

**ENGLISH
FIRST**

**ADDITIONAL
LANGUAGE**

Grade 11

**Literature
Module:**

**Far From the
Madding Crowd**

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

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

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

SECOND WEEK IN A CYCLE			
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

- 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

- 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

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

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

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

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

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

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

know that you will take action against harmful behaviour. If you do not do this, it will be difficult for learners to trust you.

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

Resource Requirements for Teachers and Learners

TEACHERS MUST HAVE:

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

LEARNERS MUST HAVE:

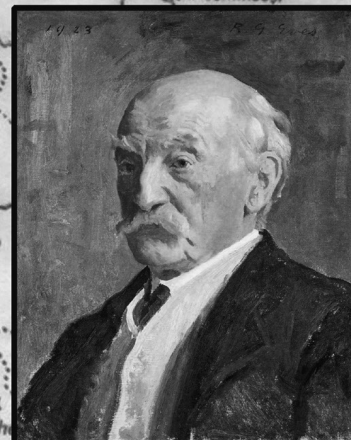
- 1** A copy of the novel: 'Far from the Madding Crowd' by Thomas Hardy
- 2** A dedicated Literature Journal for this programme - this should be an A4 feint and margin lined book, preferably hard cover (4 quire), or at least 72 pages if soft cover
- 3** An EFAL exercise book
- 4** A pen, pencil and ruler

Cliff without name
Totes B...

FAR FROM THE MADDING CROWD

THOMAS HARDY

R I
artin
Prospect
staple
OUTER WESSEX WESSEX
Melch



Thomas Hardy
1840-1928

NEW FOREST
Bramshurst
Sandbourne
ISLE OF WIGHT
WIGHT SOUTH
Inollsee

It is difficult for a woman
to define her feelings in
language which is chiefly
made by men to express
theirs.

ENGLISH



Structure of the novel *Far from the Madding Crowd* lesson plans

Reading and viewing

- 1 In Grade 11, there are 14 hours available to teach this novel *Far from the Madding Crowd*.
- 2 This is done over the course of 2 hours per 2 week cycle, for 7 cycles.
- 3 The teaching of the novel/drama is broken down as follows:
 - a Cycle 1: 2 hours; pre-reading
 - b Cycles 2–6: 2 hours; reading
 - c Cycle 7: 2 hours; post-reading
- 4 Cycle 1, the PRE-READING lesson, is structured as follows:
 - a An activity is done to set the context
 - b Journals are set up for the text
 - c The **themes of the text are discussed in groups**
- 5 For Cycles 2–6, every **READING** lesson follows the same structure:
 - a A **section of the novel/drama is read aloud**, together with the class.

Note: Please be creative about this. Sometimes the selected section is too long to be read in the class. In this instance, you may decide to use the additional ‘Reading & Viewing’ hour for that week to continue reading. Another alternative would be to ask learners to read that section of text for homework, prior to the lesson. If you have fallen behind and you need to catch up, you may choose to just go through the ‘important developments’ in this section of text. These are listed for you at the start of every lesson.
 - b The **text is read and discussed**. Key references and explanations are included in the lesson plan. Character development is indicated by the characters’ names on the tables in the lesson plan. 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.
 - e Cycle 7, the POST-READING lessons include **written and/or discussion activities** to sum up the engagement with the novel/drama and the themes.

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

**Far from the
Madding Crowd**

Reading

CYCLE 1

Pre-reading

Lesson 1: Reading

1. Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today we will begin getting ready to read a new text: ‘Far from the Madding Crowd’.
- 3 This novel was first published in 1847. The novel is set in a rural part of England in the late 1800s (also known as the Victorian era because the Queen at that time was Queen Victoria). Explain that the next part of the lesson is designed to give learners some understanding about what life was like in the late 1800s in England. Explain that this will make it easier for them to understand the book.

Activity 1: Where is England? and What is it Like?

PAIR WORK:

- 1 Explain that today, learners will work with a partner and think about what they know about England.
- 2 Instruct the learners to form pairs (ask them to work with the person next to them).
- 3 Give learners 5 minutes to make a list of the things they know about England.
- 4 Explain that it is ok for learners to make guesses – this will not be marked.
- 5 If learners need some help, you can read (or hand out) the following questions to give them ideas:
- 6 Where is England?
- 7 What is the weather like there?
- 8 What is the population of England?
- 9 Is it a big country or a small country?
- 10 What do the cities look like?
- 11 What does the countryside look like?

DISCUSSION

- 1 Call learners back together.
- 2 Ask learners: What ideas do you have about England?
- 3 Listen to learner responses for 5 minutes (NOTE: There is not time to hear from everyone, so either listen to the ideas of a few learners who volunteer, or (if no one volunteers), choose a few learners, and instruct each one to share their answer to only one of the questions above.)
- 4 Make sure that in this discussion, you help learners understand the following: England is a country in Great Britain. Great Britain is in the Northern hemisphere. It is part of Europe.

- England is very cold and it rains a lot. The seasons are the opposite of ours in South Africa. When it is winter in South Africa, it is summer in England.
- The population is 53 million.
- It is a small country. South Africa is nine times bigger than England in terms of land. However, our population has only 2 million more people. England has a lot of people in a small space.
- The cities are very overcrowded. There is not a lot space. The houses are very small.
- The countryside is very green because of all the rain. There are lots of hills and winding roads. It is very pretty.

Activity 2 : England in the 1800s

GROUP READING

- 1 Split learners into groups of four.
- 2 Hand out the summary of England's history on the next page to each group. Cut each one into four pieces, and give one paragraph to each learner in the group.
- 3 Instruct learners to read their paragraph silently to themselves and then explain what it is says to the rest of the group. They must do this in the order in which the paragraphs are numbered.
- 4 Give learners 10- 15 minutes to do this. (NOTE: It is ok if they do not all finish, as you will summarise it in the discussion that follows. The aim here is to get them reading and discussing independently.) While they are working, walk around and assist learners who are struggling with the language or who are struggling to stay on task.
- 5 Call all the learners back together. Summarise the four paragraphs for the learners and make sure learners understand the information. (IMPORTANT NOTE: 'Far from the Madding Crowd' takes place in an imaginary world created by Hardy. The county (province), Wessex, is not a real county in England. His descriptions of this Wessex are just like the English countryside looked and its way of life in the late 1800s.)

JOURNAL SETUP

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

DISCUSSION

- 1 Explain that learners will now DISCUSS the answers to these questions.

England in the 1800s

The Industrial Revolution:

The industrial revolution came about in the 1800s. This was when machines started to take over the work of men and women. The first successful tractor was invented in 1882. Tractors ploughed the earth. Before the tractor was invented, men and women would plough the earth with ploughs. Other jobs that people would have done included shepherding (looking after sheep), harvesting, haymaking and working at markets.

Urbanisation:

When machines took over the work of people, people started to lose their jobs. Because they lost their jobs on farms, many people moved to the cities to look for work. People could find work in the new factories where machines were being built. When people move from rural areas to urban areas, it is called urbanisation. Thomas Hardy did not support urbanisation. He loved the beauty of nature in the rural areas. The title of this book, 'Far from the Madding Crowd', tells us that he saw cities as mad/crazy with too many people.

The Roles of Men and Women:

Men were superior (more important than women were). Women were not seen as equals to men. They did not have as many rights as men did. Parents decided who their daughters married. Men were seen as being in control of their feelings, and women were seen as being emotional and not capable of controlling their feelings. In the upper classes (people with the most wealth), women did not have any say over the wealth of the family.

They looked after the house and made sure that the servants did their jobs. Men were in complete control of the money of the family. Men were expected to provide for their families. Women in the middle class and upper class did not usually work, however women in the working classes did.

The Class System:

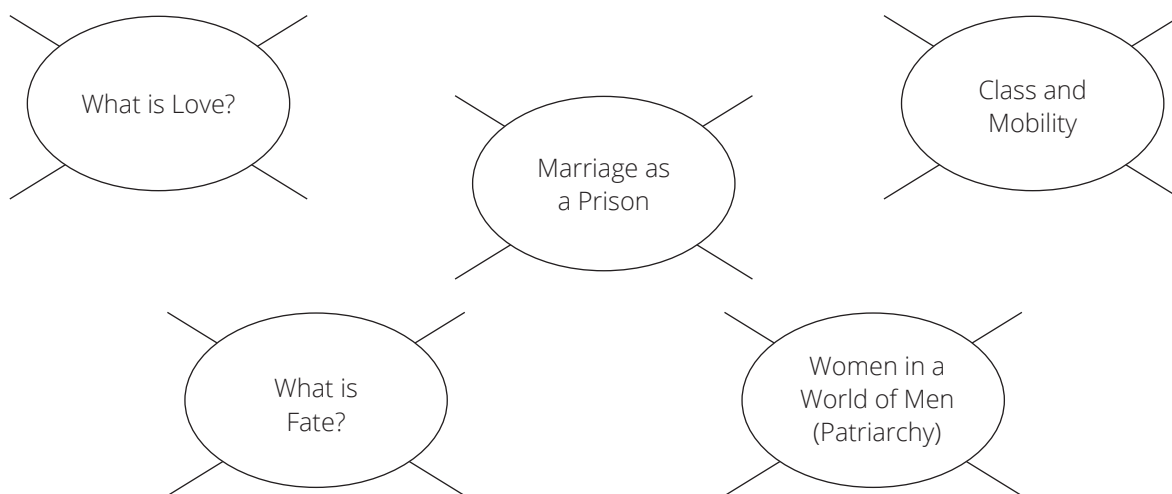
Social classes are the way groups of people are categorised according to their wealth. In the Victorian era there were 4 main classes: upper class, middle class, working class and under class. The upper class consisted of people whose wealth came from inheritance and investments. The upper class did not have to work. The middle class did 'clean' work like working in banks, owning ships, doctors and teachers. The working class did physical labour like working on farms, working in the army or working on boats. The under class were very poor. They were unemployed and had to beg for their money.

- 2** If you have time and space, use the ‘concentric circles’ method of discussion, explained below. If there is not enough space in your classroom to do this, take the learners outside somewhere on the school grounds. This will make the lesson even more exciting.
- 3** Put the learners into two circles. One circle is inside the other. Call them the inner and outer circles. The learners in the inner circle must face outwards, and the learners in the outer circle must face inwards. Therefore, the two circles will be facing each other.
- 4** Check that there are equal numbers of learners in each circle, and that each learner has a ‘partner’ in the other circle. This means that each learner in the inner circle is standing in front of one learner in the outer circle.
- 5** Tell the learners that when you ask the first question, all the learners in the inner circle must share their answer to the question with their partner from the outer circle. Once they are finished, the learner from the outer circle must share their answer with their partner from the inner circle. All the pairs will be talking at the same time.
- 6** Ask the question, ‘What did you find most interesting about the CONTEXT for this story?’
- 7** Give the learners 5 minutes to talk with the partner across from them. Walk around the circle while they talk. If you see any pairs that are struggling to talk, stop and help them.
- 8** After both partners have had an opportunity to answer the question, get everyone’s attention again. Tell the inner circle to rotate clockwise to find a new partner. This means that each person in the inner circle will move one space to the right, so they will be standing in front of a new partner. The people in the outer circle must stay where they are.
- 9** Tell them that for the second question, the partners in the outer circle can answer first. Once they are finished, their partners in the inner circle can take a turn.
- 10** Now ask the question, ‘What are you excited to learn more about as we read this story?’
- 11** Again, give learners 5 minutes to talk. Walk around and help pairs that are stuck.

Lesson 2: Reading

Preparing for this lesson:

- 1 Ensure that this preparation is completed before the lesson.
- 2 Take out the Resource Pack for this module.
- 3 Prepare the **Display Pages** for your notice board, by colouring them, sticking them on cardboard, and laminating or covering them.
- 4 Put up 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 6 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

- a Settle the learners so you have their attention.
- b Explain that today, learners will learn about the different themes that they will find in the new text.
- c 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.
- d Explain that learners will work in their small groups today.
- e Explain that each group will read about and discuss the themes we will see in the text that we are preparing to read.
- f Explain that at the end of each theme discussed, each group will decide on one important idea to add to the mind map for that theme.
- g Settle the learners into their small groups.

Group Work

(NOTE: This activity could take a long time to complete. Adapt it as you see fit, depending on how quickly your learners can work and how much time you have.)

- Give each group a full set of **Group Theme Pages**. For this text, there are 5 themes.
- Instruct each group to begin with Theme One: What is Love?
- Give learners 5–10 minutes to read about and discuss this theme.
- Instruct one group member from each group to come to the chalkboard. These learners must contribute one idea from the group onto the class mind map. They must do this by writing one word or phrase on the mind map.
- Repeat this so that each of the themes is discussed.

Concluding Discussion

(NOTE: This activity could take a long time to complete. Adapt it as you see fit, depending on how quickly your learners can work and how much time you have.)

- 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: What is Love?**
- 5 Remind learners that there are many different kinds of romantic love. There is infatuation (when someone loves someone based on how they look), obsessive love (when one person feels a strong need to possess and protect another person), sacrificial love (when someone puts his/her own needs below the needs of the one he/she loves), true love (when both people in the relationship feel the same way about each other) and unrequited love (when the love one person shows the other is not returned).
- 6 Read the MIND MAP for this theme.
- 7 Ask learners: ‘Have you experienced any of these kinds of romantic love in your life? Which kinds?’
- 8 Read the name of **Theme Two: Marriage as a Prison.**
- 9 Remind learners that in the past when people got married, women were seen as the property of a man. The man and the woman were not equal in the marriage. Even if the woman was not happy in the marriage, it was very difficult for her to get out of the marriage. In these cases, women felt like their marriage was the same as being trapped in a prison.
- 10 Read the MIND MAP for this theme.
- 11 Ask learners: ‘Do you feel a husband and wife should be equal in a marriage? Why or why not?’
- 12 Read the name of **Theme Three: What is Fate?**
- 13 Remind learners that fate includes all the things that happen to us over which we do not have any control. It can be good or bad.

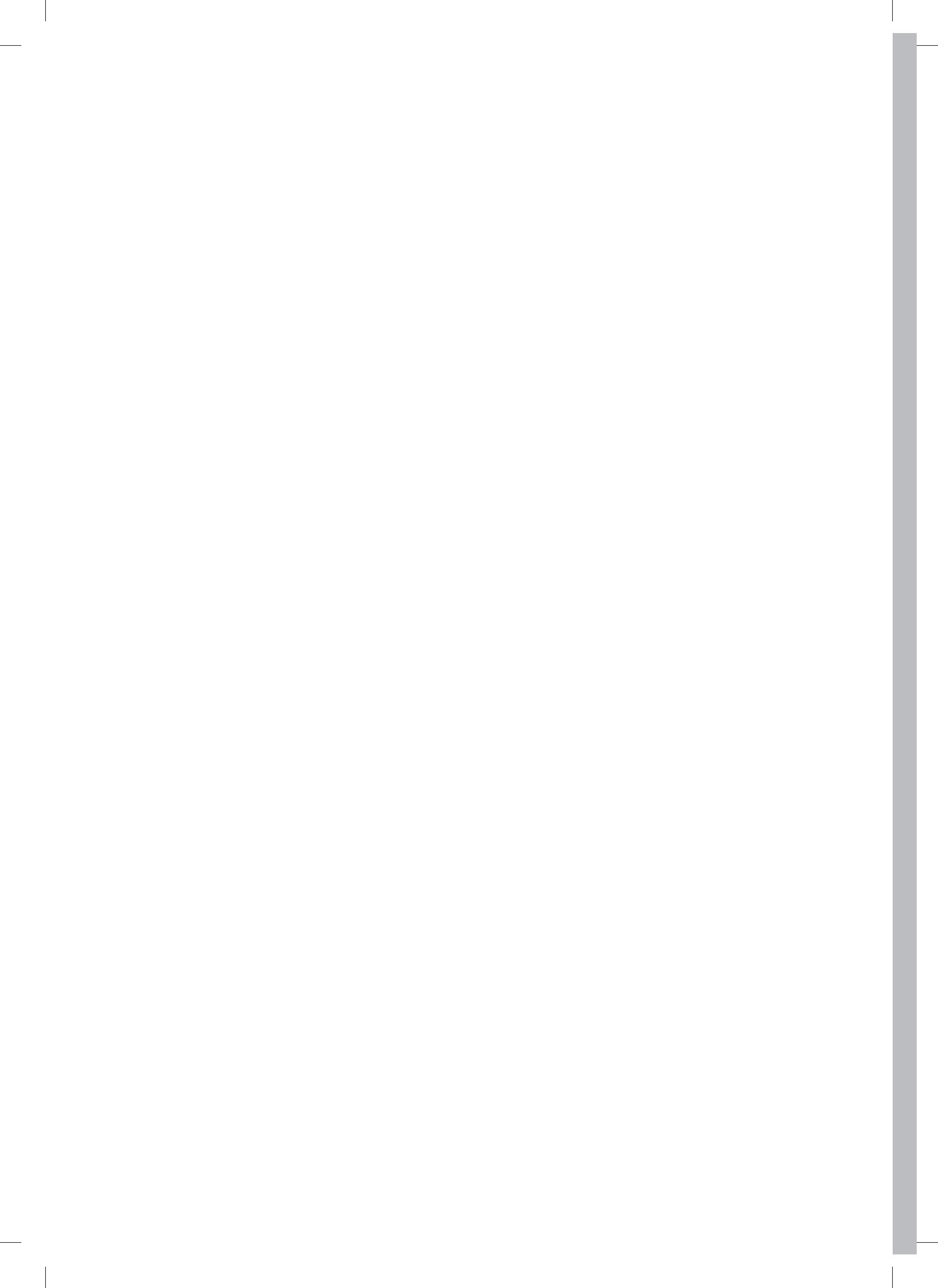
- 14 Read the MIND MAP for this theme.
- 15 Ask learners: ‘Do you believe in fate? Why or why not?’
- 16 Read the name of **Theme Four: Class and Mobility**.
- 17 Remind learners that society is divided into different classes according to wealth and status. The more wealth and connections you have, the higher your class. The less wealth and connections you have, the lower your class. Mobility (movement) from one class to the other is also possible. You do not necessarily stay in the same class your whole life. It is, however, much harder to move up in class than down in class.
- 18 Read the MIND MAP for this theme.
- 19 Ask learners: ‘How does the class someone is born into affect their life path?’
- 20 Read the name of **Theme Five: Women in a World of Men (Patriarchy)**.
- 21 Remind learners that even though women are more equal to men now than they were in the past, women are still not completely equal to men. Patriarchy (the system that gives more power to men than women) still exists everywhere in the world.
- 22 Read the MIND MAP for this theme.
- 23 Ask learners: ‘Do you think women will ever be truly equal to men? Why or why not?’

NOVEL:	FAR FROM THE MADDING CROWD Thomas Hardy
THEME 1:	What is Love?
EXPLANATION OF THEME:	<p>There are many different types of romantic love.</p> <p>Infatuation is when someone loves someone else based on how they look (outer appearances). The person is sexually attracted to the other person but does not really know the person properly yet. This kind of love is often the first kind of love in a relationship. So, over time, this kind of love can develop (change) into a more serious kind of love. Infatuation can lead to disappointment when the person finds out more about the person they are infatuated with.</p> <p>Another kind of love is obsessive love. When you are obsessed with something, you cannot think of anything else. Obsessive love is when one person feels a very strong need to possess (own) and protect another person who they are attracted to. An obsessive lover will not give up loving that person, even if they are rejected by them. This is a very selfish kind of love because an obsessive lover does not respect the other person’s wishes. It can be scary and frustrating when someone is obsessed with you because often they will not leave you alone until you say that you feel the same way as they feel.</p> <p>When someone gives up their own needs and desires for someone else we call it a sacrifice. Sacrifice is another kind of love where the lover puts their own needs below the needs of the person they love. Sacrifice is the opposite of obsession because the lover cares more about the other person’s needs than their own.</p> <p>Unrequited love is one-sided love, or love that is not returned. This is a very painful kind of love because the person does not love you back. It can make you feel like you are not good enough. Sometimes, we feel as though we must change something about ourselves in order to be loved. But this is not true love – someone should love us just as we are!</p> <p>True love is when both people in a relationship feel the same way about each other (mutual feelings). There is a balance between how the two people feel about</p>

	each other. One person does not feel more love than the other person. They equally re- spect each other. True love is when the two people are friends and want the best for each other. When people are truly in love they are patient and kind to each other.
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> • Which of these kinds of romantic love do you think are positive? Why? • Which of these kinds of romantic love do you think are negative? Why? • Have you experienced any of these kinds of romantic love in your life? Which kinds?
THEME 2:	Marriage as a Prison
EXPLANATION OF THEME:	<p>Marriage is the legal or formal union (joining) of two people in a personal relationship. In most marriage ceremonies, the two people getting married promise to stay married until one of them dies.</p> <p>In the past, people took this promise very seriously and divorce (legal ending of a marriage) did not often happen (or sometimes was not even allowed by law). Many societies also saw it as very shameful to get divorced. Nowadays, however, people can get divorced quite easily if both people in the marriage want to.</p> <p>In the 1800s, wives were viewed as property (an object) belonging to their husbands. Marriage gave a lot of power and control to the husband. Wives were not seen as equal to their husbands. In this way, a woman could be seen as being the husband's prisoner.</p> <p>This was especially true because men controlled the finances of a household. If women earned money, the money belonged to her husband. However, many women did not work in those times. Even if a woman wanted to leave her husband, she would likely not have the money to do so.</p> <p>It was also very difficult for women to get divorced at this time, so people felt trapped by marriage. If people were in an unhappy marriage, they had to stay there forever so it was like being in prison.</p>
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> • Why do you think people saw (and some still see) divorce as shameful? • How do you think marriage is different now to what it was like in the 1800s? • How do you think marriage is the same to what it was like in the 1800s? • Do you feel a husband and wife should be equal in a marriage? Why or why not?
THEME 3:	What is Fate?
EXPLANATION OF THEME:	<p>In our lives, there are things we can control and things we cannot. When you make a decision to do something, you have some control of the outcome (the result).</p> <p>Example 1: It is the night before your English test. Your friend comes to your house and invites you to go out with them. You decide to go with your friend rather than to study for the test. The next day you write your test without studying and you do not do very well.</p> <p>In this example, your decision not to study controlled the outcome: You went out with your friend so you did not do well.</p> <p>Sometimes, however, you do not have control over things.</p> <p>Example 2: It is the night before your English test and you want to study, but your mother suddenly gets very sick. You are the only one at home, so you have to take her to the hospital. You are very tired the next day and you did not get to study, so you do not do well in the test.</p>

THEME 3:	What is Fate? (continued)
	<p>In the second example, your mother getting sick was not in your control. You did not well in the test because of something out of your control. This is bad luck, or 'bad' fate.</p> <p>Fate can sometimes be bad and it can sometimes be good. Example 3:</p> <p>Mathematics is very difficult for you. You have a big exam coming soon. Your cousin from Johannesburg visits unexpectedly (unplanned) for the weekend. He is very good at mathematics. He helps you with your mathematics and you do much better in the exam than you thought that you would.</p> <p>In this example, your cousin visiting you was not in your control. You did not know he was coming for the weekend. Because he came and could help you, you did much better in the exam than you thought you would. This is 'good' fate.</p>
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> • Think of a time when something bad happened to you where you did not have any control. Look at Example 2 above to give you an idea. Tell your partner about it. • Think of a time when something good happened to you where you did not have any control. Look at Example 3 above to give you an idea. Tell your partner about it.
THEME 4:	Class and Mobility
EXPLANATION OF THEME:	<p>Society is divided into different groups or classes. These groups are called social classes. The class you belong to depends on how much wealth (money) you have and what your status (position) in society is. Class is one thing that causes society to be unequal.</p> <p>Generally, the class we are born into or grow up in decides the path for our life. Wealthier people have access to many more opportunities in life. This is because of both money and connections to other wealthy people. Wealth provides opportunities in education and getting a good (well-paying) job. For example: If your parents have money, they can pay for you to go and study further after school or maybe even give you money to start a small business. Poor people do not have as many opportunities. Poor people often cannot do all the things they want to do because of a lack of money. For example, if your parents do not have much money, they cannot help you to pay to further your studies or to start a small business. This is why it can be very difficult for people in lower classes to move out of poverty.</p> <p>Class is not just linked to money, but also linked to power. The wealthier you are, the more power you have. Wealthy people can influence (change) the way society works. This is because they own land and businesses. The wealthy class can even influence a country's political decisions. Those with less wealth (the working class or peasants) have less power to change society.</p> <p>Class mobility is the movement that can happen when someone moves either up a class level or down a class level. There is some movement between classes, but not as much as we are sometimes taught. It is often very difficult for people to move from one class to another. This is because class is also determined by how much money your parents, and even grandparents had. Wealth is often passed from one generation to the next.</p> <p>Education is one way that people can move up. If you have a good level of education, you are able to get a job and can therefore possibly improve your status in society.</p>

THEME 4:	Class and Mobility (continued)
	<p>Sometimes people in the upper classes think people in the lower classes are not as important as they are. Some people in the upper classes think that their position in society automatically makes them a better person than someone in the lower classes. This is partly because many societies have negative (and wrong) stereotypes of what it means to be poor. There is often a belief that if you work hard enough, you can move up in a social class – therefore, if you are poor, you must not be working hard enough. We know that this is very flawed (wrong). Having money and belonging to a higher class is much more about the family you are born into and the opportunities you have than about working hard.</p>
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> • How does the class someone is born into determine their life path? • Do you think it is possible for people to improve their class during their life? Why or why not? How can they do this? • Think of some reasons why someone's class status may get worse during their life. Discuss these reasons with your group. • Do you think people in the upper class work harder than people in a lower class? Why or why not?
THEME 5:	Women in a World of Men (Patriarchy)
EXPLANATION OF THEME:	<p>'Patriarchy' is the system in society which gives men more power, opportunities and freedom than women have. Men have created most of the social and power structures in the world. Patriarchy exists in most places in the world. It is not as strong as it used to be, because women have been fighting very hard to be treated as equals. There are also many men who have broken the tradition of patriarchy. They support the independence and freedom of women. For example, in the past women were not allowed to work, have bank accounts, choose who they married or even vote. Now, women can do all those things in many countries.</p> <p>However, we still see that men have more power in almost every country in the world. Some traditions and religions still teach that women are supposed to be mothers and wives only. These traditions and religions teach that women should not have jobs away from the home. Some people believe that women are inferior to men and must take orders from them. Even in many progressive societies, women are not supposed to have strong opinions, and are criticised for being too outspoken.</p> <p>In societies where women have gained more legal rights, they still face unequal treatment and discrimination. There are more men in government, more men who own businesses and more men who are rich in every country in the world.</p> <p>Another important way in which men have more freedom than women is when it comes to sex. Women are judged more harshly for having sex before marriage than men are. In some cultures, they are even judged for talking to men they are not married to. When it comes to sex and relationships, there is one set of expectations for men, and a harsher set of expectations for women. This is called a double standard.</p>
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> • Do you think that girls and boys should be treated as equals? Why or why not? • Have you ever been treated differently from someone else because of your sex? How did it feel? • Have you ever treated a girl or a woman differently from the way you would have treated her if she were a boy or a man? Why? How do you think this made her feel? • Are there any traditions in your culture that place men or boys at a higher level than women or girls? Do you think these are right or wrong? Why or why not?



**Far from the
Madding Crowd**

Reading

CYCLE 2

Reading

Lesson 3: Reading

Preparing for this lesson

- 1 For this lesson, you will read Chapters 1–6, (pages 1 to 41).
- 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:

CHAPTER 1

We are introduced to the protagonist (main character) of the novel, Gabriel Oak. He is a sheep farmer. He is standing in a field on his farm when he sees a wagon. On the wagon is the heroine (main female character) of the story, Bathsheba Everdeen, and a driver. The wagon stops, as the wagon's tailgate has fallen off. The wagoner (man who steers the horses of the wagon) gets off the wagon to pick it up. Gabriel watches Bathsheba admire (look at) herself in a 'looking glass' (mirror) while the wagoner goes to pick up the gate. Here, we learn that she is quite vain.

Further along the road, the wagon stops at a gate where there is a fee to pay to pass through the gate. Bathsheba does not have enough money to pay the gatekeeper. Gabriel pays the difference.

CHAPTER 2

Gabriel is staying in his shepherd's hut (a tiny hut in the fields to sleep in over the time when sheep are giving birth to their babies) out in his fields as it is spring and his sheep are giving birth to lambs. It is his job to help the sheep. He is standing outside when he sees a light in the distance. He goes to the shed where the light is coming from. There, he sees Bathsheba and her aunt inside with two cows. One of the cows has just had a calf.

CHAPTER 3

Gabriel finds Bathsheba's hat, which he takes into his hut. He sees her riding a horse without a sidesaddle in the distance. When she comes back from the market, he goes to her with the hat. While they are talking, she disappears. She is angry because he tells her that he has been watching her.

A few nights later, Gabriel falls asleep in his shepherd's hut. There is a fire burning to keep him warm. He forgets to open the ventilation hole, so the hut catches fire. He wakes up with his head in Bathsheba's lap. She has rescued him. He asks her what her name is but she says he must ask for it at her aunt's house.

CHAPTER 4

Gabriel starts to think about Bathsheba more and more. He eventually decides to go and ask her to marry him. He has the excuse that one of his sheep has rejected one of her babies, so he takes the lamb to Bathsheba's aunt to ask if she can raise it. He dresses up very smartly for this. He asks Bathsheba's aunt if Bathsheba has any other suitors (men) interested in her. Her aunt says she does. Gabriel feels defeated (like he has lost) and goes home. Bathsheba runs after him and catches up with him. Bathsheba says her aunt was not telling the truth and that she has no other suitors. Gabriel assumes Bathsheba is saying she wants to marry him but that is not what she means. She says she came after him because she does not want anyone thinking that she belongs to any man. Bathsheba says she cannot marry Gabriel because she does not love him. She also says that she is better educated than he is. Her third reason for not marrying him is that she has no money and she suggests he finds another woman who does have money.

CHAPTER 5

Gabriel hears that Bathsheba has left the neighbourhood for place called Weatherbury. Gabriel focusses on his farming. One night, one of his dogs is missing but Gabriel does not worry. He goes to sleep but wakes up to the sound of sheep bells. He gets up quickly because he knows that this means the sheep are running fast, possibly from danger. He discovers that his young dog has shepherded the sheep over the fence and off of a cliff. All two hundred of his sheep are dead. He must sell all of his other belongings to settle his debts.

CHAPTER 6

Two months later Gabriel is at a fair in a place called Casterbridge. At these fairs, employers look for people who can work for them. Gabriel wants to get a job as a bailiff (farm manager), but soon sees that people are only hiring shepherds. He overhears some other people talking about another fair in a place called Shottsford, near Weatherbury. Gabriel decides to go there to see if he can find Bathsheba. He falls asleep in an empty wagon, which he finds at the side of the road. He wakes up because the wagon is moving. He overhears two men talking and

guesses that they are talking about Bathsheba. He sneaks out of the wagon and sees a strange light up on the hill. As he walks closer, he realises it is a rick (haystack) on fire. He immediately takes control and organises the group of farmworkers to help him. They put out the fire. When the owner of the farm arrives to thank him, he sees it is Bathsheba. She has inherited the farm from her uncle. He asks her for a job as a shepherd.

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

THEME:

Class and Mobility

DEVELOPMENT:

Bathsheba is of a relatively upper class as she has enough money to hire a wagoner (a man who controls the horses on a wagon). However, Bathsheba and her aunt do not have enough money to pay someone to help them with the cows. Gabriel is a simple, working class man. We learn that he has only recently become a farmer. Before that, he was a shepherd and a bailiff (farm manager) on other people's farms. At the beginning of the story, we see that he has his own sheep and is renting a piece of land. This shows that he has started to move out of the working class and towards owning his own things (wealth). Then, Gabriel loses all of his sheep when his dog chases them off the cliff. He goes back to being a working class man. This shows how difficult it can be to move social classes (and that mobility is not as easy as people would like to think it is!) Gabriel hopes to get a job as a bailiff (farm manager) for the second time in his life, but realises that he can only get a job as a shepherd.

We further see the effect of class when Bathsheba rejects Gabriel's proposal. She says that Gabriel is not as well educated as she is, so she is better than him and that is why she will not marry him. She also says that she does not have money so he should rather marry someone who does have money. In other words, Gabriel would have a better life if he marries a woman who does have money as his life and class will improve.

THEME:

Women in a World of Men (Patriarchy) AND Marriage as a Prison

DEVELOPMENT:

In a patriarchal world (a world where men have power), women are often thought of as needing to be rescued. We see this at the beginning of the novel, when Bathsheba does not have enough money to pay the gatekeeper. Gabriel has to 'rescue' her by paying the money for her. However, unlike the stereotype that a woman is happy to be rescued, Bathsheba is angry when Gabriel pays her gate fee. Further, we see that Bathsheba rescues Gabriel from the fire in his hut. In these times women were seen as weaker than men. Hardy makes Bathsheba a heroine by making her rescue Gabriel. In most novels of this time, the woman would get rescued from a fire (or other disaster) by men. Bathsheba has defied what we would expect of women.

We see many ways in which Bathsheba behaves differently from what is expected of women (especially during the time the novel is set). Bathsheba and her aunt work with cows. For women of their class (middle class) this work is typically thought of as being ‘man’s work’. We see Bathsheba defy (go against) gender expectations when she says she will sit in a normal saddle on her horse (and not a side saddle, which was expected of women in those times).

When Bathsheba rides the horse the same way a man would, this shows that she will not just accept and stick to the way women were expected to behave.

Finally, we see Bathsheba defy gender expectations in the way she views marriage. There was (and often still is) a stereotype that women are desperate to get married. We see this type of thinking when the men talking in the wagon comment that Bathsheba looks in her mirror every night even though she is not married. In other words, these men feel that a woman is only allowed to see herself as beautiful once she has been married (and therefore ‘approved’ by a man). Before she is married, she is nothing. Bathsheba does not share this attitude about marriage. She seems to feel that marriage would trap her. The only reason Bathsheba runs after Gabriel after he leaves her house is to tell him that she is not the property of another man. She is independent.

THEME:

What is Fate?

DEVELOPMENT:

We see the idea of fate at many points during this section of the novel:

- Bathsheba and her aunt are out helping their cows when Gabriel is out helping his sheep. This allows Gabriel to have another look at her. Now he also knows where she lives. Gabriel finds Bathsheba’s hat, which will allow him to talk to her again.
- Gabriel’s hut catches fire, which brings Bathsheba to him again.
- Gabriel loses all of his sheep when his dog chases them over a cliff. This bad luck causes him to have nothing. He must go in search of a new job.
- Gabriel overhears people talking about Weatherbury when he is at the fair. He now knows he is near Bathsheba again.
- Gabriel sees a fire on a rick and immediately gets involved. It turns out that the fire is on Bathsheba’s farm that she has inherited from her uncle. The fire brings Bathsheba and Gabriel back together again.

THEME:

What is Love?

DEVELOPMENT:

Gabriel shows more and more interest in Bathsheba. He does not know her yet, but finds her attractive. When he wakes up with his head in her lap, he feels very happy and they start to flirt a bit with each other. Gabriel even hints that she will be married soon.

Gabriel thinks he has fallen deeply in love with Bathsheba. However, he does not know her properly. He is basing his 'love' only on how she looks. This is infatuation. It is not real love.

Bathsheba also shows shallowness in the way she thinks about love. When she rejects Gabriel, she does not say that she rejects him only because of her lack of feelings for him. In addition, she rejects him because he is uneducated and not of the same status as her.

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

- 1 Story Structure:** Chapters 1 and 2 are an introduction to the novel, in which we are introduced to the setting and characters. Chapters 3, 4, 5 and 6 are part of what we call the 'rising action'. This is the part of the novel in which the plot develops. In order for a plot to develop, there needs to be problems or conflict. The first problem in this story is that Gabriel's dog chases all of his sheep off a cliff and so he loses all of his wealth.
- 2 Narration:** For the first six chapters, Hardy uses the third person narration from Oak's perspective. A third person narrator stands outside of the minds of any one character and narrates events from an outsider's perspective. From chapter seven onwards, he changes to the third person omniscient narrator. A third person omniscient narrator is all knowing and all seeing, like a god.

Reading and discussion

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

Page	Line	Element	Explanation	Discussion Question	Possible Answers
5	'...Here,' he said, stepping forward and handing twopence to the gatekeeper; let the young woman pass.'	Theme: Women in a World of Men (Patriarchy) Character(s): Bathsheba and Gabriel	Bathsheba does not have enough money to pay for the gate. Gabriel pays the money (twopence) for her.	Why do you think Bathsheba might be angry that Gabriel paid for the gate pass?	Bathsheba did not want to pay the gatekeeper more money. She feels he was trying to get more money from her. Gabriel thinks he is rescuing her but she does not want to be rescued.
12	'I can ride on the other: trust me.'	Theme: Women in a World of Men (Patriarchy) Character(s): Bathsheba	Bathsheba says she will ride the horse without a side-saddle. Women in these times were expected to ride a horse with a side-saddle. Bathsheba is not afraid to do things like men do things.	What do the words 'trust me' tell us about Bathsheba?	<ul style="list-style-type: none"> • They tell us that she has a strong, determined character. • They tell us that she is confident in herself.
19	'I should think you might soon get a new one.'	Theme: What is Love?	Gabriel hints (suggests) that she will get married soon. He could be hinting that she will marry him. This makes us question the idea of love – how can Gabriel possibly have true feelings of love for her after such a short time period? Further, Gabriel assumes that Bathsheba must want to get married – he does not ask her about her thoughts and feelings.	<ol style="list-style-type: none"> 1 What do we learn about marriage and the role of women at the time that this novel is set in? 2 How does Bathsheba go against this way of thinking? 	<ol style="list-style-type: none"> 1 We learn that it was expected that a woman's greatest need in life was to find a husband. Women were expected to marry and to have children. 2 Bathsheba does not want to do what is expected of her – she wants to be independent. She does not accept Oak's proposal of marriage.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
34	'What I meant to tell you was only this'; ...'that nobody has got me yet as a sweetheart, instead of my having a dozen as my aunt said; I hate to be thought men's property in that way...'	Themes: Women in a World of Men (Patriarchy) AND Marriage as a prison Character(s): Bathsheba	Bathsheba runs after Gabriel after he has come to ask her to marry him. He thinks she runs after him to say she does want to marry him. However, she only runs after him to say that she does not want him thinking that she has many suitors (men interested in her). She does not want Gabriel to think that she is a man's property. She does not belong to anyone.	Why doesn't Bathsheba want Gabriel to think she has many suitors?	<ul style="list-style-type: none"> • She wants him to see that she does not need a man. She is a strong and independent woman. • She wants Gabriel to see that she is not the property of anyone else. This reveals that she is not that interested in marriage.
27	I have hardly a penny in the world/...' 'I am better educated than you – and I don't love you a bit...'	Themes: Class and Mobility AND What is Love?	Bathsheba rejects Gabriel's proposal. Gabriel is not as well educated as Bathsheba. Therefore, she thinks that she is better than him. She also says that she does not have money. She says that Gabriel would have a better life if he marries a woman who has money, because his life and class will improve. Finally, she says she does not love him at all.	<ol style="list-style-type: none"> 1 What does 'a penny' refer to? 2 How would you react if someone said they loved you and wanted to marry you after only talking to you a few times? 	<ol style="list-style-type: none"> 1 A penny is the same as a cent in South Africa. Bathsheba is talking about money and is saying that she does not have any. 2 Open-ended. Accept responses with support, like: <ul style="list-style-type: none"> • Some teenagers might quite like being told this. Teenage love is often based on how the other person looks, rather than their character (infatuation). • Others might not like this as it may make them nervous that someone can claim to be in love with them without knowing them.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
31	The sheep were not insured. All the savings of a frugal life ... - possibly forever.	Themes: What is Fate? AND Class and Mobility	Gabriel's dog chases all of his sheep off a cliff and he is left with nothing. This bad luck (fate) means he has now moved back down to a lower class. All his hard work now means nothing. This shows how easy it is for someone to move down a level in class. He has gone backwards.	What does 'frugal' mean?	When we are 'frugal' it means that we are very careful with money. We do not waste money on silly things. Gabriel has been careful with his money.
37	'And not a married woman. Oh the world!'	Theme: Women in a World of Men (Patriarchy)	The men on the wagon are mocking Bathsheba for looking at herself in the mirror every night. They think it is ridiculous that she admires herself in the mirror, because she is not married.	<p>1 Why is there an exclamation mark (!) at the end of the sentence?</p> <p>2 What does this tell us about the men's view of unmarried women?</p>	<p>1 To show that the speaker is surprised.</p> <p>2 It shows us that they think until a woman is married, she is not worth very much. She should only admire herself once she is married. Once a man accepts her, then she is truly beautiful.</p>

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: How do we know that Gabriel is infatuated (to love someone without really knowing them) with Bathsheba? Give evidence from the text.
 - b QUESTION 2: How do you think Bathsheba feels when she sees Gabriel again at the end of chapter six?
- 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:
 - He falls in love without speaking to her. This shows that his love for her is based on a physical attraction only.
 - He proposes to her after only interacting with her once (when he meets her when she is looking for her hat).
 - He is very surprised that she does not accept his marriage proposal.
 - He is surprised that she does not feel the same way about him as he feels about her.
 - He does not care that she does not love him, he still wants her to marry him.
 - b QUESTION 2: Possible answers:
 - She might be glad that he has found her.
 - She might be confused as to how he found her.
 - She might be nervous that he has come looking for her. She does not know that he only thought of finding her when he recognised the name ‘Weatherbury’ at the fair. She might think that he came to look for her specifically.

Journal questions

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

- 1 Reread pages 24–27:
 - 1.1 What reasons does Bathsheba give for not wanting to marry Gabriel? (3)
- 2 Refer to Chapters 1–6 (pages 1–41):
 - 2.1 Explain how Bathsheba and Gabriel are similar in character. (3)

B: Answers

1.1

- She says she does not love him. (1)
- She says that she is better educated than he is, so she is too good for him. (1)

- She says that she has no money, so it would be better for him to find a woman who does have money. (1)

1.2

- They are both hardworking. (1)
- Neither of them care what other people think of them. They are happy with who they are. (1)
- Neither of them give up easily: Bathsheba is independent and taken on running a farm by herself (which for a woman in those days was not at all common); Gabriel loses all his sheep, but picks himself up to go and look for a job. (1)

Lesson 4: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 7–10, pages 42 to 72.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important Developments

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

CHAPTER 7:

Bathsheba first tells Gabriel that she does not need a shepherd. Her other workers convince her to hire him. She changes her mind and says that if he wants to work as a shepherd, he must speak to her bailiff. He asks the bailiff if he knows of somewhere he can pay to sleep the night. The bailiff says he does not, but that he could try going to the Malthouse (a place where people go to drink beer together) and ask if anyone there can help him for the night. Gabriel walks to the pub (Malthouse). On his way, he meets another main character called Fanny Robin. They talk for a while. She asks him not to tell anyone in the area that he has seen her. She is ashamed that she is poor. When his hand touches her wrist as he gives her some money to help her, he feels that her pulse (the blood inside her wrist) is beating fast. This makes him think that she is afraid.

CHAPTER 8:

Gabriel arrives at the pub. The men from Bathsheba's farm are inside and recognise him as the hero from the fire. We meet some of the minor characters in the Malthouse: Jan Coggan, Joseph Poorgrass and Henery Fray. Some of the men realise that their families grew up with Gabriel's families. Gabriel is offered a cup of beer in a dirty cup. He takes it, which the other men see as a good sign. This is because it shows that he does not think he is better than they are. Joseph comments that he gets embarrassed every time he sees Bathsheba. This is because he thinks she is very beautiful. We find out that Bathsheba has only been at her new farm for a few days. Gabriel finds out that Bathsheba's parents were wealthy but her father went bankrupt (lost all of his money). The men leave the Malthouse.

Gabriel starts to go home with Coggan who has offered for him to stay at his house for the night. Henery runs back to tell them that Bathsheba caught the bailiff stealing barley

(a crop, like maize) and she has fired him. We also find out that Fanny Robin is one of Bathsheba's servants and that the other staff have found that she is missing. All of the workers go to the main house. Bathsheba asks them to go and look for Fanny. Before they leave, they discuss if she had a lover. We find out that she has a boyfriend who is in the army in a town called Casterbridge. One of the workers, Billy, goes to look for her in Casterbridge. The chapter ends with us seeing that Gabriel is very happy to have seen Bathsheba again.

CHAPTER 9:

We meet another minor character, Bathsheba's servant and companion (friend), Liddy Smallbury. They are about the same age. We also meet a main character, Farmer William Boldwood, who owns the farm next door. He wants to speak to Bathsheba but she tells her maid to tell him that she is busy (that she cannot come down to see him as she is busy dusting bottles). He has only come to find out whether they have found Fanny. He leaves. We find out that Boldwood is not married even though many women are interested in him. We find out that he knows Fanny, and has helped her financially in her life. Therefore, he is concerned about her. Liddy asks Bathsheba if anyone has ever wanted to marry her and she says yes. She says that she did not marry him because he was not good enough for her. However, she also says that she did quite like him. This is the first time we find out that she was (and possibly still is) a little bit fond of Gabriel.

CHAPTER 10:

The workers from the farm come to the house to be paid. Bathsheba announces that she has decided to manage the farm herself and will not be hiring a new bailiff. Her workers are very surprised to hear this. She asks if anyone has heard anything about Fanny. They tell her that Billy has not come back from Casterbridge yet. Bathsheba begins to pay them their wages.

Bathsheba asks Gabriel if he understands his duties of being a shepherd. He is surprised by how unfriendly she is to him. He wonders if this is because of the fact that she has moved up a social class, as she is now a farmer. Billy returns and says that Fanny has run away with the soldiers. Bathsheba says someone must go and tell Boldwood. At the end of this chapter, Bathsheba makes a short speech telling them that although she is a woman, she will do her best at running the farm. She says that she will find out if any of them do anything incorrectly on her farm. She says she will be at work before any of them and she will surprise them all.

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

THEME:

Class and Mobility

DEVELOPMENT:

Gabriel meets Fanny when he is walking to the Malthouse (pub). She asks him not to tell anyone that he has seen her. She says this is because she is embarrassed by the fact that she is poor. This shows us that even though we have no control over the class we are born into, people often feel ashamed of being working class. This is because many societies have negative (and wrong) stereotypes of what it means to be poor. There is often a belief that if you work hard enough, you can move up in a social class – therefore, if you are poor, you must not be working hard enough. Gabriel’s character shows us that this belief is flawed – he is a very hard worker. However, despite his hard work, he cannot easily move up in social class.

While Gabriel has a hard time moving up, we also see that Bathsheba does not easily move down in social class. We learn that Bathsheba’s father was a wealthy man, but he lost all of his money because he did not look after it carefully. Because of this, Bathsheba also did not have much with which to start her life. Fortunately, for her, she inherits her uncle’s farm when he dies. Even though her father lost everything, she still has a family member who is able to pass on his wealth to her. This again shows us that there is not as much class mobility (moving from class to class) as we are sometimes taught. Even though Bathsheba’s father was careless with his money, her family has enough wealth which ensures that she is taken care of. We see here that wealth does not necessarily have to do with hard work. The belief that we can move classes by working hard benefits wealthy people. This belief means that wealthy people look like they have always worked hard to earn their money.

Finally, we see that social class impacts how people think about themselves and each other. When Gabriel is in the Malthouse, he is happy to drink from a cup that has already been used. The other men are impressed by this because this is a sign that Gabriel is like them – a working class man. He does not think he is better than they are by demanding a clean cup. On the other hand, Gabriel is surprised at how unfriendly Bathsheba is to her when she asks him if he understands his job’s duties. He wonders if this is because she is now a landowner and therefore thinks she is better than he is. He thinks perhaps her new social class makes her look down on him.

THEME:

What is Fate?

DEVELOPMENT:

Gabriel happens to meet Fanny on his way to the Malthouse. She is poor and he gives her some money. If he had not been there at that time, he would not have been able to help her.

THEME:

What is Love?

DEVELOPMENT:

Bathsheba is very interested in finding out all about Mr. Boldwood after he has been to visit. This is surprising because when she says no to Gabriel's offer of marriage, we get the feeling that she is not at all interested in marrying anyone. We wonder if she only told Gabriel that to protect his feelings. We also question if she is only interested in Boldwood because he is wealthy. He owns a big piece of land (unlike working-class Gabriel). We wonder about how shallow Bathsheba is (if she only cares about material things and good looks and not about personality).

THEME:

Women in a World of Men (Patriarchy)

DEVELOPMENT:

In this section, we see that Bathsheba is confused in terms of her role as a woman. On one hand, she does not want to go and see Boldwood when he comes to visit her, as she feels she does not look pretty enough. Then, on the other hand, she decides that she will not hire a bailiff as she wants to do the work herself.

We also find out that women in the working class did work, as Bathsheba has women servants in her home.

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

- 1 **Story Structure/Rising Action:** The rising action continues in this section. Bathsheba has to fire her bailiff after he steals from her. She decides to take on the role of bailiff and not hire someone else. We wonder how Bathsheba will fare in her new job. We have also met Fanny. Then, we find out that she has disappeared. We are not sure what her motives (plans) are for leaving Weatherbury. This mystery will need to be solved.
- 2 **Narration:** In the first six chapters of the novel, the narrator tells the story very much from Gabriel's point of view. From chapter seven, the story is told from a more general point of view.

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
44	'I am rather poor, and I don't want anyone knowing anything about me.'	Theme: Class and Mobility Character(s): Fanny	Fanny is embarrassed that she is poor so she does not want Gabriel telling anyone he has seen her.	Why do some people feel embarrassed about being poor?	<ul style="list-style-type: none"> • Maybe they feel that they should have done more to get themselves out of the working class. • Society has negative views and stereotypes about being poor. • Society also encourages people of upper classes to look down on those below them.
52	'I knowed the man... worth scores of pounds. And he became a very celebrated bankrupt two or three times.'	Theme: Class and Mobility	Bathsheba's father was a very wealthy man but he was bankrupt (lost all of his money) two or three times.	<ol style="list-style-type: none"> 1 What does 'worth scores of pounds' mean? 2 How does Bathsheba stay in the upper class even though her father was bankrupt? 3 What does this tell us about class? 	<ol style="list-style-type: none"> 1 It means he had a lot of money. 2 She inherits her uncle's farm. 3 It tells us that: <ul style="list-style-type: none"> • If you have wealth in your family, it is easier to remain in the upper class. Class is not really about working hard – it is about what you inherit. • Once you are in the upper class it is hard to move down. • Class mobility is impacted by family money more than work; class mobility is largely a myth.
60	Night had always been the time at which he saw Bathsheba most vividly, and through the slow hours of shadow he tenderly regarded her image now.	Theme: What is Love?	Gabriel is joyful at having seen Bathsheba again. He cannot sleep because he is thinking about her. Once again we are reminded of his infatuation. He still does not know her but he is in love with her because of how she looks.	<ol style="list-style-type: none"> 1 What do 'vividly' and 'tenderly' mean? 2 What do these words tell us about Gabriel's feelings for Bathsheba? 	<ol style="list-style-type: none"> 1 'Vividly' means 'clearly' and 'tenderly' means 'softly'. 2 They tell us that his feelings for her have not changed. He is still in love with her.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
63	'I can't see him in this state. Whatever shall I do?'	Themes: Women in a World of Men (Patriarchy) AND What is Love? AND Class and Mobility Character(s): Bathsheba	Bathsheba does not feel ready to go downstairs and meet Boldwood. She feels she does not look good because she has been busy looking through paperwork. In those times women were supposed to always look their best for men. This shows us that Bathsheba is still following some gender-role expectations (things that society says women must do). It also makes us question whether she told Gabriel the truth about not wanting to get married as she obviously wants to make a good first impression on Boldwood. We also question if she finds Boldwood more attractive than Gabriel because of his wealth.	<p>1 What does this quotation tell us about the importance of a woman's appearance (what you look like) in the time that the novel is set?</p> <p>2 Do you think this is still the same today, or has it changed?</p>	<p>1 It was very important for a woman to look her best around men. They were expected to look neat and tidy. It was not good for them to look untidy. If a woman was not married, it was even more important for her to look her best as it was believed that all women were looking for a husband.</p> <p>2 Open-ended. Learners must support their opinion, like: No, I do not think this has changed at all. Women are still very concerned with what men will think of their appearance. This is why women spend money on makeup.</p> <p>OR</p> <p>No, I think it is different today – women wear whatever they want. Women can choose to look nice and dress up, but there is less pressure.</p>
65	'You ought to be married by this time, and not here troubling me!'	Themes: Women in a World of Men (Patriarchy) AND Marriage as a Prison Character(s): Bathsheba	Bathsheba says these words to one of her servants when she is feeling irritated by her. Bathsheba comments that the servant should be married by now. This shows Bathsheba has one set of rules for how she wants to live and another for everyone else. She does not want to be trapped by a marriage, but her servant can be.	Does your family feel that there is a certain age by which you should be married? Do you agree with this age? Why or why not?	Open-ended. Listen to learners' responses based on their personal experiences.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
72	'...you have a mistress instead of a master... suppose that because I'm a woman I don't understand the difference between bad goings on and good.'	Theme: Women in a World of Men (Patriarchy)	Bathsheba wants the men who work for her to understand that they must respect her as their boss. In the 1800s, it was extremely unusual for a woman to be in charge of a farm, and she wants them to know that she will be watching that they continue to work hard and well for her.	'...suppose that because I'm a woman I don't understand the difference between bad goings on and good' What do these words tell us about what society thought about women in the late 1800s?	They tell us that society did not think women could see things that men could see (or that women did not have as good judgement as men). People in these times thought that women were not clever enough to see if someone was being dishonest with them or not. Because of this, it was not 'normal' for a woman to be a boss.

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 can it be dangerous to be infatuated with someone (like Gabriel is infatuated with Bathsheba)?
 - b QUESTION 2: Bathsheba reassures her workers that she will make a good boss. Do you think a woman is as capable at being a boss as a man is?

Follow up questions if needed:

- Why does society feel that women are not as suited to be leaders as men?
- 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:
 - If you are infatuated with someone you do not know all there is to know about them. Once you find out who they really are, you can be very disappointed and possibly heart broken.
 - When you are infatuated, you might miss an opportunity at love with another person.
 - When you are infatuated, you might forgive flaws in someone that would actually make that person a bad partner/lover.
 - b QUESTION 2: Possible answers:
 - Yes. If the woman is correctly educated in the area of work, there is no reason why she cannot lead as well as a man would.
 - No. The men who work for her may not respect her because she is a woman. This is because society still does not see women as equal to men. If the men do not respect her, the men will not work as hard. If the men do not work as hard, the business will fail.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘The voice was unexpectedly...’ to ‘...to get more of the music.’ on pg. 43:
 - 1.1 Identify the figure of speech. (1)
 - 1.2 Explain how this figure of speech adds to the description of Fanny’s voice. Quote to support your answer.(3)
 - 2 Refer to ‘Never was such a hopeless man for a woman! He’s been courted by sixes and sevens – all the girls, gentle and simple, for miles around tried him.’ on pg. 64:
 - 2.1 Identify Mrs Coggan’s tone. (1)

2.2 Why does she use this tone? (1)

B: Answers

1.1 Metaphor. (1)

1.2

- Fanny’s voice is being compared to a musical note. (1)
- ‘...low and dulcet note...’ and ‘...indirectly to get more of the music.’ tell us this. (1)
- It is an effective metaphor because we know that Fanny’s voice sounds like music. It is thus a pleasant (nice) voice to listen to. (1)

2.1 Surprised/Amazed/Astonished/Shocked (1)

2.2 Because she can’t believe that Boldwood has not yet found a wife, because so many women have shown an interest in him. (1)

**Far from the
Madding Crowd**

Reading

CYCLE 3

Reading

Lesson 5: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 11–16, pages 73–102
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important developments

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

CHAPTER 11

Fanny Robin is outside an army barracks (accommodation for men in the army). She counts windows to get to the fifth one. She throws snow at the fifth window. The window is opened and a man is there. It is dark so she cannot see who it is. She asks him if he is Sergeant Troy. He says he is and asks who she is. She says she is his wife (but she actually means fiancé – we find out in a moment that they are not yet married). Sergeant Frank Troy is another one of the main characters of the story. They speak in a way that is not how a man and his wife would speak to each other. Fanny asks him to come down to her but he says he cannot. She asks him when they are to be married and he says he cannot remember agreeing to marry her. She starts to cry. He says that if he did promise her that he would marry her, then he will. She apologises for worrying him and asks him to come and see her the next day at the place where she is staying. He agrees and shuts the window.

CHAPTER 12

The next day is the corn market at Casterbridge. At the market, people are selling their stock (animals) and crops (plants that they grow on their farms). Bathsheba is there. She is negotiating (bargaining) while selling her corn. She is confident and not threatened by being the only woman in the room. She notices a farmer who is dignified and calm. Outside, after the market, Bathsheba tells Liddy that she did not like all the men staring at her in the market. She mentions that there was a man there who did not show any interest in her. Just then, the very same farmer who did not pay any attention to Bathsheba, rides past them. Libby tells Bathsheba that he is Farmer Boldwood. She goes on to say that he

is the same man who came to the house asking about Fanny Robin. Bathsheba says he is interesting. Liddy tells her everyone thinks so. Liddy says he is interesting because he cannot find a woman to marry him. Bathsheba says people just say things like that because it makes the story (and the gossip about him) more exciting.

CHAPTER 13

It is February the 13th (the day before Valentine's Day). Liddy and Bathsheba are sitting next to the piano. Liddy asks Bathsheba to play the Bible and Key game. This game predicts who will fall in love with you. Bathsheba does not want to play at first, but then agrees. Liddy asks her who she imagines as a suitor but Bathsheba refuses to tell her. Liddy thinks that maybe it is Mr. Boldwood. Liddy mentions that the last time they were at church he did not even look at Bathsheba when everyone else did. Bathsheba remembers that she bought a Valentine's card for a little boy, Teddy Coggan (his parents work for Bathsheba). Liddy suggests that she sends it to Boldwood as a joke. Bathsheba is concerned that Boldwood has not given her any attention and that even Liddy has noticed this. She decides to throw a book (like when you throw a coin for 'heads and tails') to decide if she will send the card to Teddy or to Boldwood. The book lands shut which means she has to send it to Boldwood. She writes a silly poem in the card. She needs to choose a seal (a stamp that people put on wax to close the envelopes) for the envelope. The seal says 'Marry me.' She does not sign her name.

CHAPTER 14

It is the next day and Boldwood reads the card. He also sees the seal. We see that his character changes slightly from being quiet and boring to a bit more exciting. He leaves the card in the corner of the mirror and goes to bed. Suddenly he jumps up to see if there is perhaps anything else in the envelope. There is not, but he reads the words, 'Marry me' again. He looks at himself in the mirror and criticises himself for getting excited. He is hard on himself. He goes to sleep.

He gets up the next morning and sees the mailman (postman) who has a letter. The letter is addressed to 'The shepherd at Weatherbury Farm.' Boldwood thinks it is for his shepherd but realises that it is for Gabriel – Bathsheba's shepherd. He sees Gabriel walking in the distance towards the Malthouse, and decides to take it to him.

CHAPTER 15

The workers are gathered in the Malthouse. The maltster (owner of the Malthouse) asks them how Bathsheba is managing being the boss of her farm. Henerey says that she will regret doing it herself, as she will not manage. He adds that she is ignorant (does not know enough about farming), proud and vain (thinks she is wonderful). He says that she rode past him the other day and did not greet him. He also comments that she brought lots of her own furniture when she moved to the farm. He thinks that she feels her uncle's furniture was not good enough for her. Gabriel enters. The maltster tells Gabriel they have been

talking about his mistress. Gabriel gets a bit angry and wants to know what they have said about her. One of the men says they have been criticising her pride and vanity. Gabriel says that he will not allow them to talk about her like that. He says that the next time he hears anyone speaking badly about Bathsheba, they will need to answer to him. Boldwood enters the Malthouse and gives Gabriel the letter. It is a letter from Fanny. She has sent him the money he gave her. The letter also says that she will get married to a man called Sergeant Troy soon. She asks him to keep the information a secret until she and Troy can come to Weatherbury as husband and wife. Gabriel shows the letter to Boldwood. Boldwood is upset because he knows that Troy is in debt (owes people money) and that he will never marry Fanny. He says Fanny is silly because she cannot see that Troy is a bad person. Gabriel and Boldwood leave the Malthouse and Boldwood asks him if he recognises the handwriting on the Valentine's card. Gabriel tells him that it is Bathsheba's handwriting.

CHAPTER 16

Troy arrives at All Saints' church. He has to walk past a group of women to get to the altar (the front of the church). He feels embarrassed as he walks past them. A priest and a clerk (a legal person) are there. The women in the church realise that a wedding must be about to take place. They giggle because there is no bride. Troy gets even more embarrassed as it looks like Fanny has decided not to marry him. He waits a bit longer then decides to leave. He is very angry.

Outside the church, he sees Fanny. When she sees him, she is afraid at how angry he looks. We find out that she was at the wrong church. (She was at All Souls' and she was supposed to be at All Saints.) She is very upset and says she is sorry. She wants to know when they will make another day to get married. He says he is ashamed and that she was stupid to make such a silly mistake. He leaves without promising another date to be married.

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

THEME:

What is Love?

DEVELOPMENT:

Fanny is sneaking around the army barracks looking for Troy. We see that she is desperate to see him and to know why he has not married her yet. Her love for him is obsessive and unrequited (he does not love her in return). Troy is so angry with her that he will not set another date to marry her. If he really loved her, he would easily forgive her silly mistake. It is clear that he does not care about her.

In the Malthouse, Gabriel gets angry when he hears that the men have been rude about Bathsheba. He is protective of her. Again, Hardy reminds us that Gabriel is blindly in love with Bathsheba.

THEME:

Woman in a World of Men (Patriarchy)

DEVELOPMENT:

Again, we see that Bathsheba is defiant of society's expectations of how a woman should behave. She is confident at the market even though this is her first time at bargaining and she is the only woman in the room. Some of the other farmers comment that it is shame that she is so headstrong (determined and confident). This is because in those days, women were supposed to be soft and gentle. They comment that because she is beautiful, she will be married soon anyway. These men do not take her attempt at working in a man's world very seriously. They think that men would usually not desire such a confident and determined woman. They see her outer beauty as the only thing that makes her attractive (and the reason she will be married). Finally, they never assume that Bathsheba might not want to be married – in their minds, it is unthinkable for a woman to prefer working to being married. Hardy shows us that society had very distinct (clear) expectations of what women should do. In this case, Bathsheba is an upper class woman, and should thus not be working at all.

In the Malthouse, Henery comments that Bathsheba will never manage at running the farm. He says she does not know what she is doing. It does not seem that he has any reason to say this – Bathsheba has been doing a fine job managing the farm. We see that he says this because Bathsheba has somehow hurt his feelings. He comments that she did not greet him when she road past on her horse. We wonder if he would feel the same if a male boss had not greeted him. Maybe he feels insecure having a woman in charge of him. Perhaps that is why he feels Bathsheba is not worthy to be the boss of the farm. When Gabriel hears that the men have been rude about Bathsheba, he gets angry and wants to protect her. He feels that she needs to be protected. We wonder if he would have defended his boss like this if his boss were a man.

Finally, we see that Boldwood is protective of Fanny when he hears that she is chasing after Troy. He refers to her as 'silly'. He thinks she is not clever enough to see that Troy is leading her on. This also shows us that they all feel it is unacceptable for Fanny to be chasing after a man. This is interesting, because no one judges Boldwood and Gabriel for chasing after Bathsheba. We can see that there is clearly a different set of 'rules' for Fanny than there is for Boldwood and Gabriel. Also, it is fine for men to have sex before they are married, but everyone would look down on Fanny (or any woman) for doing so. This is not just a thing of the past. The same thing often happens today.

THEME:

Marriage as a Prison

DEVELOPMENT:

We find out that Troy has not yet married Fanny as he promised to. Perhaps he sees marriage as a prison and does not want to be trapped by marriage.

The farmers in the market comment that Bathsheba is very beautiful so she will soon be ‘married off’. If what they predict is true, she will no longer be the boss of her farm. Once she is married, the farm will become her husband’s responsibility. This means she will not be coming to the market anymore. A marriage will trap her into staying at home. She will no longer be part of the outside world.

THEME:

What is Fate?

DEVELOPMENT:

Liddy asks Bathsheba to play the Bible and key game. This game predicts who will fall in love with you. The narrator lets us believe the game predicts Boldwood’s name. Bathsheba blushes at the result of the game. The game has made her think about Boldwood again as a potential suitor. The outcome of the Bible and Key game (which is up to chance) is that Bathsheba thinks of Boldwood again. Liddy suggests that Bathsheba sends the Valentine’s card to Boldwood instead of Teddy, as a joke. Bathsheba throws a book in the air to see if it lands opened or closed to choose who she will send the card to. Because it lands closed, she has to send the card to Boldwood. As with the Bible and Key game, Bathsheba has let fate decide her actions. Further, she chooses a seal without much care and does not change it, even though it has the words ‘Marry me’ on it. This could be fate, but we also wonder what is fate, and what is choice? In other words, we wonder how much of what happens here is actually beyond Bathsheba’s control.

In Chapter 16, we see that Bathsheba is pleased that Boldwood has finally noticed her. However, she regrets that she saw the game as fate (accepting the outcome of the Bible and key game) without thinking and made the careless decision of leaving the ‘Marry me’ seal (instead of replacing it). She decides to ask for Boldwood’s forgiveness when she sees him next. Unfortunately, it will be too late as Boldwood is already falling in love with her. The fate of the games and her silly decision to leave the ‘Marry me’ seal has already caused a set of actions which will cause Bathsheba great frustration.

THEME:

Class and Mobility

DEVELOPMENT:

Henerey wonders if Bathsheba brought her own belongings with her to the farm because her uncle’s things were not good enough for her. Henerey thinks that Bathsheba is arrogant for wanting nicer things (wealth) than what is already in her uncle’s house. Henerey assumes (guesses) that Bathsheba is a snob.

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

- 1 **Narration:** The narrator continues to let us know what is going on in some of the main characters’ minds. We find out that Bathsheba is pleased that Boldwood has noticed her.

We also now know that Boldwood has become infatuated and obsessed with her. We see him get jealous of the other men talking to her at the market. Further, we are reminded that Gabriel is still in love with her because he gets protective of her when he hears that the men in the Malthouse have been criticising her.

- 2 Tension and Suspense:** This section has two major areas of tension and suspense. The first is when Fanny visits Troy. We do not know why Troy has not stuck to his promise to marry Fanny. We wonder why she is so desperate, and if perhaps something bad is coming. The second area of tension is built around the Valentine's card that Bathsheba sends to Boldwood. Bathsheba does not really care about the potential (possible) problems that might arise from her sending a silly card to Boldwood. We, the readers, can see however that the card has made him notice her. The card is the cause of his obsession with her. We wonder what will come of this.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 73.
- 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
75	No man who had ever seen bird, rabbit, or squirrel in his childhood, could possibly have thrown with such utter imbecility as was shown here.	Theme: Women in a World of Men (Patriarchy)	The narrator tells us that the person must be a woman. He says this because the person throwing the snowball does it with 'utter imbecility' (complete stupidity). The narrator is saying that women cannot throw as well as men.	Do you think boys are better at sports than girls are? Give a reason for your answer.	Open-ended. Learners must support their answers, like: No, girls have just as much potential to be good at sports. If girls are given opportunities and practise, they can be excellent at sports. OR Yes, boys are better at sports because their bodies naturally have more muscle than girl's bodies.
79	'Yes, 'tis a pity she's so headstrong,' ... she lightens up the old place.' AND 'Tis such a shapely maid,... she'll soon get picked up.'	Themes: Women in a World of Men Men (Patriarchy) AND Marriage as a Prison Character(s): Bathsheba	The men comment that Bathsheba's determination is not attractive. They imply that her beauty hides that, however, and she will be married soon anyway. In these times, a woman's purpose was to look attractive for men, not to be out working. Working was for men only. It would not occur to the men that Bathsheba actually enjoys working. They assume that she would rather be married. We know that if she gets married, she probably would not be allowed to work anymore. She would be required to stay in her house. This would be like a prison for Bathsheba.	<p>1 Do you think Bathsheba works because she wants to or because she has to? What evidence of this do we have?</p> <p>2 Do you think women have a right to be seen as equal as men in the workplace?</p>	<p>1 She works because she wants to. She only takes over the role of bailiff when she catches Pennyways stealing from her. It is at this point that she chooses not to hire another manager. She decides to manage the farm herself.</p> <p>2 Open-ended. Learners must give a reason for their response, like: Yes. If women have the correct qualifications and experience, they should be seen as equal to their male counterparts and be paid the same as them too.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
81	'I shan't mind it again,...it was as bad as being married – eyes everywhere!'	Themes: Women in a World of Men (Patriarchy) AND Marriage as a Prison Character(s): Bathsheba	Bathsheba tells Liddy that all the men staring at her feels the same as being married. Perhaps Bathsheba feels like in a marriage, she would be watched all the time. Also everyone staring at her makes her feel like a prize or an object – not a person. Bathsheba thinks that if she were married, she would feel the same way – treated like an object rather than a person. We are reminded that Bathsheba is not at all in a rush to get married. She implies that it will not be a good thing for her.	Why do you think Bathsheba is not eager to get married?	<ul style="list-style-type: none"> • She is very headstrong and independent. • She feels that she is able to manage without a husband. • She has the wealth of her uncle's farm so she does not need a husband to support her financially. • She is enjoying being a working woman. • She does not want to be told what to do by a man.
95	Here he placed his fist, rather smaller in size than a common loaf,...took in the idea of fistiness before he went further.	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Gabriel	Gabriel is angry that the men have been talking badly about Bathsheba. He slams his fist on the table and suggests that the next person who speaks badly about her will have to deal with his anger. Here we see that Gabriel is still infatuated with Bathsheba – he is prepared to defend her, even though he still does not know her very well. Gabriel feels that Bathsheba needs his protection.	<ol style="list-style-type: none"> 1 To what is Gabriel's fist compared? What is the effect of this description? 2 What does '...and with it gave a bump or two thereon...' mean? 3 Why do you think Gabriel is angry? 	<ol style="list-style-type: none"> 1 The size of his fist is being compared to the size of a loaf of bread. The effect is that we learn that his fist is very large. 2 It means that he hit the table with his fist once or twice. 3 Open-ended. Learners must support and give a reason for their answer, like: I think he is angry because he is infatuated with Bathsheba. He does not want other men to be talking about her at all. He does not want people speaking negatively about her. He is protective of her.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
101–102	The expression of her face... sank at the sight of his nearly to terror.	Theme: What is Love? Character(s): Troy and Fanny	Troy is extremely angry that Fanny left him at the altar. His pride comes before her – he is more worried about the fact that he was embarrassed than the fact that they are not married. It shows us that he does not really love her. We also learn here that Fanny is afraid of him.	<ol style="list-style-type: none"> 1 How does the expression on Fanny's face change when she sees Troy's face? 2 What do these expressions tell us about how she is feeling? Why does she feel this? 3 What evidence do we have so far that Troy is not a kind man? 	<p>Possible Answers</p> <ol style="list-style-type: none"> 1 Her face was first anxious and it changes to terror. 2 She becomes afraid because he looks so angry. 3 <ul style="list-style-type: none"> • He is angry with Fanny that she came to find him in his barracks. • He thinks of excuses to delay marrying her (even though he promised her he would). • He is very unkind to her for getting the churches mixed up. • He does not forgive her for her confusion and agree on another date.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you think Gabriel was right to defend Bathsheba in the Malthouse? Why or why not?
 - b QUESTION 2: Do you feel sorry for Fanny? Why or why not?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes. Bathsheba is their boss so they should respect her. Gabriel is trying to make sure that the men do not speak unkindly about Bathsheba behind her back.
 - No. Bathsheba is able to defend herself. She does not need Gabriel to do that for her. By defending her, he is further perpetuating the idea that women are weak and need to be protected by men. In the end, it only makes the problem worse.
 - b QUESTION 2: Possible answers:
 - Yes. I feel sorry for her because she is so desperate to be married. She has no family or friends nearby to support her. She is poor and probably wants to better herself by marrying a sergeant. She does not feel good enough for Troy. It is sad when people do not feel good about themselves. She lives in a time when marriage was the only option for most women.
 - No. I do not feel sorry for her because she lets Troy lead her on into believing they will get married, when he clearly does not want to marry her. She is so upset when she goes to the wrong church and misses their wedding. Troy speaks to her badly but she still wants him to marry her. She should stand up for herself more.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 With reference to Chapter 13 (pages 83–86):
 - 1.1 Discuss the theme of ‘What is Fate?’ (4)
 - 2 Reread Chapter 16 (pages 100–102):
 - 2.1 Discuss the suitability of Troy’s reaction when Fanny finally arrives at the church. (3)

B: Answers

1.1

- Bathsheba plays the Bible and key game to think about someone she would like as a suitor. The narrator suggests she thinks about Boldwood. (1)
- This leads Liddy to suggest that Bathsheba plays a trick on Boldwood and send him the Valentine's card meant for Teddy. (1)
- Bathsheba agrees to do it after the Bible lands shut. (1)

The 3 points above make us think about how fate (or a small careless action, depending on what you think!) can change the course of a story. For Bathsheba sending the card to Boldwood was just a bit of silliness, but for Boldwood it marks the start of his obsession with Bathsheba. (1)

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

Troy's reaction is suitable, because:

- It is embarrassing standing in front of a church waiting for a bride who does not arrive. It looks like he had been abandoned. (1)
- People had laughed at him, which makes his embarrassment worse. (1)
- Fanny is very silly to have got confused about the name of the churches. (1)

Troy's reaction is unsuitable, because:

- The names of the churches are so similar to each other; it was an easy mistake for Fanny to make. (1)
- Troy calls her a 'fool' and his tone is unnecessarily aggressive. (1)
- He needs to be more caring towards the woman is about to marry. He obviously does not really love her. (1)

NOTE: Do NOT award a mark for 'Troy's reaction is suitable' or 'Troy's reaction is unsuitable' only. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A learner can score 1 or 2 marks for a response which is not well-substantiated. The learner's interpretation must be grounded in the novel.

Lesson 6: reading

Preparing for this lesson

- For this lesson, you will read Chapters 17–22, pages 103 to 135.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important Developments:

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

CHAPTER 17:

It is market day. Boldwood sees Bathsheba and looks at her properly for the first time. He thinks she is beautiful. He questions himself as to why she stamped ‘Marry me’ on the envelope. The narrator tells us that Bathsheba’s thoughtless action could lead to a big problem. Boldwood watches Bathsheba talking to another farmer and gets very jealous. Bathsheba realises that Boldwood is watching her and feels triumphant (like she has won, because she has finally managed to get Boldwood to look at her). She feels bad, however, that she sent him a Valentine’s card as a joke. She decides that the next time they meet she will ask him to forgive her for sending the card.

CHAPTER 18:

We are reminded of the fact that Boldwood owns Lower Farm. This is as close to aristocracy (extreme upper class) as it will get in the area of Weatherbury. Boldwood is pacing (walking up and down in a tense manner) in his stables. We see he has become even more obsessed with Bathsheba – he thinks about her all the time. His calm manner from earlier in the novel is gone. He walks out of the stable. He sees Bathsheba, along with Gabriel and Cainy (a worker). They are working with the lambs. Boldwood decides he will go to speak to her. Then, he watches them a bit more and suspects that Gabriel and Bathsheba are flirting with each other. He changes his mind as he realises he knows nothing about women’s behavior. He continues down the road, pretending he was not walking towards them. Bathsheba, once again, feels guilty about leading him on.

CHAPTER 19:

Boldwood decides to go to see Bathsheba. His passion for her has calmed down a bit. She is not at home. She is at the sheep washing pool watching Gabriel and the other workers dip the sheep. Boldwood greets Bathsheba but in a serious and stern way. Bathsheba moves away from him. He follows her. In a very matter of fact manner, he tells her he has come to ask her to marry him. He tells her that he did not think he would ever get married, but now that he has seen her, he has changed his mind. She replies that she respects him but cannot imagine agreeing to marry him. Boldwood's calm manner changes and he becomes aggressive. He says he would not have thought of marrying her if she had not sent the Valentine's card.

Bathsheba admits that she never should have sent the card. She explains that she was not thinking properly. Boldwood disagrees with her and tells her that she must have sent the card because she started to have feelings for him. Bathsheba says she does not have feelings for him. Boldwood continues to try to convince her to marry him by telling her all the things (wealth) she will have if she marries him. She tells him to stop asking her to marry him. He ignores this. She finally agrees that she will think about it. She tells him to leave her alone while she thinks about it.

CHAPTER 20:

Bathsheba is thinking that Boldwood is so kind to offer her everything she could possibly want. Further, she thinks that many women in her situation would have jumped at an offer like his. He is of a high class, has a good character and people in the area respect him. She reminds herself that she does not love him, however, and that she is still enjoying being a farmer. She still feels uneasy (nervous) about the situation, as she knows that she started all of this mess with the Valentine.

The next day Bathsheba finds Gabriel and Cainy sharpening sheep shears. She asks Cainy to leave so she can speak to Gabriel alone. She asks him if anyone had commented on her private discussion with Boldwood the day before. Gabriel says they all predicted that she and Boldwood would be married soon. Bathsheba is angry and says that is not what is going to happen.

Gabriel is very surprised but relieved. He asks her if she wants his opinion on the matter, but she says she does not. He turns away to go back to work. Bathsheba changes her mind instantly and asks him his opinion. He says that her behaviour has not been good for a woman such as she is. She gets angry and says that he only thinks her behaviour is not good because she refused to marry him. He disagrees and says that he has given up hope of marrying her ages ago. Gabriel reminds her that she has got herself into the mess with Boldwood by playing the trick on him. She gets extremely angry and fires him (tells him he can no longer work for her).

CHAPTER 21:

A few days later, a number of men run up to the house. They tell Bathsheba that sixty or seventy sheep have broken a fence. The sheep are now in a field of clover (a type of plant). Clover makes their stomachs bloat (get fill with air). If the sheep do not get pierced, (have a sharp instrument pushed into them to release the air) on the side, they will all die. They go to the sheep. Laban (one of the workers) says that none of them knows how to do the piercing correctly. If it is not done in exactly the right place, the sheep will die. Poorgrass (another worker) says that the only person who knows how to do the piercing correctly is Gabriel. Bathsheba gets angry and tells them not to mention his name in front of her again.

One of the sheep dies and Bathsheba gets very worried and nervous. Finally, she orders Laban to go and fetch Gabriel. Laban returns without Gabriel. Laban says that Gabriel said he would not come because Bathsheba ordered him to come. If she wants him to come, she must ask him politely. She writes a note which says 'Do not desert me, Gabriel!' 'Desert' means 'to leave someone when they are in trouble'. He arrives fifteen minutes later. Even though her eyes show that she is very grateful he has come, she still comments that he was unkind to her. She is very stubborn. He ignores her and saves fifty-seven sheep. Bathsheba asks him if he will return to work for her and he says he will.

CHAPTER 22:

Gabriel is feeling happy and independent for the first time since he lost all of his sheep. He is still in love with Bathsheba though. Gabriel, Bathsheba and all of the workers are in the barn. The men are shearing (removing their wool with big shears – big scissors) sheep.

Bathsheba watches Gabriel and says that the sheep is blushing (embarrassed) because he has removed its wool. Gabriel does not say anything to her, but is pleased that she is watching him.

Boldwood arrives and Gabriel's feeling of happiness goes. Boldwood walks to Bathsheba and they talk softly to each other. Bathsheba gets redder and redder and looks at the ground. She is embarrassed. Bathsheba leaves. She returns fifteen minutes later in a new riding outfit. She and Boldwood get ready to go for a horse ride. Gabriel watches them and cuts one of the sheep by mistake. Bathsheba tells him he is careless. Gabriel knows that she knows why he cut the sheep by mistake (he is jealous of Boldwood), but he does not say anything. Bathsheba says she is going to look at Boldwood's sheep and tells Gabriel to look after everything while she is gone. She and Boldwood leave. A few of the workers say that they are sure that Boldwood and Bathsheba will now get married. Henerey disagrees and says that Bathsheba does not need a husband because she has her own farm and is independent. Gabriel's good mood has gone. He believes that she lied about not wanting to marry Boldwood. He felt relieved when she said that she did not want to marry Boldwood. He now believes that she was playing with his emotions.

In this section, the following themes develop as follows:

THEMES:

What is Love? AND Women in a World of Men (Patriarchy)

DEVELOPMENT:

We see Boldwood's fierce jealousy twice in this section. He gets jealous when he sees the farmer talking to her at the market and when he watches Gabriel and her talking in the field while tending to the sheep. It seems that he starts to feel like Bathsheba is his to own (like an object). When Boldwood finally goes to visit and talk to Bathsheba (for the first time!) at the sheepwashing pool, she is nervous of him and tries to walk away. He does not care that she is nervous (and obviously not in love with him). He does not care about her feelings. As a wealthy man, Boldwood is probably used to getting anything he wants. He still wants Bathsheba to be his. Bathsheba finds Boldwood's passion too much. Finally, she lies to him so that he will leave. We can see right away that this does not look like true love.

In this section, we see that Bathsheba and Gabriel's relationship seems to change a bit. Firstly, Gabriel refuses to come when Bathsheba summons him to help with the sick sheep. Before, Gabriel would do anything to be close to her. Now, however, he demands her to speak to him politely. We see honesty between these two characters when Gabriel tells her that she was stupid and unkind to send the Valentine's to Boldwood. Gabriel has the courage to tell her the truth. This is different from how he has talked to her in the past. We see that he is no longer infatuated with her. Instead, it seems that they are becoming friends who are honest with one another.

THEME:

Class and Mobility

DEVELOPMENT:

We learn that Boldwood is extremely wealthy and nearly aristocratic (this class is even higher than the upper class). When Boldwood proposes to Bathsheba he tells her all of the things (wealth) he can give her. He uses his wealth as a way to try to convince her to marry him. He thinks that his wealth can get him anything he wants. This shows us the power and entitlement that often comes with being wealthy and in the upper class. Gabriel is also surprised to hear that Bathsheba does not want to marry Boldwood, considering how wealthy he is. Bathsheba is wealthy in her own right – she owns her own farm. She does not need a man to take care of her. Bathsheba is able to value her independence over all the things Boldwood offers to give her.

THEME:

What is Fate?

DEVELOPMENT:

At the sheep washing pool, Boldwood tells Bathsheba that he thought he would never get married. Further, he tells her that it was only because of her Valentine's card that he has fallen in love with her. To some extent, fate has played a role in the Valentine's card getting to Boldwood. However, Bathsheba did still have the power not to send the card to him and she made the decision to send it to him anyway.

After Gabriel is fired, the sheep break into a field of clover and get sick. If they are not helped, all of them will die. The only person who can help them is Gabriel. The sick sheep bring Gabriel back to Bathsheba.

THEME:

Marriage as a Prison

DEVELOPMENT:

Boldwood is very stubborn (will not give up) when he asks Bathsheba to marry him. She cannot get away from him. He physically traps her as he follows her at the sheep-washing pool. We get the idea that this is what their marriage would be like if they did get married.

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

- 1 **Narration:** The narrator continues to let us know what is going on in some of the main characters' minds. We find out that Boldwood has become infatuated and obsessive with Bathsheba, for example, because he gets jealous at the market.
- 2 **Simile:** Hardy often makes use of similes in this novel. A simile is when one characteristic of an object or person is compared to the characteristic of another thing or person. The words 'like' or 'as' form part of the simile.
 - a 'fern-sprouts like bishops' croziers' on pg. 127. A crozier is the stick that a bishop in a church holds. It is curled at the top. Hardy is comparing the curl at the end of the fern's leaves to the curl at the end of the bishop's crozier.
 - b 'was as white as snow' on pg. 131. The inside part of the wool that has just been sheared is white. Snow is also white. Hardy is comparing the whiteness of the sheep's wool to the whiteness of snow.

Reading and Discussion

- 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
104	His first impulse was to go and thrust himself between them.	Theme: What is Love? Character(s): Bodwood	When Boldwood sees Bathsheba speaking to another man, he wants to stand in between them. This shows his sudden infatuation with her. He has not even spoken to Bathsheba but he is obsessed with her. He feels jealous just because she is speaking to another man. We see he would be a controlling partner.	<ol style="list-style-type: none"> 1 What does 'impulse' mean? What does this word tell us about Boldwood's thinking? 2 Does Boldwood thrust himself between them? 3 Do you think Boldwood has a right to feel jealous here? Why or why not? 	<ol style="list-style-type: none"> 1 If you do something on impulse, it means you act before you think. Boldwood's first reaction is he wants to push himself between Bathsheba and the man. This shows that he is not thinking rationally. 2 No, he decides not to. 3 Open-ended. Learners must give a reason for their response, like: Yes. Bathsheba has lead him on to believe that she likes him. It is therefore natural for him to be jealous of her. OR No. He has still not even spoken to Bathsheba. It is strange for him to be jealous when he actually does not even know her.
107	Bathsheba was far from dreaming that the dark and silent shape upon which she had so carelessly thrown a seed was a hotbed of tropic intensity.	Themes: What is Love? AND What is Fate? Character(s): Boldwood	The seed here refers to the Valentine's card. In other words, the Valentines card is like a seed which has made new feelings grow inside Boldwood. Before, he was 'dark and silent'. After the card, he is a 'hotbed of tropic intensity'. He has gone from being a calm man to being a man not in control of his feelings. He becomes obsessed and infatuated with Bathsheba.	<ol style="list-style-type: none"> 1 Why do you think Bathsheba really sent the card to Boldwood? 2 Why do you think Boldwood becomes so obsessed with marrying Bathsheba? 	<ol style="list-style-type: none"> 1 Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> • I think it was fate – she sent the card because the book landed shut. • I think she sent it because she was upset that he was not giving her attention. She wanted to see what would happen if she sent the card. • I think she was being silly and childish. She thought it would be a funny trick, but she didn't think about how her actions might impact Boldwood. 2 Possible answers: <ul style="list-style-type: none"> • I think it is because he sees her as an object that he can have. • He is proud and will feel like a failure if he does not get her to marry him.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
117	'That Farmer Boldwood's name and your own were likely to be flung over pulpit together before the year was out.'	Themes: Women in a World of Men (Patriarchy) AND Class and Mobility	The workers assume that Bathsheba will marry Boldwood. They assume this because he is wealthy and has a lot of material things to offer her. This was how marriages worked in England in the 1800s.	What is a pulpit?	<ul style="list-style-type: none"> • He does not have many other things to think about (he does not have to worry about money, for example), so he becomes consumed by her. <p>It is the front part of a church where people stand when they take communion (bread and wine). It is also where they stand when they get married.</p>
119	'I cannot allow any man to – to criticize my private conduct!' she exclaimed. ... 'So you'll please leave the farm at the end of week!'	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Gabriel and Bathsheba	This is the first time that Gabriel is openly honest with Bathsheba. His love has changed from infatuation to one of friendship (by telling her the truth.)	Do you think Bathsheba was right to fire Gabriel?	<p>Open-ended. Learners must give a reason for their response, like: Yes. An employee must always respect an employer. Gabriel has disrespected Bathsheba by criticising her.</p> <p>No. It is far too harsh a punishment for Bathsheba to fire Gabriel just because he criticises her.</p>
122	Bathsheba's beauty belonged rather to the demonian than to the angelic school, she never looked so well as when she was angry...	Theme: Women in a World of Men (Patriarchy)	This quote is saying that Bathsheba looks most beautiful when she is angry. We know that a woman's appearance in the 1800s was very important. The more beautiful she was, the greater the chances of her finding a husband. This quote reminds us of Bathsheba's beauty and why men are attracted to her.	<ol style="list-style-type: none"> 1 What is the most important thing about someone you are attracted to? Is it their looks? 2 Do you think girls and women are still forced to care about their looks more than men and boys? 	<ol style="list-style-type: none"> 1 Open-ended. Learners share personal thoughts/opinions, like: <ul style="list-style-type: none"> • Looks aren't that important – someone's personality is what really makes me like them. • Looks are really important – you have to be physically attracted to someone in order to date them.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
124	'He says he shall not come unless you request en to come civilly and in a proper manner...'	Themes: Class and Mobility AND What is Love? Character(s): Gabriel	Gabriel stands up to Bathsheba. Although she is in a higher class than he is and was once his boss, she is not in charge of him now. Further, we see that Gabriel will no longer do anything to be near Bathsheba. This shows us that he is no longer infatuated with her and he challenges her behaviour.	<ol style="list-style-type: none"> 1 What so the words 'unless' and 'en' mean? 2 Why did Hardy write them like this this? 	<ol style="list-style-type: none"> 2 Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> • Yes, there is much more pressure for girls and women to look beautiful than for men and boys. Women are often taught that their looks are the most important thing about them. The same is not true for men and boys. • No, women have lots of choices. Women can choose to care about their looks and beauty, or they can choose to care about other things. 1 They mean 'unless' and 'him'. 2 To show Laban's accent. Hardy has written like this to try to show that Laban has a working class accent.

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 is the scene where Bathsheba goes to talk to Gabriel in Chapter 20 such a big turning point (when something changes a lot) in the story?
Follow-up questions if needed:
 - How did Gabriel usually interact with Bathsheba?
 - How is the way he interacts with her now different?
 - b QUESTION 2: What is alarming (worrying) about Boldwood's behaviour towards Bathsheba at the sheepwashing pool?
Follow-up questions if needed:
 - How do you think Bathsheba feels?
 - What does this force her to do?
- 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:
 - There is a power shift between Bathsheba and Gabriel. In the past, he would have told her what she wanted to hear.
 - He is honest to her for the first time in their relationship. He tells her the truth, even though he knows she will not like to hear it.
 - b QUESTION 2: Possible answers:
 - Boldwood does not care that Bathsheba is a little bit afraid of him. He actually seems to enjoy that she feels afraid of him.
 - Boldwood does not stop following her, even though it is clear she does not want to be near him.
 - Boldwood has gone from one extreme to the other. He tells Bathsheba that he always thought he would not marry anyone. Now he is passionately in love with her. When someone goes from one extreme to another, it is not normal.
 - Boldwood's persistence (not giving up) forces Bathsheba to say she will think about his marriage proposal.

Journal questions

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

- 1** Read from “‘Miss Everdene!’ said the farmer.” (pg. 112) to “...then went on.” (pg. 114).
 - 1.1** All five of the themes in ‘Far from the Madding Crowd’ are present in these pages. Choose any 2 of the themes and discuss them. (4)
- 2** ‘Silence has sometimes a remarkable power of showing itself as the disembodied soul of feeling wandering without its carcase, and it is then more impressive than speech.’ (pg. 112)
 - 2.1** Identify the figure of speech in this line. (1)
 - 2.2** Explain why this figure of speech is effective. (3)

B: Answers

1.1 Learners may choose any 2 of the following themes:

- What is Fate? Boldwood receives the Valentine from Bathsheba. This is what causes him to fall in love with her. (2)
- What is Love? Boldwood’s obsessive nature is clearly seen in these pages: he does not care that Bathsheba does not love him back/he does not leave her alone when she tries to move away from him/the only way she gets him to leave her alone is when she agrees to at least think about it. (2)
- Class and Mobility: Boldwood says he can give Bathsheba anything she wants. He uses his wealth to try to convince her to marry him. (2)
- Marriage as a Prison: Boldwood follows her as she tries to get away from him at the sheepwashing pool. Bathsheba is trapped into agreeing at least to think about Boldwood’s proposal. If she marries Boldwood, she will be trapped in her marriage too. (2)
- Women in a World of Men: Most women would be very keen to marry someone like Boldwood. He is wealthy so can provide for them. He is seen as a very good potential husband. Bathsheba does not care about doing what society expects of her. She is independent and has her own wealth so she does not need a man. (2)

2.1 A simile (1)

2.2

- A simile is a direct comparison between two things using ‘like’ or ‘as’. In this sentence, ‘silence’ is being compared to a ‘disembodied soul’. (1)
- This comparison is effective because a picture of loneliness is painted by Hardy. (1)
- Just as the ‘silence’ is awkwardly lost, so is the ‘disembodied soul’. (1)

**Far from the
Madding Crowd**

Reading

CYCLE 4

Reading

Lesson 7: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 23–28, pages 136 to 166.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important developments

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

CHAPTER 23:

It is the sheep shearing supper. Bathsheba is sitting at one of the heads (tops) of the table and Gabriel is sitting at the other. These are the two most important places at a dining table. Boldwood arrives and Bathsheba asks Gabriel to move. Gabriel moves instantly. After supper, some of the people sing songs. Gabriel notices that Boldwood has gone. Gabriel and Bathsheba perform a song together. He plays the flute while she sings. Boldwood comes back inside and joins Bathsheba's singing. Bathsheba sings a song about a soldier and his bride. Pennyways (the bailiff who Bathsheba fired) arrives even though he was not invited.

The workers tell Pennyways that they are angry that he stole from Bathsheba. The noise and distraction of the argument covers the discussion that is taking place in a room next door. Bathsheba is telling Boldwood that she will try to love him. She says she will marry him if she can believe that she will be a good wife. She is trembling which shows us that she is nervous. She continues to ask him to wait a few more weeks. She says she cannot promise him yet. Boldwood is very happy and says goodnight. She is still feeling guilty about leading him on, but questions whether marrying him is too much of a punishment for herself.

CHAPTER 24:

Bathsheba locks up the farm before going to bed. We learn that Gabriel always watches her when she locks up the farm at night. This shows us that he cares about her safety. After she has checked all the buildings, she walks through a little forest. It is dark. Suddenly she hears footsteps. She stops to listen properly and feels a person brush past her. Something

gets stuck on her skirt. She falls. A male voice asks if he has hurt her. He says that they are somehow stuck together. He asks if he can use her lantern. In the light, Bathsheba can see that he is a soldier. He offers to try to unhook her dress from him but she tries to do it herself. She looks up and sees that he is staring at her. He offers to cut her dress. His hand touches her hand as he cuts the dress. This irritates Bathsheba. He flirts with her and teases her. Finally, he cuts the dress. The soldier bows and apologises to Bathsheba. He says that she is the most beautiful woman he has ever seen. Bathsheba asks him his name. He tells her that he is Sergeant Troy and that he is staying in the area. He continues to tease her. Bathsheba stands up to get away from him. He says goodbye to her and calls her 'Beauty'.

Bathsheba rushes inside and asks Liddy if she knows who the soldier is. Liddy says it might be Sergeant Troy. Bathsheba wants to know more about him. Liddy says some people say he breaks women's hearts but she thinks he is a clever man and is well educated. The narrator tells us that Bathsheba is not angry at how he spoke to her. When men praise women, they do not care about it being too forward.

CHAPTER 25:

The narrator gives us a lot of information about Troy's character. He does not worry very much about anything. He does not expect anything from anyone, so he is never disappointed. He is truthful to men but a liar to women. He speaks well because of his good education. He is clever because he can do one thing while speaking about something else. He believes that women must either be praised or treated very badly. He does not believe there is a middle ground.

A week or two later, Bathsheba is watching her workers cut the fields. She sees Troy in the distance. He has come to help collect the hay just for pleasure. He walks towards Bathsheba and she gets embarrassed.

CHAPTER 26:

In this chapter, we see Troy flirting shamelessly with Bathsheba. He is very forward and does not care about behaving like a gentleman (a gentleman would not be so openly flirtatious). He is very open with his praises for Bathsheba. His comments embarrass her but she is also enjoying being praised. He tells her that everyone in the area talks about how beautiful she is. He says he cannot help praising her. He tells her he is leaving in a month's time, so he hopes she will allow him to see her. Bathsheba wonders what the time is. Troy cries out that she must have his watch as a gift. She refuses but he continues to beg her to take it. Troy says that he loves her more than he loved his father (who owned the watch before Troy did). He says he was teasing her before about how beautiful she is. He says what he feels now is sincere (serious) love. She still refuses the watch. Eventually he agrees to take it back as long as she allows him to speak to her while he is staying in the area. He leaves. Bathsheba's heart beats fast with excitement. She wonders how much of what he says was true.

CHAPTER 27:

Bathsheba is watching a big swarm (group) of bees. Everyone else is busy with other jobs. She decides she will hive them (put the bees into a hive). She puts on the special clothes to protect herself. As she is doing this, Troy arrives. He says he will help her. He holds up the hive and shakes it. He says that this hurts his arm more than his sword-exercise. Bathsheba says she has never seen a sword-exercise. She says she would like to see it. Troy whispers to her that she should come and see him later. Bathsheba says she cannot. After a pause, she says she will, but only if she can bring Liddy. Troy looks sad and says there is no reason to bring Liddy.

Bathsheba agrees to come alone.

CHAPTER 28:

At eight o'clock that night, Bathsheba goes to the agreed meeting place. She gets nervous about meeting Troy alone so she turns around to go home. But then she thinks that Troy will be disappointed, so she turns around again and runs back to their meeting point. Troy is there. He takes out his sword and begins the exercise. They pretend to fight. Troy is very good with his sword and this amazes Bathsheba. He cuts off a lock of her hair without her even feeling it. He says that if she were ever in any danger he would protect her. He picks up the piece of hair and puts it in his pocket. He says he must leave. He kisses her and then runs away. She is left in tears because she feels incredibly guilty for letting Troy kiss her.

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

THEME:

What is Love?

DEVELOPMENT:

In Chapter 23, Boldwood comes to the shearing supper at Bathsheba's house. It is now clear that they are courting (dating) each other. They sing a song together. Once again, Boldwood puts pressure on her to marry him. His love continues to be obsessive. Bathsheba feels trapped into telling him that she will give him an answer in a few weeks' time. This is not true love.

In this section, we meet another man who becomes infatuated with Bathsheba: Sergeant Troy. When Troy meets Bathsheba, he thinks that she is very beautiful. Troy may also be interested in Bathsheba because he has heard other people talk about her beauty in the village. He has probably also heard from people that she is wealthy/owns her own farm. This makes her very attractive to him. Perhaps he also sees her as a prize in a challenge that he wants to win.

So far in the story, we have seen Bathsheba reject Gabriel and Boldwood's advances. In this section, we see a change in Bathsheba. She tries to resist Troy at first. After he continuously praises her, however, she feels flattered. Once again, we see that Bathsheba is vain. After Troy offers her the watch, she is left excited and not in control of her feelings. During

the sword- exercise scene, the passion between the two of them is clear. They are both infatuated with each other.

THEME:

What is Fate?

DEVELOPMENT:

Bathsheba and Troy's first meeting is completely by chance. She is walking in the dark in one direction, and he is walking in the other direction.

THEME:

Women in a World of Men (Patriarchy)

DEVELOPMENT:

Troy praises Bathsheba's beauty excessively (too much). We know his praise affects her because she runs off to ask Liddy if she knows who he is. Until this point in the story, Bathsheba has not been affected by her suitors' (Gabriel and Boldwood) praises. At the end of Chapter 24, the narrator tells us that even though Bathsheba should be offended by Troy's open praising, she is not. This is the first time we see her act in an undignified (without pride) way. In Chapter 26, Troy continues to be very bold when he praises Bathsheba. He flirts openly with her. She pretends to be embarrassed, but really, she is enjoying it. Troy is affecting her way of holding herself together in a world of men. Troy's praises seem to have changed her character.

Bathsheba agrees to meet Troy alone to watch the sword-exercise. This was not good behaviour for a woman in Victorian times. People thought women needed protecting and should not meet up or visit men by themselves. People would talk very badly about women who did this. Bathsheba is breaking an unwritten rule. This is why she wants Liddy to come with her.

This is also why she turns to go home. This scene shows us once again how unfair society was to women. It was acceptable for a man to walk around at night and meet up with woman, but

it was not acceptable for a woman to do so. Troy kisses her at the end of this chapter. A kiss before marriage in these times was seen as shocking. She cries because she feels what she has done is very wrong. Troy does not have any guilt about kissing Bathsheba, but she is left in tears because of her guilt. Women were expected to behave in a certain manner, yet men could behave in whichever manner they liked.

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

- 1 Structure:** There is a turning point in this section of the story. Troy flatters Bathsheba with praise and she becomes interested in him. Bathsheba changes from being a strong, independent woman to falling for Troy's flattery. We wonder if her infatuation with Troy will change her life dramatically.

- 2 Sexual innuendo:** Hardy uses the sword as a sexual (phallic) symbol for the sexual tension between Troy and Bathsheba. Hardy could not be open about the passion they feel for each other, as it was rude to write about things like sex during the time Hardy was writing. He uses the sword-exercise as a way to show how the sexual tension rises between Troy and Bathsheba.

Reading and Discussion:

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 136.
- 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
141	'I will try to love you,' she was saying, in a trembling voice quite unlike her usual self-confidence.	Themes: Marriage as a Prison AND What is Love? Character(s): Boldwood and Bathsheba	Boldwood has trapped Bathsheba into giving him an answer to his marriage proposal. She feels guilty about the card, and feels that she does not have a choice in the matter. She knows she does not love him, but she feels she has to marry him.	Why do you think Bathsheba is 'trembling'?	<ul style="list-style-type: none"> • She is nervous because she is unsure of how she feels about him. • She is nervous because he scares her. • She is anxious because she does not really want to marry him.
145	'I am thankful for beauty, even when 'tis thrown to me like a bone to a dog.'	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Troy	When Troy says, '...even when 'tis thrown to me like a bone to a dog,' he means that he doesn't mind Bathsheba treating him like a dog as long as he can still enjoy her beauty. Here we see Troy's infatuation with Bathsheba's beauty. Bathsheba is intelligent and independent. However, these things were not valued in women during this time. Instead, only her looks are considered to be valuable.	Do you think infatuation can turn into real love? Why or why not?	<p>Open-ended. Learners must give a reason for their response, like: Yes. Romantic relationships often start with infatuation and develop into something more meaningful.</p> <p>OR</p> <p>No. People are blinded to the faults of the person they are infatuated with, and the love they have for them is built on a shaky foundation.</p>
147	It was a fateful omission of Boldwood's that he had never once told her she was beautiful.	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Boldwood, Troy and Bathsheba	Boldwood is obsessed with Bathsheba. He wants to own her. He has not once told her she is beautiful. He has only told her that he has to have her as his wife. Troy praises her a lot, especially about how beautiful she is. The narrator tells us that because Boldwood has not told her how beautiful she is and Troy has, she will become interested (and maybe fall in love with) Troy.	What does this tell us about Bathsheba's character?	<ul style="list-style-type: none"> • It shows us that she is vain. She falls in love with Troy because he tells her how beautiful she is. • It shows us that she likes to be admired and that she likes attention.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
150	He had been known to observe casually that in dealing with womankind the only alternative to flattery was cursing and swearing.	Theme: Woman in a World of Men (Patriarchy) Character(s): Troy	Troy believes you must either treat women very well or treat them really badly. He does not believe in a middle ground. This shows that Troy does not think of women as equals – he thinks they must be treated differently from men.	What does 'observe casually' tell us about Troy's character?	It tells us that he does not take anything in life seriously. He is very relaxed.
153	The careless sergeant smiled within himself... for the moment was the turning-point of a career.	Themes: Women in a World of Men (Patriarchy) AND What is Fate? Character(s): Troy	Troy realises that he has 'won' Bathsheba. This shows us that he views Bathsheba as a prize to be won. (This is similar to how Boldwood views her as an object). Troy has praised her to the point where she believes his praises. He knows that his life will change now because she has fallen in love with him. She is wealthy. He will benefit from her wealth if she marries him.	What does this quotation tell us about Troy?	<ul style="list-style-type: none"> • He is careless – he does not care about the feelings of others. • He is very clever and sly. • He has planned to win her. • He knows how to win women over. • He is not trustworthy.
156	'The lightning works instantaneously. I loved you then, at once – as I do now.'	Theme: What is Love? AND What is Fate? Character(s): Troy	Troy says he fell in love with her from the first time he saw her. He refers to lightning, which tells us he believes that Fate played a role in their meeting.	Do you believe in 'love at first sight'?	No right or wrong. Learners must give a reason for their opinion.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
158	Her heart erratically flitting hither and thither from perplexed excitement, hot, and almost tearful, she retreated homeward...	Theme: What is Love? Character(s): Bathsheba	Bathsheba feels very passionate about Troy. His flattery has worked on her and she knows that she is no longer in control of her emotions. We see the impact of how passion can make someone not think clearly anymore.	<ol style="list-style-type: none"> 1 What does 'perplexed' tell us about the way Bathsheba feels about Troy? 2 How do you feel about Bathsheba falling for Troy? Why? 	<ol style="list-style-type: none"> 1 She cannot understand why she is so excited or why she has fallen for him so soon. 2 Open-ended. Learners must give a reason for their response, like: I feel nervous for her – I don't think he is a good partner. OR I feel happy that Bathsheba might finally find love.
163	He flourished the sword by way of introduction number two...having apparently passed through her body.	Structural Element: Sexual innuendo/ metaphor	Hardy uses the sword-exercise as a metaphor for the sexual tension between Troy and Bathsheba. Hardy could not be open about the passion they feel for each other, as it was rude to write about things like sex.	<p>What does the sword-exercise tell us about Troy's character?</p>	<ul style="list-style-type: none"> • He likes to show off. • He is not afraid to break the rules (by meeting Bathsheba alone).

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: We have now seen Bathsheba interact with three different men who are interested in her. What kinds of love do each of these relationships show?
Follow-up questions if needed:
 - Have you ever experienced any of these kinds of love?
 - b QUESTION 2: What are the dangers of ‘love at first sight’? Follow-up questions if needed:
 - Have you ever experienced ‘love at first sight’?
 - If yes, how did it end?
- 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:
 - Bathsheba and Gabriel: In the beginning of the story, he is infatuated with her. She does not return his love. Now he is showing a more realistic love for her. They have started to become friends. He no longer puts her needs above his own.
 - Bathsheba and Boldwood: He is obsessed with her. He does not care that she does not love him in return. He is stubborn and will not give up proposing to her until she accepts his proposal.
 - Bathsheba and Troy: These two are mutually infatuated with each other. This means they are both in love with how the other person looks and makes them feel; as opposed to their feelings being based on solid foundations like the other person’s personality.
 - b QUESTION 2: Possible answers:
 - You are only basing your love on how the person looks.
 - You do not know the person, so you may be blinded by your passion. The relationship can continue without any real love.
 - You may fall for someone who has a lot of negative characteristics because you do not really know them.

Journal questions

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

- 1** Considering what you have read of this novel so far, in particular the characters of Gabriel Oak, Farmer Boldwood and Sergeant Troy:
 - 1.1** Explain how these three men differ in character. (3x2=6)
- 2** Read the following quotation about Sergeant Troy: 'Simply feeling, considering, and caring for what was before his eyes, he was vulnerable only in the present.' (pg. 148). Explain why the following is false:
 - 2.1** Sergeant Troy cares about the past and the future. (1)

B: Answers

- 1.1** Learners must give at least 2 characteristics per character to get the full 6 marks:
 - Gabriel is dependable, loyal, kind, caring and simple. (2)
 - Farmer Boldwood is passionate, selfish, needy and stubborn. (2)
 - Sergeant Troy is arrogant, charming and sly. (2)
- 2.1** It is false because Troy only cares about the present: '...he was vulnerable only in the present.' (1)

Lesson 8: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 29–33, pages 167 to 200.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important developments

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

CHAPTER 29:

Gabriel can see that Bathsheba has fallen blindly in love with Troy. This hurts him and he wants to talk to her about it. He decides to talk to her using her treatment of Boldwood as an excuse to start the conversation. He tells her that people are saying that she is definitely going to marry Boldwood. She gets angry and says this is not true. She says she did not promise to marry Boldwood, and now she needs to make that clear to him. Gabriel mentions Troy and says he wishes Bathsheba had never met him. Bathsheba gets angry and defends Troy. She says that he even goes to church but uses the tower entrance, which is why nobody ever sees him there. Gabriel is sad and amazed at how much Bathsheba is in love with Troy. Bathsheba gets very angry and fires Gabriel for the second time in the novel. He says he will not leave until she has a bailiff. She says that is fine, but he must no longer discuss her love life with her. They part ways. Gabriel sees someone in the distance. It is Troy. Gabriel goes to look at the tower church door. It has not been used in years.

CHAPTER 30:

Thirty minutes later, Bathsheba returns home. She has been with Troy. He came to say goodbye to her because he is going to Bath (another city in England) to visit friends. He kissed her again. Bathsheba writes a letter to Boldwood to tell him she will not marry him. Bathsheba overhears some of the women talking in the kitchen about her and Troy. They are saying that they think Bathsheba is in love with him. Bathsheba gets very angry and says she does like him at all. One of the women says that is good because he is a wild player. Bathsheba gets even angrier and says that is not true. She starts crying. Alone with Liddy in another room, Bathsheba admits that she is, in fact, in love with Troy. Bathsheba begs Liddy to tell her that Troy is a good man, but Liddy says she cannot do so. Bathsheba is now

feeling very upset and starts to pace (walk up and down nervously). She shouts at Liddy never to tell anyone that she has told her that she is in love with Troy. Bathsheba continues to feel sorry for herself. Liddy promises that she will never leave her or tell anyone what Bathsheba has said about Troy.

CHAPTER 32:

Maryann (one of the woman servants) wakes up at night and sees someone in the horse paddock (enclosure). The person leads out one of the horses. She fears someone is stealing the horse, so she goes to call Gabriel at Coggan's house. They go back to the horse paddock, and the horse is gone. They can hear the horse in the distance and decide to chase after it.

They borrow horses from Boldwood as their carhorses will be too noisy. They follow the tracks of the horse, Dainty. They race ahead to the tollgate. They tell the gatekeeper that the horse is stolen. The gatekeeper shines the lantern over the driver of the horse gig (tiny wagon). It is Bathsheba. She tells them she is riding to Bath for an emergency. They tell her they thought the horse had been stolen. She thanks them for their trouble. She leaves. Gabriel and Coggan decide to keep what happened to themselves. The narrator tells us that Bathsheba thinks that the only way she can get out of this mess is either to keep Troy away from Weatherbury, or to break up with him. Bathsheba is going to Bath to ask Troy what she should do. (Bathsheba goes late at night because she does not want anyone to know that she is going to Bath.)

CHAPTER 33:

After a week, Bathsheba is still away. Maryann receives a letter from her to say that she will still be away for another week. Bathsheba explains that she has business to do in Bath. Cain arrives. He has been off work for an injured finger. He has come back from visiting Bath. He says he saw Bathsheba with a soldier. He thinks the soldier was Troy. He saw them sitting on a bench. Bathsheba was crying. When they left, though, she looked happy. Gabriel asks Cain to swear that it was definitely Bathsheba. When they are alone, Coggan asks Gabriel why he cares so much about who Bathsheba was with if it cannot be him. Gabriel says he asks himself that same question.

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

THEME:

What is Love?

DEVELOPMENT:

Bathsheba's infatuation with Troy continues. Her judgement of him is blinded by her feelings for him. She does not want to believe the rumours about what a bad man he is. Bathsheba even has an argument with Liddy when Liddy tells her to be careful of Troy.

Bathsheba is so blinded by her love for Troy that she gets angry with her best friend over him.

Boldwood's obsession with Bathsheba continues. He cannot accept Bathsheba saying 'no' to him. This shows that Boldwood has no respect for Bathsheba. Bathsheba makes it clear that she is not interested in marrying Boldwood. However, he still cannot stop asking her to marry him. He cannot let his obsession with Bathsheba go.

On the other hand, Gabriel continues to be truthful with Bathsheba. He tells her that she is being stupid by loving Troy without really knowing him. We know that Gabriel has feelings for Bathsheba. However, we do not feel like everything Gabriel says is for his own benefit – it seems like he is genuinely trying to help her. Gabriel's love for Bathsheba is now one of true love and friendship. Even if he cannot be with her, he still cares about her wellbeing.

THEME:

Women in a World of Men (Patriarchy)

DEVELOPMENT:

When Bathsheba falls for Troy, we wonder what will happen to her independence. Her love has blinded her judgement and she has become reliant on Troy returning her love. However, Bathsheba does not like what Gabriel has to say about her being infatuated with Troy. She gets angry and tells him to leave the farm.

We continue to see double-standards (a different set of rules for men and women) in this section. For example, Troy kisses Bathsheba again. She is so in love with him that she does not care about acting in ways that are considered to be wrong and even shameful. Troy does not seem to mind, though. The unfair double-standard here is that a woman kissing a man before marriage was seen as shameful, but the same standard is not true for men.

Bathsheba travels to Bath alone. This is brave for a woman of these times. Women did not really travel alone. She goes at night too, which makes her action even braver. We are able to see that women's movements are more restricted than men's. Men are allowed far more freedom than women. This is another double-standard which often still exists today – for example, parents might be more likely to allow their teenage sons to go out late at night than their daughters.

Bathsheba writes that she is staying in Bath for another week for business. She is using her work as an excuse to chase after her love interest. Some people would say that this shows that women cannot be bosses, as they cannot separate their personal life from their work life. However, we have also seen how Boldwood is also very much affected by his emotions and is unable to think or act rationally. Women are often accused of being 'too emotional' for positions of leadership. Hardy shows us, however, that men are just as likely to be overcome with their emotions.

THEME:

What is Fate?

DEVELOPMENT:

Maryann hears the horse outside by chance. This leads to her waking up Gabriel and Coggan. They chase after the horse and find out it was Bathsheba who took the horse. They find out she is going to Bath. If Maryann had not heard the horse, they would not have found out that Bathsheba was going to Bath.

Maryann drops her key and it breaks. She says that this is a sign of bad luck to come. She is worried that something is wrong. Hardy uses the broken key as a warning to the reader that something bad is coming.

Cain is only in Bath because he has an injured finger. If his finger were not injured, he would not be in Bath. In Bath, he sees Bathsheba and Troy. Cain tells everyone at the farm that he saw Bathsheba and Troy together. Fate has caused Gabriel to know that things are getting very serious with Bathsheba and Troy.

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

- 1 **Irony:** It is ironic that Gabriel warns Bathsheba about being infatuated with Troy. This is because at the beginning of the novel, Gabriel was infatuated with her.
- 2 **Humour:** In Chapter 33, Hardy uses a lot of humour. This is a welcome break from all of the heaviness of the past few chapters.
 - a Mr Coggan poured the liquor with unstinted liberality...which for a moment hung in the sunny air like a small exhalation.' (pg. 196). This paragraph is a very humorous (funny) description of Cain trying to get rid of his cough. Mr Coggan pours cider down his throat and it only makes matters worse: his cough gets worse and half of the cider runs down his neck.
 - b 'Gabriel settled into a despairing attitude of patience, ...' (pg. 198). Cain and the other workers keep getting distracted while he is describing how he saw Bathsheba in Bath. Gabriel wants to know all the details about how Cain knew it was definitely Bathsheba and what she looked like, but the others keep talking about other things. It is funny how easily they go off the topic when Gabriel is so desperate to find out information about Bathsheba.

Reading and Discussion:

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 167.
- 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
167	Bathsheba loved Troy in the way that only self-reliant women love when they abandon their self-reliance.	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Bathsheba	This shows us that Bathsheba is consumed by her love for Troy. In other words, it is the only thing she can think about. Bathsheba has abandoned her self-reliance. This means that she does not care about her independence anymore. If she cared about her independence, she would not love Troy in this way. She has completely changed from being a self-reliant (independent) woman to one who now relies on a man for her happiness.	<ol style="list-style-type: none"> 1 Why do you think Bathsheba has such strong feelings for Troy? 2 Do you think independent women can be madly in love? (Is it possible to be in love and independent at the same time?) 	<ol style="list-style-type: none"> 1 Open-ended. Learners must give a reason for their response, like: I think it is because he is handsome. It is also because he has flattered her by repeatedly telling her how beautiful she is. She is vain, so she likes being told how beautiful she is. 2 Open-ended. Learners must give a reason for their response, like: Yes. As long as the love does not start to overpower rational thought processes. I think it is dangerous for either partner's judgement to become clouded by 'mad love' - not just a woman's!
168	All this infatuation Gabriel saw, ...	Structural element: Irony Character(s): Gabriel	Gabriel was infatuated with Bathsheba at the beginning of the novel. In this chapter, he warns Bathsheba about infatuation. This is ironic, because he could not see his own infatuation at the beginning of the novel. Now he is warning Bathsheba about her infatuation.	What does this tell us about infatuation?	<ul style="list-style-type: none"> • It tells us that when you are infatuated, you do not see clearly. • It tells us that no matter how much someone tries to point out the negative aspects (points) of a person you love, your infatuation will prevent you from seeing or believing the negative things about your partner.
175	'I don't care for him; I don't mean to defend his good name, not I. Mind this...you'll be dismissed instantly!'	Theme: What is Love? Character(s): Bathsheba	This clearly shows how strong Bathsheba's infatuation is. She cannot control her emotions when she overhears the women talking badly about Troy. She even threatens to fire them if she ever hears them being rude about Troy again.	<ol style="list-style-type: none"> 1 Has a friend ever told you something negative about someone you are in love with? How did it feel? 2 What did you do with the information? 	<ol style="list-style-type: none"> 1 Open-ended. Listen to learners' personal experiences, like: Yes. It felt bad because it felt like my friend was criticising my choice of boyfriend/ girlfriend. 2 No right or wrong answers. Listen to learners' personal experiences, like: <ul style="list-style-type: none"> • I decided to talk to my boyfriend/ girlfriend to find out if the information was correct. • I told my friend they had nothing to worry about - I know what I am doing.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
177	'He is a sort of steady man in a wild way, you know. That's better than to be as some are, wild in a steady way.'	Theme: What is Love? Character(s): Bathsheba and Troy	Bathsheba admits that Troy has wild, unsteady elements to his character. She is trying to reassure herself that he is not as bad a person as people are making out. Perhaps she is trying to ignore negative things that she also already sees in him. Sometimes, when we are infatuated, we choose to ignore (or do not even see) someone's negative qualities.	How is Troy's character different from Gabriel's character?	Troy is unpredictable so we never know what he will do next. Gabriel is very predictable and unlikely to do anything too unusual for his character.
191	'...and ladies don't drive at these hours, miss, as a jeneral rule of society.'	Theme: Women in a World of Men (Patriarchy)	Coggan explains to Bathsheba why they did not think it was her who took the horse. At night, women were supposed to be safely at home, according to the 'rules of society' (what people think is right and wrong generally). They were not supposed to be out alone, and especially not without a man.	Think about your culture/society. What are some of the things that people in your culture/society do not think girls and women should not do. Do you agree or disagree with these things?	Open-ended. Answers will vary – this is a personal response. Learners must give a reason for their response.
194–200	(The whole of Chapter 33)	Structural element: Humour	Cainy sees Bathsheba in Bath with Troy. He tries to tell the other workers all about this. He keeps on choking and getting distracted though, and it takes him a very long time to tell his story. This humour is a welcome break from all of the heaviness in the previous few chapters.	Can you think of a time where something very funny happened at a time that was very serious? Did it help the situation? Tell the class about it.	Open-ended. Learners think of a time where something funny happened in the middle of a difficult time and it helped them to cope with their difficulty.

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: In this section, Gabriel’s loyalty to Bathsheba is clear. He is loyal even though he knows she does not love him. Do you have anyone like this in your life? Tell the class about them.
Follow-up questions if needed:
 - Do you think people like this are stupid to be generous without getting anything in return?
 - b QUESTION 2: Bathsheba and Gabriel’s personalities are very different from each other. Come up with as many differences between them as you can and provide evidence for them.
- 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:
There are no right or wrong answers. This is an example of an answer:
 - Yes. My big sister is very generous. She always helps her friends with their problems. She does not expect people to always help her when she needs help. She says she feels good about helping other people because it shows that she can see things differently to how they see things. It makes her happy to make other people happy.
 - b QUESTION 2: Possible answers:

Bathsheba	Evidence	Gabriel	Evidence
She is selfish.	Bathsheba always thinks about how things will affect her before she does things. (Except with regards to Troy).	He is selfless.	He helps others without thinking about the danger he is placing himself in. eg. Helping with the fire.
She is fiery (loses her temper easily).	She loses her temper many times in the novel and it is always quite fiery.	He is calm.	Even in crises, like the fire on the haystack and in dealing with the sick sheep, Gabriel is calm.
She can be harsh.	Plays a trick on Boldwood with the Valentine’s card. She does not have patience with her staff. She often gets irritated with Liddy.	He is very gentle and kind.	Gabriel is very gentle in how he interacts with the animals and with people. He does not judge people easily, and when he does, it is based on evidence.

Bathsheba	Evidence	Gabriel	Evidence
She changes her mind all the time.	Bathsheba finds it hard to make decisions. She gets confused over her relationships with Gabriel (when he proposes), Boldwood (when he proposes) and Troy (when he suggests they get married).	He knows what he wants and sticks to that.	There is not a single case in the novel where Gabriel is unsure of what to do. He is very self-assured and sticks by the decisions he makes.

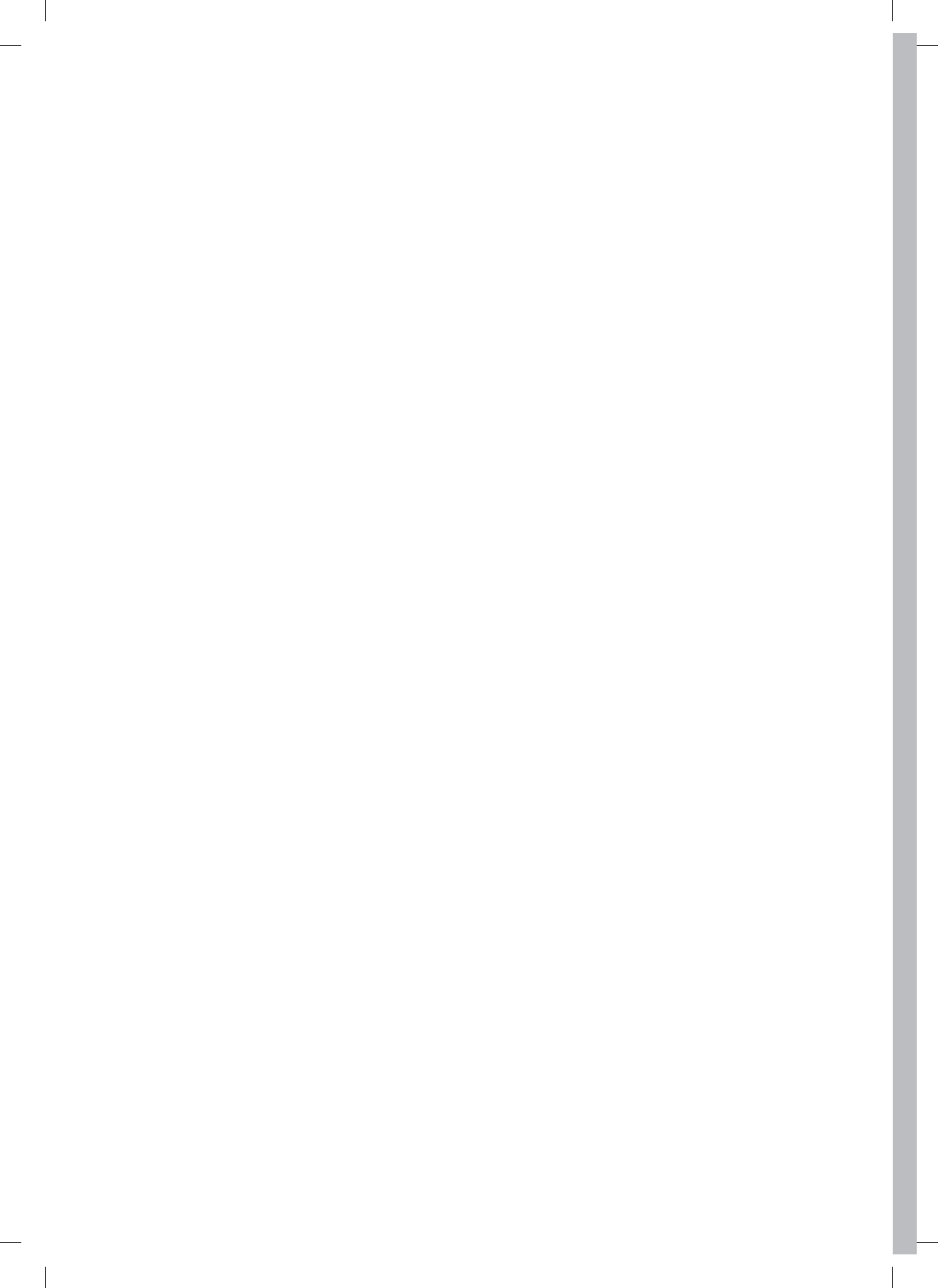
Journal questions

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

- 1** Refer to 'He is as good as anybody...' to 'I am mistress here' on pg. 171:
 - 1.1** What reason does Bathsheba provide for why no one has ever seen Troy at church? (2)
 - 1.2** Identify 3 different tones used by Bathsheba in this passage? Provide evidence from the passage to support your answer. (6)

B: Answers

- 1.1** She says he uses the old tower door and sits at the back of the gallery. (2)
- 1.2**
 - Eager/Keen/Hopeful. '...she said eagerly...' (2)
 - Panicked/Scared/Nervous. 'she exclaimed, in a choking voice.' (2)
 - Angry/Furious/Enraged '...she commanded,...' (2)



**Far from the
Madding Crowd**

Reading

CYCLE 5

Reading

Lesson 9: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 34–40, pages 201 to 241
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important Developments:

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

CHAPTER 34:

It is the same evening. Gabriel leans over his gate. He hears a carriage go past and hears Bathsheba and Liddy speaking. He is relieved that they are back from Bath. He then sees Boldwood ride past. Boldwood is going to Bathsheba's house. Boldwood has been thinking a lot about his behaviour and mood. He wants to ask Bathsheba for her forgiveness for how he has treated her. He arrives at her house. He asks to see Bathsheba and Liddy says he cannot. He realises Bathsheba is still angry with him.

He walks around Weatherbury and sees Troy getting out of a carriage. Troy goes into the carriage driver's house. Boldwood goes home but he comes back after ten minutes. He wants to talk to Troy. He is determined. As he gets to the carriage driver's house, he sees Troy leaving and saying goodnight to the people inside of the house. Boldwood follows Troy and speaks to him. He says he wants to talk about a woman whom Troy has treated badly. Troy says he is talking rubbish. Boldwood is persistent (does not give up). He tells Troy he knows about his relationship with Fanny Robin.

Boldwood tells Troy he has to marry Fanny. In a dishonest voice, Troy says he probably should, but claims that he is too poor. Boldwood says that if Troy had not come to Weatherbury, he (Boldwood) would be married to Bathsheba by now. He tells Troy he will give him fifty pounds (money in England) if he agrees to marry Fanny. Fanny can use the fifty pounds to get ready for her wedding to Troy. Further, Boldwood says after Troy and Fanny get married, he will give Troy another five hundred pounds. He will only give this money if the couple leaves Weatherbury.

Troy says he prefers Fanny to Bathsheba even though she is a servant. Boldwood asks why he ruined things in Weatherbury then. Troy replies that Bathsheba ensnared (trapped) him for a while. Troy says that it is over now.

Boldwood gives Troy the fifty pounds. Boldwood hopes that Troy will stick to his promise to marry Fanny to get the five hundred pounds. They hear footsteps and Troy says he must go. He tells Boldwood that Bathsheba is coming to see him (Troy). Troy will tell her that their relationship is over. He tells Boldwood that he can stay and listen to their conversation. Boldwood hides. Bathsheba asks Troy why he took so long to travel back from Bath. She tells him her house is empty, so it is safe for him to come there. She leaves.

Boldwood can see that Bathsheba is completely infatuated with Troy. Troy asks him mockingly if he should still give up Bathsheba. Troy says he now has two reasons for choosing Fanny. The first reason is he loves her more. The second reason is Boldwood will give him five hundred pounds. Boldwood is angry. He says that Troy will hurt Bathsheba if he marries Fanny. He changes his mind and says that Troy must rather marry Bathsheba. He says that Bathsheba will be embarrassed if Troy does not marry her. Troy starts to talk about Bathsheba's weaknesses. This makes Boldwood even angrier. He repeats that Troy must definitely marry Bathsheba. He says he will give him the five hundred pounds if he marries Bathsheba.

They go to Bathsheba's house. Troy goes inside and tells Boldwood to wait outside. Boldwood sees that Troy has put the chain on the door. Troy pushes through a newspaper to Boldwood. In the newspaper, there is a notice which announces that Troy and Bathsheba are married. Troy has tricked Boldwood. He tells Boldwood to take his money back, but Boldwood refuses. Troy throws the money onto the road. Boldwood is furious that Troy tricked him into thinking that he was still single. He is probably also angry that Bathsheba is married. Troy locks himself inside the house.

CHAPTER 35:

It is the next day. Gabriel and Coggan are in the fields. Gabriel sees a person at the window of the farmhouse. He sees it is Troy. Coggan says Troy and Bathsheba must be married. Gabriel is surprised that they got married in secret. We can infer (guess) that they are married because in these times even someone like Troy (who does not care much for societal rules) would not be so open about being in Bathsheba's house so early in the morning. He would sneak out the back if they were not married. Troy greets them from the window. He tells them that he plans to make many changes on the farm. Troy tells them he will come and talk to them soon. He throws some money to them and tells them to buy some beer to drink to Troy's health. They see Boldwood. Boldwood looks sick. Gabriel notices Boldwood is upset. Gabriel also feels upset.

CHAPTER 36:

It is the end of August. Gabriel is outside and can see that a thunderstorm is coming. He looks at the ricks (container for hay) of hay and sees that they are not covered. It took six

months to make the hay that is in the ricks. At the same time, the annual harvest supper (celebrating the harvest) in the barn is in progress. Gabriel walks to it. He sends a message to Troy to say they need to cover the ricks because it is going to rain. The messenger comes back and tells Gabriel that Troy says it will not rain. Gabriel is nervous. As he leaves, he hears Troy say that he has brandy for all the men. He says this is because they are also celebrating his marriage to

Bathsheba. Bathsheba tells him not to give the workers more alcohol. Troy tells all the women they must go home. Bathsheba is cross that she must go home. Gabriel sees a toad and a slug. He sees the sheep are huddled together in a corner. These are all signs that a lot of rain is coming. Gabriel decides he must save the produce. He wants to do it to help Bathsheba.

He goes to the barn to get some of the other workers. All of the workers are drunk. Gabriel is worried. He goes to fetch some waterproof coverings. He goes out to the ricks alone.

CHAPTER 37:

Lightning begins to strike. Gabriel is finding the work difficult. He is on a ladder trying to cover the hay. He sees a light in Bathsheba's window. Suddenly he sees her at the bottom of his ladder. She asks him what she must do to help. The thunder and lightning gets worse.

Bathsheba is afraid and grabs Gabriel's sleeve. They hear lightning strike a tree nearby. They get down from the rick. The storm passes. There has been no rain, but they continue to cover the ricks together. Bathsheba tells Gabriel that she went to Bath to break up with Troy. However, when she was there, she became afraid that people would gossip about her, as she was a woman alone in a city. In addition, Troy then told her how beautiful she was. He went on to say that he had, however, seen a more beautiful woman than her earlier that day. He said if Bathsheba did not marry him, he was not sure how long he could wait. So, she decided to marry him. She hopes Gabriel will think better of her now. Gabriel does not answer her. Bathsheba says that it was not Troy's fault. She says to Gabriel that she does not ever want to discuss her marriage to Troy with him again. Gabriel tells her to go to sleep. He thinks about how complicated women can be. Suddenly he hears the wind direction change. Rain is coming.

CHAPTER 38:

It starts to rain. Gabriel remembers how he fought the fire in the same spot where he is now fighting water. He thinks about how he has loved Bathsheba all this time. Soon Gabriel goes home. He meets Boldwood and asks if Boldwood's ricks are covered. Boldwood says they are not. He says he forgot to cover them. Gabriel is amazed at this. He cannot believe how a few months ago Boldwood would never have forgotten to do such a thing. Boldwood says that he is not himself. Gabriel says that he thought Bathsheba would marry Boldwood. Boldwood says the parish (the area they live) must think he is a big joke. Gabriel denies this. Boldwood says that he and Bathsheba were never engaged. He tells Gabriel that he feels weak, foolish and very upset. Boldwood says that sometimes he feels it would be better

to be dead than to be alive. Boldwood says no woman has ever had power over him like Bathsheba has. Boldwood asks Gabriel to keep this conversation a secret.

CHAPTER 39:

It is two months later. Bathsheba and Troy are coming back from the market. He has bought his discharge (resignation from the army) with Bathsheba's money. He wants to be a modern farmer. He thinks his crops did not do well because they did not get enough sun and got too much rain during the summer. He tells her he would have made a lot more money if he had not lost so much hay in the rain. Bathsheba tells him that he should know that it is the rainy season. She also reminds him that he has lost a lot of money on horseracing. Troy complains that Bathsheba has changed. She is no longer any fun. This upsets her.

They come across a woman. The woman is poor and looks very sad. She asks Troy when Casterbridge Unionhouse closes at night. Casterbridge Unionhouse is the poor house. The poor house is where people who have nothing go to stay. The woman looks both happy and worried when Troy answers her. She falls and cries at their feet. Bathsheba tries to help her, but Troy orders her to take the horse back to the house. Troy says he will deal with the woman.

The narrator tells us that the woman is Fanny. Troy asks her in a gentle voice how she got here. She says she walked and that she has nothing. He gives her all the money he has. Troy tells Fanny to meet him on Monday morning on Casterbridge Bridge. He says he will bring her all the money he can and find her somewhere to stay. Troy returns to Bathsheba. She asks him if he knew the woman. He says he recognised her but knows nothing about her. Bathsheba does not believe him.

CHAPTER 40:

Fanny continues walking. She is getting weaker and weaker. She falls asleep next to a haystack. She wakes up and continues walking to Casterbridge in the distance. She picks up two sticks to use as crutches. She is very weak. She only has a short way to go. She collapses and closes her eyes. A dog licks her face and she wakes up. The dog walks with her and encourages her to keep going. Finally, she arrives at the Unionhouse. A man comes out. He lifts her up and carries her through the doorway. He and another woman wonder how she got there.

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

THEME:

What is Love?

DEVELOPMENT:

In this section of text, we see Gabriel's loyalty and care for Bathsheba. Firstly, he is relieved when he hears Bathsheba's voice from the carriage when she returns from Bath. Even

though he knows she has been with Troy in Bath, he is still pleased she is home. Gabriel is upset that Bathsheba and Troy got married. However, he still cares about Bathsheba and helps her whenever he can. For example, Gabriel's main reason for protecting the hay from the rain is his love for Bathsheba. He knows that if she loses her harvest she will be very upset. Once again, we see Gabriel's selfless love for Bathsheba – he loves her even though he does not expect anything in return. He cares about Bathsheba even though she is not 'his'. This feels like true love.

In this section, we see a different side to Boldwood. At first, Boldwood tries to bribe Troy to marry Fanny rather than Bathsheba. We see that Boldwood is upset that Troy is leading Bathsheba on. He knows now that Troy does not love Bathsheba. However, when he realises how upset this will make Bathsheba, he tries to pay Troy to marry Bathsheba instead. Here, Boldwood puts his own love for Bathsheba aside in order to protect her – he does not want her to be sad or embarrassed. This is the first time Boldwood shows selfless love for Bathsheba. When Boldwood talks to Gabriel about what has happened between Bathsheba and himself, we see the outcome of his obsession with Bathsheba. Boldwood is a broken man. He even says he feels it would be better to be dead than alive. His obsession and unrequited love for Bathsheba has led him to become deeply depressed.

We see a lot about Troy revealed in this section. First of all, we see that Troy plays games. We become very unsure about how he really feels about Bathsheba. Troy tells Boldwood that he (Troy) should marry Fanny (he likes her better and told her he would). However, it seems that he wants to marry Bathsheba for her wealth. We learn the real reason for Troy and Bathsheba's hasty (very quick) marriage – Troy plays with her feelings. Troy put pressure on Bathsheba to marry him by saying he might marry someone else (who is more beautiful than her). We see that Troy is a liar – he tells Bathsheba he does not know Fanny, even though we (the readers) know that this is not true. Throughout this whole section, we see that Troy does not really love her. He is untrustworthy, manipulative (tries to play with Bathsheba's feelings to get her to do whatever he wants) and selfish.

THEME:

Women in a World of Men (Patriarchy) AND Marriage as a Prison

DEVELOPMENT:

In Chapter 34, Boldwood bribes Troy to protect Bathsheba and Fanny from the shame they will face from society for being engaged to Troy. In these times, it was shameful for a woman to be engaged and then not married. We see, once again, how unfair it was to be a woman as it would not have been shameful for a man's engagement to drag on.

In this section, we see that Troy has taken over as boss of the farm. He sends Bathsheba away at the harvest supper because he is upset that she asks him to stop giving the men alcohol.

Troy wants to be in full control – he does not like Bathsheba telling him what to do. We see here that they have a very patriarchal relationship. This means that they do not have an

equal partnership. Rather, the man is in charge and the woman must listen (and not have too many opinions). Bathsheba is forced to comply (go along/agree with) whatever Troy decides. She is powerless and no longer has control over her money.

Finally, in this section, we see that Troy is not a nice person. We find out that Troy tricked and manipulated Bathsheba into marrying him. We get the feeling that he is really just interested in her wealth and her farm. Bathsheba's blind love for Troy has made her lose her independence and confidence. We also start to wonder if this marriage will trap Bathsheba forever.

THEME:

What is Fate?

DEVELOPMENT:

The lightning storm brings Bathsheba out to Gabriel. The storm creates the opportunity for Bathsheba to explain her reasons for marrying Troy to Gabriel. We wonder if it is the storm that brings Bathsheba out to Gabriel or if Bathsheba has been looking for a reason to spend time with Gabriel.

Fate brings Fanny Robin back into the story. She meets Troy and Bathsheba by chance when they are walking back from the market. Soon after she meets them, and continues her journey, she collapses from exhaustion. A dog wakes her up and spurs her on (encourages) her to keep going. If Fanny did not meet Troy and if the dog did not wake her up, we wonder if she would have got to the poorhouse. Maybe she would have died on the side of the road.

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

- 1 **Irony:** In Chapter 36 Gabriel notices a big storm is coming. The hayricks are not covered. If the rain comes, all of the hay will be ruined. The rest of the workers are celebrating the harvest supper – the supper to celebrate the harvest of the crops. It is ironic that a storm is about to ruin all their hard work, the very night they are celebrating their hard work.
- 2 **Personification:** Personification is when human qualities are given to inanimate objects. ‘...out leapt the fifth flash, with the spring of a serpent and the shout of a fiend’ (pg. 223) is an example of personification. In this line, the flash of lightning is as quick as a serpent (snake) striking to bite someone. The thunder that follows the lightning is as loud as the shout from a fiend (evil spirit). Hardy uses personification to make his description sound more interesting. It also hints at evil, because he mentions a serpent to describe the lightning and a fiend to describe the thunder. The devil is often portrayed by a snake.
- 3 **Foreshadowing:** Foreshadowing is when the author hints at something that will come later on in a story. In this section, we see two examples of this.
 - a ‘The night had a sinister aspect.’ (pg. 214) makes us wonder if something bad might happen.

- b** Boldwood says: ‘...I feel it is better to die than to live!’ (pg. 230). Boldwood says that he feels that it might be better to be dead than alive. His depression makes us question what might happen to him.

Reading and Discussion:

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 201.
- 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
201	The exquisite relief of finding that she was here again, safe and sound, ... and Oak could only luxuriate in the sense of it.	Themes: What is Love? AND Women in a World of Men (Patriarchy) Character(s): Gabriel	'Exquisite' means absolutely lovely and 'luxuriate' means to enjoy something with luxury. A luxury is something we have simply for enjoyment. A luxury is not something we need.	What do these words tell us about how Gabriel feels when he sees Bathsheba is safely back from Bath?	We see that he is still very much in love with Bathsheba because he is so relieved she is back safely.
214	This was the night which had been selected by Sergeant Troy... for giving the harvest supper and dance.	Structural element: Irony	It is ironic that the same night the workers (and Troy and Bathsheba) are celebrating all of their hard work, a possible storm is about to ruin their hard work.	What does Gabriel's determination to climb up and protect the hay in the middle of a lightning storm show about him?	<ul style="list-style-type: none"> • He is a dedicated worker. • He is a good man. • He still cares deeply about Bathsheba. • He cares for Bathsheba without expecting anything in return.
216	'...we'll send the women-folk home! 'Tis time they were in bed. Then we cockbirds will have a jolly carouse to ourselves!'	Themes: Women in a World of Men (Patriarchy) AND Marriage as a Prison Character(s): Troy and Bathsheba	Troy is angry that Bathsheba has asked him not to give the workers brandy. He solves this problem by announcing that all the women must go home. He says it was time they went to bed. He says when they have gone, the men ('cockbirds') can have a great party ('carouse'). We see that Troy has become the boss. He now has the power to tell Bathsheba what to do on her own farm. When Troy sends her back to the house, she is like a prisoner in her own home.	What does this quotation tell us about how Bathsheba's role on the farm has changed?	<ul style="list-style-type: none"> • Troy is now the boss of the farm. Bathsheba is no longer the boss. He does not let her change his mind about the brandy. • Bathsheba is trapped – the rules of society say that she must obey him. • In the past, she would be the one to decide if the men could have brandy or not. Now, it is Troy who gets to decide. We can understand why she was hesitant to get married! • Troy expects Bathsheba to be a wife and stay in the house now that they are married.

CYCLES

Page	Line	Element	Explanation	Discussion Question	Possible Answers
230	'...I feel it is better to die than to live!'	Structural element: Foreshadowing Character(s): Boldwood	Hardy is letting us know that Boldwood is depressed (getting sadder and sadder). Boldwood says he feels it would be better if he were dead. We feel worried that Boldwood might be thinking about committing suicide (killing himself).	Why is Boldwood depressed?	<ul style="list-style-type: none"> • He feels he cannot live without Bathsheba. • He feels that everyone is laughing at him behind his back.
233	'Why, Bathsheba, you have lost all the pluck and sauciness you formerly had, and upon my life if I had known what a chicken - hearted creature..., I'd never have - I know what.'	Theme: Marriage as a Prison Character(s): Troy	Troy manipulates Bathsheba into thinking that she has become boring. This is because Bathsheba questions some of the decisions he has made. He has wasted a lot of the money on gambling. He says she is not nearly as brave as she was before. He wonders if the marriage has changed her. He says if he had known she would become boring and a coward, he would not have married her. He says all of these nasty things to stop her from asking questions.	<ol style="list-style-type: none"> 1 What is Troy saying about Bathsheba? 2 What does he mean by 'I'd never have - I know what.' 	<ol style="list-style-type: none"> 1 He is saying that she is no longer bold and brave. She is now a coward. 2 He means he would not have married her.

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: This novel has many examples of unrequited love (when a character loves someone who does not love them in return).
Have you ever experienced unrequited love?
Follow-up questions if needed:
 - If yes, how did it feel?
 - If no, how do you think it would feel?
 - b QUESTION 2: If you were in Bathsheba's position, how do you think you would react to Troy's poor management of the farm?
Follow-up questions if needed:
 - Would you be angry? Why?
 - Would you ignore it? Why?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes. It felt desperate, lonely and helpless.
 - No. I think it would feel desperate, lonely and helpless.
 - b QUESTION 2: Possible answers:
 - I would feel angry with him, because he is ruining all my hard work. It is all of my wealth that he is losing. I will become poor if he continues wasting money. I would talk to him and try to get him to see what he is doing.
 - I would feel angry because men have so much more power than women have. I would want to change the way society is set up.
 - I would ignore it because I would feel helpless. Because of the way society is set up, I do not have much power to change anything – especially now that Troy and I are married. I would want to be in charge and change things, but I would have to ignore it as I would know I don't have the power to do so.

Journal questions

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

- 1** Refer to ‘The only signs...’ to ‘...deeper than a cry’ (pg. 213):
 - 1.1** Explain how Boldwood’s character has changed from earlier on in the novel. (4)
- 2** Refer to ‘He worked in a reverie now... as warmly as she chose.’ (pg. 227):
 - 2.1** Which language device is Hardy using here? (1)
 - 2.2** Explain how the language device in 2.1 works. (4)

B: Answers

- 1.1** Before Boldwood fell in love with Bathsheba, he had hardly any emotions. (1)

Now, however:

- He is devastated/very upset/very sad. (1)
- He is stressed/worried/panicked. (1)
- He is defeated (like he has lost a battle)/hopeless. (1)

- 2.1** Irony (1)

2.2

- Irony is when the opposite to what we expect to happens, happens. (1)
- Gabriel finds it ironic that Bathsheba has just spoken to him more warmly and openly now, and she is married (and thus it is now inappropriate to speak warmly and openly to him), than she ever did when she was single (when it would have been more appropriate to speak warmly and openly to him). (3)

Lesson 10: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 41–45, pages 242 to 281.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important Developments:

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

CHAPTER 41:

It is the same evening as the one in Chapter 40. Troy asks Bathsheba for twenty pounds. She wants to know what it is for, but he refuses to tell her. They get angry with each other.

Bathsheba says she is sad that there is no more romance in their relationship. Troy says that romance dies once you get married. She gives him the money. He checks the time on his watch. In the case of the watch, he has a lock of yellow hair. Troy lies and says it is her hair (which is dark). Bathsheba is shocked. She knows he is lying because she saw it was yellow. Finally, Troy admits that it belongs to someone who he was going to marry before he met Bathsheba. He says the other woman is unmarried, alive and pretty. They have a huge fight. Troy tells her he regrets marrying her. Bathsheba asks more questions about the lock of yellow hair. She begs him for honesty, but he shouts at her for being so desperate. He leaves.

Bathsheba is very upset. She tries to stop feeling sad and to keep her pride. She remembers that she was once an independent woman. She used to mock women who were obsessed with marriage. She regrets no longer being self-sufficient (only needing herself) and respectable. The next morning Bathsheba walks across the farm. She thinks about Gabriel and how he is now like a brother to her. She wonders what life would have been like if she had married him, or even Boldwood. She sees the two of them across the field. Poorgrass walks past them, stopping quickly to talk to them. He gets to Bathsheba. She wants to know what Gabriel and Boldwood told him.

Poorgrass tells her that Fanny Robin is dead. He tells her that Boldwood is going to send a wagon to fetch her body and bury her. Bathsheba says she will do it, as Fanny was her servant. Poorgrass tells her that Fanny was only at the Unionhouse for one or two days. Before that, she was working as a seamstress (someone who sews clothes) in Melchester. She

had walked the whole way to Casterbridge. Bathsheba asks Poorgrass if he knows whether she walked on the turnpike road (where Troy and Bathsheba saw the poor woman). He says she did. Bathsheba goes pale. Bathsheba asks him what colour her hair was. He cannot remember. He tells her everything that Gabriel told her about Fanny. They think that Fanny died from exposure (being unprotected in the cold weather). Bathsheba goes inside and asks Liddy what colour Fanny's hair was. Liddy tells her it was a golden colour. Liddy continues to say that she knows Fanny's boyfriend was a soldier in Troy's regiment and looked a lot like him.

CHAPTER 42:

Poorgrass goes to Casterbridge Unionhouse to fetch Fanny's body with a wagon. A man writes the name and date on top of the coffin and covers it with a cloth. On his way back to Weatherbury, he stops at a pub for a rest. He is feeling a little bit afraid from being alone with a dead body for so long. He meets Coggan and Clark and stays to drink beer with them. The longer he stays inside the pub the less he cares about Fanny's body outside. Suddenly Gabriel arrives and tells Poorgrass and Coggan he is ashamed of them for leaving Fanny's body outside for so long. Gabriel decides to take the wagon back to Weatherbury himself.

The village has heard about Fanny's death. Boldwood and Gabriel, however, have kept the fact that Troy was her lover a secret. Gabriel arrives at the churchyard with the body, but the parson (priest) says it is too late for the funeral to happen that night. He tells Gabriel that the body must go inside the church or to the farm. Gabriel goes to Bathsheba to ask her what she wants him to do with the body. First, she says he must put it inside the church, but then she changes her mind and tells him to bring it to the house. She wants to care for Fanny. Gabriel brings the body to the house. Once he is alone with the coffin, he lifts the black cloth. He sees the writing in chalk. It says 'Fanny Robin and child.' He wipes out the last two words.

CHAPTER 43:

Bathsheba tells Liddy she can go for the night because she does not need her anymore. Bathsheba asks Liddy if she knew if Fanny was sick. Liddy says no. She asks Liddy if she has heard anything strange about Fanny. Bathsheba bursts into tears. Liddy is surprised. Bathsheba apologises for crying and Liddy leaves. The narrator tells us that Bathsheba is lonelier now than before her marriage. Her loneliness is different now, though. Liddy comes back into the room and tells Bathsheba that Mary-ann has heard a rumour. The rumour is that there are two people in the coffin. Bathsheba is nervous and comments that it only has Fanny's name on the coffin.

Liddy tells her that other people do not believe it either. Gabriel has told them that that story must be about some other girl.

Bathsheba thinks about how she met Fanny on the road the previous Saturday. She wants to talk to a friend. She wants to go to Gabriel. She feels Gabriel is able to look at a situation

from the outside without thinking about how the situation will affect him. She decides to go to his cottage where he now lives alone. She watches him through the window. First, she watches him read, and then she watches him kneel and pray. She thinks about how calm he looks and how different that is to how she is feeling. She does not go inside and talk to him. She goes home.

When she gets home, she wishes aloud that Fanny could tell Bathsheba her secret. She enters the room where Fanny's body is and opens the coffin. She says to herself that it will be better for her to know the truth. There is a newborn baby wrapped in a white cloth at Fanny's side.

Fanny's blonde hair is around her shoulders. It is exactly the same colour as the hair that Troy had in his watch. Bathsheba begins to cry. Bathsheba feels humiliated. She kneels to pray. She takes some of the flowers from a vase and puts them around Fanny's head.

Bathsheba does not realise how much time has passed. Suddenly, Troy enters the hall. Troy cannot believe it is Fanny. He asks Bathsheba what has happened. She tries to leave. Troy insists that she stays. Bathsheba asks Troy if he knows the woman. He says he does and it is Fanny. He sinks to the floor and gently kisses Fanny like a child. When Bathsheba sees this, she begs him to kiss her too. Troy cannot believe that his proud wife is so weak. She knows he has loved someone else, but she still wants him. He refuses to kiss her. He says that Fanny means more to him dead than Bathsheba ever did or could. He says he would have married Fanny if Bathsheba had not flirted with him the way she did. He says he deserves to live in pain. He turns to Fanny's body and says that in the sight of heaven, he is married to her. Bathsheba cries out to him. She asks what she is then. He says that Bathsheba is nothing to him. She turns and runs out.

CHAPTER 44:

Bathsheba does not know where she is going. She finds a thicket (group) of trees and hides there. She falls asleep. She wakes up the next morning. She watches a ploughboy (worker) through the trees take her horses to drink in a swamp. She suddenly feels anxious (very worried) because the area she has slept in is not a comforting place (it feels sinister/evil). She is hungry and thirsty. She sees Liddy coming down the road. She calls out to her. Liddy is worried about Bathsheba and wants to know what she is doing there. Bathsheba tells her not to ask questions. Bathsheba wants to know if Fanny's body has been taken away yet. Liddy says it has not and will only be taken away at nine. Bathsheba does not want to go into the house. She and Liddy walk around in the forest for hours. Liddy goes to fetch some food and tea for Bathsheba. Bathsheba wonders if she will ever be able to go home again. She then says that only women without pride run away from their husbands. Bathsheba and Liddy go home but enter through the back way. She asks Liddy to make the attic comfortable so that they can spend the day there away from everyone else. They stay in the attic all day but Troy does not come home anyway. Bathsheba watches some men gather to play a game right in front of the churchyard. Their game ends suddenly. Liddy says that it is because men from Casterbridge are putting up a grand (fancy) tombstone in the graveyard.

CHAPTER 45:

The narrator tells us that after Bathsheba ran out of the house the night before, Troy fell onto his bed. He realises that Fanny was already dead at the time he had gone to meet her with the twenty-seven pounds. The next day, Troy rides to Casterbridge. He tells the stone mason (man who works with stone) that he wants the best gravestone he can get for twenty-seven pounds. When it is dark, he rides back to Weatherbury churchyard. He has a heavy basket. He has brought a spade and a lantern. He plants flowers all around the grave. It starts to rain. He goes to sleep on the porch of the church.

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

THEME:

What is Fate?

DEVELOPMENT:

Bathsheba sees the lock of yellow hair by accident. This leads her to start suspecting Troy of being unfaithful. If she had not seen the lock of hair, she would not realise later that Fanny was Troy's lover.

Gabriel gets Fanny's body to the churchyard too late for the burial. Because of this, the body goes to the farmhouse. If the body did not go to the farmhouse, Bathsheba may never have known that Fanny had a baby. The timing leads Bathsheba to find out the truth about Fanny.

THEME:

Women in a World of Men (Patriarchy)

DEVELOPMENT:

After Bathsheba and Troy fight over the lock of yellow hair, Bathsheba thinks about how she has turned into the kind of woman she used to mock: a woman who would simply marry the first handsome man they saw. She realises that her marriage has caused her to lose her independence. When Troy and Bathsheba fight at Fanny's coffin, he says he cannot believe how desperate Bathsheba has become. He thinks that all women are actually the same in that they can never be truly independent of men. We know that men, however, are not judged in the same way for these types of feelings. Boldwood, for example, is also depressed about not having Bathsheba, but Hardy does not comment that he is dependent on her.

Troy made Fanny pregnant. In these times, a single mother was seen as very low class. People were not supposed to have sex before they were married. Women who had sex before they were married were seen as damaged. Men, however, were not judged in the same way for having sex before they were married. The same can be said regarding unplanned pregnancies. Women were seen as responsible for falling pregnant, but men were not seen as responsible for getting women pregnant. This is incredibly unfair because

of course they are just as responsible. The same is often still true today – men are not held responsible (or judged as harshly) for unplanned pregnancies as women.

THEME:

What is Love?

DEVELOPMENT:

Bathsheba is devastated when she hears that it is possible that Fanny was pregnant. She longs for a friend to talk to. She goes to Gabriel. We realise that she sees him as a good friend. In a moment of great sadness, she has gone to talk to him. Again, we see that their relationship has grown into a good friendship.

Troy arrives home from his failed meeting with Fanny. He sees Fanny in the coffin. He kisses her. He tells Bathsheba that Fanny means more to him dead than she has ever meant and will ever mean to him. He tells Bathsheba that he would have married Fanny if Bathsheba had not flirted with him. He blames Bathsheba for preventing his marriage to Fanny, when actually it was his pride and temper that stopped him – not Bathsheba! He does not want to accept responsibility for his actions. Throughout the novel, we see that Troy is a womaniser and trickster. He gets Fanny pregnant, but does not rush to marry her. He dumps Fanny for

Bathsheba because Bathsheba has money and Fanny does not. We also realise that Bathsheba is still in love with Troy, despite him being so cruel to her. Troy does not buy the headstone and decorate Fanny's grave because he loves her. Rather, he does these things out of guilt for the way he treated her.

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

- 1 **Humour:** In Chapter 42, Hardy uses humour to lighten the mood after Fanny's death. Poorgrass stops in a pub on the way home from transporting Fanny's body. He is feeling nervous from having travelled so far with only a corpse (dead person) for company. He gets very drunk with Coggan and Clark. Gabriel arrives and is very angry with them. The men cannot argue properly with Gabriel because they are so drunk. They make silly remarks which are funny.
- 2 **Narrator:** In Chapters 43–45, the narrator gives us a very detailed look into Bathsheba and Troy's feelings. We are able to see exactly what they are feeling. This allows us to see things from their perspectives and to have empathy for them.

Reading and Discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 242.
- 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
243	'All romances end at marriage.'	Themes: What is Love? AND Women in a World of Men (Patriarchy)	Troy says that when people get married they no longer love each other. He thinks that marriages are like a business contract. Wives were seen as inferior to their husbands, so it was a contract which made them worse off than they were before they were married.	Do you feel people in serious relationships must get married?	No right or wrong answers. Learners' opinions only.
258	'A multiplying eye is a very bad thing,' said Mark Clark. 'It always comes on when I have been in a public- house a little time,' said Joseph Poorgrass meekly.	Structural element: Humour	Poorgrass complains that he has 'multiplying eye'. He says he only ever gets this when he is in a pub. He sees double because of the beer making him drunk. He tries to argue with Gabriel that he is not drunk, he just has a problem with his eye. This is funny because we know that his eyes are seeing double from the beer (which he always has in a pub)	Why do you think Hardy uses humour here?	He may use humour to give the reader a break from the heaviness of Fanny's death, which has just happened.
Chapters 43-45	--	Structural element: Narration Character(s): Bathsheba and Troy	The narrator gives us great insight into what Bathsheba and Troy are thinking about in these three chapters.	Name 2 surprising things that we learn about Bathsheba from the narrator in these chapters. Name 2 surprising things that we learn about Troy from the narrator in these chapters.	Bathsheba: <ul style="list-style-type: none"> • She still loves Troy. (Even though he has treated her so badly.) • She is honest with herself for the first time in the novel when she realises that she has become exactly like the women she used to mock. Troy: <ul style="list-style-type: none"> • He never loved Bathsheba. • Troy has the capability to feel guilt: He decorates Fanny's coffin and buys an expensive tombstone because he feels guilty at how he treated her.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
269	There was something so abnormal and startling ... looked at her in bewilderment. It was such an unexpected revelation... to believe her to be his proud wife Bathsheba.	Themes: Women in a World of Men (Patriarchy) AND What is Love? Character(s): Bathsheba	Troy is very surprised to find out that all women are, in fact, the same. He feels that all women need a man to feel complete. He cannot believe that even his wife is like this. She used to be so independent, but now she needs him to feel complete.	Do you agree with Troy's opinion of Bathsheba?	Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> • Yes – Bathsheba is so in love with him that she forgives him for all he has done. • No – Just because she is in love with him and he has hurt her, does not mean that she cannot be strong again.
275	'No; I've altered my mind. It is only women who run away from their husbands. There is one position worse ... gone away to the house of somebody else.'	Themes: What is love AND Women in a World of Men Character(s): Bathsheba	Bathsheba is initially (at first) very upset at finding out about Troy and Fanny's relationship. She is desperate for him to love her and is devastated (very upset) when he says he does not. Towards the end of this section, however, she decides that she will once again become a strong, independent woman.	What does this tell us about Bathsheba?	She has not lost herself completely. Even though she was deeply in love with Troy, she has the strength to become independent again.

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: In this section, we find out that Fanny was pregnant. In Victorian times, it was very shameful for a woman to fall pregnant before she was married. These days, it is quite common for women to get pregnant before they are married or in a serious relationship.
Why do you think women are still judged more harshly than men for getting pregnant at a young age? What do you think about this?
 - b QUESTION 2: On pg. 264, Bathsheba is longing for a friend. She thinks about Gabriel. She thinks the following about him: ‘Oak meditatively looked upon the horizon of circumstances without any special regard to his own standpoint in the midst.’ Why is someone like Gabriel good to have as a friend?
- 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:
Women definitely do take on more blame for falling pregnant at a young age. Perhaps this is because the baby will usually stay with the mother, so her community is constantly reminded of the fact that she had a baby at a young age. Men are not held accountable for the role that they play in getting women pregnant. Indeed, it is often seen as normal (and society accepts it) that men do not have a role to play in providing for their child. This is not acceptable, because of course the man is at least 50% responsible for the pregnancy.
 - b QUESTION 2: Possible answers:
 - Gabriel looks at situations for what they are, not for how they will affect him. He is therefore able to give an objective viewpoint.
 - He is loyal.
 - He is a very practical person. He will think about how to solve a problem practically, without emotions getting in the way.

Journal questions

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

1 Considering the novel as a whole:

1.1 Explain how Bathsheba and Fanny are similar in character to each other. (4)

1.2 Explain how Bathsheba and Fanny are different in character to each other. (4)

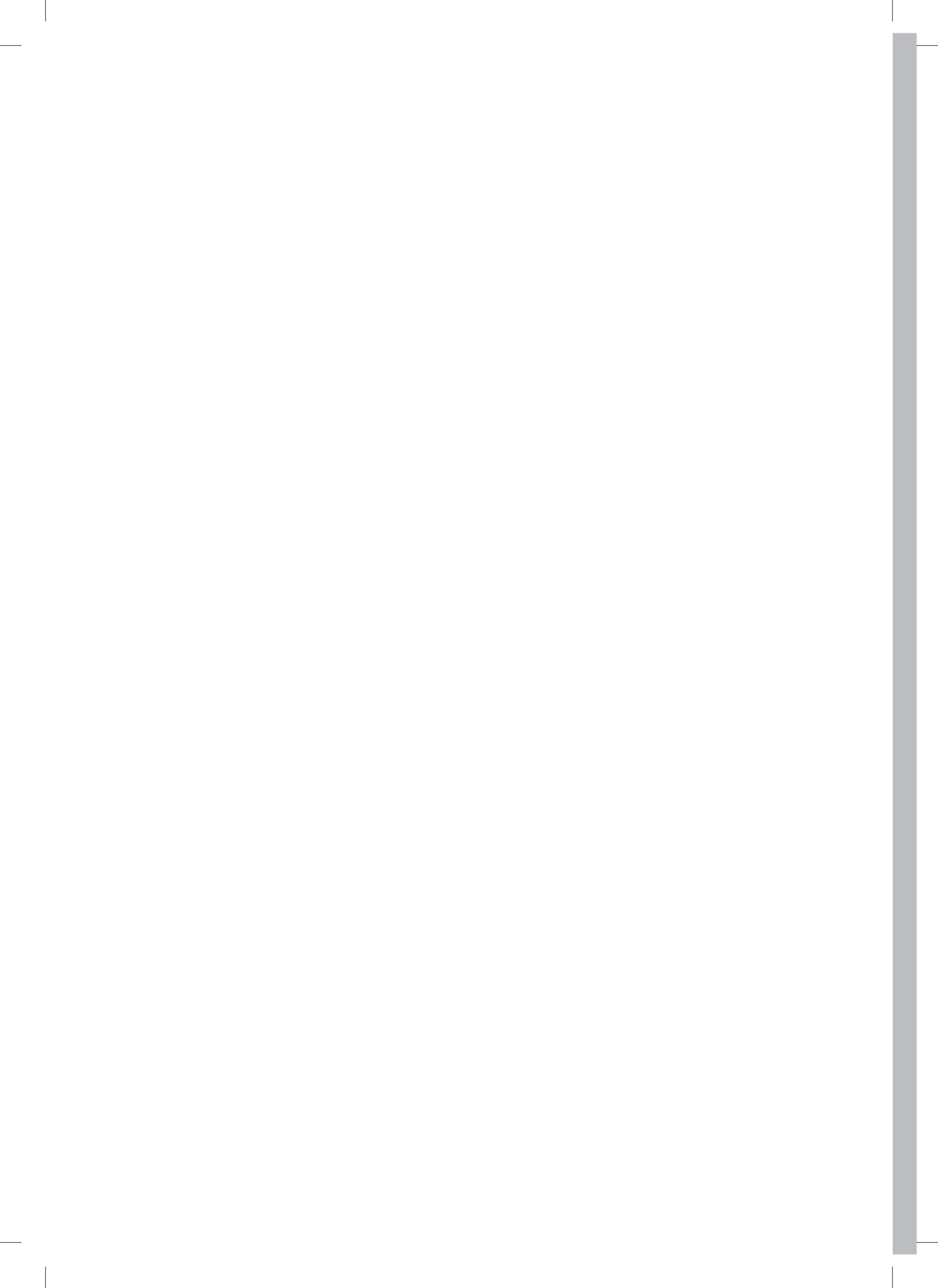
B: Answers

1.1

- They both fall in love with Troy. (1)
- Troy tricks both of them into believing he is a good person. They are both trusting of him. (1)
- Both of them lose their independence while they are with Troy. (1)
- Troy breaks up with both of them and they are both very upset. (1)

1.2

- Fanny gets pregnant, but Bathsheba doesn't. (1)
- Bathsheba is very independent at the beginning of the novel and Fanny is not (we never see Fanny being independent). (1)
- Bathsheba is wealthy and Fanny is poor. (1)
- Bathsheba has Gabriel and Liddy as friends, but Fanny is alone in the world. (1)



**Far from the
Madding Crowd**

Reading

CYCLE 6

Reading

Lesson 11: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 46–51, pages 282 to 321.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important Developments:

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

CHAPTER 46:

Troy sleeps in the churchyard after planting flowers around Fanny's grave. Water from one of the gargoyles (an ugly creature made from stone used for taking water off the rooves of churches) floods Fanny's grave. This washes the flowers away. Troy wakes up and sees the damage around the grave. He hates himself for the first time in his life. In the past, he recovers from grief by pushing it aside. Now he cannot. He wonders where he should go. He has only been caring for one day (looking after Fanny's tombstone and grave), but now feels that fate is laughing at him. He does nothing to fix the grave. He leaves the village. Bathsheba is still in the attic. She has slept badly. Liddy comes in and tells her she has heard a strange noise. She says it sounded like the boiling of a pot. She says it was not the rain. Bathsheba asks her if Troy has been home. Liddy says she thinks he went to Budmouth (the horse racing track) because Laban saw him on that road earlier. Bathsheba goes to the churchyard. She sees Gabriel looking at the tombstone at Fanny's grave. She sees the following on Fanny's tombstone, 'Erected by Frances Troy in memory of Fanny Robin.' She asks Gabriel to fill the hole. She replants all the flowers.

She asks Gabriel to ask the churchwardens to turn the gargoyle in a different direction so the water will not run on the grave again. She wipes the mud off the tombstone and goes home.

CHAPTER 47:

Troy walks towards the coast. He wants to find a home somewhere as far away from Weatherbury as possible. He sees a bay surrounded by cliffs and decides to go for a swim. He is swept up by a current (strong pulling force of water) and the sea carries him away from the land. He remembers that many people have drowned here. He fights the current and tries to swim back to land but gets exhausted. He treads water (stays in one place) for a while and then sees a boat in the far distance. His energy comes back and he swims as hard as he can towards the boat. The sailors see him and pull him into their boat. The next day, they take him to where he left his clothes on land. His clothes have gone. Now he has nothing. One of the sailors asks if he is interested in sailing with them on a voyage, as they need an extra crewmember.

Troy asks how long the voyage is. They tell him it is six months. He agrees to work for them.

CHAPTER 48:

Bathsheba is surprised that Troy has not come home. She also feels relieved. The narrator tells us that at first people thought she would not be a successful farmer because she is a woman. Ironically, however, it is Troy's (a man) debt (when you owe money) that will ruin her. They are married, so his debt becomes her debt. She goes to Casterbridge market. She overhears two men talking about her. They are saying that they need to find her because they have heard that her husband has drowned. She gasps and then faints. Boldwood, who has been watching, catches her. One of the men tells him that a coast guard (sea police) found Troy's clothes on the beach. Boldwood is excited at this news. He takes Bathsheba to an inn (a little hotel) where she wakes up. She opens her eyes and says she wants to go home. Boldwood offers to get her a driver to drive her home. She declines (says no) and drives herself home. When she gets home, Liddy asks her if she must get out mourning clothes for Bathsheba. Bathsheba says no because she knows Troy is alive. She says she can feel it. The following Monday, however, Bathsheba starts to doubt that Troy is alive. There are two reasons for this. The first is that there is an article in the newspaper about a man who saw another man get pulled out to sea. Secondly,

Troy's clothes are delivered to Bathsheba. She wonders if Troy wanted to follow Fanny into the next world, and so tried to kill himself. She opens the case of his watch and nearly throws Fanny's lock of hair into the fire. She changes her mind, however, and keeps it in memory of Fanny.

CHAPTER 49:

Winter continues. Bathsheba is calm about Troy's death, but not completely at peace. She feels sad that Troy is not hers. She has lost interest in the farm. She has employed Gabriel as bailiff. Boldwood lives secluded (cut off from the rest of the world). His farm is neglected (uncared for). Finally, he calls for Gabriel and asks him to look after his farm as well as Bathsheba's farm.

Gabriel first says he cannot do it, as looking after both farms will be too much for him. He then agrees to do it. Gabriel begins to grow wealthier and wealthier. People in the village gossip that he is no better than he was before, but he ignores their gossiping. Boldwood starts to feel hope again regarding Bathsheba. He hopes that she will forget about Troy. Further, he hopes that one day she will marry him if she chooses to marry anyone else again. During the haymaking, he asks Liddy how Bathsheba is. He asks if Liddy thinks Bathsheba will ever marry again. Liddy says that Bathsheba does not often say anything about marrying again. When Boldwood gets irritated with Liddy, Liddy says that Bathsheba mentioned once that perhaps she will get married after seven years. Liddy asks Boldwood if he has spoken to Bathsheba about this. He does not answer, but gets embarrassed and leaves.

CHAPTER 50:

In September, the Greenhill fair takes place. This is a fair where sheep are sold. Bathsheba and Boldwood's sheep are on sale. Next to the fair, there is a circus tent where a show will take place. The narrator tells us that Troy is in the dressing tent behind the main tent. We find out that Troy went on the voyage from Budmouth to the United States of America. He became a teacher of gymnastics, sword exercises and fencing (sword fighting). He soon realised he did not enjoy making a living (money) like this. He decided to return to England but did not go back home because he knew Bathsheba would be very angry with him. He is also worried about the debt that he left behind at the farm. Troy got a job in the travelling circus. He is acting the role of Turnpin in the play, 'Performance of Turnpin's Ride to York and the Death of the Black Bess'. He has no plans for a job after this. Bathsheba and Boldwood bump into each other outside the tent. He asks her about her sheep. He offers to get her a seat for the show. She hesitates (does not answer straight away). When he says he has seen the play before and will not stay to watch, she says yes to his offer. They enter the tent and many people turn to look at her. Troy peeps out of his dressing tent and sees Bathsheba. He thinks she looks like a queen sitting above all of the other audience members, who are poor people. He is worried that she will recognise his voice. He feels unprepared. He is also embarrassed that she will see him doing a job that is below his class. He tells his manager that he cannot go on stage because he has an enemy in the audience who will attack him if he recognises Troy's voice. His manager says he has to go on, but does not have to do his speeches. Luckily for Troy, Bathsheba does not recognise him. Bathsheba leaves after the first show. In the second show, Troy speaks. He sees Bailiff Pennyways (the bailiff who stole from Bathsheba at the beginning of the story) in the audience. He knows that Pennyways will recognise him. He realises that he will have to befriend Pennyways. After the show, Troy goes into the refreshment tent. He cannot see Pennyways, but he does see Bathsheba right at the other side. He goes outside and around the tents so he can listen to Bathsheba's conversation. She is talking to a man. Troy cuts a hole in the tent so he can see who she is with. Troy sees that Bathsheba is with Boldwood. Troy feels attracted to her. He remembers again that she will probably be embarrassed that he is now a circus performer.

Bathsheba thanks Boldwood for her cup of tea and she insists on paying for it. Suddenly Pennyways comes up to her and says he has information for her. She says he does not want to hear it now. He says he will write it, and writes, 'Your husband is here. I've seen him. Who's the fool now?'. He folds the piece of paper and throws it into her lap. He walks off laughing.

She does not open the note. Boldwood offers to destroy it but she declines his offer. She puts the note in her hand. Her hand is near the side of the tent. Troy puts his hand under the tent and grabs the note from her hand. Bathsheba screams and Troy runs away. Troy goes to find Pennyways. He finds him in the dancing tent. He whispers to him and calls him to follow him. They go out into the night together.

CHAPTER 51:

Poorgrass is drunk and Gabriel is busy, so Boldwood offers to drive alongside her as she drives herself home. She would rather have Gabriel drive alongside her, but she accepts Boldwood's offer. She realises how devoted Boldwood is still. Suddenly Boldwood asks Bathsheba if she thinks she will ever get married again. She replies that she has not thought of it. She says she is not even legally a widow. She says she was first unsure that Troy was dead, but now she believes he is. She says she still will not marry again. Boldwood tells her that he will never get over the fact that she refused to marry him. He asks Bathsheba if she likes or respects him.

She replies that it is difficult to define her feelings in a language made for men. She says she is sorry about how she treated him. He asks her if she will marry him because then she will no longer need to feel guilty. She says she certainly cannot marry him now, perhaps in six years' time. Boldwood says he will protect her for the rest of their lives. He puts pressure on her to agree that if she ever decides to get married again, it will be to him. She starts to get nervous, but agrees. She adds that she is not sure she will be ready to get married in six years' time. He continues to pressurise her. Finally, she agrees that she will think about his offer until Christmas.

One day, Bathsheba is working with Gabriel and she mentions Boldwood. Gabriel says that Boldwood will never give up loving her. She tells Gabriel about the promise she made to Boldwood and that she is anxious about it. She says that she thought Boldwood would go insane (crazy) if she did not agree to think about marrying him. Gabriel agrees that Boldwood is a bit strange. Gabriel says he does not think there is a problem with the promise to think about marrying him. He does, however, think there is a problem with marrying someone who she does not love. Bathsheba says that she wishes she could pay money to get rid of the guilt she feels about leading him on with the Valentine's card. She says she hates the idea of marriage so much now. She also does not like the class of women she would belong to if she married Boldwood. Gabriel asks her if she thinks Troy is dead. She says she thinks he is. He suggests that she asks the priest's opinion on what she should do. She says when the topic is love, she prefers her own opinion. With a sad smile, Gabriel

tells her there is a mistake in her logic. She says goodnight. She has a small feeling of sadness that Gabriel has not said that he wishes she were free to marry him.

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

THEME:

What is Fate?

DEVELOPMENT:

Troy walks to the sea and goes for a swim. A current pulls him out to sea, and we think he is going to drown. Luckily, some men in a rowing boat see him and help him. If they had not rescued him, Troy would have drowned. The next day he finds that his clothes are no longer on the beach where he left them. As he now has nothing, he decides to join the sailors on their next voyage, as they need another crewmember. If his clothes had been there, perhaps he would not have joined them and gone back to the farm. Pennyways recognises Troy in the second show.

It is by chance that Pennyways sees him and recognises him. Pennyways writes a note to tell Bathsheba that Troy is alive. Luckily for Troy, he intercepts (catches) the note before Bathsheba reads it.

THEME:

What is Love?

DEVELOPMENT:

We wonder about how deeply Troy actually feels for Fanny. Troy spent a lot of money on Fanny's tombstone. However, he does not replant the flowers around her grave after the rainwater washes them away. This shows us that Troy is lazy and insincere.

In this section, Boldwood starts to put pressure on Bathsheba again to marry him. We see his obsessive nature return as he forces her to promise him that she will think about marrying him in six years' time. Again, we see that Bathsheba only agrees out of guilt and hopes that Boldwood will stop pestering (bothering) her. She certainly does not agree out of love.

We see Bathsheba and Gabriel's friendship continue to grow and deepen: in this section they have an open and honest conversation about Boldwood. Bathsheba is unhappy that Gabriel does not say that if she were free to marry him, he would very much like that. We wonder if this is her pride or if she is starting to fall in love with Gabriel.

THEME:

Marriage as a Prison AND Women in a World of Men (Patriarchy)

DEVELOPMENT:

Troy is able to run away from Bathsheba when the sailors offer him a job on their next voyage. Here we see that for men, marriage is not a prison in the same way it is for women. Troy, on the other hand, is easily able to escape his marriage and his life with a job on the boat.

Meanwhile, Bathsheba is still at home, trapped in her marriage to Troy. She is not allowed to move on because she is not 'officially' a widow. Troy's debts will become her debts. When Bathsheba first inherited the farm, people did not think she would succeed because she was a woman. However, Troy's debts will be the reason the farm is ruined. What makes it worse is that Troy could come back at any time and reclaim her farm.

Being a woman traps Bathsheba in other ways too. Boldwood offers to get Bathsheba a place to watch the show in the circus tent. It would not be seen as proper for a woman to go into a show by herself. He also offers to travel next to her on the way home so she will not be alone. These occasions allow Boldwood to start putting pressure on her to marry him again.

THEME:

Class and Mobility

DEVELOPMENT:

Gabriel's is now the bailiff of Bathsheba and Boldwood's farms. This is because he is reliable and hardworking. These two jobs allow him to start earning a good amount of money, which he saves. He does not waste or boast about his money, however. He stays humble. We see that even though Gabriel is working two jobs, he still is not able to move up in class.

The scene in the circus tent has two examples of how prominent this theme is in the book. Bathsheba looks like a queen amongst all the poor people in the tent. Troy is embarrassed by the fact that he is now in an inferior class to the one he was in before. He used to be a soldier, but now he is an actor. His class level is lower than it was before. We see that class is a significant way that people are judged.

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

- 1 **Irony:** People thought that Bathsheba would fail as a farmer because of being a woman. Troy's debts, however, are what cause the farm to fail. It is ironic because in these times women were seen as successful when they found a husband. In Bathsheba's case, her husband will cause her to fail.
- 2 **Personification and simile:** Hardy uses very many literary devices in his writing. One example in this section is the line: 'Soon the snowdrop and other bulbs danced in the boiling mass like ingredients in a cauldron.' (pg. 283).
In the first part of this line, Hardy describes the snowdrops (little white flowers) as dancing. He gives an inanimate object (the snowdrops) a human quality (dancing) so we can picture the movement of the flowers looking like someone dancing. This is personification.

In the second part of this line, Hardy compares the flowers in the water to how food ingredients look when they are in a cauldron (big pot used on a fire) of boiling water. This is a simile.

Reading and Discussion:

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 282.
- 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
292	There had originally been shown by the agent...and no further objections had been raised.	Irony Character(s): Bathsheba	People thought that Bathsheba would fail as a farmer because of being a woman. Troy's debts, however, are what cause the farm to fail. It is ironic because in these times women were seen as successful when they found a husband. In Bathsheba's case, her husband causes her to fail.	Do you think Bathsheba has been successful as a farmer?	<ul style="list-style-type: none"> • Yes and no. Until she met Troy, she managed the farm well. • Some might argue, that she should have been more careful when she chose to marry Troy. She knew that in these times, a husband would gain control over the farm and she had heard from others that he was not a man to be trusted.
298	...and now we see Oak mounted on a strong cob... sitting in their respective homes in gloomy and sad seclusion.	Themes: What is Fate? AND Class and Mobility AND What is Love? Character(s): Gabriel, Bathsheba and Boldwood.	Gabriel's level-headedness and hardworking nature is why both Bathsheba and Boldwood employ him as their bailiffs. This allows him to earn more money and thus improve his standard of living. It seems like his luck is starting to turn. Bathsheba and Boldwood, however, are unable to function properly and look after their farms. Their broken hearts prevent them from working effectively.	How has Gabriel's character helped him get to where he is now in the story?	<ul style="list-style-type: none"> • He is a good worker, so Boldwood knows he will do a good job looking after his farm. • He has not been so affected by Bathsheba's refusal to marry him that he cannot function properly. • He has never given up and he has been able to work his way up in the world.
316	'You forget that his death was never absolutely proved',... catching at the straw of escape that the fact afforded.	Theme: Marriage as a Prison Character: Bathsheba and Boldwood	'Clutching at a straw' (Clutching at a straw' as we say in modern day English) means you are reaching out for your last (and unlikely to come true) hope. Bathsheba reminds Boldwood that Troy's death has not been completely proven. She is feeling desperate for a reason to refuse Boldwood's proposal.	What does the word 'escape' tell us about how Bathsheba is feeling?	<ul style="list-style-type: none"> • It tells us she is feeling trapped by the discussion she is having with Boldwood. • It tells us she is looking for an excuse to say no to him.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
317	'It is difficult for a woman to define her feelings in a language which is chiefly made by men to express theirs.'	Theme: Women in a World of Men (Patriarchy)	Bathsheba explains how frustrating it is being a woman. She says she cannot express herself in a language which is designed for men to express themselves. This adds to the point that in these times (and still today!), men hold power in lots of different ways. Society has been set up to make men superior to women. Women must often stick to the rules that men put in place to control them. Women have to work out how to function in a world designed for men by men.	Women have far more rights in most countries now than they did when Hardy was writing. Do you think women are still treated as inferior to men?	Open-ended. Learners must support their response, like: No. Women are equal to men in all ways. OR Yes. Women are definitely still seen as inferior to men. Women do not get paid the same salaries as men do for doing exactly the same work. Society still expects women to give up their work to raise children. Women are objectified (seen as objects) whereas men are not.
321	Yet in the centermost parts of her complicated heart...allow herself to recognise. Oak had not once wished...	Theme: What is Love? Character(S): Bathsheba	Bathsheba feels sad that Gabriel has not mentioned that he would be pleased if she became 'free' from her marriage to Troy. This could be showing her pride. Or, it could be showing that she is starting to fall in love with Gabriel. Or, perhaps it shows her pride and that she is falling in love with Gabriel.	<p>1 Why does Hardy use the word 'complicated' to describe Bathsheba's heart?</p> <p>2 Do you think Bathsheba is falling in love with Gabriel? Why or why not?</p>	<p>1 The word 'complicated' shows:</p> <ul style="list-style-type: none"> • She is still unsure about how she feels about Troy. • She is still unsure about how she feels about Gabriel. • Throughout the novel, Bathsheba is always unsure about how she is feeling. <p>2 Open-ended. Learners must give a reason for their response.</p>

Concluding Discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you have any sympathy for Farmer Boldwood in this novel? Why or why not?
Follow-up questions if needed:
 - Do you think he is responsible for his great sadness?
 - Do you think it is Bathsheba's fault that he becomes so desperate?
 - b QUESTION 2: Do you think this book supports Bathsheba's attempts to be an independent woman and run her own farm, or does it criticise them? Why?
Follow-up questions if needed:
 - How is Bathsheba successful as a farmer?
 - How is Bathsheba unsuccessful as a farmer?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes. If Bathsheba had not sent the Valentine, he would not have fallen in love with her.
 - No. He should be able to move on from Bathsheba when she does not return his love.
 - I have sympathy for him, but I still think he needs to move on. It is sad when someone does not return your love, but it happens a lot in life. He needs to figure out a way to be happy without her.
 - b QUESTION 2: Possible answers:
 - To start with, she does a very good job at running the farm.
 - Unfortunately, she becomes infatuated with Troy which causes her to hand over the control of the farm to him.
 - He ruins the farm by getting into debt.
 - So, on one hand she is successful, but on the other, she is not.

Journal questions

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

- 1** Refer to ‘Tell me the truth, Frank...my woman’s moments.’ on pg. 245.
 - 1.1** Explain how these words show us how much Bathsheba’s character has changed from the beginning of the novel. (3)
- 2** Refer to “She perceived that in her lap,...’like ghosts from an enchanter fleeing.” on pg. 272.
 - 2.1** Identify the figure of speech. (1)
 - 2.2** Explain how the figure of speech is effective. (3)

B: Answers

1.1

- At the beginning of the novel, Bathsheba tells her men that she will be as good at her job as any man would be. (1)
- Here we see that she sees herself in the same way as society sees women. Society sees women as foolish and not in control of their emotions. (1)
- From this quote it seems that she has changed from a woman who fought against society’s patriarchal ideas of women to someone who has accepted them. (1)

2.1 Simile

2.2

- Bathsheba wakes up to find leaves have landed on her dress and around her dress. When she shakes them off, they flutter away. (1)
- The way in which the leaves move is the same way Hardy imagines ghosts moving away from their ‘enchanter’ (witch/wizard/magician). (1)
- This simile is affective because we get a picture of the light and airy manner in which the leaves move. (1)

Lesson 12: Reading

Preparing for this lesson

- For this lesson, you will read Chapters 52–57, pages 322 to 363.
- Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto post-its and stick these into your book.

Important developments:

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

CHAPTER 52:

It is Christmas Eve and there is going to be a big party at Boldwood's house. This is unusual for him and the whole village is talking about it. Bathsheba is getting ready for the party and she is nervous. She has not spoken to Boldwood for a few months. She is surprised that the party is going to be such a big one. She regrets moving to Weatherbury. She says her life has been full of trouble since she moved here. She asks Liddy for her mourning dress. Liddy does not think she still has to wear mourning clothes, but Bathsheba says people will gossip if she does not. Boldwood is getting dressed into a very smart suit. Gabriel comes to see him.

Bolwood says that he hopes Gabriel will come to the party. Gabriel says he might. Gabriel tells Boldwood that he seems much happier. Boldwood says he is much happier, but if things do not go his way tonight, he will not be happy for much longer. Boldwood asks Gabriel if he thinks women keep their promises. Gabriel says he does not think they do. Boldwood says Gabriel has become cynical (imagines the worst). He asks if Gabriel thinks Bathsheba will agree to marry him. Gabriel reminds him that she has let him down before so he must not get his hopes up.

Boldwood says he believes she will keep her promise.

Troy is in a pub in Casterbridge. Pennyways enters. Troy asks him if he found the lawyer to find out what Troy's obligations to Bathsheba are. Pennyways says the lawyer was not there so he could not ask him. Pennyways points out to Troy that it was illegal to change his name. Troy laughs this off (he is not worried). We assume that Pennyways has also been to spy on/enquire about Bathsheba. Troy asks Pennyways if he has seen Bathsheba and wants to know how she looked. Pennyways says Bathsheba looked well, but haughty (arrogant and superior) as usual. Troy also wants to know if Pennyways found out if Boldwood and

Bathsheba are together again. Troy says he was unable to, but he does not think Bathsheba loves Boldwood.

Bathsheba asks Liddy how she looks and Liddy flatters her. Bathsheba worries that people will think she is trying to trap Boldwood into marrying her. Bathsheba complains that she feels so moody and she wishes for last year when she did not have all of these problems involving love.

Liddy wonders if Bathsheba could elope (run away to get married) with Boldwood. Bathsheba replies that if she did marry Boldwood many years from now, very few would know the reason why.

Boldwood tells Gabriel that he thinks Gabriel's share (the part of his farm that Gabriel owns) of his farm is too small. Further, Boldwood would like to increase Gabriel's section so that he can retire completely. Boldwood tells Gabriel that he hopes Bathsheba will agree to marry him.

Gabriel warns him of being too hopeful. Boldwood says that he knows Gabriel has feelings for Bathsheba too. He says he admires his restraint (Gabriel's ability not to force himself onto Bathsheba). Boldwood says that he would like to show his gratefulness and friendship to Gabriel. Gabriel leaves the room feeling nervous of Boldwood's mood. Boldwood goes to his cupboard and opens a small case with a diamond ring in it. He stares at it until his butler (male servant) calls him to say that the guests are arriving. Troy decides he will go to Boldwood's party. Pennyways advises him to wait rather. Troy says he does not have to wait to reclaim (get back) what is his. Troy leaves.

CHAPTER 53:

Outside Boldwood's house, a few men are whispering about Troy being seen in Casterbridge. Some of Bathsheba's workers join in the conversation and tell them to keep this a secret, as it may not be true. If it is not true, it will worry Bathsheba unnecessarily. Boldwood is walking down the path and the men can hear him praying to himself that Bathsheba will come as she promised. Bathsheba arrives suddenly and apologises for being late. They go inside. The men say they feel they should have told her about the rumour that Troy is in Casterbridge.

Bathsheba's men decide that they would prefer to go to the pub than Boldwood's party. As they arrive at the pub, they see Troy looking through the window at Gabriel. The master of the pub is telling Gabriel about Boldwood's party and how much Boldwood loves Bathsheba. Bathsheba's men go back to Boldwood's house. They agree that someone needs to tell Bathsheba that they have seen Troy. Tall goes in first but comes out saying that the mood inside was too low. They decide to go in together. Inside the house, Bathsheba thinks about her decision not to dance or sing at the party. She does, however, feel that it would have been too unkind not to have come at all. After an hour, she decides she can leave via the parlor.

Boldwood finds her there and says he has been trying to speak to her. He once again puts pressure on her to marry him. She gets angry and says that she needs to protect herself. She says there is still a slight doubt about Troy's death. She says she wants to ask a lawyer about her rights. Boldwood continues to put pressure on her. He says he has loved her more than anyone else has. She starts to sob (cry heavily). She asks if she agrees to marry him, he will leave her alone. He says he will. She agrees to marry him in six years to the day. Boldwood takes out the ring and asks her to wear it. She says she cannot, as no one must know that they are engaged. After he persists, she agrees to wear it just for that night. Boldwood leaves her alone.

Boldwood notices some whispering among Bathsheba's men. They say they have something to tell Bathsheba. Boldwood asks her if she knows what it is. She says she does not. Suddenly the man at the front door says there is a stranger at the door wanting Mrs. Troy. The man opens the door and Troy is standing there. Bathsheba grows pale and holds onto a railing. Boldwood does not recognise him at first. When he does, Troy begins to laugh maniacally. Troy looks at Bathsheba and says he has come to take her home. She does not move. Troy repeats his order. Boldwood tells her to go with her husband. Still she does not go. Troy reaches for her and she moves away. Troy gets irritated and pulls her arm. She cries out. Suddenly the walls shake and the room fills with smoke. Everyone turns to look at Boldwood. He is standing in front of a gun case. When Bathsheba had cried out, Boldwood had taken one of his guns and shot Troy. Troy sighs and then lies still. Boldwood tries to turn the gun onto himself. Samway (a worker) sees this and manages to turn the gun so it shoots into the ceiling. Boldwood says that there is another way to die. He kisses Bathsheba's hand. He opens the door and leaves.

CHAPTER 54:

Boldwood walks towards Casterbridge. He stops in front of the jail. He rings the bell. The porter opens the door. Boldwood enters the jail and the door closes behind him. Gabriel hears about the shooting at Boldwood's house and rushes there. He finds the women huddled in the corner. He sees Bathsheba next to Troy's body with his head in her lap and she is holding one of his hands. She has changed. Once again she is calm and in control. She instructs Gabriel to go to fetch a surgeon (doctor) even though she knows it is too late. Gabriel leaves. Half a mile away he realises he should have stayed at the house and sent another man to fetch the surgeon.

Gabriel wonders why Boldwood shot Troy. He wonders how Troy came back. Gabriel rides past a pedestrian (who we guess is Boldwood), who is walking in the same direction as he is riding.

The surgeon arrives at the house. Liddy tells him that Bathsheba has locked herself up in the room with Troy. Bathsheba only wants to be disturbed if the surgeon or Mr. Thirdly (the lawyer) arrives. Just then, Gabriel and Mr. Thirdly arrive. All three men follow Liddy upstairs to the room. Bathsheba looks calm and rigid. She is grateful they have all come. She has lit candles around Troy's body. The doctor notices that she has dressed Troy's body

in grave clothes already and comments that she is very stoic (able to handle a very difficult situation without getting upset).

She replies that she cared for his body because she is his wife and it is her duty to care for her husband. She is suddenly exhausted and falls to the floor. Liddy keeps watch of her through the night. Bathsheba moans all through the night that this is all her fault.

CHAPTER 55:

It is now March. Some of Bathsheba's men are up on a hill between Weatherbury and Casterbridge. A judge comes past. The men return home. Coggan and Poorgrass discuss the judge's face. They say they hope for the best. They all wait for the news anxiously. The narrator tells us that everyone knew that Boldwood was in strange moods that autumn, but only Bathsheba and Gabriel knew that he had started to go mad. In one of his cupboards, expensive ladies' dresses and jewelry were found. All of this was labelled with Bathsheba's name and a date six years in the future. The workers are talking about all of this when Gabriel arrives. He tells them that Boldwood pled guilty and has been sentenced to death. Everyone in Weatherbury feels that Boldwood should not be held responsible for his act. They say that it was clear that Boldwood was not well in his head. They say that he did not look after his corn that summer which proves that he was not of a good mind. They write a letter to the Home Secretary (government) to ask if they will rethink the verdict (result of the case). The execution has been fixed for Saturday in two weeks' time. Gabriel goes to visit Boldwood the day before Boldwood is to be hung. Gabriel sees workers putting up the post which will hang Boldwood. Gabriel says there is no hope. Bathsheba is desperate for news too. Gabriel tells Liddy not to tell her that he thinks there is no hope. That night, Tall goes to Casterbridge. Many people wait for him on the road. Finally, he returns and announces that Boldwood will not be hung. He will be locked away for the rest of his life instead.

CHAPTER 56:

It is now spring (March is the very beginning of spring in England) and Bathsheba is starting to feel better. As summer arrives (June) she starts to spend more time outside. One evening in August, she goes to the churchyard. This is the first time she has been there since Christmas. She reads Fanny's tombstone. Under the first inscription (words on the tombstone) it now says that Troy's body is also now in the same grave. She starts to cry. Gabriel comes past. He is going inside to practise with the church choir. They have not seen each other for a long time and it is awkward between them. He says that he does not want to chase her away. He says he will leave. They stand, embarrassed. Finally, he says that he has not seen her for so long.

At first, he does not talk about Troy's death. She tells him he does not need to avoid talking about it. They stand by the grave. Then, hesitating (not being sure), he says he has been wanting to ask her about a business matter. He says he is thinking of leaving England next spring. Bathsheba is surprised and disappointed. She asks him why and where he is going. He says he wants to go to California in America. He says he has told the people who are in

charge of looking after Boldwood's farm. Bathsheba cries that she cannot manage without Gabriel. She says she feels he is being unkind to her to leave her when she needs him so badly. Gabriel says it is because of her helplessness that he feels he must go. It is difficult for him to see her helpless. As the weeks go by, Gabriel shows less and less interest in her or her farm. He is avoiding her. She feels like he hates her.

Christmas arrives. This is the anniversary of her widowhood. As she leaves church, she hopes to see Gabriel. She heard his voice in the choir. She sees him on the path, but he disappears without talking to her. The next day, Bathsheba gets a letter of resignation from Gabriel. It says that he will be gone by Lady Day (end of March). She cries angrily. She is upset that he no longer loves her. She is nervous of being alone on the farm and going back to the market. Gabriel has gone to the market for her since Troy's death. She decides to go and see him. He is awkward with her and says he does not have proper seats for a lady. She replies that is not a problem for her, but what is a problem for her is there is now a discomfort (awkwardness) between them. She says she feels she has upset him. She says she hopes that is not the reason he is leaving. He tells her that he has decided not to emigrate (go to another country). He is only taking over Lower Farm (Boldwood's farm).

Gabriel says that if people did not gossip about them, he would continue to look after her farm. She wants to know what people are saying about them. He says that they think he is waiting to 'get' her. Bathsheba is alarmed (surprised). She says it would be 'absurd' (very strange). She quickly interrupts herself to say 'too soon'. Gabriel agrees that it would be 'absurd' for them to marry. Bathsheba corrects him and says she said 'too soon'. He corrects her. With tears in her eyes, she insists that she did not say that. She begs him to believe her. He says he only wants to know if she would ever think about marrying him. She says that he will never know because he never asks. She says he should not have sent the cruel resignation letter. They begin to laugh. He says he had to resign because his feelings were so strong for her. Gabriel walks her home and they talk about their love for each other. They agree that the reason they love each other is because they knew each other's worst traits first. After time, they got to know the best about each other. Their love is a true friendship. Their love is as strong as death and much stronger than passion.

CHAPTER 57:

Bathsheba tells Gabriel that she wants a private, secret, plain wedding. He sneaks out to get the marriage license a few nights later. He bumps into (meets by chance) Coggan. He decides to trust Coggan with his secret. He tells Coggan that he would have preferred people to know, but Bathsheba did not want everyone staring at her. Coggan warns Gabriel that the clerk's (the man who provides the marriage licenses) wife will tell the whole village if she finds out about the wedding. Coggan offers to speak to Tall (the clerk) for Gabriel. Tall is not home, so Coggan tells Tall's wife that he just needed to speak to him about farm matters. He goes on to say that she must tell Tall to be at the church the next morning. He says it is extremely important. In the meantime, Bathsheba cannot sleep past four. She finally wakes Liddy up at six and asks her to brush her hair very well. Only then does she tell Liddy that Gabriel will come to dinner tonight. When Liddy questions her about the

morals of that, Bathsheba tells her the exciting news. Just before ten 'o'clock, Gabriel arrives. The two of them walk through the mist and fog to the church. They are arm and arm for the first time in their lives. They enter the church and get married. That evening, they sit down to supper at Bathsheba's house. They have decided to live here. They hear musical instruments. Some of the workers have gotten the village musicians to perform for them. They wish Bathsheba and Gabriel congratulations. They tease Gabriel about how easily he says 'my wife'.

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

THEME:

What is Love?

DEVELOPMENT:

It is very clear that Boldwood's obsessive love has returned. Troy's 'death' has given him new hope that Bathsheba will be his. Boldwood's obsession ends with killing Troy because Bathsheba cries when he grabs her. Boldwood commits murder in order to protect Bathsheba. We briefly see that Gabriel's love for Bathsheba is still very much present. He rushes to help her after he hears about Boldwood shooting Troy. Later in this section, we find out that he plans to leave Weatherbury to go to America. He says that he finds it hard to see her in so much pain, so it is better for him to leave. A few weeks' later, he writes her a formal letter of resignation. She assumes he is still going to America. She goes to see him. They declare their love for each other. They comment that their love is deeper than any other kind of love. They say that they knew the worst about each other first, and now they know the best about each other. We are able to see that their love is true love. Their love is based on a friendship of mutual respect and care. Hardy may have wanted to show us (his belief) that wild, passionate love (Boldwood's obsession with Bathsheba) is foolish and damaging, but true love (Gabriel's and Bathsheba's) is built on friendship – it is steady and calm.

THEMES:

Marriage as a Prison AND What is Love?

DEVELOPMENT:

Troy refers to Bathsheba as 'his'. She is trapped by their marriage and in these times, he has every right to see her as his property. Boldwood puts a huge amount of pressure to get Bathsheba to agree to marry him in six years' time. She does not want to. Boldwood simply will not accept no as an answer from her. She cries and he still will not go away. Finally, she asks if he will stop asking her to marry him if she agrees to. He says he will. She agrees to marry him in six years' time. He begs her to wear his engagement ring. She refuses. He begs her again and she agrees to wear it, but only for tonight. Boldwood does not treat Bathsheba as a person, whose thoughts and feelings matter. He treats her as an object to have. The ring

is a symbol that shows he owns her. The cupboard full of objects represents what would have happened to Bathsheba if she had married Boldwood: she would have become just another object of his. This is not true love.

We do not, however, get the feeling that Bathsheba and Gabriel's marriage will be a prison for either of them. They mutually respect each other. Their love is not about looks or money – they have a deep friendship where they discuss their thoughts and feelings. Although Gabriel has loved Bathsheba for a long time, he has never pressured her (like Boldwood). He has stuck by her side through good times and bad (unlike Troy).

THEME:

Women in a World of Men (Patriarchy)

DEVELOPMENT:

The men who are chatting outside Boldwood's house comment on the fact that Bathsheba's marriage to Troy has taken her independence away. Troy arrives at the Christmas party very soon after Bathsheba has agreed to marry Boldwood. He demands that Bathsheba goes with him, as she belongs to him. Boldwood is angry and instructs her to go with Troy, as he is her husband. Troy and Boldwood speak to Bathsheba as if she is an object who has to do what men tell her to do. Bathsheba is physically hurt as Troy pulls her. Men often have more physical strength than women. This makes it easy for men to treat women in abusive ways.

THEME:

What is Fate?

DEVELOPMENT:

After Boldwood shoots Troy, his fate is in the hands of the law. The people of Weatherbury decide to try to change Boldwood's fate by writing a letter to explain to the judge that Boldwood was insane when he killed Troy, so he should not be hung. This letter does, in fact, get Boldwood's sentence changed: he gets imprisoned for life and not hung. Here, we see that people don't have to leave everything up to fate – we have the power to try to shape our fate as well.

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

- 1 **Story Structure:** Chapter 52 contains the final tension build up. Hardy shows the reader what Boldwood, Bathsheba and Troy are doing at the same time. We are able to sense that something very important is going to happen. The climax of this story happens when Troy arrives at the Christmas party. Boldwood loses his mind: he shoots and kills Troy. In the falling action / anti-climax, Boldwood is sentenced to life imprisonment (rather than being hung). The resolution of the novel is only able to happen now that both antagonists are out of the way. Gabriel tells Bathsheba he will stay in Wessex if she will marry him. Their marriage is the closure of the novel.

- 2 Irony:** In Chapter 56, Bathsheba gets very upset that Gabriel is leaving. The narrator tells us that she has not been to the market since Troy's death. Gabriel has been going to the market for her. She thinks that this will be one of the hardest things she will have to do when Gabriel leaves. This is ironic because her first trip to the market was symbolic of her independence as a woman farmer, now she is dependent on Gabriel to go to the market for her.

Reading and Discussion:

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 322.
- 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
327	'I dread going – yet I dread the risk of wounding him by staying away.'	Theme: Women in a World of Men (Patriarchy) Character(s): Bathsheba and Boldwood	Bathsheba is doing what society expects of her. She knows Boldwood wants to marry her so she goes to the party to satisfy his needs. She mentions a few times that she does not want to go, but she feels she has to.	Why does Bathsheba not want to wound (hurt) Boldwood?	<ul style="list-style-type: none"> • She has hurt him once before so she does not want to hurt him again. • She still feels guilty about the first time she hurt him with the Valentine.
336	'A mere business compact, you know, between two people who are beyond the influence of passion.'	Themes: Marriage as a Prison AND What is Love? Character(s): Boldwood	Boldwood openly says that his marriage to Bathsheba will be a business arrangement. He still does not care that she does not love him. He says that they are both unable to be passionate about each other. We wonder if this is because too much awkwardness has happened between them for them ever to be able to truly love each other.	Why is Boldwood's insistence on marriage annoying to the reader?	<ul style="list-style-type: none"> • It is annoying because he still has not learnt that nothing good will come out of his obsessive love for Bathsheba. • It is annoying and upsetting that he will not listen when Bathsheba says no to him. • If he really cared for her, he would leave her alone as she does not love him. He does not respect her wishes. • He treats her as a thing to have rather than a person.
340	The scream had been heard but a few seconds when it was followed by sudden deafening report that echoed through the room and stupefied them all.	Structure: Climax	The climax of the novel happens when Boldwood shoots Troy. Now that the two of them are removed from the story, the resolution is able to take place.	--	--

Page	Line	Element	Explanation	Discussion Question	Possible Answers
345	'O it is my fault – how can I live! O heaven, how can I live!	Theme: What is Fate? Character(s): Bathsheba and Boldwood	Bathsheba believes that her actions caused Troy's death. She believes this because if she had not tricked Boldwood with the Valentine earlier in the novel, he would never have fallen in love with her. His passion for her developed both from the incident with the Valentine's card and with her agreement to marry him in six years' time. (Boldwood did, however, decide to pull the trigger on the gun which killed Troy so he physically killed Troy)	Do you think Troy's death is Bathsheba's fault?	Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> • Yes. She should never have lead Boldwood on to believe that she loved him. Before she sent the Valentine's card, he was not even interested in finding a wife. • No. Boldwood is a grown man who is responsible for his own actions. • Nothing Bathsheba did could actually make Boldwood pull the trigger.
353	It broke upon her at length as a great pain that her last old disciple was about to forsake her and flee.	Theme: What is Love? Character(s): Bathsheba and Gabriel	Bathsheba is very sad that Gabriel is about to leave her. It causes her pain to be left alone. She has obviously taken it for granted that Gabriel would always be there. Bathsheba only realises that she loves Gabriel when she finds out that he is leaving.	What does the world 'disciple' tell us about Gabriel's love for Bathsheba?	<ul style="list-style-type: none"> • It tells us that he has put her up on a pedestal just as the disciples in the Bible put Jesus up on a pedestal. • It tells us that he has followed her and been there for her no matter what – through good times and bad.
354	She was bewildered too by the prospect of having to rely on her own resources again: it seemed to herself that she never could again acquire energy sufficient to go to the market, barter and sell.	Irony AND Theme: Women in a World of Men (Patriarchy) Character(s): Bathsheba	Gabriel has been going to the market for her. She thinks that this will be one of the hardest things she will have to do when Gabriel leaves. This is ironic because her first trip to the market was symbolic of her independence as a woman farmer, now she is dependent on Gabriel to go to the market for her.	Does this make you feel sorry for Bathsheba? Why or why not?	<ul style="list-style-type: none"> • Yes. She has changed from being a strong businesswoman to being a woman who is afraid to be in the world of men. • Yes. Bathsheba has experienced how challenging it is for a woman to be independent because of the way they are treated by society. It has worn her out. • No. She should be brave and pick herself up from her sadness. She must continue to fight for the rights of women.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you think this book supports Bathsheba's attempts to be an independent woman and run her own farm, or does it criticise them? Why? Follow-up questions if needed:
 - How is she successful as a farmer?
 - Where does she fail as a farmer?
 - Why does she fail as a farmer?
 - Are these failings any different to the failings of Boldwood as a farmer?
 - b QUESTION 2: Do you think that this book has a traditional happily-ever-after ending? Why or why not?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:

Supports	Criticises
<ul style="list-style-type: none"> • She is confident and strong. She goes to the market and barter. She is the only woman in the whole market. 	<ul style="list-style-type: none"> • Her love for Troy blinds her judgement. She is not able to separate her love for him and the wellbeing of the farm.
<ul style="list-style-type: none"> • She is not afraid to 'get her hands dirty'. She climbs up on the hay ricks with Gabriel to cover them when they think rain is coming. 	<ul style="list-style-type: none"> • Her decision to marry Troy causes her farm to go into ruin. She should have been more careful in choosing a partner. Her infatuation almost causes the downfall of her farm.
<ul style="list-style-type: none"> • At first, her workers do not believe she will be successful as a woman farmer, but they change their mind when they see what she is capable of. 	<ul style="list-style-type: none"> • After Troy's death, she hands over the running of the farm to Gabriel. She is not able to put her emotions to the side to carry on with running the farm.

Note: Boldwood also fails as a farmer due to his emotions. Hardy shows us that men are also emotional beings who let their work be affected by their emotions. Boldwood's obsession with Bathsheba (and his failure to 'get' her) causes him to spiral out of control. His farm is ruined and he also has to employ Gabriel to try to rescue it.

- b QUESTION 2: Possible answers:

Yes, it does have a happily-ever-after ending	No, it does not have a happily-ever-after ending
<ul style="list-style-type: none"> • Bathsheba and Gabriel end up together 	<ul style="list-style-type: none"> • Troy dies
<ul style="list-style-type: none"> • The farm is no longer in financial trouble 	<ul style="list-style-type: none"> • Boldwood is imprisoned for life

Journal questions

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

- 1** Refer to ‘Three weeks went on...’ (pg. 353) to ‘...he made one, and vanished.’ (pg.354):
 - 1.1** Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1). (1)
Gabriel is avoiding Bathsheba because:
 - A** He despises her.
 - B** He does not have time to speak to her.
 - C** He does not want to force himself onto her if she does not like him.
 - D** He loves another woman.
 - 1.2** What had happened on Christmas day a year before this scene? (3)
- 2** Refer to ‘Theirs was that substantial affection which arises . . . when the two who are thrown together begin first by knowing the rougher sides of each other’s character, and not the best till further on, the romance growing up in the interstices of a mass of hard, prosaic reality.’ (pg. 357):
 - 2.1** With reference to this quotation, and the novel as a whole, discuss the theme ‘What is Love?’ from ‘Far from the Madding Crowd.’ (4 × 3 = 12)

B: Answers

1.1 C

1.2

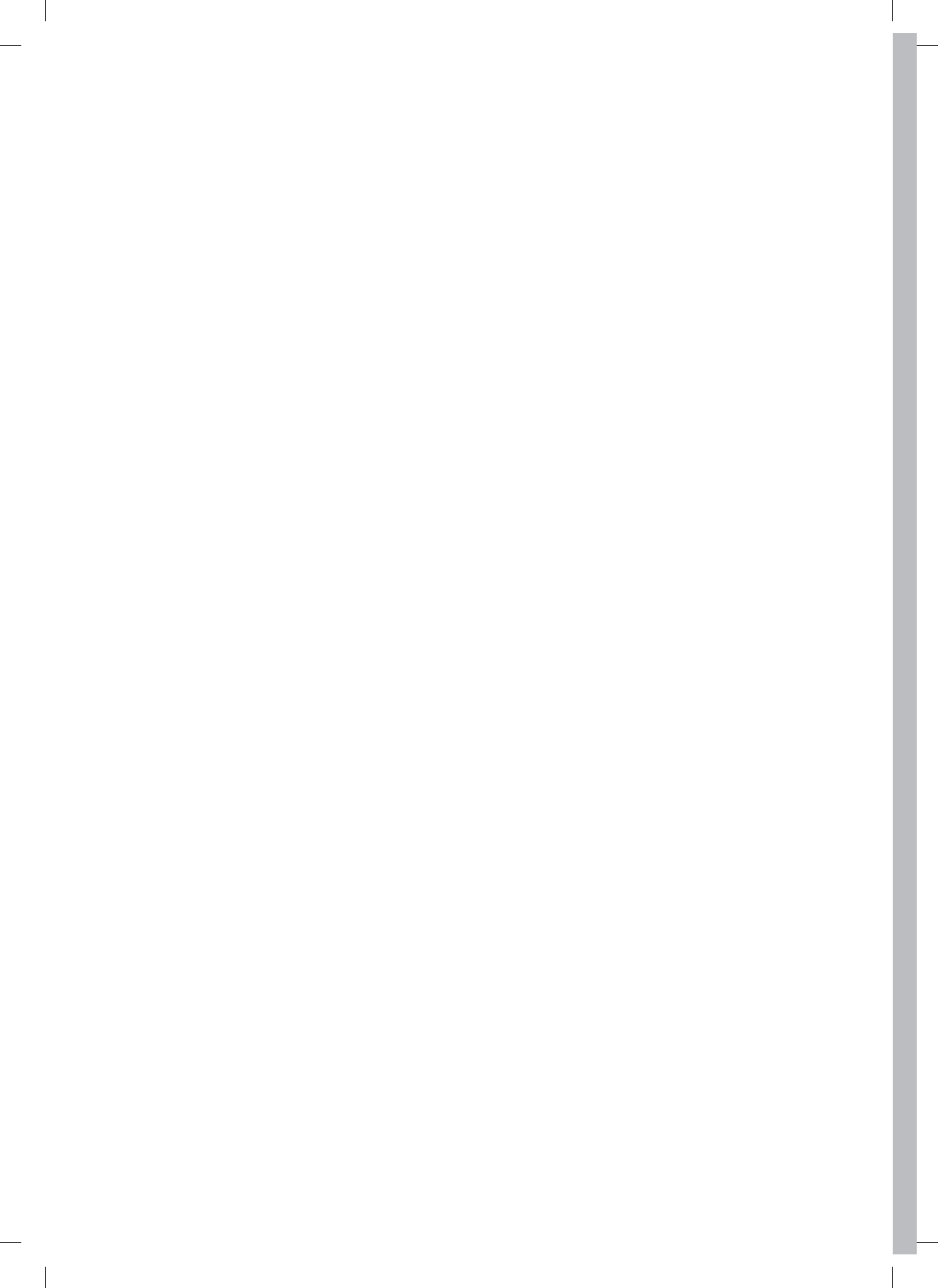
- It was Boldwood’s Christmas party. (1)
- Troy returned after everyone had thought he had drowned. (1)
- Boldwood shot Troy dead. (1)

2.1

- This quotation is about Bathsheba and Gabriel. Bathsheba and Gabriel’s love is true (real) love. As this quote tells us, they first knew each other’s bad sides before they fell in love. Their love is one of friendship. /They are honest with each other. /They are mutually (the same) attracted to each other so there is no imbalance of power. They genuinely care for each other’s happiness. It must be noted, however, that at first Gabriel was infatuated with Bathsheba. He based his opinion of her purely on how she looked. He did not know her personality at all. (3)
- Bathsheba and Boldwood’s love is one of obsession. Boldwood was not even thinking about getting married until he received Bathsheba’s Valentine. Boldwood becomes obsessed with Bathsheba. /He is determined to get her to marry him./She tells him that she does not love him, but he does not care. With obsessive love, you only care about yourself and getting what you want out of the relationship./ Boldwood is selfish because, at times, he even scares Bathsheba. This also shows us that he does not truly love her. When you

truly love someone, you do not want him or her to be afraid of you. In this relationship, Bathsheba has power over Boldwood because what she does affects him. His love for her is unrequited (not returned). (3)

- Bathsheba and Troy are infatuated with each other. /They are attracted to each other based on their physical characteristics. There is no substance to their relationship. /They get married very soon after meeting each other. Troy uses his charm over Bathsheba to get her to marry him. He wants to marry her for her looks, but also for her money. They both become unhappy in the relationship very quickly. (3)
- Troy and Fanny's relationship is a very complicated one. When we first meet her, we learn that she is very poor and trying to get to Troy because he has promised to marry her. When she gets to him, she begs him to follow through on his promise. She is desperate for his love./ She is obsessed with him. She does not care that he does not love her in return. Towards the end of the novel, however, we find out that she was pregnant at this time. So, we do not really know if she was obsessed with him, or simply that she did not want to be a single mother. Only when Fanny is dead, do we see Troy really did love her. Troy is devastated when he hears that she is dead. He buys an expensive tombstone and plants flowers around her grave as an act of his love for her. However, we still question his sincerity. (3)



**Far from the
Madding Crowd**

Reading

CYCLE 7

Post-reading

Lesson 13: Postreading

Introduction:

- 1 Explain to learners that in this lesson they will think about the themes in ‘Far from the Madding Crowd’, and decide which character in the novel is most closely associated with (connected to) each one.
- 2 Remind them of the five themes that we have discussed while reading. Write the themes on the board, and instruct learners to copy them down in their notebooks:
 - a What is Love?
 - b Marriage as a Prison
 - c What is Fate?
 - d Class and Mobility
 - e Women in a World of Men (Patriarchy)
- 3 If necessary, briefly revise what each one is. You can do this by choosing five learners, and asking each one to briefly explain the meaning of one of the themes.

Connecting Themes and Characters (15 minutes)

(NOTE: There are two options for this activity provided below. Choose the one that you think works best in your circumstances.)

OPTION 1: CONNECTING THEMES AND CHARACTERS THROUGH A SILENT CONVERSATION

- 1 Get five pieces of poster paper (A1 or A2 size). On each one, write the name of one of themes in big, bold writing at the top of the page. Stick these posters up on the walls at five points around the classroom.
- 2 Push the desks away from the walls so that it is possible to walk all around the room and get to each poster.
- 3 Explain to learners that they are going to have a silent conversation. This means that they cannot say a word. Instead, they are going to communicate their ideas to each other through writing.
- 4 Instruct learners take a pen with them, and walk up to any one of the posters.
- 5 They must read the name of the theme, and then on that poster write the name of the character that they think is most closely associated with the theme. Below the name they have written, they must write a sentence or two explaining why they have chosen that character.
- 6 Once they are finished, they can move to the next poster and repeat the activity. They can move around in any order until they have written one character’s name on each poster.

- 7 Explain to them that they do not have to choose the same character as other learners have, as there is no one right answer for each theme. They may also choose the same character for more than one theme, as some characters are closely associated with more than one theme.
- 8 As well as writing characters' names, they can also choose to respond in writing to what other people have written. For example, if someone has written a name on a poster, and they think this is a bad choice, they can write their opinion and politely explain why they disagree. Or, if they think that someone else's choice of character is a good one, they can respond in writing with why they agree.
- 9 Give learners 10–15 minutes to complete the activity. It is ok if they don't all visit all 5 posters.
- 10 Instruct learners to sit down, and next to each theme in their notebook, they must write down the name of the character that they think, after doing the silent conversation, is most closely associated with that theme.

OR

OPTION 2: CONNECTING THEMES AND CHARACTERS THROUGH INDIVIDUAL WORK

- 1 If you do not have access to poster paper, or if you don't think the silent conversation would work in your classroom, you can replace the silent conversation with a simple activity that learners can do individually in their notebooks.
- 2 For each theme that you have written on the board, write three characters' names next to it. It could look like this:
 - a What is Love? – Bathsheba/Gabriel/Boldwood
 - b Marriage as a Prison – Boldwood/Bathsheba/Troy
 - c What is Fate? – Gabriel/Bathsheba/Fanny
 - d Class and Mobility – Gabriel/Bathsheba/Troy
 - e Women in a World of Men – Bathsheba/Fanny/Boldwood
- 3 Instruct learners to copy the names of the themes down. For each one, they must choose one character from your list of three. They must choose the character who they think is most closely associated with that theme.
- 4 Explain that it is ok if they choose the same character for more than one theme, as some characters are closely associated with more than one theme. Explain that it is ok if their choices are different from other learners' choices, as there is no perfect match for each theme.

Writing Activity (Use for both option 1 and option 2)

- 1 Instruct learners to each select three out of the five themes.
- 2 For each of their three choices, they must write a paragraph in their notebook, explaining the reasons for their choice. This means that they must explain how the character they have chosen for that theme is associated with the theme.

- 3 Each paragraph can have the theme it is about as a heading.
- 4 Explain that in each paragraph, they must refer to at least one scene from the novel that shows the connection between the theme and character. They do not have to give the page number, but they must clearly explain which scene they are referring to.
- 5 Explain that learners must have their novels on their desks as they write, so that they can refer to the text for help.
- 6 As they write, walk around the room and assist learners who are struggling to find the vocabulary they need or learners who are struggling to stay on task.
 - Below is an example of what these paragraphs could look like. You can choose to share it with your learners if they need to see what theirs should look like, but please note that this is not the only correct paragraph for Women in a World of Men. Someone else could argue that another character is most closely associated with the theme instead. This is merely an example.

WOMEN IN A WORLD OF MEN

Bathsheba Everdeen is the character who is most closely associated with the theme of Women in the World of Men. Bathsheba and her aunt complain when they are in the barn with the cows in middle of the night. They are doing men's work. She also rides the horse the following day without a sidesaddle. It is clear from right at the beginning of the novel, that Bathsheba is a strong woman. Bathsheba also rejects Gabriel's marriage proposal at the beginning of the novel. She is not a woman who believes her role in life is to be tied down by a husband.

She inherits Weatherbury. When she catches her bailiff stealing from her, she decides to do the job of bailiff herself. She is not afraid of hard work and getting her hands dirty. She tells her workers that she will do the job as well as any man. When Boldwood proposes to her, she rejects him too. She tells him that she does not love him. He is surprised that she does not accept his marriage proposal, because he is very wealthy and can look after her. She does not need a man to provide for her – she provides for herself. Bathsheba's independence comes to an end when she marries Troy. As he is a man, he automatically gets control of her farm. He manages the farm badly and they start to lose money. Bathsheba's infatuation for Troy is what causes her to lose her independence as a woman.

Conclusion

- 1 Settle learners so that you have their attention.
- 2 Ask a few volunteers to read their paragraphs out to the class. Praise them for their strengths, and make a few specific suggestions for improvement.
- 3 Instruct learners to finish their three paragraphs for homework. Explain that they will be using them in the next lesson, so if they come to class without their work complete they will not be able to participate in the next activity.

Lesson 14: Reading

Preparing for this lesson

- Move the desks in your classroom into five groups.
- At each group, place a piece of paper containing the name of one of the themes that you wrote on the board in the previous lesson. This means that every group of desks will have a different theme written on it.
- Meet learners outside the classroom.

ACTIVITY 1: Group Debates:

GROUP WORK:

- 1 Explain to learners that when they walk into the room, they must look at the theme written at each group, and sit down at the one that they are most interested in. Explain that this must be one of the themes that they wrote a paragraph on in the last lesson.
- 2 If lots of learners choose one theme, and the group becomes way too big, split the group into two, and let both groups write about the same theme. On the other hand, if a group has only one or two learners in it, try to get a few other learners to join them, or simply assign them to another group so that they have enough people to work with.
- 3 Once learners are seated, explain that in this lesson they will use the paragraphs that they wrote in the last lesson and completed for homework.
- 4 Instruct learners to open their notebooks to their paragraph about the theme that corresponds to the group they are sitting at. For example, if a learner is sitting at the group for 'Women in a World of Men', they must open their notebook to their paragraph about the character most closely associated with 'Women in a World of Men'.
- 5 Explain that learners will discuss in their groups why they chose the characters that they chose. They can do this by reading their paragraphs.
- 6 If learners in that group have chosen different characters, they must discuss their different choices, and debate which one is the best. The best choice is the one that has the strongest connection to that theme, backed up by reference to the novel and clear arguments. The group must try to come to a consensus (agreement) on which character is the best choice.
- 7 Give learners 20–25 minutes to do this. Walk around the room and assist groups that are struggling to stay on task, or struggling to come to a consensus.

DISCUSSION:

- 1 Call the class back together.
- 2 Explain to learners that they must select a spokesperson from their group who will briefly report back to the class on what their group decided.
- 3 Give learners two minutes to select their spokespeople.
- 4 Give each group two minutes to report back to the class. Guide them to share the following information: what their theme is, which character they think is most closely

associated with it and why they made that choice. If they did not manage to agree, they must briefly explain the arguments in favour of the various characters proposed in the group.

Activity 2: Linking the Themes to Our Lives

- 1 Explain to learners that one of the reasons why people read literature is because the ideas explored in fiction are universal (affect all of us). We have thought about how the themes in 'Far from the Madding Crowd' relate to the characters, but it can also be useful to think about how the themes affect us in real life.
- 2 Instruct learners to write one last paragraph in which they explore how the theme they discussed in their group relates to their own life.
- 3 It doesn't need to be a formal piece of writing. It won't be marked. It is more important that learners get all their thoughts out onto the page, so that they can work out how they feel.
- 4 For this activity they can stay seated in their group, but they are writing individually, so they must work in silence.
- 5 In the paragraph, they can 'think in writing'. In other words, they can write down their thoughts as they come to them, about how the theme they are exploring has affected them. They can do this by writing about things that have happened in their lives, how they responded, and how they felt.
- 6 Remind them that there are no right or wrong answers, but that good writing will be honest, detailed and specific.
- 7 Walk around the room as they work, and assist learners who are struggling to stay on task.
- 8 In the last five minutes, get a few learners to volunteer to share their paragraphs with the class.

Sample Paragraph

WOMEN IN A WORLD OF MEN (PATRIARCHY):

I'm tired of being looked down upon because I am a girl. On one hand, I realise that society has come far in terms of this, but on the other hand, women are still seen as inferior (less important than) men. My brothers are seen as superior to me – even my younger brother has more freedom than I do! My parents let him go out alone, but they do not let me go out alone. I understand that more harm can be done to me as a woman (because I am not as physically strong to fight off a man), but even this makes me angry. I am tired of being told what I can wear and what I can't wear. Why can't men control themselves?! Why do I have to be limited because THEY have no control?

Structure of the novel lesson plans:

Writing and Presenting

- 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.

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.

Far from the Madding Crowd

**Writing and
presenting**

CYCLE 1

Writing and presenting

Discursive Essay

Topic:

Throughout ‘Far from the Madding Crowd’, Hardy develops the theme of ‘Women in a World of Men (Patriarchy)’. Patriarchy is the system in society which gives men more power, opportunities and freedom than women have. There are many movements across the world that are trying to move away from patriarchy towards gender equality.

Gender equality does not mean women and men have to become the same, but that their rights, responsibilities and opportunities will not depend on whether they are born male or female.

Gender equality 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. Should governments around the world be fighting for gender equality? What do you think?

Write a discursive essay in which you discuss whether or not governments around the world should be fighting for gender equality. You need to look at arguments ‘for’ and ‘against’ this statement. 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 novel, 'Far from the Madding Crowd.' In this essay, learners will discuss whether or not governments around the world should be fighting for gender equality.

Teach the genre

PURPOSE:

The purpose of a discursive essay is to discuss a topic: to think about it in writing and 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 they 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 each pair will have a 2-minute debate: each person will have 1 minute to convince their partner that they are right.
- 3 The topic is: Social media does more harm than good.
- 4 Explain that in their 1 minute, they need to give as many reasons for their opinion as possible. Each reason is called an 'argument'. These reasons should be backed up with facts wherever possible. These facts are called 'evidence'. (As you say this, write the words 'argument' and 'evidence' on the board.)
- 5 Explain that the most important thing about discursive writing is that it doesn't only argue from one side. A discursive essay examines the arguments on both sides of a topic.

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 that now they need to take the opposite position. e.g. if a learner argued that social media are good, they now need to argue that they are bad.
- 2 Give pairs 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

Social Media – good or bad?

Social media are computer-mediated technologies that facilitate the creation and sharing of information, like Facebook and Instagram. In the last ten years, social media have become an essential and unavoidable part of life. Some people think these methods of communicating have huge benefits, while others feel they have damaging effects on society.

Many people believe social media have changed life for the better as one can now interact and connect with friends and family all over the world instantly and often at not much cost.

In addition, these online platforms allow for connecting to like-minded people and sharing ideas, causes, growing awareness and making real changes with regards to important social and political issues.

On the other hand, despite all the connection, we are no longer actually interacting with real people, and this is leading to increased isolation and lack of social skills.

Another reason some people are against the massive influence of social media is because people can hide behind fake identities. One can start rumours, cyber-bully, spread fake news and take on a false identity. These are all potentially dangerous and very difficult to prohibit.

But social media are here to stay, both the good and the bad aspects. The issue really is how people use them. Perhaps the problem is more with people. Reckless drivers can kill, but that doesn't mean cars aren't very useful. Perhaps we must do a better job of teaching young people how to use social media in a healthy and responsible way.

Instruct learners to listen out for the two different sides of the discussion as you read the text above.

- 1 When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 2 Make sure they understand that the one side is the idea that social media allows us to connect with people all over the world at very little cost. On the other hand, social media doesn't allow us to connect with real people, and can even hide fake identities.

Useful genre-related vocabulary

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

1. Setting the task

SET THE TASK

- 1 Remind learners that in this lesson, they will learn how to write a discursive essay (also called a discussion essay. Make sure learners know both names.)

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: Throughout 'Far from the Madding Crowd', Hardy develops the theme of 'Women in a World of Men (Patriarchy)'. Patriarchy is the system in society which gives men more power, opportunities and freedom than women have. There are many movements across the world that are trying to move away from patriarchy towards gender equality.

Gender equality does not mean women and men have to become the same, but that their rights, responsibilities and opportunities will not depend on whether they are born male or female.

Gender equality 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. Should governments around the world be fighting for gender equality? What do you think?

Write a discursive essay in which you discuss whether or not governments around the world should be fighting for gender equality. You need to look at arguments ‘for’ and ‘against’ this statement. You may choose a side at the end if you wish, but it is not essential.

B. COMPILE ARGUMENTS

- d** 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’ governments fighting for gender equality.
- e** Write the heading ‘Should governments be fighting for gender equality?’ on the chalkboard.
- f** Underneath the heading, draw a vertical line down the middle so that you have two columns. At the top of one, write ‘Yes’ and at the top of the other, write ‘No’:

Should governments be fighting for gender equality?	
Yes	No
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 governments should be fighting towards gender equality.
E.g. you can write: Women deserve to have exactly the same rights as men.

JOINT ACTIVITY:

- 1** Ask for a volunteer to come up to the board to add a reason to the ‘no’ column, i.e. why governments should not be fighting for gender equality. E.g. Men are better at doing most things than women.
- 2** If the learner struggles, assist them.

INDEPENDENT WORK:

- 1 Instruct learners to copy the table into their notebooks.
- 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 are irrelevant or not clear, help them to improve their arguments. (Reference the table in the 'Sample for teacher' section below for some ideas)

C. FILL IN WRITING FRAMES**GETTING READY:**

- 1 Before the lesson begins, draw the discursive essay writing frame on the chalkboard. Before the lesson begins, place blank writing frame templates on each desk.
- 2 You will find the frame in the 'Sample for the Teacher' section below. (If you don't have access to a photocopy machine, draw it on the chalkboard and instruct your learners to quickly copy it into their notebooks once they arrive.)

INTRODUCTION:

- 1 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.'
- 2 A 'starter' is a word or phrase that starts off a piece of writing or a paragraph.
- 3 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 the writing, so that the piece becomes a cohesive whole.
- 4 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 6 empty boxes: 1 for the introduction, 4 for the body of the essay and 1 for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Gender equality is...'
- 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 'gender equality'. Explain that introductions often contain useful definitions.
- 5 Demonstrate how to fill this in by completing the sentence on the board as follows: 'Gender equality is the belief that everyone has the same rights, responsibilities and opportunities regardless of whether they are born male or female.'
- 6 Explain that you could have given a slightly different definition, and it still would have been correct. For example, you could have written: 'Gender equality is equal rights, responsibilities and opportunities for both men and women.'

- 7 Explain that introductions often have useful background information. After the definition, add the following sentence, as an example of background information: ‘People have been fighting for gender equality for decades.’

JOINT ACTIVITY: DO THE ACTIVITY TOGETHER WITH A LEARNER

- 1 Read the second prompt in the introduction: ‘This topic is controversial because...’
- 2 Explain 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 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 people have different opinions about it.’ Or: ‘This topic is controversial because there are arguments both for and against gender equality.’

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 Make sure that they understand that the first 2 boxes require arguments ‘for’ gender equality and the second 2 boxes require arguments ‘against’ gender equality. Explain that we know this from what is written in the prompts in each box.
- 4 Explain that they will need to choose from their lists of reasons (that they have already compiled in their notebooks) and fill in the 2 strongest reasons that support gender equality and the 2 strongest reasons against gender equality in those 4 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 support gender equality or not.
- 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**SAMPLE COMPLETED 'FOR' AND 'AGAINST' LIST**

Should governments be fighting for gender equality?	
Yes	No
1 Women deserve to have exactly the same rights, responsibilities and opportunities as men.	1 Men are better at doing most things than women.
2 It is old-fashioned for people to still believe that women do not have a right to be educated and to work.	2 Women are inferior to men.
3 Women should get the same salaries as men for the same work – it isn't fair for women to make less money for doing the same thing!	3 Many religions teach that women are inferior to men, so we must follow that way of thinking.
4 Women are more likely to be abused in relationships when society gives more power to men than women.	4 It is better for men to have more power than women.
5 The world is changing and gender equality is a progressive way of thinking.	

BLANK TEMPLATE FOR LEARNERS

TOPIC

Should governments be fighting for gender equality? Write a discursive essay in which you discuss the arguments for and against governments fighting for gender equality. You may choose a side at the end if you wish, but it is not essential.

Gender equality is

This is a controversial topic because

Some people think that governments should be fighting for gender equality because

Furthermore, supporters of gender equality believe

On the other hand, many people do not support gender equality. This is because

Another reason why some people do not support gender equality is

In conclusion

SAMPLE COMPLETED WRITING FRAME**TOPIC**

Should governments be fighting for gender equality? Write a discursive essay in which you discuss the arguments 'for' and 'against' governments fighting for gender equality. You may choose a side at the end if you wish, but it is not essential.

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades.

This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of the gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

3. Drafting

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 notebooks 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 notebooks, turning each box into a paragraph.
- 3 The first paragraph must be an introduction that gives a definition of gender equality 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 gender equality, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting gender equality, 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
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent
	25-27 <ul style="list-style-type: none"> Excellent response but lacks the exceptionally striking qualities of the outstanding essay Mature and intelligent ideas Skilfully organised and coherent (connected), including introduction, body and conclusion/ending 	19-21 <ul style="list-style-type: none"> Well-crafted response Relevant and interesting ideas Well organised and coherent (connected), including introduction, body and conclusion 	13-15 <ul style="list-style-type: none"> Satisfactory response but some lapses in clarity Ideas are fairly coherent and convincing Some degree of organisation and coherence, including introduction, body and conclusion 	7-9 <ul style="list-style-type: none"> Largely irrelevant response Ideas tend to be disconnected and confusing Hardly any evidence of organisation and coherence 	0-3 <ul style="list-style-type: none"> No attempt to respond to the topic Completely irrelevant and inappropriate Unfocused and muddled
	Upper level				
	Lower level				

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

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier 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 notebooks.
- 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 ok 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 gender equality and provide relevant background information? Does it introduce the idea that gender equality is controversial?
- 3 Do the next 2 paragraphs contain 2 clear arguments in favour of gender equality, plus supporting evidence where possible?
- 4 Do the next 2 paragraphs of the body contain 2 clear arguments against gender equality 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 4 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

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****Women deserve equal rights**

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades.

This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very

old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

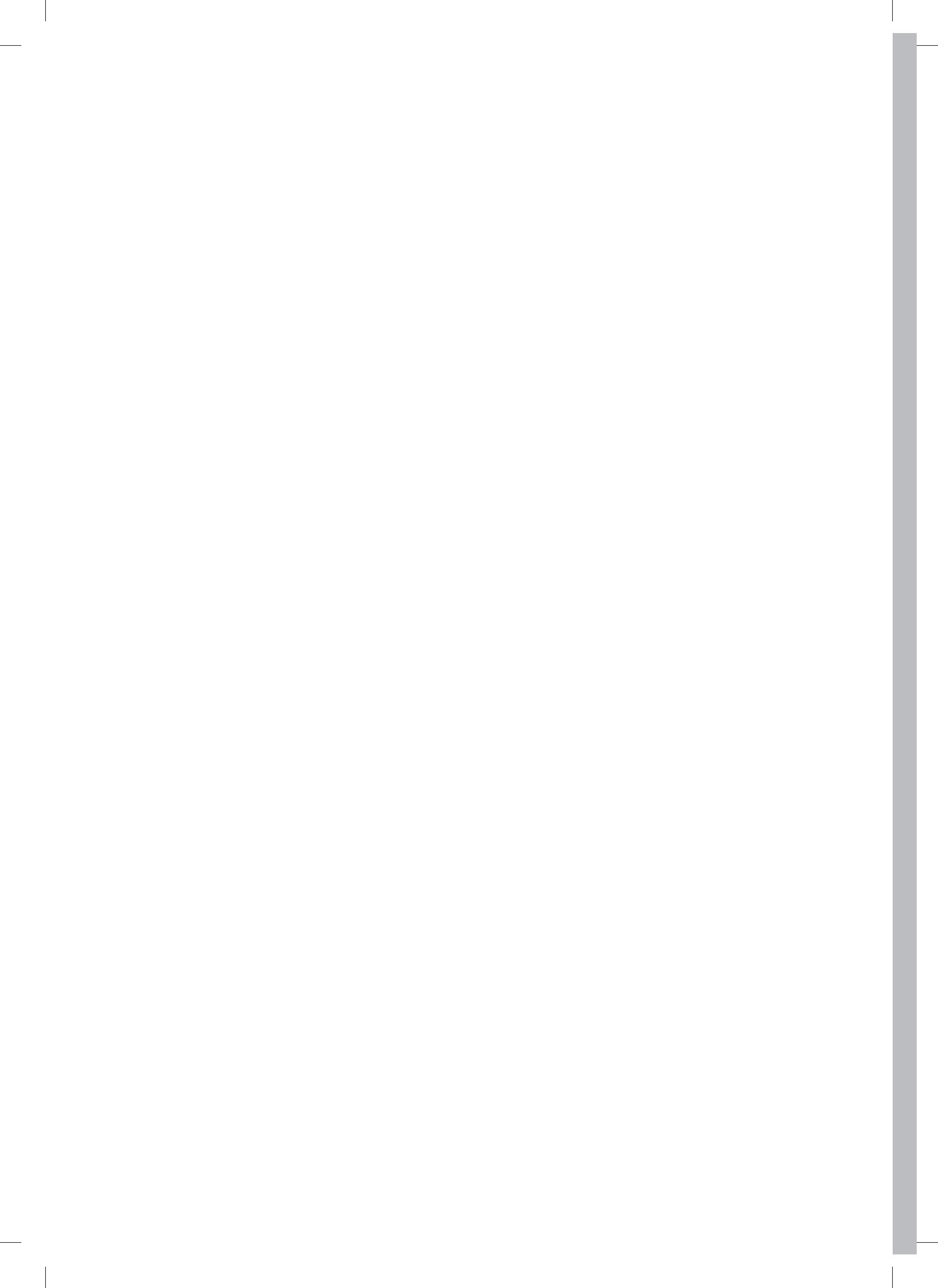
Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

Word count: 249

Mark: 40/50**TEACHER FEEDBACK**

A very well-structured essay. Your introduction defined the topic clearly. The first two paragraphs gave reasons to support gender equality, followed by two paragraphs presenting arguments against gender equality. I was particularly impressed by your definition of gender equality. 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 gender equality to the arguments against gender equality. Well done for taking a clear position in the conclusion and not introducing any new facts at the end. Excellent work.



Far from the Madding Crowd

**Writing and
presenting**

CYCLE 2

Writing and presenting

Descriptive Essay

Topic

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

For help, you can use page 272 of ‘Far from the Madding Crowd’ as a mentor text (a model text). This page is a beautiful description of the area in amongst the trees where Bathsheba hides. It appeals to the reader’s senses. You will use the same techniques in your descriptive essay. In your writing, you are going to use as many of your senses (sight, smell, hearing, touch and taste) as you can. Also, try to think of original images you can use to describe your person or place. You will also try to choose strong adjectives (describing words) and verbs (action words) to help get your message across. Descriptive writing helps us to understand and imagine characters and setting when we read fiction.

Length of task

200–250 words

CAPS REFERENCE: pg. 40

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

Introduction

Tell learners that today they are going to write a descriptive essay. The essay will be linked to the novel, ‘Far from the Madding Crowd.’ In this essay, learners will describe a place that is familiar to them.

Teach the genre

PURPOSE:

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

HOW TO WRITE A DESCRIPTIVE ESSAY:

- Describe something vividly
- Show, don't tell
- Create a picture in words
- Use images of sight, sound, hearing, taste and touch
- Use interesting adjectives and strong verbs
- Use figures of speech

Teach selected text structures and language features

Activity 1: Show, don't tell

INTRODUCTION:

- 1 Explain that good writing gives the reader the feeling that they are actually seeing, hearing, tasting, touching or smelling what the writer is describing. This is a skill that can be developed with practice.
- 2 Ask learners three questions and listen to their responses after each one:
 - What does it mean to tell?
 - What does it mean to show?
 - What is the difference between showing and telling?
- 3 Discuss with your learners the difference between 'showing' and 'telling'. Here is an example of each to examine with your learners:

Telling: The wind was cold.

Showing: The icy wind whipped across my skin, making goose bumps appear.

CREATE 3 TELLING SENTENCES:

- 1 Explain that learners must write down 3 'telling sentences'.
- 2 Remind learners that a telling sentence tells us about something.
- 3 Explain that one sentence needs to have a place as its subject, one sentence needs to have a person as its subject, and the final sentence needs to have a thing as its subject.
- 4 Write the following examples (or your own examples!) of telling sentences on the chalkboard:

The house is old.

The man is excited.

The blanket is dirty.

- 5 Give learners 5 minutes to write their sentences. Walk around the class and assist struggling learners.
- 6 Instruct learners to leave 5 empty lines under each of their telling sentences.

MODEL TURNING THEM INTO SHOWING SENTENCES:

- 1 Settle learners so you have their attention.
- 2 Explain that now, you will teach learners how to change telling sentences into showing sentences.
- 3 Read your first ‘telling sentence’ on the board: The house is old.
- 4 Ask learners: Can you come up with a showing sentence to describe this idea? (How can we use words to explain what we see, hear, smell, touch or taste? How do we know the house is old?)
- 5 Brainstorm ideas with learners, like:
 - a The paint is flaking off the walls, leaving dark brown patches.
 - b The rain pours in through the holes in the roof.
 - c As you walk, the floor creaks and groans like a ghost.
- 6 Read the second ‘telling sentence’: The man is excited.
- 7 Ask learners: Can you come up with a showing sentence to describe this idea? (How can we use words to explain what we see, hear, smell, touch or taste? How do we know the man is excited?)
- 8 Brainstorm ideas with learners, like:
 - a He talks so fast that spit comes flying out of his mouth in a fine spray.
 - b He slams his fist onto the table when making his final point.
 - c Sweat has formed on his upper lip and his forehead.
- 9 Read the third ‘telling sentence’: The blanket is dirty.
Ask learners: Can you come up with a showing sentence to describe this idea? (How can we use words to explain what we see, hear, smell, touch or taste? How do we know the blanket is dirty?)
- 10 Brainstorm ideas with learners, like:
 - a The smell of sweaty feet wafts up from the blanket on the couch.
 - b My skin itches after I’ve used it.
 - c It used to be blue, but now the colour has faded to a dusty brown.

INDEPENDENT WORK:

- 1 Explain that now, learners will write their own ‘showing sentences.’
- 2 Instruct learners to write a showing sentence under each telling sentence.
- 3 Give learners time to write their showing sentences.
- 4 As they work, walk around the room and assist struggling learners.

PAIR WORK:

- 1 Once learners have had a chance to come up with their own ‘showing sentences’ split learners into pairs.
- 2 Explain that the partners will work together to improve their ‘showing sentences’. They will do this by trying to make the sentences as ‘vivid’ as possible. This means that the

‘showing sentences’ must create clear, detailed and specific pictures in the reader’s imagination.

- 3 Instruct learners to share three of their ‘showing sentences’ with their partners. The partners must then work together to see if they can improve them.

CONCLUSION:

- 1 After a few minutes, call the class back together.
- 2 If time permits, ask a few volunteers to share their best ‘showing sentence’.
- 3 Remind the learners that good descriptive writing depends mainly on ‘showing sentences’ and that when it becomes time to write their essays, they must work hard to transform all their ‘telling sentences’ into ‘showing sentences’.

Useful genre-related vocabulary

vivid	something that produces a clear image in your mind
specific	clearly defined
five senses	our ability to see, hear, see, smell and taste
detail	small parts of something

1. Setting the task

SET THE TASK

- 1 Remind learners that today we will write descriptive essay about our homes.
- 2 We will use a description from our novel, ‘Far from the Madding Crowd’, to inspire us, as it can teach us how to create strong descriptive writing.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Use page 272 of ‘Far from the Madding Crowd’ as a mentor text.
- c Using different senses: visualisation and planning table.
- d Transform ‘telling sentences’ into ‘showing sentences’.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

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

For help, you can use page 272 of ‘Far from the Madding Crowd’ as a mentor text (a model text). This page is a beautiful description of the area in amongst the trees where Bathsheba hides. It appeals to the reader’s senses. You will use the same techniques in your descriptive essay. In your writing, you are going to use as many of your senses (sight, smell, hearing, touch and taste) as you can. Also, try to think of original images you can use to describe your person or place. You will also try to choose strong adjectives (describing words) and verbs (action words) to help get your message across. Descriptive writing helps us to understand and imagine characters and setting when we read fiction.

B. USE PAGE 272 OF ‘FAR FROM THE MADDING CROWD’ AS A MENTOR TEXT

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their copies of ‘Far from the Madding Crowd’.
- 3 Instruct learners to open their books to page 272.
- 4 Explain to learners that you will be using this page as a ‘mentor text’ and that this means that we can learn how to create good descriptive writing from the way that Hardy has written.
- 5 Tell learners that you will read the page out loud and they must listen carefully. As you read the page, they must underline in pencil all the ‘showing sentences’ that Hardy uses. (NOTE: Please refer to the example page we have included in the ‘Sample for the Teacher’ section below, to see what this looks like.)
- 6 Read the page.
- 7 Ask for volunteers to read out some of the most vivid ‘showing sentences’ that they underlined.
- 8 Discuss what makes them effective. (For example, the description ‘the water dribbling from their lips in silver threads’ is a showing sentence. Hardy does not just tell us that there is water dribbling off the horses’ lips. Instead, he shows us how this looks. He does this by comparing the dribble to silver threads. This creates a vivid picture in the reader’s imagination. Another example of a showing sentence is the leaves “rose and fluttered away in the breeze thus created, ‘like ghosts from an enchanter fleeing.’” Hardy does not just tell us that the leaves blow away. Rather, he shows us how this looks by helping us to imagine the leaves lifting off the ground and moving away lightly as if they are ghosts.)
- 9 Read the page again. This time, tell learners to work out where Hardy has used the senses of sight, sound and touch. (He does not use the senses of smell or taste.)
- 10 Ask learners to volunteer to point them out.
- 11 Read the page a third time. This time, instruct learners to circle (in pencil) all the interesting adjectives and verbs that Hardy has used.
- 12 Ask volunteers to share a few examples.

C. USE AS MANY SENSES AS POSSIBLE

INTRODUCTION:

- 1 Explain that it is important to show things using different senses.
- 2 While it's often not possible to use the sense of taste if you're not describing food, it's always possible to use the other four senses: sight, sound, smell and touch. In a descriptive essay, learners must describe whatever they're writing about using as many of these senses as possible.

VISUALISATION ACTIVITY:

- 1 Instruct learners to close their eyes and picture the place where they grew up, or the place where they live now. Give them a half a minute to think about it.
- 2 Then, with their eyes still closed, direct learners' imagination using the following questions. (These questions are to help learners think – they are not discussion questions):
 - **What does it look like?** How big is it? Is it a shack, a house or a flat? What colour are the walls? Does it have a flat or pointed roof? How big are the windows? What is the door made of? What is the area around it like – dust, grass or paving? What do the buildings around it look like? What does the sky look like? Are there people around? What are they wearing?
 - **What does it sound like?** Does the floor creak when you walk on it? Do the windows rattle when the wind blows? What does the rain sound like on the roof? Is the street noisy or silent? Do you hear people or nature or cars or machines?
 - **What does it smell like?** What does it smell like when someone is cooking? Do the drains and toilet smell? Does it smell different in the rain? Can you smell flowers outside? Smoke? Animals? Car fumes? Dust? The sea?
 - **What does it feel like?** What does the floor feel like under your feet? What do the walls feel like when you run your fingers along them? How do you feel when you're lying in bed? Is it hot or cold? Is it night or day? Is it windy or still?

WRITING ACTIVITY

- 1 Instruct learners to open their eyes.
- 2 Explain that now learners will write about the place they pictured when their eyes were closed.
- 3 Draw the following template on the chalkboard:

Sight	Sound
Touch	Smell

- 5 Explain that learners will fill in each of these sections by writing down as many words/phrases/sentences as they can in each one describing the place they pictured when their eyes were closed. (NOTE: Please refer to the example table we have

included in the ‘Sample for the Teacher’ section below, to see what this looks like when it’s filled in.)

- 6 Instruct learners to take out their exercise books.
- 7 Instruct learners to divide a page in their notebook into four sections and write the following headings at the top of each one: ‘Sight’, ‘Sound’, ‘Smell’ and ‘Touch’.
- 8 Remind learners that they must try to write full sentences. If they don’t know the words in English, they can write things down in their home language, and then use dictionaries to translate them into English afterwards or for homework.
- 9 Remind them how important it is to use sentences that show rather than tell.
- 10 Give learners time to write.
- 11 Instruct learners to finish their tables for homework if needed.

D. TRANSFORM ‘TELLING’ SENTENCES INTO ‘SHOWING’ SENTENCES

- 1 Instruct learners to copy down each sentence from the table into their notebooks, leaving three or four empty lines under each one. Their work could look like this:

Telling sentence	1.
Showing sentence	1.
Telling sentence	2.
Showing sentence	2.

(**NOTE:** Please refer to the example table we have included in the ‘Sample for the Teacher’ section below, to see what this looks like when it’s filled in.)

- 2 If they don’t have full sentences in the table (but only words or phrases), they must now turn those words and phrases into full sentences.
Under each sentence, they must rewrite it as a ‘showing sentence’. This means that they must rewrite it in such a way that they are showing the reader exactly what they are seeing/ hearing/ smelling/ feeling/ tasting.
These ‘showing sentences’ must be as specific and vivid as possible. (**NOTE:** Please refer to the example table we have included in the ‘Sample for the Teacher’ section below, to see what this looks like when it’s filled in.)
- 3 Explain that learners will need to include at least two showing sentences in their final essays. Whatever they don’t have time to do in class must be finished for homework.

SAMPLE FOR TEACHER

COMPLETED SAMPLE OF USING A MENTOR TEXT

the ferns Bathsheba could just discern in the wan light of daybreak a team of her own horses. They stopped to drink at a pond on the other side of the way. She watched them **floouncing²** into the pool, **drinking**, **tossing up** their heads, drinking again, the water **dribbling** from their lips in silver threads. There was another founce, and they came out of the pond, and turned back again towards the farm.

She looked further around. Day was just dawning, and beside its cool air and colours her heated actions and resolves of the night stood out in **lurid** contrast. She perceived that in her lap, and **clinging** to her hair, were red and yellow leaves³ which had come down from the tree and settled silently upon her during her partial sleep. Bathsheba shook her dress to get rid of them, when multitudes of the same family lying round about her rose and **fluttered** away in the breeze thus created, **'like ghosts from an enchanted fleeing.**

There was an opening towards the east, and the glow from the as yet unrisen sun attracted her eyes thither. From her feet, and between the beautiful **yellowing** ferns with their **feathery** arms, the ground sloped downwards to a hollow, in which was a species of swamp, **dotted** with fungi. A morning mist hung over it now – a fulsome yet magnificent **silvery** veil, full of light from the sun, yet **semi-opaque** – the hedge behind it being in some measure hidden by its **hazy** luminousness. Up the sides of this depression grew sheaves of the common rush, and here and there a peculiar species of flag,⁴ the blades of which **glistened** in the emerging sun, **like scythes**. But the general aspect of the swamp was **malignant**.⁵ From its **moist** and poisonous coat seemed to be exhaled the essences of evil things in the earth, and in the waters under the earth. **The fungi** grew in all manner of positions from rotting leaves and tree stumps, some **exhibiting** to her **listless** gaze their **clammy** tops, others their **oozing** gills. Some were marked with great splotches, red as **arterial** blood, others were **saffron** yellow, and others tall and **attenuated**, with stems like **macaroni**. Some were **leathery** and of richest browns. The hollow seemed a nursery of pestilences small and great, in the immediate neighbourhood of comfort and health, and Bathsheba arose with a tremor at the thought of having passed the night on the brink of so **dismal** a place.

There were now other footsteps to be heard along the road. Bathsheba's nerves were still **unstrung**; she crouched down out of sight again, and the pedestrian came into view. He was a schoolboy, with a bag slung over his shoulder containing his dinner, and a

2 floouncing – flopping, plunging, rushing.

3 red and yellow leaves – she gets covered with autumn leaves, which symbolizes her troubles. Note that at the end of the paragraph the fallen leaves are compared to ghosts. Hardy quotes "Ode to the West Wind", Percy Bysshe Shelley (1792 – 1822) in the closing line of the paragraph.

4 flag – a plant of the iris family, with a blade-like leaf. The comparison to "scythes" is ominous.

5 malignant – wanting to do evil, likely to cause harm. The place of love has become poisonous. The description of the fungi emphasizes the evil. The "pestilences" mentioned in this paragraph refer to plagues.

sight

sight

sight & touch

sight

sight & touch

sight

sight

sight

sight

sight

sight

sight & touch

sight & touch

sight & touch

sight

sight & sound

sound

272

CYCLE 2

SAMPLE COMPLETED TABLE

Sight	Sound
<p>Road: Shops, hanging merchandise, crowded, busy, colourful.</p> <p>Suburb: Leaves, green, shade, quiet, wider streets.</p> <p>House: Outside bricks are made of reddish clay. Over the driveway there are two enormous jacaranda trees. When their flowers fall, they make a purple carpet.</p> <p>Inside, it is furnished in browns and muted colours. Old furniture. Cat on the pillow.</p>	<p>It's noisy on the main road: cars, people, hooters, machines.</p> <p>On the side streets it's quieter and peaceful. The cat purrs softly inside the house.</p>
Smell	Touch
<p>Main road: lots of different smells.</p> <p>Spring: sweet scent of the jasmine flowers blooming by the door.</p> <p>Inside the house: it smells of cigarette smoke, which the curtains and walls have been absorbing for decades.</p>	<p>It's hot outside, but the trees on the pavement give shade.</p> <p>In the driveway, if you stand on a bee it will sting you.</p> <p>Inside the house: the tiles are cool.</p> <p>The carpets must have been soft and thick once, but with the years they have worn thin.</p>

SAMPLE COMPLETED 'TELLING' SENTENCES INTO 'SHOWING' SENTENCES

Telling sentence	1 Main road: lots of different smells.
Showing sentence	Sharp exhaust fumes mix with the smell of boerewors rolls being sold on the corner.
Telling sentence	2 It's noisy on the main road.
Showing sentence	All day and late into the night taxis hoot, a continuous stream of angry noise.
Telling Sentence	3 It's hot outside, but the trees on the pavement give shade.
Showing Sentence	...tall trees drape the passersby in cool green shade even in the burning midday sun.

3. Drafting

INTRODUCE CRITERIA

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

- Essay must be 200–250 words long.
- Start with: “There is a road that runs...”
- Describe the place where they grew up or the place where they live.
- Use ‘showing’ language rather than ‘telling’ language
- Use as many of their senses as possible.
- Use interesting adjectives and verbs.
- Use figurative language where appropriate.

INSTRUCTIONS

STRUCTURING YOUR WORK

INTRODUCTION

- 1 Settle learners so that you have their attention and instruct them to take out their exercise books and find their completed planning tables.
- 2 Explain to learners that – just like a house or building – every essay needs a structure. The structure of an essay is the order of the paragraphs.
- 3 Explain that the structure is sometimes difficult to work out for a descriptive essay, because there is no plot: there are no events or actions. Instead, they must choose which order to describe things in.
- 4 Explain that for this essay, each paragraph of the essay will describe a different part of the place where they live. For example, if they live in a village, they can have four paragraphs describing:
 - their home
 - the river they like to swim in
 - the field where their family grow crops
 - the church they go to.
- 5 Learners must look at their planning tables and choose three or four different parts of the place they want to describe. Each of these will become a paragraph.
- 6 Explain that they must write a list of these parts in an order that makes sense. A useful way to order their list could be to start outside (e.g. the street), then move inside (e.g. the house) and then further inside (e.g. their room).
- 7 Give learners 5 minutes to create their lists.
- 8 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.
- 9 Call learners back together.
- 10 Ask for a few volunteers to share their lists so that you know they have created useable lists.

WRITE THE TOPIC SENTENCE FOR EACH PARAGRAPH

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

HOMEWORK: WRITING THE REST OF THE ESSAY

- 1** Instruct them to take these topic sentences home, along with their planning tables and ‘showing sentences’ and use all of that information to finish each paragraph for homework.
- 2** Explain that they must finish each paragraph by adding a number of ‘showing sentences’ to each topic sentences.
- 3** These ‘showing sentences’ must describe the same part of the place as the topic sentence in the same paragraph. They must elaborate on the topic sentence. In other words, they must go into more detail, using as many senses as possible.

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

CYCLE 2

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

4. Editing

EDITING STRATEGY

Peer-edit and self-edit

INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use peer-editing: they will help each other to improve their descriptive writing.
- 2 Instruct learners to take out their exercise books 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 for the following:
 - Structure: Has the information been grouped correctly into paragraphs? All the sentences in one paragraph must be related by describing the same part of the place that their essay is about.
 - Have the paragraphs have been written in an order that makes sense?
 - Has their partner described the place using as many senses as possible?
 - Has their partner used as many 'showing sentences' as possible?
- 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 Taking turns, they must share their ideas with their partners about how to improve the writing.
- 6 As learners work, walk around the room to help pairs that are struggling.

EDITING CHECKLIST

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

- 1 Does each paragraph describe one part or aspect of the place?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you described this place using as many senses as possible?
- 4 Have you used at least two 'showing sentences' instead of 'telling sentences'?
- 5 Have you used interesting adjectives and verbs?
- 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?
- 9 Have you been creative and used your imagination?
- 10 Have you used words to paint a vivid picture of the place, so that the reader can imagine it exactly as you remember it?

5. Presenting

Publishing Requirements

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

PRESENTING STRATEGY

Turn and Talk and Wall Display

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE**DESCRIPTIVE ESSAY****The House under the Jacaranda Trees**

There is a road that runs from the centre of Johannesburg. On either side are lots of shops. Many of the shops hang up their merchandise from hooks on the walls and ceiling, so walking down the pavement is like walking through a forest of bags, sunglasses, pots and pans. All day and late into the night taxis hoot, a continuous stream of angry noise.

Exhaust fumes mix with the smell of boerewors rolls being sold on the corner.

If you turn off this road and drive through the suburbs for a bit you arrive at a quieter place. Here the pavements are wider and tall trees drape the passersby in cool, green shade even in the burning midday sun. Turn right on one of these streets. After a short distance, you come to a face-brick house. The bricks are made of the reddish clay of the highveld. Over the driveway, enormous jacaranda trees peer down from above and carpet the drive with a purple layer of fallen flowers.

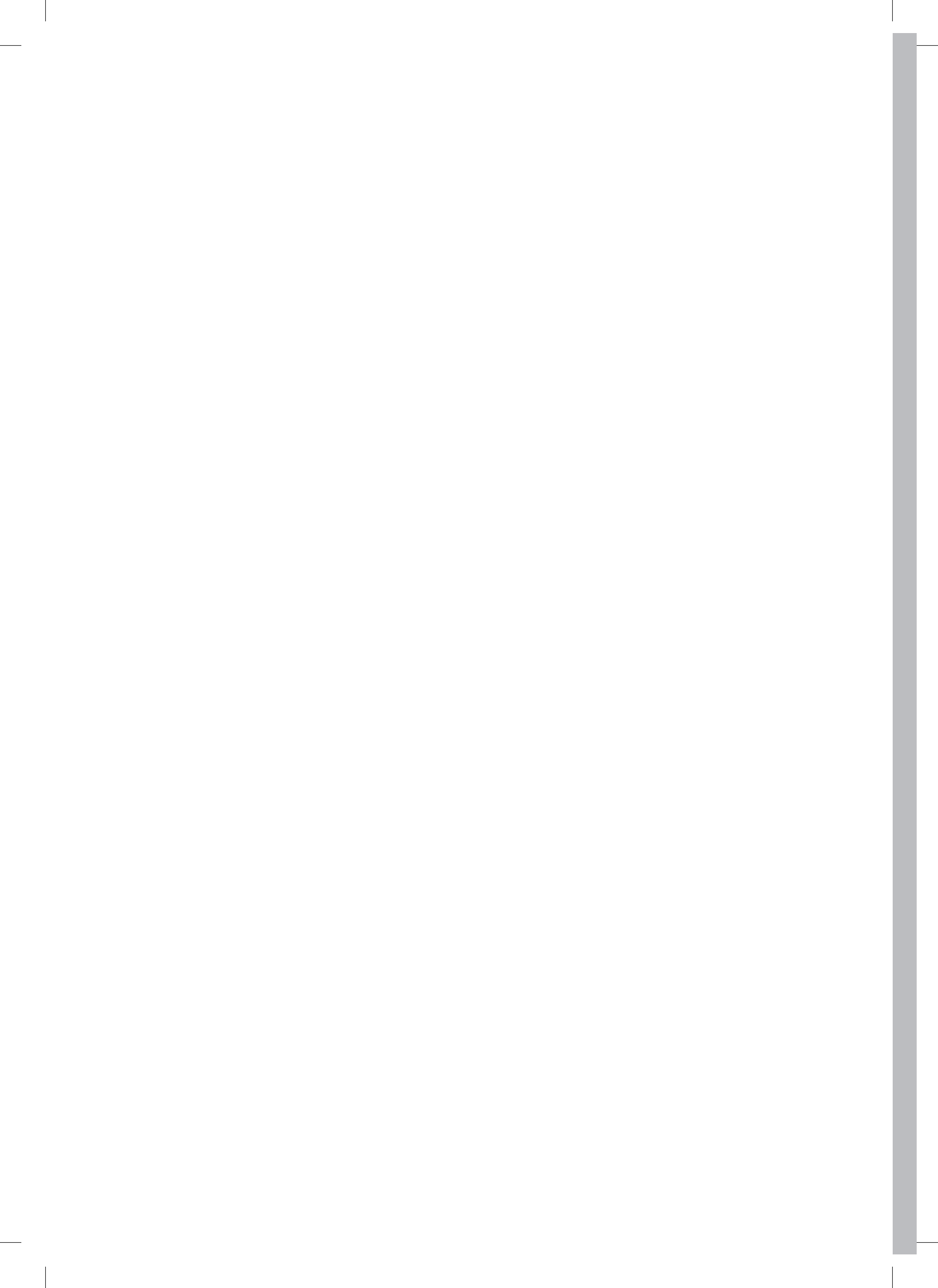
If you arrive in spring, you'll catch the sweet scent of the jasmine flowers. Inside, the house is furnished in browns and muted natural colours. The furniture is old, but well-maintained. The tiles are cool underfoot. The carpets must have been soft and thick once, but with the years they have worn thin. The room smells of cigarette smoke. Sit on the couch and rest your feet awhile. There is a cat curled up on the pillow. If you sit very still she might come over to say hello.

Word count: 252

Mark: 40 / 50**TEACHER FEEDBACK**

Well done on a lovely piece of descriptive writing. The structure works well, as you go from the out- side neighbourhood to the inside of the house, as if the reader is moving with you. I really enjoyed the way you used the senses of sight (especially the carpet of purple flowers), smell (the sweet jasmine) and touch (the cool tiles and thin carpet).

In the first two paragraphs, you did a good job of constructing 'showing sentences,' rather than 'telling sentences.' In particular, I enjoyed the image of the cool green shade of the trees. Your final paragraph, however, has too many 'telling sentences.' Please transform some of these into 'showing sentences.'



Far from the Madding Crowd

**Writing and
presenting**

CYCLE 3

Writing and presenting

Narrative Essay

Topic

In 'Far from the Madding Crowd', one of the major themes is 'Class and Mobility'. Bathsheba and Gabriel give us insight into how class affects one's social standing. For example, Bathsheba is able to be independent because she inherits a farm. Gabriel, on the other hand, works harder than anyone, but is still unable to buy his own farm. Write a narrative essay in which your main character explores his or her class and how it impacts their life.

Length of task

200–250 words

CAPS REFERENCE: pg. 39

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

Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the novel, 'Far from the Madding Crowd.' In this essay, the learner's main character will explore his or her class.

Teach the genre

PURPOSE

The purpose of a narrative essay is to tell a story to entertain, amuse, challenge or inspire the reader.

How to write a narrative essay:

- 1 In order to tell a story, you need to choose:
 - **Conflict:** external or internal.
 - **Characters:** one to three.
 - **Setting:** time and place.
- 2 Plot has a beginning, middle and end:
 - **Introduction:** Describe characters and setting.
 - **Conflict/Rising Action:** Narrate events that lead to the conflict. Build tension.
 - **Climax:** Narrate main events that make up the conflict. Contains action.
 - **Falling Action:** What happens as a result of the climax?
 - **Resolution:** How is the conflict resolved? (Happy or sad.)

Teach selected text structures and language features

Activity 1: Understand conflict

INTRODUCTION:

- 1 Write the word 'conflict' on the board and ask learners if they know what it is.
- 2 Take answers from volunteers. E.g. fighting, argument or confrontation.
- 3 Explain that conflict doesn't have to be between two people. There are different types. Generally, these can be classified as either 'external' or 'internal'.
- 4 Ask learners what 'external' and 'internal' mean. ('External' means outside and 'internal' means inside.)
- 5 External conflict is between a person and someone or something outside them. Internal conflict is conflict inside the person's mind or heart.
- 6 Explain that all stories have some kind of conflict at their core. This could be external conflict (between the character and someone or something else outside them) or internal conflict (conflict inside the character's mind or heart).
- 7 Even external conflict doesn't have to be violent. There are many types of conflict that make for compelling stories.

Activity 2: Work with conflict

- 1 Explain to learners that you will give them different types of conflict and in each case they have to:

- a** Identify who or what is in conflict.
 - b** Choose whether each one is an internal or an external conflict.
- 2** To do this, hand out the following worksheet. If you don't have access to a photocopy machine, copy the worksheet on the board:

CONFLICT WORKSHEET

Read the following examples of conflict. For each one:

- Identify who or what is in conflict.
- Choose whether each one is an internal or an external conflict.
 - 1** The biggest boy in the grade bullied my younger brother.
 - 2** I had a fight with my parents about how much I use my phone.
 - 3** The man on the taxi was yelling at the driver for not getting him there on time.
 - 4** As a boy, my grandfather had cancer, but he somehow survived.
 - 5** She was killed by a vampire who drank her blood.
 - 6** The storm was so bad that it flooded all the houses in my street.
 - 7** The movie was about a soldier who fought against soldiers from another country.
 - 8** She is trying to decide whether she should stay married or get divorced.
 - 9** All his friends were taking drugs, but he didn't want to.
 - 10** The phone was lying on the desk, but I resisted the temptation to steal it.

- 3** Modelling: do the first one for learners, to demonstrate how to do it.
- 4** Joint work: ask a learner to do the next example, but assist them where necessary.
- 5** Pair Work: instruct learners to do the rest of the list with the person next to them.
- 6** Discussion: after 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
 - 1** The biggest boy in the grade bullied my younger brother.
 - a** Conflict between the bully and the narrator's brother.
 - b** External conflict
 - 2** I had a fight with my parents about how much I use my phone.
 - a** Conflict between the narrator and her parents.
 - b** External conflict
 - 3** The man on the taxi was yelling at the driver for not getting him there on time.
 - a** Conflict between the passenger and the taxi driver.
 - b** External conflict
 - 4** As a boy, my grandfather had cancer, but he somehow survived.
 - a** Conflict between the narrator's grandfather and nature/ disease/ cancer.

- b** External conflict
- 5** She was killed by a vampire who drank her blood.
a Conflict between the girl and the vampire/ a supernatural creature.
b External conflict
- 6** The storm was so bad that it flooded all the houses in my street.
a Conflict between the people living in the narrator's street and nature/ the flood.
b External conflict
- 7** The movie was about a soldier who fought against soldiers from another country.
a Conflict between the soldier and the other soldiers.
b External conflict
- 8** She is trying to decide whether she should stay married or get divorced.
a Conflict inside someone's mind, between the desire to stay married and the desire to leave her spouse.
b Internal conflict
- 9** All his friends were taking drugs. He didn't want to, but he was afraid he would look like a nerd.
a Conflict inside someone's mind, between not wanting to take drugs and wanting to look cool.
b Internal conflict
- 10** The phone was lying on the desk, but I resisted the temptation to steal it.
a Conflict inside someone's mind, between the desire to steal and the desire to do the right thing.
b Internal conflict

Useful genre-related vocabulary

character	a person in a story
setting	the time and place in which the story happens
plot	the events in a story
conflict	a serious disagreement or argument
climax	the central part of the story; the most exciting part; the part of the story in which the most dramatic action takes place
resolution	the end or conclusion of a story

1. Setting the task

SET THE TASK

- 1** Remind learners that today they are going to write a narrative essay.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Choose a conflict, main character and setting.
- c Plan the plot on a narrative arc.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In ‘Far from the Madding Crowd’, one of the major themes is ‘Class and Mobility’. Bathsheba and Gabriel give us insight into how class affects one’s social standing.

Write a narrative essay in which your main character explores his or her class and how it impacts their life.

B. CHOOSE CONFLICT, CHARACTER AND SETTING

CONFLICT

- 1 Instruct learners to write the heading ‘Conflict’ in their notebooks.
- 2 Underneath, they must write down some rough notes about their conflict. These notes can be sentences, phrases or words, at this stage.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

CHARACTER:

- 1 Instruct learners with the heading ‘Character’ in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience that conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

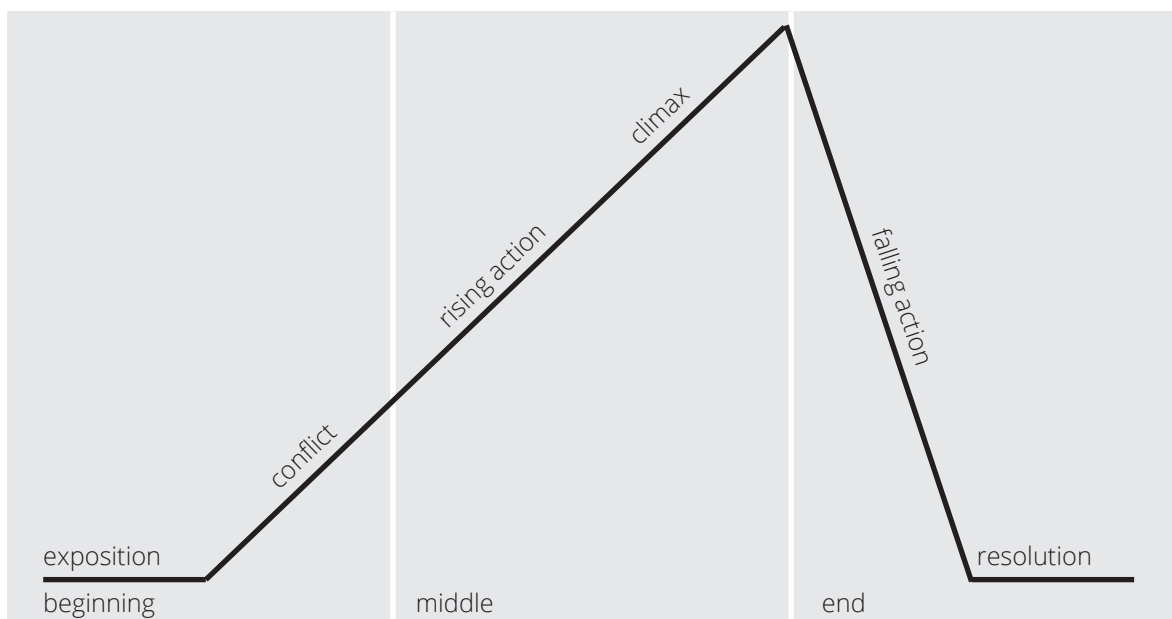
SETTING:

- 1 Lastly, instruct learners to write the heading ‘Setting’ in their notebooks.
- 2 Under this heading they must write notes about both the place and time when their story will be set.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

C. PLAN THE PLOT

- 1 Explain to learners that they now need to plan the structure of the plot so that it flows in a logical order.
- 2 Draw the diagram on the next page on the board under the heading ‘Narrative Arc’ and instruct learners to copy it into their notebooks.

- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.
- 4 Explain the sections of the arc as follows:
 - Paragraph 1: **Intro/ Exposition**
Describe the main characters and setting in detail, so we know who and what the story is about. (It can be effective to state the conflict in one sentence at the start of the introduction, to get your readers excited.)
 - Paragraph 2: **Conflict/Rising Action**
Narrate the events that lead to the conflict. Build the tension.
 - Paragraph 3: **Climax**
Narrate the main events that make up the conflict. This is the most intense part of the story, containing the action.
 - Paragraph 4: **Falling Action**
What happens as a result of the climax?
 - Paragraph 5: **Resolution/Conclusion**
How is the conflict resolved? Resolution could be happy or sad.
- 5 Under each heading on the arc, instruct learners to fill in a few sentences explaining what they will write in that section of their story. This will be their plan from which they will create their first draft.
- 6 Give learners time to fill in their narrative arcs.
- 7 As they work, walk around the room to assist learners who are struggling.
- 8 If you have time, it's a good idea to ask learners to share their plans with a partner or with the whole class, so they can learn from the way that other learners are planning.



SAMPLE FOR TEACHER

SAMPLE COMPLETED ROUGH NOTES FOR NARRATIVE ESSAY

CONFLICT

External conflict: between character and his poverty. He wants to go to university, but knows he'll never afford it. He struggles against this for years, dreaming of what life will be like when he finally becomes an engineer. His family is often short of food. He wins a series of battles in the conflict: does well at school, gets a scholarship to UCT.

Internal conflict: the character looks down on his community when he gets the scholarship. Through a series of things that go wrong, he realises that he has become an arrogant person. He misses the community in the township.

CHARACTER

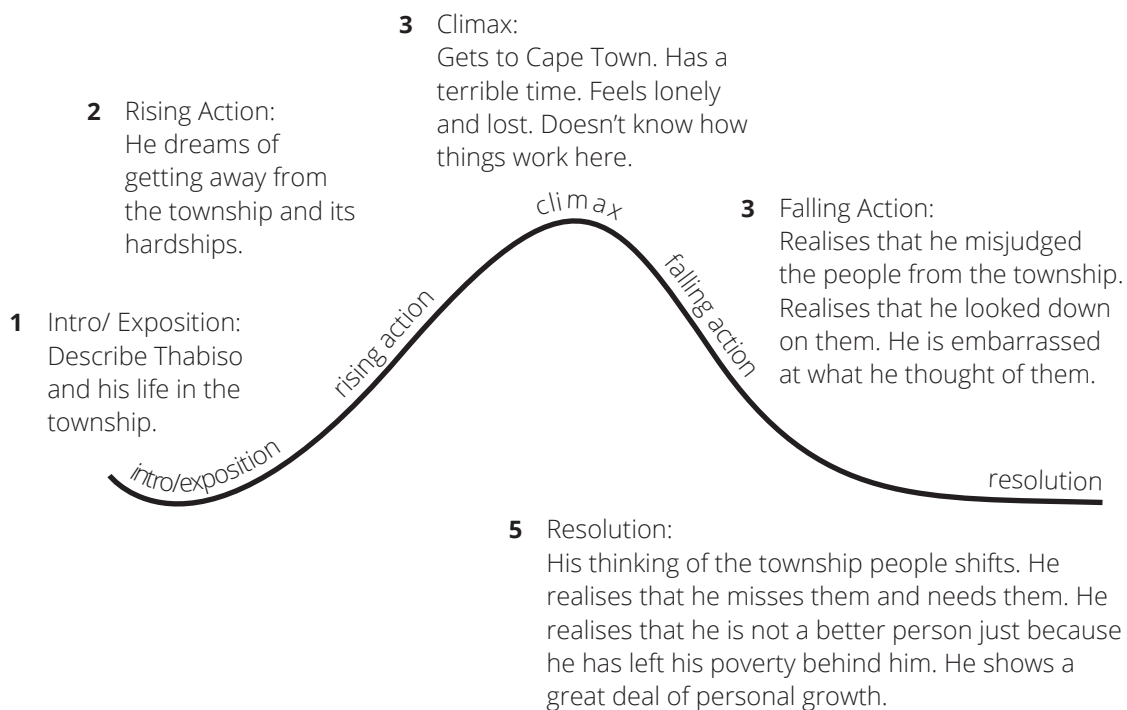
South African teenager. Name: Thabiso. Lives in a township in Johannesburg. Story starts when he is in high school. Very clever and he has big dreams: wants to be a mechanical engineer. He is tired of being poor. He believes once he leaves his township, his life will change for the better. He looks down on the township people around him.

SETTING

Place: Jo'burg and Cape Town, South Africa. Main character lives in a shack with his family. Cape Town is unfriendly compared to Jo'burg. His room at university is claustrophobic.

Time: Set in current time. Starts when he's at school. Ends on the first day of his lectures.

PLOT: NARRATIVE ARC



3. Drafting

INTRODUCE CRITERIA

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 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and a conclusion.

INSTRUCTIONS

- 1 Instruct learners to open their notebooks to a clean page and write the heading 'Narrative Essay'.
- 2 Explain that they will turn their rough notes and narrative arcs into a first draft.
- 3 Explain to learners that their essays don't have to keep everything the same as in their rough notes. They can change things if they come up with better ideas.
- 4 Give learners time to write. Walk around the room to assist struggling learners.
- 5 Learners may finish drafting their writing as homework if needed.

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

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

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Instruct learners to copy the editing checklist on the next page. They must read each question, and then re-read their own writing to see if they have done what the question on the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. Remind them that it is ok if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 4 Give learners time to edit their work. Walk around to assist struggling learners.
- 5 If you do not have time to edit in class, instruct them to use the checklist at home.

EDITING CHECKLIST

- 1 Does the essay contain an interesting conflict?
- 2 Does the introduction describe the main characters and setting in detail?
- 3 Does the body of the essay contain the rising action, climax and falling action, written in well-structured paragraphs?
- 4 Is the climax the most dramatic and exciting part in which the main events take place?
- 5 If you have used direct speech, have you used quotation marks, the correct punctuation and started each person's lines on a new line?
- 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

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' 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

NARRATIVE ESSAY

Better than you

Thabiso pulled the nail out of his bike's tyre and swore.

Thabiso was an 18-year-old student from Jo'burg. He was the first person in his family to go to university. His talent and hard work had earned him a scholarship from De Beer's. He was about to start a degree in mechanical engineering at UCT.

All of his teenage years, he had known he needed to get away from the township if he was going to be someone. He would own a proper brick house. He would never be hungry again.

However, everything had gone wrong since he got here. After 3 hours of being lost, he finally got to his residence. On the first night, some second years forced themselves into his matchbox-sized room and dragged him off to have his head shaved – the residence's initiation.

And now, his bike had a puncture. As he pushed it up the hill, he thought about how wrong he had been about thinking that UCT would solve all of his problems. If he was really honest with himself, when he'd the news about the bursary, he'd thought he was better than everyone in the township.

He had never felt lonelier. If he was in the township now, so many people would be offering to help him. He felt embarrassed at how he'd thought he was superior to them. He would have to learn how to navigate his way through this new world. It didn't matter who you were, you were never better than anyone else.

Word count: 253

Mark: 38/50

TEACHER FEEDBACK

You answered the topic well: Thabiso had to re-examine his opinion of the working-class people from his township. His thinking about class shifts when he realises that he is not a better person just because he has been accepted into a prestigious university. I also liked how brave you were: you experimented with the plot structure by putting the climax at the beginning of the story, instead of in the middle. I think it worked well. I assume that your conflict was between Thabiso and his poverty? Or was it meant to be between Thabiso and his opinion of class? That wasn't entirely clear. In general, well done.

Far from the Madding Crowd

**Writing and
presenting**

CYCLE 4

Writing and presenting

Diary Entry

Topic:

Imagine that you are Gabriel Oak. You spend a lot of time by yourself and do not often share your feelings out loud with others. You have just proposed to Bathsheba Everdeen and she has turned you down. Write a diary entry to describe your thoughts and feelings after being rejected. Remember to write from Gabriel's point of view and use language to show how Gabriel feels. You can include ideas about:

- How you felt when you first saw Bathsheba.
- The things you have noticed about Bathsheba.
- How you feel now that she has rejected your offer of marriage.

Length of task

80–100 words

CAPS REFERENCE: pg. 40

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

Introduction

Tell learners that today they are going to write a diary entry. The diary entry will be linked to the novel, 'Far from the Madding Crowd'. Learners will pretend to be Gabriel and will write the diary entry from his point of view.

Teach the genre

PURPOSE

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

HOW TO WRITE A DIARY ENTRY:

Explain to learners that we describe our private thoughts and feelings in a diary entry. We carefully choose our words both for what they mean (their denotation) and for the feeling they create (their connotations). Learners must select language that can:

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

FEATURES:

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

Teach selected text structures and language features

Activity 1: Read and analyse the sample diary entry

GETTING READY:

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

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

INTRODUCTION:

- 1 Explain that we will read and analyse a sample diary entry.

2 Read the diary entry out loud to learners.

PAIR WORK:

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

DISCUSSION:

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

24 November 2017

Dear Diary,

I'm so humiliated, I wish the ground would open up and swallow me! My father saw me chatting to Sifiso at the community sports day. You won't believe what he did. He came up to us, acting super friendly and introduced himself. Then he proceeded to tell Sifiso stories about how tough he is. He told Sifiso about when he was in the army, about how he used to stay up training all night and then do target practice – and was still a perfect shot. He spoke about learning how to kill a man with his bare hands.

My father? Please, he couldn't kill a spider with his bare hands. He calls my mom to do it. You should have seen Sifiso's face, though! Like he'd seen a ghost. He'll *never* ask me out now! I've been cursed with the world's most embarrassing father.

Activity 2: Expressing feelings with words

INTRODUCTION:

- 1 Explain that when we can express our feelings using adjectives (e.g. angry, sad, frustrated, disappointed, excited) or we can choose our words and punctuation to show a feeling.
- 2 For example, the girl who wrote the diary entry above is disappointed when she writes: 'He'll *never* ask me out now!' The italics in '*never*' and the exclamation mark emphasise how badly she wants Sifiso to ask her out.
- 3 Explain that today, we will practise choosing words to show our feelings.

MODELLING:

- 1 Write the following on the chalkboard: He won't ask me out now.
 - a Disappointed: He'll *never* ask me out now!
 - b Relieved:
 - c Sad:
- 2 Explain that we could write this sentence in other ways, e.g. relieved or sad.
- 3 Show learners how to write the sentence to show a different emotion. Next to 'Relieved' write: 'Shu! Thank goodness he won't be able to ask me out now.'

JOINT ACTIVITY:

- 1 Ask for a volunteer to help you write the sentence in a sad way, and fill it in next to 'Sad'. For example, you could write something like: 'I can't believe he won't ask me out now.' Or 'I wish he'd ask me out anyway.'

PAIR WORK:

- 1 Write the following sentence on the chalkboard: It's raining outside.

Angry:
Happy:
Sad:
- 2 Explain that learners must make the sentence show anger, happiness and sadness.
- 3 Split learners into pairs and give them 5–10 minutes to write their sentences.

DISCUSSION:

- 1 Call learners back together.
- 2 Call on learners to share examples for each of the different feelings.
- 3 Write good examples on the chalkboard, like:

It's raining outside.
Angry: It's so unfair that it's raining, because now I'll have to miss the match.
Happy: Finally some rain to fill the dams - yay!
Sad: I wish I could go play outside but it's raining.
- 4 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings.
- 5 Explain that this creates a tone for their diary entry.

Useful genre-related vocabulary	
empathy	feeling or imagining the same emotions that another person feels
entry	a short piece of writing for each day in a diary
first-person	when a story is told from the perspective of the person to whom it happened, or who performed the action ('I')
personal	something private, that we do not want shared with a lot of people

1. Setting the task

SET THE TASK

Remind learners that in this lesson, they will write a diary entry from the point of view of Gabriel from 'Far from the Madding Crowd'.

2. Planning

PLANNING STRATEGY

- a Remind the learners of the topic.
- b Use a planning table.
- c Find information.
- d Complete planning tables.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: Imagine that you are Gabriel Oak. You spend a lot of time by yourself and do not often share your feelings out loud with others. You have just proposed to Bathsheba Everdeen and she has turned you down. Write a diary entry to describe your thoughts and feelings after being rejected. Remember to write from Gabriel's point of view and use language to show how Gabriel feels.

You can include ideas about:

- How you felt when you first saw Bathsheba.
- The things you have noticed about Bathsheba.
- How you feel now that she has rejected your offer of marriage.

B. USE A PLANNING TABLE

GETTING READY:

Draw a blank planning table on the board (NOTE: Please refer to the example table we have included in the 'Sample for the Teacher' section below)

INTRODUCTION:

Explain that today, learners will plan for their own diary entry, which they will write as if they are Gabriel Oak.

- 1 Instruct learners to copy down the topic and the empty planning table (which you have copied onto the board), leaving at least five lines for each item in the table.
- 2 Remind learners that the important thing about a diary entry is that it uses language to express the writer's thoughts and feelings about their experiences.
- 3 Remind them that for this topic, they are writing as if they are Gabriel Oak, so they must try to express his thoughts and feelings about his experiences in the novel.

C. FIND INFORMATION

- 1 Instruct learners to reread the following pages, to find evidence about how Gabriel feels about Bathsheba in the first few chapters of the novel. This can be done in pairs or groups, or it can be assigned for homework. After reading each section, learners can make brief notes in their notebooks about what they have learned about how Gabriel feels:
 - pg. 3–7
 - pg. 14–19
 - pg. 21–27

D. COMPLETE PLANNING TABLES

- 1 Instruct learners to take out their exercise books and to copy down the topic and the empty planning table, leaving at least five lines for each item in the table.
- 2 Give learners time to fill in their planning tables.
- 3 As learners write, walk around the room and help learners who are struggling.

SAMPLE FOR TEACHER**BLANK PLANNING TABLE TEMPLATE**

What happened?	
How did you feel?	
Why did you feel that way?	
What are some words you can use to show your feelings?	
What is the tone of your diary entry?	

SAMPLE COMPLETED PLANNING TABLE

What happened?	I saw a woman I'd never seen before. She caught my attention. I saw her a few more times. She rescued me from my burning shepherd's hut. I went to propose to her. She rejected my proposal.
How did you feel?	I was very attracted to her. I felt amazed by her independence. I became infatuated with her. I was desperate and then very disappointed and hurt.
Why did you feel that way?	She was so beautiful. I could not stop thinking about her. I could not stop watching her when she was near me. Most times, I watched her when she did not even know I was watching her. I was able to admire her from a distance. I became infatuated with her very quickly. I wanted her to marry me. Even though she turned my proposal down, I tried to convince her to reconsider it. When it became clear she would not agree to marry me, I became very disappointed and hurt.
What are some words/phrases you can use (made up) to show your feelings?	Sad: 'My heart is broken.' Rejected: '...who does not want me.' Shock: '...most women want to find a husband!' Desperate: 'Oh Bathsheba!' Determined: 'Somehow I need to pick myself up from this and carry on.'
What is the tone of your diary entry?	sad, rejected, shocked, desperate, determined (notice that they are all adjectives)

3. Drafting

REINFORCE CRITERIA

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

- 1 The entry should be between 80–100 words. Include a word count in brackets at the end.
- 2 There should be a date in the top right hand corner.
- 3 The entry should be addressed to 'Dear Diary' (the salutation).
- 4 It should be written in a first-person narrative voice ('I') from Gabriel's perspective the day after he proposed to Bathsheba.

- 5 Use words that show Gabriel's feelings.
- 6 You can use informal language – like you are talking to a friend. But avoid slang.
- 7 The entry should use the past tense verbs to narrate events, but can use present tense verbs to communicate how he feels.
- 8 Be clear about what tone you want to use. Then choose words to create that tone.

INSTRUCTIONS

INTRODUCTION:

- 1 Instruct learners to take out their exercise books.
- 2 Instruct learners to use their planning table to write their own diary entries.
- 3 Remind learners about the criteria (see above).
- 4 Learners can finish writing their diary entries for homework. They must bring them to class for the next lesson.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas; Features/conventions and context 12 MARKS	10-12 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	8-9 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	6-7 <ul style="list-style-type: none"> Adequate response, demonstrating knowledge of features of the type of text Not completely focused –some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	4-5 <ul style="list-style-type: none"> Basic response, demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-3 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling 8 MARKS	7-8 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	4 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	3 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	17-20	13-15	10-11	7-8	0-5

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use peer-editing to improve their writing.
- 3 Instruct learners to take out their written drafts.
- 4 Instruct learners to copy the peer-editing checklist into their exercise books on the next page. Give learners 5 minutes to copy the peer-editing checklist.
- 5 Then, instruct learners to swap their exercise book with a neighbour.
- 6 Tell the learners that they must read the draft in front of them in silence.
- 7 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 8 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 9 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.
- 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 ok if this draft starts to look very messy, as they will need to rewrite it for the final version.

EDITING CHECKLIST

- 1 Is the entry between 80–100 words? Is there a word count in brackets at the end?
- 2 Is there a date at the top of the page?
- 3 Is the entry addressed to 'Dear Diary' (the salutation)?
- 4 Is it written in a first-person narrative voice ('I') from Gabriel's perspective?
- 5 Does the entry use past tense verbs to narrate Gabriel's experiences and present tense verbs to express his feelings?
- 6 What is the tone/feeling of this diary entry? What words are used to show this?
- 7 What is one thing you like about this diary entry?
- 8 What is one thing you think can be improved?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their diary entries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the words ‘Diary Entry’.
- 3 They must write neatly, leaving an empty line between the date, the salutation (‘Dear Diary’) and the body of the entry.
- 4 At the bottom of their diary entry they must write ‘Word count’, followed by the number of words (content only).
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and talk

PRESENTING INSTRUCTIONS

- 1 Split learners into new pairs. They must not have the same partners who peer-edited their work.
- 2 Instruct learners to take turns reading their diary entries out loud to their partners.
- 3 Instruct learners to come up with one compliment, i.e. they must tell their partner something liked about the writing.
- 4 If time permits, call the learners back together.
- 5 Ask for a few volunteers to read their entries to the class.
- 6 Applaud each learner after they have read their work.
- 7 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.
- 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**DIARY ENTRY**

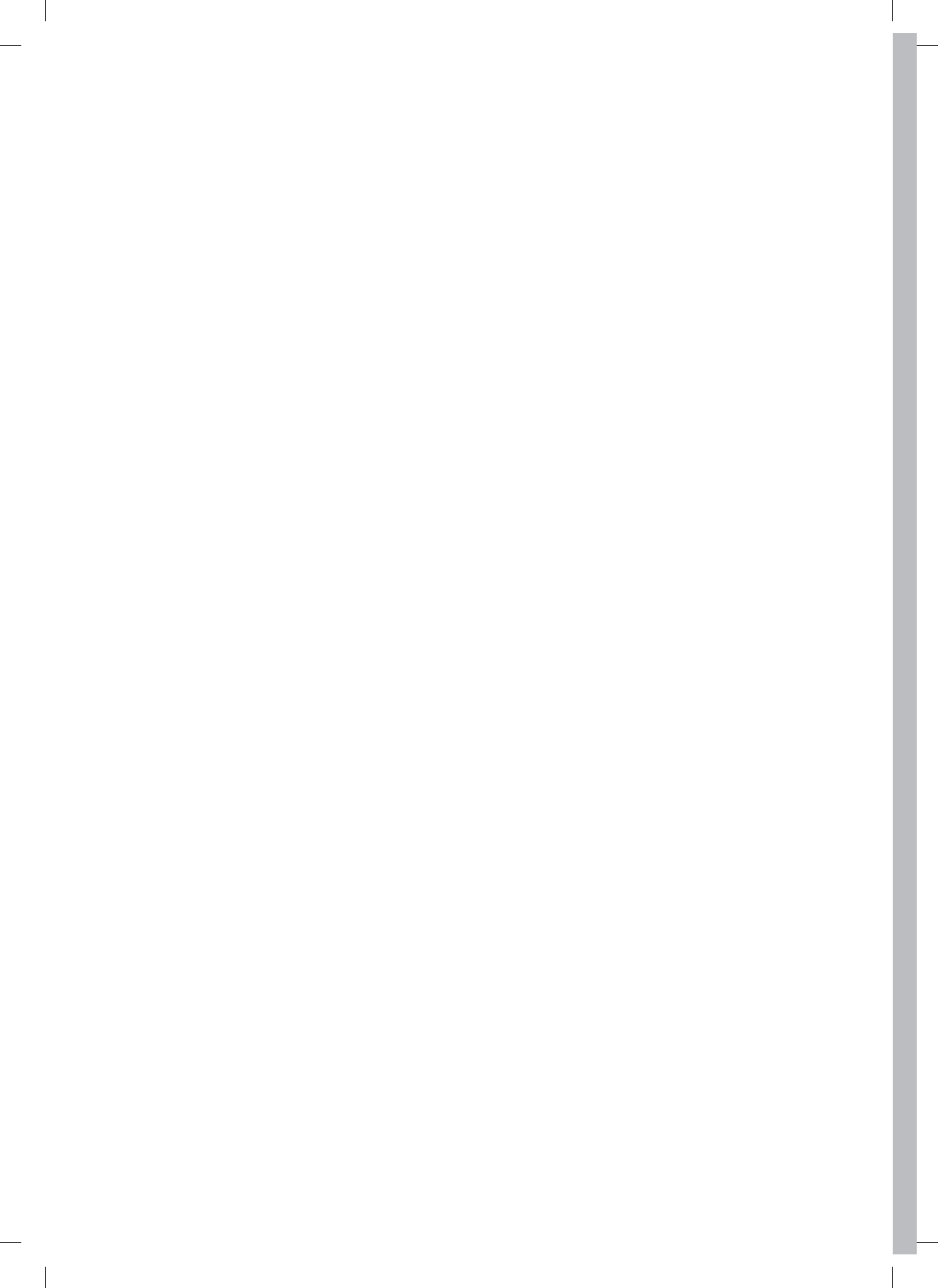
16 March 1885

My heart is broken. I have fallen in love with a woman who does not want me. When I first saw her, I thought she was so vain. Soon after that, though, her beauty captivated me. I couldn't stop thinking about her and needed to find any excuse to see her. I was so sure she would accept my proposal, as most women want to find a husband! I know I don't have much to offer, but I know I will make a good husband. Oh Bathsheba! Somehow I need to pick myself up from this and carry on.

Word count: 101 words

Mark: 17/20**TEACHER FEEDBACK**

You really have captured Gabriel's feelings well! Well done. I liked how you showed his initial feelings for Bathsheba and how they changed to an infatuation. I also thought the reference to women's roles in these times was clever. It is clear from this diary entry that Gabriel is hopelessly in love with Bathsheba. It also shows that he is steady character in that he realises that he can't dwell on this and needs to move on. Well done!



Far from the Madding Crowd

**Writing and
presenting**

CYCLE 5

Writing and presenting

Newspaper Article

(IMPORTANT: Only do this writing activity after you have finished reading Chapter 48 of ‘Far from the Madding Crowd’; otherwise it will spoil the story.)

Topic

In ‘Far from the Madding Crowd’, the people of Weatherbury believe that Troy drowns. Imagine that you are a newspaper reporter who has to write a news article on the events around the drowning. The article will be published in a national newspaper.

Length of task

120–150 words

CAPS REFERENCE: pg. 45

Text type	Purpose	Text Structure	Language Features
Newspaper article (Longer transactional)	To inform, educate, enlighten and entertain the public	State facts briefly but accurately. Strive to communicate the essence without losing the reader. Summarise accurately without slanting the truth. Give a succinct title and add a clear sub- title. Start with the most important facts: the who, what, how, when, where, why, and to what degree.	Clear and concise language Written in third person. Can use an active or passive voice, depending on the focus and which is more engaging for the reader. Should include quotes, comments, opinions, statements and observations from people involved or experts on the topic. Time connectives are used, e.g. First, then, next, afterwards, just before that, at last, meanwhile.

Introduction

Tell learners that today they are going to write a newspaper article. The article will be linked to the novel, ‘Far from the Madding Crowd’. The news article will be about Troy’s drowning.

Teach the genre

PURPOSE:

- 1 Newspaper articles aim to inform, educate, enlighten and entertain readers.
- 2 A news article aims to inform readers about a current event. It gives information about: what happened; when it happened; who was involved; where it happened; why it happened (the five Ws).

HOW TO WRITE A NEWS ARTICLE:

- 1 A newspaper article must contain a **headline** (to catch readers' attention); a **blurb** (a short sentence or two to give readers an idea of what the article is about); a **byline** with the author's name; a **lead paragraph** (which answers the 5 Ws); an **explanation**; and additional information.
- 2 A news article must be written from an **objective point of view**. The purpose is to inform readers of all the facts around the event. The writer must remain neutral on the event and try to cover all sides of the story.
- 3 A news article is written in the **third person**. It does not contain statements by the writer which include 'I', 'I think', 'I believe', 'In my opinion', etc.
- 4 A news article is usually written in **plain language**, and contains few adverbs and adjectives. Strong (or active) verbs are used, not passive verbs.
- 5 Included in a news article is any **background information** that may be important for readers to fully understand the article.
- 6 **Quotations** are included to present a person's opinions, to add subjective descriptions, or to add authority. Quotations support or 'back up' a story. Quotation marks must be used correctly around the actual words spoken by the person. The quotation is usually introduced by the verb, 'said'. The name of the person being quoted is included – the person's title, full name and position are used the first time he or she is quoted in the article. After that, only the title and surname (or just the surname) are used. For example: *Dr John Barker, the medical doctor of Budmouth, said, 'I saw the sea drag the man out of a swimming cove...'*
The quotation is usually introduced by the verb 'said'.

Teach selected text structures and language features

Activity 1: Learn about the purpose of newspaper articles

GETTING READY:

Preparation prior to lesson: Ask learners to bring newspapers to class. These maybe local or national newspapers. Tell them to bring all the parts of the newspaper, including the supplements that come with the newspaper. If learners do not have access to newspapers at home, ask colleagues, friends, or neighbours to help by passing on newspapers they have already read. Aim to get as many copies as you can – one for each learner if possible.

(It does not matter how old the paper is.) **You will need newspapers for the lessons in this section.**

INTRODUCTION:

- 1 Settle the class so that you have their attention.
- 2 Explain that you will be discussing the purpose of newspaper articles and different types of newspaper articles.
- 3 Explain that the headline is like the title of a newspaper article.
- 4 Explain that newspaper articles aim to inform, educate, entertain, warn or present an opinion to readers. Make sure learners understand these terms. Write them on the board.
- 5 Explain that learners will quickly look at the various headlines in the newspaper they have. Explain that learners must decide whether they think the article is meant to inform, educate, entertain, warn or present an opinion based on the headline (title).
- 6 Do one example together with learners. For example, read the headline ‘Police seize drugs worth R3m’ and explain that this type of article will inform or educate readers.

PAIR OR GROUP WORK:

- 1 Instruct learners to take out the newspapers they have brought to class, or hand out the newspapers you have collected for them. (NOTE: Learners may share in groups of two to four.)
- 2 Instruct learners to work with a partner sitting next to them OR in groups of 3–4 learners (depending on how many newspapers you have!)
- 3 Instruct learners to read the headlines in their newspaper and to decide on the purpose of the newspaper articles with their partner/group.
- 4 After about 3–5 minutes, call the class together again.
- 5 Ask a few learners to read out headlines that have caught their attention in their newspaper.
- 6 Ask learners to identify the purpose of these articles.

Activity 2: Learn about different types of newspaper articles

- 1 Explain that there are different types of newspaper articles.
- 2 Newspaper articles can be broken down into two main types: ‘news articles’ and ‘feature articles’.
- 3 A news article covers a current event. It contains basic information about the event, and it answers questions such as: *what, who, when, where, why*. A feature article is usually much longer and more in depth than a news article. A feature article covers one subject from different angles.
- 4 Newspapers also contain opinion pieces such as book reviews, film reviews, editorials and letters to the editor.
- 5 Explain that news articles and feature articles usually educate, inform or warn us. Some feature articles may also entertain us. Opinion pieces are meant to provide an opinion.
- 6 Instruct learners to look at their newspapers again with their partners.

- 7 Instruct learners to find an example of a news article, a feature article and an opinion piece in their newspaper.
- 8 Ask a few learners to read out the headlines of their examples. Compliment learners who give good answers and gently correct them if/where necessary.

Activity 3: Learn about the format of newspaper articles

GETTING READY:

- 1 Clarify that for this assignment, we will be focused on a news article that is meant to inform the reader.
- 2 Photocopy the article entitled ‘Two Boys Drown in River in Limpopo’ (below in the ‘Sample for teacher’ section). If you do not have access to a photocopy machine, copy the article and notes in brackets onto the board.
- 3 Also photocopy the following notes for learners. If you do not have access to a photocopy machine, the following notes may be copied for learners, or they may be written on the board or on chart paper:

Format of news articles:

 - a A news article is made up of the following parts: headline, blurb, byline, lead paragraph, explanation, and additional information.
 - b **The headline:** The title of an article. This is a short statement about the event and appears at the top of the article. Its purpose is to grab the reader’s attention.
 - c **The blurb:** This is usually a sentence or two. It informs the reader what the article is about and appears directly below the headline.
 - d **The byline:** This gives the name of the writer of the article.
 - e **The lead paragraph:** This is the first paragraph of the article. It is the introduction to the article, and contains the most important information. It should answer the five questions of journalism: What happened? Who did it? Where did it happen? When did it happen? Why did it happen? (These are known as the ‘five W’s.’) This paragraph must be written in as few words as possible – it is usually only 1 to 2 sentences long. It must grab readers’ attention and make them want to read on.
 - f **Explanation:** The following paragraphs contain other information/facts/details readers should know. Here the writer includes answers to questions readers may have after reading the headline, blurb and lead paragraph. Some of this information may be in the form of direct quotations from people involved in the event, witnesses, bystanders, etc.
 - g **Additional information:** This paragraph contains the least important information, e.g. information about another similar event.

INTRODUCTION:

- 1 Explain that even though there are different types of newspaper articles, they all have the same format and special features.

- 2 Hand out the sample article ‘Two Boys Drown in River in Limpopo’ (or refer to the article on the board) and the notes ‘Format of news articles’ (or refer to the article on the board).
- 3 Read through the notes and the sample article. Point out the special features as you read through the sample article. For example, read the headline ‘Two Boys Drown in River in Limpopo’ and explain that a headline is a short statement about the event and appears at the top of the article. Its purpose is to grab the reader’s attention.

PAIR WORK:

- 1 Instruct learners to work with their partners again.
- 2 Instruct learners to choose ONE article they will analyse for its different parts: headline, byline, blurb, lead paragraph and explanation. They must also see if they can find a quotation in the article they have chosen.
- 3 As learners work, walk around and assist learners who are struggling.

SAMPLE FOR TEACHER

SAMPLE OF NEWSPAPER ARTICLE (LABELLED)

Two boys drown in river in Limpopo (HEADLINE)

Children swimming without adult supervision (BLURB)

By Luyanda Gumede (BYLINE)

(LEAD PARAGRAPH) Police in Limpopo are investigating the deaths of two boys who drowned on Sunday. Police spokesperson Lieutenant-Colonel Moatshe Ngoepe said the two boys drowned while swimming in the Mohlaletse River in Apel near Lebowakgomo outside of Polokwane. It is believed they went too deep in the river and they could not swim.

(ANSWERS: WHAT, WHO, WHEN, WHERE, WHY)

(EXPLANATION) “It is alleged that on Sunday, a group of young children were swimming in the river when two of them got stuck deep in the water and drowned. Subsequently, one of these boys ran to the village and called community members for help,” Ngoepe said.”

(QUOTATION)

(EXPLANATION) “Members of the community reacted in large numbers, entered the water in an effort to save the lives of these boys. They retrieved them and summoned the Emergency Services and the police. The boys were certified dead at the scene,” he said.

(QUOTATION)

(ADDITIONAL INFO/BACKGROUND INFO) Ngoepe said the two boys who drowned were both 11 years old. (ADDITIONAL INFO) The police are investigating two inquest dockets.

1. Setting the task

SET THE TASK

- 1 Remind learners that they will write a newspaper article based on events around Troy's suspected drowning.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Learners will use a planning table.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In 'Far from the Madding Crowd', the people of Weatherbury believe that Troy drowns. Imagine that you are a newspaper reporter who has to write a news article on the events around the drowning. The article will be published in a national newspaper.

B. USE A PLANNING TABLE

GETTING READY

- 1 Draw a blank planning table on the board. (An example is below, in the 'Sample for Teacher' section.)

MODELLING:

- 1 Settle learners so that you have their attention.
- 2 Read the topic to learners.
- 3 Explain that today, learners will think about what content will go in their articles. They will use the planning table to help them make sure they have all the information needed for a newspaper article.
- 4 Explain that learners must think about information from the text. They can reread pg. 295 from 'Bathsheba remained firm...' until the end of the page to refresh their memories about Troy going swimming.
- 5 Read through the planning table with learners.
- 6 Show learners how to fill in the first box of the planning table: *What happened?*
- 7 Explain that you will think about what you know from the text. Write down points in the first box of the planning table as you explain your thoughts, like:

What happened?	<ul style="list-style-type: none"> • A doctor saw a man get taken out to sea • He followed him along the coast from above • By the time he caught up to where the man should have been, it was getting dark
----------------	--

- 8 Remind learners that this is just the planning stage, so they do not need to write in full sentences yet.

JOINT ACTIVITY:

- 1 Now that you have shown learners what to do, do an example together with learners.
- 2 Call one learner up to the front of the room. Ask the learner to fill in the second box of the planning table: *Who did it?*
- 3 The learner must fill information about who did it, like:

Who did it?	• Dr Jonathan Barker saw it
-------------	-----------------------------

- 4 If the learner makes any mistakes/gives wrong information that is inaccurate, explain so that the whole class understands.

PAIR WORK:

- 1 Instruct learners to take out their exercise books and copy the topic and blank planning tables into their books. Learners may copy the information about *What happened?* and *Who did it?* Learners may add to this information as well.
- 2 Explain that learners will complete the rest of the table with a partner.
- 3 Remind learners that this is a planning activity – they do not need to write in full sentences.

DISCUSSION:

- 1 Call the class back together after 10–15 minutes.
- 2 Discuss each line in the table. Write down key words/phrases on the board as you discuss. (You may reference the completed sample table below for some examples).

HOMEWORK:

Instruct learners to complete the planning table as homework if necessary. They will need it for the drafting activity.

SAMPLE FOR TEACHER

SAMPLE BLANK PLANNING TABLE

What happened?	
Who did it?	
When did it happen?	
Where did it happen?	
Why did it happen?	
Explanation (<i>other important information, some of which may be in the form of quotations</i>)	
Important additional information	

SAMPLE COMPLETED PLANNING TABLE

(Individual learners' tables will each be different. This is just one example.)

What happened?	A doctor walking on some cliffs next to the sea saw a man get taken out to sea
Who did it?	Dr Jonathan Barker
When did it happen?	Last Wednesday, October 25, 1885 (<i>NOTE: this is made up</i>)
Where did it happen?	In the sea near Budmouth
Why did it happen?	The sea was too strong; the sea pulled the bather out the cove
Explanation (<i>other important information, some of which may be in the form of quotations</i>)	'I saw the sea drag the man out of a swimming cove, and into the open sea. I remember thinking to myself that unless the man was incredibly strong, I did not hold much hope for him.' and 'I tried to stay in line with him, but by the time I got to where he should have been below me, it was getting dark and I could no longer see him.'
Important additional information	Bathsheba identified Troy's clothes

3. Drafting**INTRODUCE CRITERIA**

- 1 The article must contain the following parts: headline, blurb, byline, lead paragraph, explanation and additional information.
- 2 The length must be 120–150 words (excluding the headline and blurb).
- 3 The register must be formal.
- 4 The article must be written in plain English, with few or no adjectives and adverbs.
- 5 The article must be in the active voice.
- 6 The article must be written in the third person.
- 7 The article must be objective, and not include the writer's opinions.
- 8 Quotations must be indicated by means of quotation marks.
- 9 Additional and background information must be relevant to the article.

INSTRUCTIONS**A. HELP LEARNERS FORMAT THEIR ARTICLES**

- 1 Ask learners: What must a newspaper article begin with?
- 2 Remind learners that they must begin with a headline.
- 3 Ask learners: What is a blurb?

- 4 Remind learners that a blurb is a quick and interesting summary of the article.
- 5 Ask learners: What is a byline?
- 6 Remind learners that a byline contains the word ‘by’ and the author’s name.
- 7 Model how to format these on the board, like:

Sergeant suspected dead [CENTERED]

Eyewitness saw man drift out to sea [CENTERED]

[LEAVE A LINE OPEN]

By Elethu Siyengu [RIGHT]

- 8 Instruct learners to take out their exercise books and open to a new page. Explain that learners must think about the content they gathered during the planning section. They must think of an interesting headline and blurb for the content that will be in their articles. The headline and blurb must be centred on the page. Then learners must add their own name in a byline on the right.
- 9 Note: There are different options for the byline (all of which will be marked as correct on an exam): The byline may be written directly after the blurb OR you may skip a line open after the blurb and before the byline. Different newspapers have the byline in different positions: written on a new line and on the left OR on a new line and on the right OR at the end of the blurb.
- 10 Give learners a few minutes to write their headlines, blurbs, and bylines.

B. TURN THE PLANNING TABLE INTO A COMPLETE DRAFT

- 1 Explain that now, learners will use their planning tables to create a complete draft.
- 2 Learners must organise their information. This means they must decide which information belongs in which paragraph.
- 3 Explain that learners must follow the following guidelines when they write their drafts in full sentences and paragraphs:
 - a **First/lead paragraph:** provides the most important information and answers the questions: what happened, when it happened, who was involved, where it happened and why it happened;
 - b **Second, third, (maybe) fourth paragraph:** provide an explanation, which explains, clarifies and gives supporting facts or information (this explanation and information can be in the form of a quotation);
 - c **Final paragraph (or two):** gives additional information which may be of interest to the reader and related to this event.
- 4 Remind learners of the criteria (see above). Explain that learners must keep these criteria in mind as they complete their draft
- 5 Learners may complete their draft as homework.

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

4. Editing

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 article to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it. Explain that learners must try to think of how they can help their partner make their writing better.
- 7 When the learners are finished, they must hand back the draft to its writer.
- 8 Give learners 2–3 minutes to read the notes their partner has given them.
- 9 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 10 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 ok if this draft starts to look very messy, as they will need to rewrite it for the final version.

EDITING CHECKLIST

- 1 Does the article have a headline?
- 2 Is the headline appropriate and does it grab attention?
- 3 Does the blurb contain important information?
- 4 Is there a byline?
- 5 Does the lead paragraph answer the five questions: what, who, where, when, why?
- 6 Do the explanation paragraphs contain important information not in the lead paragraph?
- 7 Is there additional and/or background information?
- 8 Is the register formal?
- 9 Are the sentences in plain English and in the active voice?
- 10 Are spelling, punctuation and sentence construction correct?
- 11 What can the learner do to improve their article? (Give a helpful tip!)

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their articles neatly in their books.
- 2 At the top of the page, they must write their name, the date and the heading 'Newspaper Article'.
- 3 They must leave a line open and then, in the centre of the page, write down their headline, blurb and byline.
- 4 They must write down their paragraphs one below the other. They must indent (leave a small space before) the first word at the beginning of each paragraph, as is done in newspaper articles.
- 5 They must write neatly.
- 6 At the end they must write the words 'Word Count' followed by the number of words used.

PRESENTING STRATEGY

Presentation

PRESENTING INSTRUCTIONS

- 1 Explain that learners will present their articles to the class (you may assign the date ahead of time).
- 2 Give learners time to read through their articles to prepare for their presentations. Explain that learners should think about reading the article as if they are a reporter on the news.
- 3 Call on learners to read their articles out loud to the class.
- 4 Praise learners for one specific thing they did well in their writing/presentation.

COMPLETED EXAMPLE

NEWSPAPER ARTICLE

Sergeant suspected dead

Eyewitness saw man drift out to sea By Elethu Siyengu

A man is presumed dead after Dr Jonathan Barker (M.D.) from Budmouth witnessed him being dragged out to sea last Wednesday, October 25, 1885. The incident occurred just outside Budmouth harbour.

Mr Barker was out for his evening walk along the cliff paths, when he noticed a male swimmer struggling in the water below him. “I saw the sea drag the man out of a swimming cove, and into the open sea. I remember thinking to myself that unless the man was incredibly strong,

I did not hold much hope for him”, said Mr Barker.

Mr Barker followed the man along the coast from above. Mr Barker said, “I tried to stay in line with him, but by the time I got to where he should have been below me, it was getting dark and I could no longer see him.”

Clothes were found on the beach next to the swimming cove and Sergeant Troy’s wife, Mrs Bathsheba Troy, has identified them as his.

Word count: 165

Mark: 27/30

TEACHER FEEDBACK

An excellent effort. The article contains all the parts required of a news article. The headline, blurb and lead paragraph are good. There are quotations that are correctly written to support the article. There is additional information as well. Just be careful about sticking to your word limit as you will lose marks if you go over the word limit too much. Well done.

Far from the Madding Crowd

**Writing and
presenting**

CYCLE 6

Writing and presenting

Obituary

(IMPORTANT: Only use this task after chapter 53 – you do not want to spoil the ending for learners!)

Topic:

The plot of 'Far from the Madding Crowd' reaches its climax with the death of Sergeant Francis Troy. Imagine that you are Bathsheba Everdeen. You have to write his obituary that will be published in a local newspaper. In the Victorian era, births, marriages and deaths were publicised in newspapers as it was the fastest way for information to be communicated. Remember that an obituary should speak of someone's accomplishments and positive qualities. As you write about Troy, you will need to include only positive information about him.

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 novel, 'Far from the Madding Crowd'. Learners will write an obituary for Sergeant Francis Troy.

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. 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:

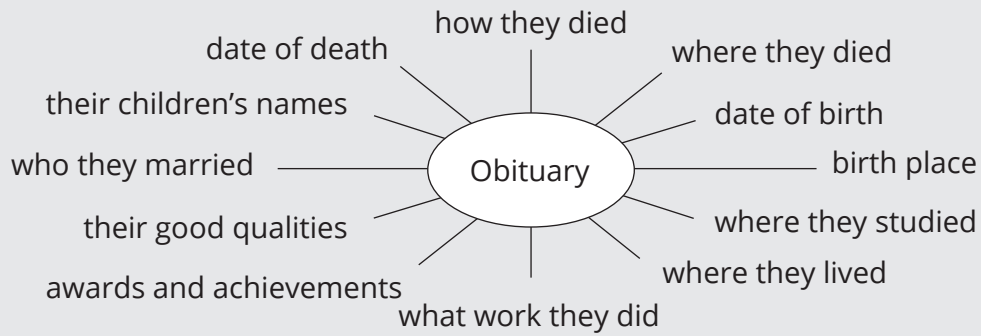
- It contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the person 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 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:
 - 5 What information would you want to know about their death?
 - 6 What information would you want to know about their life?
- 7 Call the class back together. Ask a few volunteers to share their answers with the class.
- 8 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 obituary for Thandi Klaasen on the next page, along with the questions on format below it. If you do not have access to a photocopy machine, read it aloud to them.
- 3 Instruct learners to work with a partner. In pairs, they must read the obituary and answer the questions in their notebooks.
 - 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 and ask volunteers to share their answers.
- 6 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 who they left behind (husband/wife and children) and practical information about the funeral/cremation/memorial service, so that readers can attend: date and address. If it has already been held by the time the obituary is written, the conclusion can report where and when it was held.
- 7 Hand out the following step-by-step guide to writing an obituary. (If you do not have access to a photocopy machine, write it on the chalkboard and instruct learners to copy it down.)

Obituary for Thandi Klaasen

It is with great sadness that we have learnt about the passing of Thandi Klaasen, well known and celebrated jazz singer, on Monday, 15 January 2017. She passed peacefully in the company of her family early in the morning after a battle with pancreatic cancer.

Thandi Klaasen (nee Majola) was born in Sophiatown, Johannesburg in 1931 to Tebogo and Grace Klaasen. Klaasen decided to embark on a career in music after a jazz band visited her school as a child.

Thandi Klaasen was known for being one of the era defining singers who emerged from Sophiatown, where South African jazz took shape from the 1950s. She went on to become very well respected along with singers like Dolly Rathebe and Miriam Makeba. She travelled to many countries for her career. Klaasen received awards both locally and internationally.

Klaasen was happily married to Jonathan Klaasen from 1955 until he passed away in 2010. They had three daughters together, Lorraine, Maria and Jeannette.

Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg on Friday, 19 January 2017 at 11 o'clock.

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 the funeral will be (or was) held.

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

1. Setting the task

SET THE TASK

Remind learners that they will now write an obituary based on events in 'Far from the Madding Crowd'.

2. Planning

PLANNING STRATEGY

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

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE WRITING TOPIC

Topic: The plot of 'Far from the Madding Crowd' reaches its climax with the death of Sergeant Francis Troy. Imagine that you are Bathsheba Everdeen. You have to write his obituary that will be published in a local newspaper. In the Victorian era, births, marriages and deaths were publicised in newspapers as it was the fastest way for information to be communicated. Remember that an obituary should speak of someone's accomplishments and positive qualities. As you write about Troy, you will need to include only positive information about him.

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 write an 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 they will need for their obituary.
- 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 write 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 he 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 STORY**MODELLING:**

- 1 Write the heading 'Information for Planning Troy's Obituary' on the board. Instruct learners to copy it into their notebooks.
- 2 Instruct learners to copy down the list under the heading. Explain that it is now their job to find the information to fill in the information.
- 3 Explain that learners will start by working out which pieces of information about Troy are provided in 'Far from the Madding Crowd'. They can only make something up if it is not in the story.
- 4 They will look in their novels too and write rough notes in their notebooks. These rough notes are part of their planning, so they don't have to be in full sentences. Instruct learners to turn to pg. 340 of their novels. Tell them to read from, "Troy turned to Bathsheba..." until the end of pg. 341.
- 5 Explain that from these pages, we are reminded about Troy's death.
- 6 Give learners time to read.

- 7 Call the class back together.
- 8 Write the following points next to the relevant heading on the list, and instruct learners to copy them into their own lists:
 - **place of death:** Lower Farm, Weatherbury
 - **cause of death:** murder
- 9 Explain to learners that they will keep adding to their list as they find more information that can be used in the obituary.

JOINT ACTIVITY:

- 1 Now that you have shown learners how to do it, do one more example together, to give them some practice.
- 2 Ask a volunteer to read the last third of pg. 59, starting with “And you mean...” to ‘...said William Smallbury.’
- 3 Ask learners to tell you what they have learned which can be used in the obituary. As they talk, write down the information they say on the list on the board:
 - **job:** soldier

GROUP WORK:

- 1 Split learners into groups of four.
- 2 Explain that each person will search for information in a different part of the novel. Write the following page numbers on the board:
 - Group Member 1:** Read pg. 148 to find information about Troy’s personality.
 - Group Member 2:** Read pg. 149 to find information about Troy’s personality and education.
 - Group Member 3:** Read pg. 150 to find information about Troy’s personality and interests.
 - Group Member 4:** Read pg. 305 from ‘Troy’s appearance in ...’ to ‘...on this day’ on pg. 306 to find information about Troy’s other work, strengths and personality.
- 3 Instruct learners to assign each group member the specific pages as above.
- 4 Give learners time to search and write down information from the pages they have been assigned.
- 5 Instruct learners to discuss what they have found in their groups. Learners must share what they have found with the other three members of their group. Each group member will write the information in their own notes. (At the end of the activity, all the group members will have all of the information written down in their own books.)
- 6 While they work, walk around the room and assist learners/groups who are struggling.

D. MAKE UP THE REST OF THE INFORMATION:

- 1 Call learners back together.
- 2 Make sure that they understand that the only pieces of information that are not in the novel are:
 - the date of Troy’s death (it must be realistic)

- his birth date (it must be realistic)
 - his place of birth
 - his parents' names
 - his childhood
 - where he went to school
 - achievements
 - the date and time of his funeral
- (Those are the things that they can make up. Everything else can be found in the novel.)

- 3** Explain that they must make up this information as homework.
- 4** Explain that if their group did not find all the other information for an obituary, they must reread the pages above at home and fill in the information in their notes.
- 5** Complete for homework.

SAMPLE FOR TEACHER

SAMPLE COMPLETED PLAN FOR OBITUARY

(This is just one example. Please keep in mind that some of the information will be made up, so this should look different for each and every learner.)

INTRODUCTION:

- **place of death:** Lower Farm, Weatherbury
- **cause of death:** murder

BODY:

- **place where he was born:** Plymouth, County Devon, England
- **date of birth:** 9 October 1880
- **jobs:** soldier, sailor, gymnastics, pugilism (boxing), actor, farmer
- **education:** fairly well-educated for middle class, extremely well-educated for a soldier
- **personality:** changeable, simple, impulsive, dishonest, charming, proud (Note: we only include positive personality traits in an obituary, so the only point we can include here is possibly 'charming'.)
- **interests:** hay-making, sword exercise, fencing
- **strengths:** taming wild horses, good at shooting
- **grew up:** Yealmpton, near Plymouth

CONCLUSION:

- **funeral:** Weatherbury Church 29 December at ten o' clock
- **date of death:** 24 December 1886
- **family left behind:** mother, father and wife
- **father's name:** Thomas Troy
- **mother:** Elizabeth Troy
- **wife:** Bathsheba Everdeen

3. Drafting

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 take 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 paragraphs.
- 3** Remind learners of the criteria for an obituary (see above).
- 4** They must write in full sentences and paragraphs now.

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

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

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

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's 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 are finished reading, they must explain to their partner where they think changes need to be made.
- 8 Give learners time to edit their partners' work. Walk around the room to assist learners who are struggling.

EDITING CHECKLIST

- 1 Does the introduction contain information about Troy's death (where, when, how)?
- 2 Do the paragraphs in the body contain relevant information about Troy'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 his 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

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 and the heading, 'Obituary'.
- 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 Prestick.
- 2 Instruct them to stick their obituaries up on a wall in your classroom.
- 3 Give them some time to walk around and read the other obituaries.

COMPLETED EXAMPLE

OBITUARY

Frank Troy died on 24 December 1886. He was shot dead in the home of William Boldwood on Lower Farm, Weatherbury.

Troy was born in 1860 in Plymouth in County Devon. He grew up in the village of Yealmpton near Plymouth. He was a very bright, charming young boy who enjoyed horse riding, nature and clay pigeon shooting. Troy attended Buckfastleigh House boarding school. After school, he joined the army.

Troy worked in a wide range of areas. Aside from being in the army, he worked as a farmer, a sailor, a boxer, a gymnast and an actor. He showed excellence as a swordsman and won national awards for the sword exercise and fencing.

He will be missed by his parents, Thomas and Elizabeth and his wife, Bathsheba. His funeral will be held at Weatherbury Church, on Thursday, 28 December at ten ‘o clock.

Word count: 144

Mark: 26/30

TEACHER FEEDBACK

Good work. You managed to include a lot of information about Troy in the obituary, and it appears in a logical order. There is a clear introduction containing information about his death; a body giving information about his life; and a conclusion providing the practical information. Well done.

Far from the Madding Crowd

**Writing and
presenting**

CYCLE 7

Writing and presenting

Personal (or Friendly) Letter

(IMPORTANT: Only use this task after chapter 12 – you do not want to spoil the story for learners!)

Topic:

In ‘Far from the Madding Crowd’, Bathsheba moves from her aunt’s farm to Weatherbury farm, which she inherits from her uncle (on the other side of her family). It was very unusual for a woman to own land in those days, as men were mostly the land owners. Imagine you are Bathsheba now living at Weatherbury farm. You have fired Pennyways after catching him stealing and you have decided that you will be the bailiff (farm manager) yourself. Write a letter to your aunt telling her about how you caught Pennyways stealing, your first visit to the market and about what it is like being a woman running a farm.

Length of task

120–150 words (This is the content only; do not include the address and greeting in this word count.)

CAPS REFERENCE: pg. 40

Text type	Purpose	Text Structure	Language Features
Personal (friendly) letter (Long)	To inform and maintain a relationship	Writer’s address, (leave out recipient’s address), date, salutation Structure of message will vary depending on purpose (e.g. catch up on news, congratulate, sympathise) Closing and signature	Usually informal in style but can vary, e.g. letter of condolence will be more formal Language features will vary according to the purpose of the message.

Introduction

Tell learners that today they are going to write a personal (friendly) letter. The letter will be linked to the novel ‘Far from the Madding Crowd’. The letter will be about Bathsheba’s experience of running a farm.

Teach the genre

PURPOSE:

To communicate something to the reader. Often this includes informing the reader about events in someone's life.

HOW TO WRITE A PERSONAL (FRIENDLY) LETTER:

- Write the sender's address, date and informal greeting, such as 'Dear Mihle.'
- Structure the body of the letter in logical paragraphs.
- Use informal register but keep the language perfect.
- End with an informal closing like 'Your friend' or 'All my love,' followed by your name.

Teach selected text structures and language features

Activity 1: Work out the personal letter format

- 1 Explain that the 'format' of a letter is the way it is written on the page and the order in which it appears. It is important to get it right.
- 2 Give learners the example letter on the next page, along with the questions below. (If you do not have access to a photocopy machine, copy the address, date and greeting on the board and read the rest of the letter out loud.)
- 3 Instruct learners to work with a partner to read the letter and answer the questions in their notebooks. Walk around the room as they work to assist struggling learners. Read the personal letter on the next page and answer the following questions about the format:
 - a How many addresses are there?
 - b Whose address is it?
 - c Where is it written?
 - d Where is the date written?
 - e Where is the greeting written?
 - f Where are there empty line spaces?
 - g Is the body of the letter written in paragraphs? If so, how many?
 - h How does the writer say goodbye?
- 4 Call learners back together and very quickly go through their answers. Make sure that learners know the following:
 - a **How many addresses are there?** One
 - b **Whose address is it – the writer or the recipient?** The writer.
 - c **Where is it written on the page?** In the top right hand corner.
 - d **Where is the date written?** Under the address in the top right hand corner.
 - e **Where is the greeting written?** On the left hand side.
 - f **Is the body of the letter written in paragraphs? If so, how many?** Yes. 3.

- g How does the writer say goodbye?** ‘Your friend’ on the left side, followed by her name directly underneath on the next line.
- h Where are there empty line spaces?** Under the date, under the greeting, under each paragraph.

15 Victoria Street
 Johannesburg
 Oaklands
 2192
 24 November 2017

Dear Yonela

I’m so excited to share my news with you: my older sister had a baby last night! She wasn’t due until next week, her baby boy decided to come early. His name is Jeremy and he’s gorgeous. He has the cutest little fingers and toes you’ve ever seen.

Other than that, not much has happened around here since you left. I’m still struggling in Life Science, but I passed my last test so at least there’s some improvement. Did you hear that Mr Abrahams left the school? Apparently he’s going to work for the government or something. We had a big farewell for him in assembly. I actually think he cried when he said goodbye.

Please write to me and let me know how you’re doing. What’s your new school like? Have you made friends? I bet you’re having the best time and going to the beach every day after school. I also miss you so much already. Life here just isn’t the same without you.

Your friend
 Michelle

Useful genre-related vocabulary

sender	the person who writes and sends the letter
recipient	the person who receives and reads the letter
greeting/salutation	the way to say hello (often ‘Dear...’)
closing	the way to say goodbye
informal register	casual way of writing, as if you are speaking to a friend
connectives	linking words; words that link one paragraph to the next

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write a personal letter based on events in ‘Far from the Madding Crowd.’

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Finding information.
- c Work out how to order information.
- d Write topic sentences.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE WRITING TOPIC

Topic: In ‘Far from the Madding Crowd’, Bathsheba moves from her aunt’s farm to Weatherbury farm, which she inherits from her uncle (on the other side of her family). It was very unusual for a woman to own land in those days, as men were mostly the land owners. Imagine you are Bathsheba now living at Weatherbury farm. You have fired Pennyways after catching him stealing and you have decided that you will be the bailiff (farm manager) yourself. Write a letter to your aunt telling her about how you caught Pennyways stealing, your first visit to the market and about what it is like being a woman running a farm.

B. FINDING INFORMATION

INTRODUCTION:

- 1 Explain to learners that they will start planning their letters by finding information about Bathsheba’s life at Weatherbury Farm in groups. These ideas will then be turned into full letters.
- 2 Learners will use a mind map to write down ideas for their letter. They will add information to the mind map while they look at the text.

MODELLING:

- 1 Draw a mind map on the board with sections for firing Pennyways, farm workers’ reaction, first trip to the market and ‘other’. (Refer to ‘Sample Blank Mind Map’ in the ‘Sample for teacher’ section below).
- 2 Explain that learners will now look for information in the text and add it to each section of the mind map.
- 3 Demonstrate how to add information to the mind map. On the board, fill in ‘caught stealing’ under ‘Firing Pennyways’. (Remind learners that they will find their information in the text in the next activity.)

GROUP WORK:

- 1 Explain that on pages 58, 67 and 78–81, Hardy tells us about Bathsheba’s firing Pennyways, her farm workers’ reaction about her becoming the bailiff and her first trip to the market.

- 2 Divide learners into groups of six. Instruct groups to assign each learner a page to read. Each learner must just skim read (not read every word) their page very quickly.
- 3 Learners must write down in point form what they find out about their topic on their mind map.

	Page	Topic
Group member 1	pg. 58	Bathsheba's firing Pennyways
Group member 2	pg. 67	Her farm workers' reaction about her becoming bailiff
Group member 3	pg. 78	Her first trip to the market
Group member 4	pg. 79	Her first trip to the market
Group member 5	pg. 80	Her first trip to the market
Group member 6	pg. 61	Her first trip to the market

- 4 While they work, walk around the room and assist learners/groups who are struggling.
- 5 Instruct learners to discuss what they have found in their groups. Learners must share what they have found with the other five members of their group. Each group member will write the information onto their mind maps. (At the end of the activity, all the group members will have completed their mind maps.)
- 6 Learners can make up information for the 'Other' section.

C. WORK OUT THE ORDER

- 1 Explain that learners now need to put their ideas into an order that makes sense.
- 2 Point out that a letter of this length will probably have about 3 paragraphs. They need to choose which kinds of information from their mind maps will go into each paragraph.
- 3 For example, one paragraph could be about Bathsheba firing Pennyways; another could be about her farm workers' reaction to her becoming bailiff; and a third could be about her first trip to the market. However learners choose to combine information, they need to make sure that the ideas in a paragraph all fit together.
- 4 Give learners 5 minutes to work out the order in which they will write about Bathsheba's experiences.
- 5 Walk around the room to assist struggling learners.
- 6 Ask a few learners to share their lists with the class.

D. WRITE TOPIC SENTENCES

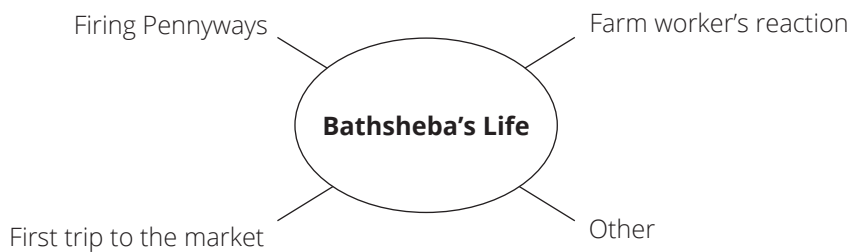
- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2 This topic sentence is a like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other

sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.

- 3 For example, a topic sentence could be: 'I've been living in Venezuela for three years now.' Then the rest of the paragraph will be about what it's like to live in Venezuela. Or a topic sentence could be: 'I'm teaching Grade 10 History.' and the rest of the paragraph will be about her job.
- 4 Remind learners that the tone of their letters must be friendly. This means that it should be written like they would speak to the other person. They are allowed to use casual language and contractions. The spelling and punctuation, however, must still be perfect.
- 5 Instruct learners to write the topic sentence for each one of their paragraphs. Each topic sentence will come from the ideas on their mind maps.
- 6 Give learners 5 minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their topic sentences with the class.

SAMPLE FOR TEACHER

BLANK MIND MAP



SAMPLE COMPLETED MIND MAP

Firing Pennyways

Caught stealing
Fires him
Decides to become bailiff herself

Farm worker's reaction

Shocked
Doubt she will manage

First trip to the market

Only woman there
Excited and nervous

Other

Why she decided to run the farm (doesn't trust anyone else)
How she feels about running the farm
How she feels about how she will manage as bailiff

SAMPLE TOPIC SENTENCES

- I caught my bailiff stealing from me.
- It's been a big adjustment for my farm workers.
- I went to the market for the first time.

3. Drafting

INTRODUCE CRITERIA

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

- 1 The body must be 120–150 words long (not including address and greeting).
- 2 The personal letter format must be perfect.
- 3 They must write from Bathsheba's perspective.
- 4 The body of the letter must inform Bathsheba's aunt about her life at Weatherbury.
- 5 The writing must show that they understand what has happened in the story and can express Bathsheba's opinions and feelings.
- 6 The register can be informal (i.e. casual) but the language must be error-free.
- 7 The tone can be warm and friendly.

INSTRUCTIONS

HOMEWORK:

- 1 Instruct learners to take their topic sentences home and elaborate on each one to form para- graphs for homework.
- 2 Explain that they must finish each paragraph by adding sentences to each topic sentence. Re- mind learners that all the sentences in a paragraph must relate to the same topic.
- 3 They must also add in all the elements of a personal letter:
 - They can make up the Bathsheba's address, keeping in mind that she lives in Wessex.
 - They can make up the date, but it must be in the late 1800s when the novel is set.
 - They can make up Bathsheba's aunt's first name.
 - They must use appropriate informal greetings and closings.
 - They can forge Bathsheba's signature.

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

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

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

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. Remind them that it is ok if this draft starts to look very messy at this stage.
- 7 Give learners time to edit their work. Walk around the room to assist struggling learners.

EDITING CHECKLIST

- 1 Does each paragraph communicate one thing about Bathsheba's life?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Do all your sentences start with capital letters and end with full stops?
- 4 Have you checked that your spelling is correct?
- 5 Have you checked that every sentence has at least a subject and a verb?
- 6 Is your letter laid out in the correct format for a personal letter?
 - Does it have Bathsheba's address in the top right hand corner, followed by the date?
 - Are there informal greetings and closings?
 - Are there empty line spaces under each element of the layout?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their letters neatly on lined paper.
- 2 At the top of the page they must include their name, the date and the heading 'Far from the Madding Crowd Letter.'
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their letter they must write the words 'Word count' followed by the number of words in their letter (not including the address and greeting).

PRESENTING STRATEGY

Posting and delivering the letters

PRESENTING INSTRUCTIONS

- 1 Post the Letters:** Create a 'postbox' in your classroom. You can do this with an old cereal or shoe box. Paint it red to resemble a real postbox, or cover it with newspaper. Make a slit at the top. Instruct learners to fold their letters neatly and 'post' them by putting them into the box.
- 2 Deliver the Letters:** Hand out the letters at random, so that each learner receives a letter from someone else in their class. Check that no one received their own letter. If they did, quickly swap it with another one. Instruct learners to imagine that they are Bathsheba's aunt receiving the letter from Bathsheba. They must read the letter. Praise each one for one specific thing they did well.

COMPLETED EXAMPLE

PERSONAL LETTER

Weatherbury Farm
Wessex
5609
18 June 1885

Dearest Aunty Margaret

I hope you're well and managing okay on the farm. I am now getting a feel for what it is like being a woman running a farm! It's not easy! You see, I caught my bailiff stealing from me and had to fire him. I've decided to run the farm myself as I just don't trust anyone to do the job now.

It's been a big adjustment for my farm workers, because they are used to having a man for a boss. I think they think I will fail at this, but I am very determined that I won't.

I even went to the market by myself for the first time. I was the only woman in the place! I found it very exciting, even though I was very nervous.

Please do write back, and let me know how you're doing. I miss you.

Your niece

Bathsheba

Word count: 145 words
Mark: 26/30

TEACHER FEEDBACK

A good letter. You have covered all the necessary topics from the mind map. In addition, you made Bathsheba's opinion on these topics clear. Your personal letter format is also perfect. Well done.