at your injury. Include only the events that are related to the strike.

### Length of task

120–150 words

### CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Personal Recount, also called Informal Report	To tell the reader about a personal experience	<p>Orientation: scene setting or establishing context. e.g. <i>During the school holidays...</i></p> <p>An account of the events that took place, often in chronological order. e.g. <i>I went to Tumelo's place ... Then ...</i></p> <p>Some additional detail about each event e.g. <i>He was surprised to see me.</i></p> <p>Reorientation: a closing statement that may include elaboration. e.g. <i>I hope I can spend more time with Tumelo.</i> <i>We had fun.</i></p>	<p>Usually written in the past tense</p> <p>Told in the first or third person</p> <p>Time connectives are used, e.g. <i>First, then, next, afterwards, just before that, at last, meanwhile</i></p> <p>Can be in an informal style</p>

## Introduction

Tell learners that today they are going to write a personal recount. This recount will be linked to the novel, 'Finders Keepers'. Learners will pretend to be Baba Mukwevho, and will write a recount of the strike that took place at On the Rise Bakery.

## Teach the genre

### PURPOSE:

Explain to learners that a personal recount is a piece of writing that records a personal experience.

### HOW TO WRITE A PERSONAL RECOUNT:

Explain to learners that it is clear, simple and informative. It should have the following structure:

- 1 Orientation: Set the scene or establish the context (where and when).
- 2 Narration of events: Explain what happened in chronological order.
- 3 Reorientation: Make a closing statement.

## Teach selected text structures and language features

### Activity 1: Work with a sample personal recount

#### INTRODUCTION:

- 1 Hand out the following short personal recount (from page 103 of 'Finders Keepers') or write it on the board before class.
- 2 Read the text aloud, or get a learner to read it aloud.

'I was meant to be with Dudu. But I was late. We were supposed to be going to choir practice. She thought I wasn't coming, so she took the taxi without me...' I stop, but Mandla waits patiently and in his arms I feel strong enough to go on.

'Then I took another taxi. Next, I heard the crash before I saw it. There were bodies on the road, and screaming, and then sirens. The taxi had hit a truck head-on, and rolled. The metal was crumpled. And then I saw Dudu, lying on the tar, and a man in a uniform was covering her with a blanket. I knew what it meant.'

There, it is all out now...But now I have told Mandla, I know it is finally time to go, to stop pretending that Dudu is alive somewhere, waiting for me.

- a When does the writer give the setting (time and place)?
- b What verb tense has been used?
- c What is the narrative voice? (Is the narrator talking about herself or someone else?)

- d** What time connectives have been used? (These are words that show the order in which things happened.)
- e** What register has been used (formal or informal)?
- f** How does the piece of writing end?

**PAIR WORK:**

- 1** Instruct learners to work in pairs.
- 2** Give learners 10 minutes to work out the answers to questions (a) – (f) that appear below the text.
- 3** As learners work in pairs, walk around the class and help learners who are struggling to answer or struggling to stay on task.

**DISCUSSION:**

- 1** Call learners back together. Ask for volunteers (or cold-call learners) to answer each question.
- 2** From your discussion of their answers, ensure that the class understands:
  - a** The writer gives the setting ('late' and 'choir practice') near the beginning of the personal recount. This is called the 'orientation'. An orientation tells people where the event took place. It is important that it is at the beginning so that the readers have a context for the events.
  - b** The writer has used past tense verbs (e.g. 'took', 'heard', 'rolled', 'knew'). Most personal recounts are written in the past tense.
  - c** The writer has used a first person narrative voice, i.e. 'I' and 'We'. This is because she is writing about something that happened to her. Most personal recounts use a first person narrative voice, because they are usually records of what happened to the writer.
  - d** The following time connectives have been used: 'so', 'then', 'next' and 'finally'. It is very important to use time connectives in a personal recount. These show the order in which the events happened and explain how each event is connected to the one before it. Most personal recounts are written in chronological order. This means that the events are written in the order in which they happened. Learners must learn a wider variety of time connectives to use. Other connectives learners can use: 'in the beginning', 'once', 'first', 'then', 'after that' and 'by the time'.
  - e** The register is quite informal. However, the language and spelling are still perfect, and there is no slang.
  - f** The final sentence sums up something about the events. This is called the 'reorientation'. In this case, the last two sentences tell us what the writer concluded and how she feels about it. In other texts, it could tell us what the writer learned from the experiences or what their plans are for the future.

Useful genre-related vocabulary	
<b>personal</b>	from your own perspective
<b>recount</b>	to tell someone what happened
<b>informal</b>	not formal; casual; ordinary language
<b>first-person narration</b>	telling your own story from your own perspective
<b>chronological order</b>	in the order in which things happened
<b>connectives</b>	linking words; words that link one paragraph to the next

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they are now going to write a personal recount/informal report (they must know both names) based on 'Finders Keepers.'
- 2 They will use a writing frame to write their draft for their personal recount.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a writing frame.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Imagine that you are Baba Mukwevho. The management of On the Rise Bakery has asked its employees to write down their experience of the strike. You are concerned that you will forget some of the information and you want to help the bakery. They gave you a job and helped you settle in Cape Town, so you feel a loyalty to the management.

You decide to write down a personal recount of your experiences during the strike. This way, you can keep all the events straight, in chronological order (the order in which they happened). Start your recount at the beginning of your employment at On the Rise and stop at your injury. Include only the events that are related to the strike.

#### B. WRITING FRAME

##### GETTING READY:

- 1 Before the lesson begins, draw a blank writing frame on the chalkboard. Make sure that you make it big enough on it for the learners at the back of the room to see it! (NOTE: You can copy the first template that appears in the 'Sample for the Teacher' section below this.)

**MODELLING:**

- 1 Explain that a writing frame is a template that learners can fill in to help them build their text in the correct structure.
- 2 Explain that you will show learners how to fill out a writing frame to help them prepare to write a personal recount.
- 3 Read the topic to learners. Remind them that they must imagine that they are Baba Mukwevho. They must write about their experience of the strike.
- 4 Read the prompt in the ‘orientation’ box and fill in the rest of the first sentence on the board, for example: ‘I came to Cape Town this year because I got a good job at On the Rise Bakery.’

**JOINT ACTIVITY**

- 1 Ask for a volunteer to come up to the board to help you fill in the second sentence.
- 2 For example: ‘I did this because work at the bakery was pleasant. The hours were alright, and the pay was decent.’
- 3 Let the learner make the decisions, but step in to guide them if they are go wrong.

**INDEPENDENT WORK:**

- 1 Instruct learners to open their books to page 86.
- 2 They must use page 86 to gather the information they need to fill in the remaining boxes in the writing frame.
- 3 Give them time to fill in their frames.
- 4 Walk around the room and assist learners who are struggling to stay on task.
- 5 Instruct learners to complete the writing frame for homework.

**SAMPLE FOR TEACHER**

Below are two samples:

- 1 A blank template for the learners’ topic: Baba Mukwevho’s recount of the strike at On the Rise Bakery.
- 2 A completed writing frame for the learners’ topic: Baba Mukwevho’s recount of the strike at On the Rise Bakery.

**BLANK TEMPLATE FOR LEARNERS****TOPIC**

Imagine that you are Baba Mukwevho. The management of On the Rise Bakery is investigating the actions of the strikers. You decide to write down a personal recount of your experiences. This way, you can keep all the events straight, in chronological order. Start your recount at the beginning of your job at On the Rise and stop when you are helped home by Ricardo Jantjies. Include only the relevant events. The word count is 120–150 words. Include a word count in brackets at the end of your recount.

Name \_\_\_\_\_ Date \_\_\_\_\_

ORIENTATION: I came to Cape Town this year because...

To begin with,

Next,

After that,

Then,

Meanwhile,

Afterwards,

Finally,

REORIENTATION: Now we live in...

**SAMPLE COMPLETED PLANNING TABLE**

**TOPIC**

Imagine that you are Baba Mukwevho. The management of On the Rise Bakery is investigating the actions of the strikers. You decide to write down a personal recount of your experiences. This way, you can keep all the events straight, in chronological order. Start your recount at the beginning of your job at On the Rise and stop when you are helped home by Ricardo Jantjies. Include only the relevant events. The word count is 120–150 words. Include a word count in brackets at the end of your recount.

Name \_\_\_\_\_ Date \_\_\_\_\_

**ORIENTATION: I came to Cape Town this year because** I got a good job at On the Rise Bakery.

**To begin with,** work at the bakery was pleasant. The hours were alright, and the pay was decent.

**Next,** the shop steward told me I had to join the union. I didn't want to cause any trouble with management.

**After that,** there was a strike for better working conditions, but I thought that it was better to earn a salary to keep my family clothed and fed.

**Then** the strike got worse. A truck was torched. Conditions grew dangerous, but I kept going to work in secret.

**Meanwhile,** feelings in the neighbourhood were running high, and I was threatened by the other workers at the factory.

**Afterwards,** I was caught in a demonstration by the taxi rank. Someone stabbed me in the leg.

**Finally,** Ricardo Jantjies helped me get into his car.

**REORIENTATION: Now** we live in another township. I'm still happy at the bakery.



### 3. Drafting

#### INTRODUCE CRITERIA

Explain that learners will now use their writing frames to help them draft their final pieces of writing.

Explain that they must remember the following criteria when drafting their writing:

- This is a longer transactional piece, so it must be 120–150 words. The word count must appear at the bottom of the piece.
- It should be written in a first person narrative voice ('I').
- All verbs must be in the past tense.
- The register can be fairly informal, but language and spelling must be perfect, and there must be no slang.
- The writing must be structured in paragraphs.

#### INSTRUCTIONS

- 1 Instruct learners to open their notebooks to a clean page. On the top of the page, they must write the date and the heading 'Personal Recount'.
- 2 Instruct learners to copy the full writing topic from their frame onto the page under the heading. (This is important so that they can refer back to it while writing, to make sure they are following instructions.)
- 3 Explain to learners that in this lesson, they are going to copy the information from their writing frames into their notebooks, but instead of writing the information in boxes, they will now structure the writing in paragraphs.
- 4 They must keep the following in mind:
  - Each paragraph must be about one part of Baba Mukwevho's experience.
  - They can join two boxes together to form one paragraph, as long as the content is related, and the whole recount remains in chronological order.
  - They must still use the time connectives from the prompts (phrases like 'After that' etc.) to help create a chronological flow in the piece of writing.
  - They must not copy down the words 'Orientation' and 'Reorientation'. Those appeared on the frames to remind them what they were supposed to do.
  - They can add in details that did not appear on their writing frames. The information on the frame is simply a start.
  - The criteria for a personal recount (see above).
- 5 Give learners time to write. Walk around the room to assist struggling learners.
- 6 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus and coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>	<b>0-7</b>

## 4. Editing

### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist on the next page.
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly.
- 7 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 8 Give learners time to edit their work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does the recount start with orientation (i.e. does it give the context)?
- 2 Do the paragraphs appear in chronological order?
- 3 Have you included all the events in Baba Mukwevho's recount of the strike at On the Rise Bakery?
- 4 Have you left out all the events not related to his recount?
- 5 Have you used a first person narrative voice (i.e. have you written as Mukwevho)?
- 6 Have you used past tense verbs?
- 7 Does the recount end with a reorientation (i.e. a sentence that sums up what you learned, what you know or how you feel)?
- 8 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 9 Have you checked that your spelling is correct?
- 10 Have you checked that every sentence has at least a subject and a verb?
- 11 Is your piece minimum 120 and maximum 150 words?

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

Remind learners that their final versions must:

- 1 Have the heading 'Personal Recount'.
- 2 Have a word count of 120–150 words written at the bottom.
- 3 Be written clearly and neatly.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Instruct learners to turn to the person next to them and read their writing out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

**COMPLETED EXAMPLE****PERSONAL RECOUNT**

I came to Cape Town this year because I got a good job at On the Rise Bakery. To begin with, work at the bakery was pleasant. The hours were alright, and the pay was decent.

Next, the shop steward told me I had to join the union. I didn't want to cause any trouble with management. After that, there was a strike for better working conditions, but I thought that it was better to earn a salary to look after my family.

Then the strike got worse. Conditions grew dangerous, but I kept going to work in secret. Meanwhile, feelings in the neighbourhood were bad, and I was threatened by the other workers at the factory.

Afterwards, I was caught in a demonstration by the taxi rank. Someone stabbed me in the leg. Finally, Ricardo Jantjies helped me get into his car.

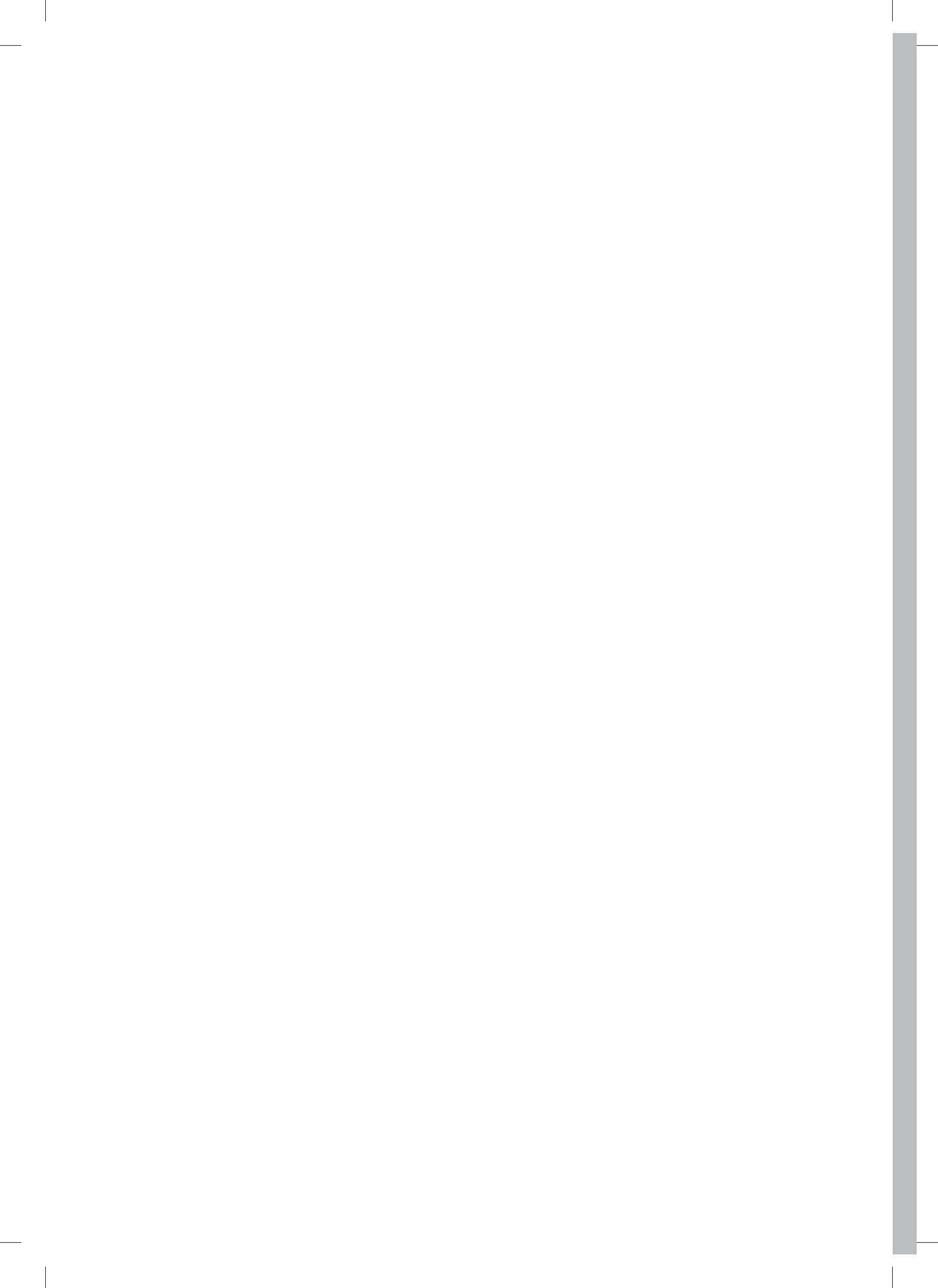
Now we live in another township. I'm still happy at the bakery.

Word count: 155

**Mark: 26/30****TEACHER FEEDBACK**

This is a good personal recount. You used all the text features correctly, and you used a first personal narrative voice and past tense verbs. The events were reported in chronological order. You used the time connectives from the writing frame, so the piece flows nicely from one event to another. You have a clear orientation at the start and reorientation at the end.

Your word count is problematic, though. It is supposed to be maximum 150 words, but your piece is 158 words. Nevertheless, I can tell that you worked put a lot of effort into your planning, drafting and editing, which is an important part of process writing.



**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## A Dialogue

### Topic:

Lufuno and her mother are arguing about dating. Mma Mukwevho thinks Lufuno is too young to have a boyfriend. Lufuno disagrees. You will need to write an imaginary exchange (five responses for each character) in direct speech between Lufuno and her mother. You will write their argument as if it were a play. These will be performed at the end of the cycle.

### Length of task

This is a collaborative (team) writing task. Learners will work in pairs. The text should be between 120 and 150 words long.

### CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Dialogue (Long)	It is a record of the exchanges as they occur, directly from the speaker's point of view.	<ul style="list-style-type: none"> <li>• When writing a dialogue:</li> <li>• Write the names of the characters on the left side of the page;</li> <li>• Use a colon after the name of the character who is speaking;</li> <li>• Use a new line to indicate each new speaker;</li> <li>• Advice to characters (or readers) on how to speak or present the action must be given in brackets before the words are spoken;</li> <li>• Sketch a scenario before you start writing.</li> </ul>	<ul style="list-style-type: none"> <li>• When the dialogue involves family or close friends the "casual style" is used. Well-known formulae for requests, questions, orders, suggestions and acknowledgement are used.</li> <li>• When the conversation involves strangers the consultative style is used. More elaborate politeness procedures are added to the well-known formulae for requests, questions, orders, suggestions and acknowledgement.</li> </ul>

### Introduction

Tell learners that today they are going to write a dialogue. The dialogue will be linked to the novel, 'Finders Keepers'. The dialogue will be between Lufuno and her mother.



## Teach the genre

### PURPOSE:

A written record of a conversation between characters taking turns to speak.

### HOW TO WRITE DIALOGUE:

- 1 Set the scene in brackets at the top of the page. In a couple of sentences, explain where the characters are and what they are doing.
- 2 Write the characters' names on the left side of the page.
- 3 Use a colon after the name of the character who is speaking.
- 4 Use a new line to indicate each new speaker.
- 5 Use stage directions to show how characters speak and act. These are phrases in brackets about what they are doing as they speak.
- 6 If the characters are friends or family, they speak to each other in a casual, colloquial style. They can even interrupt each other. If they are strangers, they will be more polite, ask more questions, and wait for the other person to finish speaking.

## Teach selected text structures and language features

### Activity 1: Direct speech vs dialogue

#### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain that we will learn how to write about something that someone else says.
- 3 Call two volunteers up to the front of the classroom. Quietly tell the volunteers what they will need to say:

Volunteer 1: I am furious with my mother.

Volunteer 2: My mother always makes me feel angry.

#### DIRECT SPEECH:

- 1 First, we will think about how to write these sentences using direct speech.
- 2 Ask learners: How do we write what they said in direct speech?
- 3 Discuss this with learners. Then, write the sentences on the chalkboard in direct speech:  
 'I am furious with my mother,' said Neo.  
 'My mother always makes me feel angry,' Mpho responded.
- 4 Read the sentences out loud.
- 5 Explain that these sentences now tell us exactly what the learners said.

**DIALOGUE:**

- 1 Explain that in a play or drama, all the words are meant to be read as a conversation. We need to know how to write dialogue like this for the longer transactional writing section of the creative writing exam (Paper 3).
- 2 Ask learners: What do we know about a dialogue in a play or drama?
- 3 Remind learners that in a play or drama, all the words are meant to be read as a conversation. We must write the name of the person who is supposed to say the line, followed by a colon. Then, we must put any instructions for them in italics and (brackets). We do not need to use any quotation marks.
- 4 Instruct the volunteers to say their sentences out loud again.
- 5 Ask learners: how do we write this as a dialogue in a play?
- 6 Discuss this with learners. Then, write the sentences on the chalkboard like a dialogue in a play or drama:  
  
Neo: I am furious with my mother.  
  
Mpho: My mother always makes me feel angry.
- 7 Explain as you write that the words the characters say must be lined up. (Even if the characters' names are different lengths, the words they are supposed to say must be lined up).

**Activity 2: Setting the scene and stage directions**

**SETTING THE SCENE:**

- 1 Explain that next you will need to set the scene. This means that you must explain where the characters are and what they are doing.
- 2 Ask learners: Where are these characters? What are they doing?
- 3 Add in a line setting the scene:  
  
(Neo and Mpho are standing in the classroom, complaining about their mothers). Neo:  
I am furious with my mother.  
  
Mpho: My mother always makes me feel angry.

**STAGE DIRECTIONS:**

- 1 Ask learners: How do you think these lines should be said aloud? (Should they be whispered or yelled? Should they be said in a happy way or a sad way?)
- 2 Add in the stage directions:  
  
Neo: (shouting) I am furious with my mother.  
  
Mpho: (looking very sad) My mother always makes me feel angry.
- 3 Read these lines out loud, acting out the emotions that are in brackets.

**CONCLUSION:**

- 1 Explain that now we know exactly what each character said and how they said it.

- 2 Explain that in the next activity, we will write a dialogue like one that is written in a play.
- 3 Explain that this dialogue will help us imagine exactly what Lufuno and Mma Mukwevho say to each other in their fight.

#### Useful genre-related vocabulary

<b>character</b>	characters are people in a poem, song, novel or play.
<b>colon</b>	a colon is a punctuation mark (:) that goes between the character's name and what they are saying.
<b>direct speech</b>	direct speech is the actual, quoted words of the conversation.
<b>stage directions</b>	stage directions are instructions in brackets and italics that tell the reader what the character is doing, e.g. '(she sits with her head in her hands)'
<b>tense</b>	tense is the form a verb takes to show the time it happened (past, present, or future), e.g.: Lufuno! Do you <b>think</b> you can just ignore me? [present tense, in <b>direct</b> speech] Her mother asked if Lufuno <b>thought</b> she could just ignore her. [past tense, in <b>reported</b> speech]

## 1. Setting the task

### SET THE TASK

- 1 In pairs, learners will write a dialogue (five turns for each character) in direct speech between Lufuno and her mother.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm key words and write sentences.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Lufuno and her mother are arguing about dating. Mma Mukwevho thinks Lufuno is too young to have a boyfriend. Lufuno disagrees. You will need to write an imaginary exchange (five responses for each character) in direct speech between Lufuno and her mother. You will write their argument as if it were a play. These will be performed at the end of the cycle.

## **B. BRAINSTORM KEY WORDS AND WRITE SENTENCES**

### **INTRODUCTION:**

- 1 Settle learners so that you have their attention.
- 2 Explain that today, learners will plan a dialogue for a play in pairs.
- 3 Explain that learners will imagine a conversation between Lufuno and her mother.
- 4 Remind learners that the two characters are arguing about the right age to date.
- 5 Lufuno thinks she is old enough to have a boyfriend.
- 6 Her mother disagrees, and wants Lufuno to wait until she finishes high school.
- 7 Ask learners: How do you think Lufuno feels in this conversation?
- 8 Listen to learner responses.
- 9 Emphasise that Lufuno must feel upset/angry/as though her mother is being unfair.
- 10 Ask learners: How do you think Lufuno's mother feels in this conversation?
- 11 Listen to learner responses.
- 12 Emphasise that Lufuno's mother must feel angry/protective/worried.
- 13 Ask learners: How do you think these two characters are speaking to each other?
- 14 Listen to learner responses.
- 15 Emphasise that they are probably speaking in an informal way. They are angry and upset so they might even be interrupting each other. They are not speaking politely or formally to each other.
- 16 Instruct learners to take out their exercise books.
- 17 Instruct learners to write down key words/phrases for how the characters are feeling and what they might be doing during this conversation:  
  
Examples for Lufuno: frustrated; angry; feels like her mother is treating her like a child; shouts, stomps her foot  
  
Examples for Mma Mukwevho: protective, upset; strict; crossing arms; raised voice; in control
- 18 Give learners 2–3 minutes to come up with their key words/phrases.

### **PAIR WORK:**

- 1 Arrange learners in pairs. Explain that this person will be their partner for the entire writing activity during this cycle.
- 2 Instruct partners to compare their key words. Explain that they can change the key words/ phrases or add different ones. Learners must agree which words/phrases they should include for each character. Go round and check each pair to see if the key words/phrases are useful and appropriate.
- 3 Call learners back together.
- 4 Ask for volunteers to share some of the words/phrases they have agreed on.
- 5 Explain that next, partners will turn the key words into sentences of direct speech (dialogue). They must use the play-form dialogue format, with no quotation marks, and no tags.
- 6 Explain that next, learners must plan out their dialogue. First learners will discuss the dialogue. Then learners will write down at least ten lines of the dialogue. Finally, if they have time, they must agree on which lines go where (the order).

- 7 Explain that BOTH partners write down BOTH characters' lines into a believable dialogue. Both learners in the pair will have the same neat draft of the dialogue at the end of the lesson.
- 8 Remind learners that each character must have at least five turns to talk. Learners must not worry about stage directions yet. Learners will add stage directions later.
- 9 Give learners 25 minutes to plan their dialogue and turn their key words into sentences.
- 10 As learners work, walk around and help learners who are struggling.
- 11 If learners finish early, explain that they may add more details or more exchanges to their dialogues.

### SAMPLE FOR TEACHER

#### SAMPLE DIALOGUE (NOT YET IN CHRONOLOGICAL ORDER)

**Lufuno:** This is so frustrating! All of my friends are dating!

**Lufuno:** I'm not a child anymore!

**Lufuno:** You're so unfair!

**Lufuno:** Just out.

**Lufuno:** You never listen to me.

**Mma Mukwevho:** It's my duty to protect you!

**Mma Mukwevho:** Don't you forget your culture. Our family does not behave this way!

**Mma Mukwevho:** All of them? I pity those parents.

**Mma Mukwevho:** And where do you think you are going, my girl?

**Mma Mukwevho:** Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.

## 3. Drafting

### INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 Write on the topic of Lufuno and Mma Mukwevho's argument.
- 2 Set the scene in brackets at the top of the page.
- 3 Line up the characters' names on the left.
- 4 Use a colon after each name.
- 5 Make sure that what each character says also lines up.
- 6 Write 120–150 words (excluding the characters' names, but including the scene setting and the stage directions).

- 7 The language must sound like real speech.
- 8 Describe body language and movement in bracketed stage directions.

### INSTRUCTIONS

#### GETTING READY:

- 9 Before the lesson begins, write several sentences on the chalkboard that are NOT in the correct order, like:

**Lufuno:** I'm not a child anymore!

**Lufuno:** Just out.

**Mma Mukwevho:** And where do you think you are going, my girl?

**Mma Mukwevho:** Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.

#### MODELLING:

- 1 Settle the learners so that you have their attention.
- 2 Explain that today, learners will turn their sentences from the planning activity into a full dialogue.
- 3 Explain that when we read or tell a story, we put the facts in the correct order. This helps readers follow the action.
- 4 Read the sentences you have written on the chalkboard to learners.
- 5 Ask learners: Which sentence do you think should come first?
- 6 Listen to learner responses. Remind them that in a dialogue, speakers take turns to talk.
- 7 Decide on a first sentence, like: Mma Mukwevho: And where do you think you are going, my girl?
- 8 Ask learners: What sentence must come next?
- 9 Write the next logical sentence: Lufuno: Just out.
- 10 Ask learners: How would Mma Mukwevho respond to that?
- 11 Write the next response in order: Mma Mukwevho: Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.
- 12 Write the last sentence: Lufuno: I'm not a child anymore!
- 13 Ask learners: Does the dialogue make sense?
- 14 Next, explain that learners must set the scene. They must write a sentence, in brackets about where the characters are and what they are doing.  
  
For example: (Mma Muvwhevo is standing in the kitchen. She sees Lufuno about to open the front door to leave the house).
- 15 Finally, learners must add stage directions.
- 16 Remind learners that these are actions in brackets that tell us what the character is doing – facial expressions, body language and hand gestures.

- 17 Ask learners: What do you think happens to make Mma Mukwevho ask 'And where do you think you are going, my girl?'
- 18 Go through each line and ask learners: What do you think the character is doing here?
- 19 Add extra information as stage directions, for example:

**Mma Mukwevho:** (Crosses her arms) And where do you think you are going, my girl?

**Lufuno:** Just out.

**Mma Mukwevho:** Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.

**Lufuno:** (Shouts) I'm not a child anymore! (Lufuno runs into the other room, crying.)

#### PAIR WORK:

- 1 Instruct learners to find their same partner.
- 2 Instruct learners to take out their exercise books find their lines of dialogue from the planning activity.
- 3 Explain that now, learners will put their dialogue into chronological order, set the scene and add stage directions.
- 4 Give learners time to put their dialogue in order and to add stage directions. Remind learners that each learner must do this (each learner must have a copy of the dialogue).
- 5 Explain that learners can read the dialogue out loud with their partner to make sure it makes sense.
- 6 As learners write, go around the room and help learners.
- 7 Explain that if learners have extra time, they can add more lines to their dialogues.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus and coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>		<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>



## 4. Editing

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### STRATEGY

Peer-editing

### INSTRUCTIONS FOR EDITING

- 1 Explain that today, we will peer-edit each other's work.
- 2 Read through the editing criteria checklist on the chalkboard.
- 3 Remind learners that when we peer-edit, we read and correct a classmate's work.
- 4 Remind learners that we never make fun of or laugh at someone else's work.
- 5 Instruct learners to take out their exercise books and to find their draft dialogues.
- 6 Instruct learners to copy the editing checklist into their books.
- 7 Give learners five minutes to copy the checklist from the chalkboard.
- 8 Instruct learners to swap books with another pair of their classmates.
- 9 Each set of partners will work together to edit another pair's dialogue.
- 10 Give learners 2–3 minutes to read the notes their partners have given them.
- 11 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 12 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

Checklist for writing a dialogue

- 1 Is the dialogue on topic?
- 2 Do the lines make sense in the order they are in? Are they in chronological order?
- 3 Does each character speak at least five times?
- 4 Does the language sound like it is what these two people would really say?
- 5 Is there a line setting the scene at the beginning of the dialogue?
- 6 Do the stage directions describe characters' feelings and actions?
- 7 Are the stage directions in brackets?
- 8 Are the characters' names against the left-hand margin with a colon between the names and the spoken words?
- 9 Are the words that the characters must say lined up?
- 10 What is something you like about this dialogue?
- 11 What is something that could be improved?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Each learner must write out their dialogues neatly on lined paper.

- 2 At the top of the page, they must write their name, the date and the heading ‘Dialogue.’
- 3 At the bottom of their dialogue entry they must write ‘Word count’, followed by the number of words (content only).
- 4 Instruct learners to take out their exercise books and find their draft and peer-editing checklist.
- 5 Instruct learners to re-read the feedback they have received and make any necessary changes to their final drafts.
- 6 Give learners time to think, rewrite and check their final drafts.

### **PRESENTING STRATEGY**

In pairs, learners will present their dialogues to the whole class in oral form. Each pair will read their own lines, like a play, as a prepared oral. They must also do the actions in the stage directions.

### **PRESENTING INSTRUCTIONS**

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their exercise books and instruct learners to open to their published dialogue.
- 3 Explain that today, learners will read their dialogues like a play – with each learner reading for a separate character. They must also do the actions in the stage directions. Explain that they must read their dialogue aloud, with expression.
- 4 Give learners a few minutes to decide which person will read for which character, and to prepare.
- 5 Call learners back together. Ask for volunteers to come to the front of the classroom and read their dialogue.
- 6 Afterwards, for each dialogue, take a minute or two to ask the class whether they thought it was relevant (on topic) and appropriate (suited the situation).
- 7 Collect the dialogues and assess them formally. Use the rubric for longer transactional writing above.

**COMPLETED EXAMPLE****DIALOGUE**

(Mma Mukwevho is standing in the kitchen. She sees Lufuno about to open the front door to leave the house.)

**Mma Mukwevho:** And where do you think you are going, my girl?

**Lufuno:** (Keeps her back to her mother) Just out.

**Mma Mukwevho:** Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.

**Lufuno:** You're so unfair!

**Mma Mukwevho:** (Stands with her hands on her hips). It's my duty to protect you!

**Lufuno:** (Shouts) I'm not a child anymore!

**Mma Mukwevho:** Don't you forget your culture. Our family does not behave this way!

**Lufuno:** This is so frustrating! All of my friends are dating!

**Mma Mukwevho:** All of them? I pity those parents.

**Lufuno:** You never listen to me.

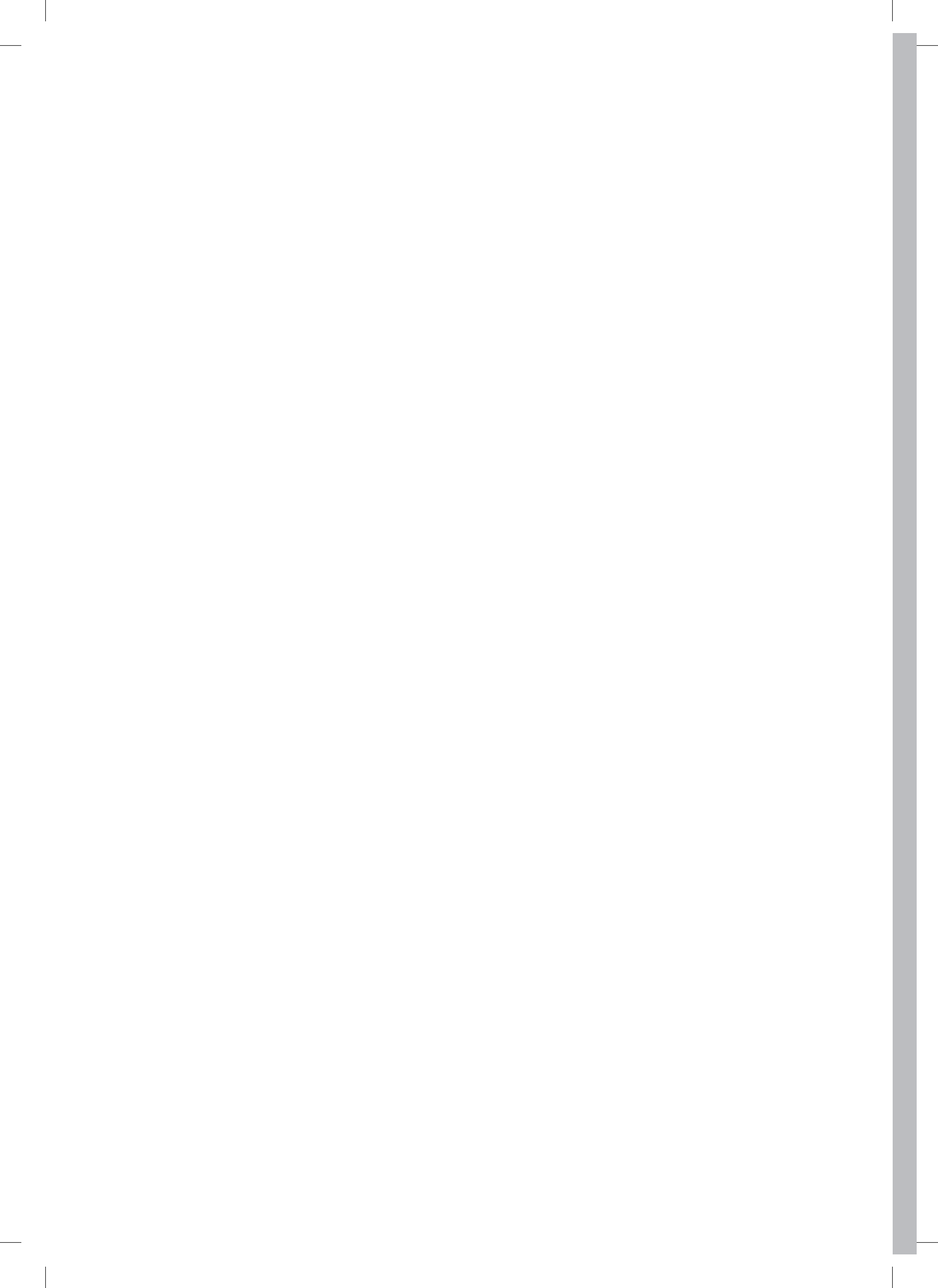
Word count: 105

**Mark: 27/30**

**TEACHER FEEDBACK**

This dialogue meets all the criteria for content, planning and format. It is accurate and relevant, with two characters speaking ten lines of dialogue. The dialogue is also almost error-free in language, style and editing. It uses dialogue conventions. It aligns the characters' names on the left-hand margin, and uses colons to separate their names and their spoken words.

To achieve full marks, there could have been more stage directions. In addition, you have written your word count as 120. However, you must remember that the names of the characters are not counted. Therefore, your word count here is only 105. Make sure you do not count the character names next time! This is overall an excellent effort.



**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Book review

(NOTE: This lesson must only be taught once you have read Chapter 13, otherwise you will ruin the story)

### Topic:

Write a review for the novel, 'Finders Keepers'. You must summarise the story (up to the point you have read), write your opinion of the story, and give a reason you might recommend this novel to others.

### Length of task

120–150 words (content only)

### CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Review (e.g. book or film review) (Long)	To summarise, analyse and respond to literary texts or performances	Context: background information such as author, illustrator, type of work  Text description: describes elements of the text or production such as main characters, key incidents and stylistic features  Judgement: evaluation of the work by expressing an opinion or judgement	Written in the present/past tense  Use of appreciation vocabulary to evaluate text, e.g. <i>enjoyable, heart-warming, funny, exciting, amusing, important, informative, outstanding</i>

### Introduction

Tell learners that today they are going to write a review. The review will be about the novel, 'Finders Keepers'.

### Teach the genre

#### PURPOSE:

A book review is writing about a book you have liked. The purpose of writing a review, is to tell someone else what you liked about the book so that they will want to read the book too. The key is not to give too much information, or the ending of the book will be spoiled!

**HOW TO WRITE A BOOK REVIEW:**

First you must think about what parts of the book you liked best. You must think about why you liked those parts of the book. Then, think of how you can ‘advertise’ the book to others. You must think about the parts of this book that might make other people want to read it.

Help learners understand how to write a book review:

- 1 Instruct learners to turn to the person next to them.
- 2 Ask the pairs to discuss a movie or TV show they have seen recently.
- 3 Would they recommend it (tell someone else to go and see it)? Why or why not?
- 4 Call learners back together.
- 5 Discuss their answers briefly as a class. The answers should be like these, but accept different answers that learners can support:
  - I thought the movie was a thrill, because there was a lot of action, and the car chases were really exciting.
  - I’d recommend this movie because it has Idris Elba in it. He is one of the best actors of his generation.
  - Fantasy and science fiction are my favourite types of movies. I always watch anything in those genres.

**Teach selected text structures and language features**

Remember that reviews use these features:

- We use adjectives to evaluate texts.
- We write in the present tense.

**Activity 1: How to use adjectives to evaluate texts getting ready**

- 1 Write the following paragraph on the chalkboard. (Some words have been left out.)
- 2 Write the list of adjectives underneath the paragraph, as below:

**Paragraph:**

‘Finders Keepers’ is [1] because it feels truthful, and I can relate to the story. Of all the characters, Tshilidzi is my favourite. She is [2] when she tells Lufuno that she sees her kissing Mandla.

The plot is also [3] : I didn’t know much about Venda culture before I read the book, but now I think about how prejudiced we are about anyone different from ourselves. It is a very tense, [4] moment when the fire is raging near the end of the book. I think Rosamund Haden is an [5] writer. She really knows how it feels to be fifteen. I recommend this book to anyone in high school in South Africa.

**Appreciation Adjectives:**

outstanding; enjoyable, funny, exciting, informative

**INTRODUCTION:**

- 1 Explain that today, we will think about appreciation adjectives.
- 2 Ask learners: What does the word appreciation mean?
- 3 Explain that appreciation means that we see and talk about the good qualities of someone or something. When we appreciate, we enjoy, like, and want to praise (say good things about) something.
- 4 Ask learners: What is an adjective?
- 5 Remind learners that an adjective is a word used to describe a noun (a person, place or thing).
- 6 Now ask learners to put the two words together: What is an appreciation adjective?
- 7 Explain that an appreciation adjective is any word that we can use to describe the good qualities of someone or something. An appreciation adjective helps us explain why we enjoy or like something.
- 8 Explain that today we will think about five different appreciation adjectives and how they can be used in a sample book review.

**PAIR WORK:**

- 1 Split learners into pairs.
- 2 Instruct learners to take out their exercise books (or hand out scrap pieces of paper).
- 3 Instruct learners to write numbers 1–5 in their books/on their piece of paper. The pair must work out which adjective corresponds to each number.
- 4 Walk around the classroom and check that all the pairs are working. Help learners who are struggling.
- 5 When the pairs have finished deciding which adjectives go where in the paragraph, write the correct answers on the board.

**ANSWERS:**

‘Finders Keepers’ is enjoyable because it feels truthful, and I can relate to the story. Of all the characters, Tshilidzi is my favourite. She is funny when she tells Lufuno that she sees her kissing Mandla. The plot is also informative: I didn’t know much about Venda culture before I read the book, but now I think about how prejudiced we are about anyone different from ourselves. It is a very tense, exciting moment when the fire is raging near the end of the book. I think Rosamund Haden is an outstanding writer. She really knows how it feels to be fifteen. I recommend this book to anyone in high school in South Africa.

- 1 Ask learners: What does the adjective do in each sentence?
- 2 Emphasise that adjectives add detail and meaning. Here they help us understand how much the reader likes and appreciates ‘Finders Keepers’.
- 3 Explain that learners will use their own appreciation adjectives when they write their book reviews.



## Activity 2: Writing in the present tense

- 1 Ask learners: What does a verb do?
- 2 Remind learners that a verb tells us what action the characters are performing (a 'doing' word).
- 3 Explain to learners that they must now work to find all the verbs in the paragraph.
- 4 Instruct learners to work with their same partner.
- 5 Give partners time to make a list of the verbs in the paragraph.
- 6 Call learners back together.
- 7 Ask learners: Which verbs did you find?
- 8 As you discuss the answers with learners, circle the verbs (they are in **bold** below) they identify:

### ANSWERS:

'Finders Keepers' **is** enjoyable because it feels truthful, and I **can relate** to the story. Of all the characters, Tshilidzi **is** my favourite. She **is** funny when she **tells** Lufuno that she **sees** her kissing Mandla. The plot **is** also informative: I **didn't know** much about Venda culture before I **read** the book, but now I **think** about how prejudiced we **are** about anyone different from ourselves. It **is** very tense and exciting when the fire **is raging** near the end of the book. I **think** Rosamund Haden **is** an outstanding writer. She really **knows** how it **feels** to be fifteen. I **recommend** this book to anyone in high school in South Africa.

- 1 Ask learners: What tense are the verbs in this paragraph?
- 2 Explain that all of the verbs are in the present tense.
- 3 Explain that learners will use verbs in the present tense in their own review of 'Finders Keepers'.

## Activity 3: Fact versus opinion

### GETTING READY:

- 1 Write the following questions on the chalkboard:
  - a What is an opinion?
  - b How is a fact different to an opinion?
  - c Where in our review do we use facts?
  - d Why is your opinion useful in a book review?
  - e Look at the paragraph. Find three different sentences with an opinion in them.

### PAIR WORK:

- 1 Explain that next, we will need to write a paragraph that has our opinion.
- 2 Read the questions out loud to learners.
- 3 Instruct learners to turn to a partner next to them and discuss the questions written on the chalkboard.
- 4 Give partners 5 minutes to discuss these questions. As learners discuss, walk around the room and help learners who are struggling.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Discuss the answers with learners. Expect them to argue: most people want to think that their opinion is based on fact.
- 3 Answers:
  - a An opinion is someone’s idea. There is no proof that the idea is true. An opinion is subjective (can change depending on the person). For example: Transformers is the best movie in the universe.
  - b A fact is something that can be proven with logic or science. A fact stays true no matter what.  
For example: Heat rises.
  - c We use facts about the book when we write our summary. Therefore, we must write about things that actually happen in the book.
  - d An opinion is useful in a review because if you like the same things as the reviewer, you will probably enjoy their advice. We know that a review is the reviewer’s opinion, so we do not expect it to be factual.
  - e All of the sentences in the sample paragraph contain an opinion – they are all about different things the writer likes. Accept any answer.
- 4 Check that the learners understand the difference between a fact and an opinion.
- 5 Explain to learners: We need to know the difference between a fact and opinion to help us know what information is subjective (one-sided) and what is objective (always true). This is a skill we use in every part of our lives, both in the classroom and outside. It helps us to think critically about what we are told, and to make healthy decisions for ourselves.

Useful genre-related vocabulary	
<b>adjectives</b>	adjectives are describing words.
<b>appreciate</b>	appreciate means enjoy.
<b>opinion</b>	an opinion is your personal like or dislike of something.
<b>paragraphs</b>	one written idea, organised into a topic sentence and followed by supporting evidence.
<b>recommend</b>	when you recommend a book, you tell other people to read it too

## 1. Setting the task

**SET THE TASK**

- 1 Learners will use a frame to help learn the structure of review.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a writing frame.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Write a review for the novel, 'Finders Keepers'. You must summarise the story (up to the point you have read), write your opinion of the story, and give a reason you might recommend this novel to others.

#### B. USE A WRITING FRAME

##### GETTING READY:

- 1 Before the lesson begins, draw the writing frame (below in the 'Sample for Teacher' section) on the chalkboard.

##### INTRODUCTION

- 1 Settle learners so you have their attention.
- 2 Explain to learners that they will write a book review for 'Finders Keepers'.
- 3 Emphasise that it must not be the same paragraph as in the earlier section about appreciation adjectives. Learners must write their own, original paragraphs.
- 4 Ask learners: What is a review?
- 5 Emphasise that a review is when you tell someone else to read the book, because they will enjoy it. A review is like an advertisement for the book.
- 6 Emphasise that a review is positive.
- 7 Explain that they will outline (plan) their review, using a writing frame.
- 8 Show the learners the writing frame you have written on the chalkboard.
- 9 Explain that the review has a special structure:
  - introduction
  - body (can be more than one paragraph)
  - conclusion
- 10 Instruct learners to take out their exercise books and copy the writing frame into their books. Make sure learners leave at least six lines for each box.

##### PART 1: PREPARING THE INTRODUCTION

- 1 Remind learners that we will be writing a review for our setwork text: 'Finders Keepers'.
- 2 Ask learners: What should come first?
- 3 Emphasise that we begin with an introduction. The introduction for a review must have the title, writer and genre (type) of the book.
- 4 Ask learners: What is the title of the book?
- 5 Ask learners: Who wrote the book?

- 6 Ask learners: What is the genre of this book?
- 7 Write the answers inside the box labelled 'Introduction':
  - Title: 'Finders Keepers'
  - Writer: Rosamund Haden
  - Genre: Love story; Drama
- 8 Instruct learners to copy this into the first box (Introduction) on their writing frame. Explain that these facts will be the same for everyone.

#### **PART 2: PREPARING THE SUMMARY PARAGRAPH**

- 1 Ask learners: What comes next, according to your writing frame?
- 2 Emphasise that next, we must summarise the plot (just a quick summary of the story) and major characters.
- 3 Ask learners: What is a summary?
- 4 Remind learners that a summary is when we tell the most important points, WITHOUT giving away how the story ends. We must think about the most important and interesting parts of the story up until now.
- 5 Explain that to prepare for our summaries, learners must think about the story up until now (when the two families forbid Lufuno and Mandla to see each other). Learners must think of the 3–4 most important things about the plot and the characters to include in their stories.
- 6 Model writing one point inside the box labeled 'Body 1'.
- 7 For example, write: 1. Lufuno moves to a new place. She is different.
- 8 Ask one learners for another important fact about the plot or characters in the story, like: 2. Lufuno begins school at Victory High School.
- 9 Remind learners they must try to think of the 5–8 most important things that have happened in the story so far. They will write about this in the box labelled 'Body 2'.
- 10 Remind learners that these do not need to be in order or full sentences yet – learners must get their ideas down on paper!
- 11 Instruct learners to make their lists. Give learners 5–10 minutes to do this independently.

#### **PART 3: PREPARING THE OPINION PARAGRAPH MODELLING:**

- 1 Call learners back together.
- 2 Remind learners that we are writing a review for 'Finders Keepers'. This means we want to encourage someone else to read the book. Therefore, we need to write something positive about the book.
- 3 Explain that learners will write 3–5 things they like about the book.
- 4 Remind learners that these things are our opinions – they will be different for everyone because we all like different things.
- 5 Model writing: Write one thing you like about the book inside the box labeled 'Body 2'.
- 6 For example, write: I like that 'Finders Keepers' is a love story.
- 7 Ask learners: What are some reasons we like parts of a book?
- 8 Brainstorm with learners.

- 9 Write their ideas on the chalkboard, like: funny, romantic, interesting, exciting, surprising, happy, intriguing, emotional, scary, suspenseful, etc.
- 10 Remind learners that these types of words are appreciation adjectives.
- 11 Explain that learners must choose one appreciation adjective that they will use for each item on their list.
- 12 Model adding an appreciation adjective to the item on your list, like: I like that 'Finders Keepers' is a love story. Intriguing.

**INDEPENDENT WORK:**

- 1 Instruct learners to list 3–5 things they like about the book.
- 2 Instruct learners to think of one appreciation adjective they will use to describe each item on their lists.
- 3 Remind learners that these do not need to be in order or full sentences yet – learners must get their ideas down on paper!
- 4 Instruct learners to make their lists. Give learners 5–10 minutes to do this independently.

**PART 4: PREPARING THE CONCLUSION**

- 1 Call learners back together.
- 2 Ask learners: What should come last, according to your writing frame?
- 3 Emphasise that lastly, we must write the conclusion (summing up). Explain that in a positive review, our conclusion must have a recommendation in it.
- 4 Instruct learners to think of one reason they think someone should read 'Finders Keepers'. They can think of something that someone can learn by reading this book or they can think of one of the themes of the book that might be interesting to people.
- 5 Instruct learners to write their reason in the box labelled 'Conclusion'.
- 6 Explain that now, learners have all the ideas and information they need to draft their review.

**SAMPLE FOR TEACHER**

Remember that there are headings in the body of the review for planning purposes and rough work. The final, neat, draft will not have headings inside the text – just the title one heading at the top.

### **SAMPLE WRITING FRAME BLANK TEMPLATE**

Introduction: Title, writer, genre (type of book)

Body 1: Plot (just a quick summary of the story but not the ending)

Body 2: Learner's opinion of the book (positive, because this is a review)

Conclusion: Last comment and recommendation

### **SAMPLE COMPLETED WRITING FRAME**

#### **Introduction: Title, writer, genre (type of book)**

Title: 'Finders Keepers'

Writer: Rosamund Haden

Genre: Love story; Drama

#### **Body 1: Plot (just a quick summary of the story but not the ending)**

- 1 Lufuno gets bullied.
- 2 Boys threaten Lufuno because her parents don't join the strike at work.
- 3 Sindi badmouths kind, gentle Lufuno, because Mandla likes her.
- 4 Their parents forbid the relationship.

#### **Body 2: Learner's opinion of the book (positive, because this is a review)**

- 1 I like it because of Lufuno and Mandla's love story. Intriguing.
- 2 I love that they said 'Finders, keepers' to each other twice. They are secure and mature. Admirable.
- 3 I like all the thrilling action that kept me involved. Dangerous, exciting.

#### **Conclusion: Last comment and recommendation**

You will learn about different kinds of love. You will also learn about how bad bullying can be!

### 3. Drafting

#### INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 Learners must write between 120 and 150 words.
- 2 They must summarise and provide an opinion on the novel, 'Finders Keepers'.
- 3 They must write in the present tense.
- 4 They must use appreciation vocabulary.

#### INSTRUCTIONS

##### GETTING READY:

- 1 Copy your first box onto the chalkboard:

**Introduction: Title, writer, genre (type of book)**

Title: 'Finders Keepers'

Writer: Rosamund Haden

Genre: Love story; Drama

##### MODELLING:

- 1 Settle learners so you have their attention.
- 2 Explain that they are going to turn the framed information from their plan into paragraphs.
- 3 Explain that you will show learners how to turn your first box into a paragraph.
- 4 Explain that first, you will write a sentence, summarising all of the information. Then, you will add a sentence that makes people want to read more:

'Finders Keepers', by Rosamund Haden, is a thrilling love story. Lufuno and Mandla fall in love – but there is also a dangerous strike and terrible township fire.

- 5 Explain that for their drafts, learners must write the information out in full sentences, with no frames (and no headings).
- 6 Explain that in their drafts, each box will become a separate paragraph.

##### INDEPENDENT WORK:

- 1 Instruct learners to take out their exercise books and refer to their first frame from their planning: the introduction.
- 2 Learners must turn the notes in this frame into full sentences, in one paragraph.
- 3 Remind learners to include: title, author and genre in this introductory paragraph.
- 4 Walk around the classroom and make sure that everyone knows what should go in the introduction. Make sure they are using full sentences, and no frames.
- 5 Give learners 5–7 minutes to draft their introduction. As learners write, walk around the room and help learners who are struggling.
- 6 Call learners back together.

- 7 Call on 1 or 2 learners to read their introductions out loud.
- 8 Make sure the learners are on the right track. Correct any mistakes.
- 9 Depending on how much time you have, you may either repeat the activity above with each paragraph: model writing and then give learners time to write each paragraph. Or you may assign the rest of the drafting as homework.

**IF YOU ASSIGN HOMEWORK:**

- 1 Instruct learners to take their writing frames home and turn each box into a full paragraph.
- 2 Explain that learners must turn their lists and ideas into full sentences. The draft they bring into school must have four full paragraphs with full, interesting sentences.



Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus</li> <li>Coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>	<b>0-7</b>

## 4. Editing

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### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

(NOTE: If you do not have time to do this activity in class, give learners the checklist and instruct them to do it for homework.)

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 7 Give learners time to edit their work. Walk around the room to assist learners who are struggling.
- 8 By the end of the edit, each learner should have a fully edited draft.

### EDITING CHECKLIST

- 1 Am I writing in the present tense?
- 2 Did I include the title, writer, and genre of the book?
- 3 Do I have a summary of the book so far?
- 4 Did I give my opinion?
- 5 Am I using appropriate appreciation adjectives to talk about the book?
- 6 Is my review in four or five paragraphs?
- 7 Is my word count between 120 and 150 words?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their reviews neatly on lined paper.
- 2 Learners must read through their edits. They must make the appropriate changes in their published draft.

- 3 At the top of the page, they must include their name, the date, the words 'Book Review', and the title and author of the novel.
- 4 Remember: Learners must not have frames in this draft. They just write their review in ordinary paragraphs. They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their review, they must write the words 'Word count' followed by the number of words in their review.
- 6 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Tell learners that they will use the editing criteria from the last activity to assess a partner's review. They must decide if their partner has written an effective review. Does the review make them want to read the book?
- 2 Split learners into pairs.
- 3 Instruct learners to give their review to their partner. Their partner must read it quietly.
- 4 Instruct learners to discuss the review with their partners. They must tell their partner one thing that was good (and effective) about their review.
- 5 Call learners back together.
- 6 Ask learners: What were some good things you read in your partner's review?
- 7 Discuss this with learners.
- 8 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE**

**BOOK REVIEW**

**'FINDERS KEEPERS', BY ROSAMUND HADEN**

'Finders Keepers', by Rosamund Haden, is a thrilling love story. Lufuno and Mandla fall in love, against all odds, against a backdrop of violent strikes and township drama.

It's never easy being the 'new kid on the block', but on top of being new, Lufuno gets bullied because of her different appearance when she starts at Victory Park High. Boys threaten Lufuno because her parents don't join the strike at work. Jealous Sindi badmouths kind, gentle Lufuno, because she wants Mandla for herself. Then their parents forbid the relationship...

Lufuno and Mandla's love story was intriguing. They feel secure and mature about their relationship despite their age. I love how cleverly the author used the words, 'Finders keepers'. There was also lots of dangerous action that kept me involved.

I highly recommend 'Finders Keepers' for anyone curious about bullying, love, industrial strikes and the complexity of family dynamics.

Word count: 148

**Mark: 26/30**

**TEACHER FEEDBACK**

Well done on an almost perfect book review. This review makes me want to re-read the novel. You have included all the relevant information, and it is separated into the correct paragraphs. I'm really glad you remembered not to give the ending of the story away! Well done!

**Finders  
Keepers**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## A diary entry

### Topic:

Imagine that you are Mandla from ‘Finders Keepers’. You spend a lot of time by yourself and do not often share your feelings out loud with others. You have just got home from school. Today was Lufuno’s first day at Victory High. Write a diary entry to describe your thoughts and feelings after being interacting with her for the first time. Remember to write from Mandla’s point of view and use language to show how he feels. You can include ideas about:

- How you felt when you first saw Lufuno.
- The things you noticed about Lufuno.
- How you would like to try to pursue Lufuno (ask her out on a date).

### Length of task

80–100 words

### CAPS reference: pg. 40

Text type	Purpose	Text Structure	Language Features
Diary/journal (Short transactional)	To record and reflect on personal experience	Usually written in a special book (a diary or a journal) Entries written regularly (e.g. daily or weekly) Entries dated May use personal recount text type (For more information, see the personal recount lesson in this guide.)	Usually written in past tense Informal in style Uses first-person narrative voice ('I') The writer is writing for him or herself.

### Introduction

Tell learners that today they are going to write a diary entry. The diary entry will be linked to the novel, ‘Finders Keepers’. Learners will pretend to be Mandla and will write the diary entry from his point of view.

## Teach the genre

### PURPOSE:

Explain that people write diary entries to express their personal thoughts and feelings. They don't generally intend to show this writing to anyone else.

### HOW TO WRITE A DIARY ENTRY:

- Describe things so the reader experiences the topic vividly.
- Help the reader empathise with or imagine the writer's feelings.
- Remember that a diary in real life is only supposed to be read by the writer. It is a private notebook.

### FEATURES:

- Records someone's personal experiences and how they feel about them.
- Written in a special book (a diary or a journal).
- The entries are written regularly (e.g. daily or weekly).
- The entries are dated (e.g. 21 June 2018).
- A diary uses the personal recount/first-person point of view.
- Entries are written in the past tense.

Ideas for teaching these things are in the next section below.

## Teach selected text structures and language features

### Activity 1: Read and analyse the sample diary entry

#### GETTING READY:

Make copies of the following diary entry for each learner. If you don't have access to a photocopy machine, write the diary entry and questions on the board before class begins:

24 November 2017

I'm so humiliated, I wish the ground would open up and swallow me! My father saw me chatting to Sifiso at the community sports day. You won't believe what he did. He came up to us, acting super friendly and introduced himself. Then he proceeded to tell Sifiso stories about how tough he is. He told Sifiso about when he was in the army, about how he used to stay up training all night and then do target practice - and was still a perfect shot. He spoke about learning how to kill a man with his bare hands. My father? Please, he couldn't kill a spider with his bare hands. He calls my mom to do it. You should have seen Sifiso's face, though! Like he'd seen a ghost. He'll never ask me out now! I've been cursed with the world's most embarrassing father.

- a Who wrote the entry? (Without knowing her name, what can you work out?)
- b When was this entry written?
- c What happened in this entry? (What is the person writing about?)
- d Why did this person write this? How are they feeling?
- e How do we know this person is feeling this way?
- f Who does it sound like she is speaking to? How do you know that?
- g Why do you think she may have written a diary entry like this?
- h Have you ever kept a diary? Why or why not?

**INTRODUCTION:**

- 1 Explain that we will read and analyse a sample diary entry.
- 2 Read the diary entry out loud to learners.

**PAIR WORK:**

- 1 Split learners into pairs.
- 2 Instruct them to discuss the answers to the following questions. (Hand them out or write them on the board.)
- 3 Walk around and help struggling pairs.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Discuss the answers to the questions.
- 3 Make sure your learners understand the following:
  - a A teenage girl
  - b 24 November 2017
  - c Her father embarrassed her while she was chatting to a boy.
  - d She is embarrassed and upset or angry with her father; sad that her chances are ruined with Sifiso.
  - e She says she's 'humiliated' and then uses hyperbole (exaggeration) to emphasise this: she says she wishes the ground would swallow her. She uses exclamation marks and statements like 'You won't believe what he did' to show how shocked she is.
  - f It sounds like she is speaking to a good friend or family member. She uses informal language (e.g. rhetorical questions and contractions.) She also talks about feelings that are very personal to her.
  - g A diary is a place to write our thoughts or ideas. It is a place where we can express our joy, sorrow or humiliation. A diary can help us sort out and deal with our feelings, just like speaking to a best friend.
  - h Discuss learners' experiences of diary writing.

**Activity 2: Expressing feelings with words**

**INTRODUCTION:**

- 1 Explain that when we can express our feelings using adjectives (e.g. angry, sad, frustrated, disappointed or excited) or we can choose our words to show a feeling.



- 2 For example, the girl who wrote the diary entry above is disappointed when she writes: 'He'll *never* ask me out now!' The italics in *never* and the exclamation mark emphasise how badly she wants Sifiso to ask her out.
- 3 Explain that today, we will practise choosing words to show our feelings.

**MODELLING:**

- 1 Write the following on the chalkboard:  
He won't ask me out now.
  - a Disappointed: He'll never ask me out now!
  - b Relieved:
  - c Sad:
- 2 Explain that we could write this sentence in other ways, e.g. relieved or sad.
- 3 Show learners how to write the sentence to show a different emotion. Next to 'Relieved' write: Shu! Thank goodness he won't be able to ask me out now.

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to help you write the sentence in a sad way, and fill it in next to 'Sad'. For example, you could write something like: I can't believe he won't ask me out now. Or I wish he'd ask me out anyway.

**PAIR WORK:**

- 1 Write the following sentence on the chalkboard:  
It's raining outside.  
Angry:  
Happy:  
Sad:
- 2 Explain that learners must make the sentence show anger, happiness and sadness.
- 3 Split learners into pairs and give them 5–10 minutes to write their sentences.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Call on learners to share examples for each of the different feelings.
- 3 Write good examples on the chalkboard, like:  
It's raining outside.  
Angry: It's so unfair that it's raining and now I'll have to miss the match.  
Happy: Finally, some rain to fill the dams – yay!  
Sad: I wish I could go play outside but it's raining.
- 4 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings.
- 5 Explain that this creates a tone for their diary entry.

Useful genre-related vocabulary	
<b>empathy</b>	feeling/imagining the same emotions that another person feels
<b>entry</b>	a short piece of writing for each day in a diary
<b>first-person</b>	when a story is told from the perspective of the person to whom it happened, or who performed the action ('I')
<b>personal</b>	something private that we do not want shared with a lot of people

## 1. Setting the task

### SET THE TASK

Remind learners that in this lesson, they will write a diary entry from the point of view of Mandla from 'Finders Keepers'.

## 2. Planning

### PLANNING STRATEGY (2 PARTS)

- a Remind learners of the topic.
- b Use a planning table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Imagine that you are Mandla from 'Finders Keepers'. You spend a lot of time by yourself and do not often share your feelings out loud with others. You have just got home from school. Today was Lufuno's first day at Victory High. Write a diary entry to describe your thoughts and feelings after being interacting with her for the first time. Remember to write from Mandla's point of view and use language to show how he feels. You can include ideas about:

- How you felt when you first saw Lufuno.
- The things you noticed about Lufuno.
- How you would like to try to pursue Lufuno (ask her out on a date).

#### B. USE A PLANNING TABLE

##### GETTING READY

Draw a blank planning table on the board (NOTE: Please refer to the example table we have included in the 'Sample for the Teacher' section below)

##### INTRODUCTION:

Explain that today, learners will plan for their own diary entry, which they will write as if they are Mandla

- 1 Instruct learners to copy down the topic and the empty planning table (which you have copied onto the board), leaving at least five lines for each item in the table.

- 2 Remind learners that the important thing about a diary entry is that it uses language to express the writer's thoughts and feelings about their experiences.
- 3 Remind them that for this topic, they are writing as if they are Mandla, so they must try to express his thoughts and feelings about his experiences in the novel.

**INDIVIDUAL WORK:**

- 1 Instruct learners to take out their exercise books and to copy the topic and the empty planning table into their exercise books, leaving at least five lines for each item in the table.
- 2 Give learners time to think about the incident they will write about and to fill in their planning tables.
- 3 As learners write, walk around the room and help learners who are struggling.

**RESEARCH:**

- 1 Instruct learners to reread the following pages, to find evidence about how Mandla feels about meeting Lufuno: Read from 'I am about to pick...' on pg. 15, to '... showing off his new tricks.' on pg. 24.
- 2 This can be done in pairs or groups, or it can be assigned for homework.
- 3 After reading the pages, learners can make brief notes in their notebooks about what they have learned about how Mandla feels:

**SAMPLE FOR TEACHER****SAMPLE BLANK PLANNING TABLE:**

<b>What happened?</b>	
<b>How did you feel?</b>	
<b>Why did you feel that way?</b>	
<b>What are some words you can use to show your feelings?</b>	
<b>What is the tone of your diary entry?</b>	

**SAMPLE COMPLETED PLANNING TABLE:**

<b>What happened?</b>	I met a new girl today called Lufuno.
<b>How did you feel?</b>	Speechless, excited and intrigued.
<b>Why did you feel that way?</b>	Because she’s so beautiful and she seems really interesting. I really want to get to know her better.
<b>What are some words/phrases you can use to show your feelings?</b>	I couldn’t take my eyes off her, babbling on about who knows what, we had an instant connection,
<b>What is the tone of your diary entry?</b>	Excited and hopeful.

### 3. Drafting

**REINFORCE CRITERIA**

Tell learners that as they draft, they must consider the following criteria again:

- 1 The entry should be about 80–100 words long. Include a word count in brackets at the end.
- 2 There should be a date at the top of the page.
- 3 The entry should be addressed to Dear Diary (the salutation).
- 4 It should be written in the first-person (‘I’).
- 5 The entry should use the past tense.
- 6 They entry should use words that show the feelings of the writer.
- 7 The content should be about an encounter with someone familiar to the learner.

**INSTRUCTIONS**

**INTRODUCTION:**

- 1 Remind learners that we have already discussed some of the features of the diary entry in the planning section.
- 2 Ask learners: What is important about the layout and features of a diary entry?
- 3 Make sure that learners know:
  - There is a date at the top of the page.
  - The entry is addressed to Dear Diary (the salutation).
  - It’s in the past tense.
  - It’s written in the first-person (‘I’)
  - The language is informal – as though talking to a friend.
  - A diary entry will use many verbs and adjectives to show feelings and express a tone.
- 4 Instruct learners to take out their exercise books.
- 5 Instruct learners to use their planning table to write their own diary entries.
- 6 Learners can finish writing their diary entries for homework. They must bring them to class for the next lesson.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas; Features/conventions and context <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus</li> <li>Coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Adequate response, demonstrating knowledge of features of the type of text</li> <li>Not completely focused –some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Basic response, demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling <b>8 MARKS</b>	<b>7-8</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>17-20</b>	<b>13-15</b>	<b>10-11</b>	<b>7-8</b>	<b>0-5</b>

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use peer-editing to improve their writing.
- 3 Instruct learners to take out their written drafts.
- 4 Instruct learners to copy the peer-editing checklist into their exercise books on the next page.
- 5 Give learners 5 minutes to copy the peer-editing checklist.
- 6 Then, instruct learners to swap their exercise book with a neighbour.
- 7 Tell the learners that they must read the draft in front of them in silence.
- 8 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 9 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 10 Instruct learners to fill in the peer-editing checklist in their partner's books by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 11 When the learners are finished, they must hand back the draft to its writer.
- 12 Give learners 2–3 minutes for learners to read the notes their partner has given them.
- 13 Allow 5–10 minutes for learners to explain the suggested corrections to their partner.
- 14 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

- 1 Is the entry between 80–100 words or fewer? Is there a word count in brackets at the end?
- 2 Is there a date at the top of the page?
- 3 Is the entry should be addressed to Dear Diary (the salutation)?
- 4 Is it written in the first-person ('I')?
- 5 Does the entry use the past tense?
- 6 What is the tone/feeling of this diary entry? What words are used to show this?
- 7 Is it on topic (about an experience with someone familiar to the learner)?
- 8 What is one thing you like about this diary entry?
- 9 What is one thing you think can be improved?

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their diary entries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the words 'Diary Entry'.
- 3 They must write neatly, leaving an empty line between the date, the salutation ('Dear Diary') and the body of the entry.
- 4 At the bottom of their diary entry they must write 'Word count', followed by the number of words (content only).
- 5 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Split learners into new pairs. They must not have the same partners who peer-edited their work.
- 2 Instruct learners to take turns reading their diary entry out loud to their partners.
- 3 Instruct learners to come up with one compliment, i.e. they must tell their partner something liked about the writing.
- 4 If time permits, call the learners back together.
- 5 Ask for a few volunteers to read their entries to the class.
- 6 Applaud each learner after they have read their work.
- 7 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE**

**DIARY ENTRY**

10 January 2018

Dear Diary

I met the most beautiful girl today. Her name is Lufuno ... and she's new from Jozi. When I first saw her, I couldn't take my eyes off her! Sindi was babbling on about who knows what while I tried talk to her. She seems kind of shy but maybe she's just nervous because she's new. She dropped her books and a beautiful bracelet – which I cleverly kept to give me another opportunity to talk to her! We had such a great time in English laughing – we had an instant connection. I've invited her to come to the game on Saturday ... man, I hope she comes!

Word count: 103

**Mark: 18/20**

**TEACHER FEEDBACK**

You've worked hard on this diary entry and I can see that. The entry has the correct layout, and it's almost error-free. In terms of content, I get a real feeling of Mandla's excitement and intrigue. You should be proud of this work. Well done!