

**ENGLISH  
FIRST  
ADDITIONAL  
LANGUAGE**

**Grade 11**

**Literature  
Module:  
Sophiatown**

**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)



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# 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 11 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Far from the Madding Crowd	Thomas Hardy
Novel	Dreaming of Light	Jayne Bauling
Drama	Sophiatown	Malcolm Purkey
Poetry	Vistas of Poems	Blanche Scheffler
Short Stories	Shuters English First Additional Language, Grade 11 Short Story Anthology	B. Krone and E. Mattson

# 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:**

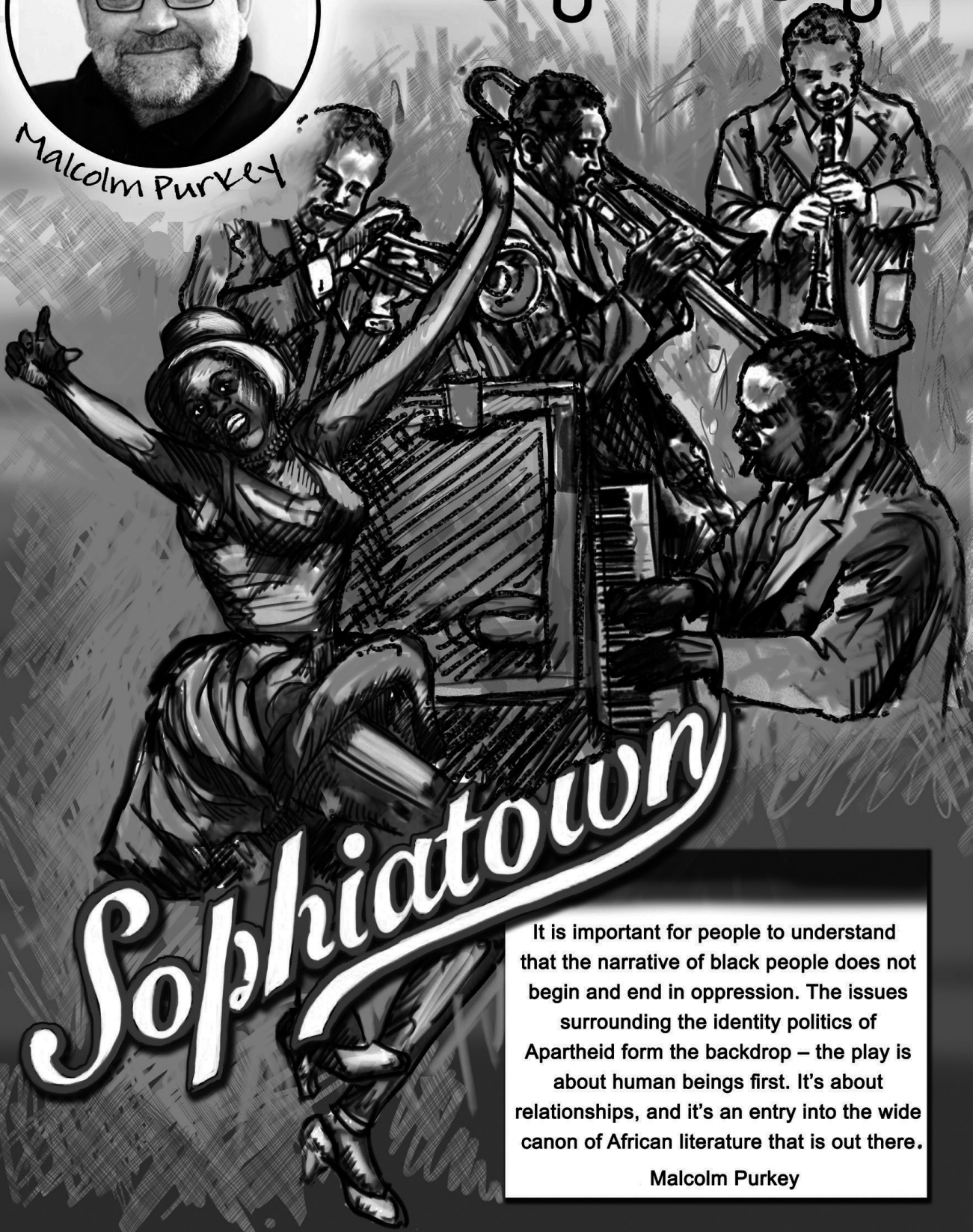
- 1** A copy of the Drama: 'Sophiatown' by Junction Avenue Theatre Company
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced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

## **LEARNERS MUST HAVE:**

- 1** A copy of the Drama: 'Sophiatown' by Junction Avenue Theatre Company
- 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



Malcolm Purkey



# Sophiatown

It is important for people to understand that the narrative of black people does not begin and end in oppression. The issues surrounding the identity politics of Apartheid form the backdrop – the play is about human beings first. It's about relationships, and it's an entry into the wide canon of African literature that is out there.

Malcolm Purkey

# Structure of the drama 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 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. Discussion questions and possible answers are also included at key points in the story.
  - c** This is followed by a concluding discussion. Two discussion questions are posed, and possible answers are provided.
  - d** 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 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.

**Sophiatown**

**Reading**

**CYCLE 1**

# Cycle 1 pre-reading

## Lesson 1 Pre-reading

### Setting the context

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#### **CLASS DISCUSSION:**

- 1 Settle learners so that you have their attention.
- 2 Explain that today, you will be getting ready to read a new text – a play called ‘Sophiatown’.
- 3 Explain that this is a specific type of play called a ‘protest play’.
- 4 Start a discussion with the following questions:
  - a What is a play?
  - b Have you ever seen/been in a play (at church or school)? Did you enjoy it?
  - c What is a protest?
  - d What are some of the reasons for protests?
  - e How do people protest in South Africa?
  - f What do you think is meant by a ‘protest play’?
- 5 Give learners time to discuss all these questions.
- 6 Emphasise that a play is a performance, where people act out the story on stage. A protest is a public demonstration of objection (disapproval). People protest against many things, like poverty, education and politics. People protest in different ways, like toyi-toyi, marches, strikes and boycotts. A protest play is a different kind of protest. Explain that a protest play looks at social and political problems in order to criticise (find fault) or comment on them. It is meant to help point out problems in society to the audience. When an audience leaves a protest play, hopefully they would have learnt something new that they didn’t know about or think about before seeing the play.
- 7 Ask learners: What do you think a ‘workshop play’ is?
- 8 Listen to learner responses.
- 9 Explain that a ‘workshop play’ is a play that is written by a group of people. The group discusses what they want to express, and then come to an agreement about how they want to present this. Then they write the play together.

#### **INTRODUCE THE PLAY:**

- 1 Explain that you will read a play called ‘Sophiatown’, which is set in the 1950s.
- 2 Ask learners: What do you know about the 1950s in South Africa?
- 3 Listen to learner responses.
- 4 Hand out a photocopy of the following information to learners. Explain that the information is relevant to understanding the 1950s in South Africa and the play, ‘Sophiatown’. Go through this information with learners:



**POLITICAL PARTIES**

- 1 National Party (NP) – a political party in South Africa founded in 1915 and disbanded ('closed down') in 1997. It became the governing party in 1924. It began to implement a system called Apartheid in 1948.
- 2 African National Congress (ANC) – a political party in South Africa founded in 1912. Its primary mission was to give voting rights to black and mixed-race Africans. From the 1940s its mission was to end Apartheid. It was banned from 1960 to 1990.

**ACTS/LAWS/DECLARATIONS BY THE NP GOVERNMENT**

- 1 Apartheid – an Afrikaans word meaning 'separateness'. It was the legal system of political, economic and social separation of the races. It was intended to maintain and extend political and economic control of South Africa by the white minority between 1948 and 1991. This law made sure that people of different races were kept segregated (separate).
- 2 Natives Land Act (1913) – an act of parliament that was aimed to regulate the acquisition of land (whites were not allowed to buy land from 'natives' and vice versa).
- 3 Group Areas Act (1950, 1957, 1960) - three acts of parliament assigning racial groups to different residential and business sections in urban areas. It was repealed in 1991.
- 4 The Natives Resettlement Act (1954) – permitted the removal of black people from any area within and next to the magisterial district of Johannesburg by the South African government. This act was designed to remove black people from Sophiatown and to Meadowlands.
- 5 The Bantu Education Act (1953) – a South African segregation law which enforced racially separated educational facilities, believed to direct black or non-white youth to the unskilled labour market.
- 6 Forced removals (1955) – 'Non-white' people were removed against their will from areas that were declared 'whites only'. From Sophiatown, black families were moved to Meadowlands (Soweto), Coloured people to Eldorado Park, Indians to Lenasia, and Chinese to central Johannesburg.
- 7 State of Emergency (1985) - As the anger over Apartheid grew, there were many protests around the country. This led to the government declaring a State of Emergency in 1985, which gave the police and the army a lot of power. They could arrest anyone they thought was against the government. Newspapers were not allowed to print any news about what was happening, and people could not speak about what the government was doing under Apartheid. Plays were one of the few ways in which people could communicate about what was going on.

**EXAMPLES OF RESISTANCE TO APARTHEID**

- 1 Defiance Campaign (1952) – the first large-scale, multi-racial political mobilisation against Apartheid laws initiated by the ANC. This was a passive resistance campaign.

- 2 Soweto Uprising (1976) - A series of demonstrations and protests led by black school children in response to the introduction of Afrikaans as the medium of instruction in local schools.

### PLACES

- 1 Sophiatown – a suburb to the west of Johannesburg in which people of all races lived. It became known as a place of creativity and many musicians, journalists and political activists lived there. It was destroyed under Apartheid and rebuilt under the name, Triomf.
- 2 Triomf (meaning triumph) – a suburb created for white working-class people, but it became a suburb mainly for poor white Afrikaners.
- 3 Meadowlands – a suburb of Johannesburg founded in the early 1950s for black residents who were forcibly removed from Sophiatown.

### Group work

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- 1 Split learners into groups of 5–6 learners.
- 2 Write the following questions on the board for discussion:
  - a Which of these acts and laws still exist legally (by law)?
  - b Which of these acts or laws do you think is the worst? Explain your answer.
  - c How would you feel if you had been removed from your home against your will?
  - d How would you feel if you were living somewhere where people had been removed to make space for you? Why would you feel this way?
  - e Do you know of any other countries where racial segregation exists or existed in the past?
- 3 Allow learners 20 minutes to discuss their answers. The questions are for discussion only. Learners do not need to write down their answers.
- 4 Call the class back together and ask for comments about what they have read and discussed.
- 5 Emphasise that:
  - a All the laws and acts are no longer valid since the end of the Apartheid era.
  - b Personal answer with justification.
  - c No one would be happy if they were removed from their home against their will. Home is where our family is and it is a familiar place.
  - d You might feel uncomfortable if you were living somewhere where someone else had been removed to make space for you.
  - e There are many examples of racial segregation in other countries throughout history, such as in Australia, Germany, China, Italy, Algeria, Latin America, United States.

## Journal setup

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- 1 Tell learners to take out their journals.
- 2 Explain that their journals will be used to answer questions that will help them to think about the text.
- 3 Instruct learners to open their journals to the next blank page.
- 4 Instruct learners to make a title page for the text. This should include the TITLE, 'Sophiatown', and the WRITERS, Junction Avenue Theatre Company.
- 5 Explain that this is where learners will write down all their THOUGHTS and REFLECTIONS about the text.
- 6 Explain that once learners have made the title page, they must turn to the next page and write the title THOUGHTS AND REFLECTIONS.
- 7 Instruct learners to write down and answer the following questions:
- 8 What did you find most interesting about the CONTEXT of this story?
- 9 What are you excited to learn more about as we read this story?
- 10 Give learners ten minutes to answer these questions.

## Discussion

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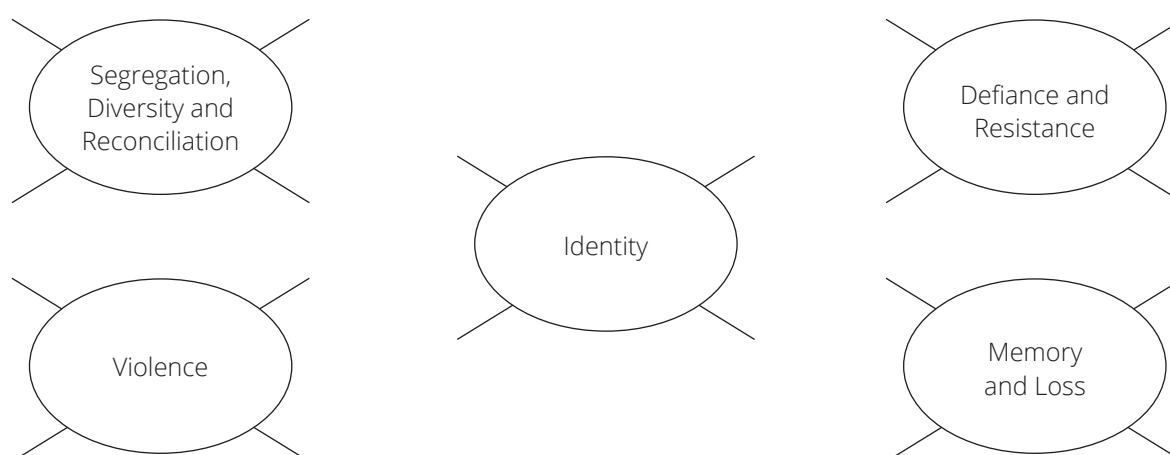
- 1 Explain that learners will now DISCUSS the answers to these questions.
- 2 Split learners into groups of four.
- 3 Give learners ten minutes to share their answers with each other in this way:
- 4 Tell learners that they should start with the first question: What did you find most interesting about the CONTEXT of this story?
- 5 Each learner in the group must get a chance to answer the question and say what they found most interesting about the context of the story.
- 6 Then they should answer the second question: What are you excited to learn more about as we read the play?
- 7 Each learner must get a chance to tell the group what they are excited to learn more about as they read the story.
- 8 While the groups are discussing their answers, walk around the classroom and listen to each group for a few moments.
- 9 If there is any time left, ask the class as a whole if anyone would like to summarise their group's answers.
- 10 Listen to the suggestions.

## Lesson 2 Pre-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 in, sticking them on cardboard, and laminating or covering them.
- 4 Put up the images on 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 six learners.
- 7 Make enough copies for each group to have a copy of the Group Theme Pages.
- 8 Draw a MIND MAP on the chalkboard for each of the themes, for example:



### Introduction

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- 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 in the text that they are preparing to read.
- 6 Explain that after each theme has been 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

- 1 Give each group a full set of **Group Theme Pages**. For this text, there are five themes.
- 2 Instruct each group to begin with Theme One: Defiance and Resistance.
- 3 Give learners ten minutes to read about and discuss this theme.
- 4 Instruct one member of each group to come to the board. 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:
  - Theme 2: Identity
  - Theme 3: Memory and Loss
  - Theme 4: Segregation, Diversity and Reconciliation
  - Theme 5: Violence

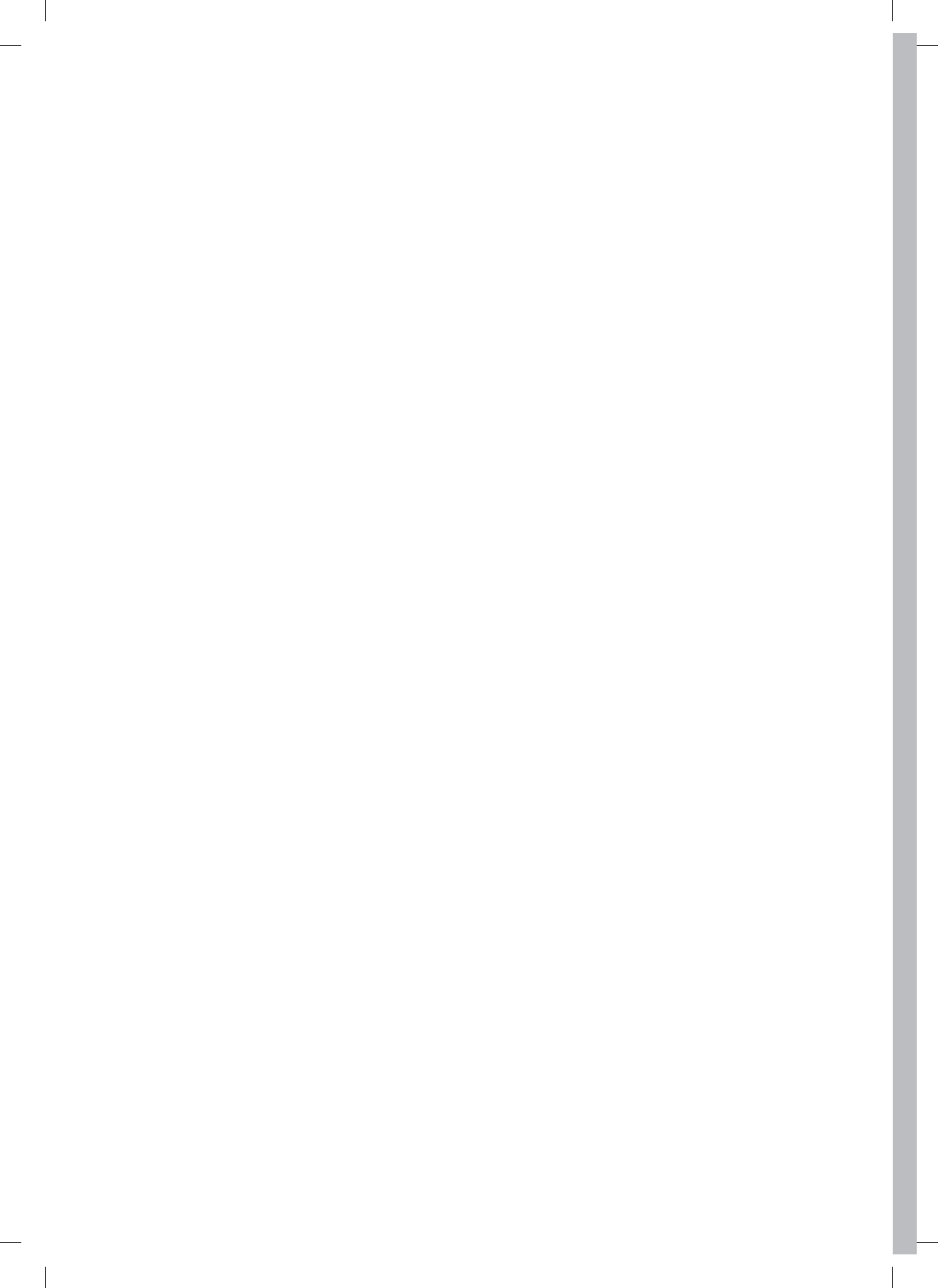
## Concluding discussion

- 1 Call the class back together.
- 2 Settle learners so that you have their attention.
- 3 Note that for ALL these discussion questions, there are no right or wrong answers. The point is to get learners thinking about these complicated issues so that when they confront the themes in the novel, they have some opinions about them.
- 4 Read the name of **Theme One: Defiance and Resistance**.
- 5 Remind learners that to defy and resist means to oppose (go against) laws or rules openly.
- 6 Read the MIND MAP for this theme.
- 7 Ask learners: Is there ever a time when it is acceptable to go against the laws of a country or the rules of a school?
- 8 Read the name of **Theme Two: Identity**.
- 9 Remind learners that 'identity' is the qualities, beliefs, personality, looks and experiences that make up each individual person.
- 10 Read the MIND MAP for this theme.
- 11 Ask learners: Which elements of your identity are most important to you?
- 12 Read the name of **Theme Three: Memory and Loss**.
- 13 Remind learners that we can remember things we have lost, by recalling the pictures we have in our mind of events or people.
- 14 Read the MIND MAP for this theme.
- 15 Ask learners: What kinds of memories do we store in our minds?
- 16 Read the name of **Theme Four: Segregation, Diversity and Reconciliation**.
- 17 Remind learners that keeping people apart because they are different is wrong. Reconciliation means coming together after an argument or a time of being apart.
- 18 Read the MIND MAP for this theme.
- 19 Ask learners: Have you ever been kept away from another group because you were different?

- 20** Read the name of **Theme Five: Violence**.
- 21** Remind learners that violence means using great physical force. There are different types of violence, such as physical, emotional and psychological.
- 22** Read the MIND MAP for this theme.
- 23** Ask learners: Is violence ever justified (acceptable)?
- 24** Instruct learners to open their exercise books to a new page and write the title THEMES.
- 25** Tell learners to write down all the notes on the mind maps in their exercise books. They will need to use this information again later.

<b>NOVEL:</b>	<b>SOPHIATOWN Junction Avenue Theatre Company</b>
<b>THEME 1</b>	<b>Defiance and Resistance</b>
EXPLANATION OF THEME:	<p>Defiance is the open disobedience and bold resistance to fight or maintain a cause. It is a peaceful or violent challenge of the laws imposed by one part of society against another.</p> <p>Resistance is the refusal to comply (do what someone tells you to) with rules in order to maintain (not change) your current existence or to survive.</p> <p>Often people in a community join together to oppose unjust actions by others, such as forced removals, and in this way, unite for a common cause. This can be at the expense of their freedom.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li><b>1</b> Have you ever refused to do something because you felt strongly that it was the wrong thing to do?</li> <li><b>2</b> Why is it important for people to fight for things they believe in?</li> </ol>
<b>THEME 2</b>	<b>Identity</b>
EXPLANATION OF THEME:	<p>Identity is the complex question about who we are. Each person has a unique identity based on many different parts of themselves: language, race, religion, gender, sexuality, family, culture, age, etc.</p> <p>How we feel about our own identity may be different to how other people perceive (think about) us. It can be hurtful and oppressive (harsh) when other people try to determine (decide) our identity for us.</p> <p>The qualities, beliefs, personality, looks and experiences that make us individuals may lead to conflict with others. We are born into some groups (such as race) and we can choose to belong to some groups (such as religion).</p> <p>Apartheid laws made race the most important part of people's identity and used this to segregate them.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li><b>1</b> Which groups do you choose to belong to? Why?</li> <li><b>2</b> Which groups is your group prejudiced against? Why?</li> <li><b>3</b> Do you have friends from other social groups? Why or why not?</li> </ol>
<b>THEME 3:</b>	<b>Memory and Loss</b>
EXPLANATION OF THEME:	<p>Memory is the ability to recall and keep in your mind (remember) an event or a person.</p> <p>Loss is no longer having something.</p>

	<p>Books, music, poetry and drama record memories so they are not lost. Memory is a powerful weapon as it keeps people and places alive in our minds. Keeping the memory of Sophiatown alive is a kind of weapon against Apartheid. A diverse, mixed neighbourhood like Sophiatown was meant to be destroyed and gone forever.</p> <p>However, as long as we remember what happened, some part of Sophiatown still exists.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 What things have you lost in the past?</li> <li>2 How do you remember the people you have lost?</li> </ol>
<b>THEME 4</b>	<b>Segregation, Diversity and Reconciliation</b>
EXPLANATION OF THEME:	<p>Diversity is when a group of people is made up of members with identifiable differences in their cultural backgrounds or lifestyles. Experiencing these differences teaches us important things about ourselves and the world, and gives us the opportunity to understand, know and love people who are different from us.</p> <p>Segregation is the enforced separation of racial groups in a community. Forced segregation was the law in South Africa during Apartheid. Segregation takes away the chance of friendship across cultures, making it difficult to reconcile with (understand and accept) people of different colours and cultures.</p> <p>Reconciliation is being friendly with someone again after an argument, dispute or conflict.</p> <p>The Apartheid government destroyed mixed race areas such as Sophiatown and District Six because they threatened the ideas of racial hierarchy (the idea that some races are better than others). Diversity was not celebrated but was rather a point of conflict. There was no hope of reconciliation between the races.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 Have you had an experience of racial (or any other kind) of segregation?</li> <li>2 How do you feel about people in your community who speak different languages?</li> </ol>
<b>THEME 5</b>	<b>Violence</b>
EXPLANATION OF THEME:	<p>Violence is the unlawful use of force. It can be physical (beating), emotional or psychological (not physical but in the mind). Physical violence is harm that is felt on the body, such as a hitting or kicking. Emotional or psychological abuse is anything that lessens someone's sense of identity, dignity and self-worth, such as deliberately saying something that upsets someone else and how they feel about themselves. It can cause anxiety or depression.</p> <p>Violence exists in society. The play, 'Sophiatown', talks about people being forcibly removed from their homes. This is an example of the violence people of colour experienced during colonisation and Apartheid. The constant violent oppression made violence a regular part of society. Violence is commonplace in today's society as well, in the form of a variety of different crimes.</p> <p>Patriarchy is a system which gives men more power in society than women. Men are often taught that they are entitled to do whatever they want. They are taught that they are in charge of women. This means that men often feel entitled to abuse women. Violence against women is an especially big problem in South Africa today.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 What examples of emotional violence can you think of?</li> <li>2 Have you, or anyone you know, been a victim of violence?</li> <li>3 Do you think it is ever justified to use violence against someone? Why or why not?</li> </ol>





**Sophiatown**

**Reading**

**CYCLE 2**

# Reading

## Lesson 3 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 1, Scene 1, pages 4 to 15.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 We are introduced to the four male characters in the story: Jakes, Mingus, Charlie and Fahfee.
- 2 The play opens with a song about refusing to move from Sophiatown.
- 3 Jakes, as the narrator, introduces us to Sophiatown. He mentions the different names it is called. He talks about different places in Sophiatown. He also mentions some famous people who lived there.
- 4 Jakes also introduces us to the setting of the play: 65 Gerty Street – Mamariti’s Diamond Shebeen.
- 5 Jakes is a writer for ‘Drum’ magazine. He writes about boxing.
- 6 Mingus is a gangster who is part of the gang called ‘The Americans’.
- 7 Charlie is established as Mingus’s sidekick (friend and partner). He is obsessed with shoes.
- 8 Jakes and Mingus make a deal: Mingus will tell Jakes about being a gangster. In return, Jakes will write a love letter for him to Princess. Jakes wants a promotion, and needs an interesting story to write about.
- 9 Mingus tells Jakes that in the love letter, he must write about Mingus’s fancy clothes and the places to which he will take Princess. Mingus demands that Princess come to the house at 6 o’clock.
- 10 Fahfee is introduced as the character who brings news. He reports about the plans to resist the forced removals. He is a fahfee (gambling game) runner.
- 11 The closing song is about Princess, love, Sophiatown and moonlight. It symbolises hope for the future.

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

**THEME:**

Defiance and Resistance

**DEVELOPMENT:**

From the start of the play the audience gets a sense of pride from the characters. They love where they live and they will openly defy and resist anything that threatens their home. These lines from the opening song sets the tone and the theme for the play: “*Ons pola hier in Sophi*’- *We are staying here in Sophiatown.*” (pg. 4)

**THEME:**

Memory and Loss

**DEVELOPMENT:**

We are introduced to Sophiatown. We are told of the people who lived there. We see how exciting and vibrant (full of energy) the town was. We find out that many of the people owned their own houses. Because we as the audience already know that Sophiatown will be destroyed, the introduction makes us think about what everyone loses in the end.

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

Many different people lived together in Sophiatown. Jakes says: ‘White bohemians and black intellectuals – that meant trouble for the *Boere’s [Afrikaners]’* dream of a whites-only world.’ (pg. 6)

**THEME:**

Identity

**DEVELOPMENT:**

We are introduced to the four male characters in the story: Jakes, Mingus, Charlie and Fahfee. In each case, we get a sense of their identity:

- a** Jakes, the journalist: Jakes is in his late twenties and writes for ‘Drum’ magazine. He dreams of writing real news stories, but is reduced to writing boxing reports and love letters. He rents a room at 65 Gerty Street.
- b** Mingus, the gangster: Mingus earns his living by stealing from others but feels he is ‘honest’ because he only robs people from the town (not from his community). He uses violence to get what he wants. He lives in Toby Street.
- c** Charlie, the sidekick: Charlie is obsessed (his mind is completely filled) with shoes and barely speaks. He does whatever Mingus tells him to.

- d** Fahfee, the numbers man: Fahfee lives in a shack in Toby Street. He is a frequent visitor to Gerty Street and brings news of the outside world to the house. He runs the fahfee gambling scheme and is a member of The Transvaal Congress (an organisation that is active in resisting the government).

In this section of the text, the following style and structural elements are important:

- 1 Stage directions:** The stage directions describe what is on the stage to depict (show) the setting. They also describe what the characters look like and what they are doing. They can also indicate how a character is doing something (e.g. shouting, whispering, etc).

As the play begins, the audience sees the inside of Mamariti's freehold Sophiatown house as per the stage directions. It is small, but comfortable. Each of the characters who live there has a corner defined by his or her things:

Jakes: table, chair, typewriter, books Lulu: school books, pencils, pens

Mamariti: armchair, side table covered with photographs.

There is also furniture to show the different uses of the house.

In addition to the furniture, the stage directions tell us that there are three telegraph poles attached to telegraph wires on stage. (As part of the objections against the forced removals, protestors ran through the streets hitting the telegraph poles with iron bars.) The feeling of the time period is recreated by the backdrop of newspapers, magazines and photographs from Sophiatown.

- 2 Songs:** The play uses songs as a dramatic device. The songs link the scenes and make comments about the action/events in the play. They address the audience directly and set the tone and mood. They show us how the characters are feeling. The first song 'Kofifi Sophia' is a song about refusing to move. It tells us that the characters don't want to leave Sophiatown. It shows a feeling of pride and belonging. At the end of the scene, the four male characters sing a harmony quartet about Princess, love, Sophiatown and moonlight. It has an optimistic tone.
- 3 Narration:** Jakes is the narrator of the play and speaks directly to the audience to fill in the parts of the story that are not acted out. He comments on events or on other characters. In this scene, Jakes describes the historical context of Sophiatown in 1955. He talks about the famous people who lived there or worked there. He tells us that 'white bohemians and black intellectuals' live together. He introduces the main conflict of the play: the forced removals.
- 4 Dramatic Irony:** Dramatic irony means that we as the audience (or reader) know something that the characters in the story do not. Throughout the play, 'Sophiatown', there is dramatic irony because we as the audience know the historical fact that eventually Sophiatown will be destroyed, but the characters do not know this. As we watch (or read) the play, we know there is ultimately nothing the characters will be able to do to stop the forced removals from coming.
- 5 Foreshadowing:** Foreshadowing is when a word, phrase or image gives a hint of something that is going to happen later in the story. Jakes foreshadows the arrival of

Ruth Golden (whom we will meet in Scene 2) by telling the audience that he is planning something to get a promotion. Additionally, Fahfee foreshadows the removals by telling Jakes to write about Sophiatown.

- 6 Structure - Exposition:** The exposition introduces the characters and sets the background for the events. Jakes's narration describes the setting and the way of life in Sophiatown before the forced removals.
- 7 Symbols:** A symbol is something that represents (stands for) something else.
  - a The typewriter:** The typewriter symbolises the power of the written word. It is an object of protest. Jakes uses the typewriter to write and record stories. In this scene, he is using the typewriter to write Mingus's love letter to Princess. The words it produces have the power to bring Princess to Gerty Street.
  - b The fahfee numbers:** The numbers are part of an illegal Chinese betting game called fahfee. That is how the character Fahfee got his name. He works for the Chinese boss and runs the betting game. The numbers are said to predict the future. Here, Fahfee refers to Princess as 17 (Diamond Lady) or 19 (Young Girl).

## Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to the list of characters on page 2.
- 3** Introduce the learners to the characters by reading this list.
- 4** Read the introduction below the list of characters, to give learners an idea of how the stage looks.
- 5** Point out to learners that there is a list of words at the end of the play text (pg. 122–128). They can refer to the list when they come across a word (usually in a language other than English) that they don't understand.
- 6** Instruct learners to open their books to page 4.
- 7** Read the text aloud to learners. Or ask learners to read the parts of the different characters. Learners should follow in their books.
- 8** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
4	The opening song	Theme: Defiance and Resistance Structural element: Songs	From the start of the play, the people's attitude towards Sophiatown is clear: they are not leaving. The songs throughout the story emphasise important parts of the play. They often open (start) a scene or close (end) it. They are a way of linking (joining) the scenes. The songs tell us what the characters are feeling and set a certain tone. In this scene, the opening song shows the pride and sense of belonging that the residents of Sophiatown have. The tone is optimistic (positive).	<ol style="list-style-type: none"> <li>1 How would you feel if you were forced to leave your home?</li> <li>2 Why is a song used to express what the characters are feeling?</li> </ol>	<ol style="list-style-type: none"> <li>1 Nobody wants to be told to leave somewhere where they are safe and happy. I would feel angry and upset.</li> <li>2 Feelings could not be expressed openly and publicly. Criticising the government in any way would cause trouble. Songs are a way of expressing how you feel in a way that seems non-threatening. Musicians can get around censorship by using harmless lyrics (words in songs) to hide controversial messages.</li> </ol>
5	Jakes: Sophiatown, Softown, Kofifi, Kasbah, Sophia...	Theme: Identity AND Structural element: Narration	Jakes mentions the different names for Sophiatown. We often have personal names for the things we love. Throughout the play, Jakes has moments of talking directly to the audience. He includes the audience and makes the issues personal. We feel directly involved.	What does the fact that Sophiatown has so many nicknames tell us about the people who live there?	<ul style="list-style-type: none"> <li>• That they are a diverse group of people.</li> <li>• That they are light-hearted/fun.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
5	Jakes: Place of Freedom Square... Odin Cinema. AND Jakes: And let's never forget... Luthuli stood, and a city's people walked past, here in Sophia.	Theme: Memory and Loss	Jakes remembers well-known places in Sophiatown. Jakes mentions the people of Sophiatown: some famous and some notorious (well known for the wrong reasons).	Do you recognise any of the names Jakes mentions?	Kort Boy, Jazz Boy, The Manhattan Brothers, Dolly Rathebe – musicians The Americans, The Berliners, The Gestapo, The Vultures – gangs in Sophiatown Can Themba – short story writer Nat Nakasa – journalist Lewis Nkosi – writer Bloke Modisane – writer, actor, journalist Oliver Tambo – leader of the ANC, anti-Apartheid leader Nelson Mandela – South Africa's first democratically elected president Albert Luthuli – teacher, activist, winner of the Nobel Peace Prize (1960)
6	Jakes: This is what made the Boere mad. I wanted to stay – they wanted me to go.	Theme: Segregation, Diversity and Reconciliation	Jakes introduces the main conflict (fight or disagreement) of the play: the white government wants to forcibly remove people of colour from Sophiatown. The main conflict in this play is not between two characters – it is between people of colour and the government.	Have your parents/ grandparents told you about forced removals? Share their experiences with your classmates.	Learners own responses.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
6 AND 7	[ <i>Charlie has crept...still wearing them.</i> ] [ <i>Charlie persists...the shoes.</i> ]	Theme: Identity Character(s): Charlie	Charlie does not speak in this scene, but he is always hanging around in the background. He is established as Mingus's sidekick, who is ordered around and has no say of his own.	Your identity changes according to your relationship with others. Can you think how your identity is different according to who you are with?	Learners' own response, like: <ul style="list-style-type: none"> <li>When you are with your parents, you are a child;</li> <li>When you are with friends, you are an equal;</li> <li>When you are with a younger relative, you may have more knowledge about something and that puts you in a superior position.</li> </ul>
7 AND 9	Mingus: Listen, I'll give you a story, a story for a love letter. AND Mingus: Tell her I'm an honest gangster!	Theme: Identity Character(s): Mingus and Charlie	Mingus admits to being a gangster and a 'wheeler-dealer' (always making deals). He seems to be proud of his identity as an 'American' – one of the members of the gang 'The Americans'.	Do you think Mingus feels pride in his identity as a gangster? Why or why not?	Open-ended. Learners must give a reason for their response, like: Yes: <ul style="list-style-type: none"> <li>Mingus is proud of his identity as a gangster because he belongs to a group and he believes that what he is doing is acceptable.</li> <li>He says he is an 'honest' gangster.</li> </ul>
10 AND 11	Fahfee: News of the Day! Fahfee: ... What's the number today, gentlemen, what's the dream?	Theme: Identity Character(s): Fahfee	Fahfee is the carrier of news from the outside world. He is also the person who runs the gambling game 'fahfee', which involves using numbers from dreams.	What impression do we get of Fahfee at the beginning of the story?	Fahfee seems to know everything that is going on in the outside world. He brings the news to Gerty Street.



## 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 do you think Mingus needs Jakes to write the love letter for him?  
Follow-up questions if needed:
  - b QUESTION 2: Fahfee says, ‘You must write about Sophiatown. We’re not going to move, and you must tell the whole world.’ (pg. 14) This play was written to keep the memory of Sophiatown alive. Why did the writers want to keep the memory of Sophiatown alive?  
Follow-up questions if needed:
    - What else did the authors want to tell the audience?
    - What other way could they have chosen to keep the memory of Sophiatown alive?
    - How do you keep your memories alive?
- 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:
    - Maybe Mingus hasn’t had much education and he doesn’t know how to write.
    - Maybe Mingus doesn’t know how to say what he feels.
    - Maybe Mingus feels nervous or anxious about writing a love letter himself.
  - b QUESTION 2: Possible answers:
    - The history of Sophiatown should be remembered and kept alive. They want to ensure that people don’t forget about the awful things that happened there.
    - The writers want the audience to know about the cruelty and injustice (unfairness) of Apartheid and the forced removals.
    - This is a protest play. It comments on the forced removals of the 1950s but it is also a product of the time the play was written (1980s). The writers are writing this play to protest Apartheid, the State of Emergency, segregation and forced removals.
    - When this play was workshopped, the writers were not allowed to write about what was happening in the news. A play was a way to inform people what was going on and to make them think about how unfair and wrong it was.
    - It is important to remember and learn about things that have happened in the past. If we do not, it is easy for things that have happened in the past to repeat themselves.
    - Learners can say how they keep their memories alive: by telling stories, by taking pictures, by writing in a journal, etc.

## 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 ‘Mingus: Hey Fahfee – we’re busy – Jake’s writing me a masterpiece...’ on pg. 12 to ‘Jakes: ...Balansky’s not for me – too much shouting.’ on pg. 13:
  - 1.1** Why does Mingus ask Jakes to write the letter for him? (2)
  - 1.2** Explain what the purpose of the letter to Princess is? (2)
  - 1.3** Quote 5 consecutive words from the extract to show that the following statement is TRUE:  
Mr Fahfee is good with numbers. (1)
- 2** Refer to ‘Mingus: [Threatening] Read it out, Jakes.’
  - 2.1** Why is Mingus’s tone threatening when he tells Jakes to read out the letter? (2)

**B:** Answers

**1.1**

- Jakes is a journalist and writes for a living, so he will be better at expressing himself than Mingus. (1)
- Mingus cannot read or write. (1)

**1.2**

- Mingus want to impress Princess, so she will go out with him. (1)
- Mingus wants to ensure Princess that he ‘only goes for the best’ implying that Princess is the best. (1)

**1.3** ‘with an ear for numbers’ (1)

**2.1**

- Mingus has already asked Jakes once before to read the letter and Jakes didn’t. (1)
- Mingus is not used to being disobeyed, so he is warning Jakes with his tone that if he doesn’t read it now, there will be trouble. (1)

## Lesson 4 Reading

### Preparing for this lesson

- 1 For this lesson, you will read Act 1, Scene 2, pages 18 to 27.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 We are introduced to the four female characters in the story: Lulu, Mamariti, Princess and Ruth.
- 2 Princess has moved into Mamariti's house. She is now Mingus's girlfriend.
- 3 Ruth Golden arrives to live in Mamariti's house. She is a white, Jewish girl from Yeoville. She has come to 65 Gerty Street in response to an advertisement in 'Drum' magazine. Jakes placed this advertisement in the classifieds. He thinks this will make an interesting story for him to write about, and may get him a promotion.
- 4 The residents of 65 Gerty Street think there will be trouble if there is a white woman staying with them.
- 5 Mamariti lets Ruth stay because she will pay good rent, help Lulu with schoolwork and she can also buy alcohol for the shebeen.
- 6 Princess is not happy about Ruth being in the house.
- 7 Ruth thinks that she will have a room to herself.
- 8 The final song is about women and relationships.

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

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

The characters are shocked when Ruth wants to move in. She is a white, Jewish girl. 'We don't want European girls here...' says Princess (pg. 21). This shows us that people were segregated (separated) during Apartheid. Mamariti's house will have people of all races living in it. This is an example of diversity – people of all kinds of backgrounds are living together.

**THEME:**

Defiance and Resistance

**DEVELOPMENT:**

Ruth comes to live in Sophiatown. This is illegal. The segregation laws forbid (do not allow) different races from living in the same areas. This shows us that the residents of 65 Gerty Street are defying the laws under Apartheid.

**THEME:**

Identity

**DEVELOPMENT:**

We are introduced to the four female characters in the story: Princess, Mamariti, Lulu and Ruth. In each case, we get a sense of their identity. We will watch during the course of the play to see if any of their identities change in any way.

- a** Princess, the gangster’s girlfriend: Princess is in a relationship with Mingus and lives in Gerty Street. Mingus treats her as a possession – she must do as she is told by Mingus.
- b** Mamariti, the Shebeen Queen: Mamariti owns the house at 65 Gerty Street and brews beer which she sells illegally. She is the mother of Mingus and Lulu.
- c** Lulu, the school girl: Lulu is sixteen and works hard to do well at school.
- d** Ruth, the Jewish white woman: Ruth moves from Yeoville (a white suburb in Johannesburg) to live in Sophiatown as a social experiment initiated (started) by Jakes’s advertisement. This starts the rising action of the plot of the play.

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

- 1 Symbols:** The following symbols are significant in this section:

The suitcases: Suitcases symbolise the lives and identities of the characters. Ruth arrives at Gerty Street with her suitcases. She brings her life, her possessions and her identity to Sophiatown.

The numbers: Fahfee now refers to Ruth as Number 17 (Diamond Lady). Ruth does not yet understand the significance of the numbers.

The bathtub: The bathtub symbolises white privilege. The bathtub symbolises the idea that white people have and benefit from things that they might be unable to see or notice (because they are so used to having them). The bathtub is an example of the material things people living in middle-class white areas have and think of as simple and common, and may take for granted. In Sophiatown, a bathtub is a luxury. The characters are shocked when Ruth says she needs a bath. Ruth doesn’t understand how her life is different from the people who live in Sophiatown. She takes a bath for granted. She thinks it is easy to have a bath and that everyone has access to a bathtub.

- 2 Songs:** The scene closes with a song about women and relationships. It shows that, while Ruth is a novelty, she is objectified just like any other woman.

- 3 **Structure – Rising Action:** The rising action occurs when conflict is introduced in the play and complicates the current situation. Ruth’s arrival is the first conflict in the play. Her presence in the house changes everyone’s lives. It creates conflict between Mingus and Princess. Princess is jealous of Ruth.
- 4 **Foreshadowing:** Fahfee tells us that Sophiatown houses are to be sold to the Resettlement Board. This gives us a hint of what is to come. Residents who own their houses will not want to sell, and this will cause conflict.

## 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 18.
- 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
18	[The scene opens with Princess sitting ....preparing for school.]	Theme: Identity Structural Element: Stage Directions Character(s): Princess, Mamariti and Lulu	The stage directions indicate what the characters are doing so the reader can picture the scene. The stage directions introduce us to three of the female characters at the beginning of the scene. Each one's identity is summarised by her activity:  Princess is painting her nails. She cares about looking pretty. This is what Mingsu expects from her – it is her 'job' to look beautiful.  Mamariti is the owner of the house and the others are dependent on her for housing. Therefore, she can do as she pleases.  Lulu is studious (studies hard) and wants to achieve something in her life.	Can you see yourself in any of the female characters? Explain.	Open-ended. Learners must give a reason for their response. We may have more than one of the characteristics of the personalities of the female characters.
19	Ruth: Hullo! I'm Ruth. [Silence]...65 Gertry Street.	Theme: Identity Character(s): Ruth	We meet Ruth, who surprises everyone with her unexpected arrival. The others are unsure what to do with her. Ruth establishes her identity: She is Ruth Golden, the Jewish girl from Yeoville.	<p>1 Have you ever arrived somewhere unexpectedly? How did you react? How did the others react?</p> <p>2 Why do the other characters react the way they do when they encounter Ruth for the first time?</p>	<p>1 Everyone is awkward and doesn't know what to do.</p> <p>2 The other characters are not expecting someone at the door. The fact that the new arrival is a white woman is shocking to the residents. They do not know how to deal with this situation. When Jakes arrives, he is excited and introduces Ruth to everyone else. He assures them that there will be no trouble.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
19	Princess: Yes, this is Sophiatown you know. Ruth: Yes, I know.	Theme: Defiance and Resistance Character(s): Ruth and Princess	During Apartheid, people of different races were not allowed to live together. The segregation laws said that different races had to be segregated (kept apart). Ruth knows she is not allowed to live in Sophiatown. She wants to live there anyway. She is choosing to defy (go against) the laws of Apartheid.	<p><b>1</b> Why do you think Princess says: 'This is Sophiatown you know?'</p> <p><b>2</b> How is Ruth showing defiance by coming to live in Sophiatown?</p>	<p><b>1</b> She is asking if Ruth knows where she is. She is implying that a white person should not be there.</p> <p><b>2</b> Ruth knows it is illegal for her to live in Sophiatown because she is white. She is choosing to go against the laws.</p>
21	Princess: We don't want European girls here. European girls mean trouble.	Theme: Segregation, Diversity and Reconciliation Structural Element: Foreshadowing Character(s): Ruth and Princess	When Princess says 'European' she means 'white'. Princess does not want a white girl living with them. Ruth is not the only one breaking the law – everyone living in the house is breaking the law as well. They could all be in trouble if the police find out. This shows us how people were segregated (separated) under Apartheid. The laws of Apartheid made it dangerous for people of different races to live together. Princess indicates that because of her skin colour, Ruth's presence will cause problems. She is foreshadowing what is to come – that Ruth's presence will cause problems.	<p><b>1</b> What do you think Princess means when she says, 'European girls mean trouble.?'?</p> <p><b>2</b> Do you think the characters should break the law and allow Ruth to live at 65 Gerty Street? Why or why not?</p>	<p><b>1</b> They could all be in trouble if the police find out a white person is living in Sophiatown. Maybe Princess is also wary of living with a white woman, because of all the problems she sees that have been created by the presence of European people in South Africa. Princess sees Ruth's presence as a potential problem.</p> <p><b>2</b> Open-ended: Learners must give a reason for their response, like:</p> <ul style="list-style-type: none"> <li>• Yes, I think they should break the law because the segregation laws are horrible and unfair. People should not follow laws that are unjust.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• No, it is very dangerous for the characters to break the law and allow Ruth to live with them. They could be jailed, beaten or even killed. It isn't worth it for the characters to risk their lives.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
21	Princess: This is a native township.	Theme: Segregation, Diversity and Reconciliation Character(s): Princess	Princess is saying that Sophiatown is where black people live. This shows the segregation under Apartheid. Princess may also be saying that Sophiatown is a space for black people – she might feel like Ruth is invading (coming without an invitation) into a space where she is not really welcome.	Why do you think Princess says: 'This is a native township: ?	Princess is warning Ruth that she should not be in Sophiatown. She is worried about Ruth's presence causing trouble.
25	Lulu: [ <i>After whispered exchanges</i> ] My mother wants to know if you can bring spirits from town ... Ruth: Oh, yes, I can do that.	Theme: Defiance and Resistance Characters: Mamariti	Mamariti makes alcohol illegally. She does this to earn money for herself and her family to live on. This is a small act of defiance. The liquor laws are unfair as they encourage more segregation but also mean job losses in the industry. Ruth promises to help her. They are defying the laws. (Under The Liquor Bill of 1926 and the Liquor Act of 1927, Africans and Indians could not be employed by and were not allowed on the premises of any place that served or sold alcohol.)	<p>1 In what way is Mamariti showing defiance in this section?</p> <p>2 Do you think it is always wrong to defy (go against) the law? Why or why not?</p>	<p>1 She is making alcohol illegally and selling it. She is going against the unfair/unequal laws of the time. She is breaking the law to earn money to support her family.</p> <p>2 Open-ended: Learners must give a reason for their response, like:</p> <ul style="list-style-type: none"> <li>No, it is not always wrong to break the law. If a law is unjust, breaking it can be an effective way of showing you disagree.</li> </ul>
26	Ruth: See, I'm the easiest person in the world ... All I need is a light to read by, somewhere to sleep and a place to bath. [ <i>Everyone exclaims incredulously.</i> ]	Theme: Segregation, Diversity and Reconciliation Symbolism: The bathtub	Ruth doesn't realise that a bath is a luxury in Sophiatown. She thinks she is being easy to please. She reveals (shows) that she doesn't understand how privileged she is (because she is white and middle class, she has grown up with advantages that other people don't have. She doesn't even realise that she has these advantages!). This shows how the people are so separated from each other that they don't understand how other people live. The bathtub is a symbol of this separation and of Ruth's privilege.	What does Ruth reveal (show) about herself when she says, 'All I need is ... a place to bath'?	<ul style="list-style-type: none"> <li>Ruth thinks of herself as being simple but she isn't as simple as she thinks she is.</li> <li>When Ruth says this, she is trying to show that she doesn't need many things.</li> <li>It also shows that she is not aware of how people in Sophiatown live.</li> <li>It shows that she has probably not spent much time outside white middle-class areas before this.</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: Why do you think Ruth has come to live in Sophiatown?
  - b QUESTION 2: What does Jakes mean when he says: ‘It’s simple. Spirits for the front room. Rent for the bedroom. Homework for the kitchen and stories for the backroom.’ (pg. 25)
- 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:
    - Ruth is looking for adventure.
    - She wants to learn about other cultures.
    - She wants to get to know people who are different from herself.
    - She thinks the laws are unjust and wants to show defiance by breaking them.
  - b QUESTION 2: Possible answers:
    - Jakes means that everyone gets what they want and is happy: Mamariti gets alcohol to sell and money for rent, Lulu gets help with her homework and Jakes gets a story to write.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘Princess: No one lives in a room to themselves here...’ on pg. 25 – ‘Ruth: ...All I need is a light to read by, somewhere to sleep and a place to bath. [*Everyone exclaims incredulously.*]’ on pg. 26:
    - 1.1 If you were the director of this play, what tone would you tell Ruth to use when she says: ‘But I can’t just move in with a man I’ve hardly met. Look, I can pay a reasonable rent.’ Give a reason for your answer. (2)
    - 1.2 Discuss the suitability of the other characters’ reaction to Ruth saying, ‘All I need is a light to read by, somewhere to sleep and a place to bath.’ (3)
    - 1.3 What does Ruth’s reaction (in 1.2) tell us about her character? (3)
- B:** Answers
- 1.1
    - Angry/indignant/offended (1)
    - Ruth does not want to share a room with someone else because Jakes told her on the phone that she would have her own room. (1)

**1.2**

- The other characters are shocked/surprised that Ruth thinks the things she's asking for are simple. (1)
- This reaction is appropriate, because from their perspective, and a bathtub is a luxury. (1)
- A bathtub is an expensive and unnecessary item in many households. (1)

**1.3**

- Ruth does not realise that a bathtub is not an everyday item in Sophtown. (1)
- Ruth is from a more privileged background than the other characters as she thinks having a bathtub is a normal and basic requirement. (1)
- This will possibly cause conflict between Ruth and the other characters. (1)

**Sophiatown**

**Reading**

**CYCLE 3**

# Reading

## Lesson 5 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 1, Scene 3, pages 29 to 40.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 Princess and Mingus fight about Ruth. Princess wants Ruth to go. Mingus wants Ruth to stay.
- 2 Charlie finds a bathtub for Ruth. She does not want to use it because she wants to be like everyone else. Ruth realises that it has caused problems to find a bathtub and for Charlie to bring it to the house. She has also realised that a bathtub is not a 'normal' item, because of the reactions of other people in the house to her request.
- 3 The scene ends with the characters singing a song about their love for Sophiatown and the threat of being removed.
- 4 Jakes closes the scene by talking directly to the audience. He tells the audience that the bathtub ends up being used to brew beer and Ruth is becoming part of the family.

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

**THEME:**

Violence

**DEVELOPMENT:**

We see Mingus threaten to hit Princess several times. Mingus says he will shoot the dogs because they barked during the night. We start to see that Mingus has a lot of anger in him and expresses this through aggression and violence. This type of violence is still very much part of South African society today.

**THEME:**

Identity

**DEVELOPMENT:**

Mingus and Lulu both tell Princess that she is ‘just an American’s tjerrie’. This shows us that Princess is being defined (labelled) according to her role as a gangster’s girlfriend. This is part of her identity. But she is also more than a gangster’s girlfriend. She is being defined by just one aspect of who she is.

Ruth is trying to find her identity within the household. We see that she wants to be like everybody else. Princess tells her that she can never be like everybody else.

**THEME:**

Defiance and Resistance

**DEVELOPMENT:**

There is a discussion about Ruth’s presence in the house. Princess is not happy and is concerned about having a white person being found living illegally with them. Jakes, Mingus, Fahfee and Lulu are happy to defy the ‘Boere’ and their segregation laws.

In this section of the text, the following style and structural elements are important:

**1 Symbols:**

- a** The bathtub: We encounter the symbol of the bathtub for a second time. Again, it symbolises white privilege. In this scene Mingus has found a bath for Ruth. We see that she is being treated differently because she is white. Mingus goes to a lot of trouble to make her happy. If she had been anyone else, Mingus would not have bothered to find a bathtub. He says: ‘...she’s a European and a guest and in my house she gets the best.’ (pg. 34) However, Ruth decides she does not want the bathtub because she wants to fit in. She wants to be like everyone else in the house, and in Sophiatown. When Ruth rejects the bathtub, Mamariti uses the bath to brew beer, making the bathtub a symbol of defiance.
  - b** The numbers: Fahfee indicates that the bathtub is Number 22 (American Battleship). It is large like a battleship but also the cause of a fight between Mingus and Ruth.
- 2 Songs:** The scene ends with a song called ‘Tobiansky’ about how much the characters love Sophiatown but they are afraid (scared) it will be taken away from them. It mentions Tobiansky (the original owner of the land). The song mentions some of the things Sophiatown has given the characters which are at risk of being taken away.
  - 3 Narration:** Jakes speaks to the audience directly. He explains that time passes between this scene and the next. We learn that Ruth settles into life in Sophiatown and she wants more opportunities to move around. Jakes observes Ruth and how others react to her. He wants to write a story to get his big break, a promotion.

- 4 Foreshadowing:** Lulu speaks about being finished (fed up) with school. This foreshadows Lulu’s decision about her education.

## 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 29.
- 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
29	Mingus: If you don't shaddup, I'll have to crack you up.	Theme: Violence Character(s): Mingus and Princess	Mingus says he will hit Princess if she doesn't keep quiet. When Princess annoys Mingus, he often threatens her with violence.	<ol style="list-style-type: none"> <li>1 How does Mingus see Princess?</li> <li>2 Does Mingus treat Princess as an equal? Why or why not?</li> </ol>	<ol style="list-style-type: none"> <li>1 Mingus sees Princess as his possession (he owns her). He sees her as a thing, not a person.</li> <li>2 <ul style="list-style-type: none"> <li>• Mingus does not treat Princess as an equal, because he sees her as a possession.</li> <li>• He gets angry with her when she voices her opinion.</li> <li>• He believes she must just be pretty and quiet.</li> <li>• He is sexist. In his world, she can never be his equal because she is a woman.</li> </ul> </li> </ol>
29	Mingus: Look – you're just an American's <i>tjerrie</i> , and that means you shaddup and listen or I'll have to cut you up.	Theme: Violence Character(s): Mingus and Princess	Again, Mingus threatens to hit Princess if she doesn't keep quiet. He reminds her of her position in the household – she is just his girlfriend. It is like he is saying that she has no right to have an opinion of her own.	Why do you think Princess stays with Mingus even though he speaks to her so rudely?	<ul style="list-style-type: none"> <li>• Maybe Princess has nowhere else to go.</li> <li>• She does not have many options (choices).</li> <li>• She has little education. She has no job.</li> <li>• She is forced to rely on a partner who can support her.</li> </ul>
29	Mingus: Shaddup or I'll have to cut your spinal off!	Theme: Violence Structural Element: Repetition Character(s): Mingus and Princess	Each time Mingus threatens violence it is because Princess won't stop talking. Mingus doesn't like to be challenged by anyone. Mingus has now threatened Princess three times. The repetition is to emphasise that violence is part of their relationship. At this point, Mingus wants control over Princess because he feels he owns her.	<ol style="list-style-type: none"> <li>1 Why is violence repeated in this scene?</li> <li>2 Are there any other places in this scene where you can see examples of violence?</li> </ol>	<ol style="list-style-type: none"> <li>1 <ul style="list-style-type: none"> <li>• Violence is repeated to show that it is part of everyday life.</li> <li>• It has become a normal and acceptable part of society.</li> <li>• It is repeated to show that Princess is very vulnerable to being treated badly.</li> </ul> </li> <li>2 There are a few different examples in the scene: <ul style="list-style-type: none"> <li>• Princess to Lulu: 'I'll give you a good klap.' (pg. 31)</li> </ul> </li> </ol>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
31	Mingus: You're just an American's <i>tjerrie</i> [ <i>girl</i> ].	Theme: Identity Character(s): Princess	Princess is defined by her role (position) as Mingus's girlfriend. Mingus and Lulu do not recognise (see) that there are many parts to Princess's identity.	Why do both Mingus and Lulu tell her that she is 'just an American's <i>tjerrie</i> '?	<ul style="list-style-type: none"> <li>When Princess says, 'Who's gonna protect her from the Americans at night?' (pg. 32). This tells us that it is dangerous in Sophiatown at night.</li> <li>Mingus says: 'I'll stone them. I'll shoot them.' referring to the dogs (pg. 34).</li> <li>Princess is jealous of Ruth and the fact that people like her. When Lulu says that she is just an American's <i>tjerrie</i>, she is telling Princess that she is not able to help Lulu with her homework (like Ruth can).</li> <li>Mingus and Lulu both want to emphasise that Princess is not her own person. She does not have her own status in society and is judged according to who she is with.</li> <li>Lulu has come to like Ruth and thinks she is more 'useful' to have around than Princess because she helps with homework.</li> </ul>
32	Jakes: We'll hide her like we hide the booze.	Theme: Defiance and Resistance	Ruth becomes an object in need of hiding from the police and is treated like the illegal alcohol.	Do you think it is okay to hide something illegal if it is for your own protection?	<p>Open-ended. Learners must give a reason for their response, like:</p> <p>No, it is never okay to hide something illegal. Laws are made for a reason.</p> <p>OR</p> <p>Yes, if the item is not dangerous to anyone and it would cause more trouble than it's worth by being found.</p>



Page	Line	Element	Explanation	Discussion Question	Possible Answers
34	Ruth: 'Please, I just want to be like everybody else. Princess: Well, you never will be!	Theme: Identity Character(s): Ruth	Ruth is trying to fit in. She doesn't realise that she can never be the same as everyone else. She can live with the people of Sophiatown for a little while. She can learn about other cultures. But, she can always go home to Yeoville. She will never face the same type of discrimination and oppression that the other characters live with. Her whiteness will protect her. This is also a part of her identity.	Do you think Ruth can really be the same as everyone else?	Not really. Ruth can learn about another way of living. However, she will never experience racism the way the other characters do. And, Ruth can always go home if things don't work out.
38	The song at the end of the scene: <i>Tobiansky (4)</i> <i>Why did you do this thing to me?</i> ... <i>And then you take it away</i>	Structural Element: Songs	The cast sings about Sophiatown. It was a freehold suburb. This means the people were allowed to own their house. They sing about some of the things they love about Sophiatown. They love the bioscope (cinema), but then they know it might be taken away from them.	-	-
38–39	Jakes: [ <i>Turning to audience</i> ] Well, things settled down ... so we let her in on some secrets.	Structural Element: Narration	Jakes speaks directly to the audience about life in the house. There is a jump to the next part of the play and he gives us the impression that life in the house settles down into a comfortable routine.	-	-

## 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: Mingus is often violent and abusive. Why do you think Mingus resorts to (makes use of) threatening violence towards Princess?
  - b QUESTION 2: Ruth says, ‘Please, I just want to be like everybody else,’ (pg. 34). She wants to fit in. Do you think it is possible for Ruth to fit in?
- 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:
    - Mingus doesn’t know how to express himself in any other way but by shouting and being violent.
    - He doesn’t like to be talked back to as it threatens his position of power.
    - Mingus has a lot of anger. He takes his anger out (unfairly) on Princess.
    - Mingus sees violence all around him – especially in the way people of colour are treated by the police/government. The violence he has grown up seeing and experiencing have made him think violence is normal.
  - b QUESTION 2: Possible answers:
    - Open-ended. Learners must give a reason for their response, like: No, I do not think it is possible. The time in which the play is set makes it virtually impossible to ‘be like everybody else’. This is because it is not just a cultural difference. The Apartheid laws make it impossible for people to be together and get to know each other properly.

## 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 Act 1, Scene 3 as a whole:
    - 1.1 Discuss the theme of ‘Violence’ with reference to this scene. Quote from the text to support your answer. (6)
    - 1.2 What evidence is there in this extract that Princess has experienced these threats of violence before? (3)
- B:** Answers
- 1.1 Any 3 of the following 5:
    - Mingus threatens to hit Princess on more than one occasion: ‘If you don’t shaddup, I’ll have to crack you up.’/‘...or I’ll have to cut you up.’/‘...I’ll have

to cut your spinal off!’ Even though he doesn’t physically hit her in this scene, we are pretty sure that he does/has hit her. This is physical abuse. (2)

- He also runs her down/is negative about her. ‘...you’re just an American’s *tjerrie*,...’ He repeatedly tells her to ‘shaddup’ too. These are examples of verbal abuse. (2)
- He also tells her that she should be grateful for what he has given her and should stop complaining. ‘Look, I brought you here. ...What else do you want?’ This is emotional abuse. (2)
- Princess threatens to hit Lulu too. ‘I’ll give you a good *klap* [*slap*].’ This is another example of a threat of physical violence. (2)
- Mingus threatens to ‘stone’ and ‘shoot’ the dogs. And he says ‘I want those goddam dogs dead.’ This is also an example of physical violence. (2)

### 1.2

- She continues talking after Mingus threatens to hit her and kill her. (1)
- It seems as if she doesn’t care about his threats or anyone else’s. (1)
- Perhaps violence has always been a part of her life. (1)

## Lesson 6 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 1, Scene 4 and 5, pages 42 to 51.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 Fahfee, Mingus and Jakes teach Ruth about the customs of Sophiatown.
- 2 Ruth tries to learn some Tsotsitaal because Jakes, Fahfee and Mingus feel she needs it for her survival in Sophiatown.
- 3 Ruth also learns about the fahfee numbers and that they have different meanings for the future.
- 4 The characters talk about their identities (who they are). Ruth is Jewish, white, South African and a democrat. Jakes is black, South African and a would-be intellectual. He speaks Zulu, Xhosa, Sotho, English, Afrikaans and Tsotsitaal.
- 5 Jakes argues that a single part of a person's identity (such as race) should not determine where that person lives.
- 6 Mingus wants to dance with Ruth to teach her *lang-arm* dancing. When he wants her to bite his neck, she says 'no'. Mingus becomes aggressive (violent) towards Ruth. He gets angry that she rejects him.
- 7 In Scene 5, Ruth is alone on stage and she is trying to remember the meanings of the fahfee numbers.

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

**THEME:**

Identity

**DEVELOPMENT:**

Ruth is trying to learn some Tsotsitaal to fit in. Tsotsitaal is a mixture of different South African languages. It is used by many of the people of Sophiatown. '*Dis die taal van die ouens.*' ('It is the language of the guys.') says Fahfee (pg. 46). Because it is a mix of many

things, Tsotsitaal highlights and celebrates the spirit of Sophiatown's multi-racial and multi-cultural community.

**THEME:**

Violence

**DEVELOPMENT:**

Mingus says that he 'klapped' (hit) Princess until she loved him. He also gets aggressive with Ruth in this scene – when Ruth doesn't want to dance with him, he shouts at her. Mingus is used to getting what he wants because Sophiatown is his territory. It is his home but he is also part of The Americans and 'these Americans always get what they want.' (pg. 44) Ironically, Mingus teaches Ruth to stand up to men who 'go for her' earlier in the scene. 'And if *die majietas kom* (*the young men come*), and go for you?' (pg. 43) Mingus wants Ruth to be able to defend herself against any 'young men' who might make unwanted advances towards her. This is ironic because he does not accept Ruth rejecting him.

In this section of the text, the following style and structural elements are important:

- 1 **Foreshadowing:** The numbers foreshadow the trouble that is coming. This is significant because we as the audience already know what will happen later (the forced removals), even though the characters do not. This is also **dramatic irony**, because we know something that the characters do not yet know. This makes us wish we could step into the play and warn them about what will happen.
- 2 **Symbols:**
  - a The numbers: Ruth is trying to learn the meaning of the fahfee numbers. This shows that her character is developing. She wants to learn about things in her new environment. She is moving from being an outsider to becoming emotionally involved in her new community.
  - b Language: Ruth is learning Tsotsitaal. This is a language made up of various South African languages. She is showing her willingness to adopt elements of her new surroundings. Language is strongly linked with identity. Ruth is not entirely sure of her identity and is trying to figure out who she is.

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 42.
- 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
42–43	Fahfee: <i>Ek sé, waar's die ouens hier?</i> ... Ruth: I don't know – I'll never learn.'	Theme: Identity Character(s): Ruth	Ruth is trying to learn some Tsotsitaal to fit in. Tsotsitaal is the language used by many of the people of Sophiatown and is a mixture of different languages. It represents the different languages and cultures of the people who live in Sophiatown. We can say that Tsotsitaal represents the mixed identity of Sophiatown.	How do you think learning Tsotsitaal might help Ruth?	It may help her to fit in if people see that she is trying to make an effort. It will allow her to understand what others are saying to her more easily.
44	Mingus: I <i>klapped</i> [slapped] her till she loved me. Ruth: Mingus!	Theme: Violence Character(s): Mingus, Princess and Ruth	Mingus says that he 'klapped' (hit) Princess until she loved him. This shows how he is violent towards women. He thinks that his strength, gives him power over people. To him, violence is normal. To Princess, it is also normal. We know he is involved in violence with this gang. Perhaps this is part of the reason he acts violently towards Princess. This shows us how easily the violence of the streets comes into the house.	Why is Ruth so shocked when Mingus says that he 'klapped' Princess?	<ul style="list-style-type: none"> <li>• Maybe Ruth has never witnessed domestic violence.</li> <li>• We assume that Ruth is shocked when Mingus openly expresses his violent behaviour.</li> <li>• We can infer that Ruth thinks it is very bad for Mingus to talk about hitting his girlfriend.</li> </ul>
46	Ruth: So <i>Nu?</i> What's Jewish? ... Mostly I'm just confused.	Theme: Identity Character(s): Ruth	Ruth talks about being confused about her identity (who she is). She is Jewish and South African. She is white. She is a democrat. However, she is still trying to understand what these different parts of her identity mean for her.  While everyone was identified by race during Apartheid, the classification as white gave people options that others did not have.	<ol style="list-style-type: none"> <li>1 What makes up someone's identity?</li> <li>2 What do you feel is the most important part of your identity?</li> </ol>	<ol style="list-style-type: none"> <li>1 Identity is who we are and is made up of many different aspects (parts). Identity can be based on such things as: language, race, religion, sexuality, gender, family, culture, your skills (what you are good at).</li> <li>2 Learners' own response.</li> </ol>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
46	Jakes: What the hell am I? Jakes... and a fat lot of good they do!	Theme: Identity Character(s): Jakes	Jakes is also confused about his identity. He speaks several languages and he is an intellectual (he is educated and likes studying). However, Jakes doesn't have the opportunity to determine what his identity means for him. The Boere (the government and police) have defined his identity as black, and nothing else. They do not care about the different and complex parts of his identity. Skin colour is only one part of anyone's identity and shouldn't determine the opportunities that someone has. However, during Apartheid, it did!	How do you think Mingus would describe his identity?	Black, an honest gangster (he is proud of this), an 'American', a man with a position of power in his society, etc.
46	Mingus: [Suddenly aggressive, jumps up and moves in on Ruth]	Theme: Violence Character(s): Mingus and Ruth	Mingus asks Ruth to dance. She rejects him. He shouts and gets aggressive with her.	Why does Mingus get angry with Ruth when she doesn't want to dance with him?	<ul style="list-style-type: none"> <li>• He feels rejected.</li> </ul> OR <ul style="list-style-type: none"> <li>• He is used to getting his own way and so when a woman stands up to him (doesn't do as he wants) he gets angry.</li> </ul> OR <ul style="list-style-type: none"> <li>• He feels that women should listen to what he says. He doesn't like women standing up to him. He is sexist.</li> </ul>
51	Fahfee: [In a monotone] 1 is for King; ... 26, Bees.	Structural Element: Foreshadowing Symbol: The Numbers	Ruth is trying to learn the numbers. This shows that she is trying to understand the ways of Sophiatown. The numbers foreshadow (hint at) the trouble that is coming. The number 26 means bees and symbolises that trouble is coming.	--	--

## 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: Why do you think Ruth is trying to learn Tsotsitaal? Do you think it is helpful for her to learn Tsotsitaal?
  - b QUESTION 2: Mingus gets aggressive with Ruth when she doesn't want to dance with him.  
How do you think he expected her to react? 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:
    - Speaking more than one language allows you to communicate with more people.
    - Tsotsitaal is a mixture of languages and a kind of *lingua franca* (universal language) in Sophiatown. Ruth is showing that she wants to be part of the community. She wants to understand and be understood. Learning Tsotsitaal could help her to fit in.
  - b QUESTION 2: Possible answers:
    - Mingus expects Ruth to do as he wants her to. He is used to getting his own way. He doesn't like the fact that she is resisting him. We assume he has not experienced much resistance from anyone, especially women.

## 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 'Ruth: You want me to learn...' on pg. 44 to 'Jakes:...The sky can fall on your head anywhere.' on pg. 45:
    - 1.1 Name two things that Ruth needs to learn in order to fit into Sophiatown? (2)
    - 1.2 What does this extract tell us about Ruth's character? (3)
    - 1.3 Do you think Ruth will be able to survive in Sophiatown? Substantiate your answer. (2)
- B:** Answers
- 1.1 Any two of the following:
    - Tsotsitaal (1)
    - Fahfee (1)
    - How to act like a well-bred girl (1)
    - Warning people away with her eyes/with a look (1)



**1.2**

- She is not sure about living in Sophiatown./ (1)
- She is independent/likes to do things for herself. (1)
- She feels sorry for Charlie. (1)

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

Yes:

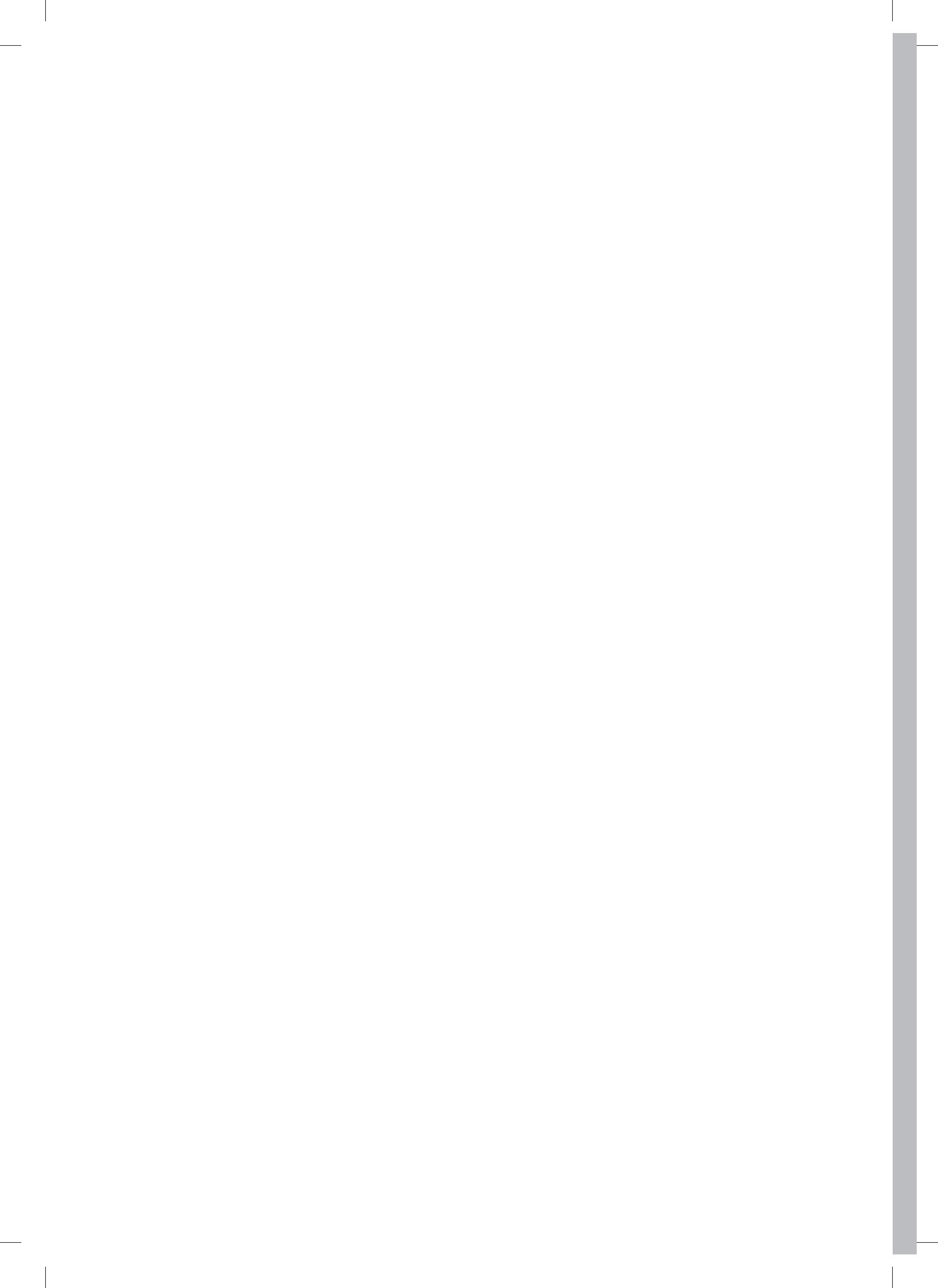
- She has already been brave coming to an area where it was likely they wouldn't want her. This strength of character will see her through. (1)
- She is independent and won't be told she can't do something. She will want to prove everyone wrong. (1)

OR

No:

- She is just too different from everyone else in Sophiatown: there are too many differences for her to overcome. There are too many things for her to learn to fit in. (1)
- Princess and Mingus have been quite horrible to her, she won't put up with that for much longer. (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 mark for a response which is not well-substantiated. The learner's interpretation must be grounded in the novel.



**Sophiatown**

**Reading**

**CYCLE 4**

# Reading

## Lesson 7 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 1, Scene 6, pages 52 to 63.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 Ruth helps Lulu write an essay for school entitled 'My Family'. Lulu writes that her brother is a gangster and that her mother brews beer. She writes about them critically because she does not like what either of them does. Ruth tries to help Lulu see that there is a different way to look at things. They talk about what truth is. Mingus steals money, but he also gives money to his mother and pays for Lulu to go to school. Mamariti defends Mingus by saying he is her son and he supports her.
- 2 Fahfee brings news that everyone will be moved out of Sophiatown. (The Native Resettlement Act of 1954 formed part of the Apartheid system of racial segregation. It permitted the removal of black people within and next to the magisterial district of Johannesburg by the South African government.) The black residents will have to move to a new location called Meadowlands. The people will be moved on 12 February.
- 3 No one wants to move to Meadowlands. Fahfee explains that his family has lived in Sophiatown since 1924. He is also worried about losing his job if he has to move.
- 4 Fahfee talks about the numbers he has dreamt about which all point to trouble.
- 5 The residents of the house turn on Ruth, as they see her as a symbol for all white people.
- 6 The scene closes with a defiant song about Meadowlands.

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

**THEME:**

Memory and Loss

**DEVELOPMENT:**

Fahfee brings news that the people will be moved from Sophiatown. Fahfee talks about how he does not want to go because he does not want to lose his community. His family has been in Sophiatown since 1924.

**THEMES:**

Defiance and Resistance AND Violence

**DEVELOPMENT:**

Fahfee says that Congress has a plan to resist the forced removals. Congress is short for African National Congress (ANC). Up to now he has wanted to resist peacefully, but he realises that ‘petitions, letters, committees – it’s rubbish’ (pg. 61). Now he says ‘There must be blood. Then things will happen.’ (pg. 61) The time has come for more active resistance. Blood is a symbol of violence. We can predict that the resistance will now turn from peaceful to violent.

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

Up until now, the comments about Ruth’s differences have been fairly light-hearted. However, with the news of the resettlement, Fahfee and Mingus let their anger out on Ruth. Mingus turns on Ruth and blames her for what is happening. He tells her to go back to Yeoville.

In this section of the text, the following style and structural elements are important:

- 1 Symbols:** The numbers: Fahfee has dreamt of the numbers: 4 – Dead Man (trouble), 26 – Bees (trouble) and 27 – Dogs, policemen, trouble. He has also dreamt the number 8 – The Pig. This symbolises the white man and the bad news that is coming. We know that this is referencing the forced removals, which are inevitable (will happen no matter what).
- 2 Foreshadowing:** The numbers that Fahfee sees foreshadow (hint at) the police coming to take the people of Sophiatown away. He also brings the news that the Native Resettlement Act of 1954 says that whole families will be moved to Meadowlands.
- 3 Songs:** The scene closes with the song ‘Meadowlands’. It starts slow and sad but the rhythm changes to a quick tempo and the characters dance. The song is a sign of defiance against the government. The Sophiatown residents do not want to move.

## 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 52.
- 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
58	Fahfee: What's the number! ... Fahfee:...! bring news.	Symbol: The Numbers Structural Element: Foreshadowing	In the fahfee game, different numbers symbolise (stand for) different things. The number 4 means Dead Man. The number 8 means The Pig (the white man). The number 26 stands for Bees. The number 27 means Dogs, policemen, trouble. All the numbers that Fahfee sees mean trouble. The audience gets a hint that trouble is coming to Sophiatown in the form of the white policemen.	-	-
60– 61	Fahfee: My uncle has been here since 1924 ... ... Fahfee...It's just dust and blood and dust!	Theme: Memory and Loss Character(s): Fahfee	Fahfee talks about Sophiatown. His family has been there since 1924. If Fahfee has to go, his job with the Chinaman will go. He worries about how he will pay for food. He asks where the jazz and the life of Sophiatown will be. He is saying that everything that makes Sophiatown so energetic (vibrant) will be nothing but 'dust and blood and dust!' All his memories will be lost.	'It's just dust and blood and dust!' says Fahfee. Why does he repeat the word 'dust'?	Fahfee repeats the word 'dust' to emphasise (make it stand out) that: <ul style="list-style-type: none"> <li>• Sophiatown will be nothing without the people there.</li> <li>• Sophiatown will be rubble (dust) when the government knocks down the houses.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
60–61	Fahfee: Congress says we mustn't move. We must resist... ... Fahfee: ... There must be blood. Then things will happen.'	Theme: Defiance and Resistance Structural Element: Dramatic Irony Character(s): Fahfee	Fahfee does not want to move and says he will fight. He says he would rather die than move from Sophiatown. He says there is a plan to stop the removals. He will defy the police. BUT We know from history, that Sophiatown was destroyed. The 'secret M-Plan' (a secret underground network planned by the ANC) did not work. Remember that dramatic irony is when the audience knows something that the characters on stage do not know. We (the audience) know that the forced removals took place (happened). We know that the resistance was unable to stop the government. We know that Sophiatown was destroyed. The characters still think that if they fight, they can win. They think that they will be able to stay in Sophiatown. We know that no matter what they do, it will not make a difference. This makes the audience feel sad and helpless.	<p><b>1</b> Why does Fahfee say that petitions and letters are all rubbish?</p> <p><b>2</b> What does Fahfee mean when he says: 'There must be blood?'</p>	<p><b>1</b> He means that petitions and letters and committees don't work. They have been writing letters and signing petitions, but the government has just ignored them. The government will only listen if there is action.</p> <p><b>2</b> The only way the government will listen is if they take action. They must stand together and fight the common enemy.</p>
63	The song: ' <i>Ota utiwa makgowa a re</i> ... <i>Stay here, my love!</i>	Structural Element: Songs	Meadowlands is the place that the black people of Sophiatown will be forced to move to. The Coloured and Indian residents will have to go somewhere else. The first verse of the song says that white people want the black people to move to Meadowlands. The second verse of the song says that the people of Sophiatown will not move.	-	-



## 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: Fahfee says: ‘Words on paper – useless. It must be guns against guns. Then things will happen.’ (pg. 61) Do you agree with him that there should fighting? Before this, he wanted to protest and write letters. What has made him change his mind?
  - b QUESTION 2: Why do you think more peaceful ways of protesting were not successful in Sophiatown?
- 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 must give a reason for their response, like:
 

Yes:

    - Sometimes people in power don’t listen to peaceful protests and it is only when things gets violent that they pay attention (listen). Fighting is more likely to be reported on the news. This means people will hear about it and hopefully this will lead to change.
    - The Apartheid government used violence against people of colour in many different ways. The only reasonable way to fight against this was with violence.

OR

No:

    - There should not be fighting because people get hurt or killed. Those on the outside, who are not directly involved in the struggle, get angry when they see the violence and they will not support the cause (reason for fighting).
    - Violence will not help. It will only make things worse.
    - In this scene, Fahfee’s shack has been destroyed. Suddenly, the removals are real and have affected him directly. He feels that the time has come to take more drastic action. He sees that the non-violent methods of protest have not worked at all. He is ready to try new methods of resistance.
  - b QUESTION 2: Possible answers:
    - People in power (government) did not react to peaceful protests. They were easy to ignore.
    - The white people in government did not care about people of other races. They were not concerned about what would happen to them.
    - The purpose of the removals was to reclaim Sophiatown as a white area and nothing would stop the government from doing so.

## 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 ‘Ruth: He knows none of those things!’ on pg. 55:
  - 1.1** Identify the tone used by Ruth. (1)
  - 1.2** Discuss the appropriateness of this tone. (2)
- 2** Refer to ‘Lulu: You know, when I first...’ on pg.55 to ‘Ruth:...Remember that’ on pg. 56:
  - 2.1** What does this extract tell us about Ruth’s character? (4)
  - 2.2** Explain what Ruth means by ‘There are different sorts of truth.’ (3)

**B:** Answers

- 1.1** Shocked/indignant/angry (1)
- 1.2** This tone is appropriate because:
  - Ruth knows Jakes must be lying to Lulu because it’s not possible for him to know those things. (2)
- OR
- Maybe Jakes has been finding out information about Ruth behind her back and this worries her. (2)
- 2.1** Any four of the following:
  - She’s independent. (1)
  - She’s adventurous. (1)
  - She’s trying to find herself. (1)
  - She’s dishonest when she needs to be. (1)
  - She’s confused. (1)
  - She’s wise. (1)
- 2.2** Ruth means:
  - You can’t only believe things from one side, you need to see things from all sides. (1)
  - Also, what you believe may be different to what someone else believes, but you both think you are right. (1)
  - Also, people may want to believe something is one way because it suits them, rather than really questioning something e.g. Apartheid. (1)

# Lesson 8 Reading

## Preparing for this lesson

- 1 For this lesson, you will read Act 1, Scene 7, pages 65 to 77.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 Jakes's story is published in 'Drum' magazine. The story is about Ruth living at 65 Gerty Street in Sophiatown. The household (everyone who lives in the house) is very excited.
- 2 There is a party at 65 Gerty Street to celebrate Jakes's success. Ruth brings Jewish wine and says a Hebrew prayer.
- 3 Jakes says that Sophiatown represents a new generation and that they are blessed with 'perfect confusion'. He is saying that when different people live together without putting themselves into categories according to race or religion, it is a better type of society.
- 4 The characters discuss the similarities between the Jewish God, the Christian God and the African ancestors.
- 5 Mingus gives Ruth some stolen pearls. At first, she doesn't want to take them. Princess becomes jealous and makes fun of her. Ruth changes her mind and takes the pearls in order to feel accepted.
- 6 A notice arrives for Mamariti saying that all black inhabitants (the people who live there) of Sophiatown will be relocated (moved) to Meadowlands.

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

### THEME:

Segregation, Diversity and Reconciliation

### DEVELOPMENT:

The characters bond (come together) over wine and celebrate the similarities in culture. They realise they have things in common despite their many differences. They celebrate the similarities in their diversity: their beliefs and traditions. The atmosphere changes when the notice (The Native Resettlements Act of 1954) arrives telling Mamariti that she must move

to Meadowlands. The reality of having to move sinks in. The residents of Gerty Street will be physically segregated from each other.

**THEME:**

Identity

**DEVELOPMENT:**

Ruth brings some Jewish wine for the household and says a prayer in the only Hebrew she knows. She discusses her identity and language by trying to explain what being Jewish means: it is not a religion or a nationality or a language. She is confused about her identity and seems to have come to Sophiatown in search of herself. The characters talk about their different beliefs about God and their different customs. These are some of the elements that are part of their individual identities but are also common among them.

In this section of the text, the following style and structural elements are important:

- 1 Dramatic Irony:** This scene is the last scene in Act 1. It ends with the notice about the forced removals. The last line is Charlie saying: 'I'm going to get a house!' The Act ends with this terrible dramatic irony. The audience knows he cannot go with his friends because he is not black, and Meadowlands is only for people whom the government classifies as 'black'. Yet, he has nowhere else to go. This ending also sets the mood for the second act. Now things feel serious.
- 2 Metaphor:** A metaphor is a comparison between two ideas to see how they are similar. Ruth explains what Passover is. This is a metaphor for what is happening to the people of Sophiatown. The Jews in Egypt were living under an oppressive king. Just like the Jews in Egypt, the people of South Africa are living under an oppressive government. According to the story of Passover, God decided he would kill all the first-born sons of the Egyptians. God told the Jews to put a mark on their door so that the Angel of Death would pass over their houses (and not kill their sons). This is where the name 'Passover' comes from. The characters are wishing the same thing would happen to them – that the government would pass over their houses, and let them be safe in their homes.
- 3 Songs:** In the middle of the scene, the household sings a celebratory song. The mood is happy because Jakes has had his article published and the characters are having a party. They realise that despite their differences, they also have things in common (e.g. religious views and customs).
- 4 Structural Element – Conflict:** The eviction notice that arrives for Mamariti is a cause of conflict between the characters. Mingus blames Ruth for everything that is happening. As a white woman, she represents the oppression and discrimination he is facing as a black man. Fahfee wants to protest the removals with the others. Mingus is conflicted: he is angry but does not want to join because he sees an opportunity to profit (make money) from the situation. Jakes is accused of not doing anything, except writing.
- 5 Symbol:** The pearl necklace: The pearl necklace represents stolen goods. Criminal activity is a part of everyday life in Sophiatown. Mingus wants to impress Ruth and

offers her a pearl necklace. She refuses to take it because she knows it is stolen. Princess accuses her of thinking she is better than everyone else. Ruth takes the necklace so that she can fit in.

## 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 65.
- 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
68	Jakes: ... And what's wrong with a Jewish girl living in Softown?  Ruth: There's nothing wrong. But it's illegal.	Theme: Segregation, Diversity and Reconciliation Character(s): Ruth	Jakes has written a story for 'Drum' magazine about Ruth living in Sophtown. He says that everyone should be allowed to live where they want to live. The law of Apartheid is unjust. There is nothing wrong with racially different people living together even if the law has made it illegal.  Ruth says there is nothing wrong with it, but it is still illegal. She means that it is against the law even though she believes that people should be allowed to live where they want to. This shows how people were meant to be segregated (separated) from each other.	What does Ruth mean when she says that there is nothing wrong with her living in Sophtown but it is illegal?	<ul style="list-style-type: none"> <li>• She means that it is against the law even though people should be allowed to live where they want to.</li> <li>• The Group Areas Act of 1950 said that people had to live in certain areas based on their skin colour. The laws were unjust and unfair.</li> </ul>
69–73	Ruth: I've got a surprise!  Jakes:... we are blessed with a perfect confusion.	Theme: Identity Character(s): Jakes	Ruth brings Jewish wine for the household (the people in the house) to drink. The characters talk about religion and God. She tells them about Passover. Fahfee pours some wine on the ground for the ancestors.  As the characters talk about their beliefs, we see the similarities (what is the same) between them. This shows us that people might be different, but they can learn about each other and live together. This is the opposite of what the government wants. Jakes says 'Softown is a brand-new generation and we are blessed with perfect confusion'. He means that all the races – black, white, Coloured, Indian, Chinese – are living together in Sophtown. People are getting along (they are not fighting). There are so many different languages and religions and people – but it is perfect.	<p><b>1</b> What does Jakes mean when he says, 'We are blessed with a perfect confusion?'</p> <p><b>2</b> Do you agree with Jakes that this is the best way for people to live – in 'perfect confusion'? Why or why not?</p>	<p><b>1</b> He means that all the races – black, white, Coloured, Indian, Chinese – are living together in Sophtown. People are getting along (they are not fighting). There are so many different languages and religions and people, so it is confusing, but it's so wonderful to be living together, regardless of race and religion, that it's 'perfect'.</p> <p><b>2</b> Open-ended. Learners must give a reason for their response, like:</p> <ul style="list-style-type: none"> <li>• Yes, because the diversity and differences make living together interesting.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• No, if we are all mixed, we might lose our individual cultures.</li> </ul>

76	<p>Princess: She won't take them, Mingus ...</p> <p>Ruth: ...I've changed my mind. I'll have them.</p>	<p>Theme: Segregation, Diversity and Reconciliation</p> <p>Character(s): Ruth and Princess</p>	<p>Mingus gives Ruth some stolen pearls. She does not want to accept them because they are stolen. Princess becomes angry that Mingus has given the pearls to Ruth – she is jealous. Princess is Mingus's girlfriend, so he should give the pearls to her. When Princess calls Ruth 'too clean, too holy, too white', Ruth takes the pearls back from her. Ruth wants the pearls, because she doesn't want it to seem like she feels superior to (better than) the other people in the house. Again, Ruth wants to fit in. She wants to be like the other characters and not be different from them.</p>	<p><b>1</b> Why is Princess angry that Mingus gives the pearls to Ruth?</p> <p><b>2</b> Why do you think Ruth changes her mind and takes the pearls?</p>	<p><b>1</b> Princess is Mingus's girlfriend. She thinks that Mingus should have given the pearls to her, not to Ruth. Princess probably feels jealous.</p> <p><b>2</b> Ruth knows that stealing is wrong. When she sees Mingus's reaction and Princess says that Ruth is 'too holy and too white' to take stolen goods, Ruth takes the pearls to prove (show) that she is like them. She wants to fit in with the others. She wants to be accepted (liked) by them.</p>
77	<p>Charlie: I'm going to get a house!</p>	<p>Theme: Segregation, Diversity and Reconciliation</p> <p>Character(s): Charlie</p>	<p>Lulu reads the notice telling Mamariti that she has to move to Meadowlands. Charlie thinks he's going to get a house too. But he will have to move somewhere else because he is Coloured, not black. The people are segregated according to their race.</p>	<p>Is Charlie going to get a house in Meadowlands? Why or why not?</p>	<p>No, Charlie is not going to get a house in Meadowlands. He will be relocated (will have to move) somewhere else too, because he is Coloured, not black.</p>

## 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: How would you describe your own identity?
  - b QUESTION 2: Mingus says that Ruth knows that he steals. She says that it is none of her business. Do you agree that it is none of her business? Give a reason for your answer.
- 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:
    - Learners' own answers:
    - According to race, gender, nationality, religion, language, interests etc.
  - b QUESTION 2: Possible answers:

Open-ended. Learners must give a reason for their response, like:

    - Yes. It is not Ruth's responsibility to worry about what other people do. It is better for her to keep quiet and not get involved.
    - No. She knows it is wrong and should speak up about it. Otherwise she is as bad as the perpetrator (the person doing the wrong thing).
    - If no one speaks up about wrong in the world, bad things will continue to happen.

## 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 'Ruth: Alright. Everyone stand...' on pg. 71 to 'Jakes:...blessed with a perfect confusion.' on pg. 73:
    - 1.1 Explain how the characters' opinions of each other change when they drink wine to celebrate Jakes's 'Drum' article. (3)
  - 2 Refer to 'Mingus: Nonsense. Somebody gave them to me.' to 'Mingus:...just like in church collections.' on pg. 75:
    - 2.1 Identify Mingus's tone. (1)
    - 2.2 What does this extract tell us about how Mingus views his stealing? (3)
  - 3 Refer to 'Lulu: You are hereby required...' to Charlie: 'I'm going to get a house!' on pg. 77:
    - 3.1 What evidence is there in this extract and the play so far, that the following statement is TRUE:

Charlie is the most naïve of all the characters in 'Sophiatown.' (2)



**B: Answers**

**1.1** They realise that they are not so different from each other after all (1), because:

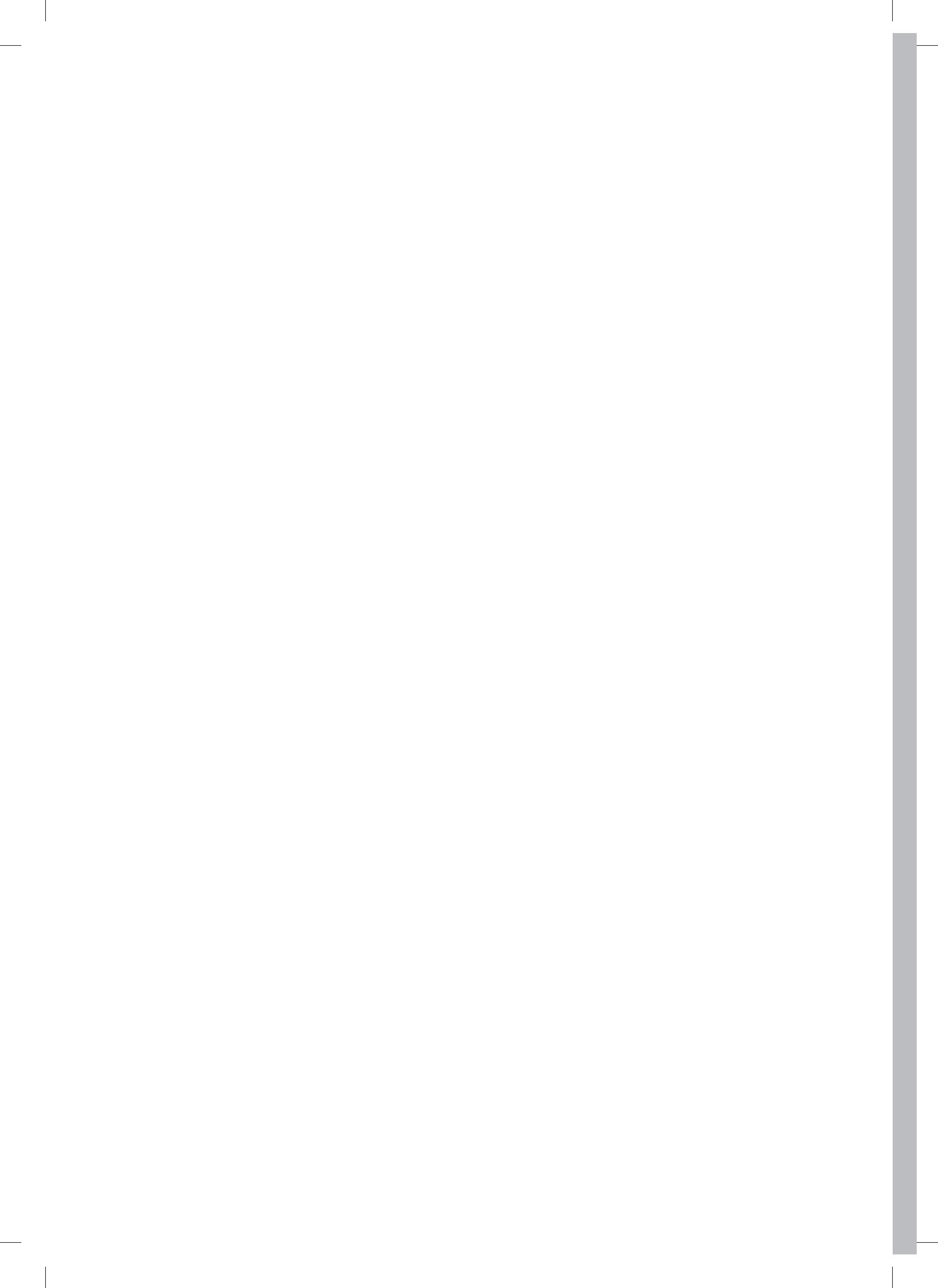
- Some of their traditions are similar, like the spilling of the wine. (1)
- They all believe in some kind of higher being. (1)

**2.1** Arrogant/confident/cheeky. (1)

- He really doesn't have a problem with it. (1)
- He thinks it's his right to steal things. (1)
- He kind of thinks it's humorous (the way he describes how he goes about the stealing makes us think this.) (1)

**3.1** Naivety is when you don't really understand the implications of things that are harmful to you. Charlie is naïve because:

- He thinks he is very important because of how he helps Mingus, but Mingus treats him very badly. (1)
- He thinks he is going to get a house because of the Native Resettlement Act, but really he won't be able to go with all his friends because he is Coloured and they are black. (1)



**Sophiatown**

**Reading**

**CYCLE 5**

# Reading

## Lesson 9 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 2, Scene 1, pages 80 to 94.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 The scene opens with a protest song. The singers shout out their anger against the forced removals. It is a song of defiance.
- 2 Lulu wants to leave school. She says that Bantu Education is useless. Mamariti wants her to stay in school.
- 3 Mamariti wants to stay in Sophiatown in her freehold house.
- 4 Fahfee says they must resist the forced removals. He brings news of the call for a total boycott of all schools.
- 5 Fahfee reminds everyone about the Defiance Campaign against unjust laws. (This is when the ANC encouraged people to burn their passbooks. The demonstrations in 1952 were the first large-scale, multi-racial political action against Apartheid laws under the common leadership of the ANC.)
- 6 Fahfee wants Mingus to get his gang to be a part of the resistance. Mingus doesn't want to get involved. He is only interested in how he can make money from the situation.
- 7 Mingus hits Princess. He is unhappy that she has found a job as a model for a photographer. She has now gained some independence from him by earning her own money. He fears that this will affect their relationship because she will no longer be dependent on him.
- 8 Jakes and Ruth argue over how Mingus treats Princess. Jakes explains that Princess does not have many choices. Jakes says Ruth will never understand because she is an outsider – she has lots of choices in life. Ruth can always go back to her middle-class life among white people in Yeoville. Ruth says Jakes is also on the outside, writing about things.

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

**THEME:**

Defiance and Resistance

**DEVELOPMENT:**

Lulu wants to stop going to school. This is her way of defying and resisting Bantu education. The Bantu Education Act (1953) was a South African segregation law that legalised racially separated educational facilities. It mandated a separate (and very unequal) curriculum for white learners and learners of colour. The education system was set up to further oppress people of colour (especially black people) by making sure that they gained only basic skills. Then, they would have to seek the kind of jobs the white government needed them to do – mostly manual labour. By resisting the act, young people were a major force in resisting Apartheid laws.

Fahfee wants to fight and resist, and he believes all the other characters must do the same. He says that it is 1955 and that Congress is calling for people to fight on all fronts. He tells Mingus to stop fighting the other gangs and to fight the real enemy. The real enemy is the Nationalist Party government. Mingus does not agree, and sees the other gangs as the enemy. They are his competition when it comes to making money.

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

Jakes tells Ruth that she will never understand what it means to be moved from your home against your will. She is on the outside looking in and she will always have somewhere to go. As a white person, she has the freedom to do what she wants. The other residents are being moved to make space for a new white suburb because the land they are on is now considered to be desirable land. Ruth is able to move freely and live wherever she wants. Ruth is unaware of her privilege and advantages in life. She does not understand how she has benefitted from a system that treats her housemates oppressively in order to give her the opportunities that she takes for granted.

Ruth says that Jakes is the same. He also watches the action. He doesn't get involved. As a writer, he is an observer and not physically involved in protesting.

**THEME:**

Violence

**DEVELOPMENT:**

Mingus has threatened violence before but now he hits Princess. This is the first time we see him actually use physical violence (hitting). He does not like the news that she has found a job and is leaving the house.

In this section of the text, the following style and structural elements are important:

- 1 Songs:** The scene opens with a protest song. Each character (except Ruth) shouts their protest over the music. This song expresses defiance against Hans Strijdom, who was the prime minister of South Africa from 1954 to 1958. He was an uncompromising Afrikaner nationalist. He was a proponent (in favour) of racial segregation. There is a contrast between the opening of the first and second acts. In Act 1 Scene 1, the mood is upbeat and hopeful. The opening of a new act after an intermission signals the change in atmosphere in Act 2 Scene 1. There is an atmosphere of unrest.
- 2 Dramatic Irony:** The audience knows that fighting will not stop the forced removals. This knowledge builds the anticipation (expectation) of the action to come in the play. We are frustrated because the characters still think that if they fight they might win. The characters hope that if they continue to resist, there is a chance they won't have to move. The audience is swept up in the emotions of the situation, and want to warn and help the characters in the play.
- 3 Symbols and foreshadowing:** The numbers: Fahfee indicates that the magic number is 26. Ruth now knows that this number stands for bees, which foreshadow the trouble that is to come. We cannot forget about the bees – they are a consistent reminder of the trouble that is coming. The notice of the forced removals will cause a lot of anger in the residents of Sophiatown.

## 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
80–81	[ <i>The company storms onto the stage... The song ends.</i> ]	Theme: Defiance and Resistance Structural Element: Songs	The scene opens with a protest song. Each character (except Ruth) takes a turn to shout out a protest.  This opening song is angry and defiant. We can see that the mood has changed from the opening of the play. The mood has changed even from the opening of the last scene. The characters are angry because they have been told they must move. They want to resist the move.	<p><b>1</b> Why are the characters so angry at the start of this scene?</p> <p><b>2</b> Why is Ruth the only character who does not shout out a protest during the song?</p>	<p><b>1</b> The characters are angry because they have been told they have to move. They don't want to move from their homes in Sophiatown. They are angry that they are being told where they must go by the white government.</p> <p><b>2</b> We assume that Ruth does not know the words of the song and does not understand its meaning. She does not truly understand what the other characters are going through. She never will. She can always go back to where she came from.</p>
82	Fahfee: ... The magic number is 26.	Structural Element: Foreshadowing	Fahfee says the magic number is 26. This symbolises (stands for) bees. Bees mean trouble. This hints strongly at the trouble that is coming. The residents of Sophiatown will have no choice and will be forced to move. If they resist, there will be trouble. The repetition of this warning emphasises the severity (harshness) of what is to come.	<p><b>1</b> What is the trouble that the audience knows is coming?</p> <p><b>2</b> How do we know what is actually going to happen?</p>	<p><b>1</b></p> <ul style="list-style-type: none"> <li>• The forced removals.</li> <li>• The destruction of Sophiatown.</li> <li>• The clash between the white policemen and the black residents of Sophiatown.</li> </ul> <p><b>2</b> We know from history that the resistance did not work. We know that the forced removals took place. While the play is fiction, the events within the play are based on history.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
82	Fahfee: This is a big day for news. Congress calls for a total boycott of all schools.	Theme: Defiance and Resistance	Fahfee brings news that the ANC has called for a boycott of schools. In 1955, the African National Congress launched the mass boycott of Bantu Education. Lulu wants to leave school because Bantu education is 'gutter education'. She wants to resist and fight against the unequal and terrible education that the government is providing for black people.  One way the government was able to control black people, was to control what they learnt. Keeping people poor and illiterate meant that they had to do menial (unskilled) jobs. In other words, Bantu Education was implemented to intentionally oppress black people and make sure they could do the types of jobs that the white government wanted them to do. The boycott was unsuccessful, however, and those learners who did not return to school were expelled.	<p>1 What do you know about Bantu Education?</p> <p>2 Why does Lulu call it 'gutter education'?</p>	<p>1 Learners will share what they already know. Help learners understand that:</p> <ul style="list-style-type: none"> <li>Bantu Education was for black children only. It was not as good as the education white children received.</li> <li>Bantu Education meant that black people were uneducated and could only get jobs as unskilled labourers.</li> </ul> <p>2 Bantu Education was worthless. It was like rubbish. It belonged in the gutter.</p>
89–90	Fahfee: Because the politicians are the enemy... Fahfee... you should fight the real enemy.	Theme: Defiance and Resistance  Character(s): Fahfee and Mingus	Fahfee understands that they must all work together to fight the same enemy. He tries to explain to Mingus that they would be stronger if the gangs all worked together for a common cause: to resist the forced removals. However, Mingus only wants to see how much money he can make by exploiting (using) the situation.	Do you think Fahfee is right? Do you think the Sophiatown residents have a chance if they fight together?	There is certainly strength in numbers: the more people you have on one side, the better. They would put up a bigger resistance if they worked together.



Page	Line	Element	Explanation	Discussion Question	Possible Answers
93–94	Ruth: I don't know why she doesn't leave. ... Jakes: ... It's just another kind of <i>laager</i> !	Theme: Segregation, Diversity and Reconciliation Character(s): Ruth, Jakes, and Princess	Jakes and Ruth disagree about the way Mingus treats Princess. Ruth does not understand why Princess accepts the abusive way that Mingus treats her. Jakes explains that Princess does not really have a choice because she is dependent on Mingus. Jakes says there is plenty that Ruth doesn't understand because she will always be on the outside. Ruth doesn't seem to understand how difficult it can be to escape from an abusive relationship. People in abusive relationships often think their partners will change, or they convince themselves that the abuse isn't that bad. Sometimes, this might be because the person has experienced violence throughout their life. Ruth doesn't seem to understand that it might be especially difficult for Princess, who is not educated and doesn't have opportunities to work and earn money to support herself. Princess is dependent on men for her survival. Ruth says that Jakes is also on the outside. He watches everything. He is not a part of the action. Jakes writes about what is happening but isn't involved (a part of) in the fighting.	Why do you think no one interferes when Mingus treats Princess badly?	Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> <li>• They don't want to get involved.</li> <li>• Maybe they are worried they will also be hurt.</li> <li>• They are just so used to this behaviour, that they don't notice anything unusual about it anymore.</li> </ul>

## 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: Describe the difference in mood and tone between the opening of Act 1 and Act 2. Why do you think it is different?
  - b QUESTION 2: The theme of violence is developed in this scene. Where do you see examples of violence in this scene?
- 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:
    - Act 1 is energetic and cheerful. The characters sing ‘Kofifi Sophia’. They feel as if they belong in Sophiatown and they love it. Many great political and literary people have been a part of Sophiatown. The message is cheerful and hopeful. On the other hand, Act 2 starts with an angry and defiant song. The mood is different because the residents have been told to move. The characters don’t want to move and will resist.
  - b QUESTION 2: Possible answers:
    - Mingus hitting Princess is an example of physical violence.
    - Mingus tries to pull off Princess’s dress and chases her around.
    - The government tells the residents of Sophiatown that they have to move. Many people in Sophiatown own their houses and don’t want to leave them. The government is forcing people to move against their will. This is an act of violence.

## 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 ‘Jakes: She belongs to him, and that’s that!’ on pg. 93 to ‘Jakes: It’s just another kind of *laager*.’ on pg. 94:
  - 1.1 Explain how Jakes and Ruth are similar in character as evident in this extract. (2)
  - 1.2 Identify the figure of speech used in this extract. (1)
  - 1.3 Explain how the figure of speech in (1.2) above adds to the description of how Ruth is able to protect herself. (4)

**B:** Answers

- 1.1
  - They are both observers/watchers rather than participants. (1)

- Ruth is an outsider because she is white and doesn't understand what people of colour go through. Jakes is an outsider because he immerses himself in his writing, rather than getting involved in resisting. (1)

**1.2** Metaphor

**1.3**

- A laager is a circular formation of ox-wagons which the Afrikaners used to form to protect themselves from their enemies. (1)
- Jakes says that Princess's only option of a safe place, is to stay with Mingus, and this is her 'laager.' (1)
- He goes on to say that Ruth's version of a 'laager' is to run home to her family or her suburbs when she needs to protect herself. (1)
- It's an effective comparison because we get a sense of Princess being sheltered by staying with Mingus and Ruth being sheltered by her connections to privilege. (1)

## Lesson 10 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 2, Scene 2 to 4, pages 95 to 101.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

**SCENE 2:**

Ruth is alone on stage repeating the fahfee numbers and their meanings from 17 to 26.

**SCENE 3:**

The four men sing ‘Bantu Bahlala’, a nostalgic song about Sophiatown.

**SCENE 4:**

Mingus comes home and finds Ruth alone. She can’t sleep and is reading one of Jake’s stories on his typewriter. Mingus asks Ruth to go for a drive with him. She says no and he gets very angry. He shouts at her and tells her to go back to Yeoville.

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

**THEME:**

Memory and Loss

**DEVELOPMENT:**

The four men sing about the loss of Sophiatown. They sing about their love for Sophiatown. They are terribly sad to be losing their homes and their community in Sophiatown.

**THEME:**

Identity

**DEVELOPMENT:**

Mingus gets angry with Ruth because she does not want to go for a drive with him. He is not used to being rejected and shouts at her angrily. He calls her a 'larnie' (posh person) and a 'nylon' (decent, well-bred girl). Mingus feels that Ruth thinks she is better than him and therefore dares to reject him.

In this section of the text, the following style and structural elements are important:

- 1 Songs:** The mood is harmonious as the four men dance and sing 'Bantu Bahlala' about the loss of Sophiatown. This song tells us about the special culture of Sophiatown that will be lost with the forced removals. The men are dressed up and dance like 'The Manhattan Brothers'. The song is a celebration of the cultural scene of Sophiatown. However, the song is also a lament (sad song) about leaving Sophiatown and what they will lose when the *Boers* (the Afrikaners) bulldoze their homes.
- 2 Symbols:**
  - a** The numbers: Ruth is repeating the fahfee numbers from 17 to 26. She has learnt the numbers now. This again shows that trouble is coming and can't be stopped.
  - b** The typewriter: Ruth is sneaking around in the night and is reading what Jakes has written on his typewriter. She wants to find out what he is up to. The writing that Jakes produces on the typewriter are permanent and powerful. Ruth is wary (careful about) what he will write about her in the next article for 'Drum' magazine.
- 3 Foreshadowing:** When Ruth recites the numbers, she stops at number 26 (bees). The bees are an indication of the trouble that is coming. Throughout the play, the number 26/bees comes up numerous times. It constantly reminds us that we (and the characters) cannot escape the trouble that is coming.

## 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
95	Ruth: 17, Diamond Lady;... 26, Bees.	Structural Element: Foreshadowing	Ruth counts the fahfee numbers. She ends on the number 26. This means bees. 26 means trouble is coming. The tension is building as we move towards the end of the play and the end of Sophiatown.	-	-
96–97	The song: <i>Bantu Bahlala</i>	Theme: Memory and Loss Structural Element: Songs	The four men sing sadly about Sophiatown. They sing 'Sophiatown is mine'. They repeat this line 6 times in the song. This emphasises how much they love Sophiatown. However, the <i>Boere</i> are coming, and Sophiatown will be destroyed.  The song is an effective way for the characters to bring across what people are feeling. They are sad as they sing of the destruction.	In the song the men sing the line 'Sophiatown is mine' six times. What is the effect of repeating this line?	<ul style="list-style-type: none"> <li>This shows how much the characters love Sophiatown.</li> <li>It emphasises that the town belongs to the people who live there. Their homes and their community will be lost.</li> <li>It reminds us that Sophiatown is, in fact, not theirs. The <i>Boere</i> are coming and Sophiatown will be destroyed.</li> <li>Sophiatown will always be theirs because it will always be their home in some way – even after they leave. All their memories are there. It is where they live.</li> </ul>
100–101	Mingus: <i>Luister, al die tjerries...</i> ...nobody says no to Mingus... ...always a nylon!	Theme: Identity Character(s): Ruth and Mingus	Mingus gets angry with Ruth because she won't go for a drive with him. He wants to show her Sophiatown at night – the side she hasn't experienced yet.  She says she is in Sophiatown having a good time. This shows that what is happening in Sophiatown does not affect her very much. It is just an experience (something she is doing) for herself.	Mingus gets angry with Ruth because she won't go for a drive with him. What do you think is really making him angry?	<ul style="list-style-type: none"> <li>He feels rejected by her.</li> <li>He is not used to women saying no to him.</li> <li>Mingus thinks that Ruth thinks she is better than him. (He calls her a 'larnie'.)</li> <li>She is just visiting in Sophiatown. She says, 'I'm living in Sophiatown having a good time.' For Mingus and the others, living in Sophiatown is their real life.</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: Mingus says: ‘If you want to see Sophiatown you gotta see all sides.’ (pg. 100). Do you think Ruth is really seeing Sophiatown? Why or why not?  
Follow-up questions if needed:
    - Which sides of Sophiatown is Ruth not seeing?
    - Which sides of Sophiatown is Ruth seeing?
  - b QUESTION 2: Mingus asks Ruth, ‘What are you doing here anyway?’ (pg. 101)  
What do you think Ruth is doing in Sophiatown?
- 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:
    - Ruth is seeing the fun sides.
    - She sees the music and writing.
    - She is meeting new people.
    - She does see some of the difficulties (for example, having so many people in a small space; not having a bath).
    - She is trying to fit in.
    - She sees that Sophiatown is about to be destroyed.
    - Ruth does not see how dangerous Sophiatown can be.
    - She does not really see/understand that she has more choices. Princess has no choice about where to live, for example. Ruth can choose where she wants to live. Ruth is educated, which gives her lots of opportunities. Princess is not educated. Lulu wants an education, but Bantu Education is not a good education.
  - b QUESTION 2: Possible answers:
    - Ruth is confused about her identity. She is hoping to find out something about herself by living in Sophiatown.
    - It is a daring (risky, difficult) adventure for her. Maybe she thinks it will give her something interesting to tell people back home about.
    - She wants to learn more about the culture and language of Sophiatown.
    - Maybe she even wants to shock people.

## 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 Act 2, Scene 2 on pg. 95:

**1.1** Discuss the relevance of including this very short scene in the play. (3)

**2** Refer to Act 2, Scene 3 on pages 96–97:

**2.1** Identify the tone of this scene. (1)

**2.2** Why is this tone appropriate for this scene? (4)

**B:** Answers

**1.1**

- It repeats the fahfee numbers which foreshadow the coming events. (1)
- Ruth is saying the numbers this time. She has been practising to show her interest in her community. This shows us that she really has made an effort. (1)
- Maybe she is beginning to understand the significance of the numbers. (1)

**2.1** Sad/depressed/hopeless/helpless (1)

**2.2** It's appropriate because:

- They are very happy in Sophiatown where they live. (1)
- But now they are going to lose the place that they live. (1)
- They feel they have no power against the bulldozers. (1)
- This is why they feel sad/depressed/hopeless/helpless. (1)



**Sophiatown**

**Reading**

**CYCLE 6**

# Reading

## Lesson 11 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 2, Scene 5, pages 103–108.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

- 1 Fahfee arrives with the news that his shack on Toby Street has been knocked down. The *Boere* came earlier than they said they would. The removals are happening three days before the notice said they would.
- 2 Mingus's store room has been knocked down. He brings his boxes to Mamariti's house. The boxes have stolen goods in them.
- 3 Mingus is angry and aggressive towards Ruth. He blames her for the forced removals: 'Ja, white girl – it's your fault.'
- 4 Jakes and Mingus accuse each other of doing nothing to fight the forced removals.
- 5 Princess leaves to go and live with the Dutch photographer for whom she has been modelling.
- 6 The tension of the rising action reaches a climax in this scene. We hear that the bulldozers have arrived and demolished Toby Street. This is the most important moment in the play. Sophiatown is being destroyed, just like the audience has been expecting and waiting for.

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

**THEME:**

Violence

**DEVELOPMENT:**

Mingus is aggressive with Ruth and threatens to kill her. He tells her it is her fault that people are being removed. He unfairly blames her for what is going on as a representative of

all white people. Fahfee reminds Mingus that ‘This is only Ruth Golden’. She is an individual and not to blame for what is going on.

The forced removals are violent. The forced removals are just one way we can see the violence of the government towards people of colour during Apartheid. The government is knocking down people’s houses. It is not only the physical destruction of the buildings, but also the destruction of the way of life of the Sophiatown residents. It is the destruction of the freedom for people of colour to make their own choices about where they live.

**THEME:**

Defiance and Resistance

**DEVELOPMENT:**

The government is well aware of how angered the residents of Sophiatown are by the forced removals. The government sent out notices to residents about the dates of the forced removals (like the one Mamariti received in Act 1 Scene 7). However, the bulldozers show up three days early and begin destroying homes. By coming three days earlier than expected, the government has prevented too much resistance.

Mingus and Charlie bring the boxes of stolen goods to Gerty Street for safekeeping. They are determined not to give up, and will continue to sell their stolen things.

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

The forced removals are not only physically destroying the homes of people but are also driving a wedge between people. Relationships between the characters are becoming strained. Mingus challenges Jakes by saying that all he ever does is sit at his typewriter and ‘tik-tik-tik all day’. The tension among the characters is rising because there are those who act and those who don’t.

Mingus feels that Jakes should be doing more than just writing, despite not doing anything himself.

In this section of the text, the following style and structural elements are important:

**1 Symbols:**

- a** The typewriter: Jakes sits at his typewriter early in the morning to write about his anger at the situation. The destruction has begun and he sees an opportunity to record history. The typewriter is a symbol of the freedom of speech. The typewriter is a way to keep a record and publish what is happening. This is important so that the outside world can learn to understand what is going on.
- b** The suitcases: Fahfee arrives carrying his suitcases. His shack has been destroyed, and all he has left fits into his suitcase.

- 2 Structure – Climax:** The climax is the point of greatest interest or importance in a story. The tension of the threat of the forced removals has been building. The forced removals start three days before the official date. The destruction of the houses begins and each character must make a decision about the way forward. This is the moment the audience has been waiting for.

## 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 103.
- 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
103	Jakes: [ <i>Pounding away</i> ]...	Symbol: The Typewriter	Jakes is typing angrily on his typewriter. He is finally getting involved in the protest by writing about what is happening in Sophiatown. He is writing an article for 'Drum' magazine. Up until now, he has been watching what has been going on. He has not gotten involved. Now he has decided to use words to fight.	-	-
104	Mingus: '... Have you ever done a stroke of honest work? No! Just sit down and <i>tik-tik-tik</i> all day...'	Theme: Segregation, Diversity and Reconciliation Characters: Mingus and Jakes	Mingus says Jakes has never done a stroke of honest work. He thinks that writing does not accomplish (achieve/do) anything. This is ironic, because Mingus has not done anything himself to resist the impending removals.  There is great sadness, anger and stress among the Sophiatown residents. They begin to fight about the best ways to resist the removals. They all want to stop the forced removals, but are powerless to do so. This creates tension among the characters.	Do you think Jakes writing about the events in Sophiatown is helpful to the cause (resisting the removals)?	Open-ended. Learners must give a reason for their response, like:  Yes, different people have different skills and different ways of dealing with problems. Jakes is using his writing skills. News articles contain important information. Information is necessary for people to resist.  OR  No, Jakes should be actively, physically resisting like some of the others. In my opinion, active resistance is what really leads to change.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
106	Mingus: Don't talk to me like that. I'll cut you up. I'll kill you! I'll kill you!	Theme: Violence Character(s): Mingus and Ruth	Mingus is aggressive towards Ruth again. He threatens to kill her. This is how he often treats women. We see that the violence he experiences as a gangster comes into his household. Mingus is angry about his community being destroyed and he blames Ruth for the houses being knocked down. He blames her because she is white. It is the white government that is responsible for what is happening in Sophiatown. Sophiatown is being knocked down so a white suburb (town) can be built there instead.	<p><b>1</b> Why does Mingus blame Ruth for what is happening in Sophiatown?</p> <p><b>2</b> Do you think Mingus is justified in his anger towards Ruth?</p>	<p><b>1</b> Ruth hasn't done anything. However, for Mingus, Ruth represents white people here. Throughout South African history, the presence of white people has caused pain and suffering in many different ways. Now, it is because of the ideas of white supremacy (that white people are better than others) that Mingus's home is being destroyed. Even if Ruth herself hasn't done anything, she is still part of the group of people who benefit from the forced removals. Mingus's life is being ripped apart so that a white suburb (town) can be built on the land of Sophiatown. Mingus is taking out his anger about this injustice on Ruth.</p> <p><b>2</b> Open-ended. Learners must give a reason for their response, like: Yes,</p> <ul style="list-style-type: none"> <li>• Ruth represents part of the problem. Even if she is not physically driving the bulldozers, she is not doing anything to try to stop them.</li> <li>• As a white person, she had more responsibility to speak out about how wrong the forced removals are. But, she doesn't protest the removals. Maybe this is because she knows that the forced removals won't really hurt her at all – she will still be able to live anywhere she wants.</li> <li>• She doesn't think about what this really means for her non-white housemates. She does not protest the removals and that makes her just as bad as the government officials.</li> </ul> <p>OR No,</p> <ul style="list-style-type: none"> <li>• Ruth is white, but she is not actually doing anything.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
106	Fahfee: They came three days early, like tricksters ... It's pitiful....	Theme: Violence	Bulldozers are knocking people's houses down. The people own their houses. The government is removing people and does not plan to compensate (pay) them for taking away and destroying their property. Not only the houses are being destroyed, but people's way of life is being destroyed. This is both physically and psychologically (mentally) violent. People will be traumatised (very shocked and upset) after this.	Why did the bulldozers come three days earlier than the notice said they would?	<ul style="list-style-type: none"> <li>• She is living in Sophiatown because she does not want the colour of people's skin to be the most important thing about them.</li> <li>• What could Ruth as just one person really do to stop the removals? It is unfair for Mingus to take his anger out on her.</li> </ul> <p>The bulldozers came earlier because it meant that the people were unprepared. They were not expecting the removals to happen yet. If people are unprepared, they can't fight back so easily.</p>

## 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: Find at least two places in Act 2 Scene 5 where Jakes’s typewriter is mentioned. Discuss the symbolism of the typewriter.
  - b QUESTION 2: The bulldozers have arrived earlier than expected to demolish the Sophiatown houses. Describe the reactions of the characters to this news.
- 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:
    - ‘[Enter Jakes, dishevelled. He sits himself at his typewriter]’ (pg. 103)
    - ‘Jakes: [Pounding away]...’ (pg. 103)
    - ‘Mingus: ...Have you ever done a stroke of honest work? No! Just sit down and tik-tik-tik all day...’ (pg. 104)
    - The typewriter symbolises the power of writing to help us remember things that happen.
    - The typewriter symbolises the power of words – the power to speak out about right and wrong.
    - The typewriter symbolises the recording (writing down) of history. This play is an example of how we can record history. Writing, like this play, helps us to remember the events of the past.
  - b QUESTION 2: Possible answers:
    - The residents are confused because the bulldozers have come early.
    - Jakes is excited to have real news to write about.
    - Mamariti is annoyed because she has been woken up early. Then she is curious to go and see what is going on.
    - Mingus is concerned about his store room with his stolen goods. He and Charlie bring them to Gerty Street.



## Journal questions

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

**1** Refer to 'Ruth: What's going on Jakes?' on pg. 105 to 'Mingus:...uncles and brothers who are doing this to us.' on pg. 106:

**1.1** This extract highlights the forced removals and the final destruction of Sophiatown. Explain how Mamariti, Fahfee and Charlie's identities will be affected by the destruction of Sophiatown. (9)

**B:** Answers

**1.1** Mamariti:

- She owns her house and business. When Sophiatown is destroyed, she will lose her home, and possibly her belongings. (1)
- She will not get money for her home, so she will lose all her capital. (1)
- She will lose further money, because she gets income from renting out her rooms. (1)

Fahfee:

- Fahfee makes a living from being a fahfee runner. (1)
- When everyone leaves Sophiatown to go to Meadowlands, he will lose his income. (1)
- He will have no money to survive. (1)

Charlie:

- He is completely dependent on Mingus for his identity and purpose. (1)
- The forced removals mean that Charlie will not be allowed to be with Mingus anymore, because Charlie is Coloured and Mingus is black. (1)
- Charlie will be completely lost without Mingus. (1)

## Lesson 12 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Act 2, Scenes 6 and 7, pages 110–121.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 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:

#### SCENE 6:

- 1 The characters begin to go their separate ways.
- 2 Mingus and Charlie are packing up the stolen goods to be transported to Meadowlands.
- 3 Charlie thinks he will be going to Meadowlands too and has packed his suitcase.
- 4 Mingus has to break the news to Charlie that he won't be coming with Mingus to Meadowlands because he is Coloured. (pg. 113)
- 5 Ruth comes to say goodbye to Jakes. She tells him that she has been waiting for him to show (romantic) interest in her. He says it is impossible because of the segregation laws.

#### SCENE 7:

- 1 The characters sing sadly about leaving Sophiatown as they pack up their belongings.
- 2 The characters talk about what happened the day of their removal in a monologue (speech directly to the audience). They describe how the bulldozers and police came to move them, and their feelings about it.
- 3 The play ends with Jakes narrating what happens to the characters after they all leave Sophiatown. He explains what happened to Sophiatown – it was cleared to become the white suburb called Triomf.
- 4 The concluding song is '*Izinyembezi zabantu*' (Tears of the People).

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

**THEME:**

Segregation, Diversity and Reconciliation

**DEVELOPMENT:**

We see the results (effects) of segregation. All the characters have to go to different places. Where they go depends on their race. There seems to be no chance of reconciliation for anyone. There is no real chance for people becoming close to each other. Ruth and Jakes are unable to form a relationship.

**THEME:**

Memory and Loss

**DEVELOPMENT:**

The characters talk about what happened on the day the *Boere* came. We see all that has been lost by the residents (the people who live there) of Sophiatown. They have lost their homes and their communities. Lulu has lost her education. Some have even lost their lives (Mamariti and Charlie).

Mostly, they have lost their dignity (sense of worth). The audience (or reader) can feel the horror and sadness of the removals.

This section also gets the audience to remember, finally, how much was lost. Jakes says memory is a weapon. This means that if we remember what has happened, we can make sure it doesn't happen again. Also, it means the perpetrators (the people who committed the violence) can't hide from what they have done.

**THEME:**

Segregation, Diversity and Reconciliation AND Identity

**DEVELOPMENT:**

For the first time, Charlie speaks about himself. He believes that he will be going to Meadowlands with Mingus. He is shattered when he is informed that this not the case. But he is determined: 'I am a man! Where must I sleep?...?' (pg. 112)

We see forced segregation happening. The characters must separate based on their racial categories. The black characters' destinies have been determined: they must leave Sophiatown and move to Meadowlands. Charlie is not black so he is not allowed to go with the others to Meadowlands. He must separate from his friends. His identity is also defined by the racial category assigned to him: 'Coloured'. We do not know where Ruth will go, but we know she has plenty of possibilities. In the long run, Ruth could choose to stay in the newly white neighbourhood that will be built. Again, we see that people's possibilities are defined and limited by how the government has classified them according to race.

In this section of the text, the following style and structural elements are important:

**1 Symbols:**

- a** The suitcases: Charlie thinks he will be joining the others in Meadowlands. He has packed his suitcase to go with Mingus. However, Charlie is Coloured so cannot go to Meadowlands. He has nowhere else to go and is devastated. Ruth has also packed her suitcases. She is able to go back to where she came from – to her comfortable life in Yeoville, as if nothing has ever changed.
- b** The numbers: Fahfee tells the audience that the number is 26. 26 means bees. Bees mean trouble because they symbolise a large crowd. In this context he is talking about the army that has come to remove the people of Sophiatown. Previously the numbers have been foreshadowing what was to come but now the predictions have come true. The prophecy has been fulfilled.
- c** The bathtub: The bathtub has now been discarded (left behind). It is tipped on its side and no longer useful. It has become a physical symbol of destruction.

**2 Songs:** The play opened with a song and Jakes narrating. In the same way, it closes with Jakes narrating and the cast singing. The song at the beginning of the scene: ‘*Boph’ umthwalo*’, expresses the sadness and grief about leaving Sophiatown. It is a song of mourning for what has been lost. The scene ends with the cast singing ‘*Izinyembezi zabantu*’. This is a melancholic (sad) elegy (a poem about the death of a person) for Sophiatown.

**3 Flashback:** A flashback is when a scene is interrupted by showing an event that happened in the past. We see a flashback of Charlie striking (hitting) the telegraph poles before the removals happened. The flashback shows Charlie protesting before the removals happened. This action shows some of the resistance and anger to the removals. The characters are thinking back to that terrible day. The flashback, along with each character’s memory, make the removals seem real to us. We are meant to feel sad and emotional, as well as angry about the unfairness and injustice that has happened.

**4 Narration:** Jakes turns to the audience again. He speaks about the destruction of Sophiatown. He tells us what happened to Ruth, Princess (who went to Europe with her Dutch photographer boyfriend) and Charlie (who was stabbed and crawled five blocks to get back to the house at 65 Gerty Street to die) – all the characters who are not being relocated to Meadowlands. Then, Jakes tells the audience what happens to the other characters. Mingus was sent to prison for stealing and came out as a qualified plumber. Lulu did not finish her education. Fahfee disappeared and possibly joined the armed wing of the ANC (Umkhonto we Sizwe). Mamariti died of a broken heart.

**5 Metaphors:**

- a** Jakes compares the Apartheid government’s fear and disgust of Sophiatown to a cancer. ‘Sophiatown was a cancer on a pure white city, moved out at gunpoint by madmen.’ (pg. 119). The cancer must be removed from the body in the same way that the government wanted to remove black people from Sophiatown.
- b** Jakes also says: ‘I hope the dust of that triumph settles deep in the lungs like a disease and covers these purified suburbs with ash.’ (pg. 120) He is talking about the rubble from the destroyed buildings settling like a disease in the lungs of the

triumphant – those who have won, those who will be settling in Triomf. Jakes means that the new suburb will always be tainted by the destruction that it is built on.

- c The final metaphor is a comparison of the rain that cleans the dust away to the time it will take for people to stop feeling the pain of their loss. ‘Memory is a weapon.’ (pg. 120) The people of Sophiatown will not forget what happened.
- 6 Structure - Falling Action:** The falling action is when the conflict begins to be resolved. In Scene 6, we see that the characters are ultimately powerless to stop the removals. Princess and Ruth leave Gerty Street.
- 7 Structure – Resolution:** The resolution is the conclusion of the play. In Scene 7, the rest of the characters are forced to leave Sophiatown. They narrate their own story and Jakes recounts what has happened to each of the characters:
- a Princess moves to Europe with her Dutch boyfriend.
  - b Ruth leaves Sophiatown but does not go back to Yeoville. We assume she does not want to go back to living with her parents or her old way of life.
  - c Mingus is finally arrested but leaves prison as a trained plumber.
  - d Lulu never finishes her education.
  - e Mamariti dies of a broken heart.
  - f Fahfee disappears and has possibly joined Umkhonto we Sizwe.
  - g Charlie stays in Sophiatown but dies in the rubble of Gerty Street after a fight.

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 110.
- 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
112–113	Mingus: [ <i>With uncharacteristic compassion</i> ] Charlie, do you know who you are? ... You can't just come with me.	Themes: Identity AND Segregation, Diversity and Reconciliation Character(s): Mingus and Charlie	Mingus asks Charlie about who he (Charlie) is. Has Charlie looked at himself in a mirror and asked himself that question: 'Who am I?' Mingus is trying to get Charlie to understand that he can't come to Meadowlands with him (Mingus). Charlie is Coloured and Mingus is black. Charlie is not allowed to go with Mingus because Meadowlands has been designated as a 'black only' area. Charlie doesn't know where he will go. We see that the government has reduced each character to a racial category. Nothing else about them is important.	<p>1 The stage directions say: 'With uncharacteristic compassion'. What does that phrase (group of words) mean?</p> <p>2 Why do you think Mingus is being compassionate (kind) towards Charlie?</p>	<p>1 This means that Mingus doesn't usually speak like this. He is not usually kind to others. He normally speaks very impatiently (with irritation) to Charlie. He speaks to Charlie here in a way we haven't seen anywhere else in the play.</p> <p>2 Mingus realises that Charlie doesn't understand. Charlie thinks he can go with Mingus. Charlie thinks everything will carry on as before, just in Meadowlands. Charlie doesn't understand that everything will be different. Everything has been destroyed.</p>
113	Ruth: I can't stay here, I know that. And I can't come with. So this is the end. I've come to say goodbye.	Theme: Segregation, Diversity and Reconciliation Character(s): Ruth	Ruth has to leave. She can't stay in Sophiatown or go to Meadowlands. She has to go to a white area. However, she can choose which white area to go to. The people have been segregated (separated) by their race.	Why does Ruth say: 'The door to Yeoville is shut. I'm the one who's closing it'?	Ruth knows that she can't go back to Yeoville after everything she has experienced (gone through) and learned while she has lived in Sophiatown. She cannot go back to her family and her former life.
116	[... <i>The old bath is carefully laid on its side...</i> ]	Symbol: The bathtub	The bath is carefully laid on its side to symbolise (show) that the people have physically been pushed out of their homes. Charlie is found lying dead over the bathtub. He is a victim of the destruction of the forced removals. The bathtub was probably the only recognisable thing left of 65 Gerty Street. Charlie crawled home to die.	-	-

Page	Line	Element	Explanation	Discussion Question	Possible Answers
118	...[Charlie strikes one of the telegraph poles...] ... Fahfee... they can't stop us forever.	Structural Element: Flashback	A flashback is a scene that happened in the past. It is a memory of the past. In a flashback, we see Charlie striking (hitting) the telegraph poles before the removals happened. We see that he was part of the resistance (people fighting against the removals).	-	-
119-120	Jakes: And 65 Gerty Street?... ... Jakes: ... the upturned bath.	Theme: Memory and Loss	Jakes tells the audience what happened to each of the characters. He has lost his friends but has fond memories of them. His memories help the audience to remember what was lost in Sophiatown.	Do you think this play is a good 'weapon'? Give a reason for your answer.	Open-ended. Learners must give a reason for their response, like: No, this is just a story about pretend characters. It is just a fictional story that doesn't matter much. OR Yes. The things that happened in the past impact our society now. Even though Apartheid is over and the laws do not discriminate, racism is still a big part of life in South Africa. We must deal with all of the horrible things that happened in our past. We must learn from them so that we don't make the same mistakes again.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
120	'This destruction is called Triomf.... clean away the tears.'	Theme: Memory and Loss	Jakes tells the audience that Sophiatown was destroyed to build a white suburb called Triomf. 'Triomf' is the Afrikaans word for 'triumph'. The language of the oppressor is used to name the new suburb to emphasise the victory of the Apartheid government. He hopes that this triumph will settle like a disease in the lungs of the victors and eventually lead to their defeat. In other words, he hopes the memory of the violence and cruelty of the forced removals will show the world the evil of Apartheid regime, and eventually cause lead them to lose power.  Jakes tell us that memory is a weapon. This means he will use the memory of Sophiatown to fight Apartheid. The play not only serves as a memory but as a weapon against Apartheid at the time it was written in 1985. It was used to talk about censored issues during the State of Emergency.	Sophiatown residents have lost their homes and possessions. What else have they lost? What can they never lose?	Sophiatown residents have lost their sense of belonging to a community. Friends and neighbours will be separated. However, the memories of the place itself and of the experiences cannot be erased. These things are not physical. They will continue to live on within each person.
116 and 120-121	'Boph'umthwalo' and 'Izinyembezi Zabantu'	Structural Element: Songs	This song closes the play. It is a sad song about leaving Sophiatown. The music underlines the atmosphere and mood.	-	-



## 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: Mingus is angry that Jakes doesn't fight against the removals, yet Mingus goes to Meadowlands quite willingly. Why doesn't Mingus fight against the removals?
  - b QUESTION 2: Do you think a relationship between Jakes and Ruth could have worked?
- 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:
    - Mingus is not interested in fighting. He says 'We've already lost. We'll stay wherever they want us to.'
    - He wants to make money. He sees the move to Meadowlands as an opportunity (chance) to make money.
  - b QUESTION 2: Possible answers:  
Open-ended. Learners must give a reason for their response, like:
    - Yes. If they really loved each other they could have made it work. They could have met in secret. However, they would have had to really love each other – enough that they would be willing to be arrested for their love.
 OR
    - No. Meeting would be impossible. Jakes says at the end that they tried to meet a few times. It did not work out. It was too difficult. It was illegal for them to be together. They could have gone to jail.

## 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 ‘Jakes: What triumph is this?...and a wasteland in-between.’ on pg. 119:
  - 1.1** Which 4 things does Jakes feel they have lost now that Sophiatown is destroyed? (4)
- 2** Refer to ‘Jakes: And 65 Gerty Street?...’ on pg. 119 – ‘Jakes:...over the upturned bath.’ on pg. 120:
  - 2.1** Choose any six characters who Jake mentions in this extract. What eventually happens to each of the them? (3)
- 3** Refer to ‘Jakes: Memory is a weapon.’ on pg. 120:
  - 3.1** Identify the figure of speech. (1)
  - 3.2** Explain the figure of speech in (3.1). (4)

**B:** Answers

**1.1**

- Music (1)
- A meeting place (1)
- Their future (1)
- A common ground for all races to mix (1)

**2.1** Award ½ a mark for each character. Maximum of 3 marks in total:

- Princess emigrated to Europe. (½)
- Lulu stopped going to school. (½)
- Mingus went to jail and qualified as a plumber. (½)
- Mamariti dies. (½)
- Fahfee disappears and possibly joined *Umkhonto We Sizwe*. (½)
- Ruth disappears. (½)
- Charlie was murdered. (½)

**3.1** Metaphor (1)

**3.2**

- Jakes is making an indirect comparison between memory and a weapon. (1)
- A weapon is something that you use to attack an enemy. (1)
- Jakes is saying that the memory of how they lost Sophiatown will be like a weapon in the future. (1)
- They now have a weapon against the Apartheid government. They will never forget what the government did, and they will use it against them in the future.(1)

**Sophiatown**

**Reading**

**CYCLE 7**

# Post-reading

## Lesson 13 Post-reading

### Preparing for this lesson

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- 1 To prepare for the post-reading discussion, you will revise the theme mind maps created in Lesson 2.
- 2 Remember that the main themes in the novel are:
  - a Defiance and Resistance
  - b Identity
  - c Memory and Loss
  - d Segregation, Diversity and Reconciliation
  - e Violence
- 3 Write the mind maps for the themes on the board. You should have copied the mind maps that learners contributed to in Lesson 2 (pre-reading).

### Post-Reading Discussion

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- 1 Settle learners so that you have their attention.
- 2 Explain that today you will revise the themes of the play.
- 3 Explain that they will now, in groups, examine how each theme develops in the story.
- 4 Divide the class into small groups. Each group should have 3–5 learners.
- 5 Give each group a different theme. There are five themes, so more than one group will have the same theme. Make sure the groups with the same themes are sitting far apart from each other, so they can't hear each other's discussions.
- 6 Explain that learners must explain:
  - a What the theme means in the context of the story.
  - b How each character illustrates (shows) the theme:
    - Jakes
    - Ruth
    - Mingus
    - Lulu
    - Princess
    - Mamariti
    - Fahfee
    - Charlie
- 7 Give the groups fifteen minutes to discuss how the play 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? (What have we learned about this theme that must be added?)
- 3 Discuss this with learners. Update the mind map based on the class discussion.

### 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 on the mind maps on the board.
- 3 When all the groups have finished reporting back, you should have covered all the themes.
- 4 All the learners must fill in all the answers on their mind maps.

### 1. SAMPLE THEME: DEFIANCE AND RESISTANCE

- This theme is about open disobedience and bold resistance to fight against a cause. It can be a peaceful or violent challenge of the laws imposed by one part of society against another.
- **Jakes:** Jakes dreams of becoming a 'real' journalist reporting on proper news. He is accused of doing nothing because he is not physically involved in challenging any of the unjust Apartheid laws.
- **Ruth:** The other characters change from being openly hostile to being fascinated (interested) in Ruth's presence. While no one feels she is involved in any struggle against the segregation laws, her presence in Sophiatown is illegal. She is defying the laws of Apartheid which prohibit people of different races from living together.
- **Mingus:** Mingus is more concerned about himself and money than the impact of the forced removals. He is hoping to profit from the situation. While he defies the law by stealing, he is doing it for his own benefit.
- **Lulu:** Lulu resists the racial segregation of schooling by refusing to go to school if she has to study under the Bantu Education Act. She does not want a rubbish education and would rather not go to school at all than have to be part of the Bantu Education system.
- **Princess:** Princess's main concern is looking good so that she can find a man to look after her. Ultimately, this leads to her leaving Sophiatown and her moving in with her white boyfriend. She defies Mingus by escaping from his threats and violence.
- **Mamariti:** The Shebeen Queen defies the law by making and selling illegal alcohol. It is her means of survival. She does not want her daughter Lulu to stop going to school. She does not think this defiance is worth it.

- **Fahfee:** Fahfee is also involved in illegal activities through running gambling games. He wants to resist Apartheid by uniting the different groups in Sophiatown to fight for a common cause.
- **Charlie:** As Mingus's sidekick, Charlie does not really have a choice in what he does. He follows and trusts Mingus and, in the end, he loses his life because he has nowhere to go. He has fallen through the cracks because he is neither black nor white. He does not show any defiance, but his one attempt at resistance is when he insists on going to Meadowlands.

## Lesson 14 Post-reading

### Preparing for this lesson

- 1 Read through this lesson plan carefully beforehand.
- 2 Write the following questions on the board before the lesson starts. Make sure you leave space for the ideas which the class will suggest in steps 2 and 4.
  - a What is the issue?
  - b What is the cause?
  - c What are some possible solutions?
  - d What can I do to help?

### Post-Reading Discussion

- 1 Settle learners so that you have their attention.
- 2 Introduce today's lesson by saying: Apartheid is officially over. But South Africans still protest about issues.
- 3 Ask the class: 'What sorts of things are people protesting about?'
- 4 Remind learners to put up their hands if they wish to answer.
- 5 Listen to a few answers.
- 6 Write the answers on the board. Some possible answers might be:
  - a Poor service delivery
  - b Corruption in government
  - c High university fees
  - d Education
- 7 Tell the learners to think quietly for a few moments about what THEY would like to protest about. This can be anything, as long as it is a problem that they see in society in South Africa today.
- 8 Ask learners to give a few of their answers.
- 9 Add these issues to the list on the board. Some of these issues might be:
  - a Litter
  - b Education is still unequal
  - c Unemployment amongst school leavers
  - d Cruelty to animals
- 10 Tell learners to form groups of three.
- 11 Tell them that they must choose one of the issues on the board. In their groups they should discuss the issue and answer the following questions:
  - a What is the issue?
  - b What is the cause?
  - c What are some possible solutions?
  - d What can I do to help?
- 12 Tell them they have 25 minutes to complete this exercise.

**13** When the 25 minutes are up, settle the class again.

**14** Ask each group to report back briefly to the class about their issue, and suggest some possible solutions:

For example, if they are talking about unemployment amongst school leavers, some solutions might be:

- a** Learners can be taught how to do a proper CV so that when they leave school they have a CV.
- b** Learners can volunteer at an organisation which will give them valuable work experience.
- c** The education department should organise apprenticeships for grade 12 students when they leave school, etc.





# Structure of the drama 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 12, 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.

**Sophiatown**

**Writing and  
presenting**

**CYCLE 1**

# Writing and presenting

## Narrative Essay

### Topic

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All the black residents of Sophiatown have been forcibly removed to live in Meadowlands. Jakes and Ruth have feelings for one another, but the colour of their skin does not allow them to be together. They make a plan to meet up, but their meeting must be secretive. Write a narrative essay in which Jakes and Ruth from the play, ‘Sophiatown’, meet up one month after leaving Sophiatown.

Include some dialogue in your story.

### Length of task

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200–250 words

### CAPS reference: pg. 39

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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. e.g. <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 drama, ‘Sophiatown’.

## Teach the genre

### PURPOSE:

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

### HOW TO:

- 1 Learners must know how to create a 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.

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).
- 5 Write the following sentence on the board:  
Lulu said, "I am not going to school 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 (Lulu) 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:  
"You must go to school!" 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 exclamation 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 sentence 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, for example:
- [Lulu said], “I am not going to school today.” [speech tag]
- (leave a line open)
- “You must go to school!” 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:  
Mamariti said, “Go away!”  
Mamariti shouted, “Go away!”
- 3** Discuss this with learners.
- 4** Emphasise that the verb ‘shouted’ tells us HOW Mamariti said “Go away!” We know that she said the words loudly and with anger.
- 5** Ask the class what the difference is between these two sentences: “I want to go home,” said Ruth.  
“I want to go home,” whispered Ruth.
- 6** Listen to the learners’ responses.
- 7** Emphasise that the verb ‘whispered’ gives 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 brainstorm 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>synonym</b>	a word that is similar in meaning
<b>first person</b>	written from the point of view of a character in the story (I)
<b>third person</b>	written from the point of view of someone not in the story (he, she)
<b>setting</b>	where the action takes place
<b>plot</b>	what happens in the story

## 1. Setting the task

**SET THE TASK**

- 1 Remind learners that they will now write their narrative essays.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Teach learners to plan a narrative essay using a planning table.
- c Transfer the information entered on the planning table to the paragraph table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** All the black residents of Sophiatown have been forcibly removed to live in Meadowlands. Jakes and Ruth have feelings for one another, but the colour of their skin does not allow them to be together. They make a plan to meet up, but their meeting must be secretive. Write a narrative essay in which Jakes and Ruth from the play, ‘Sophiatown’, meet up one month after leaving Sophiatown.

Include some dialogue in your story.

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

- 1 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>TIME</b> 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, dialogue is often used for effect. Our narrative essays must include characters speaking to each other (dialogue).
- 5 Stories can be written in the first person ('I went to the shop.') or the third person ('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>	Ruth and Jakes
<b>SETTING</b>	Your own choice, but think about a place the characters might reasonably meet up or talk.
<b>TIME</b>	One month after leaving Sophiatown, i.e. after the forced removals.
<b>PLOT</b>	INTRODUCTION: Who? Where? When?
	BODY: Why do Jakes and Ruth meet? What do Jakes and Ruth talk about? How do the characters feel about seeing each other? Are they happy to see each other? Do they argue?
	CONCLUSION/RESOLUTION: How does the story end? Will they see each other again?
<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 Jakes or Ruth. Learners can choose to write in the third person from an outsider's perspective (view).

**INDEPENDENT WORK:**

- 1 Instruct learners to close their eyes and imagine Ruth and Jakes meeting. Once learners' 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:
  - a This is a plan so there is no need for full sentences.
  - b The development of the story is up to them.
  - c 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**

(Each learner’s table should look different. This is just an example.)

<b>TITLE</b>	The End
<b>CHARACTERS</b>	Ruth and Jakes
<b>SETTING</b>	a grimy café, smells of stale bacon, old man looking depressed
<b>TIME</b>	one afternoon
<b>PLOT</b>	INTRODUCTION: Jakes and Ruth meet in a café one month after the forced removals.
	BODY: Ruth wants to continue their friendship, wants to talk about what they’ve both been up to. They try to talk about living together in Sophiatown – shared memories. Jakes is too angry about what happened; is furious with government; knows Ruth isn’t to blame but she is white and it’s hard for him to look at her; they don’t mention the problem, pretend it’s all okay.
	CONCLUSION/RESOLUTION: They leave and plan to meet again. It is awkward because they realise they probably won’t meet again.
<b>DIALOGUE</b>	Ruth and Jakes will speak to each other. They have a conversation in the café about what has happened since they last saw each other.
<b>NARRATOR</b>	1ST person, from Jakes’s point of view

### 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 The essay must be 200–250 words long.
- 2 The essay should be written in the past tense.
- 3 The writing must be structured in logical and coherent (understandable) paragraphs.
- 4 The information from the planning table should be included.
- 5 The story must have some dialogue between the two characters. This must include the correct use of 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 and the spelling must be accurate.

#### INSTRUCTIONS

##### GETTING READY:

- 1 Before class begins, copy the paragraph table onto the board:

	<b>ORIENTATION</b>
Paragraph One: Who? Where? When?	
	<b>COMPLICATION (BODY)</b>
Paragraph Two: What? How? Why?	
Paragraph Three: What? How? Why?	
	<b>CONCLUSION/RESOLUTION (END)</b>
Paragraph Four: 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 meeting and conversation develop naturally: Jakes and Ruth will greet each other, sit down, start talking about something general (the weather?), etc. 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 and to 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 giving detail) the information from the table into written paragraphs.

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 okay 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 Structured the story with 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 appropriate punctuation marks?
- 9 Used correct spelling?
- 10 Written down the correct number of words?

Answer these questions to help your partner improve:

- 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, 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 assigned as homework.

### **PRESENTING STRATEGY**

Turn and Talk

### **PRESENTING INSTRUCTIONS**

- 1 Explain that next, we will turn and talk with a partner about our 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****The end**

It was a blustery afternoon when I entered the grimy café and looked around for her. There she sat. She looked exactly the same: Ruth.

It reeked of old bacon grease. The only other customer was an old man sitting in the corner, alone.

I walked over to her. Our eyes met and she jumped up to greet me. "Hello, Jakes! It's so good to see you!" she exclaimed.

We sat down and stared at each other. I didn't know what to say to her. I was still so angry about all our destroyed houses. Sophiatown. All gone.

"So, what have you been up to?" Ruth asked.

"Um. Not much," I answered. I fiddled with the salt cellar on the table.

"I've been working. I have a job as a secretary," she laughed. "Can you imagine? Me! A secretary!"

"That's good," I responded.

I didn't know what else to say. How could she just sit there, jabbering away at me, after all that had happened?

"So, have you seen any of the others," she tried again.

"Charlie is dead," I replied.

"Oh no! I can't believe it! Poor Charlie," she whispered.

Tears began to roll silently down her face. I handed her my handkerchief. She wiped her eyes and blew her nose noisily.

"We should do this again, sometime," Ruth said, smiling sadly.

"Yes, we should," I replied. We both knew that wasn't going to happen. It was all just too sad and too awkward and too hard. Sophiatown, dead and gone.

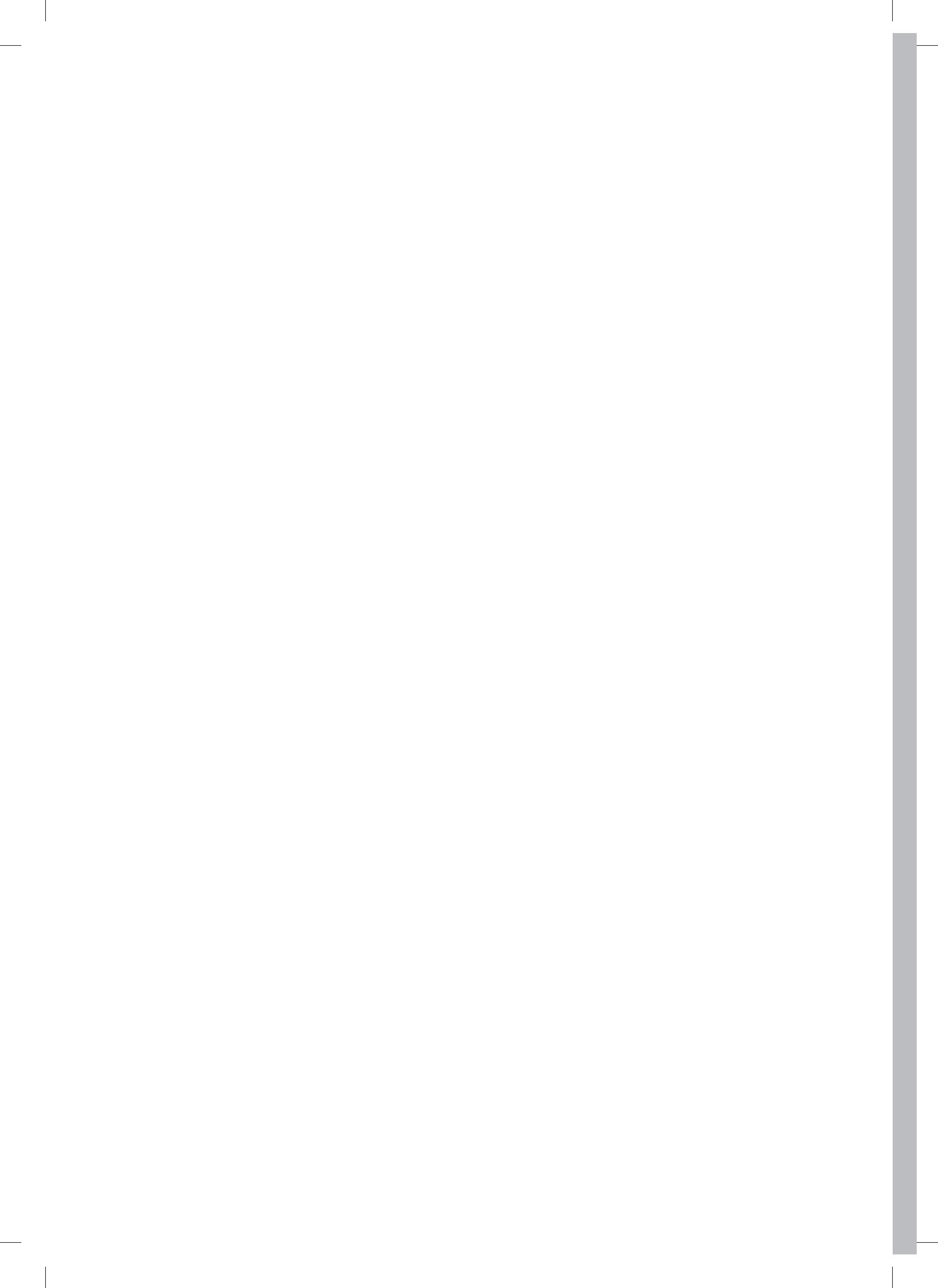
Word count: 252

**Mark: 40/50**

**TEACHER FEEDBACK**

What a lovely (but sad) essay! Well done. I think it is quite realistic too. You describe their awkward conversation rather well. You could have started some of your direct speech with the speech tag instead of having all the dialogue in exactly the same format. This would have given your dialogue a bit more variety.

Well done on a fine essay!



**Sophiatown**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Discursive Essay

### Topic

At the end of ‘Sophiatown’, Lulu is without an education. She refuses to go to school after the implementation of Bantu Education. At the time the play was written, schools were still racially segregated in South Africa. Today, this is no longer the case. However, some schools are still divided according to sex. We have many single-sex (girls only or boys only) schools.

There is a lot of debate about whether single-sex or co-ed (boys and girls together) schools are better. This is a controversial topic. This means it is something about which there are many opinions. People tend to have strong feelings about it and disagree about it. What do you think?

Write a discursive essay in which you discuss the arguments for and against single-sex schools. You may choose a side at the end if you wish, but it is not essential.

### Length of task

200–250 words

### CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Discussion/ Discursive Essay	To present arguments from differing viewpoints	Statement of the issue; may preview main arguments, e.g. <i>The issue of whether or not we should wear school uniforms is very important. There are good reasons for both...</i>  Arguments for, plus supporting evidence  Arguments against, plus supporting evidence  Conclusion – summary/ recommendation	Simple present tense  Generic participants, e.g. schools, uniforms, students  Reason, cause and effect, concessive conjunctions/ logical connectors, e.g. <i>therefore, however, so</i>  Movement from generic to the specific

### Introduction

Tell learners that today they are going to write a discursive essay. The essay will be linked to the drama, ‘Sophiatown’. In this essay, learners will discuss the good things and the bad things about single-sex schools.

## Teach the genre

### PURPOSE:

The purpose of a discursive essay is to discuss a topic: to think about it in writing, to work out a meaningful position on the topic.

### HOW TO WRITE A DISCURSIVE ESSAY:

- The writer must consider arguments on all sides: both for and against the topic. This means that he/she must discuss ideas that suggest the topic is correct AND ideas that suggest that the topic is wrong.
- All arguments must be supported by evidence: facts that back up what the writer is arguing.
- In the conclusion, learners can say which side they think is correct, but they don't have to.

## Teach selected text structures and language features

### Activity 1: Pair debates

#### INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that in their pairs they will have 2 minute debates: each person will have exactly 1 minute to convince their partner that they are right. The topic is: Are guns a good or bad thing?
- 3 Before they start, tell them that in their 1 minute, they need to give as many reasons for their opinion as possible. Each one of these reasons is called an argument. These reasons should be backed up by facts wherever possible. These facts are called evidence. (As you say this, write the words 'argument' and 'evidence' on the board.)

#### ROUND 1:

- 1 Instruct learners to start their debates.
- 2 After a minute tell the other partner that it is their turn.
- 3 After another minute call the class together again.

#### ROUND 2:

- 1 Explain to learners that in the second round, they need to take the opposite position from the one they took before. E.g. if a learner argued that guns are a good thing, they now need to argue why guns are a bad thing.
- 2 Give pair another 2 minutes to debate, indicating when 1 minute is up.

#### DISCUSSION:

- 1 Call the class back together.
- 2 Ask for a few learners to share their experiences about what it was like to argue the other side.

- 3 Explain that the most important thing about discursive writing is that it doesn't only argue from one side.
- 4 A discursive essay examines the arguments on both sides of a topic.

### Activity 2: Read a discursive text

#### Are guns a good or bad thing?

Many believe that guns are a good thing because they allow people to protect and defend themselves in the face of danger. Gun supporters believe that guns do not kill people, but people kill people. A leader of a Defense League in America said "Blame the bad guy, not the tool he uses." People believe that there are many tools used to kill people, not only guns.

The counter (opposite) argument is that it's much easier to kill a mass amount of people, in a short amount of time when using a gun. This point is argued by comparing an incident in China, where a man stabbed 23 children to the Sandy Hook shooting in America, where a man shot 20 students and 8 adults. The children and adults at the Sandy Hook shooting all

died. In China there was not one death. People therefore argue that the gun made it easier to kill many people. It is argued that guns are used as a way to claim power and control. People with guns are seen as more 'powerful' than people without guns.

- 1 Instruct learners to listen out for the two different sides of the discussion as you read the text above.
- 2 When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 3 Make sure they understand that the one side is the idea that it is people who kill people—not guns, and the other is that guns allow people to kill much more easily and quickly.

#### Useful genre-related vocabulary

<b>discuss, discussion, discursive</b>	talk about something, looking at the issue from all sides. Think about arguments for and arguments against
<b>argument</b>	a reason to believe something
<b>evidence</b>	facts supporting an argument
<b>tone</b>	the way the writer feels about what he/she is writing
<b>register</b>	formal or informal language
<b>connectives</b>	phrases at the beginning of each paragraph that show how that paragraph is connected to the one before it, e.g. furthermore, however, on the other hand, nevertheless.

## 1. Setting the task

### SET THE TASK

Remind learners that they will now learn how to write a discursive essay (also called a discussion essay. Make sure learners know both names.)

- 1 First, they will analyse a short text to determine the correct tone and register to use when writing a discursive essay.
- 2 Then they will use a writing frame to draft a discursive essay. This will discuss the arguments for and against single-sex schools.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Compile arguments.
- c Fill in writing frames.

## Instructions for planning

### A. REMIND LEARNERS OF THE TOPIC

**Topic:** At the end of ‘Sophiatown’, Lulu is without an education. She refuses to go to school after the implementation of Bantu Education. At the time the play was written, schools were still racially segregated in South Africa. Today, this is no longer the case. However, some schools are still divided according to sex. We have many single-sex (girls only or boys only) schools.

There is a lot of debate about whether single-sex or co-ed (boys and girls together) schools are better. This is a controversial topic. This means it is something about which there are many opinions. People tend to have strong feelings about it and disagree about it. What do you think?

Write a discursive essay in which you discuss the arguments for and against single-sex schools. You may choose a side at the end if you wish, but it is not essential.

### B. COMPILE ARGUMENTS

- 1 Explain to learners that in order to construct a discursive essay, they first need to come up with as many arguments as they can that are both for and against same-sex schools.
- 2 Write the heading ‘Are single-sex schools better than co-ed schools?’ on the chalkboard.
- 3 Underneath, draw a vertical line down the middle so that you have two columns. At the top of one, write ‘No’ and at the top of the other, write ‘Yes’:

<b>Are single-sex schools better than co-ed schools?</b>	
<b>No (against single-sex schools)</b>	<b>Yes (for single-sex schools)</b>
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

**MODELLING:**

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 Do this by writing in one reason why single-sex schools are better. E.g. ‘Learners focus better on their work.’

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board to add a reason to the ‘no’ column, i.e. why single-sex schools are not better. E.g. ‘Learners don’t learn to interact with the opposite sex.’
- 2 If the learner struggles, assist them.

**INDEPENDENT WORK:**

- 1 Instruct learners to copy the table into their exercise books.
- 2 Give them some time to fill in as many arguments ‘for’ and ‘against’ as possible.

**DISCUSSION:**

- 1 Call the class back together.
- 2 Ask for a few volunteers to share their arguments with the class.
- 3 If any suggestions are not relevant or not clear, help the volunteers to improve their arguments.

**C. WRITING FRAMES**

**GETTING READY:**

Before the lesson begins, draw the discursive essay writing frame on the board. You will find it in the ‘Sample for the Teacher’ section below. Make sure that you make it big enough for the learners at the back of the classroom to see it!

**INTRODUCTION:**

- 1 Hand out a copy of the same writing frame template. (NOTE: If you don’t have access to a photocopy machine, instruct your learners to copy it from the board into their exercise books).
- 2 Explain to learners that a ‘writing frame’ is a template that they can fill in during their planning stage. It will help them build the text in the correct structure by prompting them to write with appropriate ‘starters’ and ‘connectives.’



- 3 A 'starter' is a word or phrase that starts off a piece of writing or a paragraph.
- 4 A 'connective' is a word or phrase at the start of a paragraph that links that paragraph to the one before it. This helps learners create a logical flow in their writing, so that the piece becomes a cohesive whole.
- 5 Explain that first you will show learners how to use this writing frame.

### MODELLING

Demonstrate how to fill in a writing frame

- 1 Point out to your learners that the writing frame template contains the topic and six empty boxes: one for the introduction, four for the body of the essay and one for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Single-sex schools are ...'
- 4 Explain that they are expected to complete the sentence. In order to do that, they need to provide a good definition for the term 'single-sex school'. Explain that introductions often contain useful definitions.
- 5 Demonstrate how to fill this in by completing the sentence on the board as follows: 'Single-sex schools are schools that either have only female learners or only male learners.'
- 6 Explain that introductions often have useful background information. After the definition, add the following sentence, as an example of background information: 'Single-sex schools have been popular throughout history for different reasons.'

### JOINT ACTIVITY

Do the activity together with a learner

- 1 Read the second prompt in the introduction: 'This topic is controversial because...'
- 2 Explain to learners that they need to work out how to complete this sentence which will form part of the introduction.
- 3 Ask for a volunteer to come up to the board to help you complete it. Let the learner make the decision, but step in to guide them if they are going wrong.
- 4 Do this slowly and loudly enough so that all the other learners can hear you and learn from your corrections. This will give them confidence to fill in their own templates in the next activity.
- 5 For example, the sentence could be completed as follows: This topic is controversial because many people disagree about it. Or: This topic is controversial because there are arguments both for and against single-sex education.

### INDEPENDENT WORK

Fill in the writing frame

- 1 Ask learners to look at the next 4 boxes.
- 2 Explain that these 4 boxes will help them to write the 4 paragraphs that will make up the body of their essays.
- 3 Ask learners to work out which boxes require arguments for single-sex schools, and which ones require arguments against single-sex schools.

- 4 Explain that learners will need to choose from their lists of reasons (that they have already compiled in their exercise books) and fill in the two strongest reasons that support single-sex schools and the two strongest reasons that are against single-sex schools in those four boxes.
- 5 Then they will need to fill in the last box on the frame: the conclusion. This box should summarise the four arguments. If they want to, they can state which side they think is stronger, i.e. whether they think that same-sex schools or co-ed schools are better.
- 6 Give learners time to fill in these 5 boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

**SAMPLE FOR TEACHER**

**COMPLETED 'FOR' AND 'AGAINST' LIST**

(Please note these are just some ideas. These are not meant to represent all the arguments for and against this topic.)

<b>Are single-sex schools better than co-ed schools?</b>	
<b>No (against single-sex schools)</b>	<b>Yes (for single-sex schools)</b>
<b>1.</b> No evidence to show better results in single-sex schools.	<b>1.</b> Better work focus – no distractions (especially for teenagers).
<b>2.</b> Segregated learning does not prepare learners for the workplace.	<b>2.</b> Single-sex schools can break down stereotypes based on gender.
<b>3.</b> Boys and girls can learn from each other. They must learn how to respect each other.	<b>3.</b> Boys and girls learn differently – teaching can be adapted.
<b>4.</b> Boys mature slower. In a single-sex environment, girls will not positively influence boys.	<b>4.</b> Some societies require segregation of the sexes for religious or cultural reasons.
<b>5.</b> Separate schools will never be equal – they increase sexism.	<b>5.</b> Girls mature faster, so boys will not hold them back.

**BLANK PLANNING TEMPLATE FOR LEARNERS**

**TOPIC:**

Should schools be split up according to sex? Write a discursive essay in which you discuss the arguments for and against single-sex schools. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Single-sex schools are

This is a controversial topic because

Some people think that single-sex schools are better because

Furthermore, supporters of single-sex schools believe

On the other hand, many people do not support single-sex schools. This is because

Another reason why some people do not support single-sex schools is

In conclusion,

### SAMPLE COMPLETED PLANNING TABLE

#### TOPIC

Should schools be split up according to sex? Write a discursive essay in which you discuss the arguments for and against single-sex schools. You may choose a side at the end if you wish, but it is not essential.

**INTRODUCTION: Single-sex schools are** schools that have either only male or only female learners. Some people believe that single-sex schools achieve better results.

**This is a controversial topic because** people have different opinions about this. People often argue passionately about the topic, and there are strongly held beliefs on both sides.

**Some people think that single-sex schools achieve better results because** learners are able to focus better on their work if they are not distracted by members of the opposite sex. This can help learners achieve better academic results and they can go to university.

**Furthermore, supporters of single-sex schools believe** that there is a difference in the way boys and girls learn and behave. In single-sex schools, teaching can be adapted for boys and girls.

**On the other hand, many people do not support single-sex schools. This is because** they believe that there is no evidence that proves that results are better in single-sex schools. Segregation is always a negative thing!

**Another reason why some people do not support single-sex schools is because** they feel that segregated education does not prepare learners for the real world. Workplaces and society are not separated according to sex. Learners must respect both boys and girls.

**In conclusion,** there are arguments in favour of and against single-sex schooling. After examining the arguments, it is clear that the decision is about personal preference.

### 3. Drafting

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#### INTRODUCE CRITERIA

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

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

- 1 This is an essay, so it must be 200–250 words. The word count must appear at the bottom of the essay.
- 2 They must present the arguments on both sides of the discussion.
- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

#### INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading ‘Discursive Essay’.
- 2 Instruct learners to copy the information from their writing frames into their exercise books, turning each box into a paragraph.
- 3 The first paragraph must be an introduction that gives a definition of single-sex schools and any relevant background information. It must introduce the idea that this is a controversial topic.
- 4 The first two paragraphs of the body must present two reasons for supporting single-sex schools, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting single-sex schools, with evidence wherever possible.
- 6 They must still use the time connectives from the prompts (phrases like ‘Furthermore’ and ‘On the other hand.’) to help create a logical flow in the piece of writing.
- 7 They can add in ideas that did not appear on their writing frames. The information on the frame is simply a start, and they can add to it where needed.
- 8 The final paragraph must be a conclusion that does NOT introduce any new ideas. It can do one of two things. Either it can summarise the 4 arguments from the body, or it can say which side the writer supports.
- 9 Give learners time to write. Walk around the room to assist struggling learners.
- 10 Learners may finish drafting their writing as homework if needed.

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>Upper level</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>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>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>

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

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### 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 photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work. Remind learners that all writers edit.
- 3 Instruct learners to find their draft essay and copy the editing checklist on the next page into their exercise books.
- 4 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 okay if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 5 Give learners time to edit their work. Walk around the room to assist learners who are struggling.
- 6 If you do not have time to edit in class, give them the checklist and ask them to edit at home.

### EDITING CHECKLIST

- 1 Does your essay start with an introduction?
- 2 Does the introduction provide a clear definition of single-sex schools and provide relevant background information? Does it introduce the idea that single-sex schooling is controversial?
- 3 Do the next two paragraphs contain two clear arguments in favour of single-sex schools, plus supporting evidence where possible?
- 4 Do the next two paragraphs of the body contain two clear arguments against single-sex schools, plus supporting evidence where possible?
- 5 Is the final paragraph a conclusion? Have you made sure that the conclusion does not contain new information. Either it can summarise the four arguments from the body or it can present your final opinion.
- 6 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 7 Have you checked that your spelling is correct?
- 8 Have you checked that every sentence has at least a subject and a verb?



## 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 heading 'Discursive Essay' and their own title for 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 (not including the title).
- 5 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and Talk

### **PRESENTING INSTRUCTIONS**

- 1 Instruct learners to turn to the person next to them and read their essay 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**

**DISCURSIVE ESSAY**

**Do single-sex schools achieve better results?**

Single-sex schools are schools that have either only male or only female learners. Some people believe that single-sex schools achieve better results. This is a controversial topic because people have different opinions about this. People often argue about the topic. There are strongly held beliefs on both sides.

Some people think that single-sex schools achieve better results because learners are able to focus better on their work if they are not distracted by members of the opposite sex. This can help learners achieve better academic results and have more opportunities for going to university.

Furthermore, supporters of single-sex schools believe that there is a difference in the way boys and girls learn. By having separate schools, teachers can adapt and change their teaching. This will also lead to better results.

On the other hand, many people do not support single-sex schools. This is because they believe that there is no evidence that proves that results are better in single-sex schools. Instead, they argue that splitting girls and boys up can increase sexism. They do not believe it is right to have separate schools for boys and girls.

Another reason why some people are against single-sex schools is because they feel that segregated education does not prepare learners for the real world. Workplaces and society are not separated by sex. Learners need to learn to respect and communicate effectively with others.

In conclusion, there are arguments in favour of and against single-sex schooling. After examining the arguments, it is clear that the decision is about personal preference.

Word count: 257

**Mark: 35/50**

**TEACHER FEEDBACK**

A well-structured essay. Your introduction defined the topic clearly. The first two paragraphs gave reasons to support single-sex education, followed by two paragraphs presenting arguments against single-sex schools. I think it would have been helpful to have some more evidence to support your arguments. Your own research would have helped this. The other strength of your essay was that you used clear ‘connectives’, especially ‘on the other hand’ to indicate when you were switching from the arguments for single-sex schools to the arguments against single-sex schools half way through the essay. Your conclusion needs some work. If you have no clear opinion either way, then summarise both sides of the arguments.

**Sophiatown**

**Writing and  
presenting**

**CYCLE 3**

# Writing and presenting

## Reflective Essay

### Topic

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In the play ‘Sophiatown’, the character Lulu makes a decision to leave school after the implementation of Bantu Education. Imagine you are Lulu and write a reflective essay in which you describe your thoughts and feelings about making the decision to leave school.

### Length of task

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200–250 words

### CAPS reference: pg. 39

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Text type	Purpose	Text Structure	Language Features
Reflective essay	To give an emotional reaction and feeling on a specific matter	A writer can reflect on a dream or aspirations, e.g. How I remember my best teacher; My view of life... Feelings and emotions play an important role Greater part of the essay may be descriptive	Personal pronouns Vocabulary that expresses viewpoints, emotions, etc

### Introduction

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Tell learners that today they are going to write a reflective essay. The essay will be linked to the play, ‘Sophiatown’. You will imagine you are Lulu and describe your thoughts and feelings about making the decision to leave school.

### Teach the genre

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#### PURPOSE:

The narrator uses words to think about an experience. They express their ideas, thoughts, memories and feelings.

#### HOW TO WRITE A REFLECTIVE ESSAY:

- Use reflective writing (not descriptive or narrative writing).
- Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think.

- Explain the experiences that made you feel this way.
- Write from a first person perspective. (E.g. 'I feel...')
- Structure the essay, with a new idea in each paragraph.

## Teach selected text structures and language features

### Activity 1: Description vs reflection getting ready

Before class begins make copies of the following table for learners. If you do not have access to a photocopier machine, you can draw it on the board:

#### MY FIRST DAY OF GRADE 11

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
1.		
2.		
3.		
<b>PLACES:</b>		
1.		
2.		
3.		
<b>EVENTS:</b>		
1.		
2.		
3.		

**MODELLING:**

- 1 Explain that a reflective essay is a personal piece of writing in which you express your thoughts and feelings about the places you have been and experiences you have had.
- 2 Ask learners to close their eyes and think back to their first day of Grade 11: What people, places or events do you remember?
- 3 Allow learners to give some suggestions, like:
  - a People: teachers, learners, cleaners, parents
  - b Places: school building, classrooms, sports fields
  - c Events: assembly, lessons, break time
- 4 Write an example of a person or people into the first column of the table you have drawn on the board, like:

	<b>DESCRIPTION</b>	<b>REFLECTION</b>
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
learners		

- 5 Then, explain that in the second column, learners must write a description of the people, places or events they have chosen. A description includes how something physically looked, smelled, tasted, and sounded.
- 6 Write a sample description for learners, like:

	<b>DESCRIPTION</b>	<b>REFLECTION</b>
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
learners	familiar faces; new faces; noisy; too many	

- 7 Finally, explain that in the third column, learners must write a reflection about the people, places or events they have chosen. Explain that when we write a reflection, we write about our thoughts and feelings.

	<b>DESCRIPTION</b>	<b>REFLECTION</b>
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
learners	familiar faces; new faces; noisy, too many	overwhelmed; excited; scared

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board.
- 2 Ask the learner to decide on a place to add to the table. Then, ask the learner to write a description and a reflection of this place.
- 3 If the learner struggles, guide him/her.
- 4 Ask learners: How is the information in the two columns 'Description' and 'Reflection' different?
- 5 Make sure learners understand that descriptions give a picture of what you see (factual, objective) whereas reflections are opinions (your reaction, subjective, personal).

**INDEPENDENT WORK:**

- 1 Instruct learners to take out their exercise books and copy the table into their books.
- 2 Instruct learners to fill in some of the people, places and events they remember from their first day of Grade 11. They should have at least one thing for each category.
- 3 Remind learners that they must write a description and a reflection for each thing they remember.
- 4 Allow 5 -10 minutes for learners to fill in their tables. Walk around the classroom to help any learners who might be struggling.

**DISCUSSION:**

- 1 Call the class back together. Ask for one volunteer to describe and reflect on one PERSON or GROUP of PEOPLE they encountered on the first day of Grade 11.
- 2 Ask the class: Did anyone else have the same person on their list? How did you describe the person? What are your reflections/thoughts about this person? (Remind learners that they can be honest but never rude.)
- 3 Ask for another volunteer to describe and reflect on one PLACE they saw.
- 4 Ask the class: Did anyone else have the same place on their list? How did you describe the place? What are your reflections/thoughts about this place?
- 5 Ask for a third volunteer to describe and reflect on one EVENT they experienced.
- 6 Ask the class: Did anyone else have the same event on their list? How did you describe the event? What are your reflections/thoughts about this person?
- 7 End this activity by saying: Our descriptions of something should be fairly similar because we are seeing the same thing. However, our reflections can differ greatly. This is because our reflections depend on our own experiences and reactions.

**Activity 2: Features of emotive language in reflective writing****INTRODUCTION:**

- 1 Explain that good reflective writing is personal and gives the reader the feeling that they are experiencing the same emotions as the writer. This is a skill that can be developed with practice.
- 2 Ask learners: What is emotion? Can you give some examples?
- 3 Allow learners to make some suggestions: feelings such as love, hate, anger, etc.

- 4 Ask learners: In what ways can we show our feelings?
- 5 Allow learners to make some suggestions: through speech, touch, behaviour, etc.
- 6 Ask learners: How can we express these feelings in writing?
- 7 Allow learners to make some suggestions: through our choice of words, such as adjectives, adverbs, abstract nouns (love, hate, etc.), interjections (ouch, phew, etc.), intonation (the way we use our voice).
- 8 Tell the learners that emotive language persuades us to adopt the point of view of the writer or speaker, because it helps us feel the same feelings. It influences, manipulates and creates emotions in people.

**PAIR WORK:**

- 1 Write the following extracts on the board or give each pair a printed copy if you have access to a photocopier.

My first date (Extract 1):

I organised to meet my new girlfriend at two o'clock. I left the house at one o'clock and walked to the taxi rank. I had to wait for twenty minutes. I got to the cinema at three o'clock.

My first date (Extract 2):

It was with excitement and some nervousness that I set off to meet my new girlfriend at the cinema. I waited and waited for the taxi, becoming more anxious with each passing minute! Finally, the taxi arrived. I climbed aboard. As we neared the cinema, my heart beat faster and faster.

- 2 Split learners into pairs.
- 3 Instruct the learners to read the two extracts, both entitled 'My first date'.
- 4 Ask learners to discuss the similarities and differences as they read.
- 5 After 5–10 minutes, call the class back together.
- 6 Ask learners: Which extract did you prefer to read? Why?
- 7 Allow learners to respond.
- 8 Ask learners: What are the similarities between the two extracts? What are the differences between the two extracts?
- 9 Emphasise that both extracts are about the same thing. The second extract is more interesting because it is not purely factual. The second extract has a sense of reflection, thinking back over the event. It is not just a list of things that happened. It includes a personal anecdote (story) and emotions. When we read the second extract, we can feel the same feelings as the writer. We want to know more!
- 10 Tell learners that when writing a reflective essay, you must consider the audience. To a reader, the interesting things are the writer's thoughts and feelings about what happened. The writer expresses these by using emotive language.



Useful genre-related vocabulary	
<b>reflection</b>	thinking about and evaluating life experiences
<b>description</b>	saying what you saw
<b>anecdote</b>	a short personal story
<b>emotion</b>	a feeling
<b>evaluation</b>	to establish the value of something
<b>analysis</b>	a detailed examination
<b>epiphany</b>	a realisation; an 'aha' moment

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their reflective essays.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm using a mind-map.
- c Plan the structure of the essay using a planning table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** In the play 'Sophiatown', the character Lulu makes a decision to leave school after the implementation of Bantu Education. Imagine you are Lulu and write a reflective essay in which you describe your thoughts and feelings about making the decision to leave school.

#### B. USE A MIND MAP

##### GETTING READY:

- 1 Draw the mind-map template onto the board (see below in the 'Sample for Teacher' section).

##### GROUP WORK:

- 1 Explain that learners will use a mind-map to brainstorm ideas for their essays.
- 2 Split learners into groups of four.
- 3 Instruct learners to take out their exercise books and copy the template from the board.
- 4 Instruct them to write 'Lulu' in the middle box of the template.

- 5 Then ask each group to brainstorm (think of) words or phrases they associate with (connected to) Lulu and write them in the other boxes. It could be about her personality or events from the play.
- 6 Remind learners that this is a planning process so any ideas that are not relevant to the final essay will be cut out in the drafting process.
- 7 After 10 minutes, call the class back together.
- 8 Ask learners to share some of the things they have written down.
- 9 As the learners speak, include the information on the mind-map on the board.
- 10 Instruct learners to add any new ideas to their own mind-maps.

### C. USE A PLANNING TABLE

#### INDIVIDUAL WORK:

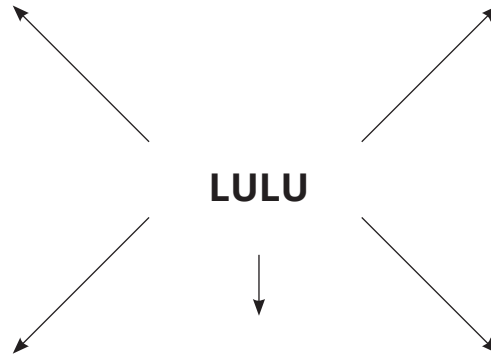
- 1 Remind learners they will write a reflection from the perspective of Lulu about her decision to leave school.
- 2 Draw the planning template on the board. As you write, explain that they will structure their essay in the following way:
  - a DESCRIPTION: an explanation of the context. What is the event?  
What happened?
  - b EVALUATION: the effect the person, place or event had on Lulu at the time.  
What was her reaction? How did it make her feel? What did other people do?
  - c ANALYSIS: the lesson learnt from the reflection on the person, place or event.  
Why did the event make her feel this way? Would she react differently now?  
Why? This last paragraph may include an epiphany – the ‘aha’ moment.
- 4 Instruct learners to open their exercise books to a clean page and to copy the planning table into their books.
- 5 Explain that now, learners will fill in the table with Lulu’s description, evaluation and analysis of her decision to leave school. Learners must remember to write as if they are Lulu. They will need to review their mind-map for any relevant information about her personality.
- 6 Give learners 10–15 minutes to structure their essays.
- 7 As learners work, walk around the classroom to assist struggling learners.

#### GROUP WORK:

- 1 Explain to learners that they will now share their plan with their classmates.
- 2 Split learners into groups of four learners.
- 3 Explain that one learner in each group will read their work aloud to the others.
- 4 Then, the other group members will give the learner feedback about their plan.
- 5 Instruct the learners to repeat this process until everyone in the group has read their work and been given feedback.

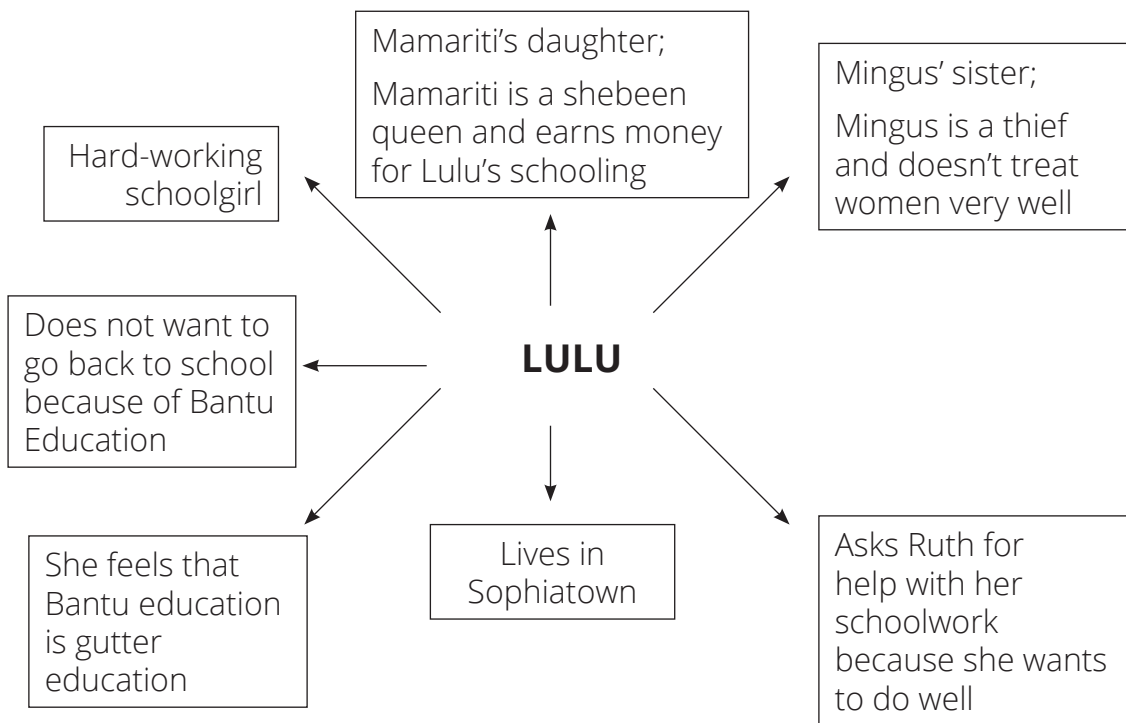
**SAMPLE FOR TEACHER**

**BLANK MIND-MAP TEMPLATE:**



**SAMPLE COMPLETED MIND-MAP TEMPLATE:**

(This is a suggestion. Learners will have many other ideas)



CYCLE 3

**PLANNING GRID TEMPLATE:**

1	DESCRIPTION (CONTEXT)	
2	EVALUATION (EFFECT)	
3	ANALYSIS (REFLECTION)	

**COMPLETED PLANNING GRID:**

1	DESCRIPTION (CONTEXT)	Bantu Education is being implemented. This will segregate learners.
2	EVALUATION (EFFECT)	not happy, upset more racial segregation
3	ANALYSIS (REFLECTION)	leave school Right decision

### 3. Drafting

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**INTRODUCE CRITERIA**

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

- 1 The essay must be 200–250 words long.
- 2 The essay must be written from the perspective of Lulu.
- 3 The essay should be written in the past tense.
- 4 The writing must be structured in logical and coherent (understandable) paragraphs.
- 5 The relevant information from the mind-map and planning grid should be included.
- 6 The language should be reflective.

**INSTRUCTIONS**

- 1 Settle learners so that you have their attention.
- 2 Explain that now they will use the information from their mind-maps and planning grids to draft a full essay with a beginning, middle and end.
- 3 Ask learners to turn to a clean page in their writing books.
- 4 Explain to learners that their essay will have three paragraphs.
- 5 Tell learners to structure their paragraphs in the following way:
  - a Description: The first paragraph will be the orientation to the context. Lulu describes what the issue is.
  - b Evaluation: The second paragraph will evaluate Lulu’s thoughts and feelings about her schooling, and Lulu’s thoughts and feelings about the implementation of Bantu Education.
  - c Reflection: The final paragraph will be a reflection of Lulu’s thought process when she decides that she will not go back to school.
- 6 Ask learners to start constructing their paragraphs by writing full sentences using the information they have planned out.
- 7 The essay may be completed for homework.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
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	<b>Upper level</b>				
	<b>Lower level</b>				

**CYCLE 3**

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

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### STRATEGY

Peer-editing and Self-editing

### INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use peer-editing: they will help each other to improve their reflective writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partner's work at the same time in silence. As they read, they must look at the following:
  - a Structure: Has the information been grouped correctly into paragraphs? Have the paragraphs been written in an order that makes sense?
  - b Reflective language: Has their partner used reflective language? Does the language express Lulu's thoughts and feelings?
- 4 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.
- 5 As learners work, walk around the room to help pairs that are struggling.
- 6 When learners are finished they must have a conversation with their partner. Taking turns, they must share their ideas with their partners about how to improve the writing.

### 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 checklist, then they can edit their work to improve it.

## Editing checklist

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- 1 Are there three paragraphs?
- 2 Is the essay written in the first person 'I' from the perspective of Lulu?
- 3 Does the information in the paragraphs make sense?
- 4 Is the language reflective, not just descriptive?
- 5 Is the number of words in the essay correct?
- 6 Is the spelling correct?
- 7 Is the punctuation correct? Does every sentence start with a capital letter and end with a full stop/exclamation mark/question mark?
- 8 Is the grammar correct?

## 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 ‘Reflective Essay’ and the title of the essay.
- 3 They must write neatly leaving a line between paragraphs.
- 4 At the bottom of the essay they must write the words ‘Word count’ followed by the number of words in their essay.
- 5 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and Talk

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into pairs.
- 2 Tell them to take turns to read their essay to their partner.
- 3 Instruct learners to find at least one specific thing they like about their partner’s writing, and to share this feedback with their partner.
- 4 Ask for three volunteers to read their writing to the class.
- 5 Praise each one for one specific thing they did well.
- 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.



**COMPLETED EXAMPLE****REFLECTIVE ESSAY****Tough decisions**

I can't believe it. Everything is changing. Why can't things stay the same? These Boere and their laws...changing laws left, right and centre. Can anyone keep up?

I love school and I love my friends. I finally feel like I am getting somewhere. Even though I thought it was a stupid idea at the beginning, having Ruth at Gerty Street has been great. She has helped me so much with my schoolwork. I would never admit it to anyone though!

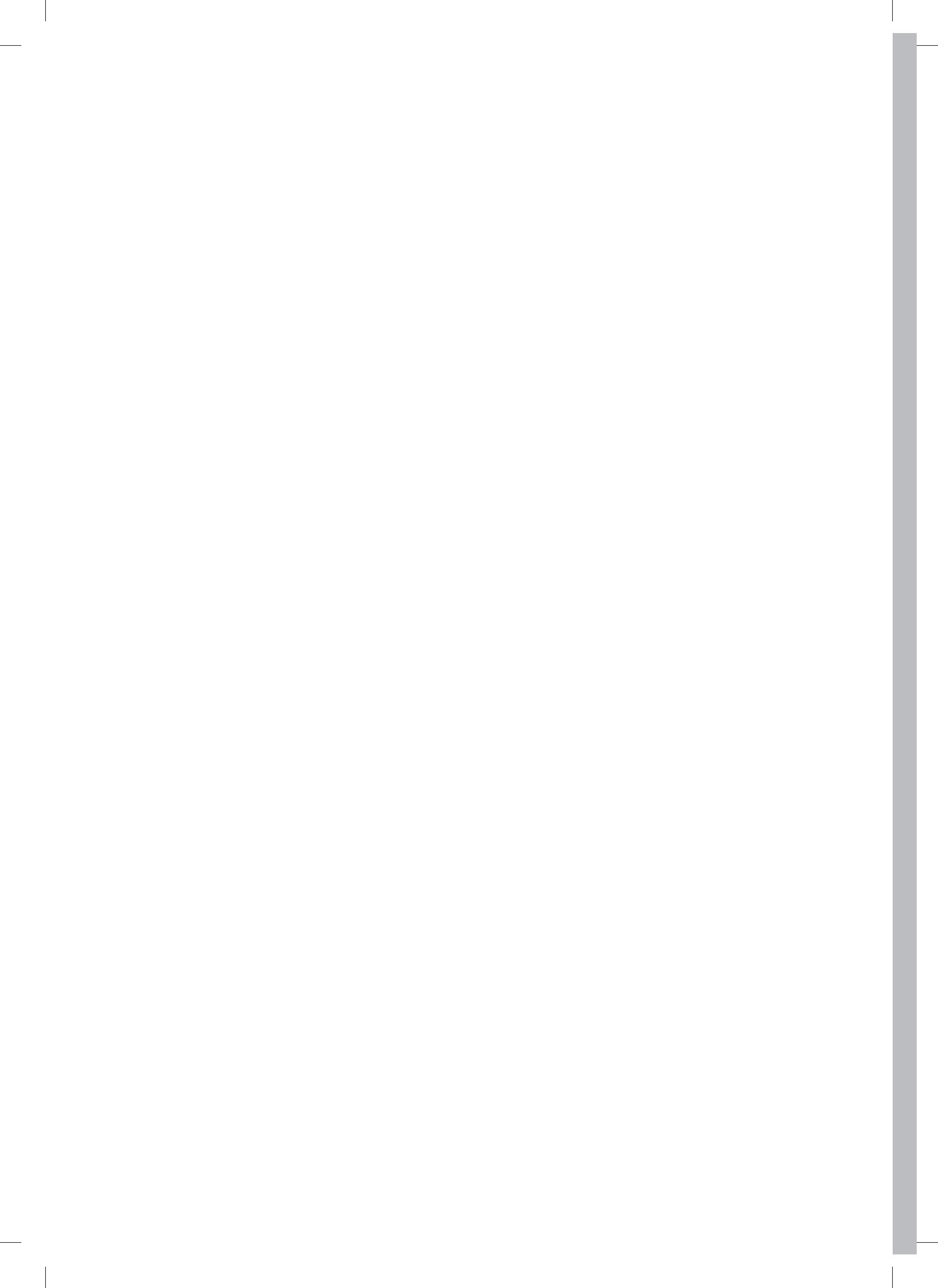
The last straw was this Bantu Education thing. Who do they think we are? We don't seem to be good enough to get the real thing. Gutter education is not good enough for us. There is no hope for us if we don't get an education. The Boere are determined to keep us in the dirt: Giving us an inferior education so we can be their labourers, miners, cleaners – that's all they want us to be. I feel the only way to get a message to this government is through boycotting their so-called 'education'.

I think that I have made my decision. I am old enough to take a stand and I won't go back to school. Mamariti will not be happy. I hate letting my mother down, as she puts so much hope in me having a better life than the one she has had, but I need to be true to myself and stand up against what I believe is wrong.

Word Count: 243

**Mark: 35/50****TEACHER FEEDBACK**

The structure of the essay is good in that you explain the situation – the implementation of Bantu Education. More references to events in the play would have been helpful. All in all, this is a very good attempt. Well done!



**Sophiatown**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Book Review

### Topic

Mingus is a key character in the play ‘Sophiatown’ and has a volatile (changeable) personality. What kind of person do you think Mingus is? Write a review to describe the character of Mingus in the play ‘Sophiatown’. You must provide evidence from the text to substantiate your comments about his personality.

### Length of task

120–150 words

### 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 based on Mingus in the play, ‘Sophiatown’.

### Teach the genre

#### PURPOSE:

Writing a review about a setwork allows learners to focus on one element of the text, such as a character or a theme. They learn the skills of summarising and analysing text through focusing in on this one element.

**HOW TO WRITE A REVIEW:**

In order to write an effective review of a literary text (setwork), learners must:

- 1 Develop an opinion or judgement about a theme or character in the text. This may include making inferences about characters based on their actions/emotions/thoughts in the text.
- 2 Find evidence from the text to support their statements.
- 3 Scan the text to find the information they are looking for.

**Teach selected text structures and language features****Activity 1: Finding evidence in the text****MODELLING:**

- 1 Settle learners so you have their full attention.
- 2 Explain that they will each be writing a review about one character in the play Sophiatown.
- 3 Ask learners: What does the word 'proof' mean?
- 4 Allow the learners to give their own definitions but ensure that they know that 'proof' means 'facts' or 'evidence'.
- 5 Ask learners: How do we get proof of something?
- 6 Encourage the learners to make suggestions.
- 7 Emphasise that getting proof is finding evidence to show that something is true.
- 8 Explain that when we write about literary texts, we must support our statements with 'proof' from the text that is being studied. This means that we need to find evidence in the text to show why we are making a particular statement (This is called substantiating).
- 9 Demonstrate one example for the class:  
Statement: Sophiatown has many names.  
Proof: Act 1 Scene 1 (pg.4): 'Sophiatown, Softown, Kofifi, Kasbah, Sophia...'
- 10 Remind learners that they must use their knowledge of the text and scan the pages to find what they are looking for:
- 11 Scanning means that you look quickly over the text to find specific information.
- 12 It helps to know the order of events in the play so that you don't have to go through the whole text each time.
- 13 It is a good idea to look for key words. When you spot a key word, you can read the text more carefully.
- 14 For this activity, the name of the character mentioned in the statement is a good key word.

**JOINT ACTIVITY:**

- 1 Explain to learners that you will do one activity together.
- 2 Instruct learners to take out their copies of 'Sophiatown'.

- 3 Write the following statement on the board: ‘Sophiatown was named after a real person.’
- 4 Tell learners to scan the first two pages of their texts and find any mention of the word ‘Sophiatown.’
- 5 Explain that when they see the word ‘Sophiatown’, they should read the sentence in which it is included. In this way, the learners will find the proof they need:  
Act 1 Scene 1 (pg.4): ‘Sophiatown was named after one Tobiansky’s wife.’

**GROUP WORK:**

- 1 Explain that the class will form teams to play a game to practise finding evidence in ‘Sophiatown.’
- 2 Divide the class into groups of five (depending on class size) learners.
- 3 Instruct each group to think of a team name.
- 4 Write the team names on the board in order to keep score.
- 5 Instruct each team to take out one piece of paper and write their team name at the top. Explain that this page will be used by the team to write down their answers.
- 6 Explain that you will make a statement about the play. The task is for each team to find evidence in the text to support this statement. This evidence must be written down on the team’s page and must include the number of the act and scene where it was found.
- 7 Explain that not all statements are true. If this is the case, then they need to find evidence to correct the statement.
- 8 Instruct learners to choose a scribe (someone who does the writing) for their team.
- 9 Explain that groups will only have two minutes to answer each question, so learners must work as a team to find the evidence quickly.
- 10 Explain that this game will be played in rounds. Each round will consist of three questions. At the end of each round, you will mark the team answers and write the scores on the board. This creates excitement as the teams see the scores and who is winning.
- 11 Play the first four rounds of the game. The statements and evidence are provided below.

**Activity 2: Making statements and inferences**

**MODELLING (FOR THE FINAL ROUND):**

- 1 Explain that the final round will be different to the first four rounds. In the final round the information is swapped around. This time, you will give a piece of evidence from the text and the team must decide what this says about the character.
- 2 Demonstrate one example for the class:

Proof: Act 2 Scene 1 (pg. 92): ‘*Mingus casually walks up to Princess and then suddenly cracks her across the face.*’

Statement: Mingus is violent.

**GROUP WORK (FOR THE FINAL ROUND):**

- 1 Play the final round of the game.
- 2 At the end of the game, add up the scores. Applaud the winners and congratulate the class for their effort.
- 3 Emphasise the importance of always finding evidence from the text to support your statement.
- 4 NOTE: You may change the statements in the table below – these are just samples to help you! Additionally, leave out any statements/examples that are past the point you have read in the text. For example, if the class has only read Act 1 at the time of this activity, leave out Statement #10 ('Jakes is an observer of what goes on and doesn't really get involved.') and Statement #12 ('Ruth says she will go back to Yeoville and live with her parents after the forced removals.') because these both happen in Act 2!

**SAMPLE FOR TEACHER**

NOTE: You may change any of the statements in the table below, or you may use them as they are for the game. These samples are meant to help and guide you!

**ACTIVITY 1: FINDING EVIDENCE IN THE TEXT**

	STATEMENT	PROOF
		(Please note that these are sample answers. Learners may well find other evidence that is also correct. Please use your discretion when marking.)

ROUND 1		
1	Mingus can't write.	True Act 1 Scene 1 'Mingus: Ag man Jakes, <i>ek kan nie skryf nie.</i> ' (pg. 7)
2	Jakes is a journalist at 'Drum' magazine.	True Act 1 Scene 1 'Jakes: I was banging out a living at 'Drum' magazine.'(pg. 6)
3	Lulu is a diligent (hard-working) student.	True Act 1 Scene 2 ' <i>Lulu is preparing for school.</i> ' (pg. 18) 'Lulu: I'm busy, Ma. I'm studying.' (pg. 18)

<b>ROUND 2</b>		
4	Ruth comes from Braamfontein.	Not true. Act 1 Scene 2 <i>'[Enter Ruth, the Jewish girl from Yeoville.]'</i> pg. 19
5	Ruth means well, but she doesn't realise how privileged she is.	True Act 1 Scene 2 <i>'Ruth: See, I'm the easiest person in the world to please. I'm happy with the simplest things. All I need is a light to read by, somewhere to sleep and a place to bath.'</i> (A bath is a luxury.) (pg. 26)
6	Princess and Ruth become friends.	Not true. Act 1 Scene 3 Princess: I want that Jewish girl out. (pg. 29)
<b>ROUND 3</b>		
7	When the bath comes, Ruth is relieved because now she can take a bath.	Not true. Act 1 Scene 3 <i>'Ruth: For heaven's sake! I didn't realize. The last thing I wanted was a special bath. I've had enough baths at home.'</i> (pg. 37)
8	Ruth is not interested in fitting in with her new friends.	Not true. Act 1 Scene 4 Ruth tries to learn Tsotsitaal.
9	Jakes can speak several languages.	True. Act 1 Scene 4 <i>'Jakes: I speak Zulu, Xhosa, Sotho, English, Afrikaans, and in moments of weakness I even speak Tsotsitaal.'</i> (pg. 46)



<b>ROUND 4</b>		
10	Jakes is an observer of what goes on and doesn't really get involved.	True Act 2 Scene 1 'Ruth (to Jakes): You're always looking from the outside, watching.' (pg. 93)
11	Ruth is brave.	True Act 2 Scene 4 'Ruth: Mingus, why are you making it so difficult for me? I'm living in Sophiatown, having a good time, and you're making it impossible.' (pg. 101) OR The whole play. Ruth is living in Sophiatown at a time when it was illegal for people of different races to live together.
12	Ruth says she will go back to Yeoville and live with her parents after the forced removals.	Not true. Act 2 Scene 6 'Ruth: Jakes. Right now I don't know where I'm going, but the door to Yeoville is shut.' (pg. 114)

**ACTIVITY 2: MAKING STATEMENTS AND INFERENCES**

	<b>PROOF</b>	<b>STATEMENT</b>
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<b>ROUND 5</b>		
13	Act 1 Scene 6 'Fahfee: Congress says we mustn't move. We must resist, like in the Defiance Campaign. Congress calls for five thousand volunteers. We've got a plan.' (pg. 60)	Fahfee is defiant and brave. He is an activist.
14	Act 1 Scene 7 'Charlie: I'm going to get a house!' (pg. 77)	Charlie doesn't understand that he cannot go to Meadowlands with the others because of his skin colour.
15	Act 1 Scene 1 '[Charlie has crept up to Mingus and begins to shine his shoes while he is still wearing them.]' (pg. 6)	He is subservient. He is Mingus's side-kick and does as he is told.

Useful genre-related vocabulary	
<b>evidence</b>	examples from the setwork text that support a statement and show that it is true
<b>statement</b>	a spoken or written piece of information or opinion
<b>scan</b>	to look quickly over a text to find particular information
<b>correspond with</b>	to match or be the same
<b>Standard English</b>	correct English, slightly formal
<b>slang</b>	very informal English, often used by a particular group
<b>colloquialisms</b>	informal English used in normal spoken English

## 1. Setting the task

### SET THE TASK

Remind learners that they will write a review about a character, Mingus, in their setwork play ‘Sophiatown’. Learners will practise using evidence to back up statements.

- 1 First, learners will work in groups to look through each act of ‘Sophiatown’ to find information about the character of Mingus. They will search for the evidence that will help them to write an effective paragraph.
- 2 Then, learners will take the information they have found as a group and use it to write their own paragraph of 120–150 words long.

## 2. Planning

### PLANNING STRATEGY

- a Learners work in groups to find information about Mingus in the text.
- b Learners choose the most important points about Mingus.
- c Homework

## Instructions for planning

### A. FIND INFORMATION ABOUT MINGUS

- 1 Settle the class so you have their attention.
- 2 Explain to learners that they will be writing a review about the ‘Sophiatown’ character called Mingus.
- 3 Explain that today, they will prepare for this paragraph by looking through the text for information about Mingus in small groups.
- 4 Divide the learners into groups of four and assign one scene to each group. Leave out Act 1 Scene 5 and Act 2 Scenes 2 and 3. Combine Act 2 Scenes 3 and 4. Depending on the size of the class, more than one group may work on each scene. (This can be adapted to where you are in the play, e.g. only do Act 1 OR Act 2.)

- 5 Instruct learners to take out their copy of 'Sophiatown'.
- 6 Hand out one piece of paper to each group. Instruct each group to choose a scribe (the person who will do the writing).
- 7 Explain to learners that in their group, they must find information about Mingus's character in their assigned scene. Explain that this information may come from what other characters say about Mingus. The scribe should write down the lines, act and scene. The group must decide what they think the lines from the play say about the character of Mingus.
- 8 Give learners 10 minutes to complete this task in their groups. Then call the learners back together.
- 9 Explain that each group must choose a spokesperson to report what they found in their scene. This must be a different person from the scribe (writer).
- 10 As each group shares what they found, list the findings on the board.
- 11 Discuss the findings with learners.

#### **B. LEARNERS CHOOSE 3 MOST IMPORTANT POINTS ABOUT MINGUS**

- 1 Explain that each learner must read over the notes on the chalkboard. Each learner must choose the three most important things that Mingus does or says, or that other characters say about Mingus. Explain that each learner should choose the three things that he or she feels are most important – there are no right or wrong answers.
- 2 Explain that learners should also explain what each of these things tells us about Mingus.
- 3 Instruct learners to ensure that they have the right reference details (act and scene) for the quotes they have chosen.
- 4 Instruct learners to take out their exercise books. Give learners 10–15 minutes to complete this task. As learners write, walk around the classroom to help learners who are struggling.

#### **C. HOMEWORK:**

- 1 Learners must complete their lists.
- 2 Instruct learners to check that they have the right reference details (act and scene).

**SAMPLE FOR TEACHER**

**SAMPLE OF SMALL GROUP WORK:**

(This is a list of possible characteristics that learners may find. They are listed with the evidence from the text. Learners may have other examples as well – this is not a comprehensive list!)

<b>Act &amp; Scene</b>	<b>What Mingus does and says</b>	<b>What this tells us about him</b>
Act 1 Scene 1  Scene 2	Mingus asks Jakes to write the love letter for him. 'Ek kan nie skryf nie.'  Mingus is rude to Princess. 'What are you laughing at?' 'Luister – watch out.'	Mingus can't write; he is uneducated.  He treats Princess badly sometimes and is rude to her.
Act 1 Scene 3  Scene 4	Mingus threatens to hit Princess. 'If you don't shaddup I'll have to crack you up.'  He gets angry with Ruth when she won't dance with him and starts shouting at her.	He is violent.  He gets angry quite easily and when he does, he gets aggressive and abusive.
Act 1 Scene 6 Scene 7	Mingus threatens to hit Lulu. 'I'll give you a blerry klap, man!'  Mingus describes how he held up the people and The Ritz and took their money and jewels.	Mingus is easily violent.  Mingus is a gangster and a criminal.
Act 2 Scene 1  Scene 4	Mingus describes how he is working both side of the fight: the Congress and the government who want them to pretend to be coming home from work on the trams. This way he gets paid twice.  Mingus shouts at Ruth when she says she doesn't want to go for a drive with him.	Mingus is not interested in fighting the Boere. He is only interested in what is in it for him. He uses the situation to his advantage.  He is abusive towards women. He is used to getting his own way and when someone says no to him he gets angry and aggressive.

**SAMPLE OF INDIVIDUAL WORK: 3 MOST IMPORTANT POINTS ABOUT MINGUS**

Learners can list this information in any order.

<b>Act &amp; Scene</b>	<b>What Mingus does and says</b>	<b>What this tells us about him</b>
Act 2 Scene 6	Mingus tells Charlie that he will come back for Charlie to reassure him.	Mingus can be kind-hearted to his friends.
Act 1 Scene 3	Mingus threatens to hit Princess. 'If you don't shaddup I'll have to crack you up.'	Mingus becomes violent easily.
Act 1 Scene 4	He gets angry with Ruth when she won't dance with him and starts shouting at her.	He gets angry quite easily and when he does, he gets aggressive and abusive.

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

Tell learners that they must remember the following criteria when drafting their review:

- 1 This is a longer transactional piece and must be between 120 and 150 words long.
- 2 The review should be written in the present tense.
- 3 The register is formal, and language and spelling must be accurate.
- 4 Statements must be backed up with evidence from the text.

**INSTRUCTIONS****A. REMIND LEARNERS OF THE WRITING TOPIC**

**Topic:** Mingus is a key character in the play 'Sophiatown' and has a volatile (changeable) personality. What kind of person do you think Mingus is? Write a review to describe the character of Mingus in the play 'Sophiatown'. You must provide evidence from the text to substantiate your comments about his personality.

**B. DISCUSS PARAGRAPH STRUCTURE**

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their exercise books to a clean page. At the top of the page they should write the date and the heading: 'Book Review'.
- 3 Write the following elements of a review on the board:
  - Paragraph 1: Introduction paragraph
  - Paragraph 2: Topic sentence for point 1, proof and explanation
  - Paragraph 3: Topic sentence for point 2, proof and explanation
  - Paragraph 4: Topic sentence for point 3, proof and explanation

- Concluding sentence

**4** Instruct learners to copy these elements into their exercise books for reference.

**5** Explain and/or model each element to the learners and ask them to take notes:

- a** Paragraph 1: Introduction paragraph. This paragraph must state the name of the setwork, the name of the author, and the name of the character being reviewed. This paragraph should clearly state the three points that you intend to prove about the character you are reviewing.

For example:

In the Junction Avenue Theatre Company's play, 'Sophiatown', Mingus has a complex personality. He is violent and aggressive, but also has a tender side.

- b** Paragraph 2. The point should be stated as a topic sentence. Then, you must show proof/evidence of the first point. This should be followed by an explanation of how this proof shows the qualities/characteristics of the character being reviewed. For example:

Throughout the play, Mingus displays violent behaviour towards the people in his life (topic sentence). For example, in Act 1 Scene 3, Mingus says to Princess: 'If you don't shaddup I'll have to crack you up' (evidence). This shows that Mingus treats people in his life in a violent way (explanation).

- c** Paragraph 3 and 4: These paragraphs must follow the same structure as paragraph 2 (Topic sentence, evidence, and explanation).

- d** Concluding statement: This should be a one – two line statement that concludes the review. For example:

The points mentioned above prove that Mingus's character is violent and aggressive but can also be tender towards his friends.

#### **INDEPENDENT WORK**

**1** Instruct the learners to start drafting their character review. Remind learners to focus on the three most important points about Mingus's character.

**2** Walk around the classroom to assist learners who are struggling.

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>

CYCLE 4

## 4. Editing

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### STRATEGY

Peer-editing

### 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 (below) 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 Tell the learners to read the draft again to check the factual information: are the points backed up with evidence from the text and correctly referenced?
- 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 them 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 paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

Write the following checklist on the board for learners to follow: Peer-editing checklist:

- 1 Is there a date, heading and title?
- 2 Are the spelling, grammar and punctuation correct?
- 3 Do all the sentences start with capital letters and end with full stops?
- 4 Are all the verbs in the present tense?
- 5 Has the writer followed the structure?
  - a Paragraph 1: Introduction paragraph
  - b Paragraph 2: Topic sentence for point 1, proof and explanation
  - c Paragraph 3: Topic sentence for point 2, proof and explanation
  - d Paragraph 4: Topic sentence for point 3, proof and explanation
  - e Concluding statement



- 6 Is the paragraph a minimum of 120 words and a maximum of 150 words long?
- 7 What is something that you like about this review?
- 8 What is something you think could be improved? Be constructive (helpful).

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their reviews neatly on lined paper.
- 2 Learners must make the corrections based on notes from their partner.
- 3 At the top of the page, they must include their name, the date, the heading: 'Book Review', and the title: 'Character Analysis of 'Sophiatown's' Mingus'
- 4 They must write neatly and legibly.
- 5 At the bottom of their review they must write the words 'Word count' followed by the number of words (not including the date, heading, and title).

### PRESENTING STRATEGY

Group reading

### PRESENTING INSTRUCTIONS

- 1 Ask learners to take out their final draft.
- 2 Instruct learners to form groups of four.
- 3 Instruct learners to take turns reading their character review out loud to the group. Each learner should get a chance to read to their small group.
- 4 Ask each listener to give a comment about the piece they have just heard.
- 5 Remind learners that any criticism should be constructive (helpful).
- 6 If you have time, call the learners back together.
- 7 Ask for 2–3 volunteers to read their paragraph to the whole class.
- 8 Make one positive comment about each piece that was read.
- 9 Thank all the learners for their hard work.

**COMPLETED EXAMPLE**

**BOOK REVIEW**

**Character analysis of ‘Sophiatown’s’ Mingus**

In the Junction Avenue Theatre Company’s play, ‘Sophiatown’, Mingus has a complex personality. He is violent and aggressive. However, at the end of the play we see his tender side.

Throughout the play, Mingus displays aggressive behaviour. He gets angry easily and shouts at people. He often makes threats when he does not get his way. In Act 1 Scene 3, Mingus says to Princess: ‘If you don’t shaddup I’ll have to crack you up.’

However, at the end of the play, Mingus acts kindly towards Charlie. When Charlie wants to move to Meadowlands with Mingus, Mingus has to explain why he cannot go. In Act 2 Scene 6, Mingus promises to fetch Charlie: ‘When I get to the house, I’ll send a driver back to come and pick you up’.

Despite the fact that Mingus can be tender towards his friend, throughout the play, his violent behaviour is what defines him as a character.

Word count: 155 words

**Mark: 20/30**

**TEACHER FEEDBACK**

You have followed the guidelines carefully in the structure of this review. Your information and quotes are accurate but you have not provided evidence for your comment about Mingus’s violent behaviour. Try to keep your explanations short so that you do not exceed the word count. A good effort.

**Sophiatown**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## Speech

### Topic

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In Act 2 Scene 1 of ‘Sophiatown’, Fahfee says: ‘Well, we’re going to steal it back. And we start with Sophiatown. We must organise.’ (pg. 90) Write the speech that Fahfee presents to Sophiatown residents to motivate them to join the fight against the forced removals.

### Length of task

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120–150 words

### CAPS reference: pg. 42

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Text type	Purpose	Text Structure	Language Features
Speech (Long)	To inform, educate, enlighten and entertain the public	Start and adapt the style to be used; When? Where? Why? (purpose), Who? (audience) and What?  Openers attract attention  Develop points well and avoid clichés.  Balance criticisms with reasonable alternatives.  The conclusion is important, and is never a summary of what has been written.	Use short sentences with simple ideas, using familiar examples

### Introduction

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Tell learners that today they are going to write a speech. The speech will be linked to the drama, ‘Sophiatown’ The speech’s purpose will be to encourage Sophiatown residents to oppose the forced removals.

### Teach the genre

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#### **PURPOSE:**

A speech is a formal talk given to an audience. It is a way of presenting a message to a group of listeners to inform, educate, enlighten and entertain them.

**HOW TO WRITE A SPEECH:**

In order to write and present a speech, learners need to understand how to:

- 1 Determine the topic, audience and purpose of a speech.
- 2 Plan the structure of a speech.
- 3 Use speech techniques.
- 4 Use presentation techniques.

**Teach selected text structures and language features****GETTING READY:**

NOTE: There are FOUR activities in this section. Please select the TWO activities you think are most helpful for the learners in your classroom.

**INTRODUCTION:**

- 1 Hand out a copy of the following speech to each learner. If you do not have access to a photocopier, write it on the board before class:

Fellow students,

I stand before you today as a candidate for class representative. In this position, I assure you I will work hard on your behalf, listen to your ideas and do everything in my power to make our school the best it can be.

I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.

As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.

As your friend, I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'

I stand before you today, to ask for your vote. I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today. Thank you for your time.

- 2 Read the text aloud as if you were presenting a speech, i.e. with emphasis and pauses.

**Activity 1: Determining audience, purpose and topic****PAIR WORK:**

- 1 Instruct learners to work in pairs.
- 2 Instruct learners to take turns to read the speech to each other out loud.

- 3 Instruct learners to determine the following:
  - a The audience - Who is the speech addressing?
  - b The topic - What is the speech about?
  - c The purpose - Why has the speech been written? What is it hoping to achieve?
- 4 Give the pairs ten minutes for this activity.
- 5 As learners work, walk around the classroom and help learners who are struggling to stay on task.

**DISCUSSION:**

- 1 Call learners to attention.
- 2 Ask for volunteers (or cold call learners) to explain:
  - a Who the audience is: fellow students
  - b What the topic is: class representative elections
  - c What the purpose is: for the student giving the speech to be elected as class representative.
- 3 Explain to learners that before planning a speech, they need to determine what the topic and purpose are and who the audience is. These factors will influence how they write and present their speech.
- 4 Explain to learners that a speech has a similar structure to an essay. It has an introduction (orientation), a body (complication) and an end (conclusion/resolution).
- 5 Explain to learners that the structure of a speech is like a sandwich: the introduction and conclusion are the slices of bread that contain the filling (body). It is important that the bread is strong enough to hold the filling so that the sandwich does not fall apart. In the same way, the opening and closing of a speech need to be well planned (strong) to support the body of the speech.

**Activity 2: Parts of an effective speech**

**INTRODUCTION:**

- 1 Remind learners that a speech is meant to be presented to an audience.
- 2 Explain to learners that an effective speech uses the following techniques to make a connection between the speaker and the audience:
  - a inclusive language – the speaker shows that they have the same motivation as, and is included in, the audience by using ‘we’ and ‘our’ rather than ‘I’ and ‘my’
  - b repetition – words or phrases that are used more than once
  - c persuasive language – words that have the power to convince someone to do something.

**PAIR WORK:**

- 1 Instruct learners to work in the same pairs as before.
- 2 Instruct learners to read the speech again.
- 3 Instruct them to identify examples of inclusive language, repetition and persuasive language and to underline them in different colours (or underline and label them, if learners do not have access to different colour pens)

- 4 Give the pairs ten minutes for this activity.
- 5 As learners work, walk around the classroom and help learners who are struggling.

### **DISCUSSION:**

- 1 Call learners back together.
- 2 Ask for volunteers (or cold call learners) to give examples of inclusive language in the text, like:
  - our behalf
  - our school
  - your friend
  - together we
  - our goals
  - our ability
  - work together
  - let us
- 3 Ask for volunteers (or cold call learners) to give examples of repetition in the text:
  - I stand before you today
  - as your friend
  - I believe in...
- 4 Ask for volunteers (or cold call learners) to give examples of persuasive language in the text:
  - I assure you
  - everything in my power
  - effective
  - I believe...
- 5 Explain to learners that an effective speech will use inclusive language, repetition and persuasive language to convince the audience to support the speaker.
- 6 Explain to learners that often we only remember the beginning and the end of a speech so these need to be particularly effective.

### **Activity 3: Using openers to attract attention**

- 1 Explain that good speeches (and good essays) should start with an interesting first sentence. This is called an opener or a hook. An opener is meant to draw someone's attention. It should make them want to keep listening to the speech (or to keep reading an essay).
- 2 Explain that today, we will learn about different techniques learners can use when they are writing their openers:
  - a question: A question makes people want to continue listening for the answer. When we open with a question, we should try to use complex questions that make people think, rather than a question that can be answered with a simple yes or no.
  - b quotation: Use a literary quote (a quote from a book) or a quote by a famous person that is related to your topic.

- c** personal anecdote: This is a short personal story that is related to your topic. Connecting the story to something personal to you makes people want to listen.
  - d** interesting fact: An interesting fact surprises the reader by telling them something they didn't know before. This can include statistics or other data.
  - e** humour: Include something funny! This makes people laugh – if people are enjoying what you are saying, they are more likely to listen.
  - f** common misconception: Explain a common belief that people have that is not true. Give people an alternative and fact instead.
  - g** slogan: Give the audience a short and striking or memorable phrase.
- 3** Explain that we will now practise writing different types of openers. We will write an interesting opener for the sample speech.
- 4** Do an example together with the class. For example, if we are using a question, we could write:
- How can we make our school great? OR What qualities do you think are important in a leader?
- 5** Explain that there is a quotation in the speech. This quotation could be used as an opener, rather than in the body of the speech, like: As Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'
- 6** Instruct learners to take out a piece of paper. Instruct learners to choose one technique and to write an opener for the speech. (Learners may NOT copy one from the board.)
- 7** Give learners 2–3 minutes to write an opener.
- 8** Instruct learners to pass their piece of paper to the person next to them. Instruct learners to read the opener they have received.
- 9** Ask learners to share interesting openers that they have read. Try to make sure you have given an example for each type of opener, like:
- a** question: Do you have a dream for our school?
  - b** quotation: 'It always seems impossible until it's done.' Nelson Mandela
  - c** anecdote: A few weeks ago, one of our classmates tripped and fell during break. I saw her fall, and then many of our fellow classmates stood and laughed. I walked over and helped her up. I made sure she was okay. I have always cared about helping others.
  - d** interesting fact: Did you know that in our school history, we have only had one female school representative?
  - e** humour: Do you want to know why the chicken crossed the road? The chicken took this dangerous journey just to vote for me as president.
  - f** common misconception: Some people think that the school president has no power. But did you know that the school president gets to go to meetings with teachers, parents, and the Principal.
  - g** slogan: 'Your voice. Your choice.'



### Activity 4: Using closers

- 1 Explain that when we give a speech, we want to give listeners something to think about at the end. We want them to keep thinking about what we have said! Therefore, it is important to say something memorable by using effective closers or clinchers.
- 2 Explain that today, we will learn about three different techniques learners can use when they are writing their closers:
  - a a bookend: referring back to the opening
  - b challenge: a call to action
  - c echo: focus on a word that has been repeated throughout the speech
  - d slogan: give the audience a memorable saying to remind them of the purpose of the speech
- 3 Explain that we will now practise writing different types of closers. We will write an interesting closer for the sample speech.
- 4 Do an example together with the class. For example, if we are using a challenge, we could write: Let's work together! We must make our school number one!
- 5 Instruct learners to take out a piece of paper. Instruct learners to choose one technique and to write a closer for the speech. (Learners may NOT copy one from the board.)
- 6 Give learners 2–3 minutes to write a closer.
- 7 Instruct learners to pass their piece of paper to the person next to them. Instruct learners to read the closer they have received.
- 8 Ask learners to share effective closers that they have read. Try to make sure you have an example for each type of opener, like:
  - a bookend: I ask you again to vote for me.
  - b challenge: Let's make a difference together.
  - c echo: This is our school.
  - d slogan: Your voice. Your choice.

#### Useful genre-related vocabulary

<b>articulation</b>	expressing words clearly
<b>body language</b>	communication through gestures (hand or head movements) and facial expressions
<b>eye contact</b>	looking directly into someone else's eyes when you speak
<b>gesticulate</b>	to wave hands and arms around in excitement
<b>modulation</b>	varying your tone of voice to make it interesting
<b>pace</b>	the speed at which you speak
<b>persuasive language</b>	words that have the power to convince someone to do something
<b>projection</b>	to use your voice so that everyone can hear it
<b>repetition</b>	words or phrases that are used more than once
<b>opener (hook)</b>	a way of grabbing the audience's attention
<b>closer (clincher)</b>	a memorable way of ending a speech

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that in this lesson, they will write their speeches.

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a speech writing frame.
- c Find information and quotes in the text.
- d Complete speech writing frame.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** In Act 2 Scene 1 of ‘Sophiatown’, Fahfee says: ‘Well, we’re going to steal it back. And we start with Sophiatown. We must organise.’ (pg. 90) Write the speech that Fahfee presents to Sophiatown residents to motivate them to join the fight against the forced removals.

#### B. USE A SPEECH WRITING FRAME

- 1 Settle learners so that you have their attention.
- 2 Explain that today, learners will use a writing frame to plan their speech.
- 3 Give each learner a blank speech writing frame template for this task. If you do not have a photocopier, instruct learners to copy it into their exercise books.
- 4 Explain that you will fill in the preparation section of the template together.
- 5 Read the topic out loud and instruct learners to fill the topic into the preparation section of their speech writing frame.
- 6 Ask learners: Who is the audience of the speech? Sophiatown residents
- 7 Ask learners: What is the purpose of the speech? To motivate the audience to fight against the forced removals
- 8 Instruct learners to fill in the audience and purpose sections of their speech writing frame.
- 9 Read through the rest of the writing frame. Explain what belongs in each section. (Reference the information in brackets in the blank template below)

#### C. FIND INFORMATION AND QUOTES IN THE TEXT

- 1 Instruct learners to take out their copy of ‘Sophiatown’.
- 2 Explain to learners that as a class they will reread Act 2 Scene 1 to gather information they can use in their speech. They will be looking at what Fahfee and other characters say about getting mobilised and not leaving Sophiatown.
- 3 Ask for volunteers to read the parts of the different characters.

- 4 Explain to learners that as you read, they should think about quotes from the text that they can use in their speech. These can be words said by any of the characters. explain to learners that they will use these quotes to write the words for Fahfee's speech. By using some words from the play, the speech will sound authentic (real).
- 5 Help learners by pointing out a few useful quotes from the text:
 

Charlie: *Ons dak nie, ons pola hier.* (We're not leaving, we're staying here.)

Fahfee: Our children, born here, in Gerty Street, in Ray Street, in Good Street, in Gold Street.

Mingus: We're here to stay. *Dis onse plek.*

Fahfee: *Ons is in defiance.* What kind of South Africa do you want? We're going to make a new South Africa. These *Boere* be damned!

Fahfee: I work, I decide what kind of South Africa do I want.

Fahfee: We want decent jobs, decent education, decent food, and decent life for all.

Fahfee: It's easy to talk - talk is cheap. We must organise.

#### D. COMPLETE SPEECH WRITING FRAME

##### MODELLING:

- 1 Explain that today, learners will fill in a writing frame to help them prepare to write a speech.
- 2 Explain that first, you will show learners how to use this writing frame.
- 3 Fill in the first two boxes of the introduction for learners, for example:

GREETING: Fellow residents

OPENER: What is happening to us?

##### JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board to help you fill in the next box of the introduction, the TOPIC.
- 2 Let the learner make the decisions, but step in to guide them if they are go wrong.
- 3 Do this slowly and loud enough so that all the other learners can learn from your corrections. This will give them confidence to fill in their own templates in the next activity, for example:

TOPIC STATEMENT: We are here to fight against the forced removals by the government 'G-men'.

##### INDEPENDENT ACTIVITY:

- 1 Explain that now, learners will fill out the rest of the writing frame on their own.
- 2 Instruct learners to decide what issues Fahfee will be raising in his speech and to fill these roughly into their own speech writing frame. This does not have to be written in full sentences as this is a plan.

- 3 Remind learners that they should mix their own words with quotes from the play, to make their speech sound more real (like it is really Fahfee who is giving the speech!). Remind learners that they may use Act 2 Scene 1 for ideas.
- 4 Walk around the classroom and assist learners who are struggling.
- 5 Instruct learners to complete their plan for homework.

### **SAMPLE FOR TEACHER**

#### **BLANK TEMPLATE: SPEECH WRITING FRAME**

##### **PREPARATION**

TOPIC: (what?)

AUDIENCE: (who?)

PURPOSE: (why?)

##### **INTRODUCTION (ORIENTATION)**

GREETING: (address the audience)

OPENER: (to attract attention)

TOPIC STATEMENT: (introduce the topic/problem/issue)

##### **BODY (COMPLICATION)**

IDEA 1: (present the idea with supporting details/examples)

IDEA 2: (present the idea with supporting details/examples)

IDEA 3: (present the idea with supporting details/examples)

##### **CONCLUSION (RESOLUTION)**

REVIEW: (refer to the main points, do not summarise-this is different from a conclusion in an essay!)

CLOSER: (clincher/call to action/challenge)

**SAMPLE COMPLETED SPEECH WRITING FRAME****PREPARATION**

TOPIC: In Act 2 Scene 1 of 'Sophiatown', Fahfee says: 'Well, we're going to steal it back. And we start with Sophiatown. We must organise.' Write the speech that Fahfee presents to Sophiatown residents to motivate them to join the fight against the forced removals.

AUDIENCE: Sophiatown residents

PURPOSE: to motivate the audience to fight against the forced removals

**INTRODUCTION (ORIENTATION)**

GREETING: my fellow residents OPENER: what is happening to us?

TOPIC STATEMENT: we are here to fight against the forced removals by the government 'G-men'

**BODY (COMPLICATION)**

IDEA: how can we fight?

'talk is cheap'

we need to march

IDEA: how can we motivate? 'we are family'

we need to spread the news

**CONCLUSION (RESOLUTION)**

REVIEW: we need to organise a march, we need a plan to spread the news

CLOSER: we are not moving! 'dis onse plek'

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

Explain that learners will now use their speech writing frame to help them draft their final speech.

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

- 1 This is a speech and must have 120 to 150 words. The word count must appear at the bottom of the speech.
- 2 This is Fahfee's speech as he addresses his fellow Sophiatown residents. The tone and language should be appropriate for the audience.
- 3 Use an opener that attracts attention.
- 4 Language, spelling and grammar must be correct.

- 5 The speech must be structured in paragraphs.
- 6 The conclusion must not be a summary.
- 7 Use a clincher that leaves the audience thinking.
- 8 Do not copy any of the headings from the writing frame.
- 9 Use the techniques from the example text: inclusive language, repetition, persuasive language.

### **INSTRUCTIONS**

- 1 Instruct learners to open their exercise books to a clean page. At the top of the page, they must write the date and the heading: 'Speech'.
- 2 Instruct learners to take out their completed speech writing frames.
- 3 Explain to learners that in this lesson, they are going to use the information from their speech writing frames to write a full speech. Instead of writing the information in boxes, they will now structure the writing into paragraphs.
- 4 Instruct learners to read the information in their speech writing frames and start writing a full draft in their books.
- 5 Explain that learners may add in details that were not in the planning frame.
- 6 Remind learners of the criteria (see above).
- 7 Give learners time to write.
- 8 Walk around the classroom to assist struggling learners.
- 9 The draft can be finished as homework.

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 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain to the learners that they will use peer-editing to improve their writing.
- 3 Remind learners that peer-editing is reading through and correcting a partner's work.
- 4 Instruct learners to take out their written drafts.
- 5 Instruct learners to copy the peer-editing checklist onto the next page of their exercise books.
- 6 Give learners five minutes to copy the checklist from the board.
- 7 Instruct learners to swap books with a partner.
- 8 Ask learners to begin editing their partner's speech using the editing checklist.
- 9 Walk around the room to assist learners who are struggling with the editing process.
- 10 When the learners are finished, they must hand back the draft to its writer.
- 11 Give learners 2–3 minutes to read the notes their partners have given them.
- 12 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 13 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 okay if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

- 1 Is the speech on topic?
- 2 Does the writer use an opener that catches your attention?
- 3 Does the speech include an introduction of the topic?
- 4 Does the speech develop logically? Does it make sense?
- 5 Is the ending effective?
- 6 Is the language and tone appropriate for the message?
- 7 Do all the sentences start with capital letters and end with appropriate punctuation marks?
- 8 Is the spelling correct?
- 9 Is the piece a minimum of 120 words and a maximum of 150 words?
- 10 Does the speech use repetition and persuasive language?
- 11 What has the writer done well?
- 12 What could be improved?



## 5. Presenting

### PUBLISHING REQUIREMENTS

- 1 Learners must write out their speeches neatly on lined paper.
- 2 At the top of their page, they must include their name, the date and the words: 'Speech'.
- 3 Learners must provide a title for their speech.
- 4 At the bottom of the essay they must write the words 'Word Count' followed by the number of words in their speech.
- 5 Publishing can be assigned as homework.

### PRESENTING STRATEGY

Learners will present their speeches to the whole class in oral form.

### PRESENTING INSTRUCTIONS

#### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that a written speech is intended to be a live performance and that you will now look at what is important when you are presenting your speech.
- 3 Ask learners: what do you think a good speech presentation should look or sound like?
- 4 Make sure the following points come up in the discussion:
  - a body language:
    - the speaker should stand up straight
    - the speaker should make eye contact with (look directly at) the audience
    - the speaker should not make any wild movements (gesticulate)
  - b articulation:
    - the speaker's voice should be loud enough (projection)
    - the speaker should not speak too fast or too slow (pace)
    - the speaker should speak with expression and fluency (speak with pauses and emphasis)

#### GROUP WORK:

- 1 Instruct learners to form groups of three.
- 2 Assign each group member a number from one to three.
- 3 Instruct learners to take out their published speeches.
- 4 Tell the groups that Group Member 1 will present their speech to the rest of the group in the way they would usually present a speech, i.e. stand up in front of the audience.
- 5 Explain that the listeners must look carefully at what the speaker is doing while speaking and how he/she is speaking.
- 6 After the first person has presented the speech, ask the other two group members to give some feedback to the speaker: What did the speaker do well? What could the speaker have done differently/ improved on?
- 7 After the feedback has been given, Group Member 2 will present their speech.

- 8 Repeat the feedback process and then repeat the speaking and feedback process with Group Member 3.

**PRESENTATION:**

If time permits/if you would like to use the speech as a formal oral assessment task, you may use the following activity:

- 1 Explain that learners will present their speeches to the class.
- 2 Discuss the **rubric for assessing prepared speech** (see below after the ‘Completed Example’) so that learners know the criteria they will be marked on.
- 3 Explain to learners that they may use cue cards (small cards with key words/prompts) to help them with presenting their speeches.
- 4 Give learners time to make cue cards and learn their speeches.
- 5 Ask each learner to present his/her speech.
- 6 Use the **rubric for assessing prepared speech** to award each learner a mark.
- 7 After each speech, applaud the speaker and give a positive comment.

**COMPLETED EXAMPLE**

**SPEECH**

**Ons dak nie! Ons pola hier!**

My friends, I am Fahfee and I stand here before you as a resident of Sophiatown, just like you. We all know about the forced removals and we feel helpless against the G-man, die Boere. But all we have been doing so far is talk. Talk is cheap! We must organise!

Our fathers and our children were born here in Gerty Street, in Good Street, in Gold Street. If we want our grandchildren to be born here then we must organise.

What kind of South Africa do you want? A place where we can be pushed around because of the colour of our skin? I say: We decide what kind of South Africa we want. We want decent jobs, decent education, decent food, and a decent life for all.

My friends, I say: We're here to stay. Dis onse plek. Ons dak nie! Ons pola hier!

Word Count: 146

**Mark: 24/30**

**TEACHER FEEDBACK**

You have understood the topic and written a good speech. You have made good use of the quotes from the text and have made the speech sound natural. Good use of repetition and appropriate tone. It would be helpful to include a suggestion for a plan to ‘get organised’.

Oral Rubric CAPS Prepared Speaking		Date of assessment: _____ Class: _____						Final Mark	
								$\frac{\text{Total} \div 5 =}{100} = \frac{20}{20}$	
Code	Criteria	Outstanding Code 7 16-20	Meritorious Code 6 14-15	Substantial Code 5 12-13	Adequate Code 4 10-11	Moderate Code 3 8-9	Elementary Code 2 6-7	Not Achieved Code 1 0-5	
20	Planning	Outstanding evidence that more than the minimum of two relevant resources have been effectively consulted and acknowledged.	Convincing evidence that more than the minimum of two relevant resources have been consulted and acknowledged.	Very good evidence that a minimum of two relevant resources have been consulted and acknowledged.	Good evidence that a relevant resource has been consulted and acknowledged.	Some evidence that a relevant resource was used.	Limited evidence of use of a resource.	No evidence of resources used.	
20	Content	Outstanding choice of topic which is original, relevant and sensitive to the audience. Outstanding Introduction which immediately grasps audience attention, outstanding development of ideas and argument, outstanding conclusion that ends the speech skillfully.	Convincing choice of topic which is largely original, relevant and sensitive to the audience. Convincing introduction which grasps audience attention, convincing development of ideas and argument, convincing conclusion that ends the speech skillfully.	Very good choice of topic which is original and sensitive to the audience. Very good introduction which grasps audience attention, very good development of ideas and argument, very good conclusion that ends the speech skillfully.	Good choice of topic which is original and sensitive to the audience. Good introduction, good audience attention, good development of ideas and argument, good conclusion that ends the speech.	Choice of topic shows some originality and sensitivity to the audience, Some evidence of introduction, audience attention, development of ideas and argument, and some attempt at a conclusion.	Choice of topic shows limited originality and sensitivity to the audience. Limited evidence of introduction, audience attention, development of ideas and argument, and a limited attempt at a conclusion.	Choice of topic shows little or no originality or sensitivity to the audience. Little or no evidence of introduction, audience attention, development of ideas and argument, and no attempt at a conclusion. Speech completely plagiarised.	

Code Criteria	Outstanding Code 7 16–20	Meritorious Code 6 14–15	Substantial Code 5 12–13	Adequate Code 4 10–11	Moderate Code 3 8–9	Elementary Code 2 6–7	Not Achieved Code 1 0–5
	20 Critical use of language	Outstanding ability to manipulate language. Outstanding vocabulary.	Convincing ability to manipulate language. Convincing vocabulary.	Very good ability to manipulate language. Very good vocabulary.	Good ability to manipulate language. Good vocabulary.	Some ability to manipulate language. Moderate use of vocabulary.	limited ability to manipulate language. Limited vocabulary.
20 Presentation	Impressive presentation with outstanding style, register, eye contact, facial expression, gestures and body language. Confident delivery with very effective use of cue cards.	A well structured presentation with convincing style, register, eye contact, facial expression, gestures and body language. Cue cards used effectively and with confidence.	A structured presentation with very good style, register, eye contact, facial expression, gestures and body language. Cue cards used effectively.	Adequate presentation with good style, register, eye contact, facial expression, gestures and body language. Some dependency on cue cards, but still good contact.	Moderate presentation with some use of style, register, eye contact, facial expression, gestures and body language. Use of cue cards often distracts from the presentation.	Elementary presentation with limited use of style, register, eye contact, facial expression, gestures and body language. Dependent on cue cards.	Ineffective presentation with little or no style, register, eye contact, facial expression, gestures and body language. No use of cue cards.
20 Use of audio and/or visual aids	Impressive choice and presentation of visual/audio aids	Convincing choice and use of visual/audio aids	Very good choice and use of visual/audio aids	Good choice and use of visual/audio aids	Some use of visual/audio aids but not always appropriate	Limited use of visual/audio aids	Makes no use of visual/audio aids

**Sophiatown**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Obituary

### Topic

At the end of ‘Sophiatown’, Jakes tells the audience what happens to each of the characters. Princess, Lulu, Mingus, Fahfee, Ruth and Jakes go their separate ways but Mamariti and Charlie both die. Write the obituary for Mamariti, a special woman who was loved by many people.

### Length of task

120–150 words

### CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Obituary (longer transactional)	To commemorate and inform others of someone’s death	Full name; date of death, where the person was living at the time of death; birthplace; key survivors (spouse, children) and their names; time, date, place of funeral  Some of the following may also be included: Cause of death; biographical information; memorial tribute information	Style: formal  May use euphemisms, e.g. <i>passed away</i> instead of <i>died</i>  Usually concise  Makes use of language conventions, e.g. <i>In lieu of flowers, donations may be made to</i>

### Introduction

Tell learners that today they are going to write an obituary. This obituary will be linked to the drama, ‘Sophiatown’. Learners will write an obituary for Mamariti.

### Teach the genre

#### PURPOSE:

- When someone dies, people often put death notices into the Classifieds section in the newspaper. These are usually short messages from their loved ones, notifying the community that the person has died. (NOTE: It is a good idea to show learners what these look like in the Classifieds section of a daily newspaper.)

- A full-length obituary is a longer piece of writing published online or in a newspaper that notifies the public about the death of someone who was famous or highly regarded in their field. It commemorates their life, which means that it celebrates their achievements. (NOTE: It is a good idea to show learners what these look like. You will be likely to find one in the Analysis/Comments/Opinion section of a daily newspaper.)

#### HOW TO WRITE AN OBITUARY:

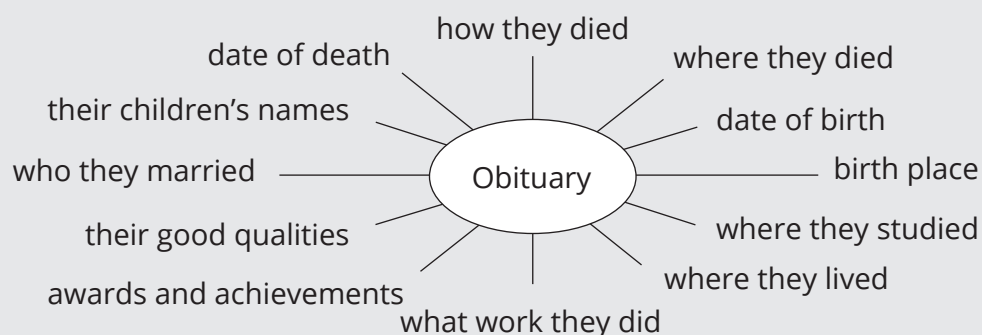
- An obituary contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the person who has died), so this positive attitude is expressed in the writing.

The section below contains activities that will teach the content of the obituary and the format in which it should be written.

### Teach selected text structures and language features

#### Activity 1: Content (what goes into an obituary?)

- 1 Settle learners so that you have their attention.
- 2 Explain that when they are older, some learners might get the responsibility of writing an obituary for someone they know.
- 3 Instruct learners to imagine that someone important in their community has died.
- 4 Tell them to work with a partner and think about the following two questions. These are discussion questions, and they don't need to write their answers down:
  - a What information would you want to know about their death?
  - b What information would you want to know about their life?
- 5 Call the class back together. Ask a few volunteers to share their answers with the class.
- 6 As they speak, add all relevant answers to a mind map on the chalkboard, so you can collect all the correct types of information that they identify. (If a learner's answer is not relevant, explain to them why it is irrelevant.) Your mind map on the board could look something like this:



### **Activity 2: Format (what order should the content be written in?)**

- 1** Explain that the ‘format’ of an obituary is the way all the content is put together, i.e. the order in which it appears.
- 2** Give learners the following obituary for Nelson Mandela, along with the questions on format below it. If you do not have access to a photocopy machine, read it aloud to the class.

#### **Obituary for Nelson Mandela**

It is with deep sadness that the Government has learnt of the passing on of the father of South Africa’s democracy – Nelson Rolihlahla Mandela on Thursday, 5 December 2013. He passed on peacefully in the company of his family around 20h50.

Mandela was born in Mvezo in the Eastern Cape on 18 July 1918, to Nongaphi Nosekeni and Henry Gadla Mandela. His father was the key counsellor to the Thembu royal house.

When he was 25 years old, Nelson Mandela joined the African National Congress. The young Mandela also qualified and practised as a lawyer. Together with Oliver Tambo, he opened the first black legal practice in Johannesburg.

Mandela helped form the radical African National Congress Youth League (ANCYL) in the 1940s; was a key player in the ANC’s 1952 Defiance Campaign and 1961 Treason Trial; and he was the commander-in-chief of Umkhonto we Sizwe (MK). In 1962 he was arrested. He was sentenced to life imprisonment in the Rivonia Trial and sent to Robben Island. He served a total of 27 years in prison for his conviction to fight apartheid and its injustices. Mandela was released from prison on 11 February 1990. In 1991 he was elected President of the ANC. In 1993 he was awarded the Nobel Peace Prize. He was inaugurated as President of South Africa on 10 May 1994. This world icon worked tirelessly, even after the achievement of democracy in South Africa, to continue improving lives.

Mandela was married three times: to Evelyn Nomathamsanqa Mase from 1945 to 1958; to Winnie Madikizela from 1958 to 1996; and to Graça Machel on 18 July 1998. He had four children with his first wife (Thembekile, Makaziwe, Makgatho and Pumla) and two with his second (Zenani and Zindzi).

Mandela is survived by his wife Graça, three daughters and 18 grandchildren. His funeral will be held in Qunu in the Eastern Cape on 15 December 2013.

- 3** Instruct learners to work with a partner. In pairs, they must read the obituary and answer the questions in their exercise books.
  - a** What kind of information does the obituary start with?
  - b** What kind of information is in the body of the obituary?
  - c** What information does the obituary end with?



- 4 Give learners 5–10 minutes to work on this. Walk around the room to assist learners who are struggling.
- 5 Call learners back together.
- 6 Ask volunteers to share their answers.
- 7 Make sure that learners understand the following:
  - a The introduction of an obituary contains information about the person's death: when, where and sometimes how they died.
  - b The body of an obituary contains information about the person's life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.
  - c The conclusion of an obituary contains information about who they left behind (husband/wife and children) and practical information (date and address) about the funeral/cremation/memorial service, so that readers can attend. If it has already been held by the time the obituary is written, the conclusion can report where and when it was held.
- 8 Hand out the following step-by-step guide to writing an obituary. If you do not have access to a photocopier, write it on the chalkboard and instruct learners to copy it down.

### Step-by-step guide to writing an obituary

- **Paragraph 1 (Introduction):** Who died, where and when. If appropriate, state briefly how they died. (No details about the death – this is not a newspaper article.)
- **Paragraph 2:** Background biographical details: when and where they were born, where they lived; a short history of their career, including what type of work they did and where they worked. Include any awards or achievements here.
- **Paragraph 3:** Their character and personality – what was special about them; any notable interests or hobbies; and what people will miss about them.
- **Paragraph 4:** (Conclusion): "S/he will be missed by..." and fill in the names of their spouse (husband or wife) and children. Give the funeral/cremation/memorial service arrangements: where and when it will be (or was) held.

#### Useful genre-related vocabulary

<b>euphemism</b>	sometimes we use a more polite word as an alternative for a word that makes us uncomfortable, e.g. 'passed away' for 'died'
<b>deceased</b>	more formal way of saying 'dead'
<b>passed away</b>	a common euphemism for 'died'
<b>is survived by</b>	if someone 'is survived' by their wife, this means that when died he left her behind, i.e. she is still alive
<b>commemorate</b>	to think about something and celebrate what was good about it
<b>memorial</b>	a ceremony in which we remember and commemorate something or someone

## 1. Setting the task

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### SET THE TASK

Remind learners that they will now write an obituary for Mamariti from ‘Sophiatown.’

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of topic.
- b Work out what information is needed.
- c Work out what information is in the play.
- d Make up the rest of the information.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE WRITING TOPIC

**Topic:** If possible, hand out a copy to each learner. If you do not have access to a photocopy machine, write the topic on the board and instruct each learner to copy it into their notebook:

At the end of ‘Sophiatown’, Jakes tells the audience what happens to each of the characters. Princess, Lulu, Mingus, Fahfee, Ruth and Jakes go their separate ways but Mamariti and Charlie both die. Write the obituary for Mamariti, a special woman who was loved by many people.

#### B. WORK OUT WHAT INFORMATION IS NEEDED

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will create a plan before writing their obituaries. These plans will later be turned into obituaries.
- 3 Explain that they will start by working out what information they need to make up to write their obituary.
- 4 To do this, instruct them to look at the ‘Step-by-Step Guide to Writing an Obituary’ (in the section above). Instruct them to look at each paragraph and, with a partner, work out what type of information to make up for each paragraph.
- 5 Give them a few minutes to do this.
- 6 Call learners back together.
- 7 Ask learners: What type of information will you need to make up for your obituary?
- 8 Make a list on the chalkboard of points, like:

#### INTRODUCTION:

- place of death:
- cause of death:

#### BODY:

- job/studies:

- personality:
- interests:
- place where she was born:
- father's name:
- mother's name:
- grew up:
- interests:
- activities:
- achievements and contribution to community:

**CONCLUSION:**

- funeral:
- family left behind:

**C. WORK OUT WHICH INFORMATION IS IN THE PLAY**

- 1 Instruct learners to copy all the points from the board.
- 2 Ask learners to turn to page 2 of their plays. Tell them to look at the cast list.
- 3 Explain that we can find the factual information about here Mamariti. We also get information about her children. We find out how old they are and can estimate Mamariti's age: Mingus is in his late twenties and Lulu is sixteen, so Mamariti is probably in her forties or fifties.
- 4 Ask learners: When is the play set? (1950s)
- 5 Ask learners: When did the forced removals in Sophiatown start? (1955)
- 6 Instruct learners to turn to page 119 of the play. Ask learners to look at what Jakes says about Mamariti: 'Mama died of a broken heart.' We can therefore assume that Mamariti died not too long after being moved to Meadowlands.
- 7 Instruct learners to fill in the relevant points on their list with the relevant factual information from the play.

**D. MAKE UP THE REST OF THE INFORMATION**

- 1 Explain that this is the factual information we have. Learners must fill in the rest of the information based on their knowledge of the play and their own creative ideas using the information they have.
- 2 Make sure that they understand that the only pieces of information that are in the play are:
  - Mamariti had two children: Mingus and Lulu.
  - Mamariti owned a house in Sophiatown.
  - Mamariti was a Shebeen Queen.
- 3 Explain that learners must fill in the rest of the information based on their knowledge of the play and their own creative ideas using the information they have.
- 4 Explain that learners must now work independently to fill in information for each of the points. They must fill in or make up the information for each point.
- 5 While they work, walk around the room and assist learners who are struggling.
- 6 Explain that if learners have not finished, they must fill in the information as homework.

### **SAMPLE FOR TEACHER**

#### **SAMPLE OF ROUGH WORK FOR OBITUARY**

(The following example is just for reference. Please note that most of the information is made up, so each learner's plan will look different!)

#### **Information for planning Mamariti's obituary**

- place of death: Meadowlands, Johannesburg
- cause of death: broken heart
- job: shebeen queen
- personality: (made up) hard-working, caring
- achievement: (made up) businesswoman, mother
- place of birth: (made up) Kliptown
- husband/partner: (made up) none: he left
- grew up: (made up) Kliptown
- interests: (made up) socialising, music
- activities: (made up) running a boarding house, church choir
- funeral: (made up) Meadowlands Congregational Church, Thursday 9 June 1960

## **3. Drafting**

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### **INTRODUCE CRITERIA**

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

- 1** The obituary must be 120–150 words long.
- 2** The obituary format must be perfect: all the important elements of an obituary must be present, and they must be in the correct order.
- 3** The register must be formal and the language must be error-free.

### **INSTRUCTIONS**

#### **HOMEWORK**

- 1** Instruct learners to use the notes they created in the planning process and turn those into a first draft.
- 2** To do this, they must follow the structure in the 'Step-by-Step Guide to Writing an Obituary'. This will tell them which information to put in each paragraph.
- 3** Remind learners of the criteria for an obituary (see above).
- 4** Remind learners they must write in full sentences and paragraphs now.

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>

## 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 photocopy 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 obituary to see if they have done what the question in the checklist asks. If they find that their partner has not done something required on the checklist, make a note of it.
- 7 When they have finished reading, they must explain to their partner where they think changes need to be made.
- 8 Give learners time to edit their partner's work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does the introduction contain information about Mamariti's death (where, when, how)?
- 2 Do the paragraphs in the body contain relevant information about Mamariti's life?
- 3 Do these paragraphs appear in an order that makes sense (i.e. information about death, chronological information about life, information about funeral)?
- 4 Does the conclusion contain information about Mamariti's funeral (where and when)?
- 5 Do all the sentences start with capital letters and end with appropriate punctuation marks?
- 6 Is the spelling correct?
- 7 Does every sentence have at least a subject and a verb?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their obituaries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Obituary for Mamariti'
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their obituary they must write the words 'Word count' followed by the number of words in their obituary.

- 5 There must be an empty line under each paragraph.

### PRESENTING STRATEGY

Display

### PRESENTING INSTRUCTIONS

- 1 Give each learner a piece of tape or Prestik.
- 2 Instruct them to stick their obituaries to a wall in your classroom.
- 3 Give them some time to walk around and read the other obituaries.

### COMPLETED EXAMPLE

#### OBITUARY

### Obituary for Mamariti Dube

Mamariti Felicity Dube died on 6 June 1960. She died of a broken heart in her Meadowlands house.

Mamariti was born in 1915 in Kliptown on the Witwatersrand. She grew up there but was able to buy property in Sophiatown in 1945. She started working as a cleaner and in later years ran a shebeen to support her children. She was also a 'mother' to all those who lived at and passed through the doors of 65 Gerty Street.

Mamariti was a hard-working woman, who raised two bright children single-handedly.

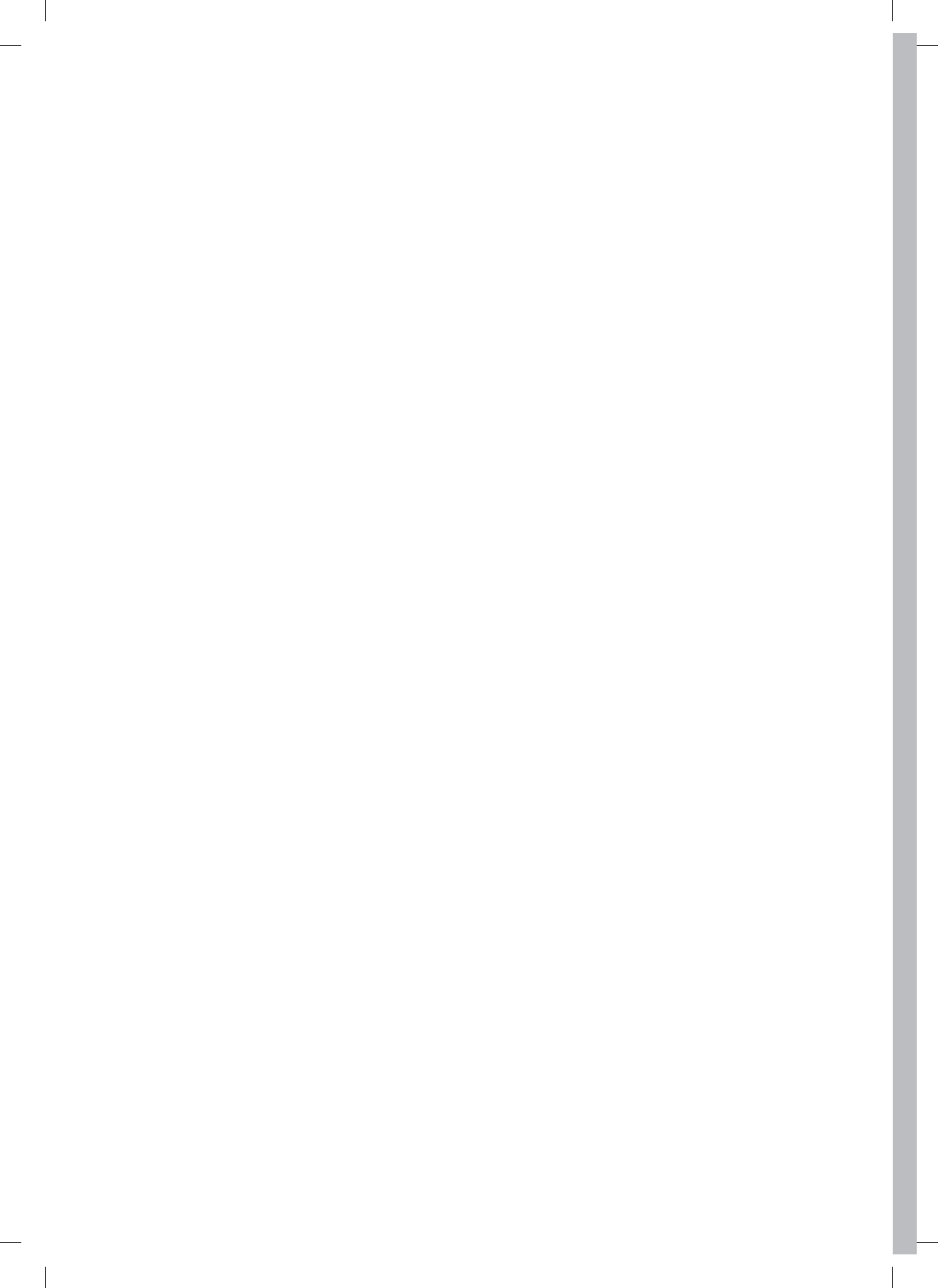
She will be missed by her children, Mingus and Lulu, and all those who remember her from the good old days in Sophiatown. Her funeral will be held at the Meadowlands Congregational Church on Thursday, 9 June 1960.

Word count: 128

**Mark: 24/30**

### TEACHER FEEDBACK

Good work. You managed to include a lot of information about Mamariti in the obituary, and it appears in a logical order. There is a clear introduction containing information about her death; a body giving information about her life; and a conclusion providing the practical information. The information you have made up is logical. An obituary is usually written by a family member or a close friend. It would have been nice to have more comments about Mamariti's personality. Well done.





**Sophiatown**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## Postcard

### Topic

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Pretend you are Princess. You left Sophiatown and South Africa to escape the Immorality Act. You are living with your Dutch boyfriend in the Netherlands. You are writing a postcard to a friend who is very far away in South Africa. Describe your thoughts and feelings about living in the Netherlands. How do you feel about being in a new and unfamiliar place? How do you feel about being away from home?

### Length of task

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80–100 words (This is the content only. Do not include the address and greeting in the word count.)

### CAPS reference

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Text type	Purpose	Text Structure	Language Features
Postcard (NOTE: A postcard is an examinable text type. However, no reference appears in CAPs as to the specific requirements. This has been developed based on what is required for exams)	To inform and maintain a relationship  To tell about a personal experience	The recipient's address  Place and date  Opening salutation and complimentary close  Message: description of a place and experiences	Informal language  Written in first person ('I', 'we')  Friendly tone  Concise

### Introduction

---

Tell learners that today they are going to write a postcard. The article will be linked to the play, 'Sophiatown'. The postcard will be written from Princess's perspective.

### Teach the genre

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#### **PURPOSE:**

A postcard is a short message sent by post that briefly tells someone your news and lets them know you are thinking of them.

**HOW TO WRITE A POSTCARD:**

In order to write an interesting postcard, learners need to understand how to:

- 1 Write in a casual, informal style.
- 2 Use the format of the postcard.
- 3 Write a correct address.
- 4 Use appropriate greeting and closing.

**Teach selected text structures and language features****Activity 1: Learning to identify appropriate style, tone and register****GETTING READY:**

- 1 Write the following three texts on the board. If possible, cover Text 2 and 3 so the learners can't see them:

**Text 1**

The Louvre Mansion Hotel, Paris, France - This 10th day of June 2018

To whom it may concern

I wish to inform you that I shall be spending the next fortnight in the comfort of my guest abode in the splendid Paris. I have planned a detailed itinerary to take in the wealth of sights of this beautiful city.

11 June 2018 – The Louvre Museum 12 June 2018 – Versailles

13 June 2018 – Père Lachaise Cemetery

I trust the locals will appreciate my extensive knowledge of their culture.

Yours sincerely,

Prof. Dr Charles Booyesen

**Text 2**

Paris, 10 June 2018

My dear friend

I'm writing to tell you that I'm in Paris and will be here for two weeks exploring the city. I have a lot to see in this exciting place and am hoping to learn so much more about the people and the culture.

Best wishes, Charles

### Text 3

Paris, 10 June 2018

Hey bru

I'm in Paris for a whole two weeks to check out the city. There is so much cool stuff to see. Places to go, people to meet, so little time! Ooh lala!

See you on the flipside,

Charlie

#### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain that they will each be writing a postcard.
- 3 Ask learners: What is a postcard?
- 4 Emphasise that it is a card sent from a holiday destination. It has a picture on one side and a short, informal message on the other.
- 5 Ask learners: Have you ever received a postcard?
- 6 Ask learners: What kind of information would you like to read on a postcard?
- 7 Discuss this with learners. Emphasise that we might want to read about news about the holiday, fun activities, weather, etc.
- 8 Remind learners of the meaning of the following writing elements:
  - a style – the way in which the work has been written (informal vs formal)
  - b tone - the way in which the writer expresses him/herself (friendly, serious)
  - c register – the appropriateness of style, tone and word choice.
- 9 Explain that we will read sample postcards. We will need to think about the style, tone and register in these samples.

#### DISCUSSION:

- 1 Ask a (brave) volunteer to read Text 1 out loud. (Expect the reader to have some difficulty with pronunciation. Emphasise that it is not okay for learners to laugh at each other if mistakes are made.)
- 2 Ask learners: What message is the writer conveying (trying to bring across)?
- 3 Allow learners to give suggestions about the message of the postcard.
- 4 Ask learners: What features of the postcard do we need to change to make it understandable?
- 5 Allow learners to make suggestions: vocabulary, style, tone, register.
- 6 Uncover the second text.
- 7 Now ask another volunteer to read Text 2 out loud.
- 8 Ask learners: Can you understand what the writer of this postcard is trying to say?
- 9 Ask the learners: What is different between the two texts?
- 10 Let the learners answer. Again they should suggest vocabulary, style, tone, register.
- 11 Point out to learners that essentially the content of the two texts is the same.
- 12 Uncover the third text.

- 13 Ask for another volunteer to read Text 3 to the class.
- 14 Point out that the message of this text is the same as in the other two texts.
- 15 Explain to learners that a postcard is brief (short in length), has a friendly tone and an informal, conversational style. The register that you use must be appropriate for the relationship between the writer and the recipient, e.g. friends, parents and children, siblings, etc. The register is informal but you might use different language with a friend as opposed to a family member, such as slang.

### Activity 2: Learning the correct address format and layout of a postcard

- 1 Draw the following postcard template on the board.

#### POSTCARD TEMPLATE:

Place stamp here

- 2 Instruct learners to take out their exercise books.
- 3 Ask learners to copy the postcard template into their books. The postcard should be half a page (15 lines) in size.
- 4 Explain to learners that the postcard is divided into two sections:
  - a On the left is a space for the message
  - b On the right is the space for the stamp and the address
- 5 Explain to learners that the layout of the message includes:
  - a the date (on which the postcard is written)
  - b the place (from where the postcard has been sent)
  - c a line left open

- d** a greeting (salutation)
- e** a short, friendly message describing where the writer is and what they are doing there
- f** a line left open
- g** a closing (a complimentary close)
- h** the name of the writer

**6** Write these elements onto the postcard on the board as you explain them.

<p>Place, Date (leave a line open)</p> <p>Salutation</p> <p>MESSAGE:</p> <p>I am writing from ...</p> <p>We saw ...</p> <p>Then we went to ...</p> <p>The weather is ...</p> <p>(leave a line open)</p> <p>Complimentary close</p> <p>Name of the writer</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto 20px auto;">Place stamp here</div> <hr/> <hr/> <hr/> <hr/>
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**7** Explain to learners that a postcard also needs to be correctly addressed to reach its intended recipient (the person you are writing to). An address is aligned on the left and must include the following elements:

- a** the title and full name of the person you are writing to
- b** the postal address (this may be the same as the street address) which includes:
  - the number of the building (flat or house)
  - the street name
  - the suburb
  - the city
  - the postal code
  - the country

8 Add an example to the postcard on the board as you explain:

<p>Place, Date (leave a line open)</p> <p>Salutation</p> <p>MESSAGE:</p> <p>I am writing from ...</p> <p>We saw ...</p> <p>Then we went to ...</p> <p>The weather is ... (leave a line open)</p> <p>Complimentary close</p> <p>Name of the writer</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;">Place stamp here</div> <p>(address aligned on the left)</p> <p>TO: Mr &amp; Mrs Herbert Golden</p> <p>12 Morningside Drive</p> <p>Yeoville</p> <hr/> <p>Johannesburg</p> <hr/> <p>2198</p> <hr/> <p>SOUTH AFRICA</p> <hr/>
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9 Instruct learners to copy the details on the board into their exercise books. Explain that learners will use this to help them remember all the details they need for their postcards.

### Useful genre-related vocabulary

words	definition
salutation	an expression of greeting (for example, Hello)
tone	the way in which the writer expresses him/herself – friendly, sarcastic, humorous
style	the manner in which the work has been written – the diction (word choice) and language usage is influenced by the purpose, setting and audience
recipient	the person receiving a postcard, letter, parcel
register	the appropriateness of style, tone and word choice

## 1. Setting the task

### SET THE TASK

1 Remind learners that they will now write a postcard from Princess to her friend.

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of the topic.
- b Teach learners to format a postcard.
- c Teach learners to write an appropriate message on their postcard.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Pretend you are Princess. You left Sophiatown and South Africa to escape the Immorality Act. You are living with your Dutch boyfriend in the Netherlands. You are writing a postcard to a friend who is very far away in South Africa. Describe your thoughts and feelings about living in the Netherlands. How do you feel about being in a new and unfamiliar place? How do you feel about being away from home?

#### B. FORMAT A POSTCARD

##### PAIR WORK:

- 1 Instruct learners to take out their exercise books and open them to a new page.
- 2 Tell learners to draw a new A5 (15 lines) postcard template.
- 3 Explain to learners that they will work with a partner to plan the format of their message.
- 4 Ask learners to choose a partner and sit next to them.
- 5 Instruct learners that first they will choose a name for Princess's friend and make up an address for her.
- 6 Remind learners of the layout of an address:
  - a the number of the building (flat or house)
  - b the street name
  - c the suburb
  - d the city
  - e the postal code
  - f the country.
- 7 Allow learners 2–3 minutes for this task and walk around the classroom to assist anyone who needs help with this.
- 8 Call the learners to attention.
- 9 Ask learners to decide on a date, place and appropriate opening salutations and closings with their partner and to write these onto their postcard.

#### C. DISCUSS THE CONTENT OF THE POSTCARD:

- 1 Ask the learners: What kind of things would you write about in a postcard?
- 2 Allow learners to give some suggestions: weather, school, sights, feelings about being in a different place, etc.
- 3 Ask learners:



- a What is the relationship between Princess and her friend?
  - b How do you think Princess feels now that she is away from home in another country?
  - c What do you think that Princess's friend would like to hear?
- 4 Remind learners that the style, tone and register must be appropriate for the message and the relationship between the writer and the recipient.
  - 5 Allow learners 5–10 minutes to note down some ideas for the content onto their planning postcard.

### SAMPLE FOR TEACHER

<p>Amsterdam, 27 June 1960</p> <p>Dear Mandisa</p> <p>I am in Amsterdam in the Netherlands.</p> <p>The weather is cold and rainy.</p> <p>I miss home. The sunshine and the people.</p> <p>I am working.</p> <p>Lots of love</p> <p>Princess</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto 10px auto;">Place stamp here</div> <p>TO:</p> <p>Miss Mandisa Dlomo</p> <p>3 Privet Way</p> <p>Meadowlands</p> <hr/> <p>Johannesburg</p> <hr/> <p>1852</p> <hr/> <p>SOUTH AFRICA</p>
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## 3. Drafting

### INTRODUCE CRITERIA

Tell learners that they must remember the following criteria when drafting their postcard:

- 1 This is a shorter transactional piece and should be between 80–100 words, not including the address.
- 2 A postcard is usually friendly and informal.
- 3 The writing space is limited so only include concise and relevant information.
- 4 The date and place need to be specified.
- 5 Appropriate opening salutations and complimentary closings must be used.
- 6 The tone of the writing varies according to the recipient (family vs friends).
- 7 The address of the recipient must be included.

## **INSTRUCTIONS**

### **REMINDE LEARNERS OF THE WRITING TOPIC:**

**Topic:** Pretend you are Princess. You left Sophiatown and South Africa to escape the Immorality Act. You are living with your Dutch boyfriend in the Netherlands. You are writing a postcard to a friend who is very far away in South Africa. Describe your thoughts and feelings about living in the Netherlands. How do you feel about being in a new and unfamiliar place? How do you feel about being away from home?

- 1** Settle learners so you have their attention.
- 2** Instruct learners to open their exercise books to a clean page. At the top of the page they should write the date and the heading: 'Postcard.'
- 3** Instruct learners to write the topic of their postcard: 'A postcard from Princess in The Netherlands to her friend in South Africa.'
- 4** Instruct learners to draw the postcard template into their books. The postcard should be half a page (15 lines) in size. Remind learners to split it into two sections.
- 5** Remind learners of the criteria of a postcard (see above).
- 6** Ask learners to start writing the content of their postcard, as discussed and noted down in the planning of the postcard.
- 7** Remind learners that this is a draft and does not need to be perfect. Things can be changed as necessary.
- 8** Walk around the classroom to assist learners.
- 9** Learners may finish drafting their writing for homework if needed.

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

Group-editing

### INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use group editing to improve their writing.
- 3 Instruct learners to copy the editing checklist below into their exercise books.
- 4 Give learners five minutes to copy the checklist.
- 5 Then, instruct learners to form groups of four.
- 6 Tell the learners that they will take turns to show and read their postcard to the group.
- 7 After each learner has read their postcard out loud to the group, the other members of the group will give feedback.
- 8 The learner must take notes in their checklist as the other members of the group give feedback.
- 9 After all the learners have gotten feedback, give them a few minutes to make any changes to their draft.

### EDITING CHECKLIST

Write the following checklist on the board for learners to follow:

- 1 Is there a date and place included in the postcard?
- 2 Are the spelling, grammar and punctuation correct?
- 3 Do all the sentences start with capital letters and end with full stops?
- 4 Has the writer followed the structure for the address?
- 5 Is the postcard a minimum of 80 and a maximum of 100 words long?
- 6 Is the tone appropriate?
- 7 Is there anything about the content that you think could be improved?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 NOTE: If possible, give each learner half a sheet of A4 paper for their published draft. Otherwise, instruct learners to remove a piece of paper from their exercise books and to use half the paper for a postcard.
- 2 Learners must draw the outline of the postcard on one side. They must then write the address and the message in the appropriate spaces.
- 3 Learners should draw a picture on the other side. This must be a picture that shows where the postcard is being 'sent' from (this can be done as homework.) On this side, they must also include their name, the date and the heading: 'Postcard'.
- 4 They must write neatly and legibly.

- 5 At the bottom of the postcard they must write the word count, not including the address.

**PRESENTING STRATEGY**

Posting and delivering the postcards

**PRESENTING INSTRUCTIONS****POSTING THE POSTCARDS**

- 1 Create a 'postbox' in your classroom. You can do this with an old cereal box or shoe box or something similar. Paint it red to resemble a real postbox, or simply cover it with newspaper. Make sure there is a slit at the top.
- 2 Instruct learners to 'post' their cards by putting them into the box.

**DELIVERING THE POSTCARDS**

- 1 Hand out the postcards at random, so that each learner receives a postcard from someone else in their class.
- 2 Once you have handed them out, check that no one received their own postcard. If they did, quickly swap it with another one.
- 3 Give learners 5–10 minutes to read the postcard they have received.

**COMPLETED EXAMPLE**

**POSTCARD**

<p>Amsterdam, 27 June 1960 Dear Mandisa I am so happy to be here in The Netherlands! Amsterdam is a great city and there are just so many things to see and do. I'm learning Dutch, but it reminds me too much of Afrikaans. It is strange to be so far away from home and to be free. Nobody stares at me here and I can go where I please. I have made some nice friends. I am always so cold and am longing for the warm African sun. What are you up to? Are you still in touch with the others? Missing you. Lots of love Princess</p>	<div data-bbox="1284 443 1425 621" style="border: 1px solid black; padding: 5px; text-align: center;">Place stamp here</div> <p>TO: Miss Mandisa Dlomo 3 Privet Way Meadowlands Johannesburg 1852 SOUTH AFRICA</p>
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Word count: 94

**Mark: 18/20**

**TEACHER FEEDBACK**

This is a good attempt. The format of the address and the layout of the message are correct. Your message is appropriate in terms of the style, tone and register. Well done!