

**ENGLISH  
FIRST  
ADDITIONAL  
LANGUAGE**

**Grade 12**

**Literature  
Module:**

**Cry the beloved  
country**

**LESSON PLAN**



# A message from the NECT

## National Education Collaboration Trust (NECT)

### **DEAR TEACHERS**

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

### **WHAT IS NECT?**

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

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

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

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

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

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

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

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

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



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# Introduction

Welcome to the NECT FET EFAL Learning Programme!

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

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

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

GENRE	TITLE	AUTHOR / EDITOR
Novel	Strange Case of Dr Jekyll and Mr Hyde	Robert Louis Stevenson
Novel	Cry, the Beloved Country	Alan Paton
Drama	Macbeth	William Shakespeare
Drama	My Children! My Africa!	Athol Fugard
Poetry	Voice of the Land Poetry Anthology	B. Walter
Short Stories	Changes: An Anthology of Short Stories	B. Walter

# Caps Compliance and Notional Time

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

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

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

## APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

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

## BENEFITS OF CONSECUTIVE IMPLEMENTATION

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



**APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES**

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

**BENEFITS OF SIMULTANEOUS IMPLEMENTATION**

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

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

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

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

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

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

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

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

# Lesson Plan Components

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

## Reading and Viewing: Literature

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

## Writing and Presenting: Process Writing

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

# An Approach to Teaching Literature Through Discussion

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

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

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

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

Teaching literature through effective discussion will allow learners to:

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

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

## 1. Asking good questions

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

### 1.1 CHECKING FOR UNDERSTANDING

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

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

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

*What happened after...?*

*Who went to...?*

*Where did...?*

*When did...?*

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

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

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

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

*Why did...?*

*How did...?*

*What would have happened if...?*

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

### **1.3 MAKING CONNECTIONS**

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

Some examples of connection questions are:

*What would you do if...?*

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

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

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

#### **1.4 FORMING OPINIONS**

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

Some examples of opinion questions are:

*Did you agree with...?*

*Why do you think ...?*

*What did you think when...?*

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

## **2. Leading a discussion**

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

### **2.1 PAUSING**

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

### **2.2 DIRECTING AND DISTRIBUTING**

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

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

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

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

### **2.3 PROMPTING AND PROBING**

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

## **3. Discussion strategies**

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

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

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

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

### **3.1 TURN AND TALK**

- 3.1.1** Ask the discussion question.
- 3.1.2** Instruct learners to think about their answers / opinions of this question.
- 3.1.3** Give learners a few seconds to quietly think.
- 3.1.4** Instruct learners to turn to a partner (someone next to them).
- 3.1.5** Ask the discussion question again.
- 3.1.6** Instruct learners to discuss their answer / opinion with their partner.
- 3.1.7** Remind learners to give both partners a chance to speak.
- 3.1.8** After learners have discussed with their partner, instruct the whole class to come back together.
- 3.1.9** Ask learners:
  - What did your partner say?

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

**1.1.10** Discuss.

### **3.2 EVERYONE WRITES**

**3.2.1** Ask the discussion question.

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

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

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

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

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

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

**3.2.7** Ask learners:

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

**3.2.8** Discuss.

### **3.3 PASS THE PAPER**

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

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

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

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

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

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

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

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

### **3.4 CONCENTRIC CIRCLES**

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

**3.4.2** Ask a discussion question.

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

**3.4.4** Repeat the question.



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

### 3.5 FIVE MAIN POINTS

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

### 3.6 FOUR CORNERS

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

- strongly agree
- agree
- disagree
- strongly disagree

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

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

### 3.7 MINI DEBATES

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

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

## 4. Creating a safe space for effective discussion

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

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

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

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

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

# Resource Requirements for Teachers and Learners

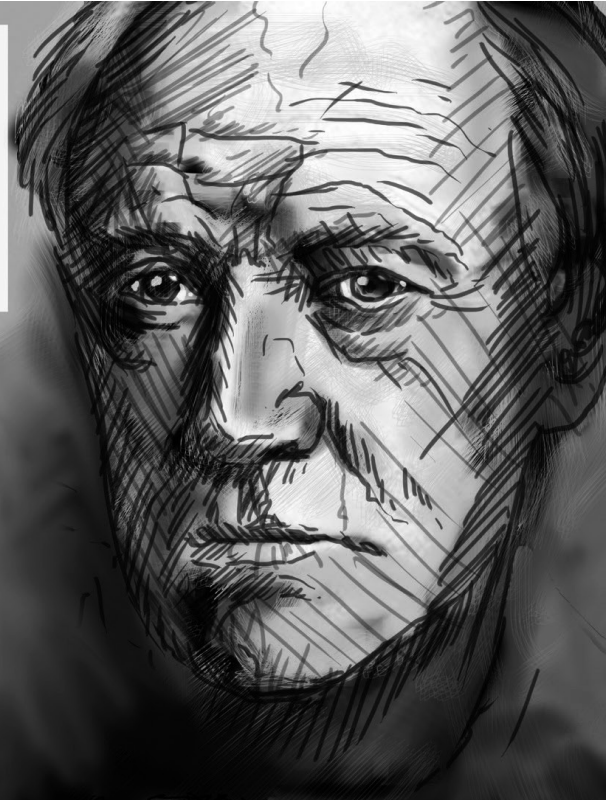
## **TEACHERS MUST HAVE:**

- 1** A copy of the novel: 'Cry, The Beloved Country' by Alan Paton
- 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: 'Cry, The Beloved Country' by Alan Paton
- 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

"The tragedy is not that things are broken.  
The tragedy is that things are not mended again."



# CRY

## THE BELOVED COUNTRY



**ALAN PATON**

**1908 - 1988**



# Structure of the novel lesson plans

## Reading and viewing

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

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

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

**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 1**



# Pre-reading

## Lesson 1: Reading

### Setting the Context

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(NOTE: There are 4 activities in this lesson. If you don't have time to do all 4, choose the 2 activities that you think will be most helpful to your learners. Please note that you must do the Journal setup and discussion at the end, as you will need this in future lessons.)

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'Cry, the Beloved Country.'
- 3 This novel was first published in 1948. Explain that the next part of the lesson is designed to give learners some understanding about what South Africa was like during the 1940s, and how it landed up like that. Explain that this will make it easier for them to understand the book.

#### Activity 1: What was SA like in the 1940s?

- 1 Explain that today, learners will work with a partner and think about what they know about South African in the 1940s.
- 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 what South Africa was like during the 1940s.
- 4 Explain that it is okay 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:
  - a What technology was there in the 1940s?
  - b Was it before, during or after Apartheid?
  - c Who ruled South Africa?
  - d What was the basis of South Africa's economy?
  - e Did most people live in rural areas (villages in the countryside) or urban areas (cities)?
  - f Call learners back together.
  - g Ask learners: What ideas do you have about South Africa in the 1940s?
- 6 Listen to learner responses for 5 minutes. (NOTE: There isn't 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.)
- 7 Make sure that in this discussion, you help learners understand the following:
  - There were no TVs, cell phones or internet.
  - Apartheid only started in 1948.



- From 1910 onwards, South Africa was unified as a single country. It was controlled by Britain until 1961, when it became an independent republic.
- Mining had become a huge part of South Africa's economy after diamonds were discovered in Kimberly (1866) and gold was discovered in Johannesburg (1886).
- Most people still lived in rural areas, but it was a time of massive urbanisation: people were moving from rural areas to urban areas.

### Activity 2: SA History Group Reading

- 1 Put learners into groups of four.
- 2 Hand out the following summary of South African history 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 saying to the rest of the group. They must do this in the order in which the paragraphs are numbered. (i.e. 'a' first, then 'b,' etc.)
- 4 Give them only 10 or 15 minutes to do this. (NOTE: It is okay if they don't all finish, as you will summarise it in the discussion that follows. The aim here is to get them reading 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 and summarise the four paragraphs. It is important that learners understand that black people were pushed off their land slowly, over hundreds of years, so that by the time Apartheid started, many people were living in over-crowded 'native reserves'.

### SOUTH AFRICA BEFORE APARTHEID

#### 1 South Africa before Colonisation

South Africa was not a single, unified country until 1910. Before Europeans arrived, different local kings and chiefs controlled different areas. Different groups who lived here included the San and Khoi, and the many different groups of black people including the amaZulu, amaXhosa, amaNdebele, baSwazi, baPedi, baSotho, baTswana, baShangaan- Tsonga and baVenda. The boundaries of the areas inhabited by these groups changed over the years, as the different groups came into conflict against each other for control of different areas.

#### 2 Colonisation by the Dutch and British

The Dutch were the first Europeans to arrive here and they ruled the Cape Colony (what is now called the Western Cape, Eastern Cape and Northern Cape) from 1652 until about 1805. In 1805 this colony was taken over by Britain. In 1843, the Natal Colony (the area that is now called Kwa-Zulu Natal) was also taken over by the British.

#### 3 Afrikaners

By the time the British arrived in South Africa, there were many white people who had been living here for generations. They no longer considered themselves Dutch. They called themselves Afrikaners. These Afrikaners did not want to live under British rule,

so many of them left and moved inland, setting up their own countries. The two biggest were called the South African Republic (in what is now called Gauteng) and the Orange Free State (in what is now called the Free State).

#### **4 The Land**

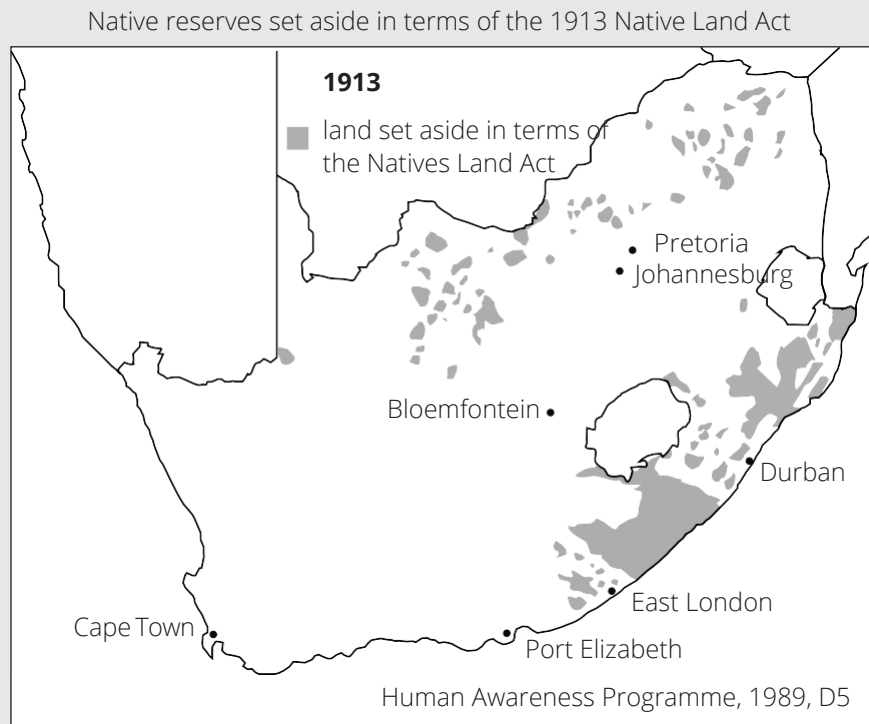
In all this time, as the Dutch, then the British, then the Afrikaners, were taking over more and more parts of the land, black people were being pushed off the land. This happened in different ways: sometimes battles were fought, sometimes treaties were signed between local chiefs and the newcomers, and sometimes laws were passed that gave the land to white people. Towards the end of the 1800s and the beginning of the 1900s, the British government created a number of commissions, reports and acts (laws) that tried to limit the amount of land that black people could own.

### **Activity 3: Rank the effects**

- 1** Write the following on the chalkboard/project it/hand out copies: depending on what technology you have access to:  
The government's reports and laws in the first part of the twentieth century made the following changes to the rights of black people:
  - a** Decreased the number of black people who could vote.
  - b** Limited how many black people could own land.
  - c** Kept land for white people including all the most fertile farming areas, as well as the big cities.
  - d** Made it illegal for black people to be sharecroppers on white-owned land. This means that black people were not allowed to rent space to grow crops on farms owned by white people.
  - e** Created 'native reserves'. These were the only areas where black people were allowed to own land and farm.
- 2** Explain to learners that this list shows the main consequences of these reports and laws passed by the government.
- 3** Explain that learners will work with a partner to decide which ones they think did the most damage to black communities.
- 4** Explain that learners must rank (put them in order) the items on the list from most destructive to least destructive. (NOTE: There are no right or wrong answers here. This activity is meant to get them thinking about these changes in our society and how they affected people.)
- 5** Instruct learners to turn to a partner.
- 6** Give learners 10 minutes to work on this activity.
- 7** After 10 minutes, call learners back together. (NOTE: It is okay if they don't finish, as long as they have spent a bit of time thinking and talking about these changes.)
- 8** Ask learners: Which of these changes do you think was the worst? Why?
- 9** Listen to learner responses. (NOTE: There are no right or wrong answers. Learners can debate and disagree with each other. This is good as it stimulates discussion, which will help them to understand these concepts.)

### Activity 4: The Land Act

- 1 Explain to your learners that in 1913, the government passed an even more destructive law: The Native Land Act (1913). The Native Land Act took the idea of 'native reserves' that already existed in some places, and formalised it (made it official). The government created a map of the country showing the 7% of the land where black people would be allowed to own and rent land from then on. The other 93% of the land was reserved for white people.
- 2 This was followed in 1936 by another law: The Native Land and Trust Act. This new law increased the 'native reserves' to 13.5%.
- 3 Show your learners the following map of the 'native reserves' that is in your resource pack.



- 4 If you have a projector, you can project the image onto the wall. If not, you can make a few copies and hand them out. If you don't have access to a photocopy machine, try to draw it as accurately as possible on the chalkboard. Make sure you pay attention to the position and size of the 'native reserves' on the map. (NOTE: It is very important that they see the map, as it helps to illustrate how unfair the law was.)
- 5 Give your learners the following instructions: This map shows the areas that were set aside for the 'native reserves' by The Native Land Act of 1913. With the person sitting next to you, look carefully at the size and position of these areas. List all the problems you can find with the map. You have 5 minutes to do this.
- 6 Walk around and help learners while they do this. Give the learners no more than 5 minutes to do this.

- 7 Afterwards, take another 15 minutes to listen to a few learners' answers, and add to their understanding.
- 8 Use this discussion to help the class understand the following about the map:
  - The areas put aside for 'native reserves' were split up so that people were separated and it would be harder for them to resist against the law.
  - These areas were much too small for the black population.
  - This meant that there were too many people farming the land, and too many cattle grazing the grass there.
  - The areas put aside for 'native reserves' also usually had the worst soil i.e. it was not good for farming.
  - The poor soil and over-grazing led to terrible soil erosion, so that it was difficult to grow enough food to survive.
  - The government had drawn the map so that all the big cities, factories and mines were in the areas given to white people.
  - This was a deliberate strategy. The government was hoping that black men would leave the reserves in order to work in factories and mines owned by white people.
  - This contributed to the process of urbanisation that was taking place in South Africa and around the world. Many people were leaving the rural areas and moving to urban areas (especially Johannesburg) in search of jobs.
  - This led to the loss of traditional culture. People who moved to the cities mixed with different kinds of people, adopted new fashions, used new slang and developed new tastes in music and entertainment. This made it difficult for them to relate to the people back home.

### **JOURNAL SETUP**

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

### **DISCUSSION**

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

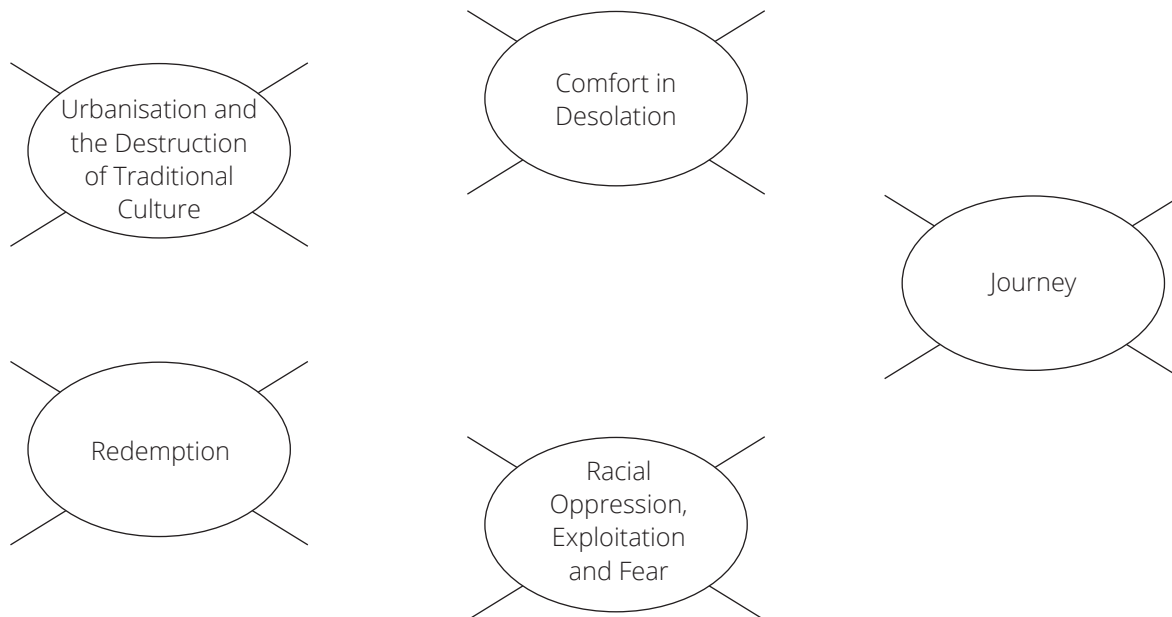
- outside somewhere on the school grounds. This will make the lesson even more exciting.
- 3** Put the learners into two circles. One circle is inside the other. Call them the inner and outer circles. The learners in the inner circle must face outwards, and the learners in the outer circle must face 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 who 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 who are stuck.

## Lesson 2: Reading

### Preparing For This Lesson

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



### Introduction

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

- 6 Explain that at the end of each theme discussed, each group will decide on one important idea to add to the mind map for that theme.
- 7 Settle the learners into their small groups.

## Group work

(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 8 themes, but we will only use 5 of them in the group activity, in order to save time.
- Instruct each group to begin with Theme One: Urbanisation and the Destruction of Traditional Culture.
- 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 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 to this question. 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: Urbanisation and the Destruction of Traditional Culture.**
- 5 Remind learners that this means the mass movement of people from rural villages to urban cities and towns, which was happening a lot in the first half of the twentieth century. Although it has slowed down, it is still happening today. As a result of people leaving their rural villages, and mixing with lots of different kinds of people in the cities, their culture started to change. People are no longer as traditional as they used to be.
- 6 Read the MIND MAP for this theme.
- 7 Ask learners: ‘Do you think it’s better to be an individual or to follow your culture’s traditions?’
- 8 Read the name of **Theme Two: Racial Discrimination, Oppression and Fear.**
- 9 Remind learners that ‘discrimination’ means treating people differently because of their race, gender, religion, nationality, disability or sexual orientation, etc. ‘Oppression’ means taking away their freedom and rights. Often, discrimination and oppression happen because people are afraid of the unknown.
- 10 Read the MIND MAP for this theme.



- 11 Ask learners: ‘Have you ever been discriminated against for any reason? If so, how did it make you feel?’
- 12 Read the name of **Theme Three: Journey**.
- 13 Remind learners that a journey is literally a trip from one place to another, but it can also be something figurative. A figurative journey is an experience that changes us in some way or teaches us something.
- 14 Read the MIND MAP for this theme.
- 15 Ask learners: ‘Have you ever been through a difficult experience? Did it teach you anything about yourself? Was it a positive or negative journey for you?’
- 16 Read the name of **Theme Four: Comfort in Desolation**.
- 17 Remind learners that ‘comfort’ means feeling better. ‘Desolation’ means feeling so sad, it feels like we have been destroyed. Human emotions are complicated. Even when we are suffering and feeling grief, we can still find love and joy.
- 18 Read the MIND MAP for this theme.
- 19 Ask learners: ‘Think of a time when you have suffered or felt grief. Were there people in your life who comforted you? How did they bring you comfort? What did they do that made you feel better?’
- 20 Read the name of **Theme Five: Redemption**.
- 21 Remind learners that this means making up for something bad that you’ve done. So if you have done something terrible, or if you have lived your life in a way that you are not proud of, finding redemption means making up for what you’ve done by doing something good.
- 22 Read the MIND MAP for this theme.
- 23 Ask learners: ‘Is it always possible to make up for doing bad things? Is it always possible to heal people’s feelings? Should we try?’
- 24 In order to save time, there are three themes that have not been included here, but they are still very important. Explain this to learners, and briefly introduce each one, explaining what it means.

#### **THEME SIX: THE ROLE OF THE CHURCH**

Before and during Apartheid, people disagreed about how to feel about the Church. On the one hand, the Church did a lot to help black people who suffered. It ran schools, collected charity and provided a community for people. On the other hand, some people criticised it because Christianity teaches people to endure (put up with) suffering in this life, because they will find peace in the next life. This means they are less likely to resist (stand up against) oppression.

#### **THEME SEVEN: PATRIARCHY**

Patriarchy is the system in society of giving men more power, opportunities and freedom than women. While it is not as strong as it used to be, it still exists all over the world.



**THEME EIGHT: TAKING RESPONSIBILITY FOR YOUR ACTIONS**

Reverend Kumalo is a character who always takes responsibility for his actions. He thinks deeply about what is right, and tries to live according to his morals and principles. Many other characters, however, struggle to take responsibility for their actions: Absalom, Matthew Kumalo and Gertrude. A lot of their mistakes and bad choices come from the fact that they do not take responsibility for their actions.

<b>NOVEL</b>	<b>Cry, the Beloved Country Alan Paton</b>
<b>THEME 1</b>	<b>Urbanisation and the Destruction of Traditional Culture</b>
EXPLANATION OF THEME	<p>From the second half of the 1800s (about 150 years ago) South African society started changing a lot. People started leaving rural areas (villages in the country) and moving to urban areas (cities). When lots of people move from rural areas to urban areas, this process is called urbanisation. It has happened in every country in the world in the last 200 years.</p> <p>In South Africa, people moved to urban areas looking for work in factories and mines. This happened because gold and diamonds were discovered, so there were new mines to work in, and because new machines were invented, there were new factories to work in. It also happened because the government demanded that people pay taxes, and traditional African societies did not use money. Therefore many black people were forced to leave their homes so that they could earn money to pay taxes to the government.</p> <p>In cities, people followed a different way of life. This change had advantages and disadvantages. People who spoke different languages lived together. They shared languages and customs. It was very exciting. However, it also led to them moving away from their traditional cultures. They became very different from the people who were left behind in the rural villages. They were often less religious and more political.</p> <p>In the big city, there is more opportunity to make money, and to start again if you are not happy with your life. You can create a new kind of society if you are not happy with the old way that society has been structured. At the same time, when things change very quickly in society, it can be difficult. Firstly, the people left behind in the rural areas miss their loved ones who leave and go to the city. Secondly, the people who move to the city sometimes feel lost without their families, communities and traditions.</p>
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Do you live in an urban area (city or town) or rural area (village)? Do you like living there? Why or why not?</li> <li>• What is the best thing about living in a city? What is the worst thing about it?</li> <li>• What is the best thing about living in a village? What is the worst thing about it?</li> <li>• Do you think traditions are important? Explain your answer.</li> <li>• Is it more important to follow your culture or to be an individual? Why?</li> </ul>
<b>THEME 2</b>	<b>Racial Oppression, Exploitation and Fear</b>
EXPLANATION OF THEME	<p>'People of colour' is a phrase that refers to all people who are not white. Life for people of colour in South Africa got much worse in 1948 when Apartheid started. However, discrimination and oppression had existed for hundreds of years before that as well. 'Discrimination' means treating people differently because of their race, gender, religion, nationality, disability or sexual orientation, etc. 'Oppression' means taking away their freedom and rights. Often, discrimination and oppression</p>

	<p>happen because people are afraid of people and cultures that they don't know and understand.</p> <p>White people discriminated against people of colour (especially black people) from the time they arrived in 1652. People of colour were oppressed first by the Dutch, then by the British and then by white South Africans. People of colour were oppressed in many ways. They had their land stolen and their rights taken away. Official legal discrimination and oppression ended when we became a democracy in 1994. This does not mean that discrimination ended, but it does mean that the laws no longer oppress people.</p>
<b>THEME 2</b>	<b>Racial Oppression, Exploitation and Fear (continued)</b>
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Have you ever been discriminated against because of your race? How did it make you feel? How did you react?</li> <li>• Have you ever been discriminated against for other reasons? E.g. your accent, language, nationality, gender, religion, sexual orientation or disability? Do you think this hurts as much as being discriminated against because of your race?</li> <li>• In what ways is your life different from your parents' lives when they were your age?</li> <li>• Do you think you have been discriminated against more or less than them?</li> <li>• Have you ever discriminated against anyone? Why?</li> <li>• What do you think we should do if we see someone being discriminated against?</li> </ul>
<b>THEME 3</b>	<b>Journey</b>
EXPLANATION OF THEME	<p>A journey is literally a trip from one place to another. However, the word can also be used figuratively (not literally). It can be a metaphor for a change that someone goes through. Usually, this is a psychological or spiritual change. (Psychological change means a change in our minds – usually in our thinking or emotions.)</p> <p>For example, if I go through a difficult experience in my life (like losing a family member) and it makes me a stronger person, I can say that I have been on a journey towards strength. If that experience makes me sadder, then I have been on a journey towards heartbreak. Often people who lose their money, get divorced or lose their job later say that that experience was a journey, because they learned something about themselves or became a better person in some way.</p> <p>Sometimes a literal journey (going from one place to another) can even lead to a figurative journey (an important change).</p> <p>For example, if I go and live in another country for a year, that literal journey will teach me new things about other cultures and about myself, so it will lead to changes inside me. Therefore, it will also be a figurative journey.</p>
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Have you ever gone on a literal journey? In other words, have you ever been on a trip away from your home? If so, did it teach you anything about yourself or about the world? What did it teach you?</li> <li>• Have you ever been through a difficult experience? Did it teach you anything about yourself? Was it a positive or negative journey for you?</li> <li>• Do you think that a person has to go on a literal journey (a trip somewhere) in order to have a psychological or spiritual journey?</li> <li>• Do you think travelling to other places is important? Why or why not?</li> </ul>
<b>THEME 4</b>	<b>Comfort in Desolation</b>
EXPLANATION OF THEME	<p>'Comfort' means feeling better. 'Desolation' means feeling so sad that it feels like you have been destroyed.</p>

THEME 4	Comfort in Desolation (continued)
	Life is complicated, and human emotions are complicated. We can feel many different emotions at the same time. For example, we can feel angry and happy at the same time. We can feel hopeful and sad at the same time. Even when we are suffering and feeling grief, we can still find love and joy. ('Grief' is the feeling of loss we have when someone we love dies.) When we feel grief, it can be a great comfort to us to feel loved or respected by someone else. This does not take away our suffering, but it can make it easier to bear.
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Have you ever lost someone you loved? What did grief feel like?</li> <li>• Think of a time when you have suffered or felt grief. Were there people in your life who comforted you? How did they bring you comfort? What did they do that made you feel better?</li> <li>• Have you ever comforted someone else who was sad? How did you do it?</li> </ul>
THEME 5	Redemption
EXPLANATION OF THEME	<p>Redemption is the act of making up for your wrongdoing. This word was originally used when talking about religion. It meant being saved by God from sin.</p> <p>However, this is not the only way it can be used. It can also be used when not referring to anything religious. In this context, it means making up for something bad or starting afresh after you have done something wrong. It often includes forgiveness.</p> <p>So if you have done something terrible, or if you have lived your life in a way that you are not proud of, finding redemption means:</p> <ul style="list-style-type: none"> <li>• Finding forgiveness for what you've done, either from yourself or from the people you have hurt.</li> <li>• Atoning for your behaviour. This means making up for something bad by doing something good.</li> <li>• Changing your behaviour or acting differently.</li> </ul>
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Think of a time you treated someone badly, hurt someone's feelings or were mean to someone. Did you ever do anything to try to make it up to them, or to try to fix the hurt you caused? What did you do to try to fix it?</li> <li>• Did this make any difference? Did it make you feel better? Did it make them feel better? Did it heal the damage that you had caused?</li> <li>• What is the best way to make things better when we have behaved badly?</li> <li>• Is it always possible to make up for doing bad things? Is it always possible to heal people's feelings? Should we try?</li> </ul>

*The following themes will NOT be given to learners, as there is not enough time in the lesson to analyse all 8 themes. They are here for your reference, so that you can summarise and explain them at the end of the lesson.*

THEME 6	The Role of the Church
EXPLANATION OF THEME:	Before and during Apartheid, people disagreed about how to feel about the Church. On the one hand, the Church did a lot to help black people who suffered. It ran schools, collected charity and provided a community for people. On the other hand, some people criticised it because Christianity teaches people to endure (put up with) suffering in this life, because they will find peace in the next life. This means they are less likely to resist (stand up against) oppression.
DISCUSSION QUESTION/S	<ul style="list-style-type: none"> <li>• Do you believe in life after death? In other words, do you believe that there is a heaven where we will find peace and happiness?</li> </ul>

<b>THEME 6</b>	<b>The Role of the Church (continued)</b>
	<ul style="list-style-type: none"> <li>• Do you believe it is important to resist (stand up against) oppression?</li> <li>• Do you think there is any contradiction between resisting oppression in this life, and hoping to find peace and happiness in the afterlife? Why or why not?</li> </ul>
<b>THEME 7</b>	<b>Patriarchy</b>
EXPLANATION OF THEME:	<p>'Patriarchy' is the system in society of giving men more power, opportunities and freedom than women. Patriarchy has existed 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. 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, patriarchy still exists in many ways. There are more men in government, more men who own businesses and more men who are rich. Another 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"> <li>• Have you ever been treated differently from someone else because of your gender? How did it feel?</li> <li>• Have you ever treated a girl or woman differently from the way you would have treated her if she was a boy or man? Why? How did this make her feel?</li> <li>• Do you think that girls and boys should be treated as equals? Why or why not?</li> </ul>
<b>THEME 8:</b>	<b>Taking Responsibility for Your Actions</b>
EXPLANATION OF THEME:	<p>Taking responsibility for your actions means caring about how you affect other people. If you take responsibility for your actions, you think about your effect on others, you care when you hurt them and you try to repair the damage that you cause.</p> <p>For example, if I accidentally scratch someone's car, taking responsibility for my actions means leaving my phone number so that the owner of the car can contact me and I can pay for the repairs. Taking responsibility for my actions means doing this even though I know that it will cost me money.</p> <p>Taking responsibility for your actions doesn't always have to involve money. For example, if you are in a bad mood and say something nasty to your friend, you know it will hurt their feelings. If you take responsibility for your actions, you will apologise to them for what you said and try really hard not to treat them badly again in the future.</p> <p>All religions and laws try to get us to take responsibility for our actions. However, doing this can be very difficult. When we are lazy, selfish, greedy or careless, we fail to take responsibility for our actions.</p>
DISCUSSION QUESTION/S:	<ul style="list-style-type: none"> <li>• Think of a time when you did something that hurt someone else. Did you take responsibility for your actions? How? Why or why not?</li> <li>• Do you think you should take responsibility for your actions, even if this will be unpleasant or cost you money?</li> <li>• Why do you think it can be so difficult to take responsibility for our actions?</li> <li>• Do you think we have an obligation/a duty to take responsibility for the actions of our community or our society?</li> </ul>

**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 2**

# Reading

## Lesson 3: Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Book 1, Chapters 1–5, pages 2 to 22.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### CHAPTER 1

We are introduced to the setting, Carisbrooke and Ndotsheni in the Umzimkulu Valley (in what is today known as Kwa-Zulu Natal, but was called Natal at the time of the novel). We learn how the white farmers' land is fertile but the black farmers have been forced into such small areas that their cattle have over-grazed the land. There is soil erosion, which has been made worse by a drought.

#### CHAPTER 2

We meet the protagonist (main character) Reverend Stephen Kumalo. His brother John, sister Gertrude and son Absalom have all gone to live in Johannesburg, and he has not heard from any of them in years. He receives a letter from Reverend Theophilus Msimangu, who informs him that Gertrude is sick and tells him to come to Johannesburg at once.

#### CHAPTERS 3, 4 AND 5

Kumalo travels to Johannesburg. He is overwhelmed by the size of the city and all its traffic. He goes to the Mission House in Sophiatown. There he meets Msimangu and Father Vincent. He discovers that Gertrude is not ill. She is a prostitute and runs a shebeen. Msimangu said that she was ill in order to convince Kumalo to come to Johannesburg to help her. Msimangu takes him to Mrs Lithebe's home where he will stay.

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

**THEMES:**

Urbanisation and the Destruction of Traditional Culture AND Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

The narrator describes how beautiful the land is in this rural valley, but how over-grazing has destroyed it in the areas reserved for black people. This shows us that the rural areas can no longer support so many people. This is a direct result of racial oppression, because the government has forced black people into areas that are too small to support them.

We understand why so many people are moving to urban areas. We also learn that John, Gertrude and Absalom have all left Ndotsheni and moved to Johannesburg. This makes the pain of urbanisation more real, as we see how it affects Kumalo and his wife. We also see Johannesburg through Kumalo's eyes when he arrives. We see how strange and overwhelming the mines and the city seem to him. Urban culture is different to rural culture, and when rural people move to urban areas, it takes time to adjust to this new culture.

**THEME:**

Journey

**DEVELOPMENT:**

Kumalo's literal journey starts here when he decides to answer Msimangu's call for him to come to Johannesburg. This is also the start of his figurative journey. This is a set of experiences that lead him to learn and understand new things about life and about himself. He is exposed for the first time to the big city and to the mines. He sees that there are many different ways to live.

**THEME:**

The Role of the Church

**DEVELOPMENT:**

Msimangu writes to Kumalo, asking him to come to Johannesburg, even though he doesn't know him. Msimangu cares about Gertrude and wants Kumalo to help her. He is doing this in his role as a priest. He is looking after people in his community in Sophiatown.

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

- a 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 and 5 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 need to be problems or some conflict. The first problem in this story is that Gertrude needs help, but the main problem is that Absalom is missing in Johannesburg and his parents are worried because they have not heard from him.
- b Style:** We are introduced to Paton’s biblical style of narration. In many sentences, he uses vocabulary and tone that sound the way that writing in the Bible sounds: grand and important. This makes the events in this story seem very important. This is a clue that although the story is about these particular characters, it is meant to communicate ideas that are universal (apply to everyone) and important.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 2.
- 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
2	But the rich green hills break down... The men are away, the young men and girls are away. The soil cannot keep them anymore.	Themes: Racial Oppression, Exploitation and Fear AND Urbanisation and the Destruction of Traditional Culture Narration: These lines also introduce Paton's biblical style.	The land has been over-grazed, leading to soil erosion. This has made it impossible to grow enough food to support all the people who live there. Many have gone to the urban areas to find work.	What do we learn about what happens to families when urbanisation takes place? Give evidence for your answer.	We learn that families get divided when urbanisation takes place. '...it no longer keeps men, guards men, cares for men.' and 'They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away.'
3	... now there in Johannesburg there were many of his own people... John... Gertrude... Absalom...	Theme: Urbanisation and the Destruction of Traditional Culture Character(s): Reverend Kumalo, Absalom Kumalo and John Kumalo	Kumalo has lost most of his family to urbanisation. He misses them and worries about them.	What could have caused Kumalo's family members not to write to him from Johannesburg?	We're asking learners to make predictions, i.e. guess. This is an important part of reading. There are no wrong answers. E.g. they're dead; they have no money; they don't care.
7 AND 8-9	All roads lead to Johannesburg... AND Johannesburg is a great city... of her son.	Theme: Urbanisation and the Destruction of Traditional Culture Character(s): Reverend Kumalo	People from all over the country are moving to Johannesburg. It is unfamiliar and terrifying to rural people. They are not used to such a big place and so much traffic. They are afraid there.	What are the differences between rural and urban areas?	Urban areas are bigger, denser, noisier, more polluted and have more traffic. There is more to do and there are more opportunities. People don't know their community the way they do in a village.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
9	As all country trains in South Africa are... Kumalo climbed into the carriage for non- Europeans...	Theme: Racial Oppression, Exploitation and Fear Character(s): Reverend Kumalo	Even before Apartheid started, SA was segregated. Not only were the train carriages segregated, but white people were much richer than black people. They were the only ones who could afford cars.	Have your parents told you what it was like to live during Apartheid? How was it different?	During Apartheid, racism was institutionalised through laws, e.g. The Separate Amenities Act and The Bantu Education Act. While there is still racism now, it is not part of the law.
10 AND 13	And now the fear back again... being destroyed, beyond any recall. AND A great iron structure... one great confusion. AND Railway-lines... them disappointed.	Themes: Journey AND Urbanisation and the Destruction of Traditional Culture Character(s): Reverend Kumalo	Kumalo is afraid of three things: Going to Johannesburg. Absalom is in trouble. His way of life is being destroyed by urbanisation and racial oppression. The mines and railway stations are scary and overwhelming because they are different from the rural valley he knows.	Which of these three things is Kumalo most afraid of?	He is either most afraid of Absalom being in trouble (because he is his son and he loves him) or of the destruction of his way of life (because this is such a huge problem and affects so many people). Paton says both of these fears are 'deep down' which shows how afraid Kumalo is.
16	For the moment it was enough to feel welcome and secure.	Theme: Comfort in Desolation Character(s): Reverend Kumalo and Reverend Msimangu	Even though Kumalo has had a hard day, he is grateful that Msimangu has welcomed him at the Mission House. We will see how the kindness of others can bring comfort to Kumalo even in terrible circumstances.	Why do you think Msimangu is being so kind to Kumalo?	There are no wrong answers. We want them to make predictions. E.g. he is a good person; he cares about people in his Church etc.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
17–18	... So they all talked of the sickness of the land, of the broken tribe and the broken house...	Themes: Racial Oppression, Exploitation and Fear  AND Urbanisation and the Destruction of Traditional Culture	The 'native reserves' have caused over-grazing and soil erosion. They also talk about urbanisation. It has destroyed their traditional way of life because young people have left for the cities.	What is the 'sickness' that Kumalo describes? Could this sickness be a metaphor for something else?	The soil-erosion caused by over-grazing in the 'native reserves'. It is also a metaphor for the destruction caused by racial oppression, and how this is destroying traditional African culture.
20	... What God has not done for South Africa, man must do.	Theme: The Role of the Church Character(s): John Kumalo	Msimangu explains that John feels that the Church will not protect the rights of black people. Therefore black people must do it.	What does John mean?	Black people must stop waiting for God to save them from racial oppression. They must save themselves.
21	The tragedy... The white man has broken the tribe... They are afraid... It is fear that rules this land.	Themes: Racial Oppression, Exploitation and Fear  AND Urbanisation and the Destruction of Traditional Culture. Character(s): Reverend Msimangu	The white government has benefited from the way that urbanisation has destroyed traditional African social structures in South Africa.	What does Msimangu mean by 'house'?	He means the whole structure of African society. Racial oppression has interfered with the way that black people have always lived and worked.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: If you had lived in South Africa in the late 1940s (when the novel is set), would you have preferred to live in rural Ndotsheni where Kumalo comes from, or in Sophiatown in Johannesburg where Msimangu lives? Why?
  - b QUESTION 2: Kumalo has started a literal journey to Johannesburg. In what ways might this also turn out to be a figurative journey?  
Follow-up questions if needed:
    - In what ways might this journey affect him emotionally or spiritually? Make some predictions, even if you don't turn out to be right.
- 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:
    - Ndotsheni because life is peaceful there. Everyone knows everyone else, so people can trust each other/it is safe.
    - Sophiatown because it is exciting/people can find work there/you can meet different people/you can escape things you don't like in the community you come from.
  - b QUESTION 2: Possible answers:
    - He might find Absalom, Gertrude and John, and be reunited with them/convince them to come home.
    - He might discover that one of his family members is dead and then be full of grief and sadness.
    - He might discover that he loves Johannesburg and want to move there.
    - He might realise that life in Ndotsheni is wonderful compared to Johannesburg and be more grateful for it.

## Journal questions

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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Read the section starting at the bottom of pg. 15, 'The driver smoked carelessly, and it was impossible not to admire such courage.' to 'So the story had to be told, and there was much sympathy and much advice.' on pg.16
    - 1.1 Reverend Stephen Kumalo's house is very different to Mrs Lithebe's house. Describe what Reverend Stephen Kumalo finds different about her house. (3)
    - 1.2 Why does Stephen Kumalo travel to Johannesburg? (1)

**1.3** At this point in the story, does it look like Stephen Kumalo will be able to survive in Johannesburg? Give reasons for your answer. (2)

**B: Answers**

**1.1** Unlike Reverend Stephen's house, Mrs Lithebe's house has:

- a bell
- a modern bathroom
- hot and cold water
- a modern lavatory (toilet) that can be flushed
- a formal table setting at meal times

Note: Accept any 3 of the above answers. (3)

**1.2** He travels to Johannesburg to see Reverend Msimangu (after receiving a letter) about his sister, Gertrude. (1)

**1.3** Open ended. (3)

Accept a response which shows knowledge and understanding of the following viewpoints:

No, because:

- Reverend Kumalo is old and frail (weak)
- He has never been to a big city before
- He needs the assistance of others
- Mrs Lithebe helps him by providing him a home away from home

OR

Yes, because:

- Life can also be very hard in rural areas and he has survived those
- Difficult situations can make us stronger because we have to survive
- His experience of life (because he is older) will give him the skills he needs to survive

**IMPORTANT:**

- Do not award a mark for YES or NO only.
- Learners **MUST** give reasons for their answers.
- Learners will only get 1 mark if their answer does not have evidence from the novel.

## Lesson 4: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 1, Chapters 6–8, pages 23 to 44.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 6**

Kumalo and Msimangu visit Gertrude in Claremont. She agrees to leave her shebeen and come home with Kumalo when he returns to Ndotsheni. She moves into Mrs Lithebe's house in the meantime.

#### **CHAPTER 7**

Kumalo visits his brother, John, and is surprised by how much he has changed. John has become political and tells Kumalo all about the exploitation of black workers and miners. Their poverty is part of the racial oppression in South Africa. John helps Kumalo on his journey to find Absalom by telling him that Absalom lives in Alexandra with John's son, Matthew, and that he works in a factory in Doornfontein. They visit the factory and learn that Absalom stopped working there and that he moved to End Street in Sophiatown. They visit Mrs Ndlela's house in End Street and learn that Absalom moved to Alexandra.

#### **CHAPTER 8**

Msimangu and Kumalo go to Alexandra. Because of the bus boycott, they have to walk there. A stranger gives them a lift for part of the way. They visit Mrs Mkize, with whom Absalom used to stay. She is afraid to tell them the truth about Absalom and Matthew because when they lived with her they were involved in crime. Eventually she admits the truth to Msimangu, but he does not tell Kumalo yet because he does not want to upset him. She tells them to talk to Hlabeni, the taxi-driver. Hlabeni informs them that Absalom moved to Shanty Town in Orlando and they hire him to take them there.

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

**THEMES:**

Racial Oppression, Exploitation and Fear AND Resistance against Oppression

**DEVELOPMENT:**

We see evidence of racial oppression of black people: the black neighbourhoods like Claremont are not well cared for, black miners are exploited by not being paid enough for their work in the mines which make the white owners rich, and the bus fares are too expensive to afford on such small salaries. However, we also see evidence that both black and white people resist this oppression. John Kumalo, Dubula and Tomlinson are activists who encourage people to resist, for example with the bus boycott. There are also white people who support the boycott by giving black boycotters lifts so that they don't suffer too much during the boycott.

**THEME:**

Urbanisation and the Destruction of Traditional Culture

**DEVELOPMENT:**

Kumalo is surprised and disappointed by what has happened to his sister and brother in Johannesburg. They have become very different from him, and he cannot relate to them. Gertrude struggled to survive and resorted to prostitution and selling alcohol in order to support herself and her child. Kumalo is very angry with her for this. He does not seem to have any compassion for how difficult her situation was. Similarly, he finds it difficult to understand John's political and religious views. This demonstrates the cultural differences that affected families as a result of urbanisation. Urbanisation is not presented in a simple way. Paton shows us its advantages, e.g. John feels like he has been able to reinvent himself in the city. He no longer feels controlled by the system of traditional leadership or the Church; he has learned a lot about politics and feels empowered to fight for his rights. Paton also shows us its disadvantages. For example, we hear about the crime that is a huge problem in the city.

**THEME:**

Journey

**DEVELOPMENT:**

Kumalo continues on his journey to save Gertrude and find Absalom. He has a victory: he convinces Gertrude to leave her life in Sophiatown and come home with him. However, as he continues on his journey to find Absalom, there are more and more signs that something is wrong. People are afraid to talk to him about Absalom, and we discover that Absalom has become a criminal. It becomes clearer that this is not only a literal journey for Kumalo, but also a figurative journey towards knowing the truth, even if it will not be a happy one.

**THEME:**

The Role of the Church

**DEVELOPMENT:**

We see different perspectives regarding the Church. On the one hand, Msimangu, a priest, is Kumalo's guide in Johannesburg, and shows him incredible kindness. On the other hand, people like John resent the Church. They feel that it is hypocritical because it goes along with racial oppression.

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

- 1 Rising Action:** The 'rising action' continues in this section. Kumalo has one victory (finding Gertrude), but the problems increase as we get more and more suspicious about how Absalom has been living.
- 2 Multiple Perspectives:** Paton uses different characters to express opposing views. For example, Msimangu and John represent different opinions about religion. Paton does this to communicate complicated and contradictory ideas on a complex topic.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 23.
- 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
23	But we are often thrown off the trams by young hooligans.	Theme: Racial Oppression, Exploitation and Fear	Black people are sometimes attacked by young white people. Life is difficult for black people.	How should you respond to discrimination?	No right or wrong answers. Discussion only.
24–25	I had no other place... I had to have money for the child... I do not like Johannesburg.	Themes: Urbanisation and the Destruction of Traditional Culture AND Racial Oppression, Exploitation and Fear AND Patriarchy Character(s): Reverend Kumalo	Life has been difficult for Gertrude in Johannesburg. She could not find her husband and had no money to support her child. She felt forced into prostitution. Kumalo has no sympathy for her. He judges her more harshly than he would if she were a man.	Why does Kumalo have so little sympathy for Gertrude, when she has clearly suffered a lot, and is not happy about the way she is living in Johannesburg?	He makes responsible decisions, so expects others to do the same. He has double-standards; he judges women differently and more harshly than he does men (especially about issues related to sex). He is embarrassed because she has ruined his reputation.
26	I am a bad woman... His eyes fill with tears, his deep gentleness returns to him... Let us pray.	Theme: Redemption Character(s): Reverend Kumalo	Eventually Kumalo feels forgiveness and speaks gently to Gertrude.	What is it that enables Kumalo to eventually feel pity for Gertrude, when he has been so judgmental of her?	She calls herself a bad woman, showing that she feels guilty. He remembers that God is forgiving. If even God can forgive, then he must as well.
29 – 30 AND 31	John Kumalo smiled... Something new is happening here... AND ...customs are different here.	Theme: Urbanisation and the Destruction of Traditional Culture Character(s): John Kumalo and Reverend Kumalo	John has changed in Johannesburg. He could not write to Kumalo, as Kumalo would not understand. John likes the opportunity he has in Johannesburg to become rich. He resents the control that the chiefs have of people in rural areas.	What does John mean when he says on pg.30, 'Something is happening here'?	Society is changing. Culture is changing. People are standing up against racial oppression. People are deciding who they want to be.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
30 AND 31 AND 37	... things get worse, not better. AND The Bishop says...go to the Church... Church has a fine voice, but no deeds.	Theme: The Role of the Church Character(s): John Kumalo	John thinks that the Church teaches people to obey, when what they need is to fight racial oppression. He also thinks that the Church is hypocritical. It condemns racism, but also treats black people worse than white people. Dubula and his wife are also angry that the Church does not resist racial oppression.	Do you think it is the job of the Church to resist oppression?	Yes. The Church should fight for the rights of all people. No. The Church is there to perform religious functions, not political ones.
30-31	All this is built with gold from the mines... it is not we who will get more for our labour.	Theme: Racial Oppression, Exploitation and Fear	White people's wealth comes from the labour of black people who do the hard work in the mines. But because the mines are owned by white people, it is white people who get rich. This exploitation is part of the system of racial oppression.	Nowadays, mines are owned by white and black people. Do you think it is still fair that the owners get most of the wealth and the miners who labour in the mines get only a small salary?	No right or wrong answers – we want them to express how they feel. Yes or no is fine, as long as they back up their answers with reasons, like: It isn't fair for the owners to earn so much more money than the miners. The owners would not have any money at all without the hard work of the miners. The owners deserve to make more money. They have taken a big risk by purchasing the mine. They have a lot of responsibilities and have to make sure everything in the mine runs smoothly.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
33-34	... because our desire is corrupt, we are corrupted... only one thing that has power completely, and that is love.	Themes: Power vs. Love AND Racial Oppression, Exploitation and Fear AND Redemption Character(s): Reverend Kumalo, John Kumalo and Reverend Msimangu	Msimangu explains that when people are obsessed with power, it corrupts them, no matter what race they are. He believes the only way to healing, freedom and redemption is through love.	So far, which character do you think is motivated most by love, and which character is motivated most by power? Explain the reasons for your answers.	Kumalo is motivated by love to help his sister and son. Msimangu is motivated by love to help Kumalo. John is motivated by power. Enjoys being rich/famous.
35	Kumalo put his hand... pleasure in our company.	Theme: Comfort in Desolation Character(s): Reverend Kumalo and Reverend Msimangu	Although Kumalo is sad and worried, he is grateful for the kindness that Msimangu has shown him. It's possible to feel worried and grateful simultaneously.	Have you ever found comfort in desolation?	No right or wrong answers. Discussion only.
38-39	These things are so bad... dare not speak of... he said it in the words that he had.	Theme: Racial Oppression, Exploitation and Fear	At this time white people were generally racist. Often racism was caused by fear or ignorance. In this case, the man in the story is trying to compliment a black person but in doing so he calls the person a 'Kaffer'. This is very hurtful, but Msimangu understands that the man was so used to living in a racist system that he didn't know what other word to use. (This in contrasted on pg. 43-44 by the white people who support the boycotters by giving them lifts.)	If the white man was trying to compliment the black man, why do you think he did it using such an offensive word?	The white man was living in such a racist system, that he didn't know how else to speak. Racist words were the only way he knew how to communicate. This shows the power of a racist system in influencing the thoughts of the people who live in it.

**CYCLE 2**

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: If you had been alive at this time, do you think you would have been like Msimangu and used your position in the Church to do good things for other people? Or would you have been like John Kumalo and left the Church because it didn't stand up for black people?
  - b QUESTION 2: Do you agree with Msimangu that the only thing that has complete power is love?  
Follow up questions if needed:
    - Why is love powerful?
    - Is it more powerful than money?
    - Is it more powerful than physical strength?
- 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:
    - I would have been like Msimangu because the Church gives him an opportunity to help people. People respect him because he is a priest, and so he is able to do good things. For example, he has helped Gertrude. Kumalo probably wouldn't have listened to his letter if he hadn't been a priest.
    - I would have been like John Kumalo. I cannot support a system that is hypocritical. The Church was wrong to preach love and tolerance, but then to pay its white priests more than its black priests.
  - b QUESTION 2: Possible answers:
    - Yes, love is the most powerful force. It can overcome everything else. You can lose your money or fame or power, but still have love./It is the only thing you can trust./If you try to do things for any other reason, you will not have pure intentions and you will make mistakes.
    - No, love is not the most powerful force. Love doesn't help you eat when you're poor./Love doesn't overcome oppression. Only force does that.

## Journal questions

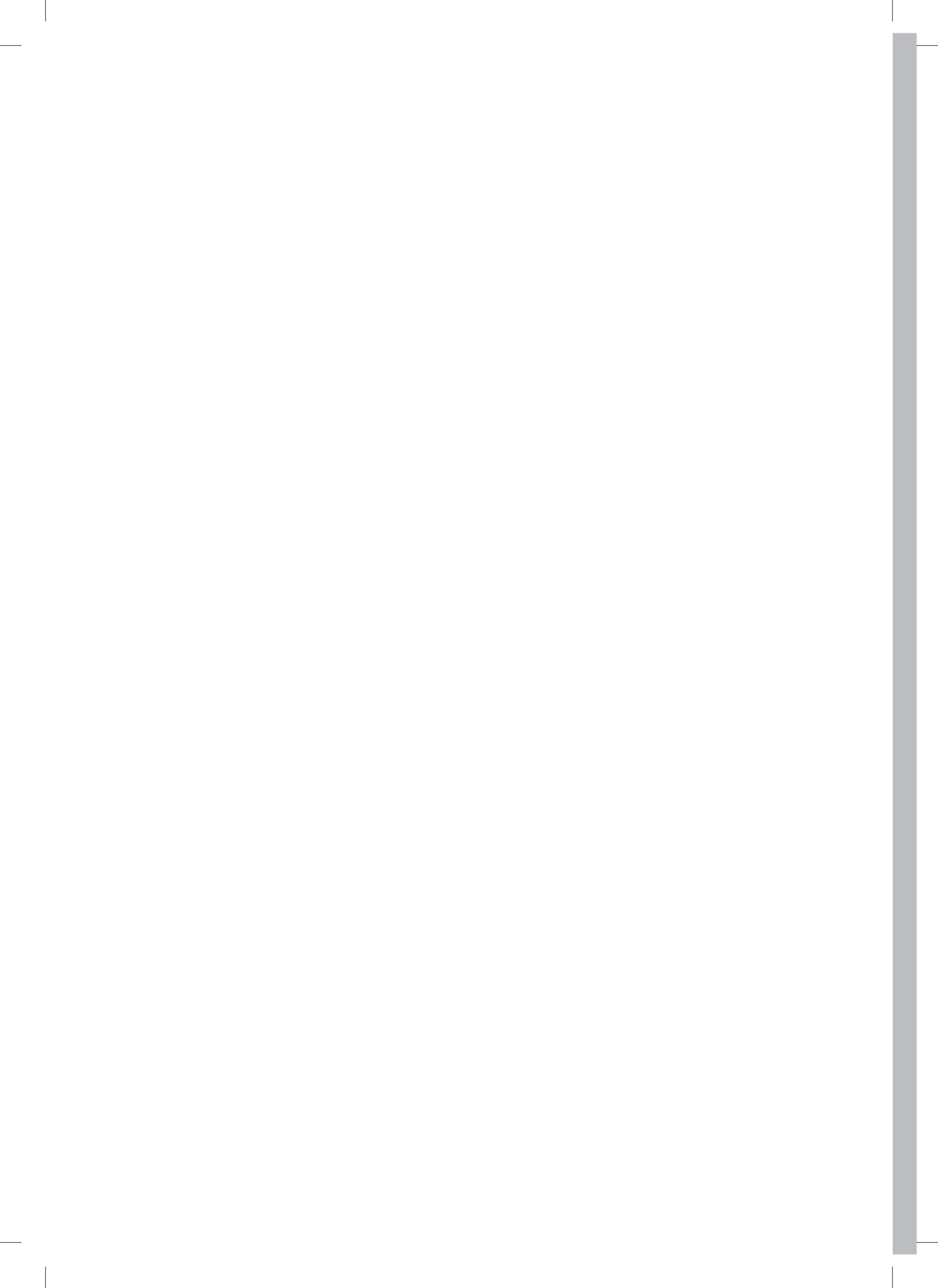
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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to the sentence on pg. 31, 'He growled, and his voice grew deep like thunder that was rolling.'
    - 1.1 Identify the figure of speech in these lines. (1)
    - 1.2 Explain what the narrator means in these lines. (2)

- 1.3** What is the tone of John's voice? (1). Give a reason for your answer. (1)
- 2** On pg. 32, Reverend Kumalo says, 'I have listened attentively to you, my brother. Much of what you say saddens me, partly because of the way you say it, and partly because much of it is true.'
- 2.1** Name the three things about which Reverend Kumalo is sad? (3)

**B: Answers**

- 1.1** Simile (1)
- 1.2** The deepness of John's voice is being compared to the deep noise of thunder. (2)
- 1.3** Anger. The word 'growled' indicates that he is angry.(1)
- 2.1** Any 3 of the following answers:
- His brother is speaking against/criticising the Church. Kumalo is a priest, so it hurts him to hear his brother saying critical things about the institution that he loves (1)  
Even though Kumalo loves the Church, he realises that John is right about the Church being hypocritical (1)
  - Even though Kumalo loves the church, he realises that John is right about the Church not standing up for black people (1)
  - Even though Kumalo loves the church, he realises John is right about the Church treating black and white people differently (1)
  - Kumalo is sad because John is right that the wealth of South Africa is being created by black workers and miners, and that they are being exploited (1)
  - Kumalo is sad because John is right that racial oppression is keeping black people poor/that black people are suffering. (1)



**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 3**

# Reading

## Lesson 5: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 1, Chapters 9–11, pages 45 to 64.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 9**

We hear the thoughts and voices of many unnamed people who live in Shanty Town, Orlando. In this way, we learn the story of how Shanty Town was built. Many people coming from rural areas moved to Orlando. They had no houses and life was very difficult for them. They grew tired of waiting for the government to help them and decided to build their own shacks on an empty piece of land. Dubula was one of the leaders. The day after they moved, the child of one of the families died from fever. This shows how difficult life is for them.

#### **CHAPTER 10**

Kumalo plays with Gertrude's son. Although he is full of fear and sadness, the boy brings him comfort in desolation. Msimangu and Kumalo continue to search for Absalom. They look for him in Shanty Town, Orlando. They visit the home of the Hlatshwayo's, where he used to stay. Here they learn that he was sent to a reformatory. (A reformatory is a place where children are sent if they commit crime. The aim is to 'reform' them, i.e. to help them change their ways. It is partly like a prison and partly like a school.) They look for him in the reformatory. They learn that he did well there, and was released so that he could care for his pregnant girlfriend and future child. They visit her in Pimville, and learn that he left three days before. She does not know if he will return. Msimangu is angry and mean to her, and tells Kumalo they should abandon the search. Later he apologises to Kumalo for losing his temper.



**CHAPTER 11**

They go back to the Mission House and learn that Arthur Jarvis has been shot dead by burglars. Kumalo realises that Arthur is the son of James Jarvis, who lives in Carisbrooke. He is afraid that Absalom had something to do with the murder.

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

**THEME:**

Journey

**DEVELOPMENT:**

Kumalo's literal journey continues as he searches for Absalom. He travels to Shanty Town, the reformatory and Pimville. Along the way, he learns more about how difficult life is for people living here. He becomes sadder about the effects of urbanisation and more worried about Absalom.

**THEME:**

Urbanisation and the Destruction of Traditional Culture

**DEVELOPMENT:**

We see the effects of urbanisation on poor black people. In particular, we see how homelessness and poverty have made people so desperate that they build shacks in Shanty Town, and live in containers in Pimville. We also learn that crime has increased. Paton suggests that this is a result of the destruction of traditional culture. He suggests that in the cities, people are living without the structures and rules of the original communities, and so people make bad choices.

**THEME:**

Comfort in Desolation

**DEVELOPMENT:**

Although Kumalo is suffering, he takes pleasure in playing with his nephew, Gertrude's son.

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

- 1 Multiple Perspectives:** In Chapter 9, we hear many voices, but Paton does not tell us who they are. In fact, it seems as if we are hearing people's thoughts as well as their conversations. The people talking and thinking are not the characters who we know in the story, like Msimangu and Kumalo. This can be confusing. Paton deliberately doesn't tell us who they are. He is trying to capture the thoughts and feelings of the thousands of people in the city, to show us what life is like there. We hear about their experiences of poverty, over-crowding and homelessness in Johannesburg. It doesn't actually matter exactly who is saying what. What is important is that we gain an understanding of how difficult life is for people who have migrated from rural areas. This will give us more compassion and empathy for people like Gertrude and Absalom, who have made bad choices.
- 2 Tension and Suspense:** In these three chapters, the tension increases as we get more and more clues that Absalom has perhaps done something bad. There is no rational reason at this point to suspect that he is involved in Arthur Jarvis's murder. However, the fact that it happens at the same time as Absalom leaves his girlfriend makes us suspicious, and keeps us in suspense. Suspense is the feeling we have when we desperately want to find out what happens next.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 45.
- 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
45	All roads lead to Johannesburg...	Theme: Urbanisation and the Destruction of Traditional Culture	People come to Johannesburg for many reasons. Most of these involve needing to find work and earn money.	For teachers in rural environments: Do you know anyone who has moved to the city? Why did they move there? For teachers in urban settings: Do you have family who live in rural areas? Do you think your life is different from theirs?	No right or wrong answers. Learners' opinions only.
46	What shall we do, those who have no houses?	Themes: Urbanisation and the Destruction of Traditional Culture	People felt desperate and helpless because there was not enough housing in urban areas for migrants from rural villages.	Would you rather stay in a village without enough food, or move to an urban informal settlement without enough space?	No right or wrong answers. Learners' opinions only.
48	... why did we leave the land of our people?...	Theme: Urbanisation and the Destruction of Traditional Culture	Some people regretted moving to the cities, because life there was far more difficult than they expected. They missed the familiar culture and traditions of the villages.	--	--
52	Yes, it was to the small serious boy that he turned for his enjoyment...	Theme: Comfort in Desolation	Even though Kumalo is afraid and miserable, he enjoys playing with his nephew.	Why do children bring us so much joy?	They are innocent. It's our nature. We've evolved that way. They are cute.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
53	Who indeed knows why there can be comfort in a world of desolation?	Theme: Comfort in Desolation Character(s): Reverend Kumalo	He doesn't understand how it is possible that he enjoys playing with his nephew at the same time that he is worried about his son. His ability to feel contradictory feelings at the same time is a mystery to him.	Have you ever felt two opposite feelings at the same time? Or have you ever felt something you didn't understand? Why? How did it feel?	No right or wrong answers. E.g. Angry and forgiving; Embarrassed and outraged; Loyal and angry.
59	Perhaps you will find another man, said Msimangu bitterly.	Theme: Patriarchy Character(s): Reverend Msimangu	Msimangu judges the girl harshly for having sex with Absalom. He is accusing her of being promiscuous (having sex with lots of men). He has very little sympathy for her. In contrast, he does not express any judgment of Absalom for having sex with her.	Why do you think Msimangu shows so much kindness towards Kumalo, and none towards Absalom's girlfriend?	Kumalo is his friend, and he cares more about him. He cares more about Kumalo because they are both priests. He is sexist (misogynistic) and doesn't respect the girl.
60	I ask your forgiveness for my ugly words...	Themes: Taking Responsibility for Your Actions AND Patriarchy Character(s): Reverend Msimangu	Msimangu realises that he behaved badly and asks Kumalo for his forgiveness. He is therefore taking responsibility for his bad behaviour. (It is significant that he doesn't ask the girl for forgiveness.)	Why do you think Msimangu apologises only to Kumalo, and not to Absalom's girlfriend, even though he was cruel to her as well?	Kumalo is his friend, and he cares more about him. He is sexist (misogynistic) and doesn't respect the girl. He is sorry that Kumalo saw him lose his temper – he is not really sorry for how he treated the girl.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
63	Cry for the broken tribe, for the law and the custom that is gone... Cry, for the beloved country...	Themes: Urbanisation and the Destruction of Traditional Culture AND Racial Oppression, Exploitation and Fear	These lines suggest that the crime in the cities is a result of urbanisation. Paton suggests that when people leave their communities, they are lost without tradition and custom, and this can lead to bad choices and bad behaviour.	Why do you think people commit crime?	They are poor. The economy is bad. They are desperate. OR They are lazy and not willing to work for what they need.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Is Msimangu right to judge Absalom’s girlfriend so harshly?  
Follow up questions if needed:
    - Why does he judge her so harshly?
    - Does he judge Absalom as harshly for having sex with her?
    - Have things changed today, or are women still judged more harshly than men for things related to sex?
  - b QUESTION 2: Do you agree with Paton that crime increases when people lose their traditions?
- 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:
    - No, he is not right to judge her so harshly. She is young and lots of young people make mistakes. She has no one else to look after her. She loves Absalom, and wanted to build a life with him.
    - No, he is not right to judge her so harshly. He is only judging her because she is female. He does not judge Absalom in the same way. This double standard is unfair, as it keeps women oppressed.
    - Yes, he is right to judge her so harshly. She was irresponsible to have unprotected sex. She should be focusing on her education.
  - b QUESTION 2: Possible answers:
    - Yes, crime increases when people lose their traditions. Traditions and social structure are the things that tell us how to behave. When we lose these things, we can be tempted to make bad choices, and there is nothing to protect us.
    - No, crime does not increase because people lose their traditions. Crime is a personal choice. There have always been people who choose to do bad things.

## Journal questions

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- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to pg. 54, ‘ - And this is Shanty Town, my friend.’ to ‘It is strange how we move forward in some things and stand still in others, and go backward in yet others.’
    - 1.1 With the knowledge that you have of the novel so far, how does this excerpt provide evidence that ‘Cry, the Beloved Country’ is a suitable title for this novel? You must quote from the excerpt in your answer. (3)

- 1.2** In your own words 3 things that Msimangu mentions to try to make Reverend Kumalo feel better about the shanty town. (3)

**B: Answers**

- 1.1** The title, 'Cry, the Beloved Country' emphasises that there were lots of bad things happening to South Africa and her people at this time. (1) This excerpt highlights some of the bad things like:

- The description of the inhabitants of the shanty town being referred to as 'tragic.' (1) OR
- The poor people who will not be protected in the rain and in the cold, 'But what will they do when it rains, what will they do when it is winter?' (1) OR
- The fact that in some things they are going backwards. '...and go backward in yet others.' (1)

Note: Assign one mark for one of the above 3 points AND

Learners get the third mark for quoting correctly from the excerpt.

- 1.2** Any three of the of the following answers :

- The children are happy (1)
- The people have food at least (1)
- People have a community to share news with each other (1)
- The sun warms the homes and the people (1)
- There is healthcare (1)
- More nurses are being trained (1)

Note: If learners quote directly rather than use their own words, only award half the marks

## Lesson 6: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 1, Chapters 12–14, pages 65 to 89.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 12**

We hear different voices talking about how afraid they are of crime. Some of them seem to be debating at a community meeting. Some people understand that the high rates of crime are a consequence of urbanisation, racial oppression and poverty. Many others disagree. These voices are racist, but they are also afraid. Some of their racism comes from fear. Kumalo and Msimangu discover that the police are searching for Absalom, and they revisit all the places where they have searched for him.

#### **CHAPTER 13**

Kumalo goes with Msimangu to Ezenzeleni, a place where blind people live, work and are looked after. Msimangu preaches there. Kumalo is amazed that people who are suffering so much have found peace and comfort.

#### **CHAPTER 14**

Msimangu and the white man from the reformatory visit Kumalo at Mrs Lithebe's house and inform him that Absalom has confessed to shooting Arthur Jarvis. They fetch John because Matthew has also been arrested for the robbery and is in the same prison as Absalom. They all go to the prison. They find Absalom feeling hopeless. He has no energy, and he will agree with whatever his father says, but he won't say anything himself. The man from the reformatory is rude to Kumalo because he is so upset about what Absalom has done. When they leave the prison, John denies that Matthew was part of the robbery. They are angry that he has betrayed them.



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

**THEME:**

Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

The voices we hear debating and talking in Chapter 12 give us insight into racism in South Africa in the 1940s. Not all white people had the same views. Some were deeply racist, some were afraid and ignorant and some were not racist. We know that in 1948 the racist sections of white society won by voting in the National Party and starting Apartheid, but at the time the novel is set, this had not yet happened.

**THEME:**

Comfort in Desolation

**DEVELOPMENT:**

Kumalo goes with Msimangu to Ezenzeleni at a time when he is very worried about Absalom. While he is there, he realises that it is possible to suffer greatly, but to find some comfort at the same time. This is because the people who live there are blind, but they also find comfort in their work. He is inspired by them.

**THEME:**

Taking Responsibility for Your Actions

**DEVELOPMENT:**

In the conversation between Kumalo and Absalom, we see how Absalom has landed up in this situation: he has never taken responsibility for his actions. For example:

- He blames his friends for getting him involved in crime.
- Then he blames the devil for influencing him.
- He is released early from the reformatory in order to care for his pregnant girlfriend, but then puts himself in danger by committing robbery.

However, now we start to see a change in him: he has taken responsibility for murdering Arthur Jarvis by admitting it to the police and giving them the gun.

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

- 1 Multiple perspectives:** In Chapter 12, Paton uses the technique of writing in many different voices of characters that we don't know (like he did in Chapter 9). These voices are those belonging to white people. They show us the range of views in the white community: from people who are not racist all the way to people who are very racist. This gives us a better picture of how the larger white community felt at that time than we would get if we only heard the voices of a few of the white main characters. However, it can be confusing to keep track of who is speaking. It is better not to worry about who is who, and rather just get a sense of all the different views.
- 2 Repetition:** In Chapter 12, Paton also uses repetition. We see Msimangu and Kumalo revisit Mrs Mkize, Mrs Hlatshwayo, the reformatory and Absalom's girlfriend. Each time they arrive at a new place they greet the person and have the same conversation, asking about the police's visit. This repetition creates tension because each time they get to a new place and discover that the police have already been there, we get more worried about what Absalom has done and what will happen to him.
- 3 Euphemism:** A euphemism is a figure of speech we use when we want to avoid saying something that is rude, embarrassing or hurtful. In Chapter 14, there are difficult conversations. The white man from the reformatory breaks the news about Absalom's arrest to Kumalo, and Kumalo breaks the news about Matthew's participation in the burglary to his brother, John. In both of these conversations, the people speaking find it difficult to say such hurtful words. They therefore speak in euphemisms, and let the listeners work out what they mean.
  - For example, instead of saying 'Absalom has been arrested for Arthur Jarvis's murder,' the man from the reformatory says only, 'I have heard what you fear... it is true.'
  - Similarly, when Kumalo needs to break the news to John, he does not say, 'Matthew was one of the burglars.' Instead, he only says, 'I am sorry my brother.'
  - Lastly, every time Kumalo asks Absalom about his criminal activities, Paton writes, 'This again cannot be answered.' This means that Absalom does not answer him.

These silences and euphemisms make the chapter difficult to understand. However, they are powerful because they show us how much pain these characters are in, and how difficult it is to talk about such painful things.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 65.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
65	I have no doubt that it is fear in the land.	Theme: Racial Oppression, Exploitation and Fear	Many people in South Africa are afraid because there is a lot of crime. At the same time, white people's racism makes them afraid that black people will commit crime.	Do you think that fear is a justification for discrimination and racism?	No: All people deserve respect/People of all races commit crime. No: It is people's racism that makes them afraid of others. Yes: When people are afraid they always try to protect themselves by separating themselves from what is unfamiliar.
66	Don't you think... that more schooling simply means cleverer criminals?	Theme: Racial Oppression, Exploitation and Fear	White South Africans who were racist wanted to keep black people uneducated so that they wouldn't be able to commit more sophisticated crimes.	What impact do you think education has on crime rates?	Education decreases crime. Therefore this opinion is wrong. This belief was influenced by the racist belief that black people were somehow more likely to commit crimes, which was then further used to justify racist beliefs and systems.
67 – 68	... and the Churches cry too...	Themes: Racial Oppression, Exploitation and Fear AND The Role of the Church	English-speaking Churches called for equality, but Afrikaans-speaking Churches wanted segregation and discrimination.	Why is it surprising that Churches would call for segregation and discrimination?	It is hypocritical. Christianity is supposed to be about love, unity and kindness.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
68	For we fear not only the loss of our possessions, but the loss of our superiority and the loss of our whiteness...	Theme: Racial Oppression, Exploitation and Fear	People are not only racist because they are afraid of crime. They are also racist because it suits them to have so much power and privilege.	How do you think we can get people to give up their positions of power and privilege, if it is so scary to do so?	We can teach people about equality. We can get people to spend time with people of different races or cultures, so that they become more familiar to them. We can pass laws that force them to.
69	Cry, the beloved country, for the unborn child that is the inheritor of our fear.	Theme: Racial Oppression, Exploitation and Fear	When a society is as filled with fear as ours is, this way of being is passed down to future generations. This makes it difficult to change society.	Do you think there is as much fear in South African society today as there was at the time of the novel? What do you think the impact of fear is on our society today?	No right or wrong. Learners' opinions only. No right or wrong. Learners' opinions only.
75	For some hours he sat there in the sun... there was some rising of the spirit, some lifting of the fear.	Theme: Comfort in Desolation	Being in nature and in places of natural beauty can bring us peace and comfort.	When you are upset, is there anything that brings you comfort?	No right or wrong. Learners' experiences and opinions only.
86	Who knows if he weeps for the girl... why, why, why?	Theme: Taking Responsibility for Your Actions Character(s): Reverend Kumalo and Absalom Kumalo	Kumalo cannot tell if Absalom is upset because he feels bad about the terrible things he has done, or if he is afraid of the punishment.	Why do you think Absalom is so upset?	He feels guilty about what he has done. He is ashamed in front of his father. He is afraid of the punishment.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
87	It was bad companions... It was the devil.	Theme: Taking Responsibility for Your Actions Character(s): Absalom Kumalo	Absalom does not take responsibility for his actions. Instead, he blames his friends and the devil.	Why do you think Absalom has made so many bad choices?	He was in Johannesburg without parents. He is weak, selfish and greedy. He has been influenced by others.
88	You see, my brother, there is no proof that my son or this other young man was there at all.	Theme: Taking Responsibility for Your Actions Character(s): John Kumalo	John does not think it is important for Matthew to take responsibility for his actions. All he cares about is that Matthew does not go to jail for the robbery.	Do you think John is doing the right thing to try to get Matthew off by pretending he wasn't there at the robbery?	Yes. As a father his job is to protect his son. No. He should be teaching Matthew to take responsibility for his actions.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Why do you think Paton included the visit to Ezenzeleni in Chapter 13, when it doesn't really have anything to do with the story about Kumalo's search for Absalom?  
Follow-up questions if needed:
    - What does Kumalo find inspiring about Ezenzeleni?
    - What does Kumalo realise when Msimangu is preaching at Ezenzeleni?
  - b QUESTION 2: When Kumalo visits Absalom in prison, Absalom seems very passive. This means that he does not say or do things himself; he only responds to what his father asks. Why do you think he is like this?  
Follow-up questions if needed:
    - How do you think Absalom feels?
    - How do you think Absalom feels about seeing his father?
    - What kinds of questions does his father ask him?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - The visit to Ezenzeleni shows Kumalo that it is possible to find comfort in desolation.
    - Even though the blind inhabitants of Ezenzeleni have very difficult lives because of their disability, they are able to find meaning and satisfaction in doing their job well. Similarly, even though Kumalo feels terrible pain and anxiety about his missing son, he can find comfort in friendship.
    - We see what a good preacher Msimangu is, and we see what a good friend he is to Kumalo.
    - We see that not all white South Africans were racist and cruel.
  - b QUESTION 2: Possible answers:
    - Absalom is humiliated. He knows he has done a terrible thing, and he hates his father seeing him like this.
    - His father keeps asking him questions that show how angry and disappointed his father is in him, e.g. 'You wrote nothing, sent no message. You went with bad companions. You stole and broke in and – yes, you did these things. But why?'
    - Absalom is afraid. He is in prison and he knows he will get severely punished for his crime.
    - Absalom feels guilty for killing Arthur Jarvis. He did not plan to kill him. He got a fright when he saw Arthur and shot him without thinking about it.

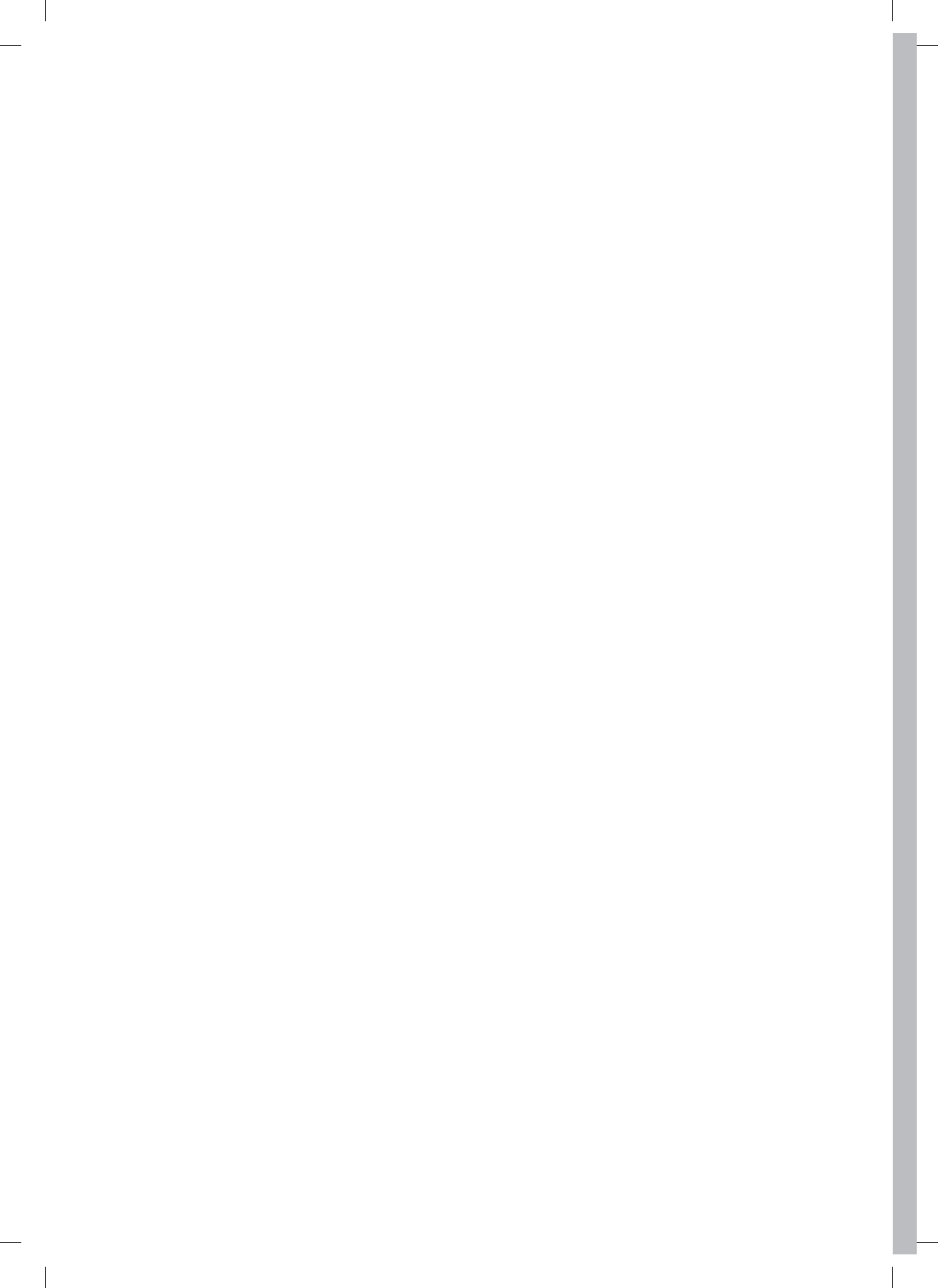
## Journal questions

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

- 1** Refer to the sentence on pg. 79, 'And Kumalo was silent, knowing the blind man for whom Msimangu was reading these words.'
  - 1.1** Who is the 'blind man'? (1)
  - 1.2** What figure of speech is 'blind man'? (1)
  - 1.3** Explain your answer in 1.2. (1)
  - 1.4** What does this figure of speech in 1.2 mean? (1)
- 2** Taking Responsibility for your Actions is one of the themes of this novel. Discuss this theme in relation to the character of Absalom so far. (2)

**B:** Answers

- 1.1** Reverend Kumalo (1)
- 1.2** Metaphor (1)
- 1.3** Reverend Kumalo is not literally blind, he is figuratively blind. (1)
- 1.4** Either of the following:
  - This could mean that he is unable to see the way forward because he does not know where Absalom is or what he has done. (1) OR
  - It could mean that he does not see that there is possibility for life and comfort even in his time of despair. (1)
- 2** Accept a relevant, text-based response which shows an understanding of the theme of Taking Responsibility for your Actions in relation to the character of Absalom.
  - Absalom does not take responsibility for his actions. (1)
  - He blames his friends and the devil for his troubles. (1)/ He is released early from the reformatory to look after his girlfriend but then risks everything again by committing a robbery. (1)





**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 4**

# Reading

## Lesson 7: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 1, Chapters 15–17, pages 90 to 107.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 15**

The white man from the reformatory visits Kumalo at Mrs Lithebe's house to apologise for the way he spoke to him. They visit Father Vincent at the Mission House for advice. Kumalo is desperate and entirely hopeless. He is sad that Absalom will not find redemption. Father Vincent comforts him and encourages him to pray.

#### **CHAPTER 16**

Kumalo visits Absalom's girlfriend in Pimville. He tells her about Absalom's arrest and asks if she still wants to marry him. He is very judgmental of her for having sex out of marriage. He tries to hurt her feelings. He tries to trick her into saying she will have sex with him. He does not really want to do this, but he is angry with her, and he wants to embarrass her. She feels trapped and thinks that she needs to say yes so that he will take her back with him to Ndotsheni. Eventually he feels sorry for her, apologises and takes responsibility for Absalom's actions. He offers to organise that she and Absalom get married, so that their baby will not be born out of wedlock, and then to take her home to Ndotsheni.

#### **CHAPTER 17**

Absalom's girlfriend moves into Mrs Lithebe's house with Kumalo and Gertrude. Mrs Lithebe scolds them for laughing. Kumalo goes back to the prison. Absalom says that he will confess at the trial. Father Vincent finds a lawyer, Mr Carmichael, who agrees to represent Absalom for free.

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

**THEME:**

Taking Responsibility for Your Actions

**DEVELOPMENT:**

In Chapter 15, the white man apologises to Kumalo for speaking so badly to him. He is taking responsibility for the way he behaved. This heals the hurt that Kumalo felt when the man was mean. In Chapter 16, Kumalo apologises to Absalom's girlfriend for being mean to her. He takes responsibility for his own bad actions. Then he takes responsibility for Absalom's actions as well: he agrees to look after her and her unborn child in Ndotsheni.

**THEME:**

Patriarchy

**DEVELOPMENT:**

Kumalo judges Absalom's girlfriend very harshly for having sex out of marriage – more harshly than anyone judges Absalom. Kumalo is mean and cruel towards her. He wants to humiliate her, to make her look like a bad person, so he tricks her into saying she would have sex with him, even though he doesn't want to. This shows society's double standards for women. Mrs Lithebe is also judgmental of both Gertrude and Absalom's girlfriend. She does not even want them to laugh. This is not the way that anyone would treat men, and again shows society's double standards for women.

**THEME:**

Redemption

**DEVELOPMENT:**

In Chapter 15, Kumalo expresses his sadness that Absalom will not find redemption. He refers to it as 'amendment'. He means that Absalom will not 'amend' (i.e. fix or improve) his life and himself. As a priest, Kumalo sees redemption as a matter of religion: to be redeemed, Absalom must confess his sins to a priest. The novel suggests that there are other ways of finding redemption (that are not religious): making good decisions, taking responsibility for your bad decisions, and serving others.

**THEME:**

Comfort in Desolation

**DEVELOPMENT:**

Even though Kumalo is full of terrible pain about Absalom, he is comforted by offering to take Absalom's girlfriend back to Ndotsheni, because he feels he is doing something right.

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

- 1 Irony:** Irony is when what happens is the opposite of what you would expect. It is ironic that of all the white men in Johannesburg, Absalom shot Arthur Jarvis. Arthur was a good man who was not racist. He was fighting for the rights of black people. In particular, he was trying to convince other white people that black people were not dangerous. Arthur wanted people to understand that it was really the system of racial oppression (which kept black people poor) that led to crime. His murder is therefore the opposite of what we would expect.

## Reading and discussion:

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 90.
- 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
90	I am sorry... that I spoke such angry words.	Theme: Taking Responsibility for Your Actions	The man from the reformatory apologises for speaking in such a mean way to Kumalo.	Why do you think the man apologises to Kumalo?	He behaved badly. He feels guilty and wants to fix the situation.
90	For it is thus for a black man, who has learned to be humble and who yet desires to be something that is himself.	Theme: Racial Oppression	Because white people have more power at this time, black people are unable to be their true selves. They have to hide their true emotions, and act 'humble'.	Do you ever feel like you are unable to express your true feelings? Why?	No right or wrong answers. We're looking for learners' experiences and opinions, so that they can relate to the character's experience.
93	Your anxiety turned to fear, and your fear turned to sorry. But sorrow is better than fear. For fear impoverishes always while sorrow may enrich.... Fear is a journey, a terrible journey, but sorrow is at least an arriving.	Theme: Journey Character(s): Reverend Kumalo	Kumalo's journey has been figurative as well as literal. While he has been searching for Absalom, he has experienced fear and then sorrow. This has been a journey towards despair. However, Father Vincent says that sorrow may 'enrich'. In other words, we can learn things from sorrow, and we can use this to improve our lives.	Do you think that sorrow can 'enrich' someone's life? (i.e. do you think that being sad can lead to learning or growth?)	Yes, because when you are sad you are able to understand how other sad people feel. Yes, because being sad makes you work harder to improve your life. No. Being sad is just unpleasant.
94	There was a white man... devoted to our people.	Structural element: Irony	It is ironic that Absalom murdered one of the few white men who was standing up for black people's rights. This means that it is the opposite of what one would expect to happen.	--	--

Page	Line	Element	Explanation	Discussion Question	Possible Answers
94	I see no shame in him... he weeps only for himself, not for his wickedness, but for his danger.	Themes: Taking Responsibility for Your Actions AND Redemption Character(s): Reverend Kumalo and Absalom Kumalo	Kumalo is afraid that Absalom does not care about the people he has hurt. He is afraid that Absalom will not find redemption because he will not take responsibility for his actions.	Do you believe in redemption? Do you think it is possible to make up for bad things you've done?	Yes. As long as we apologise/strive to be better, we can improve. No. Once you've sinned, you cannot fix it.
98	How many have there been?	Theme: Patriarchy Character(s): Reverend Kumalo	Kumalo is judging Absalom's girlfriend for having had other boyfriends.	Do you think people are as judgmental of women today?	No right or wrong. Learners' opinions only.
99	I am sorry, he said. I am ashamed that I asked you such a question.	Theme: Taking Responsibility for Your Actions Character(s): Reverend Kumalo	Kumalo apologises to Absalom's girlfriend for being so cruel towards her. He is taking responsibility for his own actions.	How do you think Kumalo's apology makes her feel?	Relieved Grateful Confused Happy
103	But Mrs Lithebe does not like this laughter...	Theme: Patriarchy	Absalom's girlfriend and Gertrude are judged for laughing. This is a double standard as men would not be judged for this.	Why does Mrs Lithebe call their laughing 'careless'?	She is very strict with women. She does not want them to hurt Kumalo's feelings by laughing over unimportant things when Kumalo is suffering so much.

## 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, two characters behave badly, and then apologise for their behaviour: the white man from the reformatory apologises to Kumalo, and Kumalo apologises to Absalom's girlfriend. Do you think apologising for bad behaviour makes up for it?  
Follow-up questions if needed:
    - Should Kumalo forgive the white man?
    - Should Absalom's girlfriend forgive Kumalo?
  - b QUESTION 2: Do you think it's fair that Kumalo and Mrs Lithebe judge Absalom's girlfriend for things that they would not judge a man for (e.g. laughing)?  
Follow-up questions if needed:
    - Is there still the same double-standard for women nowadays?
- 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, apologising does make up for bad behaviour.
    - It shows that you are taking responsibility for your actions.
    - It shows that you care about the other person, and did not mean to hurt their feelings.
    - It restores their dignity.
    - We all make mistakes – saying we are sorry shows that we recognise and feel bad for our mistake.

OR

    - No, apologising does NOT make up for bad behaviour.
    - When you are cruel, you hurt people's feelings. Apologising does not make this go away.
    - You should rather be thoughtful before you say mean things.
  - b QUESTION 2: Possible answers:
    - No, it is not fair.
    - Men and women should be treated equally.
    - There is nothing wrong with laughing.
    - Their lives are so difficult; they should be allowed to have some comfort and relief.
    - Discriminating against women is exactly the same as discriminating against black people.

## Journal questions

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

**1** Reread from pg. 92 ‘When the young man...’ to pg. 93 ‘...they do not wake him, they let him be.’

**1.1** Discuss three different aspects of the theme, Journey, which Reverend Kumalo mentions in this excerpt. (3)

**2** Reread on pg. 93 from, ‘-There is a man sleeping in the grass, said Kumalo.’ to ‘...they do not wake him, they let him be.’

**2.1** Identify the figure of speech in this paragraph? (1)

**2.2** Explain how this figure of speech adds to the making the description of Reverend Kumalo’s hardships effective. (4)

**B:** Answers

**1.1** Reverend Kumalo mentions that it has been a ‘sorrowful journey’. (1)

- He says that his journey changed from being one of anxiety to fear, and then to one of an even bigger fear. (1)
- He tells Father Vincent that before his journey to Johannesburg, his life in Ndotsheni was very innocent; that he did not know what he was going to face. (1)

**2.1** Metaphor (1)

**2.2**

- Kumalo compares himself to a man sleeping in the grass.(1)
- He is unaware of all the pain and suffering that is about to happen to him, just as the man in the grass is unaware of the destructive storm approaching. (1)
- Absalom’s crime and arrest are represented by the storm. (1)
- It is effective because the image of the man sleeping while danger is approaching emphasises how impossible it is for Kumalo to predict that such terrible things would happen to his family. (1)



# Lesson 8: Reading

## Preparing for this lesson

- For this lesson, you will read Book 2, Chapters 1–4, pages 109 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 sticky notes and stick these into your book.

## Important developments

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

### CHAPTER 1

James and Margaret Jarvis find out that their son, Arthur, has been murdered. They fly to Johannesburg.

### CHAPTER 2

The night they arrive, they visit the mortuary to see Arthur's body. They spend time with the Harrisons, the family of Arthur's wife, Mary. Mr Harrison and James Jarvis are both racist. Mr Harrison's son, John, is more like Arthur. James discovers that he did not really know Arthur very well. He is surprised to learn that Arthur was famous in Johannesburg for activism and writing in favour of giving black people equal rights.

### CHAPTER 3

James spends some time in Arthur's study at home. He is amazed by how many books Arthur has, and by how many organisations have invited him to speak to them. He reads some of Arthur's writing. This challenges his racist views and starts his journey towards being less racist.

### CHAPTER 4

At Arthur's funeral, his father is proud of all the respect that people, especially the Bishop, have for him. Afterwards he talks to Harrison, who continues to share his racist views. James reads more of Arthur's writing. In this book, Arthur explains how white South Africans are hypocritical, because they claim to be good Christians, but they do not treat

black South Africans with equality, dignity or love. This has a great impact on James. He becomes proud of his son for standing up against racism.

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

**THEME:**

Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

Harrison, Arthur's father-in-law, is deeply racist. He talks to Jarvis and we learn that he and Arthur disagreed on many topics. He tried to get Arthur to tone down his activism so that it would not affect his ability to earn a good income. Harrison is terribly afraid of crime, but we get the feeling that he uses this as an excuse for his racism. He refers to adult domestic workers as 'girls' and 'boys,' and talks condescendingly about them.

**THEMES:**

Journey AND Taking Responsibility for Your Actions

**DEVELOPMENT:**

James and Margaret Jarvis journey to Johannesburg. This is the start of a figurative journey for James Jarvis. Through his experiences in Johannesburg – in particular reading his son's writing – he becomes less ignorant and less racist. Arthur's writing teaches him that the white community is guilty of exploiting the black community, and of deliberately keeping black people uneducated and poverty-stricken. He learns that Arthur wanted white South Africans to stand up for what was right and to take responsibility for their society's actions. Arthur's funeral is the first time that James has sat in a Church and shaken hands with black people. This is another step in his journey away from racism.

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

- 1 Structure:** This is the beginning of Book 2. Book 1 was all about Kumalo and his search for Absalom. The perspective in Book 2 changes: it moves to Jarvis, and his journey to Johannesburg for Arthur's funeral. The new book signals to us that the focus of the story is going to change.
- 2 Repetition:** At the start of Chapter 1, the description of the Umzimkulu Valley is repeated. This repetition fills the reader with emotion. The first time we heard this description in Book 1, we didn't know anything about the characters. Now that we have learned what has happened to them, this description is full of sadness.
- 3 Irony:** The irony that we encountered in the last section increases in this section. In Chapter 2 we learn that Arthur was working on an article called 'The Truth About Native Crime' when he died. It is ironic that the man who was trying to explain the sociological causes of crime is murdered by a criminal. It is ironic because it is exactly the opposite of what we would expect.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 109.
- 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
110	... if they got more land... who would work on the white men's farms?	Theme: Racial Oppression, Exploitation and Fear	White farmers exploit the black communities living near them. They don't want to give them equality. Instead, they want black people to remain poor so that they will accept low-wage jobs on white-owned farms.	What other examples of exploitation can you think of in our society? (i.e. people taking advantage of other people.)	Adults exploiting children: adults forcing children to work in factories that are dangerous. Men exploiting women: men forcing women to have sex as 'payment' for supporting them financially.
118	Native crime, and more Native Schools... the non-European Hospital... settled labour...	Theme: Racial Oppression, Exploitation and Fear	Arthur was an activist fighting for more rights and better conditions for black people. All the things he was fighting against were part of the system of racial oppression that was in place even before Apartheid was created in 1948.	Which do you think was the biggest problem Arthur was fighting against: not enough schools for black people, poor conditions at black people's hospitals or black miners not being able to bring their families with them to the cities?	No right or wrong answers. We want learners to be thinking about these issues. All opinions acceptable.
119	She and I agree that it's more important to speak the truth than to make money.	Theme: Taking Responsibility for Your Actions	Arthur and Mary want to live a moral life. They believe that it is important to fight for equal rights for black people, even if this will make it difficult for them to support themselves.	If you had to choose between doing the right thing and making money, which one would you choose?	No right or wrong answers. We want learners to be thinking about these issues. All opinions acceptable.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
119	For this boy of his had gone journeying in strange waters... But he himself had never done such journeying...	Theme: Journey Character(s): James Jarvis	The figurative journey that James Jarvis is referring to is Arthur's process of coming to hate inequality. He is surprised by it.  This is the start of his journey towards understanding, and away from racism.	Here the son, Arthur, is the teacher of his father, James. Have you ever taught your parents anything? What? Was it difficult for them to learn from you?	No right or wrong answers. Learners' personal experiences only.
119	And to tell you the truth, these crimes put me off. I tell you, Jarvis, we're scared stiff at the moment in Johannesburg.	Theme: Racial Oppression, Exploitation and Fear	Mr Harrison is a very racist man. But he is also afraid. His racism is fueled by his fear of crime.	Do you think Harrison is using his fear as an excuse to be racist, or do you think some of his racism comes from fear?  Do you think racist people nowadays use their fear as an excuse to be racist?	Yes. He hates black people, but it is easier to say that he is afraid of crime because it sounds better. OR No. Crime is real, and he is very afraid of all criminals. Yes. People are afraid of crime so they are racist because of this. OR No. Some people are simply racist – they don't need an excuse for it.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
120	Here he was, day in and day out, on a kind of mission. And it was he who was killed.	Structural element: Irony	It is ironic that Arthur Jarvis was killed. He was always fighting against people who used crime as an excuse for racism. It is ironic because it is exactly the opposite of what we would expect.	Can you think of an example of irony from your own life? Explain what makes it ironic.	Learners' experiences. They must explain why these are ironic. Assist them if necessary.  You are the laziest learner in your grade. It would be ironic if you're the only learner who gets into university.  There was a learner who was very afraid of mice. It would be ironic if a mouse ran under his desk (and no one else's desk).
124–125	... it is not permissible to keep men unskilled... to go on destroying family life... exploitation.	Themes: Racial Oppression, Exploitation and Fear  AND Taking Responsibility for Your Actions	Arthur Jarvis writes about the immorality of deliberately refusing to educate black people in order to ensure that they will remain unskilled workers. He argues that this is exploitation: it is using people unfairly to get something out of them.	Do you agree that it was originally permissible for white people to settle in South Africa?	Yes. The world belongs to everyone.  No. It was not their land. There were already people living here.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
129	... natives as a whole are getting out of hand.	Theme: Racial Oppression, Exploitation and Fear	<p>Racism can take different forms. Sometimes racism comes in the form of direct hatred. But sometimes (and very often today) it comes in the form of people holding biases and beliefs about people that are racist, but which they don't necessarily believe to be racist.</p> <p>Harrison is a good example of this: he claims not to be racist, but he sees black people as a problem that needs to be controlled. He has no respect for them.</p>	Have you ever interacted with a racist person? How did you handle it?	No right or wrong answers. Learners' experiences only.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: In this section, James Jarvis discovers that he did not really know his son, Arthur, very well. Do you ever feel like your parents don't know you well?  
Follow-up questions if needed:
    - What are the important things about you that your parents don't know?
    - Why don't your parents know these things?
    - Do you think there is always distance between parents and children?
    - Do you think parents know more about their children than they used to?
  - b QUESTION 2: James and Arthur Jarvis are very different to each other. Come up with as many differences between them as you can.  
Follow-up questions if needed:
    - Where do they live?
    - What are they interested in?
    - What work do they do?
    - Are they racist?
    - What are their personalities like?
- 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.
    - We are wanting learners to express their personal experiences, which will help them to connect emotionally to the relationship between James and Arthur Jarvis.
  - b QUESTION 2: Possible answers:
    - James lives in a rural area (Carisbrooke in the Umzimkulu Valley) and Arthur lives in an urban area (Johannesburg).
    - James is a farmer and Arthur is an engineer.
    - James is racist and Arthur fights against racism.
    - James is not political and Arthur is an activist.
    - James does not like to talk much. Arthur often gives public lectures and talks, and publishes articles and books.



## Journal questions

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

**1** Refer to the sentence on pg. 121, 'All that he heard went quietly through his mind.'

**1.1** 'Went through his mind' is an idiomatic expression. What does it mean? (1)

**1.2** Who did he hear all of this from? (1)

**2** Refer to the sentence on pg. 121 'I suppose so. But I wish now that I'd known more of him.'

**2.1** Why is Jarvis so upset that he didn't know Arthur well? (3)

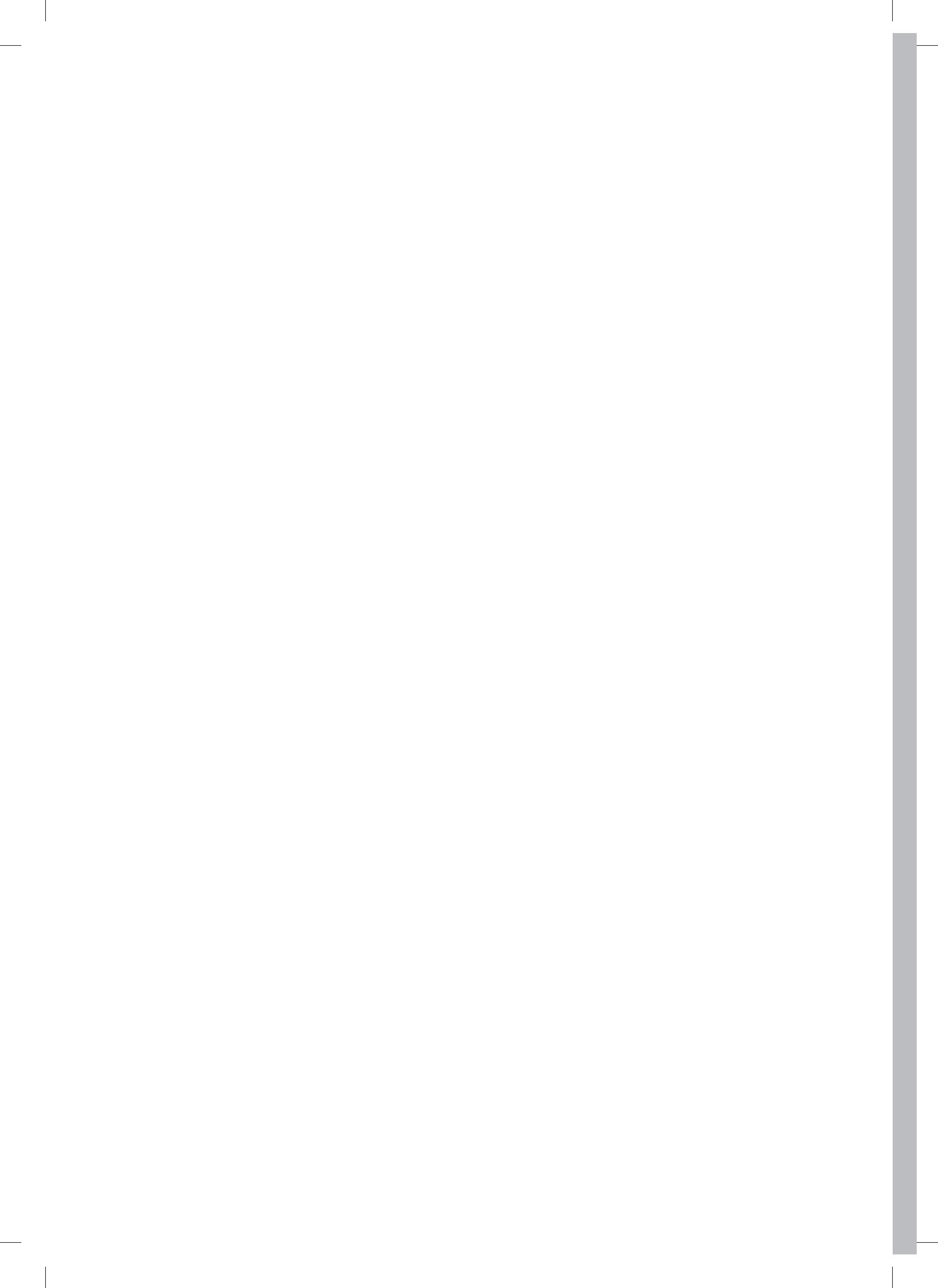
**B:** Answers

**1.1** He thought about it. (1)

**1.2** Harrison (1)

**2.1**

- Arthur is dead/has been murdered. (1)
- He can no longer ever get to know him./He didn't know him very well./He regrets not putting in more effort to get to know his son. (1)
- He has realised that Arthur was special/Arthur was a very good man./He's realised that he could have learned a lot from Arthur. (1)



**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 5**

# Reading

## Lesson 9: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 2, Chapters 5–8, pages 136 to 158.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 5**

Absalom's trial begins. We learn from his testimony what actually happened on the day of the robbery, and how Arthur was killed. We also learn that he has finally decided to do the right thing and take responsibility for his actions. He will not lie to avoid the consequences of his actions.

#### **CHAPTER 6**

We hear different voices talking and thinking about the recent discovery of gold at Odendaalsrust. Many people are excited about the wealth this could create. Others disagree, and think that we should be focusing on treating each other better, rather than on making money. Paton uses a sarcastic tone to mock the people in South Africa who love gold more than justice.

#### **CHAPTER 7**

James reads more of Arthur's writing. He is hurt to discover that Arthur thought his parents taught him nothing about South Africa. However, he is very proud to read that Arthur committed his life to doing what was right. He is moved by this.

#### **CHAPTER 8**

Kumalo goes to Springs to find Sibeko's daughter. Sibeko is a man in Ndotsheni whose daughter came to Springs to work for a family there. By coincidence, he meets Jarvis there.

He is full of sorrow and shame. Jarvis tells him that he is not angry with him. This is a beautiful encounter (meeting), written with tenderness and sorrow. The two men are full of sensitivity and dignity.

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

**THEME:**

Greed (This theme had not been identified elsewhere in the novel, but it is very important in this section) AND Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

Paton criticises South Africa's greed for gold and wealth. He does this by writing sarcastically about how wonderful the discovery of gold at Odendaalsrust is. We infer (work out) that he is really saying that we should be less greedy, and more compassionate towards other people. We can also infer that because black miners will not get rich from working in the mines, Paton is criticising South Africa's system of racial oppression and exploitation.

**THEME:**

Taking Responsibility for Your Actions AND Journey

**DEVELOPMENT:**

In this section there are two characters who take responsibility for their actions. Absalom finally decides to take responsibility for his actions. He tells the truth at his trial and says that he will no longer do anything 'evil'. James reads Arthur's writing and learns that he committed his life to doing what was right, and to taking responsibility for the actions of his society. Reading this helps James to continue on his figurative journey away from racism, ignorance and fear, and towards a new way of living, in which he takes responsibility for his society's ill-treatment of black people.

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

- 1 Tone:** In Chapter 6, Paton writes in a sarcastic tone. He is writing about the wild excitement in South Africa at the news that gold has been discovered in Odendaalsrust. He wants to criticise our greed and our love of money. However, he does not do this directly. Instead, he says the opposite of what he means. He says, ‘Oh, but it is wonderful, South Africa is wonderful.’ We know that he means the opposite: he means that although we think that these riches make us wonderful, they do not. We will not be wonderful until we have learned to treat all people of all races with respect. He is criticising us for loving money more than equality or justice.
- 2 Multiple Perspectives:** In Chapter 6, Paton once again uses the technique that he used in a few chapters in Book 1: he writes a whole chapter in many different voices, without telling us who is speaking. This gives us the opportunity to discover the varied and conflicting opinions about the discovery of gold at Odendaalsrust.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 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
136	It is the duty of a Judge... for it is the White People that make the Law.	Themes: Racial Oppression, Exploitation and Fear AND Taking Responsibility for Your Actions	Judges are supposed to make judgments based on the country's laws, even if those laws are unfair or unjust. It is not their job to change the laws. The whole society is responsible for changing the laws by voting better politicians into power. In SA, judges were not responsible for changing Apartheid laws. All white people should have taken responsibility for that.	Do you think that judges should judge cases according to the laws, even if those laws are unjust? (For example, do you think it was right for judges to uphold the laws during Apartheid, even though the laws discriminated against all people of colour?)	Yes. It is important for democracy that they don't interfere in the laws. No. It is their moral duty to stand up against unjust laws. They should protect people who are discriminated against.
143	I said... it was not Johannes who killed the white man, it was I myself...	Themes: Taking Responsibility for Your Actions AND Redemption Character(s): Absalom Kumalo	This is the first time that we see Absalom taking responsibility for his actions. Instead of blaming Johannes, he tells the police the truth that he was the murderer.	Do you think that Absalom finally taking responsibility for his actions is enough for him to find redemption (to make right what he has done)?	No. He chose to take a gun to the house and to shoot Arthur. He cannot make up for that. Yes. He is behaving with courage and dignity.
144	I shall not lie anymore, all the rest of my days, nor do anything more that is evil.				
146	Oh, but it is wonderful, South Africa is wonderful.	Tone: Sarcasm	Paton uses a sarcastic tone. This means that he says the opposite of what he means. He does not really think that South Africa is wonderful. He is criticising us for loving gold so much.	Do you think Paton's sarcastic tone helps him to make his point more clearly than simply criticising South Africans directly?	Yes. It sounds so ridiculous to say we are wonderful that it makes the point clearly. No. It would be clearer if he said it directly.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
151	I shall devote myself, my time, my energy, my talents, to the service of South Africa. I shall no longer ask myself if this or that is expedient, but only if it is right.	Themes: Taking Responsibility for Your Actions	In Arthur's writing, James learns about Arthur's conviction to always do what is right, rather than what will be easy or will make him money. He feels very proud of Arthur.	Why do you think so few people do only what is right?	It is difficult. It's not always easy to know what is right. People are lazy/ greedy/ afraid/ ignorant. People are taught to look after themselves, rather than care for others.
156	... this thing that is the heaviest thing of all my years, is the heaviest thing of all your years also... There is no anger in me.	Themes: Journey AND Redemption Character(s): Reverend Kumalo and James Jarvis	This is the moment when the two storylines of the novel (Kumalo's and Jarvis's) come together. We realise that the two men are now connected for life, because Absalom killed Arthur.	If you were James Jarvis, how do you think you would respond to Kumalo's news that he is Absalom's father?	I would be shocked. I would be angry to see him. I would feel sorry for Kumalo, because he is so ashamed of his son. I would be overwhelmed.



## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Do you think it is difficult to live the way that Arthur lived? To do what is right? To no longer ask yourself if something is expedient (useful and practical), but only if it is right?  
Follow-up questions if needed:
    - Do you always do the right thing, even if it's hard?
    - If not, why not?
    - Do you think people should try to behave in a moral way?
  - b QUESTION 2: If you were in James Jarvis's position, how do you think you would respond to Kumalo's news that it was his son who killed Arthur?  
Follow-up questions if needed:
    - Would you be angry? If so, would you express it?
    - Would you feel compassion or pity for Kumalo, who is clearly suffering?
    - Would you feel some kind of connection to him?
- 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 is difficult to do what is right. There are many temptations. It is easy to be weak, lazy, fearful or selfish. It's not always easy to know what is right. Different people tell you different things.
    - No, it is not difficult to do what is right. I listen to my parents/religious leaders / teachers.
  - b QUESTION 2: Possible answers:
    - I would feel angry with him, even though it was not his fault.
    - I wouldn't want to talk to him, because it would be too difficult.
    - I would respect him for telling me the truth.
    - I would feel compassion for him, because he is ashamed of what his son did, and he is afraid that his son will be executed.
    - I would want him to talk to me for a while, so that I could learn more about Absalom.
    - I would want to talk to him – knows what it feels like to lose a son.

## Journal questions

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

**1** Refer to pg. 151, ‘He stood up and put on his hat, and went down the stairs, and as far as the stain on the floor.’

**1.1** What is the ‘stain on the floor’? (1)

**1.2** What does the stain symbolise? (3)

**2** Reread pg. 153 ‘While he was reading...’ to pg. 155 ‘You need not be in fear of me.’

**2.1** Explain how Reverend Kumalo and Jarvis differ in character in this excerpt. (2)

**B:** Answers

**1.1** It is the blood of Arthur Jarvis. (1)

**1.2**

- A stain is something that is unwanted. (1)
- Arthur Jarvis’s death is also unwanted. (1)
- The stain also symbolises how the situation in South Africa would not improve until the ‘stain’ of Apartheid was removed. (1)

**2.1**

- Kumalo is frail (weak); Jarvis is strong. (1)
- Kumalo shows his emotions; Jarvis does not show his emotions. (1)

## Lesson 10: Reading

### Preparing for this lesson

- For this lesson, you will read Book 2, Chapters 9–12, pages 159 to 186.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### CHAPTER 9

John Kumalo speaks at a gathering in support of the miners' strike. He has a powerful voice, but he is too afraid to encourage people to do anything that could get him arrested. The miners go on strike, but other workers don't join them. The strike is crushed by the police and three people are killed.

#### CHAPTER 10

Mrs Lithebe expresses her disappointment with Gertrude's behaviour. Mrs Lithebe and Msimangu hide the newspaper from Kumalo, as they do not want him to see that there has been another shooting which might influence the judge against Absalom. Gertrude asks Absalom's girlfriend if she will look after her son if she becomes a nun.

#### CHAPTER 11

Absalom is convicted of Arthur's murder and sentenced to death. Matthew Kumalo and Johannes Parfuri are acquitted (found not guilty) because there is no proof that they were there.

#### CHAPTER 12

Father Vincent marries Absalom and his girlfriend. Absalom tells his father to take the money in his Post Office book to help look after his child. Matthew and Parfuri have been arrested for a different crime, and are in the prison. Absalom is full of fear about his execution. Kumalo and John have a terrible fight. Msimangu gives Kumalo all his money,

as he has decided to give up the material world and live simply in a religious community. Gertrude runs away before they leave for Ndotsheni. Jarvis gives John Harrison (Arthur's brother-in-law) money to donate to the soccer club that Arthur supported.

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

**THEME:**

Patriarchy

**DEVELOPMENT:**

We see the double standard in expectations about women's behavior. Mrs Lithebe criticises Gertrude for talking and laughing 'carelessly'. This is a very harsh judgment of her. It is clear that Mrs Lithebe would not criticise a man for this behaviour.

**THEME:**

Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

Through John's speech at the rally, we learn more about the way that the South African economy exploits (uses unfairly) black miners. The mines are owned by white people, and they make these people rich. However, the actual gold is removed from the earth by black miners.

These miners are paid extremely low salaries. This exploitation is part of the system of racial oppression in the country.

**THEME:**

Comfort in Desolation

**DEVELOPMENT:**

Kumalo's greatest fears have come true. Absalom has been found guilty and sentenced to death. Kumalo is full of grief and sorrow. Despite his pain, he is grateful for the kindness that Mrs Lithebe, Mr Carmichael, Father Vincent and especially Msimangu have shown him. Msimangu gives Kumalo all his money. Kumalo is overwhelmed with gratitude.

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

- 1 Descriptive writing:** Paton uses detailed descriptive writing in Chapter 9 when he is describing John Kumalo's powerful voice. He uses specific diction (words) and describes the voice using multiple senses. This makes the writing vivid.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 159.
- 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
159	The great bull voice... echoes in it over black mountains.	Descriptive writing	Paton uses language to give us a vivid impression of John Kumalo's voice.	-	-
160	Is it we that must be kept poor so that others may stay rich?	Theme: Racial Oppression, Exploitation and Fear	John Kumalo is saying that miners must be paid a decent wage. Miners are not paid enough. They stay poor, but the gold they mine makes the mine owners rich. This exploitation is part of the system of racial oppression.	Now that Apartheid is over, do you think that mine workers are still being exploited?	Yes. Even though the laws do not discriminate against them, they are still underpaid and do not enjoy the profits of the mines. No. They are getting paid for a job they do. Other workers in other industries do not get a share of their employer's profits.
162	He is corrupted by his possessions, and he fears their loss...	Theme: Greed Character(s): John Kumalo	Msimangu thinks that John Kumalo will never be a great leader. Even though he is an outstanding orator (speaker), he is too greedy for material wealth. He will never put himself in danger of losing his money and power. He is therefore careful about what he says: he will not tell the truth if it will get him into trouble.	Do you think it is possible to be a great political leader and to love money at the same time?	No. Loving money leads to corruption, so you can't be a good leader. Yes. As long as you don't do anything illegal to get the money, it's fine.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
167	These were headlines that men feared in these days.	Theme: Racial Oppression, Exploitation and Fear	Everyone in South Africa, and especially in Johannesburg, is afraid of violent crime. Some people are afraid of being murdered. Others are afraid of being blamed for the crime.	Is fear of crime a big part of your life? How do you think it affects you?	No right or wrong answers. Learners' opinions and experiences only.
173	...regard such an offence as less serious when the victim is black.	Theme: Racial Oppression, Exploitation and Fear	The judge in Absalom's case is saying that there are people in South Africa who think that murder is more serious when the person murdered is white. The judge himself does not believe this.	Do you think there are still people who believe this today?	No. Apartheid ended in 1994, and now we are all equal. Yes. Even though we have democracy, there are still racist people.
185	In all my days I have known no one as you are.	Theme: Comfort in Desolation Character(s): Reverend Kumalo and Reverend Msimangu	Kumalo is full of grief that Absalom will be hanged. At the same time, he is grateful that Msimangu has been so kind and generous towards him.	Have you ever had someone support you as much as Msimangu has supported Kumalo?	No right or wrong answers. Learners' experiences only.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: On pg. 160 Paton writes, ‘Here is the moment for words of passion, for wild indiscriminate words that can waken and madden and unleash. But he knows. He knows the great power that he has, the power of which he is afraid. And the voice dies away, as thunder dies away over mountains, and echoes and re-echoes more and more faintly.’ Do you think that John Kumalo is a coward, or do you think that he is right to be afraid?
  - b QUESTION 2: When Kumalo visits John’s shop after the trial, he lies to John in order to hurt him. Do you think that he has behaved badly, or do you think he is justified in wanting to hurt John?  
Follow-up questions if needed:
    - How does Kumalo hurt John?
    - Why is he angry with John?
    - How does John act when Kumalo comes into the shop?
- 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:
    - No, John is not a coward. He is right to be afraid.
    - There are policemen all around him.
    - The South African government is racist and will do anything to stop resistance from black people.
    - The South African economy is based on the exploitation of black miners, and the government will do anything to stop them from striking.
    - Prison is a terrible place and he has every right not to want to go there.
  - OR
    - Yes, John is a coward.
    - He has a responsibility to demand true equality.
    - If he doesn’t have the courage to say what he really wants – true equality, rights and freedom – then his followers won’t either.
    - A real leader would risk going to jail in order to do the right thing.
  - b QUESTION 2: Possible answers:
    - Yes, Kumalo is justified in his actions because:
    - John has done a terrible thing to Kumalo: he has betrayed him by claiming in court that Matthew was not part of the robbery. Absalom has therefore been left to take the punishment alone.



- When Kumalo arrives at the shop, John pretends that nothing bad has happened. He tries to act as if everything is normal, instead of being willing to have an honest conversation about what he has done.
- Kumalo does not go there planning to hurt him, but while he is there his anger overwhelms him, and he lies: he tells John that he has heard that a government spy has infiltrated his circles, and that the government is building a case against him.
- Kumalo is trying to make John understand how terrible it feels to be betrayed, so that he will have some regret for betraying Absalom.
- Kumalo is justified in doing this, because John has betrayed him so badly.

OR

- No, Kumalo is not justified in his actions because:
- You should never lie
- You should never deliberately try to hurt someone, regardless of what they have done to you.

## Journal questions

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

**1** Refer to pg. 175, 'I sentence you...' to 'For such a thing is not lightly done.'

**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)

Who is 'an old man crying'?

A: Reverend Kumalo

B: Jarvis

C: Reverend Msimangu

D: Absalom Kumalo

**1.2** How do you know your answer in 1.1? (1)

**1.3** Discuss the suitability of Absalom's punishment. (2)

**1.4** Explain why the young man 'looks fiercely before him.' (2)

**B:** Answers

**1.1** A (1)

**1.2** Reverend Kumalo's son has just been sentenced to death so that is why he is crying. (1)

**1.3**

Absalom's punishment is suitable because:

- He has murdered someone, so he must therefore lose his life too. (2)

OR

Absalom's punishment is not suitable because:

- It is not right for people to decide who should live and who should die. (2)

**1.4**

- He has broken the rule by crossing over to the ‘black side’ but he wants the police to know that he is determined and that they must not challenge him to go back to his side. (1)
- He is feeling emotional and his emotions are expressed on his face. (1)

**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 6**

# Reading

## Lesson 11: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 3, Chapters 1–3, pages 188 to 211.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### CHAPTER 1

Kumalo returns to Ndotsheni with Absalom's wife and Gertrude's son. He is afraid that people will judge him because of what has happened to Absalom and Gertrude, and he worries about leaving. However, the people of Ndotsheni are overjoyed to see him. They hold a celebratory Church service.

#### CHAPTER 2

Kumalo tries to organise the community to do something about their agricultural problems and lack of food. He visits the leaders in the community, the chief and headmaster, and realises that they are powerless to do anything because of the system of racial oppression. Later that day, Kumalo also meets Arthur Jarvis's son, who is visiting his grandfather in Carisbrooke. The boy is polite, curious and friendly. He visits Kumalo's house and practises speaking Zulu. Kumalo tells the boy about the suffering in the valley. The boy passes the information on to his grandfather.

This starts James Jarvis on another part of his figurative journey: he sends milk for the children in the community.

#### CHAPTER 3

Kumalo receives letters from Johannesburg. He learns that Absalom will not be granted mercy, and will be hanged. He and his wife are full of sorrow and pain, but they do not allow themselves to grieve loudly. They force themselves to keep busy with work. Jarvis

organises for men to mark out the place where a dam will be built. Storm clouds gather for the first time in weeks. It is an enormous storm, and Jarvis takes shelter in Kumalo's Church. Kumalo is embarrassed that the roof leaks.

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

**THEME:**

Journey AND Taking Responsibility for your Actions

**DEVELOPMENT:**

Kumalo's literal journey has come to an end. However, his return to Ndotsheni is not the end of his figurative journey. In Johannesburg, he saw that there were many different ways to live. He saw people who were trying to resist oppression and create a new future for themselves. This makes him feel empowered, as he realises that we can challenge our situations. He realises that he needs to take responsibility for his community, because the government will not. James Jarvis, too, returns to Ndotsheni, and his figurative journey also continues. Now that his son's writing has opened his mind, he realises that he must take responsibility for the community, because he is privileged at their expense. He sends milk powder for the children of the community and will do so every day until the drought ends and there is enough food again.

He organises for the magistrate to build a dam in the valley, to better irrigate the community's crops. It seems that he has understood the connection between the system of racial oppression, and his son's death: Absalom chose to shoot Arthur, but Absalom was also victim of a whole system of oppression that keeps black people poor, and led him to commit this crime. It seems that Jarvis wants to contribute towards restoring (making better) the Ndotsheni community. He wants to alleviate (lessen) the suffering caused by both racial oppression and violent crime.

He has travelled an enormous distance since the start of the novel, and has understood the responsibility he has more than most white South Africans.

**THEME:**

Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

When Kumalo visits the chief and the headmaster, he realises that although these are the leaders of his community, they have no real power. This is because the government has implemented a system of racial oppression and exploitation. The government has no desire to uplift black communities, and so these men cannot do anything as they have no power.

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

- 1 Structure:** This is the beginning of Book 3. Book 1 was about Kumalo's journey to Johannesburg and Book 2 was about Jarvis's journey to Johannesburg. Book 3 is about their return to Ndotsheni, and how they implement what they have learned on their journeys.
- 2 Pace:** The pace has sped up. The themes have been explored, the characters have been developed, and the relationships have been explored. This part of the novel is the 'falling action' i.e. the working out of all the plot elements that have been established in the rest of the book. The action in this section is faster.

## Reading and discussion

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 188.
- 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
188	The engine steams and whistles over the veld...	Theme: Journey Character(s): Reverend Kumalo	Kumalo's return to Ndotsheni is the last part of his literal journey. However, it is not the end of his figurative journey. He will use the experiences he's had in Johannesburg in his process of growth and change.	How do you think he will live differently now that he has seen the changes in Johannesburg? Make some predictions. It does not matter if you are wrong.	Any predictions are acceptable. The point is not that they are right, but that learners are engaged in the act of predicting.
194	But I have learned that kindness and love can pay for pain and suffering.	Theme: Comfort in Desolation Character(s): Reverend Kumalo	Kumalo says that he does not understand why we feel pain and suffering, or why we experience kindness and love. However, kindness and love are so valuable that they make up (or compensate) for the suffering.	Do you agree with Kumalo? Do you think that the love we get makes up for the pain we feel? Why or why not?	Yes. Love can heal all suffering. No. Life can be so difficult to bear that no amount of love can make up for it.
196	It was a thing the white man had done, knocked these chiefs down, and put them up again, to hold the pieces together.	Themes: Racial Oppression, Exploitation and Fear AND The Destruction of Traditional Culture	The racist white government had taken away all the real power of the chiefs. However, they still relied on the chiefs to control the 'native reserves'. Therefore, the chiefs were left in empty positions without any real power. Many corrupt chiefs took advantage of this situation to simply enjoy the status that their positions gave them, without any real responsibility.	Do you think the chiefs have any real power today, in a democratic South Africa?	Yes. They are important to people who live in rural areas. Yes, they have an important cultural role. No. People do not live according to their rules or authority.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
197	Kumalo... realised how far he had travelled since that journey to Johannesburg. The great city had opened his eyes to something that had begun and must now be continued. For there in Johannesburg things were happening that had nothing to do with any chief.	Theme: Journey Character(s): Reverend Kumalo	In Johannesburg, Kumalo saw black people standing up for themselves against racial oppression and exploitation. For example, commuters boycotted the buses and miners went on strike. He realises that if Ndotsheni is to be saved, he must do it himself, rather than wait for the traditional leaders to do it.	Do you think it is important to stand up against oppression and exploitation yourself? Or do you think it is better to let leaders do this?	Yes: -It is better to stand up for yourself. All people are responsible for themselves. -The world would be safer from exploitation if everyone protected themselves and others. -The world would be a better place if everyone stood up to oppression. OR No: -It is better to leave it to leaders, as they are the ones with power, and they are the ones who can make real change.
198	I have spoken to the magistrate before.	Themes: Racial Oppression, Exploitation and Fear AND The Destruction of Traditional Culture	Here the chief is admitting to Kumalo that he has no real power. He has complained to the white magistrate in the past about the state of agriculture in the valley, and nothing has changed. This proves that the white government has power, and the chief has very little power. If the government chooses to do nothing to support the community, there is nothing the community can do about it.	Have you ever felt totally powerless to change your circumstances? What did it feel like?	No right or wrong answers. Learners' answers only.



Page	Line	Element	Explanation	Discussion Question	Possible Answers
208	They say he's going queer. From what I've heard, he soon won't have any money left.	Themes: Racial Oppression, Exploitation and Fear AND Journey AND Taking Responsibility for Your Actions Character(s): James Jarvis	The magistrate thinks that Jarvis is crazy ('queer') to be spending his own money on the agriculture of the Ndotsheni community. This shows how most white South Africans did not take responsibility for the way that they exploited and oppressed black people. It also shows the journey that Jarvis has experienced, and how different he has become from them.	Do you think people have a responsibility to take care of others?	No right or wrong answers. Learners' answers only. Eg. Yes. That is what makes us human/that is the only way to be moral. OR No. We can't all look after everyone else. It is too difficult.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: When Kumalo returns to Ndotsheni, his friend says to him, ‘It is known’ (pg. 190). What does this mean? Why does he say it like this?  
Follow-up questions if needed:
    - Why doesn’t he say what he means directly?
  - b QUESTION 2: In Chapter 3, Kumalo and his wife receive the news that Absalom will not be granted mercy, and will be hanged. Re-read pg. 205–206. Why do you think that Kumalo’s wife says to him, ‘It is not good to sit idle’ and ‘Read it, finish it...Then let us go to our work’?  
Follow-up questions if needed:
    - Why do you think she says nothing about the news?
    - Why does she want to return to work?
    - Do you think her feelings inside are different to what she is showing on the outside?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - ‘It is known’ means that the people of Ndotsheni know about Absalom’s crime and imprisonment.
    - He does not say it directly because he does not want to embarrass Kumalo.
    - He is trying to be considerate and sensitive towards Kumalo.
    - This is called a euphemism i.e. when we say something in a polite way to avoid embarrassment or discomfort.
  - b QUESTION 2: Possible answers:
    - She is so full of sadness that she wants to keep herself busy with work so that she won’t have to think about it.
    - She is so full of sadness that she can’t talk about it; for fear that she will break down.
    - She is afraid of showing her emotions, because they are too great.
    - She keeps a tough exterior in order to protect herself from the grief that is inside her.

## Journal questions

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

**1** Reread pg. 189, 'A child comes into the path...' to pg. 190 '...that comes from the place of uJarvis.'

**1.1** Why is it significant that Reverend Kumalo is welcomed home by a child? (1)

**1.2** Refer to 'It runs between the stones, and one must walk carefully for it is steep...' How is the description of the path symbolic to the story as a whole? (3)

**2** Refer to pg. 194, 'Pain and suffering, they are a secret. Kindness and love, they are a secret. But I have learned that kindness and love can pay for pain and suffering.'

**2.1** How has 'kindness and love' paid for 'pain and suffering' for Reverend Kumalo? (4)

**B:** Answers

**1.1** A child represents hope/new beginnings that Reverend Kumalo hopes for. (1)

**1.2** The path to the village is symbolic of the path that Kumalo had to figuratively walk in Johannesburg. (1) Kumalo had a very difficult journey to Johannesburg where he had to endure hardship and negotiate his way through suffering and disappointment. (1) Kumalo's heartache may have made him want to give up on life, but he managed to stay on the path and carry on moving forward. (1)

**2.1** Any four of the following:

- Reverend Msimangu looked after him in Johannesburg. (1)
- Father Vincent comforted him and found him a lawyer for Absalom. (1)
- Reverend Msimangu gave him money which will help Reverend Kumalo be able to afford to buy things.(1)
- The community gave him a warm welcome when he returned – this comforts and surprises him as he is ashamed for what his son and sister have done. (1)
- Jarvis is prepared to be his friend even Absalom murdered his son. (1)
- Jarvis sends milk for the children to stop them from getting sick. (1)

## Lesson 12: Reading

### Preparing for this lesson

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- For this lesson, you will read Book 3, Chapters 4–7, pages 212 to 238.
- 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 sticky notes and stick these into your book.

### Important developments

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

#### **CHAPTER 4**

James Jarvis continues his journey of taking responsibility for his society's actions: he hires Napoleon Letsitsi, an agricultural demonstrator, to teach the Ndotsheni community better farming methods. Kumalo is overjoyed. Arthur's son visits Kumalo for another Zulu lesson and comes back a third time to say goodbye.

#### **CHAPTER 5**

Jarvis's wife, Margaret, dies. Kumalo sends a condolence letter. The Bishop comes to preside over the confirmation ceremony at the Church. The Bishop asks Kumalo to leave Ndotsheni. He is afraid that Jarvis will resent his presence there since Absalom murdered his son. Kumalo is devastated (very upset) but does not argue. While he is there, Jarvis sends a reply to his letter, which shows the Bishop that Jarvis does not hate Kumalo, and that together they are rebuilding Ndotsheni. This convinces the Bishop that Kumalo should stay in Ndotsheni. After the Bishop leaves, they make a wreath for Margaret Jarvis's funeral.

#### **CHAPTER 6**

Jarvis continues to work on improving farming in Ndotsheni. The agricultural demonstrator, the chief and Kumalo work together to convince the community to make the changes that the demonstrator suggests.

#### **CHAPTER 7**

The night before Absalom's execution, Kumalo goes up onto the mountain to hold a private vigil: to pray for him. He runs into Jarvis on the way and they have a brief conversation.

Even though they don't say many words, it is clear that they have a deep respect for each other.

Kumalo spends the night on the mountain and thinks about the journey (both literal and figurative) that he has been on since going to Johannesburg to look for Absalom. He wakes early and watches the sun rise, knowing that Absalom is being put to death.

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

**THEME:**

Racial Oppression, Exploitation and Fear

**DEVELOPMENT:**

In Chapter 6 we see the difference between Kumalo's political views and Letsitsi's. Kumalo is deeply grateful for Jarvis's kindness and generosity. Letsitsi is also happy about the work Jarvis is doing, but he sees it more as a 'repayment' than an act of kindness. He says, 'Umfundisi, it was the white man who gave us so little land, it was the white man who took us away from the land to go to work. And we were ignorant also. It is all these things together that have made this valley desolate. Therefore, what this good white man does is only a repayment' (pg. 229). He is trying to make Kumalo understand that their suffering comes from the system of racial oppression, and so Jarvis is merely taking responsibility for the harm that his society has done to them. Kumalo understands what Letsitsi tells him, but he thinks that he is too old to change his views. He thinks to himself that although he knows the younger generation will call him a 'white man's dog' for his views, he is too old to change. This difference between Kumalo and Letsitsi illustrates a common difference between older and younger generations: often the younger generations are more radical and revolutionary than their parents, and it is difficult for the older generations to adapt.

**THEME:**

Journey AND Taking Responsibility for Your Actions

**DEVELOPMENT:**

James Jarvis's journey continues in the Ndotsheni Valley. He tries to take responsibility for the way in which white South Africans oppress and exploit black people. He does this by trying to improve the agriculture in Ndotsheni, so that the community can become prosperous. At the same time, Kumalo's journey continues in the same way. He works with Napoleon Letsitsi (the agricultural demonstrator) and the chief, to educate people about the new farming methods.

Kumalo, too, is trying to take the most painful experience of his life – the loss of Absalom – and transform it into something of meaning. He wants rejuvenate his community.

**THEME:**

Redemption

**DEVELOPMENT:**

Jarvis's journey is ultimately towards redemption for the way he has lived most of his life. He is full of grief and sorrow, but he is trying to use his son's death and all that it has taught him, as an opportunity to redeem himself for his past ignorance and racism. At the end of the novel, Kumalo holds a vigil the night before Absalom's execution. He wonders if Absalom has found redemption before his hanging. We get the sense that even if Absalom has not, Paton has hope that one day in the distant future, South Africa will find redemption for all the pain, suffering, exploitation, fear and violence we suffer and cause.

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

- 1 **Repetition:** In this final paragraph, Paton draws together many of the related ideas and themes he has been exploring throughout the novel. To do this, he repeats some of the phrases that he has used in other chapters. Some examples:
  - When Jarvis denies being a saintly man, Kumalo repeats to him the line that Msimangu said about himself: '... but God put His hands on you.' This reminds us that although no one can be perfect, it is possible to struggle and strive to be a good person.
  - Paton repeats a line he has used many times, '... such a thing is not lightly done.' He often uses this line when a character feels that they cannot behave the way they want to, because South Africa's culture of racial segregation and oppression does not allow it.
  - Kumalo repeats, 'There is a brightness in him.' He originally used this phrase to describe Arthur Jarvis when he was a boy. Now he uses it to describe Arthur's son. This repetition is satisfying. It gives the reader the feeling that although Arthur is dead, he has raised his son well. We hope that the good that Arthur was trying to do in the world will continue through his son. This creates a sense of redemption.
  - Kumalo does not understand why he has found things to be grateful for, despite his grief. He thinks, '... it was a secret.' This phrase was used earlier in the novel, when Kumalo was thinking about the same topic: why we feel love or happiness or sadness. Repeating this line at the end of the novel reinforces the idea that the ways of our hearts can be mysterious. Paton also uses it as the last line of the novel: 'But when that dawn will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret.' Here it is written with longing for freedom from oppression and fear.
  - Kumalo repeats the Msimangu's sentence: 'I have one great fear in my heart, that one day when they turn to loving they will find that we are turned to hating.' This reminds us that the system of racial oppression possibly causes permanent damage.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 212.
- 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
213	When you go, something bright will go out of Ndotsheni.	Theme: Comfort in Desolation AND Redemption Character(s): Reverend Kumalo	Kumalo is full of grief that his son has committed murder and will be hanged. However, he takes joy in interacting with Arthur's son. Their relationship shows that people can connect across cultural barriers. This brings healing and a kind of redemption.	What does Kumalo mean when he says there is a 'brightness' in the boy?	He is kind, polite, and respectful. He is curious. He is full of joy and laughter. He is different to others. He is unique/ special.
215	He asked me if I would do a great work.	Theme: Redemption Character(s): James Jarvis	Napoleon Letsitsi says that Jarvis called the job in Ndotsheni a 'great work.' Improving the agriculture in Ndotsheni is more than just a practical issue for Jarvis. It is his way of redeeming himself for his life of exploiting others.	Why do you think Jarvis has decided to do this 'great work'?	Arthur's writing educated his father. Jarvis now understands that if the system privileges him, then he has a responsibility to fix the problems.
220	And he knew that he could not go, for this was not according to the custom.	Theme: Racial Oppression, Exploitation and Fear Character(s): Reverend Kumalo	Kumalo wants to visit Jarvis's house: to give his condolences to Jarvis after his wife's death. However, he feels he cannot go because only white people will be welcome there. The phrase 'the custom' shows how normal segregation has become for him.	Why do you think Kumalo doesn't fight the 'customs' of racial segregation and oppression more?	He is old/used to it. It has become normal for him. It's too big for one man to fight. He is afraid. He feels powerless.
220	...this was a man who had put his feet upon a road, and that no man would turn him from it.	Theme: Journey Character(s): Reverend Kumalo and James Jarvis	Kumalo is worried about sending the letter of condolence. However, he realises that Jarvis's experiences have led him on a journey away from racism, towards taking responsibility for his society's actions. He therefore decides to send his letter of condolence, even though he is ashamed that his son killed Jarvis's son.	Would you send the letter of condolence if you were in Kumalo's position?	Yes. It is the polite thing to do. Yes. It shows respect/kindness to Jarvis. No. I would be too ashamed of what Absalom did. No. I would be afraid that Jarvis would not want to hear from me.



Page	Line	Element	Explanation	Discussion Question	Possible Answers
223	These things we did in memory of our beloved son.	Themes: Redemption AND Journey AND Taking Responsibility for Your Actions Character(s): James Jarvis	Jarvis is explaining that all he is doing to uplift the Ndotsheni community is part of his journey which was started by reading Arthur's writing. He is taking responsibility for the way in which the white community has exploited the black community. It is his way of trying to find redemption for his life of ignorance and racism.	What do you think was more important in starting the change in Jarvis: Arthur's death or Arthur's writing? Explain your answer.	His death. It was a huge trauma, and caused Jarvis to re-evaluate his life. Without something so emotional, Jarvis couldn't have changed. Arthur's writing. Without the writing, Jarvis wouldn't understand his role in oppression, and wouldn't have learned why racism is so wrong. Both.
228	Indeed there is something new in this valley, some spirit and some life.	Theme: Redemption	All the work that Jarvis has started in the valley has changed the way that people feel about the future. They are more optimistic and hopeful, which gives them energy.	Who deserves the most credit for this change: Jarvis, Arthur, Kumalo or Napoleon Letsitsi? Explain your answer.	Jarvis: he has started these projects and is paying for them. Arthur: his writings inspired his father. Kumalo: he is working with the community to encourage them. Letsitsi: he is teaching people how to farm differently.
234	One thing is about to be finished, but here is something that is only begun. And while I live it will continue.	Themes: Redemption AND Taking Responsibility for Your Actions AND Journey Character(s): James Jarvis	Jarvis tries to comfort Kumalo by saying that although Absalom's life is about to end, he will try to bring new life to the community by improving its agriculture and rebuilding the Church.	Why do you think Jarvis is doing all this work in the valley?	He understands all the forces that contributed towards Absalom's murder of Arthur. He understands now that Arthur's murder was part of a bigger, societal problem. He is trying to redeem himself and his society, and create some kind of meaning out of all the suffering.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
236– 237	... men were afraid of him... And such fear could not be cast out, but by love.	Theme: Racial Oppression, Exploitation and Fear	Kumalo knows that freedom from racial oppression will not come for a long time. This is because white South Africans are afraid of black South Africans. This is partly because there are so few white South Africans. He understands that white South Africans will not overcome this fear until they learn to love.	Do you think that South Africa is free from fear and racial oppression now? Why?	Yes. Apartheid is over. The Constitution protects us all equally. No. Many people are still racist. Crime is also a huge problem and people of all races live in fear.

## 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: At the beginning of Chapter 8, Paton tells us that Kumalo once considered having an affair (i.e. a relationship with another woman). This is not the first time that he has shown us Kumalo's weaknesses. Earlier in the novel, Kumalo was mean to Absalom's girlfriend and he lied to his brother John to hurt him. Yet, Kumalo is certainly a good and kind man. Why do you think Paton shows us his flaws (negative qualities) as well as his strengths?
  - b QUESTION 2: Why do you think Kumalo goes up onto the mountain to hold a vigil for Absalom the night before he is executed?  
Follow-up questions if needed:
    - What does he do there?
    - How do you think it makes him feel?
    - Do you think this is a good thing to do on the last night of his son's life?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - It makes him seem like a real person.
    - No one is perfect. Everyone has flaws and weaknesses.
    - This makes it easier to relate to/identify with him.
    - Kumalo is a very good man, but he is not perfect. This makes it possible for us to aspire to be like him.
    - Even though he has weaknesses and flaws, he tries very hard to be kind, fair, thoughtful and just. If he can do it, so can we.
  - b QUESTION 2: Possible answers:
    - Kumalo is full of sorrow and grief that his son will die.
    - He feels that he needs to do something special to commemorate this important and terrible event.
    - Having a private vigil is his way of doing this.
    - It is his way of showing respect and giving support to Absalom, because even though he cannot be with him at his hanging in Pretoria, he is doing something special, and thinking about him at this time.
    - It is his way of getting closer to God, because he can pray undisturbed.
    - It is his way of taking this terrible and meaningless event and giving it meaning.
    - He is trying to force himself to repent for his sins and to feel grateful for the good things in his life at a time when he is most full of pain and sorrow.

## Journal questions

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

**1** Reread from pg. 232, ‘Now it was almost dark...’ to pg. 233, ‘...though he did not well remember, said, I remember.’

**1.1** Where is Reverend Kumalo going in this passage?(1)

**1.2** Why is he going there? (2)

**2** Refer to the following, ‘And then he said, like a man with hunger, Do you remember?’

**2.1** Identify the figure of speech. (1)

**2.2** Explain how this figure of speech adds to the description of Arthur Jarvis. (2)

**3** Choose one theme from the novel and explain how it is explored in this passage. (3)

**B:** Answers

**1.1** To the mountain/up the mountain. (1)

**1.2** He is going to mourn/pray/be alone (1) because in the morning Absalom will be hanged/killed/will die. (1)

**2.1** Simile (1)

**2.2**

- Arthur Jarvis’s brightness is being compared to a man with hunger. (1)
- It is effective because it shows us that he had a similar energy to the energy we feel when we are hungry for something/when we want something/when we want to know something. (1)

**3** Loss and suffering (1)

- Both Jarvis and Kumalo have lost their sons and suffered a lot. (1)
- They are both full of pain and sadness. (1)

OR

Compassion in desolation (1)

- Even though Kumalo and Jarvis have both suffered so much, they are able to be kind to each other/they do not show anger to each other. (1)
- Their respect and kindness towards each other brings them some peace, even though they are suffering. (1)

OR

Redemption (1)

- A terrible thing has happened: Kumalo’s son murdered Jarvis’s son. However, they try to find meaning in the situation/make something positive out of the situation by treating each other with kindness and respect. (1)
- They resist the temptation to hate each other. (1)

**Cry the  
Beloved  
Country**

**Reading**

**CYCLE 7**

# Post-reading

## Lesson 13: Reading

### Preparing for this lesson

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- 4 Explain to learners that in this lesson they will think about the themes in ‘Cry, the Beloved Country’, and decide which character in the novel is most closely associated with (connected to) each one.
- 5 Remind them of the eight themes that we have discussed while reading. Write the themes on the board, and instruct learners to copy them down into their exercise books:
  - a Urbanisation and the Destruction of Traditional Culture
  - b Racial Oppression, Exploitation and Fear
  - c Journey
  - d Comfort in Desolation
  - e Redemption
  - f Taking Responsibility for Your Actions
  - g The Role of the Church
  - h Patriarchy
- 6 If necessary, briefly revise what each one is. You can do this by choosing eight learners, and ask each one to briefly explain the meaning of one of the themes.

### Connecting Themes and Characters

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(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 eight 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. (You can find all 8 themes on the ‘Group Theme Pages’ near the beginning of this module, or look in Option 2 below.) Stick these posters up on the walls at eight 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 someone else thinks that this is a bad choice, they can write next to the name, politely explaining 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 to 15 minutes to complete the activity. It's okay if they don't all visit all 8 posters.
  - 10 Instruct learners to sit down, and next to each theme in their journal, they must write the name of the character that they think — after doing the silent conversation — is most closely associated with that theme.

### **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 exercise books.
- 2 For each theme that you have written on the board, write three characters' names next to it. It could look like this:
  - a Urbanisation and the Destruction of Traditional Culture – Gertrude/ Absalom/ Kumalo
  - b Racial Oppression, Exploitation and Fear – Arthur/Harrison/Jarvis
  - c Journey – Kumalo/Jarvis/Absalom
  - d Comfort in Desolation – Kumalo/Msimangu/Jarvis
  - e Redemption – Kumalo/Absalom/Jarvis
  - f Taking Responsibility for Your Actions – Kumalo/Arthur/Jarvis
  - g The Role of the Church – Kumalo/John/Msimangu
  - h Patriarchy – Absalom's girlfriend/Msimangu/Gertrude
- 3 Instruct learners to copy the names of the themes. 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 okay 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 okay

if their choices are different from other learners' choices, as there is no perfect match for each theme.

## Writing activity

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- 1 Instruct learners to each select three out of the eight themes.
- 2 For each of their three choices, they must write a paragraph in their exercise book, 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 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 the theme: Journey. Someone else could argue that another character is most closely associated with the theme instead. This is merely an example.

### **JOURNEY**

James Jarvis is the character who is most closely associated with the theme of Journey. Jarvis takes a literal journey from Carisbrooke to Johannesburg when his son Arthur is killed by Absalom. Jarvis journeys to Johannesburg with his wife Margaret in order to attend Arthur's funeral. In Johannesburg, he stays with the Harrisons, the parents of Arthur's wife. While he is in Johannesburg, Jarvis also begins a figurative journey. This begins when he reads Arthur's writing.

He returns to Arthur's house a few times to read more and more of Arthur's writing. He is surprised to discover that he did not know his own son very well. He is moved and inspired by Arthur's writing. In his writing, Arthur criticises white South African society for its racism and exploitation of black workers. Arthur argues passionately against the system of racial oppression. This affects Jarvis, and he begins a journey away from ignorance and racism, towards compassion and taking responsibility for his society's actions. When he returns home, he puts this learning into action: he does many things to uplift the Ndotsheni community. He builds a dam for the cattle, sends milk for the children and hires an agricultural demonstrator to teach the farmers more sustainable farming methods. He has been on a spiritual or psychological journey.



## Conclusion

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- 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

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- 1 Move the desks in your classroom into eight groups.
- 2 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.
- 3 Meet learners outside the classroom.

### Group debates

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- 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 far 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 combine them with another group so that they have enough people to work with.
- 3 Once learners are seated, explain that this lesson will use the paragraphs that they wrote in the last lesson and completed for homework.
- 4 Instruct learners to open their exercise books to their paragraph about the theme that corresponds with the group they are sitting at. For example, if a learner is sitting at the group for Patriarchy, they must open their exercise book on their paragraph about the character most closely associated with Patriarchy.
- 5 Explain that learners will discuss in their groups why they chose those particular characters. 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.

### Report back

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- 1 Settle learners so that you have their attention.
- 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 their group proposed.

### LINKING THE THEMES TO OUR LIVES

- 5 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 'Cry, the Beloved Country' relate to the characters, but it can also be useful to think about how the themes affect us in real life.
- 6 Instruct learners to write one last paragraph in which they explore how the theme they discussed in their group relates to their own life.
- 7 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.
- 8 For this activity they can stay seated in their groups, but they are writing individually, and so they must work in silence.
- 9 In the paragraph, they can 'think in writing'. In other words, they can write 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.
- 10 Remind them that there are no right or wrong answers, but that good writing will be honest, detailed and specific.
- 11 Walk around the room as they work, and assist learners who are struggling to stay on task.
- 12 In the last five minutes, get a few learners to volunteer to share their paragraphs with the class.

# Structure of the novel lesson plans:

## Writing and presenting

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

Note: Every time a particular genre of writing is taught from Grade 10 to Grade 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.

# **Cry the Beloved Country**

**Writing and  
Presenting**

**CYCLE 1**

# Writing and presenting

## Descriptive Essay

### Topic:

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In many novels, writers use detailed descriptive writing that shows the reader settings and characters instead of telling us about them. This writing uses many senses to describe how things look, sound, taste, touch and smell, so that we can imagine these things in detail. Write a descriptive essay in which you describe the place where you live.

### Length of task

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250–300 words

### CAPS reference pg. 40

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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

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Tell learners that today they are going to write a descriptive essay. The essay will be linked to the novel, 'Cry the Beloved Country.' In this essay, learners will describe the place where they live.

## Teach the genre

### PURPOSE:

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

### HOW TO 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 what the differences are 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 3 'telling sentences'.
- 2 Remind learners that a telling sentence tells us about something.
- 3 Explain that one sentence needs to have a person as its subject, one sentence needs to have a place 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.

10 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?)

11 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

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

## 1. Setting the task

#### SET THE TASK

- 1 Remind learners that today, we will start a new piece of writing. They will write a descriptive essay about the place where they live.

## 2. Planning

#### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a page from 'Cry the Beloved Country' as a mentor text.
- c Use as many senses as possible.
- d Transform 'telling' sentences into 'showing' sentences.

#### INSTRUCTIONS FOR PLANNING

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

**Topic:** In many novels, writers use detailed descriptive writing that shows the reader settings and characters instead of telling us about them. This writing uses many senses to describe how things look, sound, taste, touch and smell, so that we can imagine these things in detail. Write a descriptive essay in which you describe the place where you live.

**B. USE A PAGE FROM ‘CRY THE BELOVED COUNTRY’ AS A MENTOR TEXT**

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their copies of ‘Cry, the Beloved Country’.
- 3 Instruct learners to turn to pg. 2.
- 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 Paton 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 Paton uses. (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’ or ‘showing phrases’ that they underlined.
- 8 Discuss what makes them effective. (For example, the description ‘the earth has torn away like flesh’ is a showing sentence. Paton does not just tell us that there is soil erosion. Instead, he shows us how this looks. He does this by comparing the eroded soil to torn flesh. This creates a vivid picture in the reader’s imagination. Another example of a showing sentence is the ground ‘is coarse and sharp, and the stones cut under the feet.’ Paton does not just tell us that the ground is coarse and sharp. Rather, he shows us how this feels by helping us to imagine the pain we would feel if we stood on it barefoot.)
- 9 Read the page again. This time, tell learners to work out where Paton 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 Paton 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:**

- 1 Instruct learners to close their eyes.
- 2 Instruct learners to picture the place where they grew up, or the place where they live.
- 3 Give them a minute to think about it, and then direct learners’ imaginations using the following questions: (Ensure that their eyes remain closed and they stay quiet

throughout this process. These questions are to help learners think – they are not discussion questions.)

- 4 What does it look like? 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? What is the door made of? What is the area around it like – dust, grass or paving? What do the buildings look like? What do the ground and the sky look like? What colours do you see? What shapes do you see? What textures do you see? Are there people around? What are they wearing?
- 5 What does it sound like? What do you hear? Is it noisy or silent? Do you hear people or nature or cars or machines?
- 6 What does it smell like? Can you smell flowers? Plants? Rubbish? Smoke? Perfume? Animals? Car fumes? Dust? Food? Chemicals? The sea?
- 7 What does it feel like? Is it hot or cold? Is it rainy or dry? Is it night or day? Is it windy or still? What does the ground feel like beneath your feet? What do you touch? What do those things feel like?

**WRITING:**

- 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
Smell	Touch

- 4 Explain that learners will fill in each of these sections by writing down as many words/ phrases/sentences as they can in each one, describing the place they pictured when their eyes were closed. (Please refer to the example table we have included in the ‘Sample for the Teacher’ section below, to see what this looks like when it’s filled in.)
- 5 Instruct learners to take out their exercise books.
- 6 Instruct learners to divide a page in their exercise book into four sections and write the following headings at the top of each one: Sight, Sound, Smell and Touch.
- 7 Give learners time to write.
- 8 Remind learners that they must try to write full sentences. However, if they don’t know the words in English, they can write things 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 Instruct learners to finish their tables for homework if needed.

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

- 1** Instruct learners to copy each sentence from the table into their exercise books, 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.

- 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. (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. They may finish writing 'showing sentences' for homework if necessary.

## SAMPLE FOR TEACHER

## SAMPLE OF MENTOR TEXT

Book One

## Chapter 1

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

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

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

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

sight

sound

touch &  
sight

sight

touch

sound

sound &  
sight

**forlorn** – sad and hopeless  
**titihoya** – a bird; a type of lapwing/plover

**seep** – soak into  
**unshod** – barefoot

**SAMPLE COMPLETED PLANNING TABLE**

<b>Sight</b>	<b>Sound</b>
<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>
<b>Smell</b>	<b>Touch</b>
<p>Main road: lots of different smells.</p> <p>Spring: sweet scent of the jasmine flowers blooming next to 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 stings. 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 TRANSFORMING SENTENCES**

<b>Telling sentence</b>	<b>1</b> Main road: lots of different smells.
<b>Showing sentence</b>	Sharp exhaust fumes mix with the smell of boerewors rolls being sold on the corner.
<b>Telling sentence</b>	<b>2</b> It's noisy on the main road.
<b>Showing sentence</b>	All day and late into the night, taxis hoot, a continuous stream of angry noise.
<b>Telling Sentence</b>	<b>3</b> It's hot outside, but the trees on the pavement give shade.
<b>Showing Sentence</b>	...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 250–300 words long.
- Start the same way as ‘Cry, the Beloved Country’: ‘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

##### STRUCTURE YOUR WORK

- 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 grows 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 they could be to start outside (e.g. the street), 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 usable 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: WRITE THE REST OF THE ESSAY**

- 1** Instruct them to take home these topic sentences, their planning tables and their ‘showing sentences’, and use all of this information to finish each paragraph for homework.
- 2** Explain that they must finish each paragraph by adding ‘showing sentences’ to each topic sentence.
- 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
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
	<b>Upper level</b>				
	<b>Lower level</b>				

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

## 4. 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 all read their partners' work 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 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 who are struggling.

### USING THE CHECKLIST

- 1 While they are working, write the checklist (which appears in the next section below) on the board, or hand out copies if you have access to a photocopy machine.
- 2 Instruct learners to copy it and to go through the checklist at home.
- 3 If they find that they cannot answer 'yes' to any of the questions on the checklist, then they must edit their work to improve it.

### EDITING CHECKLIST

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

- 1 Does each paragraph describe one part or aspect of the place?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you described this place using as many senses as possible?
- 4 Have you used '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

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### **PUBLISHING REQUIREMENTS**

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

### **PRESENTING STRATEGY**

Turn and Talk and Wall Display

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into new pairs. They must not have the same partners who 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 shops – butcheries, pharmacies and dry goods stores. Everywhere you look are hand-painted signs, some with the lettering skew. 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. Sharp 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 few minutes 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, two enormous jacaranda trees peer down from above and carpet the drive with a rich, purple layer of fallen flowers. But be careful where you walk, as the bees hovering inside these flowers don't appreciate being trodden on.

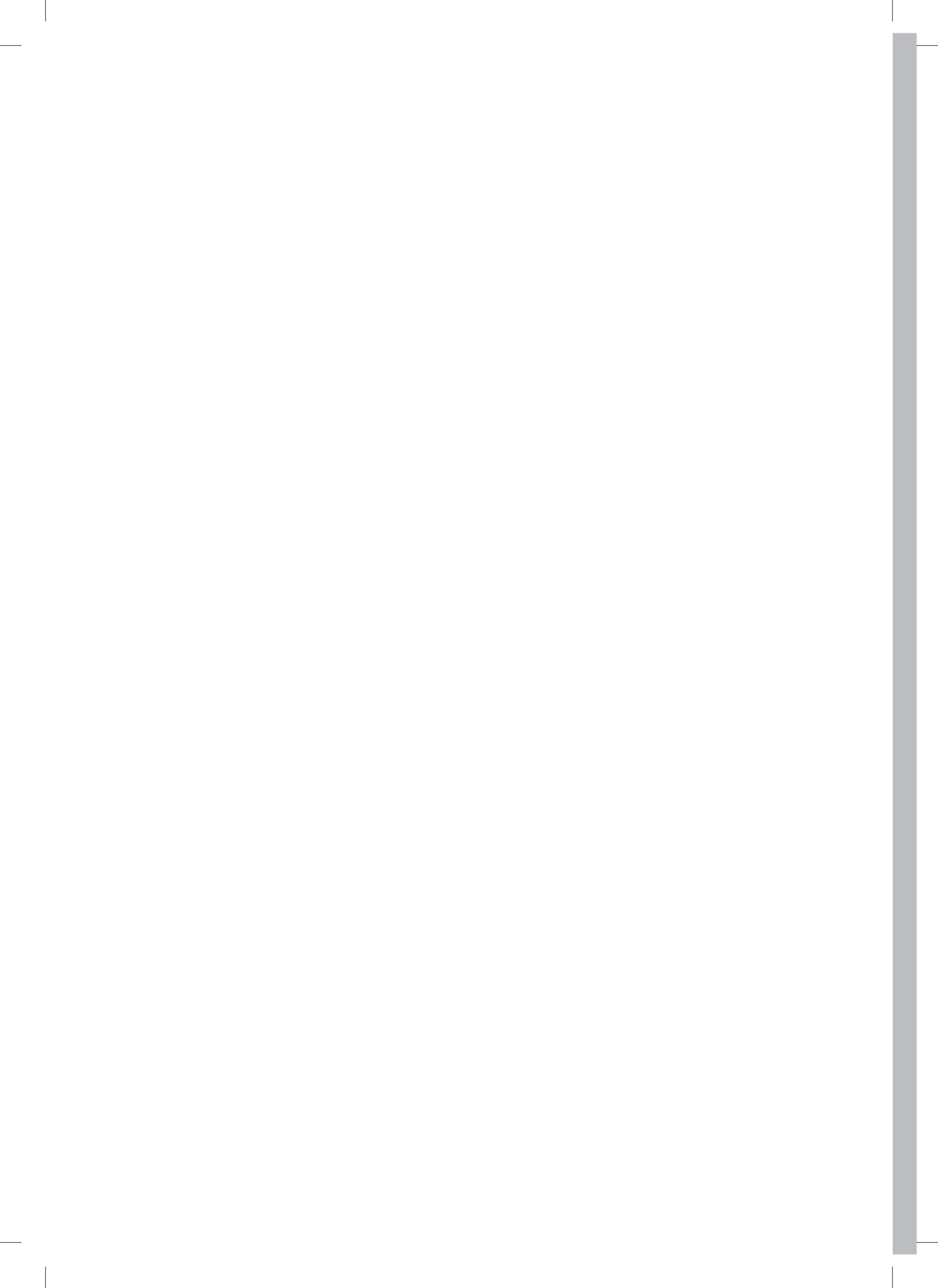
If you arrive in spring, you'll catch the sweet scent of the jasmine flowers blooming next to the door. Inside, the house is furnished in browns and muted natural colours. The furniture is old, but well-maintained. The tiles are cool underfoot. The carpets must have been soft and thick once, but with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

Word count: 314

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

Well done on a lovely piece of descriptive writing. The structure works well, as you go from the outside neighbourhood to the inside of the house, as if the reader is moving with you. I really enjoyed the way you used the senses of sight (especially the 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. (I think you could have done more with the image of the bees. What would it feel like to stand on one of these flowers and get stung on the sole of your foot? Can you 'show' me how that would feel?) Your final paragraph, however, has too many 'telling sentences.' Please transform some of them into 'showing sentences.' Be careful not to go over the word limit: this essay is supposed to be 250–300 words, and you will be penalised in your final exam for writing too much.



# **Cry the Beloved Country**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Narrative Essay

### Topic:

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In 'Cry, the Beloved Country', Kumalo and James Jarvis each go on a journey. Their journeys are not just literal journeys to Johannesburg. They are also figurative journeys: experiences that affect them deeply and change the way that they live the rest of their lives. Write a narrative essay in which your main character goes on a journey that changes their beliefs or their life in some way.

### Length of task

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250–300 words

### CAPS REFERENCE: pg. 39

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Text type	Purpose	Text Structure	Language Features
Narrative Essay	To entertain	Orientation that introduces characters and setting, e.g. <i>Once upon a time there was an old woman who lived with her son called Jack. They were very poor.</i> Events leading to a complication, 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

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Tell learners that today they are going to write a narrative essay. The essay will be linked to the novel, 'Cry the Beloved Country.' In this essay, the learner's main character will go on a journey.



## 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. a fight, an 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 a worksheet with 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

### 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 in 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 that 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.

### MODELLING

Do the first one for them, to demonstrate how to do it.

### JOINT WORK

Ask a learner to do the next example, but assist them where necessary.

### PAIR WORK

Instruct learners to do the rest of the list with the person next to them.

### 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 in 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 that 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, but he didn't want to.**
- 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

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

## 1. Setting the task

### SET THE TASK

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

## 2. Planning

---

### PLANNING STRATEGY

- a Remind learners of the topic.
- b 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 ‘Cry, the Beloved Country’, Kumalo and James Jarvis each go on a journey. Their journeys are not just literal journeys to Johannesburg. They are also figurative journeys: experiences that affect them deeply and change the way that they live the rest of their lives.

Write a narrative essay in which your main character goes on a journey that changes their beliefs or their life in some way.

#### B. CHOOSE A CHARACTER, CONFLICT AND SETTING

##### CONFLICT:

- 1 Instruct learners to write the heading ‘Conflict’ in their exercise books.
- 2 Underneath, they must write some rough notes about their conflict. At this stage, these notes can be sentences, phrases or words.
- 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 to write 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.

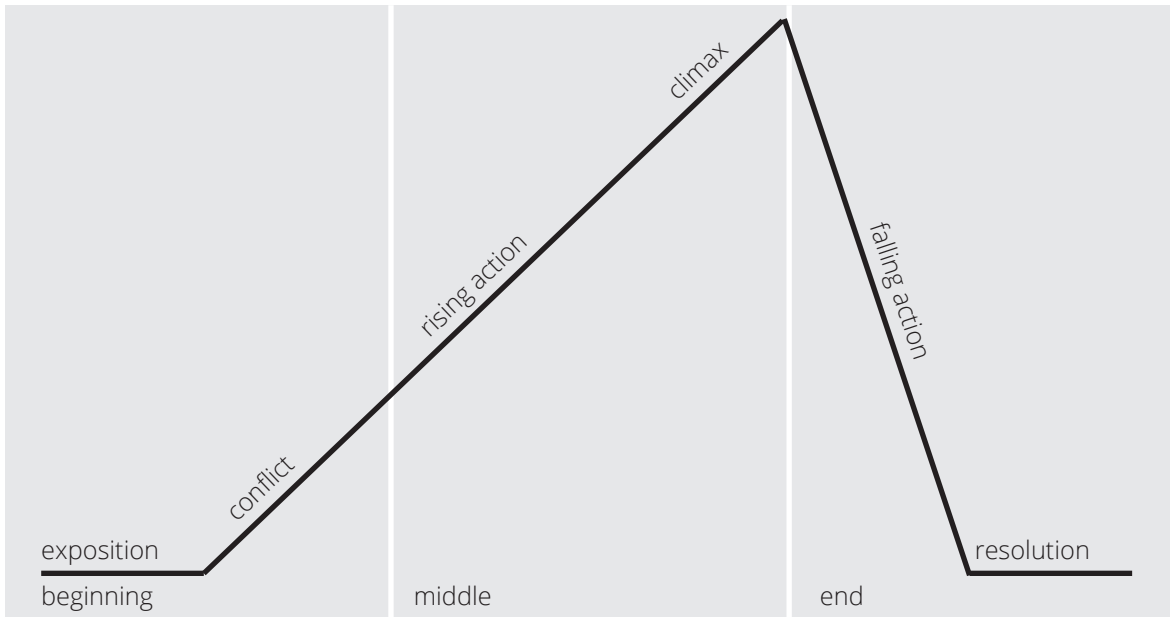
##### SETTING:

- 1 Lastly, instruct learners to write the heading ‘Setting’ in their exercise books.
- 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 this on the board under the heading Narrative Arc and instruct learners to copy it into their exercise books.



- 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: Introduction/Exposition**  
Describe the main characters and setting in detail, so we know who and what the story is about. (To get your readers excited, it can be effective to state the conflict in one sentence at the start of the introduction.)
  - **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.

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 ROUGH NOTES FOR NARRATIVE ESSAY**

**CONFLICT**

External conflict: between character and her poverty. She wants to go overseas, but knows she'll never afford it. She struggles against this for years, dreaming of what life will be like when she finally gets to America. Her family is often short of food. When they run out of electricity, she studies by candlelight. She wins a series of battles in the conflict: does well at school, gets a bursary to UCT, graduates; gets selected to participate in a programme that will take her to the US.

**CHARACTER**

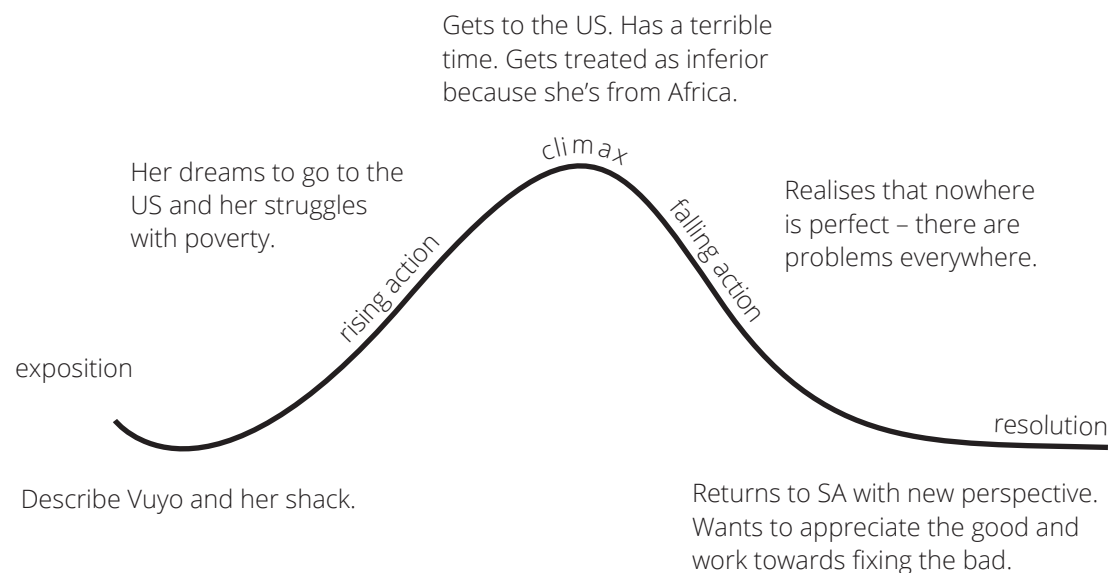
South African teenager. Name: Vuyolwethu. Lives in a township in Cape Town. Story starts when she is in high school. Very clever – works hard and does well in all her subjects. She has big dreams: wants to be an electrical engineer. She hates where she lives and wants desperately to go overseas to America. She thinks everything about life will be better there. She is very determined and ambitious.

**SETTING**

Place: Khayelitsha, South Africa. Main character lives in a shack with her mother and two brothers. The place is small and over-crowded; leaks when it rains; has burnt down in a fire before. Her family is close to their neighbours. She has grown up with them and feels like they are family.

Time: Set in current time. Starts when she's at school. Ends when she gets to America.

**PLOT: NARRATIVE ARC**



### 3. Drafting

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#### INTRODUCE CRITERIA

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

- 1 This is an essay, so it must be 250–300 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 exercise books 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 it is 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
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context <b>30 MARKS</b>	<b>Upper level</b>				
	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>Lower level</b>				
	<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>



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

**CYCLE 2**

## 4. Editing

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### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 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 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 okay 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 Is the final paragraph a resolution which makes it clear how the journey ends, and how this has changed your main character's beliefs or life?
- 6 If you have used direct speech, have you used quotation marks, the correct punctuation and started each person's lines on a new line?
- 7 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 8 Have you checked that your spelling is correct?
- 9 Have you checked that every sentence has at least a subject and a verb?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly, on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading '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

### Homesick

Vuyo picked herself up off the pavement and sniffed. She looked down at the cracked screen on her phone.

Vuyolwethu Sosibo was a twenty-two-year-old student from Khayelitsha and she was the first person in her family to go to university. She got a full scholarship to UCT to follow one of her two great dreams: to study electrical engineering.

And now, she had achieved her other great dream: going to America. She could live in a big house, instead of the leaky shack she shared with her mother and brothers. She would never have to go without food or study by candlelight.

She'd been accepted into an exchange programme that paid for her to do a summer semester at a university in New York, and it seemed like all her dreams had come true. Only, they hadn't. Everything had been wrong since the moment she'd arrived.

The cars drove on the wrong side and she'd nearly been run over. Hardly any of the full-time students were around. She went some days without seeing another person on her floor. Worst of all, her lecturers treated her like a fool.

And now, she had tripped and smashed her phone, the only connection she had with her family. Who was she going to talk to about her problems? Who was going to make her laugh and cheer her up with stories about baby brother's mischief, or her neighbour's never-ending complaints about nonsense?

For the first time, Vuyo realised just how much she loved home. Her family was poor and life was hard, but she was determined to create a better life for them. She could keep what she loved and change what she didn't. But first, she needed to find a shop that could fix her phone for a reasonable fee. She put her phone back in her bag and set out to find one.

Word count: 313

**Mark: 38/50**

### TEACHER FEEDBACK

You answered the topic well: Vuyo's literal journey landed up being a significant figurative one, and changed her views about South Africa. 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 Vuyo and her poverty? Or was it meant to be between Vuyo and her disappointment? That wasn't entirely clear. In general, well done.

# **Cry the Beloved Country**

**Writing and  
presenting**

**CYCLE 3**

# Writing and presenting

## Discursive Essay

### Topic:

Urbanisation occurs because people move from rural areas (countryside) to urban areas (towns and cities). This usually happens when a country is still developing, and people move to the cities in search of work. In ‘Cry, the Beloved Country’, many of Reverend Kumalo’s family move away from the rural area of Ndotsheni, to the city of Johannesburg.

Urbanisation doesn’t only affect the environment and the economy. It also has far reaching consequences for families and society at large. Some people say that urbanisation has more positive effects than negative – but other people disagree. What do you think? Is urbanisation beneficial (good) or detrimental (bad)?

Write a discursive essay in which you discuss the pros and cons of urbanisation. You need to look at arguments for and against urbanisation. You may choose a side at the end if you wish, but it is not essential.

### Length of task

250–300 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, 'Cry, the Beloved Country.' In this essay, learners will discuss the good things and the bad things about urbanisation.

## 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: Is it healthier to eat meat or to be vegetarian?
- 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.)

#### 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 eating meat is healthy, they now need to argue that eating meat is bad for you.

- 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**

**Vegetarians are healthier than meat eaters**

For many years now, we've been hearing that we shouldn't eat meat. In other words, following a vegetarian diet is better for your health. Celebrities swear they are happier, healthier and have lost tons of weight since they became vegetarian. So, does not eating meat automatically result in weight loss? Will it really help you live longer and be healthier?

There are significant health differences between vegetarians and meat-eaters, with the majority of the positive ones falling on the side of the plant-eaters. Plant-based diets are naturally lower in calories, saturated fat and cholesterol than meat diets. They are also higher in fibre, vitamins, minerals and health-promoting antioxidants. They are rich in nutrients too. This difference in nutritional value is probably responsible for the health benefits experienced by vegetarians.

Vegetarians also tend to get sick less often and are at lower risk of life threatening conditions and diseases. Those who follow a plant-based diet are found to have lower cholesterol and blood pressure levels and a lower risk of heart disease, stroke, cancer, diabetes and insulin resistance.

However, Vitamin B12 is only found in meat, fish, eggs and milk and is vital for the formation of red blood cells and nerve fibres. If our bodies don't produce enough red blood cells, this can lead to iron deficiency known as anemia.

A vegetarian lifestyle also requires careful planning. A meat diet meets many of our required protein in an easily absorbable form, but vegetarians need to make sure that they mix nutrients to ensure that they are absorbed by the body..

In conclusion, it seems that a vegetarian diet is healthier and offers protection against lifestyle diseases. However, this is only true when the food is carefully planned, emphasises plants, avoids processed foods, is balanced and includes variety.

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



- 2 When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 3 Make sure they understand that the one side is the idea that a vegetarian diet is much healthier. On the other hand, it must be carefully managed to ensure that your diet has all the nutrients your body needs.

#### Useful genre-related vocabulary

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

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their discursive essays. (This is 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:** Urbanisation occurs because people move from rural areas (countryside) to urban areas (towns and cities). This usually happens when a country is still developing, and people move to the cities in search of work. In 'Cry, the Beloved Country', many of Reverend Kumalo's family move away from the rural area of Ndotsheni, to the city of Johannesburg.

Urbanisation doesn't only affect the environment and the economy. It also has far reaching consequences for families and society at large. Some people say that

urbanisation has more positive effects than negative – but other people disagree. What do you think? Is urbanisation beneficial (good) or detrimental (bad)?

Write a discursive essay in which you discuss the pros and cons of urbanisation. You need to look at arguments for and against urbanisation. You may choose a side at the end if you wish, but it is not essential.

### B. COMPILE ARGUMENTS

- 1 Explain to learners that to construct a discursive essay, they first need to come up with as many arguments as they can that are both for and against urbanisation.
- 2 Write the heading ‘The pros and cons of urbanisation’ on the chalkboard.
- 3 Underneath, draw a vertical line down the middle so that you have two columns. At the top of one, write ‘Pros/For/Yes’ and at the top of the other, write ‘Cons/Against/No’:

<b>Is urbanisation a good thing?</b>	
<b>Cons/No/Against</b>	<b>Pros/Yes/For</b>
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

#### MODELLING:

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 Do this by writing in one reason why urbanisation is bad. E.g. you can write: It breaks up families.

#### JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board to a reason to the ‘yes’ column, i.e. why urbanisation is good. E.g. Services and shops are more accessible.
- 2 If the learner struggles, assist them.

#### INDEPENDENT WORK:

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

#### DISCUSSION:

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

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

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

**INTRODUCTION:**

- 1 Hand out the same writing frame template. (NOTE: If you don’t have access to a photocopy machine, instruct your learners to quickly copy it off the chalkboard into their exercise books.)
- 2 Explain to learners that a ‘writing frame’ is a template that they can fill in during their planning stage. It will help them build the text in the correct structure by prompting them to write with appropriate ‘starters’ and ‘connectives’.
- 3 A ‘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: ‘Urbanisation 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 ‘urbanisation’. Explain that introductions often contain useful definitions.
- 5 Demonstrate how to fill this in by completing the sentence on the board as follows: ‘Urbanisation is the movement of people from rural to urban areas, and the result is the growth of cities.’
- 6 Explain that you could have given a slightly different definition, and it still would have been correct. For example, you could have written: ‘Urbanisation is an increase in the proportion of people living in towns and cities.’
- 7 Explain that introductions often have useful background information. After the definition, add the following sentence, as an example of background information: ‘Urbanisation occurs because people move from rural areas (countryside) to urban areas (towns and cities). This usually happens when a country is still developing.’

**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 go wrong.

- 4 Do this slowly and loudly enough so that all the other learners can learn from your corrections. This will give them the confidence to fill in their own templates in the next activity.
- 5 For example, the sentence could be completed as follows: ‘This topic is controversial because many people have strong opinions about it.’ Or: ‘This topic is controversial because there are advantages and disadvantages to urbanisation.’

**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 urbanisation and the second 2 boxes require arguments against urbanisation. 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 exercise books) and fill in the 2 strongest reasons that support urbanisation and the 2 strongest reasons against urbanisation 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 think that urbanisation has more advantages or more disadvantages.
- 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**

**BLANK PLANNING TEMPLATE**

**TOPIC:**

Is urbanisation a good thing or a bad thing? Write a discursive essay in which you discuss the arguments for and against urbanisation. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Urbanisation is

This is a controversial topic because

Some people think that urbanisation is a good thing because

Furthermore, supporters of urbanisation believe

On the other hand, many people oppose (are against) urbanisation. This is because

Another reason why some people do not support urbanisation is because

In conclusion

### SAMPLE COMPLETED WRITING FRAME

(Please note: These are just some ideas. Learners will all have different information here.)

#### TOPIC

Is urbanisation a good thing or a bad thing? Write a discursive essay in which you discuss the arguments for and against urbanisation. You may choose a side at the end if you wish, but it is not essential.

**INTRODUCTION: Urbanisation is** when people move from rural areas to urban areas. This usually happens when a country is still developing, and people move to the cities in search of work.

**This is a controversial topic because** people have strong opinions about it and there are valid points on both sides.

**Some people think that governments should be promoting urbanisation because** people in the rural areas don't have many employment opportunities. They must travel long distances to get anywhere and usually don't even have basic services like clean, running water.

**Furthermore, supporters of urbanisation believe** that children at city schools have more advantages because they often have smaller classes and have access to things like technology. They are also exposed to a wider variety of languages and cultures and are therefore better prepared for life.

**On the other hand, many people do not support urbanisation. This is because** families are broken up when parents or older children move to the cities. Children are therefore deprived of the love and care of one or both of their parents. Likewise, parents are heartbroken at having to leave their children.

**Another reason why some people do not agree with urbanisation is because** it often results in overcrowding and a higher demand to provide services and employment. People arrive with little money and are often unskilled, so they struggle to find a job. They can't afford decent accommodation and so slums develop and crime increases.

**In conclusion, urbanisation** is a double-edged sword: it is good and bad. Urbanisation allows people to benefit from the economy and employment opportunities offered by the city/town centre and have easier access to basic services. However, it also tears families apart which has very serious consequences for society.

### 3. Drafting

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#### INTRODUCE CRITERIA

Explain that learners will now use their writing frames to help them draft their final essays. Explain that they must remember the following criteria when drafting their writing:

- 1 This is an essay, so it must be 250–300 words. The word count must appear at the bottom of the essay.
- 2 They must present the arguments on both sides of the discussion.
- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

#### INSTRUCTIONS

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

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



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

## 4. Editing

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### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

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

### EDITING CHECKLIST

- 1 Does your essay start with an introduction?
- 2 Does the introduction provide a clear definition of urbanisation provide relevant background information? Does it introduce the idea that urbanisation is controversial?
- 3 Do the next 2 paragraphs contain 2 clear arguments in favour of urbanisation, plus supporting evidence where possible?
- 4 Do the next 2 paragraphs of the body contain 2 clear arguments against urbanisation , 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

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the paper, 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

### Urbanisation – The good, the bad and the ugly

Urbanisation is when people move from rural areas to urban areas. This usually happens when a country is still developing, and people move to the cities in search of work. This is a controversial topic because people have strong opinions about it and there are valid points on both sides.

Some people think that governments should be promoting urbanisation because people in the rural areas don't have many employment opportunities. They must travel long distances to get anywhere and usually don't even have basic services like clean, running water.

Furthermore, supporters of urbanisation believe that children at city schools have more advantages because they often have smaller classes and have access to things like technology. They are also exposed to a wider variety of languages and cultures and are therefore better prepared for life.

On the other hand, many people do not support urbanisation. This is because families are broken up when parents or older children move to the cities. Children are therefore deprived of the love and care of one or both of their parents. Likewise, parents are heartbroken at having to leave their children.

Another reason why some people do not support urbanisation is because it often results in overcrowding and a higher demand to provide services and employment. People arrive with little money and are often unskilled, so they struggle to find a job. They can't afford decent accommodation and so slums develop and crime increases.

In conclusion urbanisation is a double-edged sword: it is good and bad. Urbanisation allows people to benefit from the economy and employment opportunities offered by the city and have easier access to basic services. However, it also tears families apart which has very serious consequences for society. Which would you say is more of a problem?

Word count: 303

**Mark: 40/50**

#### TEACHER FEEDBACK

This essay flowed well because you used connectives cleverly – well done. Your introduction gave a definition of the topic and the four paragraphs in the body (two in favour/two against) were clear. I really liked your use of a question to end off your essay. It certainly made me think about my opinion of urbanisation! You would have achieved higher marks if you had included some facts or statistics to back up your statements. Well done on very good piece of work.

# **Cry the Beloved Country**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Personal recount

### Topic:

Imagine that you are Reverend Kumalo. Absalom has just been arrested. The police might call you in for questioning at any time, and you are afraid. You are concerned that you will forget some of the information that you've learned throughout your search for Absalom, and you don't want the police to think you are hiding information from them.

As a solution to this problem, you decide to write a personal recount of your experiences in Johannesburg. This way, you can keep all the events straight, in chronological order (the order in which they happened). Start your recount at the beginning of your search for Absalom and stop at your discovery of his arrest. Include only the events that are related to your search for him.

### Length of task

120–150 words

### CAPS reference: pg. 41

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

## Introduction

Tell learners that today they are going to write a personal recount. This recount will be linked to the novel, 'Cry, the Beloved Country.' Learners will pretend to be Reverend Kumalo writing a list of all the things that happened while he was in Johannesburg.

## Teach the genre

### PURPOSE:

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

### HOW TO:

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

- 1 Orientation: set the scene or establish the context (where and when).
- 2 Narrate events: explain what happened in chronological order.

## Teach selected text structures and language features

### Activity 1: Examine an example of a personal recount

#### INTRODUCTION:

- 1 Hand out the following short personal recount or write it on the board before class.

Last week Thursday, I lost my cell phone at school. In the beginning, I thought that one of my friends was hiding it. I asked them where it was, and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it. First I looked in the bathroom, but it wasn't there. Then I checked around the tuckshop, but I couldn't see it. After that, I went from classroom to classroom and asked all the teachers. They said it was my own fault for bringing a phone to school in the first place! By the time school ended, I had searched the whole building and hadn't found any clues about where it might be. After all that, I think I have to conclude that it was stolen. This was one of the worst days of my life.

- a When does the writer give the setting (time and place)?
  - b What verb tense has been used?
  - c What is the narrative voice? (Is the narrator talking about herself or someone else?)
  - d What time connectives have been used? These are words that show the order in which things happened.
  - e What register has been used (formal or informal)?
  - f How does the piece of writing end?
- 2 Read the text aloud, or get a learner to read it aloud.

**PAIR WORK:**

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

**DISCUSSION:**

- 1 Call learners back together. Ask for volunteers (or cold call learners) to answer each question.
- 2 From your discussion of their answers, ensure that the class understands:
  - a The writer gives the setting (last Thursday and school) at the beginning of the personal recount. This is called the ‘orientation’. It is important that it is at the beginning so that the readers have a context for the events.
  - b The writer has used past tense verbs (e.g. lost, saw, thought, asked, realised) Most personal recounts are written in the past tense.
  - c The writer has used a first person narrative voice, i.e. ‘I’. This is because she is writing about something that happened to her. Most personal recounts use a first person narrative voice, because they are usually records of what happened to the writer.
  - d The following time connectives have been used: in the beginning, once, first, then, after that, by the time. It is very important to use time connectives in a personal recount. These show the order in which the events happened and explain how each event is connected to the one before it. Most personal recounts are written in chronological order. This means that the events are written in the order in which they happened. It is not good enough to start each event with the phrase ‘And then...’ (Notice that in this text, ‘Then’ was only used once.) Learners must learn to use a wider variety of time connectives.
  - e The register is reasonably informal. However, the language and spelling are still perfect, and there is no slang.
  - f The final sentence sums up something about the events. This is called the ‘reorientation’. In this case, the last two sentences tell us what the writer concluded and how she feels about it. In other texts, it could tell us what the writer learned from the experiences or what their plans are for the future.

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



## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their personal recounts (also called an informal report: Make sure learners know both names.)

## 2. Planning

### PLANNING STRATEGY

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

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Imagine that you are Reverend Kumalo. Absalom has just been arrested. The police might call you in for questioning at any time, and you are afraid. You are concerned that you will forget some of the information that you've learned throughout your search for Absalom, and you don't want the police to think you are hiding information from them.

As a solution to this problem, you decide to write a personal recount of your experiences in Johannesburg. This way, you can keep all the events straight, in chronological order (the order in which they happened). Start your recount at the beginning of your search for Absalom and stop at your discovery of his arrest. Include only the events that are related to your search for him.

#### B. USE A WRITING FRAME

##### GETTING READY:

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

##### MODELLING:

- 1 Explain that a writing frame is a template that learners can fill in to help them build their text in the correct structure.
- 2 Explain that you will show learners how to fill out a writing frame to help them prepare to write a personal recount.
- 3 Read the topic to learners. Remind them that they must imagine that they are Reverend Kumalo. They must write about their experience in Johannesburg and all the information they have on Absalom.

- 4 Read the prompt in the ‘orientation’ box and fill in the rest of the first sentence on the board, for example: ‘I knew that Absalom was in Johannesburg, but I had not heard from him in a long time and I didn’t know where he was.’

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board to help you fill in the second sentence.
- 2 For example: ‘To begin the search for Absalom, Reverend Msimangu and I visited my brother, John Kumalo, at his carpentry shop in Sophiatown.’
- 3 Let the learner make the decisions, but step in to guide them if they are go wrong.

**INDEPENDENT WORK:**

- 1 Instruct learners to open their novels at Book 1, Chapter 7, pg. 28. They must use pg. 28–80 to gather the information they need to fill in the writing frame.
- 2 Give them time to fill in their frames. Walk around the room and assist learners who are struggling to stay on task.

**SAMPLE FOR TEACHER**

**PRACTICE TOPIC FOR TEACHER DEMONSTRATION ON THE BOARD**

**TOPIC:**

Imagine that you are Absalom. It is the night before your trial, and you want to get your story straight in preparation for your court appearance the next day. You want to write your personal recount of what you did on the day of the murder. Use pg. 138–144 to find the information you need.

**(This is not the same topic you will write on. It is a practice topic only.)**

ORIENTATION (where and when):

When we were planning the robbery,

When we arrived at the Jarvis house in Parkwold,

Next,

After that,

Then,

On the second day after the robbery,

While I was there,

Finally,

REORIENTATION: After everything that I've done,

**SAMPLE COMPLETED PRACTICE TOPIC FOR TEACHER DEMONSTRATION**

**TOPIC:**

Imagine that you are Absalom. It is the night before your trial, and you want to get your story straight in preparation for your court appearance the next day. You want to write your personal recount of what you did on the day of the murder. Use pg. 138–144 to find the information you need.

**(This is not the same topic the learners will write on. It is a practice topic only.)**

**ORIENTATION (where and when):** I broke into Arthur Jarvis’s house in Parkwold on 8 October.

**When we were planning the robbery,** we decided on 8 October, because Johannes Parfuri said the house would be empty on that day. Johannes chose the time 1:30pm.

**When we arrived at the Jarvis’s house in Parkwold,** we went to the back door. There we tied handkerchiefs around our faces to cover our mouths.

**Next,** we went into the kitchen. We saw Richard Mpiring. He saw my revolver and stood back. When asked us what we wanted, Johannes said money and clothes. The man told us we could not do such a thing. Johannes asked him if he wanted to die. The man called out, ‘Master.’ Johannes hit him once with the iron bar.

**After that,** we were all silent, listening but we heard nothing. Arthur Jarvis came into the room. I was frightened. I shot him and he fell.

**Then,** Johannes said that we must go so we left quickly through the back gate and over the road into the plantation. The three of us split up. I buried the revolver in the plantation.

**On the second day after the robbery,** I walked to Johannesburg. Some of the people who were boycotting the buses said they had heard that the robbers would soon be discovered. I was afraid, so I went to Germiston. That night I went to 12 Maseru Street, the house of Joseph Bhengu.

**While I was there,** the police came. They asked me if I was Absalom Kumalo, and if I knew where to find Johannes. I told them that I was the one who had killed Arthur Jarvis, but it was Johannes who had hit Richard Mpiring with the iron bar. I also told them that Matthew had been with us. I offered to show them where the gun was buried, and that I had wanted to confess.

**Finally,** I made a statement to the magistrate.

**REORIENTATION: After everything that I’ve done,** I have repented. I won’t lie or do anything evil ever again.

**BLANK TEMPLATE FOR LEARNERS****NAME:****DATE:****TOPIC:**

Imagine that you are Reverend Kumalo. Absalom has just been arrested. The police might call you in for questioning at any time. You are concerned that you will forget some of the information that you've learned throughout your search for Absalom. You decide to write a personal recount of your experiences in Johannesburg. This way, you can keep all the events straight, in chronological order. Start your recount at the beginning of your search for Absalom and stop at your discovery of his arrest. Include only the events that are related to your search for him.

ORIENTATION I knew that Absalom was in Johannesburg,

To begin the search for Absalom,

Next,

After that,

Then,

Our next stop was

From there, we went to

After learning that the police were looking for Absalom,

REORIENTATION: Now I know that

### SAMPLE COMPLETED WRITING PLAN

#### TOPIC:

Imagine that you are Reverend Kumalo. Absalom has just been arrested. The police might call you in for questioning at any time. You are concerned that you will forget some of the information that you've learned throughout your search for Absalom. You decide to write a personal recount of your experiences in Johannesburg. This way, you can keep all the events straight, in chronological order. Start your recount at the beginning of your search for Absalom and stop at your discovery of his arrest. Include only the events that are related to your search for him.

**ORIENTATION** I knew that Absalom was in Johannesburg, but I had not heard from him in a long time and I didn't know where he was.

**To begin the search for Absalom**, Reverend Msimangu and I visited my brother, John Kumalo, at his carpentry shop in Sophiatown. He told us that Absalom lived in Alexandra with John's son, Matthew, and that he worked in a factory in Doornfontein. We visited the factory and learned that Absalom had stopped working there and moved to End Street in Sophiatown.

**Next**, we visited Mrs Ndlela in End Street, Sophiatown. She told us that Absalom had moved to Alexandra.

**After that**, we walked to Alexandra because of the bus boycott, and a stranger gave us a lift part of the way. We visited Mrs Mkize, but she was too afraid to tell us the truth about Absalom and Matthew's criminal activities. She told us to talk to Hlabeni, the taxi driver who was friends with my son. We hired him to drive us to Shanty Town in Orlando.

**Then**, we visited Mrs Hlatshwayo in Shanty Town, Orlando. She told us that Absalom had been sent to the reformatory.

**Our next stop** was the reformatory. There we learned that Absalom had done well, and had been released in order to look after his pregnant girlfriend and future child. They were living in Pimville.

**From there, we went to** his girlfriend in Pimville. She told us that Absalom had left three days earlier. She did not know where he was or when he would return.

**After learning that the police were looking for Absalom**, we revisited all the places where Absalom had stayed, and learned that the police had been to each place. We discovered that Absalom had been arrested for the murder of Arthur Jarvis.

**REORIENTATION: Now I know that** Absalom robbed Arthur Jarvis and shot him out of fear. He has been arrested for the crime. He has confessed to doing it. He is in jail.

### 3. Drafting

#### INTRODUCE CRITERIA

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

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

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

#### INSTRUCTIONS

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

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



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

### EDITING CHECKLIST

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

## 5. Presenting

---

### PUBLISHING REQUIREMENTS

Remind learners that their final versions must:

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

### PRESENTING STRATEGY

Turn and Talk

### PRESENTING INSTRUCTIONS

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

### COMPLETED EXAMPLE

#### PERSONAL RECOUNT

I knew that Absalom was in Johannesburg, but he was missing. To begin the search, we visited my brother. He told us that his son and Absalom worked at a factory. At the factory we learned that Absalom had stopped working there and moved to End Street in Sophiatown. Next we visited Mrs Ndlela in End Street. She told us that Absalom had moved to Alexandra.

Next, we visited Mrs Mkize in Alexandra, but she was too afraid to talk to us. We hired Hlabeni, to drive us to Shanty Town. Then we visited Mrs Hlatshwayo who told us Absalom had been sent to the reformatory. There we learned that Absalom had been released to look after his pregnant girlfriend. From there, we went to his girlfriend in Pimville, but Absalom wasn't there.

After learning that the police were looking for Absalom, we revisited all the places where he had stayed. The police had been to each place. Absalom was arrested for the murder. Now I know that Absalom murdered Arthur.

Word count: 171

**Mark: 23/30**

### TEACHER FEEDBACK

A good personal recount. You have a clear orientation at the start and reorientation at the end. I'm concerned, however, about your word count. It is supposed to be maximum 150 words, but your piece is 171 words. You were marked down from 80% because of your word count.

**Cry the  
Beloved  
Country**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## Formal (or Business) Letter

### Topic:

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Imagine that you are Absalom Kumalo. You have been arrested for the murder of Arthur Jarvis. You are in jail, waiting for your trial to begin. Your cousin, Matthew Kumalo, and the third robber, Johannes Parfuri, claim that they were not with you when you robbed Jarvis's house. You are sad and angry that they are leaving you to take all the blame alone. In particular, you are devastated (very upset) that Matthew has betrayed you. The two of you are best friends. You have been living and working together during your time in Johannesburg, and his betrayal is particularly bitter.

You want them to tell the truth, so that the three of you can face the consequences of your actions together. You decide to write him a letter from your prison cell, in which you try to persuade (convince) him to tell the truth in court and admit that he robbed the house with you. This is a serious matter so you decide to write your letter as a formal letter, with the proper format. Make sure your language is appropriate. Most importantly, think about how you can use persuasive language to change his mind about his confession.

### Length of task

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

### CAPS REFERENCE: pg. 43

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Text type	Purpose	Text Structure	Language Features
Formal (business) letter (Long)	Various, e.g. to apply for a job or bursary; to complain, request etc.  For this topic, the purpose is to persuade the reader to change his course of action.	Writer's address, date, recipient's address, salutation  Heading  Structure of letter will vary depending on purpose.  In this case, because the purpose is to persuade, the structure must be designed for this purpose  Closing and signature	Usually formal in style.  Makes use of language conventions, e.g. <i>Dear Sir/Madam, Yours sincerely</i>  Generally concise: brief and to the point

## Introduction

Tell learners that today they are going to write a formal letter. This letter will be linked to the novel, 'Cry, the Beloved Country'. Learners will pretend to be Absalom trying to convince Matthew to tell the truth about what happened at Arthur Jarvis's house.

## Teach the genre

### PURPOSE:

- Explain to learners that in this task they are going to write a formal letter. The purpose of a formal letter is to communicate something important to the reader.
- This formal letter is persuasive, i.e. a letter they are writing in order to persuade (or convince) the reader to do something.

### HOW TO:

- Because this is a persuasive letter, they will need to use persuasive language.
- Persuasive language is language that persuades the reader to do what the writer wants.

The section below contains activities that will teach both the format of the personal letter and how to use persuasive language.

## Teach selected text structures and language features

(NOTE: If you don't have time to do both Activity 1 and Activity 2, please make sure that you do at least Activity 2.)

### Activity 1: Work out the formal letter format

- 1 Explain that the 'format' of a letter is the way it is written on the page: where everything goes, and the order in which it appears. It is extremely important that learners get the format right. Not only is this important to make a real letter clear to the reader, but in the final exam markers will deduct marks if their format is in any way incorrect.
- 2 Give learners the letter (on the next page), along with the questions below. If you do not have access to a photocopier, copy the address, date and greeting on the board.

NOTE: This example of a formal letter is much longer than the ones learners may write! This is to be able to show the many different types of persuasive language techniques.

64 Victoria Mxenge Street

Orlando  
Soweto  
1803  
16 October 2018

Principal Gubevu  
Greenfields High School  
71 Nelson Mandela Avenue Johannesburg  
2000

Dear Principal Gubevu

**Re: Request to Start School at 10am**

I am writing to you on behalf of all the Gr 11s at your school. We respectfully request that you change the starting time of the school day. We would like you to consider starting school at 10am, instead of the current 8am starting time. In this letter I will outline the reasons why our suggestion is an excellent one.

Scientific research has proven that teenagers need, on average, 9 and a half hours of sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day

is therefore detrimental to our health. Many of the world's top performing schools have taken this research into consideration and changed their school timetables. We suggest that you do not get left behind by following an old-fashioned timetable.

We know that you are a wise and caring leader, who is loved by your learners. We trust you to do the right thing, and shift the school's starting time to 10am. Imagine how grateful your learners will be when you agree to this change. Surely you will go down in history as a visionary, a strong leader and the most popular principal this community has ever had?

On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted, stressed and unhealthy. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation. Do you want to be remembered by your learners as the heartless destroyer of their dreams for success? Do you want to be personally responsible for the school's poor Matric pass rate?

In conclusion, I urge you to consider this argument and do the right thing. Be the leader that we know you are, and shift the school's starting time to 10am.

Yours sincerely



Relebohile Jara

**Read the formal letter and answer the following questions about the format:**

- a** How many addresses are there?
  - b** Whose addresses appear on the letter?
  - c** Where are the addresses written?
  - d** Where is the date written?
  - e** Where is the greeting written?
  - f** Where is the subject line?
  - g** Where are there empty line spaces?
  - h** Is the body of the letter written in paragraphs? If so, how many?
  - i** How does the writer end the letter?
- 3** Instruct learners to work with a partner. In pairs, they must read the letter and answer the questions in their exercise books. This will give them a chance to remind themselves of the format of a formal letter.
- 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 very quickly go through their answers.
- 6** Make sure that learners know the following:
- a** **How many addresses are there?**  
Two
  - b** **Whose addresses appear on the letter?**  
The sender and the recipient.
  - c** **Where are the addresses written?**  
The sender's address is in the top right hand corner; the recipient's is just below that on the left hand side.
  - d** **Where is the date written?**  
Underneath the sender's address in the top right hand corner.
  - e** **Where is the greeting written?**  
Under the recipient's address, on the left hand side.
  - f** **Where is the subject line?**  
Under the greeting, on the left hand side.
  - g** **Is the body of the letter written in paragraphs? If so, how many?**  
Yes. 5.
  - h** **How does the writer end the letter?**  
'Yours sincerely' on the left side, followed by her signature and then her name directly underneath on the next line.
  - i** **Where are there empty line spaces?**  
Under the recipient's address, under the greeting, under the subject line, under each paragraph.

## **Activity 2: Identify persuasive language techniques**

### **INTRODUCTION:**

- 1 Explain to the learners that they are going to read the letter again.
- 2 This time they will not be examining its format. Instead, they will be examining the language in the body of the letter (the paragraphs). They will do this to see how persuasive language has been used.
- 3 Remind them that persuasive language is all the ways in which we can use words to convince someone to do something.

### **PERSUASIVE LANGUAGE TECHNIQUES:**

- 1 Hand out the following list of persuasive language techniques (or write them on the board if you do not have access to a photocopy machine):
  - **Desire**  
Make the reader desire something. Convince them that the only way to get what they desire is to do what you're telling them to do.
  - **Respect for Authority**  
Convince your reader that someone they respect has the same opinion that you do, so they should do what you are telling them to do.
  - **Conformity**  
Convince your reader that everyone else is doing something, and that if they don't do it, they will be left out. To 'conform' is to do the same thing as everyone else.
  - **Facts and figures**  
Quote facts, numbers or statistics to make your point sound more scientific and trustworthy.
  - **Name-calling**  
Use insulting language to make your reader feel like they will be a bad person if they don't do what you tell them to.
  - **Compare and Contrast**  
Compare something positive and something negative to persuade the reader to take action.
  - **Repetition**  
Repeat important words, phrases or ideas to emphasise them.
  - **Emotional words**  
Use words that carry a lot of emotion. These can influence the emotions of your reader, so that they will do what you are trying to convince them to do.
  - **Fear**  
Create fear in your reader. Make them feel that if they don't do what you're trying to convince them to do, then something terrible will happen.
  - **Flattery**  
Praise the reader. Compliment them. Make them feel warmly towards you, so that they will do what you want them to do.



- 2 Instruct your learners to stick it into their exercise books or keep it safely in a file. If you do not have access to a photocopy machine, write the list on your chalkboard before class begins and instruct your learners to copy it into their exercise books.
- 3 Explain to learners that they are going to find as many of these persuasive language techniques as they can in the letter.
- 4 First, read through the list together. To do this, ask a different learner to read each technique and its explanation.
- 5 Discuss the techniques to make sure that learners understand what the explanations mean.
- 6 Tell them that it is okay if they don't fully understand how each technique works at this stage. It will become clearer once they look for the techniques in the letter.

### **MODELLING:**

- 1 Once you have discussed all ten techniques, explain to learners that you will demonstrate to them how to identify persuasive language by doing the first one for them.
- 2 Start reading the letter from the greeting. Read the whole introduction and most of the next paragraph. You will get to the first example of persuasive language in the following sentences: 'Scientific research has proven that teenagers need, on average, 9 and a half hours sleep per night. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health.'
- 3 As soon as you have read those sentences, stop and say, 'That sounds like persuasive language to me. Let me see, if I go back through my list of ten persuasive language techniques again, which one seems correct? I think it is Facts and Figures. This is because the writer has referred to scientific research to make her argument more convincing. She has referred to the fact that teenagers need more sleep, and the relevant figures: they need 9 and a half hours sleep a night.' You are modelling for them how to do the activity so that they can do it themselves.

### **JOINT ACTIVITY:**

- 1 Now that you have shown them how to do it, do one more example together, but this time ask a learner to do it for the class.
- 2 Ask a volunteer to keep reading where you left off. Instruct them to stop as soon as they find another phrase that sounds persuasive. They should stop once they have read the following: 'On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted and stressed.' (However, if they miss it and do another one, that's fine – you can always come back to this example later.)
- 3 They must refer to the list of techniques and choose one.
- 4 Ask the class if they agree with the learner's choice.
- 5 The correct persuasive language technique that the learner should identify here is Fear. This is because the writer is trying to make the principal afraid of being responsible for his learners' exhaustion and stress.
- 6 If the learner has identified the technique incorrectly, explain to them why it is incorrect and help them find the correct one.

**INDEPENDENT WORK:**

- 1 Now that you have done a demonstration for the first example, and worked with the learners for the second example, give the learners fifteen minutes to read the rest of the letter again and identify where the persuasive language techniques have been used.
- 2 Instruct them to underline each one and label it with the name of the technique.
- 3 While they work, walk around the room and assist learners who are struggling.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Ask for volunteers to share persuasive language that they found, and to explain which techniques have been used.
- 3 Correct and explain if learners have gone wrong. Below are some answers you can refer to:
  - **Desire:**  
‘Imagine how grateful your learners will be when you agree to this change. Surely you will go down in history as a visionary, a strong leader and the most popular principal this community has ever had?’
  - **Respect for Authority and Conformity:**  
‘Many of the world’s top performing schools have taken this research into consideration and changed their school timetables. We suggest that you do not get left behind by following an old-fashioned timetable.’
  - **Facts and figures:**  
‘Scientific research has proven that teenagers need, on average, 9 and a half hours sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health.’
  - **Name-calling:**  
‘Do you want to be remembered by your learners as the heartless destroyer of their dreams for success?’
  - **Repetition and Emotional words:**  
‘In conclusion, I urge you to consider this argument and do the right thing. Be the leader that we know you are, and shift the school’s starting time to 10am.’
  - **Fear and Compare and Contrast:**  
‘On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted, stressed and unhealthy. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation. Do you want to be remembered by your learners as the heartless destroyer of their dreams for success? Do you want to be personally responsible for the school’s poor Matric pass rate?’
  - **Flattery:**  
‘We know that you are a wise and caring leader, who is loved by your learners. We trust you to do the right thing, and shift the school’s starting time to 10am.’

Useful genre-related vocabulary	
<b>persuade</b>	to convince or cause someone to do something by giving them good reasons
<b>conform, conformity</b>	do the same thing as everyone else; try to fit in
<b>name-calling</b>	insult someone by calling them a derogatory (ugly) name
<b>compare</b>	look at the differences between two things
<b>flatter; flattery</b>	say nice things to someone to make them feel good

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will write a formal, persuasive letter based on events in 'Cry, the Beloved Country'.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Come up with ideas: create a list.
- c Choose 3 best reasons for Matthew to confess.
- d Work out the order of paragraphs.
- e Write topic sentences for each paragraph.
- f Use persuasive language.

### INSTRUCTIONS FOR PLANNING

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

**Topic:** Imagine that you are Absalom Kumalo. You have been arrested for the murder of Arthur Jarvis. You are in jail, waiting for your trial to begin. Your cousin Matthew Kumalo and the third robber Johannes Parfuri claim that they were not with you when you robbed Jarvis's house. You are sad and angry that they are leaving you to take all the blame alone. In particular, you are devastated (very upset) that Matthew has betrayed you. The two of you are best friends. You have been living and working together during your time in Johannesburg, and his betrayal is particularly bitter.

You want them to tell the truth, so that the three of you can face the consequences of your actions together. You decide to write Matthew a letter from your prison cell, in which you try to persuade (convince) him to tell the truth in court, and admit that he robbed the house with you. This is a serious matter so you decide to write your letter as a formal letter, with the proper format. Make sure your language is appropriate. Most importantly, think about how you can use persuasive language to change his mind about his confession.

## **B. COMING UP WITH IDEAS: CREATE A LIST**

### **INTRODUCTION**

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will start planning their letters by coming up with a list of good reasons why Matthew should confess to taking part in the robbery.
- 3 These plans will later be turned into full letters.

### **MODELLING:**

- 1 To show learners how to do this, demonstrate by doing the first one for them on the board.
- 2 On the board, write the heading, ‘Why Matthew should confess to being part of the robbery.’
- 3 Under the heading, write ‘1.’ and add the first reason. For example, you could write, ‘1. It is always important to tell the truth’ or you could write ‘1. Family should support each other.’

### **JOINT ACTIVITY:**

- 1 Now that you have shown them how to do it, do one more example together.
- 2 This time ask a volunteer to come to the board and add the second reason why Matthew should confess.
- 3 Ask the class if they agree with the learner’s choice and discuss.
- 4 If the learner has written a reason that does not make sense or is not appropriate, explain to them why it is incorrect and help them come up with a correct one.

### **INDEPENDENT WORK:**

- 1 Now that you have done a demonstration for the first point and worked with the learners for the second point, give the learners 10 minutes to complete their own lists in their exercise books.
- 2 Encourage them to come up with as many reasons for Matthew to confess as they can.
- 3 While learners work, walk around the room and assist learners who are struggling.

## **C. CHOOSE 3 BEST REASONS FOR MATTHEW TO CONFESS**

- 1 Call learners back together.
- 2 Remind learners that – just like a building – every piece of writing needs a structure. The letter’s structure will come from the paragraphs. Each paragraph of the letter will give a different reason why Matthew should confess.
- 3 They must examine their own lists and select the best three reasons for Matthew to confess. Each of these will become a paragraph.
- 4 Give learners 5 minutes to choose from their lists.
- 5 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.

**D. WORK OUT THE ORDER OF PARAGRAPHS**

- 1 Call learners back together.
- 2 Explain that once learners know what each paragraph will be about, they must put their ideas into an order that makes sense.
- 3 Explain that the order in which they present their reasons is important. Their order must make sense so that the reasons follow on logically from each other. There are no rules because everyone's ideas will be different. For example, they could order their ideas:
  - least personal to most personal
  - most important to least important
  - most pleading to most aggressive
- 4 Give learners 5 minutes to order the reasons on their lists, so they know what order they will write their paragraphs in.
- 5 As learners write, walk around the room to assist struggling learners.
- 6 Ask a few learners to share their lists with the class.

**E. WRITE TOPIC SENTENCES FOR EACH PARAGRAPH**

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence. 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.
- 2 For example, if the paragraph will be about the idea that it is always important to tell the truth a topic sentence could be: 'You should tell the truth about being part of the robbery because we were raised to always tell the truth.' Or a topic sentence could be: 'You should confess to participating in the robbery because for the rest of your life you will never find peace if you lie in order to be free.'
- 3 Instruct learners to write the topic sentence for each one of their paragraphs. They will need a topic sentence for each of the three reasons they have selected from their lists.
- 4 Give learners 5 minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 5 Ask a few learners to share their topic sentences with the class.

**F. USE PERSUASIVE LANGUAGE****INTRODUCTION:**

- 1 Now it is time to select the persuasive language that learners want to use in order to write the rest of each paragraph.

**MODELLING:**

- 1 Write the following reason for Matthew to confess on the board: You should confess to participating in the robbery because friendship and family demand loyalty.

- 2 Tell learners that there are many different persuasive language techniques they could use with this reason.
- 3 For example, they could use Name-Calling by calling him a ‘traitor’ and a ‘coward’. That would make him feel ashamed of his actions, and possibly persuade him to confess.
- 4 Alternatively, they could use the persuasive language technique of Fear. They could tell him that traitors are punished in the afterlife. This would make him afraid of punishment, and perhaps consider confessing.

**JOINT ACTIVITY:**

- 1 Now that you have demonstrated finding two persuasive language techniques, ask learners for help to find an additional technique. This will help you check for learner understanding.
- 2 Instruct learners to look at the list of techniques, and find another type of persuasive language they could use if their reason for Matthew confessing was that friendship demands loyalty. (You are still using the reason you wrote on the board.)
- 3 Call on two or three learners to share their ideas. Each time, ask the learner why they have chosen the technique. Instruct the learner to explain their choice as you did in the modelling section above. If they go wrong, explain why and help them to select the correct answer.
- 4 Some options they could select include:
  - Repetition (Use the word ‘loyalty’ or ‘traitor’ three or four times.)
  - Desire (Make Matthew really want to be loyal.)
  - Flattery (Tell Matthew what a loyal cousin he has always been in the past.)
  - Respect for Authority (Tell him how much his father admires loyalty.)

**INDEPENDENT WORK:**

- 1 Explain that learners will now do this for each item on their own list of reasons.
- 2 Give learners ten minutes to look at the list of persuasive language techniques and choose one or two techniques that will work best with each of the reasons for Matthew to confess which are on their personal lists.
- 3 Explain that they will use these persuasive language techniques to help them write the rest of each paragraph. The sentences in each paragraph will use the persuasive writing techniques they have chosen to elaborate on the topic sentences, and convince Matthew to confess to his crime.

**SAMPLE FOR TEACHER**

**SAMPLE OF A LIST**

**WHY MATTHEW SHOULD CONFESS TO BEING PART OF THE ROBBERY**

- 1 It is always important to tell the truth.
- 2 Family should support each other.
- 3 Good friends are loyal.
- 4 We were raised to do the right thing.
- 5 Crime to lie in court.
- 6 You will be punished in the afterlife for telling a lie.
- 7 Police will find out you were lying. Harsher sentence.
- 8 Our family will reject you for betraying me.
- 9 You will lose respect for yourself if you lie.

**SAMPLE OF CHOOSING THE BEST THREE AND COMING UP WITH THE ORDER**

**WHY MATTHEW SHOULD CONFESS TO BEING PART OF THE ROBBERY**

- 1 It is always important to tell the truth.
- 2 Family should support each other. ← third paragraph
- 3 Good friends are loyal.
- 4 We were raised to do the right thing.
- 5 Crime to lie in court. ← first paragraph
- 6 You will be punished in the afterlife for telling a lie
- 7 Police will find out you were lying. Harsher sentence. ← second paragraph
- 8 Our family will reject you for betraying me.
- 9 You will lose respect for yourself if you lie.

**SAMPLE OF TOPIC SENTENCES CREATED FROM THE LIST**

- It is a crime to lie in court.
- The police will find out that you were lying, and in the end you will receive a harsher prison sentence.
- We are cousins, and family should always stick together.



### SAMPLE OF PERSUASIVE LANGUAGE TECHNIQUES TO MATCH EACH TOPIC SENTENCE

- **Topic sentence:** It is a crime to lie in court.  
Persuasive language to use in this paragraph: fear, respect for authority
- **Topic sentence:** The police will find out that you were lying, and in the end you will receive a harsher prison sentence.  
Persuasive language to use in this paragraph: fear, repetition
- **Topic sentence:** We are cousins, and family should always stick together.  
Persuasive language to use in this paragraph: name-calling, desire, emotional words

## 3. Drafting

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### INTRODUCE CRITERIA

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

- 1 The body of the letter must be 120–150 words long (not including the address and greeting).
- 2 The formal letter format must be perfect.
- 3 They must write from Absalom’s perspective.
- 4 The body of the letter must persuade Matthew to confess to robbing Arthur’s house with Absalom.
- 5 The writing must contain at least 3 persuasive language techniques, as explained in the list of techniques.
- 6 The writing must show that learners understand what has happened in the novel and can express Absalom’s opinions and feelings.
- 7 The register must be formal and the language must be error-free.

### INSTRUCTIONS

#### HOMEWORK

- 1 Instruct learners to take their topic sentences and persuasive language techniques home and elaborate on each one to form paragraphs for homework.
- 2 Explain that they must finish each paragraph by adding a number of other sentences to each topic sentence, in order to persuade Matthew to confess.
- 3 These sentences must use strong persuasive language based on the techniques that they chose in class.
- 4 They must also add in all the elements of a formal letter:
  - They can make up the sender’s and recipient’s addresses, keeping in mind that both men are in prison in Johannesburg, so the addresses must show that.
  - They can make up the date, but it must be some time in 1947, when the story is set.
  - They must come up with a relevant subject line.
  - They must use appropriate salutations and closings.
  - They can forge (fake) Absalom’s signature.



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

## 4. Editing

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### STRATEGY

- 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. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 7 Give learners time to edit their work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does each paragraph contain one clear reason why Matthew should confess to the robbery?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you used strong persuasive language? Have you used at least three persuasive language techniques?
- 4 Do all your sentences start with capital letters and end with an appropriate punctuation mark?
- 5 Have you checked that your spelling is correct?
- 6 Have you checked that every sentence has at least a subject and a verb?
- 7 Is your letter laid out in the correct format for a formal letter?
  - Does it have the writer's address (in prison in Johannesburg) in the top right hand corner, followed by the date (in 1947)?
  - Does it have the recipient's address (in prison in Johannesburg) on the left?
  - Is there a greeting, subject line and closing with Absalom's signature?
  - 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 'Formal Letter.'
- 3 They must ensure that they use the correct format for a formal letter.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 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

#### POSTING THE LETTERS

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

#### DELIVERING THE LETTERS

- 1 Hand out the letters at random, so that each learner receives a letter from someone else in their class.
- 2 Once you have handed them out, check that no one received their own letter. If they did, quickly swap it with another one.
- 3 Instruct learners to imagine that they are Matthew Kumalo receiving the letter in his prison cell. They must read the letter and decide whether or not it would convince them to confess to their part in the robbery.
- 4 Give learners 5–10 minutes to read the letter they have received.

#### IF YOU HAVE TIME:

- 1 Call learners back together.
- 2 Ask learners: What was persuasive about the letter you read?
- 3 Discuss this with learners.

**COMPLETED EXAMPLE**

**FORMAL LETTER**

Cell 89  
Block C  
Maximum Security  
Prison Johannesburg  
2000

Dear Matthew

**Re: Confess to Your Crimes**

I urge you to confess that you were with me when I robbed Arthur Jarvis. It is committing a crime to lie under oath in court.

Furthermore, the police will find out that you were lying. In the end you will receive a longer prison sentence because you lied. You will become an old man in prison. Your friends will forget you. You will not be there to bury your father when he dies.

Lastly, have you forgotten that we are cousins? We come from the same family. Our fathers come from the same womb. Family should always stick together. How can one man betray his cousin, his own flesh and blood? What kind of a coward are you? You have stuck a knife in my heart. I urge you, cousin, to do the right thing: confess to the police that you were part of this crime.

Yours sincerely



Absalom Kumalo

Word count: 147

**Mark: 26/30**

**TEACHER FEEDBACK**

A convincing piece of writing. The format is perfect – well done. I am impressed that you structured your arguments clearly in three paragraphs that follow a logical order. You have made a big effort to use persuasive language. I particularly liked how you used fear, name-calling and respect for authority in order to convince Matthew to confess to the crime. If I were Matthew, I think this letter would make me reconsider my lie.

**Cry the  
Beloved  
Country**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Obituary

### Topic:

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Topic: The plot of ‘Cry, the Beloved Country’ centres on the death of Arthur Jarvis. Imagine that you are a close friend of his. You have been asked to write his obituary that will be published in a national newspaper. You know that Arthur was a very special man and was loved by many people, so you want to put in a lot of effort to write an obituary that he would be proud of.

### Length of task

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120–150 words

### CAPS REFERENCE: pg. 41

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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

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Tell learners that today they are going to write an obituary. This obituary will be linked to the novel, ‘Cry, the Beloved Country’. Learners will write an obituary for Arthur Jarvis.

### Teach the genre

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#### PURPOSE:

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

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

#### HOW TO WRITE AN OBITUARY:

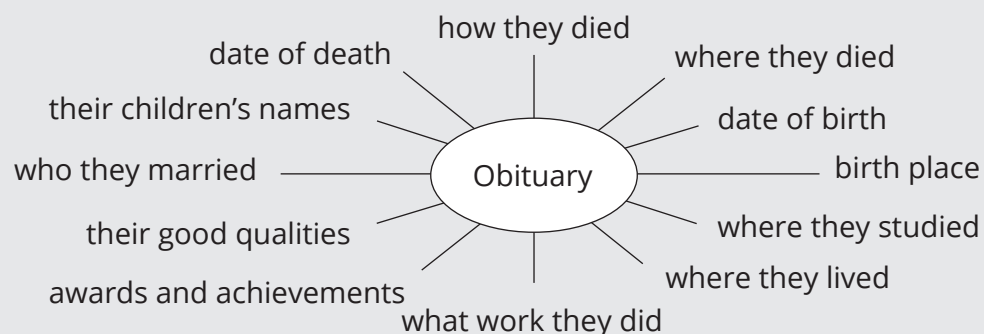
- An obituary contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the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

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

### Teach selected text structures and language features

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

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



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

- 1 Explain that the ‘format’ of an obituary is the way all the content is put together, i.e the order in which it appears.
- 2 Give learners the obituary for Nelson Mandela 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.  
NOTE: The example obituary is much longer than the one learners will write. This is to be able to show them as many of the aspects of an obituary as possible.
- 3 Instruct learners to work with a partner. In pairs, they must read the obituary and answer the questions in their exercise books.
  - a What kind of information does the obituary start with?
  - b What kind of information is in the body of the obituary?
  - c What information does the obituary end with?
- 4 Give learners 5–10 minutes to work on this. Walk around the room to assist learners who are struggling.
- 5 Call learners back together.
- 6 Ask volunteers to share their answers.
- 7 Make sure that learners understand the following:
  - a The introduction of an obituary contains information about the person’s death: when, where and sometimes how they died.
  - b The body of an obituary contains information about the person’s life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.
  - c The conclusion of an obituary contains 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.
- 8 Hand out the step-by-step guide to writing an obituary on the next page. If you do not have access to a photocopy machine, write it on the chalkboard and instruct learners to copy it.



## Obituary for Nelson Mandela

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

Mandela was born in Mvezo in the Eastern Cape on 18 July 1918, to Nongaphi Nosekeni and Henry Gadla Mandela. His father was the key counsellor to the Thembu royal house. When he was 25 years old, Nelson Mandela joined the African National Congress. The young Mandela also qualified and practised as a lawyer. Together with Oliver Tambo, he opened the first black legal practice in Johannesburg.

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

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

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

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

## 1. Setting the task

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### SET THE TASK

Remind learners that they will write an obituary based on events in 'Cry, the Beloved Country.'

## 2. Planning

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### 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 'Cry, the Beloved Country' centres on the death of Arthur Jarvis. Imagine that you are a close friend of his. You have been asked to write his obituary that will be published in a national newspaper. You know that Arthur was a very special man and was loved by many people, so you want to put in a lot of effort to write an obituary that he would be proud of.

#### 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 which pieces of information they need to make up, and which pieces of information are in 'Cry, the Beloved Country.' They can only make something up if it is not in the novel.

- 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 which paragraphs require them to make up information. Work out what type of information they will need for their obituary.
- 5 Give them a few minutes to do this.
- 6 Call the class back together. Ask volunteers to share their answers.
- 7 Make a list on the chalkboard of points:

**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 Arthur Jarvis's Obituary' on the board. Instruct learners to copy it into their exercise books.
- 2 Instruct learners to copy the list. Explain that it is now their job to find the information to fill in the list.
- 3 Explain that learners will start by working out which pieces of information they need to make up, and which pieces are in the novel, 'Cry, the Beloved Country'. They can only make something up if it's not in the novel.
- 4 They will look in their novels to find it, and write rough notes in their exercise books. These rough notes are part of their planning, so they don't have to be in full sentences.
- 5 Write the heading 'Information for Planning Arthur's Obituary' on the board. Instruct learners to copy it into their exercise books.
- 6 Instruct learners to turn to pg. 61 of their novels. Tell them to look at the bottom half of the page. Read one paragraph: from half way down, 'It was a pleasant evening at the Mission House...' to '... THOUGHT TO BE NATIVES.'

- 7 Explain that from this one paragraph, we have learned a lot of information about Arthur that can be used in his obituary. Write the following points under the heading, and instruct learners to copy it into their exercise books:
  - place of death: Parkwold, Johannesburg
  - cause of death: murder
  - job: engineer
- 8 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 You read, or ask a volunteer to read at the bottom of pg. 61, starting with ‘This is a terrible loss for South Africa...’ to the bottom of the page, ‘...only child of Mr James Jarvis, of High Place, Carisbrooke.’
- 3 Ask learners to tell you what they have learned which can be used in the obituary. As they talk, write the information they say onto the list on the board:
  - personality: he was a ‘courageous fighter for justice’
  - interests: he was a ‘young layman’ at the Anglican Church
  - achievement: President of the African Boys’ Club in Claremont
  - place where he was born: Carisbrooke
  - his father’s name: James Jarvis

**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. 116–118 to find information about Arthur’s personality, his wife, what Arthur was writing when he died, what he was interested in and what he was famous for.
  - Group Member 2: Read pg. 123–127 to find information about Arthur’s interests and achievements.
  - Group Member 3: Read pg. 128 to find information about Arthur’s funeral and pg.133 about his interests.
  - Group Member 4: Read pg. 150–152 to find information about Arthur’s beliefs, interests and childhood.
- 3 Instruct learners to assign each group member specific pages.
- 4 Give learners time to search and write 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 Arthur's death (but it must be in 1947)
  - his birth date (it must be realistic)
  - where he went to school
  - the names of his children
  - 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 re-read the pages above at home and fill in the information in their notes.

#### SAMPLE FOR TEACHER

#### COMPLETED SAMPLE OF PLANNING NOTES FOR OBITUARY

### 3. Drafting

#### INTRODUCTION:

- place of death: Parkwold, Johannesburg
- cause of death: murder

#### BODY:

- job: engineer
- personality: he was a 'courageous fighter for justice'
- interests: he was a 'young layman' at the Anglican Church
- achievement: President of the African Boys' Club in Claremont
- place where he was born: High Place, Carisbrooke (Umzimkulu, Natal)
- grew up: High Place with parents.
- interests: birds; Abraham Lincoln; Anglican Church
- activities: published newspaper articles and gave talks in which he called for equal rights for all South Africa's people, black and white; criticised the government's system of racial oppression (hospitals); believed that white South African Christians were hypocrites because they didn't treat black people as equals.

**CONCLUSION:**

- funeral: Parkwold Church
- family left behind:
- father: James Jarvis
- mother: Margaret Jarvis
- wife: Mary
- their children: Fred and Lily

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

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

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

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

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

### EDITING CHECKLIST

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

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their obituaries neatly, on lined paper.
- 2 At the top of the page, they must include their name, the date, 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 Prestik.
- 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

Arthur Jarvis died on 6 June 1947. He was shot dead in his home in Parkwold, Johannesburg, by three intruders.

Jarvis was born in 1898 in Carisbrooke. He grew up on a farm called High Place. He was a bright boy who enjoyed horse riding, nature and learning languages. Jarvis moved to Johannesburg to study engineering and became a successful engineer.

Jarvis was a courageous fighter for justice. He published newspaper articles and gave talks in which he called for equal rights for all South Africa's people. He criticised the government's system of racial oppression. Jarvis was also a devoted member of the Anglican Church, President of the African Boys' Club, a bird enthusiast and an admirer of Abraham Lincoln.

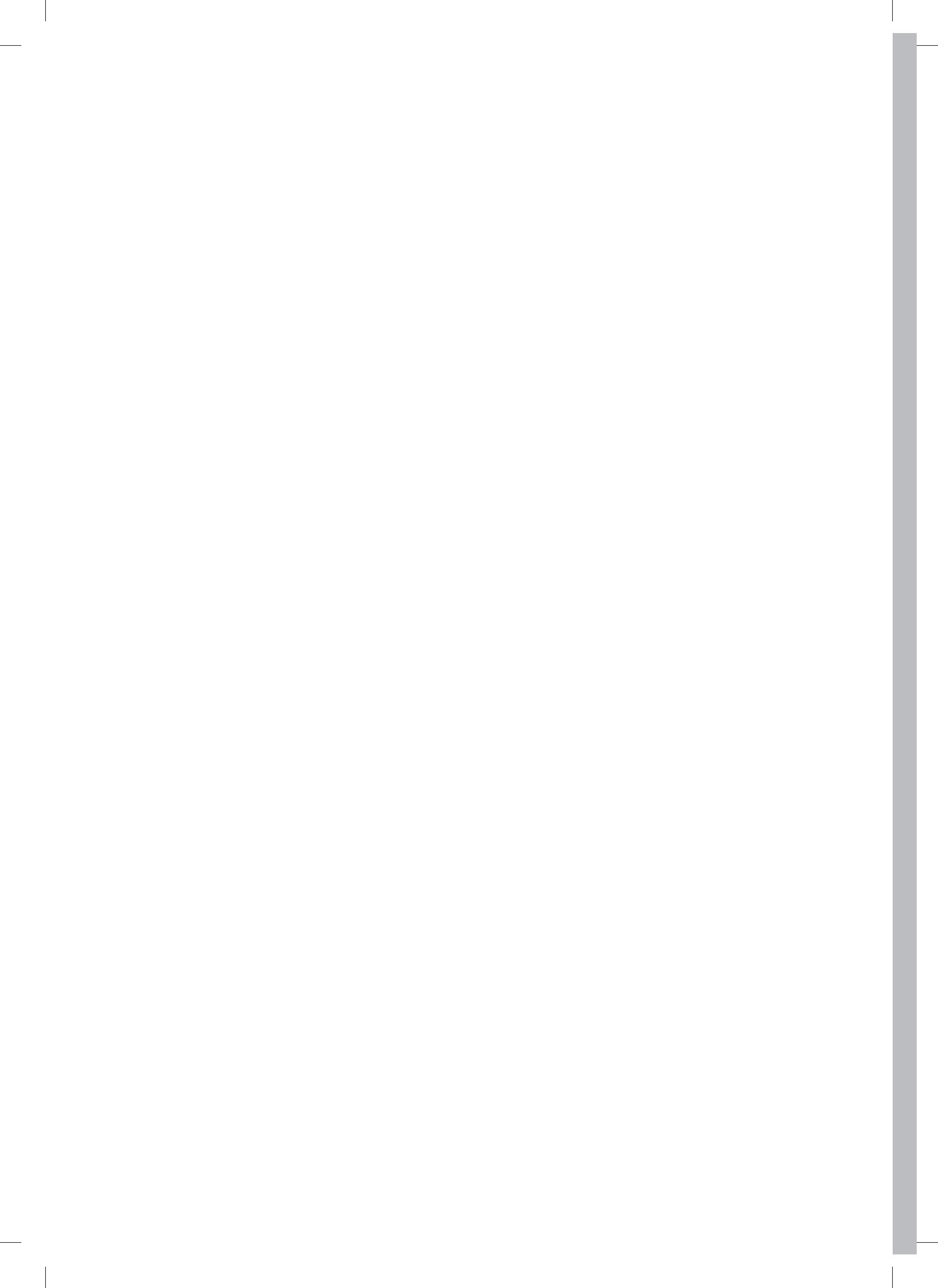
He will be missed by his parents, James and Margaret, his wife, Mary, and his children, Fred and Lily. His funeral will be held at the Parkwold Church on Thursday, 9 June 1947.

Word count: 153

**Mark: 26/30**

### TEACHER FEEDBACK

Good work. You managed to include a lot of information about Arthur 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.



# **Cry the Beloved Country**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## Diary entry

### Topic:

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Imagine that you are Absalom Kumalo. You have been arrested for the murder of Arthur Jarvis and you are waiting to go to trial. There is very little to do in your prison cell, but the guards have allowed you to keep a diary. In your diary you share your thoughts and feelings on many topics, including:

- how your life has been since you moved to Johannesburg
- your feelings about Ndotsheni
- how you feel about the robbery and murder you committed
- how you feel about being betrayed by Matthew and Johannes
- your fears about being convicted and executed

Choose one or more of these topics and write one of Absalom’s diary entries. Remember to write from Absalom’s point of view. You must use language to show how he feels.

### Length of task

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80–100 words

### Caps reference: pg. 40

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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

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Tell learners that today they are going to write a diary entry. The diary entry will be linked to the novel, ‘Cry, the Beloved Country’. Learners will pretend to be Absalom in prison and 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:

- Describe someone/something so the reader experiences the topic vividly.
- Help the reader to empathise with or imagine their feelings.
- Remember that a diary in real life is only supposed to be read by the writer. It is a private exercise book.

### 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:

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

24 November 2017

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

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

**INTRODUCTION:**

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

**PAIR WORK:**

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

**DISCUSSION:**

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

**Activity 2: Expressing feelings with words**

**INTRODUCTION:**

- 1 Explain that we can express our feelings using adjectives (e.g. angry, sad, frustrated, disappointed, excited) or we can choose our words to show a feeling.

- 2 For example, the girl who wrote the diary entry above is disappointed when she writes: 'He'll *never ask* me out now!' The italics in 'never' and the exclamation mark emphasise how badly she wants Sifiso to ask her out.
- 3 Explain that today, we will practise choosing words to show our feelings.

**MODELLING:**

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

**JOINT ACTIVITY:**

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

**PAIR WORK:**

- 1 Write the following sentence on the chalkboard:
- 2 It's raining outside.  
Angry:  
Happy:  
Sad:
- 3 Explain that learners must make the sentence show anger, happiness and sadness.
- 4 Split learners into pairs and give them 5–10 minutes to write their sentences.

**DISCUSSION:**

- 5 Call learners back together.
- 6 Call on learners to share examples for each of the different feelings.
- 7 Write good examples on the chalkboard, like: It's raining outside.  
Angry: It's so unfair that it's raining and now I'll have to miss the match.  
Happy: Finally some rain to fill the dams – yay!  
Sad: I wish I could play outside but it's raining.
- 8 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings.
- 9 Explain that this creates a tone for their diary entry.

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

## 1. Setting the task

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### SET THE TASK

Remind learners that in this lesson, learners will learn how to write a diary entry. Their diary entry will be from the point of view of Absalom from 'Cry, the Beloved Country.'

## 2. Planning

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### PLANNING STRATEGY

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

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Imagine that you are Absalom Kumalo. You have been arrested for the murder of Arthur Jarvis and you are waiting to go to trial. There is very little to do in your prison cell, but the guards have allowed you to keep a diary. In your diary you share your thoughts and feelings on many topics, including:

- how your life has been since you moved to Johannesburg
- your feelings about Ndotsheni
- how you feel about the robbery and murder you committed
- how you feel about being betrayed by Matthew and Johannes
- your fears about being convicted and executed.

Choose one or more of these topics and write one of Absalom's diary entries.

Remember to write from Absalom's point of view. You must use language to show how he feels.

#### B. USING A PLANNING TABLE

##### GETTING READY

- a Draw a blank planning table on the board (see below in the 'sample' section).



**INTRODUCTION:**

- 1 Explain that today, learners will plan for their own diary entry.
- 2 Read the topic to learners. Read the planning table. Instruct learners to copy the topic and the empty planning table (in the Sample section below), leaving at least five lines for each item in the table.
- 3 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.
- 4 Remind them that for this topic, they are writing as if they are Absalom Kumalo, so they must try to express his thoughts and feelings about his experiences in the novel.

**C. FIND EVIDENCE**

- 1 Instruct learners to re-read the following pages, to find evidence about how Absalom feels while he's in jail. 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 exercise books about what they have learned about how Absalom feels:
  - pg. 85–87
  - pg. 104–106
  - pg. 138–144
  - pg. 177–179

**D. COMPLETE PLANNING TABLE**

- 1 Instruct learners to take out their exercise books and to copy 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**

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

**SAMPLE COMPLETED PLANNING TABLE**

What happened?	I shot and killed a man. My cousin betrayed me by pretending he was not part of the robbery.
How did you feel?	I felt shocked when I realised what I'd done. I was afraid and I felt so guilty. I panicked. Later, when Matthew betrayed me I felt angry, furious, full of rage. I felt alone.
Why did you feel that way?	I felt shocked because I never meant to hurt or kill anyone. It all happened so fast. I felt afraid because I didn't want to go to jail. I didn't want to spend the rest of my life locked up, or be hanged. When Matthew betrayed me, I felt angry because he was my cousin and my best friend, so he was supposed to be loyal to me. I feel alone because now I will take the punishment alone for a crime that I did not commit alone. I feel cheated.
What are some words/phrases you can use to show your feelings?	Shock: What have I done? How did this happen? Guilt: I'm going to burn in hell for this. Fear: I must hide... can't let them catch me. Anger: The traitor! Loneliness: I'm alone. No one can save me now.
What is the tone of your diary entry?	shocked, guilty, afraid, angry, lonely (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 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 Absalom's perspective while in prison awaiting trial.
- 5 Use words that show Absalom's feelings.
- 6 You can use informal language – as though 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
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas; Features/conventions and context <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus</li> <li>Coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Adequate response, demonstrating knowledge of features of the type of text</li> <li>Not completely focused –some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Basic response, demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling <b>8 MARKS</b>	<b>7-8</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>17-20</b>	<b>13-15</b>	<b>10-11</b>	<b>7-8</b>	<b>0-5</b>

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use peer-editing to improve their writing.
- 3 Instruct learners to take out their written drafts.
- 4 Instruct learners to copy the peer-editing checklist into their exercise books on the next page.
- 5 Give learners 5 minutes to copy the peer-editing checklist.
- 6 Then, instruct learners to swap their exercise book with a neighbour.
- 7 Tell the learners that they must read the draft in front of them in silence.
- 8 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 9 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 10 Instruct learners to fill in the peer-editing checklist in their partners' books by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 11 When the learners are finished, they must hand back the draft to its writer.
- 12 Give learners 2–3 minutes to read the notes their partners have given them.
- 13 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 14 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

- 1 Is the 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 should be addressed to Dear Diary (the salutation)?
- 4 Is it written in a first-person narrative voice ('I') from Absalom's perspective?
- 5 Does the entry use past tense verbs to narrate Absalom'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.

**COMPLETED EXAMPLE**

**DIARY ENTRY**

7 October 1947

Dear Diary,

What have I become? I killed an innocent man. I'm a monster, and I'll surely burn in hell. But I didn't mean to do it – I panicked. It all happened so fast. But Matthew is even worse than me. At least what I did was a mistake. He has plotted to betray me, and I hate him. As my cousin and best friend, he's supposed to support me – even to the grave. The stinking, filthy traitor! I'd beat him if I could get into his cell! But I can't. I'm alone. No one can save me now.

Word count: 96 words

**Mark: 17/20**

**TEACHER FEEDBACK**

You really have captured Absalom's fury! Well done. I liked how you shifted from him feeling bad about his own crime, to him being angry with Matthew. I think that anyone in Absalom's position would prefer to dwell on the wrongdoings of someone else, rather than face the terrible thing they'd done. I also thought the reference to hell was clever. Even though Absalom isn't a Churchgoer, his thoughts about hell show that he was raised in a religious family. Good work.