

**ENGLISH
FIRST
ADDITIONAL
LANGUAGE**

**Literature
Summary**

Grade 10

TERM 4

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 and to help the DBE reach the NDP goals.

The NECT has successfully brought together groups of relevant people 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 embedding process.

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!

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Introduction

Welcome to the NECT Term 4 EFAL revision programme!

This revision programme is aimed to support teachers by providing an approach to revising literature and writing in the FET phase.

This is done by providing a set of guidelines that cover literature and writing revision in a systematic manner. The routines and structures of the lessons, and the methodologies used, are repeated over and over again. This provides scaffolding and support for teachers and learners.

In order to implement the Term 4 FET EFAL Learning Programme effectively, the NECT has provided you with the following materials:

- 1 A **Summary** of each prescribed text, together with sample exam questions
 - One summary is provided for each prescribed text
 - All summaries are structured in the same way
 - The summaries include key information to help learners revise and prepare for exams
 - They also include sample exam questions and memoranda
- 2 A **Genre Guideline** for each of the writing genres
 - For each writing genre there is an example of a well-written text
 - There is also a list of important things for learners to study (such as correct the format, register, useful phrases, etc.) so they are prepared for the writing section of the exam
- 3 A **Planner & Tracker** to help plan lessons and monitor curriculum coverage (separate document)
 - The planner & tracker is useful for preparing all lessons not covered in the booklets
 - This document breaks down each approved textbook into CAPS-aligned lessons

Caps Compliance and Notional Time

- In term 4, you have limited teaching time that should also be used for exam preparation.
- Please continue to consult your **Trackers** for Term 4 lesson content.
- You will notice that for the Term 4 reading and writing lessons, it says: **revision / exam preparation**.
- The schedule below offers guidance as to how this time could be used.
- For the **reading lessons**, the **text summaries** and **sample exam questions** are provided in this booklet.
- For the **writing lessons**, the **genre guidelines** are also provided in this booklet.

TERM 4:

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6
<p>Reading: 2 hours</p> <p>Revise Text 1 using summary provided</p>	<p>Reading: 2 hours</p> <p>Revise Text 1 using summary provided</p>	<p>Reading: 2 hours</p> <p>Revise Text 2 using summary provided</p>	<p>Reading: 2 hours</p> <p>Revise Text 2 using summary provided</p>	<p>Reading: 2 hours</p> <p>Complete sample exam questions for Text 1 using questions provided</p>	<p>Reading: 2 hours</p> <p>Complete sample exam questions for Text 2 using questions provided</p>
<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>	<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>	<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>	<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>	<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>	<p>Writing: 1.5 hours</p> <p>Revise Genre using guidelines provided</p>

Resource Requirements for Teachers and Learners

Teachers must have:

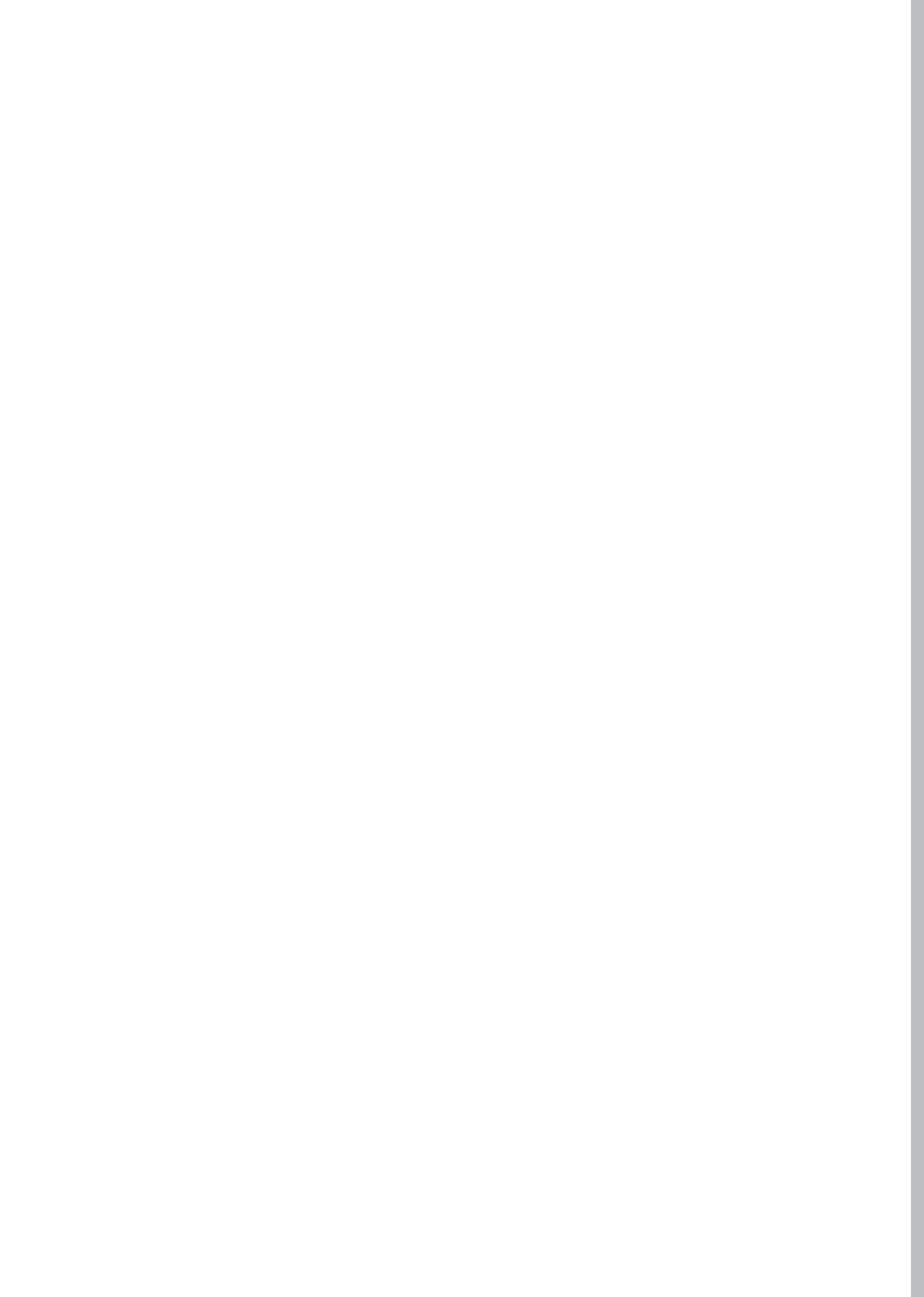
- Copies of whichever two texts they taught

Learners must have:

- Copies of whichever two texts they have covered in class
- Their EFAL exercise book
- A pen, pencil and ruler

LITERATURE REVISION - TIMING:

- You have 6 hours to revise each one of your two texts.
- This includes 2 hours for exam preparation.



Novels

Novel Revision Guidelines

NOTE: If you taught the short stories as one of your texts, please do the following:

- Focus on 4 of the short stories that your class found particularly difficult – revise these stories in class.
- Assign the revision of the remaining short stories that your class did for homework.
- Make sure that you do the full set of revision activities below for each short story.

CONCEPTUAL VOCABULARY: (NOVEL OR DRAMA: 35 MINUTES / SHORT STORY: 8 MINUTES)

- 1 Turn to the ‘Conceptual Vocabulary’ section in the Literature Summary.
- 2 Draw a table with two columns on the chalkboard. Label the first column ‘WORD’ and the second column ‘BASIC DEFINITION’.
- 3 Write up the words in the ‘WORD’ column on of the chalkboard.
- 4 Learners will use the ‘Turn and Talk’ method for this activity.
- 5 For each of the words on the board, learners will talk to their partner and try to remember the meaning of the word from when they studied the text.
- 6 Remind learners to give their partner a chance to speak.
- 7 After learners have discussed all the words with their partners, instruct the whole class to come back together.
- 8 Use the definitions in the ‘BASIC DEFINITION’ on the right hand side of the ‘Conceptual Vocabulary’ page to check learners’ understanding.

SETTING (NOVEL OR DRAMA: 25 MINUTES / SHORT STORY: 5 MINUTES)

- 1 Turn to the ‘Setting’ section in the Literature Summary.
- 2 Read the ‘Setting’ section out to the class.
- 3 Ask learners: ‘WHERE does this story take place?’
‘WHEN does this story take place?’
- 4 Make sure learners have the correct understanding of where and when the story takes place.

PLOT SUMMARY (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

- 1 Turn to the ‘Plot Summary’ section in the Literature summary.
- 2 Read the ‘Plot Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary. (**NOTE:** For the novel and drama texts, learners can write up to eight points.)
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.
- 7 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.
- 8 Give the small groups time to work out their final list of five points.

- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

BACKGROUND INFORMATION (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 3 MINUTES)

- 1 Turn to the 'Background Information' in the Literature Summary.
- 2 Read the 'Background Information' section out to the class.
- 3 Ask learners: 'What role does the background information play in the story?'

SUMMARY REVIEW ACTIVITY (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 4 MINUTES)

NOTE: Please write the summary review activity on the chalkboard BEFORE the lesson (or photocopy it if you have access to a photocopier), so that no time is wasted.

- 1 Learners complete the activity (that you have written on the board before the lesson) individually.
- 2 Give learners time to check their answers with a partner.
- 3 Go through the answers using the 'Marking Memorandum' with the whole class.

MINOR AND MAJOR CHARACTERS (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

NOTE: Please do this preparation before the lesson so that no time is wasted.

Preparation:

- 1 Turn to the 'Major and Minor Characters' in the Literature Summary.
- 2 If you split your class into groups of 5-6 learners, work out how many groups you will have.
- 3 Write the name of each character of the top of an A4 blank piece of paper.
- 4 Write the following headings under the name of each character: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description', leaving blank space under each heading. Example:

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

- 1 Explain to learners what each of the headings ('Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description') means. You can give them examples from the table in the summary if you need to.
- 2 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3 Give each group a different character to work with, and hand out the relevant paper that you have prepared.
- 4 Each small group must work together to write down what they know / what ideas they have about that character.
- 5 Give the small groups a few minutes to discuss and write down their ideas.
- 6 Then, instruct the small groups to pass their papers clockwise to the next small group.
- 7 Instruct learners to read the notes that have been written so far, and then to add their own ideas to this.
- 8 Continue until each group has written on each piece of paper.
- 9 Repeat steps 3-8 for each of the characters.
- 10 Read through the final papers with the whole class – let them see how much they collectively know and understand about each character.
- 11 If learners have left anything information that is not on their A4 pages that you feel needs to be on there, give them this information from the Character table.

THEMES AND EVIDENCE OF THEMES IN THE TEXT (NOVEL OR DRAMA: 40 MINUTES / SHORT STORY: 10 MINUTES):

- 1 Turn to the 'Themes and Evidence of Themes in the Text' section.
- 2 Write each of the Themes on the board.
- 3 Write 'Evidence of theme in the text' on the board.
- 4 Explain to learners what 'Evidence of theme in the text' means. (This means facts or information from the text which are examples of the theme.)

- 5 Instruct 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.
- 6 Start with the first theme, for example, 'Apartheid'.
- 7 Instruct learners in the inner circle to give evidence from the text for 'Apartheid' whilst their partner from the outer circle listens. For example, evidence for the theme 'Apartheid' could be "The little boy was not allowed to play in the 'whites only' park because he was black".
- 8 Repeat the theme.
- 9 Instruct the learners in the outer circle to add some different evidence for the theme to that which their partner said.
- 10 After both partners have had an opportunity give evidence for that theme, instruct the inner circle to rotate clockwise to find a new partner.
- 11 Repeat with another theme until you have finished all the themes.
- 12 You will need to move around the class and make sure that learners are providing correct evidence. (You can use the notes under 'Evidence of Themes' in the Literature Summary.)

SAMPLE EXAM QUESTIONS (NOVEL OR DRAMA: 1.5 HOURS / SHORT STORY: 20 MINUTES):

NOTE: Please do this preparation BEFORE the lesson so that no time is wasted.

Preparation:

- 1 Write the following 'Question Glossary' (see below) on the left hand side of the chalkboard (or photocopy it if you have access to a photocopier).

EXAM TERM	MEANING
Identify the tone of...	How is the person feeling?
Why is this tone appropriate?	Explain what has happened to make the person feel this way.
Discuss the suitability of the title of the novel.	How does the title fit in with the themes of the novel?
Consider...	Think about...
Explain how the theme of love is illustrated in...	Explain how the theme of love is shown in this extract.
Discuss...	Talk about all the points relating to...
Identify...	Name...
Explain why this figure of speech is appropriate.	Explain how the figure of speech works.
Consecutive	One after the other / in a row
State...	Explain...
...in the context of the story as a whole.	Think about examples from other parts (not just in the extract) in the story that support the question.

- 2 Write up the 'Sample exam questions' for the corresponding text on the right-hand side of the chalkboard BEFORE the next lesson.

(NOTE: If you have not finished the previous activities in time, you can use 1 hour of this time and give the exam questions to the learners to complete for homework and mark them in class.)

Activity:

- 1 Explain to learners, that in Grade 12, the examiners use very academic words to ask questions.
- 2 Explain that learners need to know what these words mean so that they know what the examiners are asking them.
- 3 Go through each of the definitions.
- 4 Learners must copy the glossary into their books.
- 5 Learners need to study these words and question types as part of their exam preparation. (NOTE: Learners only have to do this for Text 1 Revision. i.e. It can be excluded when revising the second text.)
- 6 Turn to the 'Sample Exam Questions' section in the Literature Summary.
- 7 Tell learners to take out their copies of the text.
- 8 Tell learners the page and paragraph numbers of the extract used for the sample exam questions. Tell learners to mark this extract in pencil.
- 9 Learners must answer the questions on the right hand side of the board in their exercise books. (NOTE: If learners are going to do this for homework, they must write the questions off the board and answer them at home.)
- 10 Go through the answers with the class.

STYLE AND STRUCTURE (NOVEL OR DRAMA: 30 MINUTES / SHORT STORY: 8 MINUTES):

- 1 Turn to the 'Style and Structure' section in the Literature Summary.
- 2 Go through the points that WERE NOT asked as questions in the 'Sample Exam Questions' section.



FINDERS KEEPERS

ROSAMUND HADEN

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

Novel: Finders Keepers

GENRE	Novel
TITLE	FINDERS KEEPERS
AUTHOR	Rosamund Haden

PLOT SUMMARY

Lufuno Mukwevho is a girl from Johannesburg who has just moved to Cape Town. Her parents have found work in a bread factory. Lufuno misses her best friend, Dudu, and thinks about her all the time. At the beginning of the story, we think that Dudu is still in Johannesburg, but then we find out that she is actually dead.

Lufuno has ordinary teenage problems, such as looking after her annoying little sister, Tshilidzi. Her biggest problem in the story is that she has to go to a new school: Victory High School. Lufuno and her family are VhaVenda. Their skin is darker than most South Africans'. In her new high school, everyone speaks isiXhosa and she worries about being new and different to all the other learners.

On Lufuno's first day, a girl named Sindi bullies her. Sindi is jealous that Lufuno is getting attention from a boy, Mandla, the good-looking star of the soccer team and also a chief's son. Some other learners also tease Lufuno about her dark skin and her VhaVenda heritage. Lufuno feels angry and powerless. She concentrates on making up fantasy romantic film stories to tell Tshilidzi, instead of dealing with the difficult things in her daily life.

Soon, however, she finds new friends: Chantelle and Noki. These friends show Lufuno how to stand up to a group of boys who harass her, and how to shout back at them.

Lufuno and Mandla like each other. One day Sindi pushes Lufuno down, and Lufuno's bead bracelet falls to the floor. Mandla helps Lufuno up and rescues the bracelet. The bracelet is very special to Lufuno because her grandmother made it. Mandla keeps it so she has to see him again. Mandla tells Lufuno 'Finders, keepers'. This is a shortened version of the saying, 'Finders, keepers; losers, weepers'. This saying means it is good luck for the person who finds something unexpectedly as they can keep it, and too bad for the person who has lost it, as it is no longer theirs.

Mandla and Lufuno want to date, but both their families do not want them to be together. Lufuno's parents don't want her to date anyone. Mandla's family objects because his father, the chief, is very strict. He wants Mandla to prepare to serve as chief. He and Mandla do not agree on many issues. Mandla is also especially angry with his father and cannot talk to him. Mandla thinks that it is his father's fault that his sister, Nandi, died of asthma.

Lufuno and Mandla disobey their parents and meet each other secretly. They have both experienced someone close to them die: for Lufuno, it is her friend Dudu, and for

Mandla, it is his sister Nandi. Their friendship helps them to accept that their two loved ones are gone.

The climax of the story comes when there is a strike at the bread factory where Lufuno's parents work. The union wants to punish everyone who does not join the strike, but the workers need money to survive. Lufuno's family fears they will be attacked because they are VhaVenda, and because they do not join the strike. Mandla's father and Lufuno's family are on opposite sides of the strike. The strikers attack Baba Mukwevho because he goes in to work, and his leg is badly injured.

When her parents go in to work, Tshilidzi goes missing. No one realises that she has gone to hide in her own house. Then someone sets the Mukwevho house on fire while Tshilidzi is stuck inside. Mandla comes to check that Lufuno is alright. She is not there, but he goes into the house and rescues little Tshilidzi, with his father's help. The chief admits that he was wrong to ignore the seriousness of Nandi's asthma attack and that Nandi had been in real trouble with her asthma. He apologises to Mandla, and Mandla forgives his father. Lufuno's family is very grateful that Tshilidzi is safe, and the two families realise that they both want the best for their children. They also realise that they both want to keep their culture alive. They accept that Lufuno and Mandla are together. Mandla returns Lufuno's bead bracelet to her. Lufuno finally understands that she does not have to make up fantasy love stories anymore, because she has her own real love, with her family, her friends, and with Mandla.

SETTING

The novel is set in a township in present-day (now) Cape Town. Sometimes, Lufuno thinks about her grandmother's village (the past) in rural Venda, and misses the landscape, her friend Dudu, and her grandmother.

BACKGROUND INFORMATION

There is a lot of competition among people for employment in South Africa. Some urban (city) people worry that rural (country) people and foreigners (people from other countries) will take their jobs.

Unions are organisations that are supposed to protect workers' rights. Sometimes workers have to strike (not work) until their employees negotiate with them for better conditions (such as more pay or fewer hours). Every worker has to join the strike in order for it to be successful. Those who come to work during the strike are often punished by the other workers.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the novel. Number the sentences from 1 to 10. Number 1 has been done for you.

The Mukwevho family's house is burned down.

Tshilidzi goes missing.

Lufuno and Mandla plant two trees.

Baba Mukwevho's leg is injured.

Lufuno is almost hit by a taxi.

Lufuno meets Mandla.

The workers go on strike at the bread factory.

1 Lufuno moves to Cape Town.

Mandla keeps Lufuno's bead bracelet.

Sindi shoves Lufuno to the ground.

MARKING MEMORANDUM

1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.

2 Discuss the correct answers with the whole class.

8 The Mukwevho family's house is burned down.

9 Tshilidzi goes missing.

10 Lufuno and Mandla plant two trees.

7 Baba Mukwevho's leg is injured.

6 Lufuno is almost hit by a taxi.

3 Lufuno meets Mandla.

5 The workers go on strike at the bread factory.

1 Lufuno moves to Cape Town.

4 Mandla keeps Lufuno's bead bracelet.

2 Sindi shoves Lufuno to the ground.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
to bully (v.) / a bully (n.)	Bullying someone is when you make them feel bad about themselves by insulting them, or when you make them do something they don't want to do. Some bullies bully by physically injuring others. Often the bully will only leave a person alone when they can see that they have successfully hurt them emotionally or physically. This is called harassment. In 'Finders Keepers', Sindi tries to bully Lufuno by making Lufuno feel bad because her skin is dark and because she is an outsider (Lufuno did not grow up in Cape Town). The factory workers on strike also try to bully (intimidate) Lufuno's parents into not going to work.
communal (adj.) / a community (n.)	A community is a group of people who live together, with similar feelings, ideas or beliefs. The opposite of 'community' is 'individual'. In 'Finders Keepers', Lufuno's community is the Mukwevhos' neighbours, Lufuno's friends at school, and the striking workers.
a duty (n.)	Your duty is a thing you have to do because people expect you to do it. 'Duty' is similar to 'responsibility' or 'job'. In 'Finders Keepers', Lufuno's duty is to look after Tshilidzi. Mandla's duty is to train to be chief after he finishes school.
a fantasy (n.)	A fantasy is in your imagination; unreal ideas or made-up stories in your head. 'In Finders Keepers', Lufuno tells (untrue) romantic film stories to entertain Tshilidzi.
an individual (n.)	An individual is one person (the opposite of community). In 'Finders Keepers', Mandla wants to be an individual because he wants to be his own man, not in his father's shadow. He does not want to fit the mould of what his father (and community) expects of him.
to negotiate (v.)	When you negotiate, you have peaceful talks to decide what is fair to everyone in a situation where there is conflict (trouble). In 'Finders Keepers', the strikers want to negotiate better working conditions with their bosses at the bread factory.
prejudiced (adj.)	If you are prejudiced, you think other people or groups are not as good as you are, without knowing them. 'Prejudiced' is the opposite of 'tolerant'. In 'Finders Keepers', Sindi is prejudiced against Lufuno because Lufuno has darker skin than she does, and has a Venda (not Xhosa) heritage. Sindi's prejudice causes her to be mean to Lufuno.
reality (n.)	Reality is things as they actually (really) are. At the end of 'Finders Keepers', Lufuno understands that her reality is quite good, and she begins to enjoy her real life with her family, her friends and Mandla. She stops living through her past, but rather lives in her real life.
rural (adj.)	The rural areas are the areas in the countryside (the opposite of urban, which is in the cities). In 'Finders Keepers', Lufuno thinks back fondly to her childhood visits to her grandmother's village in a rural area.
strict (adj.)	Strict means having lots of rules and set ideas about how things should be. In 'Finders Keepers', both sets of parents have strict ideas about keeping their cultural traditions alive. Mandla's father wants him to be the next chief. Lufuno's parents do not want her to date.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a strike (n.)	A strike is when people (or a union) decide to refuse to work in order to get something from their employer. In order for a strike to work properly, everyone in the union must not work. During a strike, the workers negotiate (talk) with their employers to improve work hours and workplaces. In 'Finders Keepers', the bread factory workers go on strike because they want more pay and fairer working hours.
tolerance (n.)	Tolerance is the understanding and acceptance of beliefs of other people or groups that are different to our own (the opposite of prejudice). In 'Finders Keepers', Mandla's father learns that he must tolerate Mandla's ideas and let his son have more freedom. Lufuno's schoolmates also get to know her and like her – they become tolerant of her differences.
tradition (n.)	Tradition is the habits and cultural practices passed down from older people to younger people. In 'Finders Keepers', Mandla's father expects people to respect and obey him because in isiXhosa tradition, that is what happens.
a union (n.)	A union is a workers' group that negotiates for their rights. In 'Finders Keepers', the bread factory workers belong to a union. The union calls for the strike to start.
urban (adj.)	Urban areas are city areas (urban is the opposite of rural). In 'Finders Keepers', Cape Town is the urban setting.

MAJOR CHARACTERS

NAME	LUFUNO MUKWEVHO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Lufuno moves to Cape Town and goes to a new school. 2 Lufuno gets bullied, but she learns how to stand up for herself. 3 Lufuno starts dating Mandla behind her parents' backs. 4 Lufuno meets Mandla at the playground secretly, where thugs try to scare them. Mandla's father has to rescue them. 5 After a party, she runs into the road and is nearly hit by a taxi. Mandla rescues her.
RELATIONSHIPS	She is Mandla's girlfriend; Tshilidzi's older sister and the main character of the novel.
PERSONALITY TRAITS	Lufuno is caring, dreamy and intelligent. She has an active imagination, and so she makes up stories for films that do not exist, to entertain herself and her little sister Tshilidzi. Lufuno is almost always brave and loving in the story. She keeps the memory of Dudu alive in the stories she tells and the trees that she plants. She is a loving girlfriend to Mandla.
PHYSICAL DESCRIPTION	Lufuno is dark-skinned, and has cornrow braids. The other girls have complicated weaves and wigs.

MAJOR CHARACTERS	
CHANGES	Lufuno learns how to stand up to the boys who bully her, and shouts back at them. More importantly, Lufuno accepts that Dudu is dead and that her imagination is not as important as looking after her family that is still alive and well. She learns to live in the present, rather than dwell on (think about) the past.
NAME	MANDLA NKOSI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Mandla keeps Lufuno's bracelet so she has to be friends with him. He persuades her to like him. 2 Mandla stands up to Dumi and his friends. He also rejects (says no to) Sindi, even though she is the coolest girl at school. Mandla is not afraid to be different. 3 Mandla disagrees with his father about his duties in the rural areas that are expected of him, as he is the chief's son. 4 Mandla keeps seeing Lufuno, even though his father does not want him to. 5 Most importantly, Mandla is heroic (a hero) in the fire, because he pulls Tshilidzi out of the burning house.
RELATIONSHIPS	He is the chief's son, and also a main character. He becomes Lufuno's boyfriend even though she is not popular.
PERSONALITY TRAITS	Mandla is resentful, rebellious and angry because he thinks his father should have done more to save his sister Nandi from dying from an asthma attack. He is also brave and unafraid to be different: both by going out with Lufuno and by defying his father's plan for him to be chief.
PHYSICAL DESCRIPTION	He is strong, handsome and athletic, because he is talented at soccer.
CHANGES	Mandla's father admits he was wrong to ignore Nandi's asthma attack, and so Mandla learns to forgive his father for her death.
NAME	THE MUKWEVHO FAMILY - MMA, BABA, TSHILIDZI (AND LUFUNO)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Mma and Baba Mukwevho get jobs at a bread factory and move their family from Johannesburg to Cape Town. 2 Her parents forbid Lufuno from seeing Mandla, which Lufuno thinks is unfair. They also give Lufuno chores to do. 3 Mma and Baba both go to work even though the strike is on. 4 Baba Mukwevho is attacked by the workers and his leg is injured. 5 At the end of the book, Lufuno's parents accept that Lufuno and Mandla are in a relationship.
RELATIONSHIPS	Mma Mukwevho and Baba Mukwevho are Lufuno and Tshilidzi's parents. Tshilidzi is Lufuno's annoying little sister.

MAJOR CHARACTERS	
PERSONALITY TRAITS	<p>Mma and Baba are caring and hard-working people. Because they work hard at the bread factory, their daughters have enough to eat and a place to live. They are also proud of their Venda heritage. They want to keep some traditions alive, such as not dating outside their community. They are also spiritual people: Mma loves listening to her Christian gospel music.</p> <p>Tshilidzi is a typical playful, loving, curious little girl. She is naughty because she often hides from her family. This gets her into serious trouble when she is trapped in the fire at their house, and Mandla has to risk his life to save her.</p>
PHYSICAL DESCRIPTION	The whole family is darker-skinned than the community around them because of their Venda roots. Baba has a hurt leg from the attack by the striking workers.
CHANGES	At the end of the story, Baba and Mma thank Mandla for saving Tshilidzi. They come to accept that Lufuno can make her own decisions, so they allow Lufuno and Mandla to be a couple. Tshilidzi understands that she must be more responsible and not make her family worry about where she is.
NAME	CHIEF NKOSI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 He tries to train Mandla to be the next chief, and takes him out of school whenever he thinks Mandla should be learning how to be chief. 2 He is partly responsible for the death of his daughter Nandi, because he did not get her to a hospital the night she had a severe asthma attack, and she died as a result. 3 He saves Lufuno and Mandla from the gang in the deserted playground. 4 Near the end of the story, he drives Mandla to the Mukwevhos' house and so enables the rescue of Tshilidzi. 5 Chief Nkosi accepts that Mandla and Lufuno are in a relationship.
RELATIONSHIPS	He is the chief of his community, as well as Mandla's father. He expects obedience from his subjects (his people) as well as his son.
PERSONALITY TRAITS	The chief is powerful, commanding, dominant and stubborn. When he speaks, he expects everyone to listen. However, he is also polite and forward thinking. He cares about the people in his village, as we see when he studies solar technology to improve the lives of his villagers.
PHYSICAL DESCRIPTION	He is large; he controls a room when he is in it. People obey him.
CHANGES	The chief apologises to Mandla about Nandi's death. He tells his son that he was wrong to wait before taking her to the hospital. The chief becomes more tolerant of others and accepts that Mandla is his own person. He allows Lufuno and Mandla to see each other, and he is polite to her.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

PREDJUDICE VERSUS TOLERANCE

Prejudice is thinking that a person or a group is bad or inferior to you before you really know them. Sometimes, prejudice leads people to be mean and bully others. Tolerance is learning to respect other people who are different from us.

EVIDENCE OF THEME IN TEXT

At the beginning of the novel, many of the children at Lufuno's new school are prejudiced towards her. Because Lufuno is VhaVenda, she looks different. She has darker skin than most of the Capetonians. She also speaks Tshivenda, while everyone around her speaks isiXhosa. People such as Sindi mock her and make her feel unwelcome. They are jealous of Lufuno and prejudiced against her without getting to know her. Mandla stands up to his prejudiced classmates. He wants to be Lufuno's friend (and boyfriend). At the end of the novel they are a couple, even though they come from very different backgrounds. They have faced the prejudice of other people: both from their families, and their friends. They show others how to tolerate differences.

THEME 2

INDIVIDUALS AND COMMUNITIES

Friends, family and communities put pressure on people to do things in a particular way for the benefit of the group as a whole. Sometimes, individuals struggle with this, when what they want is different from what the group (be it family, friends or community) wants. The characters in the novel struggle to balance their individual wants with their community's, family's or friends' wants.

EVIDENCE OF THEME IN TEXT

Lufuno wants to be with Mandla but her parents do not want her to date. This is because in the VhaVenda culture, girls as young Lufuno do not date. Lufuno's individual desire to date Mandla goes against her community's belief. Mandla's father wants to train him to be the next chief of his community, and rather to get a girlfriend from their tribe (the isiXhosa tribe). Mandla is not interested in living in a rural area. His individual preference is to live in an urban area. What his father needs from him (for the community) and what he wants are two different things.

Lufuno's parents want to work so they can earn money for the family. This is their individual need. The strikers, however, want them to join the strike. The strikers know that a strike is more effective if everyone within the group strikes. Lufuno's parents put their individual need (of feeding their family) before the community's. At the end of the novel, Baba Mukwevho is attacked and injured by the strikers, and the family has to move out of their home because it is burned down. The strike ends, and Lufuno's parents go back

to work. Both the individual needs (for salaried work) and the group's needs (for fairer working conditions) are achieved by the end of the novel.

THEME 3

DIFFERENT KINDS OF LOVE

There are various ways of connecting with people – familial (family), friendly (platonic) and romantic. Love has the power to heal us as we form new emotional connections with people.

EVIDENCE OF THEME IN TEXT

Lufuno is stuck in the past because she is grieving for her best friend, Dudu (platonic or friendly love) who has passed away. She copes with her grief by making up fantasies and romantic film stories to share with her little sister, Tshilidzi. Mandla's kindness, as well as realising that Tshilidzi could have died in the fire, make Lufuno realise that the present is important. Dudu loved her and would not want her to grieve forever.

Lufuno and Mandla's relationship is a good one, because they are honest about their fears and feelings. They take their relationship slowly and they end up happily together. They realise that their loved ones are gone, but they have each other, and they plant two trees as a symbol of their mutual feelings. They realise that they must focus on the present, rather than the past. Their love is an example of romantic love.

Lastly, Lufuno's family finally realises that Mandla is a responsible and caring young man, as he bravely rescues Tshilidzi from the fire. Lufuno's mother thanks him for saving their family. Chief Nkosi also accepts the relationship that Mandla and Lufuno have formed. Both families understand that their young people are trustworthy and responsible. This is an example of familial (in this case, parental) love.

STYLE AND STRUCTURE

1 STRUCTURE:

The novel begins with a **prologue**, which is a kind of introduction in the story. In the prologue we meet Lufuno, and we find out that there has been a fire at her shack. Lufuno's family will have to move to find somewhere safe to stay. We also find out that there will be characters named Noki and Mandla, but we do not know who they are yet.

Then, there is the **rising action**. Rising action is when a problem (or conflict) builds in the story. The rising action happens when Sindi bullies Lufuno. Then Lufuno and Mandla fall in love. The rising action continues to build up when Lufuno's parents ban her from seeing Mandla.

The main problem, or the **climax**, of the story happens when the strikers attack Baba Mukwevho. Quite soon after that, Tshilidzi goes missing.

The **falling action** happens when Mandla and his father rescue Tshilidzi, and Lufuno's family is safe.

In the **denouement** and **resolution** (where the story is resolved), the families decide to trust one another. Lufuno and Mandla are allowed to see each other.

There is an **epilogue** at the end, to balance the **prologue** at the beginning of the story. The epilogue tells us what finally happens to all the characters. Lufuno and Mandla plant two trees together. Lufuno tells us that she is happy to live in the real world now. She is able to focus on the love of her family, her friends and Mandla. She does not need to live in the past anymore.

2 NARRATIVE VOICE:

The **narrative voice** in a story is the angle from which the story is told. Sometimes we see the story through the eyes of a character (a person in the story) and sometimes we see it through the eyes of an omniscient narrator (a narrator who is not in the story, but knows the thoughts and feelings of the characters). There are two points of view in this story: Lufuno's point of view and Mandla's point of view.

- a Lufuno starts telling (narrating) the story. She says 'I' and 'we', so we know that the story is from her perspective, in the **first person**. The advantage (good thing) about this is that the reader knows her thoughts and feelings. We get lots of intimate, personal details and secrets. It is reflective like a mirror: we see what she reflects on, or thinks about, as well as what happens from her perspective (point of view). The disadvantage (bad thing) is that it is a biased or one-sided (**subjective**) view only.
- b The second point of view is Mandla's. When he talks, the reader understands the story from his perspective. Mandla uses **third-person** narration. Words such as 'he', 'she' and 'they' tell us this. The advantage of the third-person narration is that we get a more trustworthy, **objective** point of view. The disadvantage is that there are fewer details.

3 REGISTER:

The writer chooses a certain register (level of language) to make the story feel believable or like reality.

- a In the text, the writer, Rosamund Haden, uses **code-switching** (when more than one language is used in a sentence). She does this because this is how people often really speak. We see code-switching when Lufuno says (on pg. 30): 'Ndo livhuwa, Mma.' This means 'Thank you, Mother,' in Tshivenda.
- b The writer also uses **slang** (very informal language). This makes the dialogue (spoken language used by the characters) easy to relate to, as it is how people really speak. Lufuno uses slang on pg. 8: 'smileys' (sheeps' heads) and 'chiskop' (a short style of haircut). There are many other examples throughout the novel.

4 FIGURES OF SPEECH:

There are different figures of speech in the novel. Making out the meaning of figures of speech requires us to think about the literal (actual) meaning of what is being said.

Then, we work out the extra, **figurative** meaning afterwards.

a **Figurative** language compares two things (using **metaphors** and **similes**). When you compare two things, you show how they are the same. Here are some examples of **metaphorical** or **figurative** language in ‘Finders Keepers’:

- ‘Their buoyant spirits’ on pg. 93: ‘buoyant’ **literally** means light or floating like a balloon. The writer compares the girls’ spirits to something that has no heavy weight. The **figurative** meaning is that they have no worries.
- ‘wobbling on her high heels’ on pg. 96: ‘wobbling’ **literally** means unsteady. The girl, however, is also aware that she is in a dangerous position, so we can say she is ‘having a wobble’ which means she is panicking about her situation. The **figurative** meaning of ‘wobble’ is to panic.

b An **idiom** is a phrase or an expression, often used in a particular language, that has mostly a **figurative** meaning. The reader has to work out the meaning because it isn’t literal. Here are some examples of idiomatic language, as well as their meanings, in ‘Finders Keepers’:

- ‘show you the ropes’ on pg. 2: to explain how things work
- ‘daggers in her eyes’ on pg. 11: to give someone a bad look
- ‘the silent treatment’ on pg. 75: to ignore someone and refuse to talk to them because you are angry about something they have done.

c A **symbol** is a real (literal) thing which represents (stands for) something else with a figurative meaning. In ‘Finders Keepers’ there are two symbols:

- Lufuno has a beaded bracelet made by her grandmother in Venda. The figurative symbol of the bracelet is her grandmother’s love for Lufuno, as well as a reminder of her culture and traditions. The bracelet represents (stands for) love, acceptance and security for Lufuno. She feels very insecure when Mandla has her bracelet as she does not have it as a reminder of her grandmother’s love.
- Lufuno and Mandla plant two trees at the end of the story. As they grow, they will give shade to the people in the park. But they are also a memorial (like a gravestone), because they are a symbol of their loved ones, Dudu and Nandi who have passed away. When Lufuno and Mandla look at the trees, they will remember Dudu and Nandi. As the two trees grow, their branches will touch and intertwine. They are also a symbol of time passing, as well as Lufuno and Mandla’s love growing stronger.

5 TONE:

Tone tells us what the characters sound like when they speak. A speaker’s tone also tells us how they are feeling at that particular time. In ‘Finders Keepers’, the writer uses **parts of speech** to give us more information about the **tone**:

- a Adverbs** tell us how characters' voices sound, so we know how they are feeling. On pg. 36, Mandla's teammates are full of joy because they have won their soccer match. 'His teammates shouted jubilantly' tells us that they were very happy. Most, but not all, adverbs end with the suffix '-ly'.
- b Adjectives** describe nouns, so they tell us more about people or things. On pages 38–39, Mandla's aunt wants to discuss Mandla's attitude to his father. We learn that he is 'defensive' to his aunt telling him to stop blaming his father for Nandi's death. He says that he should not feel so 'defensive' towards his aunt. This helps us to understand that he wants to defend himself against his aunt telling him to stop blaming his father for Nandi's death. When someone is defensive, they are ready to argue their point of view.
- c Strong or unusual verbs** tell us what people feel too. On pg. 51, Lufuno sees black smoke in the distance and is worried that it is the factory where her parents work: "It's OK, it's just the rubbish dump,' he reassures me." The author has used the word 'reassures' rather than 'says', so that we can see that Mandla is kind and caring and that he can sense Lufuno's fears.

SAMPLE EXAM QUESTIONS

Read through the following excerpt from 'Finders Keepers' and answer the questions which follow it:

EPILOGUE

The strike is over and summer's here. The wind blows fresh and clean from the sea. My father's leg is better, and everyone has gone back to work. On weekends my parents take us down to the beach. My father is teaching us to swim. We laugh at Mma who refuses to swim in the sea.

Mandla's father is in back in the Eastern Cape. But before he left he allowed me to visit Mandla, and was polite and kind. He sent regards to my mother and father and when he is back we are going to have a braai together. 5

Now, in my mother's eyes, Mandla can do no wrong.

Mandla and I see each other nearly every day. I love to watch him at soccer practice. He is in the small video clips I take on my cell phone. These are real movies, not fantasies. I am happy to live in the real world now. It's not such a lonely place any more. Mandla says I am good at making films and that one day I should be a film director. I make him laugh with my stories. 10

It is evening. We go to plant two trees in the park. One for Dudu and one for Nandi. They are small now, but we will watch them grow, see how their branches intertwine. As we gently pack soil around our trees' roots, I remember Dudu's clear, laughing voice as she used to say, "Don't cry because it's over. Smile because it happened". 15

Mandla places a circle of small rocks around the tree saplings.

Together we walk home in the dusk, hand in hand. 20

1 Refer to the Epilogue above.

a Which character is speaking in the Epilogue? [1]

Lufuno (Mukwevho)(✓)

b Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the number 2, in your answer. [1]

The point of view in the Epilogue is ...

- A first-person narration**
- B second-person narration**
- C third-person narration**
- D omniscient narration**

A first-person narration (✓)

c Quote one word from the Epilogue to back up your answer to question 1 (b) above. [1]

'We' (✓) OR

'I' (✓)

2 How did Lufuno's father's leg get hurt? [2]

He was attacked and injured by the other striking workers (✓) because he refused to strike (✓) and still came in to work.

3 Refer to the sentence: 'Now, in my mother's eyes, Mandla can do no wrong.'

a 'In my mother's eyes' is a figure of speech. In your own words, explain the figurative meaning. [1]

In her opinion. (✓) OR

The way she thinks about things. (✓)

b What 'wrong' did Mandla do before, in Lufuno's mother's eyes? [2]

He dated Lufuno (✓) even when the Mukwevhos forbade it. He was disobedient and disrespectful (✓) for not listening to their family rules.

4 Refer to the sentence: 'These are real movies, not fantasies.'

a Describe the fantasies that the character used to talk about. [2]

Lufuno used to tell Tshilidzi stories (✓) to help her go to sleep. The stories were always far-fetched, like soap operas or movies. (✓)

b How has the character in this extract changed? What changed them? [3]

Lufuno used to live in this dream world (✓) because it helped her to feel close to Dudu. (✓) The girls used to make up stories together. Lufuno has changed because now she wants to live in the present (✓) and appreciate her life as it is now. She doesn't want to live in the past or in a world of imaginary characters (✓) because there are real people (✓) to be involved with now. [Any 3 correct answers]

c In your opinion, is this a positive (good) or a negative (bad) change? Why? [2]

I think this is a good, positive change, because it has helped Lufuno to heal (✓). Now she is able to remember Dudu in a happy way, instead of feeling pain (✓) whenever she thinks of her lost dead friend. Also, Dudu would want Lufuno to have a happy, joyful life.

(NOTE: Learners must state whether or not they think the change is negative or positive, but no marks are awarded for this. Marks are awarded for a detailed explanation of why the change is positive or negative.)

5 The trees are symbols: they have another meaning. Comment on why the trees' growth is important. [2]

The trees are small now, but as time passes (✓), their branches will grow together (✓). The trees are a symbol of human relationships (✓), and how Nandi and Dudu are joined because of Mandla and Lufuno's relationship. Also, like the branches of trees, we are stronger together (✓), and we need each other to lean on (✓). [Any 2 correct answers]

TOTAL: 17 MARKS



MHUDI

SOL T PLAATJE
1876-1932

Mhudi's narrative in conjunction with Plaatje's other narratives spread throughout the text, is much more than a story of tribal wars. It is an allegory of the possibility of ethnic and racial unity, and of gender equality.' Phaswane Mpe (1996)

Novel: Mhudi

GENRE:	Novel
TITLE:	MHUDI
AUTHOR:	Sol Plaatjie

PLOT SUMMARY

NOTE: In the novel 'Mhudi', the word 'Hottentot' (*sic*) is used. This is a derogatory and offensive term. The term used today is 'Khoi San'. In this summary we have used 'Khoi San' rather than 'Hottentot' (*sic*).

The Matabele have conquered the Barolong clans and demand that tributes (a form of tax) are paid yearly to them. One year, when the tax collectors Bhoya and Bangela arrive to collect the taxes, Chief Tauana (the chief of the Barolong clan) orders their deaths. Then Mzilikazi, chief of the Matabele, attacks Kunana, the capital of the Barolong, (nowadays Setlagole) in revenge. The Matabele do not only kill the warriors but also the unarmed women and children in a very brutal way. Ra-Thaga is the son of a wealthy Barolong chieftain. His family is killed, but he survives. There are some scattered Barolong survivors.

Ra-Thaga spends nearly two months alone wandering in search of his people. Unexpectedly, he meets Mhudi, a young girl who is fleeing from a lion. She has been wandering in the bush like Ra-Thaga. Together, they scare the lion off and take the eland it has killed. They eat a meal together and she tells him that she, too, has lost her family in the massacre (killing). She explains how she has survived – she managed to hide away from the Matabele men who were following her. She tells Ra-Thaga that she has come across a number of wild animals in the bush. She tells him that she had a dream about being attacked by a lion but being saved by a man. She explains that the dream has come true: she found Ra-Thaga while running from a lion.

Meanwhile, the Matabele are celebrating their victory with a feast at Inzwinyani, their capital city. Mzilikazi has invited other chiefs from the Bechuana (Setswana) tribes to feast with the Matabele, as a way to show his power and to warn the other chiefs not to go against him. It is a magnificent celebration. The Matabele divide the cattle that they have taken from the Barolong. Langa, Mzilikazi's son, returns from leading the fighting in Kunana and the people praise him highly. However, Gubuza, the commander-in-chief, warns the Matabele warriors. He says that there are many cattle owners who will want to get their cattle back. He means that the Barolong will want revenge for the terrible massacre. However, Mzilikazi doesn't listen to this warning. Instead, he speaks of further plans to conquer more territories.

In the forest, Mhudi and Ra-Thaga have become husband and wife and have built a home together. When she falls ill with a fever, Ra-Thaga goes to find a medicinal herb to help her.

On his return, he finds a lion climbing over the outside fence. He grabs it by the tail and shouts for Mhudi to bring his assegai (iron-tipped spear). He gives her instructions to kill the lion. She listens carefully, and successfully kills it. Mhudi tells Ra-Thaga a story about another time she came face-to-face with a lion. He has heard the famous story before, but he did not know the name of the girl involved. He is surprised to find out that Mhudi was the girl in the famous story. Mhudi and Ra-Thaga have many conversations. Mhudi tells him she turned down many men's offers of marriage. In addition, Mhudi and Ra-Thaga have arguments about whether Mzilikazi had the right to attack the Barolong. Ra-Thaga believes the land rightfully belongs to Mzilikazi because he conquered it, but Mhudi disagrees. Through these conversations, we see that Mhudi is strong and opinionated.

One day, a group of Koranna hunters come past and persuade Ra-Thaga and Mhudi to leave the forest and come with them to their city, Mamuse. Ra-Thaga and Mhudi leave the bush to make their home in Mamuse. The Koranna Chief, Massouw, likes Ra-Thaga very much. Mhudi does not trust the Koranna headman, Ton-Qon. Ra-Thaga thinks she is mistaken. He decides to go hunting with a hunting party lead by Ton-Qon. Ton-Qon does not leave at the same time as the hunting party – he plans to follow the party the next day on horseback. While Ra-Thaga is away, Ton-Qon visits Mhudi. He and Mhudi speak. From what Ton-Qon says, Mhudi realises that he plans to kill Ra-Thaga in the bush so that he can marry her. She leaves the city and walks for two days through the bush to find Ra-Thaga. In the meantime, Ra-Thaga has found a tiger. He calls Ton-Qon to shoot it with his gun, but Ton-Qon lets the animal attack Ra-Thaga and leaves him to die. Mhudi finds Ra-Thaga and nurses him back to health. Ton-Qon is put on trial. The Chief shows mercy and fines him rather than sentencing him to death. Through this event, we see that Mhudi is very wise, brave and determined.

After seven years, Ra-Thaga receives news that Chief Tauana survived the massacre and has moved with the Seleka branch of the Barolong to Thaba Nchu. Mhudi and Ra-Thaga leave Mamuse for Thaba Nchu. They now have two sons. When they finally arrive in Thaba Nchu, Mhudi finds her cousin, Baile. She thought Baile had been killed in the massacre, but is overjoyed to find her still alive.

White men arrive in the area of Thaba Nchu. Sarel Cilliers is the leader of this group of Boers. They are Dutch immigrants from the Cape Colony. They have left the Cape in their wagons because they feel oppressed by the English rulers. They agree to be allies (fight together with the Barolong) against Mzilikazi.

Umnandi is Mzilikazi's favourite wife. She is beautiful and charming; she cooks and brews beer excellently; she is popular among the people because she goes out of her way to help those in need. She is not able to have children. She wants to talk to a witch doctor from Zululand about this problem. One of Mzilikazi's other wives, Nomenti, is jealous of Umnandi and plots against her because Umnandi is Mzilikazi's favourite wife. One of Umnandi's maids, Nomsindo, warns Umnandi about Nomenti's plot. Nomsindo and Umnandi flee together.

The Matabele lose a battle against the Bangwaketse (near relatives of the Barolong) and the bone-throwers say it is because of the massacre of Kunana. They say the Barolong have cast (made) spells that affect the Matabele. They believe that the king should move the Matabele people north, away from the Barolong spells. However, Mzilikazi's pride will not allow that – he sees it as running away. Instead he threatens the witch doctors. He demands that they make a potion to stop the Barolong spells or he will kill them. He also decides to kill the soldiers who survived the lost battle. Messengers come to report that herd boys have been killed by 'three red devils' (pg. 66).

(The devils are the Boers with their guns – the Matabele have never seen guns before). Mzilikazi discovers that Umnandi is missing. All of this bad news makes Mzilikazi very angry. He gives orders to kill the thirty witch doctors and the soldiers. Gubuza stops the killing of the soldiers by explaining that he needs the soldiers to fight, but the witch doctors are killed.

At Thaba Nchu, the chiefs of the two clans hold a nine-mile foot race. The winner gets a heifer (a young bull) from the chief of the opposing clan. The losing chief also provides a huge bullock to be slaughtered for the festivities. Ra-Thaga wins the race. However, he forgets to take the white ox-tail switch (which is one of the rules of the race). Some young men argue about whether Ra-Thaga can really be the winner if he did not have the switch in his hand. One young man hits the other with a stone and makes him bleed. Chief Moroka (Chief of the Seleka branch of the Barolong) is angry to hear of this. He calls for the young man who committed the injury to come before him. The Chief says that anyone who wants to spill human blood should go and join the Matabele. The crowd asks for mercy for the young man. The Chief shows mercy in his judgement – he says the young man's father must give two bullocks to be slaughtered for the men who ran in the race.

After this judgement, one of the Boers comes to tell the chiefs that the Matabele have attacked them and stolen all their oxen and sheep. Chief Moroka sends oxen to help the Boers move their wagons to a nearby place under the protection of the Barolong. The Boers set up camp there and they call the place Moroka's Hoek after Chief Moroka. Ra-Thaga and De Villiers, a young Boer, become friends. They teach each other their languages. Ra-Thaga visits the Boer settlement and admires much about them. However, Mhudi does not share his feelings of admiration for the Boers, especially after she sees a Boer woman mistreating one of the Khoi San servants. Ra-Thaga is mistreated when he drinks water from one of the Boers' drinking vessels. One of the Boer children shouts and points at him. Many other Boers come running. They seem angry with him. De Villiers explains that the Boers never allow black people to drink out of their vessels. Ra-Thaga must admit that Mhudi is perhaps right about the Boers.

A young man called Rantsau is chosen to go spy on the Matabele. Ra-Thaga, De Villiers and another young Boer, Viljoen, are sent together with Rantsau. They hide from the Matabele among Chief Mogale's people who live in the Mogaliesberg area. Mogale's people have not seen a white man before and cannot stop looking at and touching the white men. Rantsau and Ra-Thaga make secret trips into Matabele territory to spy on the Matabele. The people

at Thaba Nchu hear no news of the spies for a month. The Boers are impatient and send out a Boer party to search for them. They return after ten days with no news of the spies but say they saw some Matabele scouts and fired shots at them. It turns out that they have killed two Basuto men and injured two others, which makes Chief Moseme of the Basuto clan very angry. Chief Moroka has to intervene to stop the Basuto from attacking the Boers. To make matters worse, some travellers bring news of the spies. These events make the Boers look quite foolish.

Chief Moroka has to rule on another domestic incident. Two important families in Barolong society are fighting because the husbands and wives have been unfaithful to each other. The fighting between the relatives has got so bad that the children have a physical fight. Chief Moroka has to settle the dispute. He listens to the husbands, the wives, and the relatives. The hearings last all day. In the afternoon, Sarel Cilliers and six other Boers arrive and are invited to give their opinions. Sarel Cilliers says that the Boers believe that husbands and wives must stay married even if they are unhappy. Chief Moroka declares that everyone has had a chance to say something about this matter; even the view of the white men has been heard. Chief Moroka explains the outcome of a similar case in the past, where the husbands were each fined five head of cattle and the wives were whipped and ordered to return to their original husbands. They were all threatened with death if they did it again. However, Chief Moroka chooses a wiser and kinder solution. He says the husbands must swap wives, which is what they all want. He also makes each of the men pay one bullock for the children who fought. Everyone is very satisfied with this decision. Here, we see the kindness and wisdom of Chief Moroka.

At Inzwinyani, there is much speculation (talk) about what happened to Umnandi. The king is very angry that his favourite wife has gone missing, and he kills anyone who he believes is lying to him. He has sent huge search parties to find Umnandi.

Nomenti asks Umpitimpiti to tell Mzilikazi about Umnandi's 'affair' with the Zulu doctor and then to report what Mzilikazi's reaction was to hearing about Umnandi and the doctor's relationship. We learn that Umpitimpiti was too afraid to tell Mzilikazi about it and is now very scared of what is going to happen to him if the king finds out he has been withholding (keeping) information. He sets out to find the doctor, but we learn that he has already fled from Inzwinyani. He has fled because he is scared of what the king will do when he finds out that he was the doctor in Umnandi's room. He is also scared that the king will find out he put a curse on Umnandi. Umpitimpiti also flees (runs away) from Inzwinyani.

Rantsau, Ra-Thaga, De Villiers and Viljoen are away for so long that the Boers again become impatient for news of them. They send another young Boer, Van Zyl, with two Barolong guides to find them. Van Zyl and his two guides are captured by Matabele scouts and taken to Mzilikazi.

News comes back to Thaba Nchu that Ra-Thaga, De Villiers, and Viljoen have been found and killed by the Matabele. Mhudi mourns the loss of Ra-Thaga. She is surprised when Ra-Thaga and De Villiers return. They explain that it was actually Van Zyl and his guides who were captured – they have been safe all along.

The Matabele continue to make raids on other tribes from time to time. On one occasion, they steal some of King Moshueshue's cattle and try to attack his territory. King Moshueshue's soldiers attack the Matabele warriors in retaliation. However, Moshueshue knows that Mzilikazi will kill the Matabele warriors for being defeated in battle. Moshueshue sends a herd of bullocks after the warriors with a friendly message. The message says that he believes the Matabele warriors were so hungry that they had to steal some of his cattle. Moshueshue gives them the cattle so that they will not be hungry on their journey home. He also sends a white ox as special gift for Mzilikazi. He asks that the lives of the Matabele warriors be spared in exchange for this gift. All of the Matabele are amazed by Moshueshue's generosity. Therefore his people, the Basuto, are left in peace.

A few months after this, Mzilikazi calls a bone-thrower to throw the bones again. He prophesises Mzilikazi's move north and talks about the coming of the star with the long tail. The star with the long tail is Halley's Comet. The bone-thrower says that Halley's comet will be a messenger of change and bad luck for the Matabele. He says that the Matabele should move north before the comet appears. Mzilikazi refuses to believe the warning of bad luck. He says they will fight. Some warriors bring Van Zyl and his guides to Mzilikazi. Van Zyl and the guides are led away to be killed. However, before they are executed, someone accidentally fires Van Zyl's rifle. Mzilikazi decides to keep the prisoners alive to find out more about how these weapons work.

Potgieter (another one of the Boer leaders), negotiates with Chiefs Tauana and Moroka to get support in the fight against the Matabele. Potgieter and the two chiefs agree on how they will divide the land once the Matabele have been defeated. Chief Tauana asks the Griquas (another tribe in the region) to fight alongside the Boers and the Barolong. The allied (joined) forces of the Boers, the Barolong and the Griquas march to the Matabele outposts. Along the way, they are joined by large numbers of Bakwena, Bakhatla, and Bahurutshe people who live in the areas the allied forces are marching through. The allied forces kill or capture the Matabele who are there. Gubuza gathers the Matabele troops and they march on the allied forces. Halley's comet appears in the sky and some of the Matabele warriors notice that its tail seems to be pointing straight to Inzwinyani. The warriors think this shows that Inzwinyani will be destroyed. There is a battle. The Matabele cannot win against the Boers' guns and the Griquas' horses, but Gubuza bravely carries on fighting. The Matabele finally retreat, leaving many dead. All the other tribes celebrate the downfall of the Matabele. The Matabele – the oppressors of the time – are finally beaten.

Mhudi has a fever attack and dreams that Ra-Thaga is wounded. She goes on foot through the bush to find him in battle. After a few days, Mhudi catches up with the Boer wagons that are following the battle and gets a lift. While with the Boers, she witnesses (sees) more bad treatment of the Khoi San servants. However, she also meets Hannetjie, a soft-spoken compassionate Boer woman. Mhudi leaves the Boers who are travelling too slowly for her. She meets Umnandi, who has been hiding among Mogale's people, and makes friends with her. Umnandi is trying to find Mzilikazi as she feels he will need her because of his defeat. Mhudi and Umnandi agree that men should stop making war on each other. Mhudi finally

finds Ra-Thaga who has been wounded (just like in her dream) and nurses him. While Ra-Thaga is recovering from his injury, he tells De Villiers to marry Hannetjie.

Mzilikazi decides he will lead a regiment into battle. He finds and kills a group of allied scouts and then meets up with Gubuza. A few Matabele messengers run in to say that another group of allied forces is going to attack them. Gubuza tells Mzilikazi to lead the people north while he tries to carry on fighting. The Matabele army has lost. Mzilikazi learns that his son, Langa, has been killed. He tells the story of Zungu who keeps a pet lion. The pet lion turns on him, kills his family, and almost kills him. Mzilikazi uses this story to predict that the Boers are going to betray the Barolong in the future and turn them into slaves. Then, Mzilikazi rallies his people and leads them north to settle at Bulawayo. Umnandi finally finds him. When they are reunited, it brings hope to the Matabele people. Mzilikazi and Umnandi finally have a baby son.

De Villiers brings news to Hannetjie's parents that their son, Van Zyl, is alive. He also asks for permission to 'sit up' with Hannetjie – this custom shows that De Villiers and Hannetjie will be married. Mhudi and Ra-Thaga say goodbye to De Villiers and Hannetjie. De Villiers gives Mhudi an ox wagon and two oxen as a gift because he admires her for her bravery in walking alone through the bush to save Ra-Thaga. The other Boers are shocked by this gift; they think it is too big a gift for a black woman. De Villiers defends his decision by quoting a verse from the Bible about all people being one in Jesus. Mhudi and Ra-Thaga return to Thaba Nchu in her ox wagon. He promises never to leave her again.

SETTING

The story is set in the years 1832 to 1839 in the area of central South Africa called Bechuanaland. This area stretches from the Kalahari Desert in today's Northern Cape, across the North West Province and Gauteng, and into the Free State, all the way to the Lesotho border. 'Bechuanaland' is an English word for Setswana. Many of the places spoken about in the novel are known by different names today:

- Kunana is now called Setlagole. It is on the Setlagole River south of Mafikeng. This is the where the massacre took place in 1832.
- The area between today's towns of Kroonstad and Heilbron is where the battle at Battlehill (Vegkop) took place in 1836. The Battle of Mosega (17 January 1839) also took place in this area.
- Mamuse, where Mhudi and Ra-Thaga go to live with the Koranna people, is known as Schweizer-Reneke today.
- The capital of the Matabele people in the story is Inzwinyani, which is known today as Silkaatskop. The name 'Silkaats' comes from Mzilikazi's name. Silkaatskop is found north of Groot Marico.
- The Mogaliesburg, where Chief Mogale used to live and where Ra-Thaga and De Villiers go on a spying expedition is now called the Magaliesberg.

BACKGROUND INFORMATION

ABOUT THE AUTHOR:

Sol Plaatjie (1876–1932) was born to Barolong parents on a farm in the Free State. He went to school at the Pniel Lutheran mission station near Barkley-West. After school, he first worked in the post office, then became a court interpreter at Mafikeng. During the siege of Mafikeng in the Anglo-Boer War, he kept a diary in English. After the Anglo-Boer War, he edited ‘The Bechuana Gazette’ (a Setswana newspaper) and other bilingual newspapers. He was appointed the first General Corresponding Secretary of the SANNC (which would later become the ANC) in 1912. He was an active spokesman for black rights. His book, ‘Native Life in South Africa’, which was a protest about the effects of the 1913 Land Act on black South Africans, was published in London in 1916. He went to London as part of a delegation to appeal to the British Government against the 1913 Land Act, which took away black people’s right to own land. He stayed in England until 1924. When he came back to South Africa, he spent his time travelling the country speaking out for black rights. He and his wife Elizabeth settled in Kimberley. He died unexpectedly from pneumonia on 19 June 1932.

IMPORTANT FACTS ABOUT ‘MHUDI’:

- 1 ‘Mhudi’ was the first full-length novel in English to be published by a black South African. Plaatjie wrote ‘Mhudi’ in 1919, but he faced discrimination in getting his novel published – white-run publishing companies did not want to publish a novel written by a black man. Finally, Lovedale Press (an all-African publishing house) published ‘Mhudi’ in 1930.
- 2 ‘Mhudi’ is historical fiction. This means the story is fictional (not true) but is based on real events that happened in the past. Plaatjie uses the story to tell us about many historical and political events from the time and place in which ‘Mhudi’ is set.
- 3 Plaatjie wrote ‘Mhudi’ to correct a particular view of history. In South Africa, white people controlled what was written and published. Therefore, the history of southern Africa was written to promote the importance and greatness of white people and to play down the roles of other races and cultures. Unlike what he was taught in school, Plaatjie felt that the Great Trek was not the most important event in South African history – he saw it as just another episode in the movement of South African tribes. He argued that the Mfecane (the uniting of the many clans into the great Zulu military state) was more important, because it resulted in the upheaval and scattering of many other tribes of the region. Mzilikazi broke away from the Zulu state and moved into the interior of the land. He conquered many of the tribes in this area, including the Barolong. This is the point that the story in the novel begins.

Plaatjie came from the Barolong tribe. The family’s original name was Mogodi. The reason for changing the family’s original name is uncertain. There is a story that his father was given the name by his employers because of how he looked – ‘plat’ meaning flat or squat in Afrikaans. The Barolong were part of the Badiboa clan which had moved

south from Central Africa around the year 1400. Morolong was the original founder of the Barolong nation around 1400. The 14th chief was the warrior, Tau, who became chief in about 1740. At this time, the Barolong had reached the Harts and Vaal rivers. Tau built his capital, Taung, on the Harts River. The Barolong were at the peak of their power during Tau's reign. His sons formed separate clans – Ratloa, Tshidi, Rapulana, and Seleka clans. In the novel, Ra-Thaga is part of the Tshidi clan.

- 4 Mzilikazi, with his well-trained armies, trekked from the east, conquered the Bechuana tribes and proclaimed himself the supreme ruler of Central South Africa. In the novel, Mzilikazi makes it clear he wants to conquer further to 'govern from the desert to the sea' until 'Shaka himself acknowledged our supremacy'. After the Kunana massacre, four thousand Barolong survivors from the Ratlou and Tshidi clan joined other Barolong clans and moved south to Thaba Nchu. It was here that the Boers first met the Barolong.
- 5 The Boers were then attacked by Mzilikazi's warriors at Vechtkop in the Heilbron district. They lost every head of cattle. After hearing this, Chief Moroka sent teams of oxen to bring the Boers back to Thaba Nchu. He gave the Boers cows, goats, and hides to make shoes. He provided the Boers with a place to recover from the attack of the Matabele, which became known as Moroka's Hoek. The Boers recovered here, and more groups of Boers arrived from the south and Natal. The Boers joined forces with the Barolong and Griquas to drive the Matabele from Bechuanaland to Rhodesia (Zimbabwe). Later more groups of Boers arrived. The Boers occupied the Free State plains. They established the Boer Republic with Bloemfontein as its capital.
- 6 The alliance between Chief Moroka and the Boers eventually became very one-sided. The Barolong people gave service and goods to the Boers, but little to nothing was given to them in return. In fact, the descendants of the original Boers took every chance they had to take away the lands belonging to the Barolong and other black people. Mzilikazi predicts this betrayal by the Boers in the novel. He says "They [the Boers] will despoil them [the Barolong] of the very lands they have rendered unsafe for us; ... use them as pack-oxen, they will refuse to share the spoils of victory." (pg. 133)
- 7 Another reason Plaatjie wrote 'Mhudi' was to criticise the injustice of land distribution in South Africa in 1919 (which was when he was writing the novel). The novel poses moral questions to the descendants of the Boers, who were welcomed to the land and saved by a chief's generosity. The Barolong then helped the Boers to drive off the people (the Matabele) who threatened the Boers' dream of self-rule. Chief Moroka envisioned a state of cooperative living. The descendants of the Boers, on the other hand, sought to take over (just as the Matabele had tried to do). The novel uses what happens in history (the 1830s) as a way to describe what was happening in 1919, at the time the novel was written. Gradually, and in different ways, land was taken away from black owners until the 1913 Land Act was passed which prevented black people from owning land, at all. White people took over all the land. To make matters even worse, black people were still forced to work on the land to earn a living. President Brand (the fourth president of the Orange Free State from 1864 to 1888) took possession of Moroka's territory. President Brand banished Moroka's surviving son and confiscated all Barolong lands. In the end, black people were prevented from buying the very land for which their ancestors fought

- 8 Plaatjie's novel has a woman as its main character, which is unusual for the time in which it was written. The novel is a tribute to the strength, loyalty, and healing power of women. 'Mhudi' challenges (goes against) the patriarchal (male dominated) society that exists in South Africa. The character Mhudi is shown to be resilient, resourceful, and wise. Other women are significant in the novel as well. Mzilikazi can only start to properly restore his nation when he has Umnandi at his side. Hannetjie represents the compassion of women. However, Plaatjie uses a stereotype of 'the perfect woman'. For example, all three women are excellent cooks and show no flaws. This type of woman reflects what is ideal (perfect) in a patriarchal society. Therefore, we can say the way he depicts women is still problematic (has problems). In a non-patriarchal society, women would be free to be any way they want to be – the idea of a 'perfect woman' would not exist.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the novel. Number the sentences from 1 to 19. Number 1 has been done for you.

Chief Moroka sends help to the Boers after they are attacked by the Matabele. Nomenti plots against Umnandi, who then flees.

The bone thrower advises Mzilikazi to move north but he is too proud. Halley's comet is seen with its tail pointing towards Inzwinyani.

De Villiers proposes to Hanneltjie.

De Villiers gives Mhudi an ox wagon as a gift. Gubuza warns that there will be retribution.

Umnandi is reunited with Mzilikazi.

1 The massacre at Kunana takes place.

Ra-Thaga and Mhudi scare off the lion.

The Matabele suffer a defeat and Mzilikazi orders the witchdoctors to be killed.

Gubuza advises Mzilikazi to take his people north.

Mhudi kills a lion that Ra-Thaga has caught by the tail.

Mhudi walks through the bush to save Ra-Thaga from Ton-Qon.

Mhudi has a dream in which Ra-Thaga is injured, so she walks through the bush to the battlefield to get to him.

Ra-Thaga and De Villiers go on a spying expedition. They hide with Chief Mogale.

Mhudi is reunited with her cousin Baile at Thaba Nchu.

Mhudi visits the Boer camp and sees a Boer ill-treating a Khoi San servant.

The Barolong and the Griquas join forces with the Boers and defeat the Matabele.

MARKING MEMORANDUM

1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.

2 Discuss the correct answers with the whole class.

9 Chief Moroka sends help to the Boers after they are attacked by the Matabele.

7 Nomenti plots against Umnandi, who then flees.

10 The bone thrower advises Mzilikazi to move north but he is too proud.

14 Halley's comet is seen with its tail with pointing towards Inzwinyani.

17 De Villiers proposes to Hanneltjie.

19 De Villiers gives Mhudi an ox wagon as a gift.

- 3 Gubuza warns that there will be retribution.
- 18 Umnandi is reunited with Mzilikazi.
- 1 The massacre at Kunana takes place.
- 2 Ra-Thaga and Mhudi scare off the lion.
- 8 The Matabele suffer a defeat and Mzilikazi orders the witch doctors to be killed.
- 16 Gubuza advises Mzilikazi to take his people north.
- 4 Mhudi kills a lion that Ra-Thaga has caught by the tail.
- 5 Mhudi walks through the bush to save Ra-Thaga from Ton-Qon.
- 15 Mhudi has a dream in which Ra-Thaga is injured, so she walks through the bush to the battlefield to get to him.
- 12 Ra-Thaga and De Villiers go on a spying expedition. They hide with Chief Mogale.
- 6 Mhudi is reunited with her cousin Baile at Thaba Nchu.
- 11 Mhudi visits the Boer camp and sees a Boer ill-treating a Khoi San servant.
- 13 The Barolong and the Griquas join forces with the Boers and defeat the Matabele.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
an alliance (n.)	When people make an alliance, they join together to achieve something. The Barolong, Griquas and Boers make an alliance to beat the Matabele in battle.
compassion (n.)	When you have compassion, you have sympathy and show concern for the misfortunes of others. In the story, we see that Hannetjie has compassion for others when she chides (scolds) her mother for not speaking up against the whipping of Jan, a Khoi San servant.
a fable (n.)	This is a short tale to teach a moral lesson. Mzilikazi tells the fable of Zungu who catches a lion cub and raises it as a pet. In the tale, the lion lands up killing Zungu's children and his wives and nearly Zungu himself. Mzilikazi uses this fable to say that the Boers will one day betray the Barolong.
history (n.) / historical (adj.)	When something is historical, it means it happened in the past. Plaatjie tells the history of the Matabele, the Barolong, and the Boers. Plaatjie tells these historical events from an African perspective.
hospitality (n.)	When you have hospitality, you are friendly and generous to guests and visitors, even when they are strangers. The chief of the Koranna tribe says that 'every person in my dominion, whether a Bldi [Barolong], a Khoi San, a Griqua or anything else, is one of us. My home is his home, my cattle are his cattle, and my law is his shield'. This means that he believes it is important to treat others with hospitality.
a massacre (n.)	This is the deliberate and brutal killing of many people. A massacre happens in the beginning of the novel when the Matabele attack the Barolong and kill everyone, including the women and children.
to negotiate (v.)	When you have peaceful talks to debate and decide what is fair to everyone, you negotiate. Chief Tauana and Chief Moroka negotiate with Potgieter about how to divide the land after defeating the Matabele.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a perspective (n.)	A perspective is a point of view, a belief, or a way of thinking about something. In the story, the massacre at Kunana is a terrible event from the Barolongs' perspective, but a great victory from the Matabele perspective.
prejudice (n.)	Prejudice is a belief that other people or groups are not as good as you are (the opposite of tolerance). For example, the Boers show their prejudice in thinking that De Villiers (and any white person) should not socialise with Ra-Thaga and Mhudi as if they are equals. The Boers show prejudice towards black people.
a prophecy (n.)	This is a prediction or forecast of something that will happen in the future. The bone-throwers make a prophecy that Mzilikazi will be defeated (beaten in battle) and advise him to go north.
to recover (v.)	To recover is to get better from an illness or a bad situation. After the Barolong are attacked, it takes time for them to recover. Eventually, they recover and begin a new community at Thaba Nchu.
a renewal (n.)	A renewal is to start something fresh or start something new. After the massacre, Mhudi and Ra-Thaga work hard to recover from their terrible experience. Their lives are renewed through their love for each other.
to be resourceful (adj.)	When someone is resourceful, they are good at solving problems – they find quick and clever ways to overcome difficulties. Mhudi is resourceful. Mhudi finds food in the bush by finding roots to eat, she finds water by watching the animals, and she can make her own plates and cups from clay.
retribution (n.) / revenge (n.)	Retribution or revenge is when you do something as payback for something bad that has been done to you. Ra-Thaga longs for retribution against the Matabele for the massacre of his people. He feels satisfied at the end of the novel when the Matabele are defeated.
a tradition (n.) / traditional (adj.)	Traditions are habits and cultures passed down from older people to younger people. The making of beer and the khotlas are examples of traditions in the African tribes in 'Mhudi'.

MAJOR CHARACTERS

NAME	MHUDI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Escapes from the massacre and evades (gets away from) the men following her. 2 Faces lions three times, killing one with an assegai. 3 Argues with Ra-Thaga about whether Mzilikazi had the right to attack the Barolong. 4 Follows Ra-Thaga when he goes hunting with Ton-Qon and saves him. 5 Is reunited with her cousin Baile at Thaba Nchu. 6 Expresses her disapproval at how the Boers treat their Khoi San servants. 7 Has a dream that Ra-Thaga is wounded (hurt) in battle. 8 Goes to the battle to find Ra-Thaga and nurses him.

MAJOR CHARACTERS	
	<p>9 Gets a lift from the Boers to cross the Vaal River. Befriends Hannetjie because she shows compassion towards the Khoi San servants.</p> <p>10 Meets Umnandi and become friends with her.</p> <p>11 Accepts the gift of an ox wagon and two oxen from De Villiers.</p>
RELATIONSHIPS	Mhudi becomes Ra-Thaga's devoted wife. Their relationship is traditional in some ways. For example, Mhudi cooks and serves him food and always lets him speak first. However, Mhudi doesn't just accept anything he says – she has her own strong opinions and speaks up for what she believes in. Mhudi is close to her cousin Baile. She becomes friends with Umnandi and Hannetjie. She and De Villiers have respect for one another, although they are not friends.
PERSONALITY TRAITS	Mhudi is resourceful – she can dig for roots and find water and she can use the stars in the sky to find her way, for example. Mhudi shows that she is brave when she faces and kills a lion. She is wise and loyal to her husband and saves his life twice. She works out Ton-Qon's (the Koranna headman) plan to kill Ra-Thaga. Twice, she goes into the bush to save Ra-Thaga without asking for anyone's help. She is independent – she thinks for herself and challenges (argues against) things she disagrees with.
PHYSICAL DESCRIPTION	<p>When Ra-Thaga meets Mhudi, he admires her: 'carefully trimmed [hair]', 'magnificent figure', 'deep brown [skin]', 'brilliant black eyes', 'pretty pair of dimples', 'even set of ivories' and 'bewitching mouth and beautiful lips'(pg. 11). Ra-Thaga notes how she is dressed in an 'apron of thin twisted strips, suspended evenly from a belt around her waist, reaching just above the knees, while a springbuck skin drooping from her hips downward formed the kirtle that matched her beautiful form. Round her shoulders hung a furry rug of speckled lamb-skins very carefully tanned' (pg. 11). He then admires Mhudi's legs: 'she had above her beaded</p> <p>anklets the most beautiful limbs he had ever seen'; 'perfectly proportioned' (pg. 11) as well as how she moves: 'elegant in every movement' (pg. 11). We know that Ra-Thaga thinks that Mhudi is very beautiful.</p>
CHANGES	Mhudi does not really change during the novel; rather we find out more about her character that helps us to understand her better. We see her traits of bravery, wisdom and independence in different ways throughout the story. For example, we know Mhudi is brave because she walks to save Ra-Thaga from the tiger. We see this again when she puts herself in danger to get to Ra-Thaga at the battlefield.
NAME	RA-THAGA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Fights against the Matabele and manages to not be caught when the Barolong are defeated. 2 Saves Mhudi from the lion by scaring it away. 3 Goes to find a medicinal plant for Mhudi's malarial fever. When he comes back, he finds a lion about to climb over the fence. So he grabs it by the tail and shouts for Mhudi, telling her how to kill it with his assegai. 4 Shows his physical strength and determination when he wins the running race at Thaba Nchu.

MAJOR CHARACTERS	
	<ol style="list-style-type: none"> 5 Makes friends with De Villiers and spends time in the Boer camp, learning about the Boers' way of life. 6 Goes on the spying expedition with Rantsau, De Villiers and Van Zyl. 7 Fights with the allied forces against the Matabele to take revenge for the massacre of the Barolong. He is injured in the fighting. 8 Encourages De Villiers to propose to Hanneltjie. Praises Mhudi as part of his argument for why De Villiers should marry. 9 Promises Mhudi he will not leave her again.
RELATIONSHIPS	Ra-Thaga is the son of a wealthy chieftain but loses his family in the massacre. He is Mhudi's devoted husband and becomes a close friend of De Villiers. He is respected by many – he finds favour with the Koranna chief, Massouw, and also Chief Mogale and Chief Moroka.
PERSONALITY TRAITS	He is a strong warrior and trained hunter. Throughout the story, he wants revenge on the Matabele for killing his people. We see his bravery when he grabs the lion's tail to save Mhudi. He is loyal to his wife and his friend De Villiers. He is curious about others – he enjoys learning about new things during his time in the Boer camp. He treats his wife as his equal. He respects his wife's opinions and feelings.
PHYSICAL DESCRIPTION	He is tall and powerful - strong enough to grab a lion by the tail and hold it tight. He is quick and strong enough to win the running race for the clan. He has scars on his forehead from the tiger that attacked him.
CHANGES	During the course of the story, Ra-Thaga comes to realise fully how clever and wise Mhudi is. At first, he believes that women are timid, but he learns the power and strength of women through Mhudi's actions. Ra-Thaga feels a sense of satisfaction when the Matabele are defeated at last. At this point, he realises that his love for Mhudi is more important than anything else, and he decides to never leave home again. Ra-Thaga doesn't change that much as a person throughout the novel, but more is revealed (shown) about him as the novel goes on.
NAME	MZILIKAZI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Orders an attack against the Barolong. 2 Kills thirty witchdoctors who upset him. Orders the execution of soldiers who were defeated (beaten) in battle. 3 Stubbornly refuses to move north as the bone-throwers advise. 4 Kills Dladlhu and a witchdoctor for giving him incorrect information. 5 Forms the King's Own regiment to go fight the allied forces. Wins a small fight but realises the hopelessness of their situation. 6 He prophesises the treachery of the Boers and motivates his people. "Arise, Amandebele...<i>Pambili lonke!</i>" (forward everybody!)" (pg. 133). 7 Takes his people north where he is finally reunited with Umnandi.
RELATIONSHIPS	Mzilikazi is proud of his warrior son, Langa. He relies on his commander, Gubuza and is quite close to him. He has numerous wives. His favourite wife is Umnandi, who he refers to as 'the central pillar of the life of Mzilikazi' (pg.137). This favoritism makes his other wives jealous of Umnandi.

MAJOR CHARACTERS	
PERSONALITY TRAITS	<p>He is called 'the Great One' (pg. 25); 'the terrible ruler of lands and clouds' (pg. 24) and 'Mzilikazi the Most High' (pg. 25). He is moody (his mood changes quickly and without any reason) and self-absorbed. He thinks he is more important than others. For example, we are told that at the Matabele celebrations after the massacre, 'the Great One joined the discussion, which meant that everybody else had to listen and applaud' (pg. 29).</p> <p>He can get easily upset or irritated and then he can be cruel and brutal. In the text it says that 'it was no uncommon thing for a joyous festival of the kind to end with a death sentence on any who might upset the uncertain temper of Mzilikazi the Terrible; therefore men grasped their shields and gripped their spears and stood erect, lest a faulty pose should irritate the eye and rouse the ire of the Great One' (pg. 22).</p> <p>He commands complete obedience – people must listen to everything he says. This is seen in 'Suddenly King Mzilikazi gave a signal and the dancing and the singing in the inner circle ceased' (pg. 23).</p> <p>Mzilikazi is also incredibly proud – he will not retreat from his fight to go north, despite the advice of the witchdoctors.</p>
PHYSICAL DESCRIPTION	None given.
CHANGES	By the end of the story, Mzilikazi realises that he was wrong not to heed (listen to) the advice of the bone-throwers and go north. At first, he will not run away, saying "A Zulu...had never turned his back upon trouble" (pg. 65). However, he later acknowledges "I alone am to blame; notwithstanding that my magicians warned me of the looming terrors, I heeded them not. ... I have lost all!" (pg. 131). He realises that he should not have been so proud.
NAME	DE VILLIERS
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Befriends Ra-Thaga. 2 Shows his compassion when he releases the Khoi San servant from the vice grip (a clamp that holds wood or metal pieces), where her ear was trapped by a Boer woman as punishment. 3 Goes on a spying expedition with Ra-Thaga, Rantsau and Viljoen. 4 Takes Ra-Thaga's advice and asks to 'sit up' with Hanneltjie. 5 Openly shows friendship with Ra-Thaga and Mhudi by giving Mhudi an ox wagon.
RELATIONSHIPS	De Villiers forms a bond with Ra-Thaga. He openly shows his friendship with Ra-Thaga, even though the other Boers disapprove (do not like it). De Villiers tells Ra-Thaga that he gets on better with Ra-Thaga than some of his own people. De Villiers takes Ra-Thaga's advice and proposes to Hanneltjie. De Villiers admires Mhudi for her bravery in rescuing Ra-Thaga in battle.

MAJOR CHARACTERS	
PERSONALITY TRAITS	De Villiers stands up for what he believes. He does not just go along with what other people (the Boers) believe. The other Boers think his friendship with Ra-Thaga is shocking. However, this does not impact his friendship with Ra-Thaga. De Villiers cares about others. He shows his compassion when he frees the Khoi San servant from a vice grip (a clamp to hold a piece of wood or metal). De Villiers is interested in learning about the Barolong culture. He learns Barolong and teaches Ra-Thaga his language.
PHYSICAL DESCRIPTION	None given.
CHANGES	De Villiers's understanding of the Barolong grows through his friendship with Ra-Thaga. Their friendship represents the possibility of a mutual understanding between races and ethnic groups. De Villiers also realises that there are things about his own people that he does not like.
MINOR CHARACTERS	
UMNANDI (THE SWEET ONE)	Umnandi is a symbol of the 'perfect wife' in traditional (and patriarchal) society. She cooks very well and brews good beer. Umnandi is popular because she is kind to people who need help. The other wives are jealous of her. Umnandi flees when another wife, Nomenti, plots against her. She stays faithful to Mzilikazi even in bad times. When Mzilikazi is defeated, she follows him to the north. When Umnandi is reunited with Mzilikazi, they have a son. Plaatjie wants the reader to understand that Mzilikazi could not have restored his nation without Umnandi.
HANNETJIE	Hannetjie is the sister to Van Zyl and she becomes De Villiers's fiancée. Hannetjie is quiet and shy but she is strong in a quiet way. Hannetjie also shows compassion – she chides her mother (tells her mother off) for not doing more to stop the beating of a Khoi San servant.
CHIEF TAUANA (LION'S WHELP)	Chief Tauana is the chief of one of the Barolong clans. He orders the execution (killing) of the tax collectors which leads to the massacre of the Barolong. Chief Tauana moves to Thaba Nchu with Chief Moroka and plans revenge against the Matabele with the other leaders.
CHIEF MOROKA (RAINMAKER)	Chief Moroka is the chief of another Barolong clan. He sends oxen to save the stranded Boers and move them to safety. He also gives them milk, cows, and hides for shoes to help them. Moroka makes many wise and kind decisions. He does not allow the unnecessary spilling of blood. Moroka joins forces with the Boers to attack the Matabele. Moroka also persuades the Griquas to join them. He facilitates (organises) the planning of the attack.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

LOSS AND RENEWAL

Loss refers to losing something. In life, people face loss when they lose someone they love. This can happen through the ending of a relationship or through death. Loss is difficult and is one of the major hardships of life. Grieving and feeling sad are an important part of the process of losing someone. However, we also still have our own lives to live. When we face a loss, we must choose how we react to this in the long term. Do we dwell on the past forever, or do we try to move on?

Renewal can follow loss, although not in every case. Sometimes, when people have suffered a major loss, they do manage to recover, and to renew their lives by replacing some of the things they have lost. These replacements may be emotional or physical.

EVIDENCE OF THEME IN TEXT

There is a major loss of life in the Barolong Massacre at the beginning of the novel. Both Mhudi and Ra-Thaga are heartbroken and grieve the losses of their families and homes. Ra-Thaga says to Mhudi, “Until I met you, I did not believe that another of our tribe existed, and I had never expected to hear our language spoken again ... it turns out that two of us, at any rate, are left alive to tell the story, but - to whom?” (pg. 12) Mhudi explains that, “With my relatives wiped out, I wondered why I still cared to live” (pg. 12). Together though, they move on and rebuild their lives together. Their children are one symbol of renewal – they have lost their families but build a new family together.

The Barolong suffer enormous loss of life, cattle and land but they manage to come together and rebuild their community at Thaba Nchu. Despite their losses, life goes back to normal.

This shows the theme of loss and renewal. The chiefs hold court (meetings about the affairs of the people), the women brew beer, and the men plough and hunt just like they did at Kunana. Ra-Thaga and Mhudi eventually ‘proceed east and join their own people’ (pg. 50) in their new community.

At the end of the novel, the Matabele suffer loss. Many lose their lives. The defeated Matabele move north to start over. They establish a new capital named Ga-Bulawayo and the Matabele grow again ‘in power and affluence’ (pg. 138). Despite their huge loss as a tribe, they are able to start again. This is another example of loss and renewal.

Through this theme of loss and renewal, Plaatjie is sending a message to South Africans. In 1919, black South Africans had lost their land and their right to be heard. We see here that there is always hope of renewal – moving on and starting again. This is a message of hope in the novel.

THEME 2

LOVE

Love is something that connects all humans – we all feel and need love in our lives. In the novel, we see examples of the importance of love. We also see evidence of the different kinds of love that exist.

EVIDENCE OF THEME IN TEXT

There is a deep love shown between Mhudi and Ra-Thaga in the novel. Mhudi trusts Ra-Thaga to protect her. Mhudi says “Why should I fear...who would be afraid in your company, while fear is afraid of you?” (pg. 33) This means that when Ra-Thaga is there, Mhudi has nothing to be afraid of. In turn, she also protects Ra-Thaga. In the novel, Mhudi goes to great lengths to find, protect and heal him. The love between Ra-Thaga and Mhudi is based on mutual trust and respect – they trust and respect one another. The writer explains that Mhudi’s trust in Ra-Thaga, ‘had never waned’ (pg. 35) and that Ra-Thaga is Mhudi’s “other self” (pg. 32). Ra-Thaga gives Mhudi credit for his life. He explains to De Villiers that “Had it not been for Mhudi, I don’t think you would have known me at all. She made what I am.” (pg. 119). Ra-Thaga would not be the same person without Mhudi in his life.

At the end of the novel, Ra-Thaga thinks about how much he loved Mhudi when he met her and how much he still loves her. ‘He recalled with delight the charm that had attracted and held him to her since they first met’ (pg. 143). They are separated from each other many times throughout the novel. However, at the end of the novel, he promises not to leave her again. He tells her in the last lines of the novel “I shall have no ears for the call of war or the chase; my ears shall be open only to one call – the call of your voice” (pg. 143). In other words, in the end, the only thing Ra-Thaga truly cares about is his love for Mhudi.

THEME 3

VALUE OF TRADITIONAL LIFE

When Plaatjie was writing ‘Mhudi’, many elements of traditional life were at stake (at risk of being lost). In addition, white people often looked down on the traditional way of life. Through this story, Plaatjie shows us the beauty and benefits of traditional communities.

EVIDENCE OF THEME IN TEXT

Plaatjie shows the role of hospitality in traditional communities – even strangers are welcomed into the community. The Chief of the Korannas welcomes Mhudi and Ra-Thaga when they arrive in Mamuse. He says, “My home is his home, my hands are his hands, my cattle are his cattle and my law is his shield” (pg. 48–49). Similarly, the Boers are treated hospitably by the Barolong chief. They are given food, entertainment, and protection: “The Barolong regaled the Boer with meat and milk and corn-mash. Sarel and the elder Boers being entertained by the chiefs, they invited Mr Archbell, their minister, to confer with and pray for the strangers” (pg. 54).

Harmony (living in peace) with nature and belonging to a community are other parts of traditional life that are praised in the novel. Plaatjie explains that ‘Work was of a perfunctory nature, for mother earth yielded her bounties and the maiden soil provided ample sustenance for man and beast’ (pg. 1). In other words, the earth provided for people and therefore, no one was over-worked. The author emphasises that in these communities, people looked after each other and helped each other. He writes, ‘these simple folk were perfectly happy without money and without silver watches. Abject poverty was practically unknown; they had no orphanages because there were no nameless babies. When a man had a couple of karosses to make he invited the neighbours to spend the day with him cutting, fitting in and sewing together the sixty grey jackal pelts into two rugs, and there would be intervals of feasting throughout the day’ (pg. 2). In the traditional communities described by Plaatjie, there was no extreme wealth and no extreme poverty – people worked together and lived in harmony.

Plaatjie also shows the different ideas of law or justice in a traditional society. White people sometimes justified their own power by saying that South African society was absent from laws and justice. This, of course, was wrong. Plaatjie wanted to challenge (go against) that idea. In the novel, we see many examples of laws and justice through the Barolong Chiefs, the Koranna Chief and King Moshueshue. In the novel, even the Boers recognise the fairness and wisdom of traditional leaders. Plaatjie contrasts this with the harsh punitive examples of the Matabele. Plaatjie challenges the idea that all black tribes behaved like the Matabele at that time. It is the Boers, rather than the other tribal groups, who show themselves to be cruel and punitive in their treatment of others.

We see many examples of progressive and thoughtful processes to justice within traditional life. In one example, the leader of the Koranna says that Ton-Qon is a dog “not fit to live” (pg. 48). However, he decides to “adopt other means of punishing” (pg. 48) him. Massouw decides to fine Ton-Qon “twenty of [his] best cattle, his horse, his saddle and bridle and his rifle” (pg. 49) rather than killing him.

In another example, Chief Moroka shows a similar kind of mercy. During an argument, one boy hits another youth with a stone and makes him bleed. Moroka says, “assault is a crime according to Barolong law... anyone spoiling for human blood may go and join the Matabele and there slake his thirst for blood. They are the only nation I know who delight in bloody accidents” (pg. 72). He criticises the Matabele’s use of violence. He then gives a punishment which involves no violence or blood: he orders that two bullocks from the herd of the father of the guilty boy be slaughtered as a fine.

As another example of how traditional court worked in a conflict between families, Chief Moroka goes out of his way to listen to all sides of the issue. He even invites the Boer, Cilliers, to give his opinion on the matter. Moroka says that the case has now “heard the views of old men; you have heard the views of younger men and the views of women too; you have heard the views of white men. And neither side can complain of having been ignored” (pg. 87). Cilliers’s opinion is uncompromising and will not make anyone happier – he compares Cilliers’s view to a judgement given by a previous Barolong king, but he says

the view is out of date. Instead, Moroka gives a judgement that shows progressive thinking. The decision solves the problem and everyone is satisfied. Moroka's judgement is more modern and fair than the suggestion of the white man. This example challenges the view that African thinking is 'backwards' or 'primitive'.

THEME 4

DIFFERENT TYPES OF POWER

There are different ways to have power in society. One way to have power is to treat others kindly and with respect. When people respect you, they want to listen to you. You have power to influence their thoughts and actions because they care about you and want to please you.

On the other hand, power can also be gained through fear. If people fear you, they will do what you say because they are scared of what might happen if they do not listen. In this situation though, people might come to hate you. They will often work to overthrow (take away) your power.

In 'Mhudi', we see different leaders gain power in different ways.

EVIDENCE OF THEME IN TEXT

King Moshueshue and Chief Moroka rule in a fair and clever way. They gain power by gaining people's admiration and respect. They gain power by being kind. They try to negotiate and make sure the outcomes are fair and peaceful. Chief Moroka refers to King Moshueshue as "a fine old king" (pg. 53). As far away as the Cape Colony, King Moshueshue is known for his "fair dealing and sound judgement" (pg. 53). Moshueshue shows this fairness when an impi (regiment) of Matabele steal some of his cattle and try to attack his army. Although the Matabele impi is beaten, Moshueshue gives some of his cattle to the impi as a gift.

Moshueshue goes further to protect the impi. He sends a white bull to Mzilikazi as ransom (payment) for the lives of the Matabele soldiers. He knows that Matabele soldiers who are beaten in battle are usually punished by death. Moshueshue asks that the soldiers' lives be spared by Mzilikazi in exchange for the white bull. Instead of acting in anger and getting revenge, Moshueshue shows forgiveness and compassion (caring). After this action, the Matabele call him "Moshueshue, the wonderful" (pg. 100). He makes peace with the Matabele through his kind actions, and he (and the Basuto) are left in peace.

In contradiction to how King Moshueshue and Chief Moroka rule, the Matabele and the Boers represent power through fear and terror. The Matabele broke away from Shaka's rule in Natal and advanced 'like a swarm of locusts; scattering the Swazis, terrifying the Basuto and Bapedi on their outposts, they drove them back to the mountains at the point of the assegai; and trekking through the heart of the Transvaal, they eventually invaded Bechuanaland where they reduced the Natives to submission' (pg. 3). In other words, the Matabele used weapons to drive people out of their lands to allow them to take over.

In addition, the Matabele gained power through taxing people. After taking their lands, 'the Bechuana inhabitants were permitted to remain on condition that their chiefs should pay tribute to Mzilikazi. Gradually enlarging their dominion, the Matabele enforced taxation first upon one and then another of the surrounding Bechuana clans, including the Barolong at Kunana' (pg. 3). Mzilikazi gains power through fear – people fear him, and this makes him feel powerful.

In the novel, we see that ruling through fear leads to hatred and other problems. When one tribe oppresses another, hatred and resentment will build. This will eventually lead to violence. Plaatjie is saying that rebellion under such conditions is inevitable (will happen no matter what). In the beginning of the novel, Chief Tauana rebels against the oppressive taxes by killing the Matabele tax collectors. The Matabele show power by taking revenge – they show their might (strength) when they carry out the massacre at Kunana. This only leads to more hatred of the Matabele. Gubuza warns that the Barolong will eventually come to fight against the Matabele for the massacre of their people. The Matabele must live in fear of those they have mistreated.

Cilliers explains to Chief Moroka that the Boers have left the Cape in search of freedom. Cilliers says, "oppression is not conducive to piety. We are after freedom from the English laws of the Cape England" (pg. 52). Cilliers goes on to explain that, "there are always two points of view. The point of view of the ruler is not always the viewpoint of the ruled. We Boers are tired of foreign kings and rulers. We want only one ruler and that is God, our creator: No man or woman can rule another" (pg. 52). In other words, those who are in power do not always see things the same way as the people over which they have power. This statement is ironic words because the Boers are oppressive towards their Khoi San servants – they treat them extremely badly. In addition, although Cilliers says that men and women can't rule each other, the Boers themselves end up becoming 'foreign rulers', trying to take away power from all black South Africans.

This book serves as a warning to the Boers by showing them that power through fear and terror never ends well.

THEME 5

PATRIARCHY / ROLE OF WOMEN

Patriarchy is the system of giving men more power than women. In patriarchal societies, men have more power, more freedom, and more opportunities than women. Throughout the story, Plaatjie questions (or challenges) some of the stereotypical ideas we are taught about women.

EVIDENCE OF THEME IN TEXT

The main character of this novel, 'Mhudi', is a woman. Mhudi is the strongest character in the story. Mhudi is a source of strength and wisdom throughout the story. Mhudi is a heroine to be admired. She is loyal, clever and brave. Mhudi's independence breaks stereotypes about women; for example, she does not ask permission to go looking for her

husband. She acts as she pleases. Mhudi has strong opinions that are different from the men in her life; she doesn't trust the Boers, for example, even though her husband does. Mhudi is a character who thinks for herself and throughout the story, we see that 'Ra-Thaga...had benefitted much from the sober judgment of his clever wife' (pg. 43). Mhudi's actions and ideas go against what is thought to be 'proper' and 'appropriate' for women. This would have been especially true in 1919!

Ra-Thaga thinks that all girls are timid – a stereotype about women that still exists today. He asks Mhudi how her friends, “these good girls” (pg. 39) managed to scare away the lion. Ra-Thaga does not believe that girls could scare away a lion by themselves – he does not think they are brave enough. Mhudi explains to him that the girls did the same thing as Ra-Thaga himself. She says, “Just as you did on the morning I met you...by shouting and waving their peltries in the air” (pg. 39). Mhudi explains that loyal women will be brave in danger.

Often men are thought of as being protectors to women. However, Mhudi travels through the bush (twice!) on her own to save Ra-Thaga. She also kills the lion herself with Ra-Thaga's assegai. Mhudi does not need protection from her husband – she is able to protect herself. In fact, she is the one who protects her husband.

In some ways, Plaatjie shows that women are venerated (thought of with deep respect) for the role they play within tribal life. For example, Chief Moroka explains to Sarel Cilliers that in Barolong culture, women are important and respected. Moroka puts women on the same level of importance to the tribe as the king. He says, “There are two persons that we Barolongs can never do without: a wife to mind the home and a king to call us to order, settle our disputes and lead us in battle” (pg. 53).

However, even though women are respected in the home, we can still say that this is part of an unfair system for women. Women do not have decision-making power. For example, women are not included in the tribal councils. Mhudi complains about this: “How wretched, cried Mhudi sorrowfully, ‘that men in whose counsels we have no share should constantly wage war’” (pg. 125). Women are impacted by the decisions of the tribal councils, but they do not get a voice in making those big and important decisions.

By including such a strong and independent main character (Mhudi), Plaatjie challenges (goes against) the patriarchal (male dominated) society that exists in South Africa. However, there are also problems with the way women are portrayed in the novel. For example, all three women are excellent cooks, and are always the ones to cook for their husbands. This still reflects what is ideal (perfect) in a patriarchal society. In a non-patriarchal society, women would be free to take on any role in society – they would not have to be the ones to stay at home and take care of their husbands.

THEME 6

PROPHECY

‘Mhudi’ is a moral fable, meaning that it is meant to send the reader a certain message about right and wrong. To prophesise means to say something will happen in the future. Plaatjie said, ‘A writer is a prophet and his duty is not only to prophesy but also to rebuke (scold), when necessary, the people for wrongdoing, to criticise when the occasion demands... and point the way to salvation.’

In this novel, Plaatjie uses the ideas of prophecy and prediction to warn the characters of bad things to come. He also uses prophecy to send a message to the reader. ‘Mhudi’ is an attack on how land was distributed in South Africa in 1919, when black people had no right to own land. The idea of prophecy helps us connect what is happening in the story to future events.

EVIDENCE OF THEME IN TEXT

We see the use of prophecy in several ways throughout the novel. One way we see prophecy is through dreams. Mhudi dreams of being attacked by a lion and saved by a man. This dream is a prediction of what will happen. She is chased by a lion and saved by Ra-Thaga. Later in the story, she has a dream that Ra-Thaga is injured in battle. She takes this dream as a prophecy and leaves immediately to find him.

Another way prophecy is made is through witchdoctors. The witchdoctors throw bones in order to make predictions about the future. The witchdoctor predicts the appearance of a comet in the sky. He also predicts the defeat of the Matabele. The witchdoctor warns Mzilikazi of the coming defeat and gives him a way out, saying “we may escape it, if we move to the north before the appearance of the star and the flooding of the red river” (pg. 101–102). However, Mzilikazi doesn’t heed (listen to) the warning. This shows that predictions and warnings about the future do not necessarily change the future. Choices and decisions are important.

Finally, prophecy is made through tales and fables. Mzilikazi tells the fable of Zungu to warn the Barolong that they “are fools to think that these unnatural Kiwas (white men) will return their so-called friendship with honest friendship” (p. 132–133). He says the Boers “will despoil them of the very lands they have rendered unsafe for us [the Matabele]; they will entice the Bechuana youths to war and the chase, only to use them as pack-oxen; yea, they will refuse to share with them the spoils of victor” (pg. 133). The reader knows that Mzilikazi is correct in his prediction. By the time this novel was written, the Boers had worked to make sure that only white people could own land. In the story, we see how kind and helpful the Barolong were to the Boers. Through this story, Plaatjie criticises the descendants of the Boers for betraying the black tribes that helped them.

THEME 7

FRIENDSHIP DESPITE DIFFERENCE

Everyone needs the love and support of friends. Society often sends the message we should be friends with people like ourselves – people with the same culture, sexual orientation, race and religion. In this story, we see that people form relationships with others who are very different to themselves.

EVIDENCE OF THEME IN TEXT

The friendship between De Villiers and Ra-Thaga transcends (rises above) the boundaries of race. Relationships between people of different races were rare and controversial (something that many people thought was wrong) in 1830, when the novel is set, and in 1919, when Plaatjie wrote the novel. Romantic relationships between people of different races were illegal during Apartheid. Through De Villiers and Ra-Thaga's friendship, Plaatjie shows that race should not stop people from being friends. De Villiers has a stronger bond with Ra-Thaga than his fellow Boers. He says, "But to tell the truth, I get on much better with you than with many of my own people" (pg. 118).

In addition, the friendships in this novel demonstrate that people can reconcile (make friends) across cultures, even after being enemies. Mhudi and Umnandi become friends even though Umnandi's people (the Matabele) killed Mhudi's family (the Barolong). They are able to see that they have a lot in common. Mhudi explains that "... since we are on the same quest, we quickly fell in love with each other" (pg. 123). Mhudi is referring to the fact that they were both searching for their husbands. In the text, we see that Mhudi calls Umnandi "my Sister" (pg. 125), showing their closeness.

STYLE AND STRUCTURE

1 STRUCTURE:

The novel is written in chapters with a heading for each chapter. The heading summarises the main action of each chapter. For example, Chapter 4 has the heading 'Revels after Victory'. This heading summarises what the chapter is about – the celebrations and speeches made after the Matabele massacre the Barolong at Kunana.

The first chapter is the **exposition** or introduction. This chapter explains the history of the Bechuana tribes and how they settled in South Africa. It describes the rise of the Matabele nation and how the Matabele defeated the Bechuana tribes. Finally, we learn what events lead to the terrible massacre at Kunana and how Ra-Thaga is left alone in the bush.

The **rising action** begins when Ra-Thaga and Mhudi meet. They begin the slow process of re-building their lives. They eventually find their people again at Thaba Nchu. The **rising action** is when a problem (or conflict) builds in a story. The tension (problem) builds when the Boers arrive and meet the Barolong. The Boers are attacked by the Matabele. The Barolong rescue the Boers from starvation and further attacks from the Matabele. Ra-Thaga, De Villiers and others go on a spying expedition to prepare for an attack on the

Matabele. The Boers meet with the chiefs to plan a joint attack. The tension is also built through the prophecies in the story. The bone-throwers advise the Matabele to move to the north because they will be defeated (beaten) in battle. The bone-throwers also predict Halley's comet as a bad omen (a sign of bad luck) for the Matabele.

The main problem, or the climax of the story, happens when the different forces attack the Matabele together. The description of the battle and the moment when Mzilikazi accepts he has lost is the most exciting part of the novel's action.

The **falling action** happens when the allied forces come together after defeating the Matabele. The Matabele prepare to flee north. Mhudi, who has been searching for Ra-Thaga, is finally reunited with her husband. We see the characters prepare to settle down – Ra-Thaga persuades De Villiers to marry Hannetjie. Hannetjie's brother, Viljoen escapes from the Matabele and re-joins the Boers. The **resolution** takes place when De Villiers proposes to Hannetjie. Umnandi is reunited with Mzilikazi. Mhudi and Ra-Thaga travel home to Thaba Nchu in the ox wagon that De Villiers gave her. The fighting seems to have ended completely.

2 NARRATIVE VOICE:

The **narrative voice** refers to the person who is telling the story. 'Mhudi' is told in a **third-person** narrative voice. This means that the narrator is not a character in the story. The narrator of 'Mhudi' is omniscient (can see everything). An omniscient narrator is able to tell the story from all points of view (from all sides). This means we know the thoughts and feelings of all the characters in the story. At the beginning of the novel, the thoughts of Ra-Thaga are revealed to us. At the end of the novel we hear Mzilikazi's thoughts. When we hear the thoughts of a character, it usually makes us more sympathetic to that character.

The narrator's voice changes at times in the novel. Most of the time in the story, we are not aware of a narrator. However, at some points in the story, the narrator reveals that he is Mhudi and Ra-Thaga's son. He says his name is Half-a-Crown. When Mhudi and Ra-Thaga meet in the story, the narrator says, 'That exactly is how my father and mother met and became man and wife' (pg. 31). This makes it sound like he has been told the story by his parents and now he is telling us the story. The narrator is demonstrating an oral tradition – passing stories from generation to generation.

3 REGISTER:

- a** Plaatjie writes in a **formal style**. This means that the story and even the dialogue use complicated words like 'plight' or 'mistook' or 'countenance'. These are not words that are used in normal, everyday speech. Rather, the language often sounds like language from the Bible. For example: Umnandi speaks about herself saying to Mhudi, "Umnandi salutes you as well and thanks you for the brief but happy time we have spent together" (pg. 125). This formal language makes it sound like the writer is telling a story as important as a story from the bible. It makes the words seem like they have deep and true meaning. The formal style also makes the moments of prophecy more

mysterious and more ominous (threatening). For example, the witchdoctor says, “The bones tell me that there will be much death and tribulation before the new haven is reached” (pg. 101). This way of speaking makes what the speaker says sound very important.

The writer uses stately (dignified) language when the chiefs address their people. For example, Mzilikazi makes a speech to his people before they leave for the north. He uses different types of persuasive language to get his listeners to agree with what he says: “Amandebele, O People of Matshobani, listen to me!” (pg. 132). Here he addresses them in a manner that will make them feel as if they are important. He continues: “Have I not been kind to these Bechuana traitors?” (pg. 132) Mzilikazi poses a rhetorical question (a question that is really making a point and does not need an answer). He does this to get his listeners to agree with him. He then goes on to give them a set of instructions. This will motivate his people to take action: “Rally now to your burdens, Amandebele mothers; strap your babies to your waists; let us direct our toes to the north, for there is refuge there” (pg. 133). Later in his speech he says: “Arise, Amandebele! Let us from hence. *Pambili lonke!* (forward, everybody!)” (pg. 133). The exclamation marks show us that he is speaking in an encouraging tone.

- b** Plaatjie, uses **code-switching** (more than one language) when characters speak to each other. The author does this to remind us that the African tribes did not speak English to each other. This makes the story and characters seem realistic. For example, “Mercy, O Chief!’ shouted the crowd. ‘*A e ne modiga* (mercy on him)!” (pg. 72).
- c** The writer also uses **dialogue** (spoken language used by the characters) to let us get to know the characters better and make us feel part of what is going on. When the characters use dialogue, we get to see their relationships with other characters. For example, the conversation between Ra-Thaga and De Villiers on page 119 shows what good friends they have become. They joke good-naturedly with each other and feel comfortable to talk about personal topics, like love and marriage.

4 FIGURES OF SPEECH:

There are different figures of speech in the novel. Making out the meaning of figures of speech requires us to think about the literal (actual) meaning of what is being said.

Then, we make out the extra, **figurative** meaning afterwards.

- a** **Figurative** language compares two things (using **metaphors** and **similes**). When you compare two things, you show how they are the same. Here are some examples of **metaphorical** or **figurative** language in ‘Mhudi’:
 - The Barolong warriors were horrified by the terrible way the Matabele were killing their women and children and so they ‘fought like fiends possessed’ (pg. 5). This is a simile comparing the Barolong to fiends. Literally, a fiend is an evil spirit that is said to possess (take over) people and make them crazy. The Barolong were not actually fiends but they fought in the same crazy way that fiends would act.
 - Mzilikazi refers to Umnandi as “the jewel of bygone days” (pg. 131). This is a **metaphor**. Literally, a jewel is a gemstone that is beautiful and worth a lot. He

is saying that Umnandi is beautiful and worth a lot. She was the best part of his time in power.

- b** Sometimes the metaphors are also proverbs. A **proverb** is a saying that has an important meaning. Here are some examples of proverbs in ‘Mhudi’:
- “Old people say the quarry of two dogs is never too strong” (pg. 78). What this means is: If two people work together, they will be stronger. These words form part of Chief Moroka’s proposal that the Boers and the Barolong should work together to overthrow the Matabele.
 - “Lightning fire is quenched by other fire” (pg. 75): Sometimes the way to stop something is with something that is the same, or similar to it. One of the men says this at the meeting held about helping the Boers after the Matabele attack them. He says that the Boer women helped the men to fight the Matabele. The women helping the men made sure that the Boers survived the attack. The women were the “other fire”.
 - “Never be led by a female lest thou fall over a precipice” (pg. 43): This means that a man should not completely believe what a woman says because it may get him into trouble. This supposes that men are so in love with women that they can not think clearly. Ra-Thaga says this when Mhudi advises him not to go hunting with Ton-Qon. On this occasion, ironically, Ra-Thaga should have listened to Mhudi.

5 TONE:

Tone tells us what the characters sound like when they speak. Plaatjie uses **parts of speech** to give us more information about the **tone** of the characters.

- a Adverbs** tell us how characters’ voices sound, so we know what mood they are in. “‘What did Mzilikazi say to you, Umpitimpiti?’ repeated the lady **impatiently**.” The adverb ‘impatiently’ tells us that Nomenti is losing her patience. Most, but not all, adverbs end with the suffix ‘-ly’.
- b Adjectives** tell us how a character feels. For example, “Gubuza made a **reluctant** reply. He said, ‘I am sorry if my words wounded the feelings of the chiefs’” (pg. 28). The word ‘reluctant’ means unwilling or unsure. It shows that he was not sure what to say because he did not want to upset anyone.
- c Verbs** also tell us what a character sounds like when they say something. “‘Stop this child’s play!’ cried Mzilikazi” (pg. 102). The verb ‘cried’ shows Mzilikazi is angry and impatient.

SAMPLE EXAM QUESTIONS

Read the following excerpt from ‘Mhudi’ and answer the questions that follow it:

The army marched all night. Towards dawn their attention was drawn to the eastern skies where they saw the tail of a comet transfixed above the horizon. The repeated prophecies of Matabele seers at once came back to mind and many of the soldiers began to murmur. They complained that they were driven to fight against the forces of aerial sorcery, which were far 5
above the powers of their own witchcraft.

‘I know,’ said one sable warrior, ‘that our doctor can perform miracles on earth; but I am also sure that I have never heard of any Matabele whose wizardry planted a lodestar in the skies to confound his enemy and lead his warriors to victory as our present enemy is apparently doing. Don’t you see! 10
Look at the tail of that star,’ and many heads were turned upward. ‘Why, the tail is pointing straight in the direction of Inzwinyani!’ What could we, poor mortals, do to a heavenly rod which, predicted years ago by our own wizards, is now visible to the eye of the uninitiated?’

Gubuza too remembered the prophecies. He knew what the effect of the apparition would be on the minds of the men of his army, but he did his best to cheer them on. 15

Behind a distant ridge, the invaders waited with beating hearts, their fingers on the triggers, and prayed that the Matabele arrival should be delayed till after daybreak, when the good light would aid them to shoot more 20
effectively. Gubuza’s great army continued to advance and gathered fresh courage as the sun rose above the treetops. But with dramatic suddenness there emerged from the top of the swell four hundred horsemen of the allies who galloped up to meet them. Gubuza ordered his men to the attack. The horsemen stopped, dismounted and fired. 25

The crash of the volley was frightful, and the effect of the fire was appalling. The Matabele had never seen horses before; and, to them, each horse with a man on its back resembled one hideous monster. Hence the mounted men advancing en masse presented a spectacle so grotesque as to form a horrible apparition. When the riders dismounted to shoot, the Matabele 30
were further bewildered by the strange action of creatures dividing themselves into two parts and still continuing to act.

Glossary of words:

- transfixed – fixed, not moving, focused
- sable – very dark, almost black colour
- confound – prevent, stop
- lodestone – (literally magnetic stone), focus or centre of attention
- volley – lots of shooting

1 Who is Gubuza? [1]

He is the noble Commander-in-chief of the Matabele armies. (✓)

2 Refer to 'The repeated prophecies ... began to murmur' (lines 3–4):

a Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the number 2 a. [1]

The soldiers feel ...

A angry

B nervous

C confident

D sad

B nervous (✓)

b What do the soldiers do that shows how they feel? Quote one word from the passage to support your answer to question 2 a. [1]

murmur / bewildered / (✓)

3 Explain what prophecy the passage is talking about? [2]

The prophecy is made by the bone-throwers (✓). It is the prophecy that the Matabele should move north before the star with the long tail appears (✓). If they don't then they will all die and their sheep and cattle with them (✓). [Any 2 correct answers]

4 Why have they not obeyed the prophecy? [2]

Mzilikazi is too proud (✓). He thinks it is cowardly to run away (✓).

5 In the passage, who are the allies? Explain why they are there? [4]

The allies are the Boers (✓), the Barolong (✓), and the Griquas (✓). They have joined together to fight the Matabele. (✓).

6 Refer to lines 27–28: 'The Matabele had never seen horses before; and, to them, each horse with a man on its back resembled one hideous monster'

'Hideous monster' is a metaphor. In your own words, explain why this is a good comparison. [2]

The metaphor compares the sight of a man on a horse to the sight of a hideous monster. A monster is something too frightening to look (✓) at and a monster is something that cannot be defined which also makes it something frightening (✓).

(NOTE: Accept any similar answers which show an understanding of the comparison and the effect it creates.)

7 Explain why the following statement is TRUE: Plaatjie hoped the fable of Zungu would make people think about the kind of life black people had in South Africa in 1919. Explain what point he is trying to make. [2]

In 1919 in South Africa (the time the novel was written), black people are oppressed. He uses prophecy to say that just like the Boers in the novel were going to oppress the Bechuana tribe, (✓) so too will the Afrikaners oppress black people (✓).

8 In this passage, how does Plaatjie makes us feel sympathy for the Matabele soldiers Support your answer by referring to the passage. [2]

We feel sympathy for the Matabele soldiers now because we can see how uncertain and nervous they are when they see the comet (✓). They are also 'bewildered' by the sight of the horseman dismounting from their horses and firing at them. They have never seen this sight before (✓).

9 Refer to the novel as a whole. Do you feel the Matabele deserved to be defeated? Why or why not? [2]

The Matabele deserve what happens to them (✓) after the way they brutally massacred the Barolong (✓). I feel that they deserved to be defeated because of their arrogant and offensive behaviour (✓), like when they walk around naked even though it is offensive to the other tribes. They deserve to feel defeat finally because they are unkind and did not ever show any mercy to any members of other tribes (✓). [Any 2 correct answers]

OR

I feel that the Matabele did not deserve to be defeated (✓). It is unfair for the Boers to use guns against the Matabele – their weapons stand no chance against gunfire (✓). Also, it was actually the Boers who started shooting first, killing the Matabele herdsmen for no reason (✓).

(NOTE: Learners must offer a substantial reason for their opinions and show knowledge of the text by referring to a relevant moment in the story to get the full 2 marks.)

TOTAL: 18 MARKS

Drama

Drama Revision Guidelines

NOTE: If you taught the short stories as one of your texts, please do the following:

- Focus on 4 of short stories your class found particularly difficult – revise these stories in class.
- Assign the revision of the remaining short stories that your class did for homework.
- Make sure that you do the full set of revision activities below for each short story.

CONCEPTUAL VOCABULARY: (NOVEL OR DRAMA: 35 MINUTES / SHORT STORY: 8 MINUTES)

- 1 Turn to the ‘Conceptual Vocabulary’ section in the Literature Summary.
- 2 Draw a table with two columns on the chalkboard. Label the first column ‘WORD’ and the second column ‘BASIC DEFINITION’.
- 3 Write up the words in the ‘WORD’ column on of the chalkboard.
- 4 Learners will use the ‘Turn and Talk’ method for this activity.
- 5 For each of the words on the board, learners will talk to their partner and try to remember the meaning of the word from when they studied the text.
- 6 Remind learners to give their partner a chance to speak.
- 7 After learners have discussed all the words with their partners, instruct the whole class to come back together.
- 8 Use the definitions in the ‘BASIC DEFINITION’ on the right hand side of the ‘Conceptual Vocabulary’ page to check learners’ understanding.

SETTING (NOVEL OR DRAMA: 25 MINUTES / SHORT STORY: 5 MINUTES)

- 1 Turn to the ‘Setting’ section in the Literature Summary.
- 2 Read the ‘Setting’ section out to the class.
- 3 Ask learners: ‘WHERE does this story take place?’
‘WHEN does this story take place?’
- 4 Make sure learners have the correct understanding of where and when the story takes place.

PLOT SUMMARY (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

- 1 Turn to the ‘Plot Summary’ section in the Literature summary.
- 2 Read the ‘Plot Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary. (**NOTE:** For the novel and drama texts, learners can write up to eight points.)
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.
- 7 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.
- 8 Give the small groups time to work out their final list of five points.

- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

BACKGROUND INFORMATION (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 3 MINUTES)

- 1 Turn to the 'Background Information' in the Literature Summary.
- 2 Read the 'Background Information' section out to the class.
- 3 Ask learners: 'What role does the background information play in the story?'

SUMMARY REVIEW ACTIVITY (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 4 MINUTES)

NOTE: Please write the summary review activity on the chalkboard BEFORE the lesson (or photocopy it if you have access to a photocopier), so that no time is wasted.

- 1 Learners complete the activity (that you have written on the board before the lesson) individually.
- 2 Give learners time to check their answers with a partner.
- 3 Go through the answers using the 'Marking Memorandum' with the whole class.

MINOR AND MAJOR CHARACTERS (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

NOTE: Please do this preparation before the lesson so that no time is wasted.

Preparation:

- 1 Turn to the 'Major and Minor Characters' in the Literature Summary.
- 2 If you split your class into groups of 5-6 learners, work out how many groups you will have.
- 3 Write the name of each character of the top of an A4 blank piece of paper.
- 4 Write the following headings under the name of each character: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description', leaving blank space under each heading. Example:

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

- 1 Explain to learners what each of the headings: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description' mean. You can give them examples from the table in the summary if you need to.
- 2 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3 Give each group a different character to work with, and hand out the relevant paper that you have prepared.
- 4 Each small group must work together to write down what they know / what ideas they have about that character.
- 5 Give the small groups a few minutes to discuss and write down their ideas.
- 6 Then, instruct the small groups to pass their papers clockwise to the next small group.
- 7 Instruct learners to read the notes that have been written so far, and to then add their own ideas to this.
- 8 Continue until each group has written on each piece of paper.
- 9 Repeat steps 3-8 for each of the characters.
- 10 Read through the final papers with the whole class – let them see how much they collectively know and understand about each character.
- 11 If learners have left anything information that is not on their A4 pages that you feel needs to be on there, give them this information from the Character table.

THEMES AND EVIDENCE OF THEMES IN THE TEXT (NOVEL OR DRAMA: 40 MINUTES / SHORT STORY: 10 MINUTES):

- 1 Turn to the 'Themes and Evidence of Themes in the Text' section.
- 2 Write each of the Themes on the board.
- 3 Write 'Evidence of theme in the text' on the board.
- 4 Explain to learners what 'Evidence of theme in the text' means. (This means facts or information from the text which are examples of the theme.)

- 5 Instruct 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.
- 6 Start with the first theme. For example, 'Apartheid'.
- 7 Instruct learners in the inner circle to give evidence from the text for 'Apartheid' whilst their partner from the outer circle listens. For example, evidence for the theme 'Apartheid' could be "The little boy was not allowed to play in the 'whites only' park because he was black".
- 8 Repeat the theme.
- 9 Instruct the learners in the outer circle to add some different evidence for the theme to that which their partner said.
- 10 After both partners have had an opportunity give evidence for that theme, instruct the inner circle to rotate clockwise to find a new partner.
- 11 Repeat with another theme until you have finished all the themes.
- 12 You will need to move around the class and make sure that learners are providing correct evidence. (You can use the notes under 'Evidence of Themes' in the Literature Summary.)

SAMPLE EXAM QUESTIONS (NOVEL OR DRAMA: 1.5 HOURS / SHORT STORY: 20 MINUTES):

NOTE: Please do this preparation BEFORE the lesson so that no time is wasted.

Preparation:

- 1 Write the following 'Question Glossary' (see below) on the left hand side of the chalkboard (or photocopy it if you have access to a photocopier).

EXAM TERM	MEANING
Identify the tone of...	How is the person feeling?
Why is this tone appropriate?	Explain what has happened to make the person feel this way.
Discuss the suitability of the title of the novel.	How does the title fit in with the themes of the novel?
Consider...	Think about...
Explain how the theme of love is illustrated in...	Explain how the theme of love is shown in this extract.
Discuss...	Talk about all the points relating to...
Identify...	Name...
Explain why this figure of speech is appropriate.	Explain how the figure of speech works.
Consecutive	One after the other / in a row
State...	Explain...
...in the context of the story as a whole.	Think about examples from other parts (not just in the extract) in the story that support the question.

- 2 Write up the 'Sample exam questions' for the corresponding text on the right-hand side of the chalkboard BEFORE the next lesson.

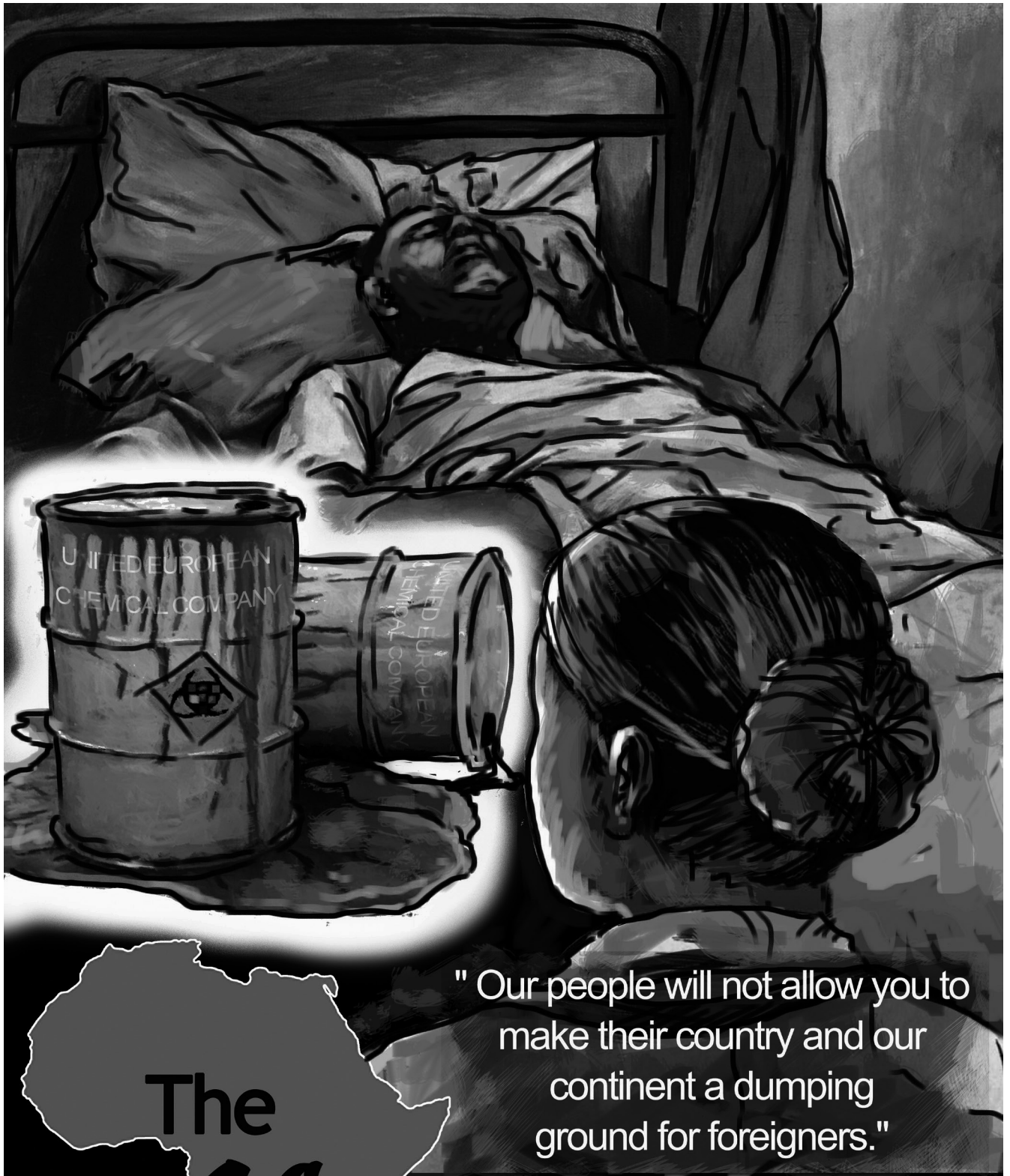
(NOTE: If you have not finished the previous activities in time, you can use 1 hour of this time and give the exam questions to the learners to complete for homework and mark them in class.)

Activity:

- 1 Explain to learners, that in Grade 12, the examiners use very academic words to ask questions.
- 2 Explain that learners need to know what these words mean so that they know what the examiners are asking them.
- 3 Go through each of the definitions.
- 4 Learners must copy the glossary into their books.
- 5 Learners need to study these words and question types as part of their exam preparation. (NOTE: Learners only have to do this for Text 1 Revision. i.e. It can be excluded when revising the second text.)
- 6 Turn to the 'Sample Exam Questions' section in the Literature Summary.
- 7 Tell learners to take out their copies of the text.
- 8 Tell learners the page and paragraph numbers of the extract used for the sample exam questions. Tell learners to mark this extract in pencil.
- 9 Learners must answer the questions on the right hand side of the board in their exercise books. (NOTE: If learners are going to do this for homework, they must write the questions off the board and answer them at home.)
- 10 Go through the answers with the class.

STYLE AND STRUCTURE (NOVEL OR DRAMA: 30 MINUTES / SHORT STORY: 8 MINUTES):

- 1 Turn to the 'Style and Structure' section in the Literature Summary.
- 2 Go through the points that WERE NOT asked as questions in the 'Sample Exam Questions' section.



" Our people will not allow you to
make their country and our
continent a dumping
ground for foreigners."

The

African DUSTBIN

Victor C.D. Mtubani

Drama: The African Dustbin

GENRE:	Drama
TITLE:	THE AFRICAN DUSTBIN
AUTHOR:	Victor C. D. Mtubani

PLOT SUMMARY

‘The African Dustbin’ is a play about toxic (poisonous) waste dumping. Regulations prevent companies from dumping toxic waste anywhere in Europe. These regulations protect the environment. The same regulations are often difficult to apply or do not exist in African countries. So, in the play, the toxic waste from Europe is dumped in Africa.

In Scene 1, members of the board of the United European Chemical Company meet in London. The European Union has informed them they can no longer dump their waste in the seas. Robert Haig, a board member, proposes they pay to dump their waste in an African country. The majority of the board members believe they will be helping the ‘poor savages’ in that country out of poverty. Only two board members, Mineka Lubbe and Gustav Gustavuson, oppose this proposal. They know the people and the environment will suffer. Relations between black and white people will also be harmed. The two board members decide to resign from the board and campaign against the board’s decision.

Scene 2 of the play is set in Paul Anderson’s office in Mpumelelo, the capital of the Republic of Nkululeko in Africa. The Republic of Nkululeko is a fictional country in Africa. Anderson is the Manager of African Chemical Enterprises Ltd., a subsidiary of the United European Chemical Company. Mthengisi Gwala, Nkululeko’s Director of Natural Resources and Environmental Protection, meets Anderson. They have been friends since their university days. Anderson bribes Gwala to turn a blind eye when the United European Chemical Company dumps its toxic waste in Nkululeko. Other officials will also be paid to remain silent. Anderson expects to be promoted for solving the company’s waste disposal problem. He dreams of even becoming chairman of the board one day.

In Scene 3, we meet Dr Nosizwe Thebe in a ward at the Mpilwenhle Central Hospital in Nkululeko. Dr Thebe chats to a nurse about a seriously ill patient, Mpho Moyo. Dr Thebe is very kind and respectful towards her patients. Moyo knows he is dying, but is very brave and positive. He believes Dr Thebe has already done her best to help him. Moyo is suffering from contamination from toxic material. Dr Thebe is awaiting test results to know what toxic material Moyo was exposed to. Dr Thebe and Sister Dube suspect others may also be affected.

In Scene 4, Dr Mzenzisi Sibanda chats with his friend, Dr Musa Gwebu, in Mpilwenhle Central Hospital. Dr Sibanda is the Senior Consultant Physician, and Dr Thebe’s superior. Dr Gwebu is the Consultant Paediatrician. Dr Thebe informs Dr Sibanda that test results prove that many of her patients from Hlezikahle District are suffering from PCB

contamination. The chemical PCB causes serious health problems in humans and animals. All their patients from Hlezikahle District had come into contact with toxic material leaking out of drums found in that district. The drums bear the name of the United European Chemical Company. This tells us that this company has dumped the drums of toxic waste in Hlezikahle District.

Dr Thebe believes it is her duty as a doctor and as a citizen to take action. Dr Sibanda and Dr Gwebu believe it is the job of politicians, not doctors. Dr Sibanda warns Dr Thebe she is putting her future at risk for 'some illiterate people from the bush' (pg. 42). Dr Gwebu supports Dr Sibanda. Dr Thebe is shocked, because the patients are their own countrymen. Dr Thebe tells them she will do what her conscience tells her to.

Scene 5 is set in Gwala's office. Dr Thebe informs Gwala (who is supposed to be in charge of protecting Nkululeko's environment as he is the Director of Natural Resources and Environmental Protection) about the PCB contamination. He claims Dr Thebe is exaggerating. Dr Thebe reminds him of his responsibility to protect the environment. She believes he might even be involved in the dumping. Gwala warns Dr Thebe she will get into trouble if she keeps investigating this, but she says she will not give up the fight. She warns him he will be fired for not doing his duty. Gwala becomes angry and asks her to leave. Gwala realises he must stop Dr Thebe.

In Scene 6, Dr Sibanda informs Dr Thebe he has written to the hospital Superintendent to suspend her from work for insubordination (not obeying orders). Dr Sibanda knows Dr Thebe is campaigning to expose the contamination in Hlezikahle District. During their argument, we see that Dr Thebe is compassionate, respectful to all the workers at the hospital, and takes her duty very seriously. Dr Sibanda, on the other hand, is pompous, disrespectful towards hospital workers, and not concerned about his patients. He tries to frighten Dr Thebe into silence, but she knows her rights and will not give up her fight.

In Scene 7, Dr Thebe asks Jabulile Ncube and Vusumuzi Nyathi for help. Ncube is a lawyer, and Nyathi a journalist. They read her letter of suspension. Ncube reveals that Anderson and Gwala are close friends, and that Dr Sibanda is a close friend of Gwala's. All of them, including Ncube, were students in England at the same time. According to Nyathi, President Mkhululi has already asked for a report on the dumping after he had heard of demonstrations by the people. Nyathi promises to expose Dr Thebe's unfair suspension in his newspaper.

Scene 8 takes place in the Cabinet Room in Mpumelelo. President Mkhululi asks various ministers about the contamination in Hlezikahle District. The president declares a state of emergency. Gwala, Dr Sibanda, and four board members of the United European Chemical Company have already been arrested. Dr Thebe has received apologies from the Ministry of Health and has been reinstated. Letters of protest will be sent to the governments of the European countries of which the board members were citizens. The United European Chemical Company must remove its waste, pay for cleaning up afterwards, and pay the victims' medical expenses. The Nkululeko government will assist families wishing to sue the United European Chemical Company, and will also bring charges against the company. The

president will announce these decisions at a rally. Dr Thebe will be awarded the Order of the Republic for her bravery and patriotism.

In Scene 9, Nyathi and Ncube meet Dr Thebe. None of the Hlezikahle patients is expected to survive. Other countries are helping the Nkululeko government to deal with the crisis. The United European Chemical Company has agreed to all the demands. Dr Thebe's award is announced in 'The Government Gazette'. The three friends will hold a victory celebration. Dr Thebe would like to write a play about the whole incident, titled 'The African Dustbin'.

SETTING

The play is set in an imaginary African republic called Nkululeko, and in London, England. The first scene is set in London, at the headquarters of the United European Chemical Company. Scenes 2 to 9 are set in different places in Mpumelelo, the capital of Nkululeko.

NOTE: A republic is a state in which the people and their elected representatives have supreme power. A republic has an elected or nominated president, not a king and / or a queen. In Africa, many countries became republics after gaining independence from colonial rulers. South Africa is a republic.

BACKGROUND INFORMATION

The writer, Victor C. D. Mtubani, is a Zimbabwean university lecturer and playwright. 'The African Dustbin' is one of the plays he has written about the issue of environmental pollution in Southern Africa. His aim is to educate young people on the dangers of environmental pollution, and on the role they can play in protecting the African continent.

PCBs (polychlorinated biphenyls / polychlorobiphenyls) are organic chlorine compounds or chemicals. The chemical formula for a PCB is $C_{12}H_{10-x}Cl_x$. PCBs used to be widely used in electrical apparatus, copy paper and heat transfer fluids. PCBs from industrial waste have contaminated large areas of land, rivers, seas and lakes in many parts of the world. These chemicals have a serious impact on human and animal health, and also on the environment. PCBs enter our bodies through the food we eat and the water we drink.

These are some of the dangers of PCBs:

- They are toxic to the environment.
- They are known to cause skin rashes and cancer in humans and animals.
- PCBs interfere with the functioning of the thyroid system in humans and animals.
- They damage the liver in both animals and humans.
- PCBs interfere with the body's immune system.
- They lead to defects in babies born to pregnant women who were exposed to PCBs.

In this play, waste from European countries is dumped into an African country. This leads us to ask the question: Why are countries in Africa chosen to receive toxic waste from other countries?

Some of the reasons are:

- There are no strict regulations in African ports, making it easy for ships to arrive with toxic waste.
- There has been an increase in regulations governing waste disposal in many developed countries. So, they have to find other places to dump their waste - usually in Africa.
- Many countries in Africa are poverty-stricken and deeply in debt. Thus, importing foreign waste can be a source of income.
- In many African countries, there are no strictly enforced environmental regulations for the design, siting and closure of toxic waste disposal facilities.
- There is a high level of corruption in many African countries, so it is easy to bribe officials into allowing toxic waste into their countries.
- There is a lack of technical expertise in many African countries. As a result, the chemical elements in the toxic waste are not properly identified. The impact of the toxic waste on humans and the environment is not adequately assessed before the waste is allowed into a country.
- In much of Africa, there is a general lack of awareness of the impact of hazardous waste.
- When information is leaked about toxic waste being exported to another country, it is usually denied by both the exporters and the government receiving the waste.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the plot of the play. Fill each of the gaps with a word / a few words:

The play is set in an African [1] _____ known as Nkululeko. A [2] _____ company dumps toxic waste containing [3] _____ in [4] the _____ District. The drums [5] _____, causing people to become [6] _____. These people are taken to the [7] _____ Central Hospital. A [8] _____ doctor, Dr Nosizwe Thebe, treats them at the hospital. She sends samples to four different [9] _____ to determine what has caused the patients to become so ill. She reports to Dr Sibanda who is a Senior Consultant [10] _____. Dr Sibanda does not want to report the matter because he wants to [11] _____ his friends who are [12] _____ in the dumping. However, Dr Thebe is passionate about her [13] _____ and will not remain [14] _____. Dr Sibanda asks for Dr Thebe to be [15] _____ from duty at the hospital.

When news of the disaster gets to the President of Nkululeko, he holds an emergency [16] _____ meeting. We learn that those involved in the dumping have already been [17] _____. The United European Chemical Company will have to pay the medical [18] _____ the [19] _____. The company will also have to [20] _____ the toxic waste from Nkululeko.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 country / republic
 - 2 European / chemical
 - 3 PCBs / polychlorobiphenyls
 - 4 Hlezikahle
 - 5 leak / spill
 - 6 sick / ill / contaminated
 - 7 Mpilwenhle
 - 8 junior / young / female /kind / caring /etc.
 - 9 laboratories
 - 10 Physician
 - 11 protect / cover
 - 12 involved
 - 13 job / work / duty / patients
 - 14 silent / quiet
 - 15 suspended
 - 16 cabinet
 - 17 arrested / punished / caught / found out
 - 18 expenses / bills / cost
 - 19 victims / patients
 - 20 remove / dispose of / get rid of

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
capital (n.)	Wealth in the form of money or assets (big things you own, like a house). The desire to gain capital makes people work. In business, capital is the money owned by a business. The majority of the Board of the United European Chemical Company are only interested in capital; they do not care about people or the human suffering their actions cause.
a capitalist (n.)	A wealthy person who invests in trade and industry for profit (in accordance with the principles of capitalism). The members of the Board of the United European Chemical Company are capitalists because their aim is to make as much profit as they can.
capitalism (n.)	An economic system in which a country's trade and industry are controlled by private owners for profit, rather than by the state. This system is used in most countries of the world. In such countries, there are usually vast differences in the standard of living of the wealthy and the poor. Those who own industries, mines, businesses, etc. remain wealthy. Those who work in these industries, mines, businesses, etc. usually remain poor. This system is regarded as the opposite of communism.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
corruption (n.)	This refers to dishonest behaviour by those in power. It often involves taking a bribe. In the play, Mthengisi Gwala, the Director of Natural Resources and Environmental Protection, is guilty of corruption. He accepts a bribe from Paul Anderson to allow the dumping of toxic waste. This is extremely dishonest because his job is to protect the environment.
to exploit (v.)	To exploit means to use someone (or a situation) in a dishonest and selfish way, so that you benefit. The United European Chemical Company exploits the situation in Nkululeko to make a profit. They know that it is easy to dump toxic waste in many parts of Africa and to not face any consequences for it.
a collaborator (n.)	A collaborator is a person who works jointly on an activity or project. The word is often used to mean a person who cooperates with the enemy. In Scene 8, Mthengisi Gwala, the Director of Natural Resources and Environmental Protection, is identified as one of the collaborators who worked closely with the officials of the United European Chemical Company to bring harm to his own people.
communism (n.)	A political theory derived from Karl Marx. In communism, people all belong to the same social class. This means there will be no very rich or very poor people. The aim is to develop a society in which all property is publicly owned. In a communist system, each person works for the advantage of all members of the group, and all goods or produce are equally shared by the people.
a communist (n.)	A person who supports or believes in the principles of communism. At the board meeting in Scene 1, Robert Haig calls the officials of the European Union communists. He believes they are communists because they are against people like him, who are interested in getting and staying rich.
contamination (n.)	Contamination happens when water, food or a person is exposed to something poisonous. The patients from the Hlezikahle District have suffered PCB contamination. The exposure to this toxic chemical is making them sick.
insubordinate (adj.) / insubordination (n.)	Someone who is insubordinate refuses to obey the orders of someone who is in a position of power. When someone is insubordinate, they might get a warning of suspension for refusing to obey orders. Dr Thebe is suspended for refusing to obey Dr Sibanda's orders. He wants her to remain silent and do nothing about the toxic waste that has been dumped in the Hlezikahle District. Instead, she is insubordinate (she doesn't listen to what he has said) and tells the press about the people who have become ill from PCB contamination.
a patriot (n.)	A person who vigorously supports their country and is prepared to defend it. Dr Thebe is a true patriot in the play. She is concerned about the health of her patients. She takes up the issue of the Hlezikahle patients even though she knows Dr Sibanda will ruin her career. She is willing to do anything to protect her country and the people who live there. In Scene 8, the president hails Dr Thebe as a patriot.
a physician (n.)	A person who is a highly-qualified specialist doctor. Dr Mzenzisi Sibanda is a Senior Consultant Physician.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a paediatrician (n.)	A doctor specialising in children and their diseases. Dr Musa Gwebu is a paediatrician.
Polychlorobiphenyls (PCBs)	Poisonous chemical compound that has many harmful effects on plant, animal and human life. The play is about what happens when dangerous chemicals like PCBs are dumped.
a savage (n.)	This is an offensive word to describe people thought to be uncivilized and primitive. The majority of the members of the Board of the United European Chemical Company see the people of Africa as savages. This shows that they are extremely racist.
a subsidiary (adj.) company	This is a company owned and controlled by a parent or holding company. African Chemical Enterprises Ltd. is a subsidiary of (is owned by) the United European Chemical Company. Paul Anderson is the manager of African Chemical Enterprises Ltd.
toxic (adj.)	Toxic means the same as poisonous. Toxic chemicals make many people sick in the play.

MAJOR CHARACTERS	
NAME	DR NOSIZWE THEBE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Went on trial for supporting the freedom fighters while still a student at university. 2 Treats the patients from the Hlezikahle District that have been contaminated by PCBs. 3 Reports to Dr Sibanda on the results of the laboratory tests done on samples taken from people from the Hlezikahle District. 4 Tries to convince Dr Sibanda that they need to take some action to prevent more people from being contaminated by the toxic waste. 5 Ignores Dr Sibanda's warning not to take any action about the PCB contamination. 6 Visits Gwala to tell him about what has made the patients from the Hlezikahle District sick. She hopes to get his help to solve the problem of the toxic waste that was dumped in the Hlezikahle District. 7 Tells Gwala that it his responsibility to protect the environment because he is the Director of Natural Resources and Environmental Protection. 8 Threatens Gwala that she will 'pull him down' (pg. 54) in the end. 9 Warns Gwala he will be fired for not carrying out his duties. 10 Holds meetings at the hospital to inform everyone about the cases of PCB contamination. 11 Asks her colleagues to help inform the public about the dangers of toxic waste. 12 Asks her friends, Ncube the lawyer, and Nyathi the journalist, for help and advice after receiving the letter of suspension.

MAJOR CHARACTERS	
RELATIONSHIPS	She is a doctor with good working relationships with most of the workers at Mpilwenhle Central Hospital. She respects all who work at the hospital, including the cooks and the cleaners. She is kind, respectful and compassionate towards her patients in the hospital. We see her kindness in the way she treats Moyo. She is friends with Ncube and Nyathi. Ncube and Nyathi are full of respect and admiration for her. They are proud of her as a citizen of their country, and when she is awarded the Order of the Republic.
PERSONALITY TRAITS	She is a born activist and leader. An activist is one who campaigns vigorously to bring about social and political change. She is outspoken and does not hesitate to fight for or to speak passionately about what she believes in. She loves her country and Africa, and is proud of her Africanness. She is patriotic and will make sacrifices to help and protect the people of her country. She tackles problems head-on. She is brave enough to fight against people in high positions. She is not afraid to face the consequences of fighting for what she believes in. She remains humble despite the praise and the award she receives. Her kindness and compassion are clearly seen. She is respectful to all people. She does not see herself as superior to anyone else by virtue of her position as a doctor. She is totally dedicated to her work and to her patients.
PHYSICAL DESCRIPTION	A young adult – probably in her mid-twenties.
CHANGES	Remains the same.
NAME	MTHENGISI GWALA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 He accepts a bribe from Paul Anderson on behalf of the United European Chemical Company. 2 Asks for his bribe to be paid in American dollars and directly into his Swiss bank account. This implies that he this is not the first time he has taken a bribe. 3 Threatens Dr Thebe that he has important connections when she asks him to do his duty. 4 Tries to convince Dr Thebe not to do or say anything about the toxic waste dumped in the Hlezikahle District but fails.
RELATIONSHIPS	He has been close friends with Dr Mzenzisi Sibanda and Paul Anderson since their university days.
PERSONALITY TRAITS	He is selfish and has no interest in the welfare or safety of his people. He is pompous (irritatingly full of his own importance). He is totally corrupt and is therefore easily bribed. He values money above human life. He exploits his position as Director of Natural Resources and Environmental Protection to enrich himself. He is a shrewd businessman.
PHYSICAL DESCRIPTION	None given in the play.
CHANGES	At the beginning of the play, he has much power because of his position and has he important connections. By the end of the play he has been arrested.

MAJOR CHARACTERS	
NAME	DR MZENZISI SIBANDA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Shows off about his power and connections. 2 Threatens and tries to frighten Dr Thebe into not taking any action about the toxic waste problem. 3 Writes a letter to the hospital Superintendent asking for Dr Thebe to be suspended.
RELATIONSHIPS	He is a good friend of Gwala's and Anderson's. He treats his co-workers at the hospital as inferiors, especially those in much lower positions than his. He shows off about his position, power and connections in high places. He values money and power above human life.
PERSONALITY TRAITS	He is very bossy and arrogant. He is vain. He considers himself superior to people in positions beneath him. He is not really interested in the welfare of his patients or the people of his country. He is very protective and supportive of his corrupt friends. He becomes very angry when people stand up to him.
PHYSICAL DESCRIPTION	None given.
CHANGES	He has much power because of his position and his connections at the beginning of the play. By the end of the play he has been arrested.
NAME	PAUL ANDERSON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Calls Gwala to his office to discuss issues of dumping in Nkululeko. 2 Bribes Gwala to do nothing when waste from his company is dumped in Nkululeko. 3 Invites Gwala to his home to celebrate their deal over drinks. 4 Sends message to the chairman of the Board of the United European Chemical Company that Gwala has agreed to the deal.
RELATIONSHIPS	He is a representative of the United European Chemical Company. He manages their subsidiary company in Africa, African Chemical Enterprises Ltd. He has been friends with Gwala and Sibanda since their university days.
PERSONALITY TRAITS	He is very ambitious. He values money above human life. He is a shrewd businessman and a smooth talker. He does not care about the consequences of his actions. He is loyal to his company.
PHYSICAL DESCRIPTION	None given.
CHANGES	He was a successful company manager at the beginning of the play. At the end of the play, however, he faces arrest.
NAME	VUSUMUZI NYATHI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Supports and advises Dr Thebe after she is suspended. 2 Writes an article to publicise Dr Thebe's suspension. 3 Gives Dr Thebe and Ncube the latest news about the progress made after the cabinet meeting. 4 Informs Dr Thebe of her award which is announced in the 'Government Gazette'.

MAJOR CHARACTERS	
RELATIONSHIPS	He is friends with Dr Thebe and Jabulile Ncube. He is a journalist, so he easily gets information from people who he knows.
PERSONALITY TRAITS	He has a good sense of humour. He teases his friends in an innocent, playful way. He is very loyal to and supportive of his friends. He is patriotic. He has good journalistic skills. He is optimistic. He is not afraid to tackle problems head-on. He does not give up easily.
PHYSICAL DESCRIPTION	None given.
CHANGES	Remains the same.
NAME	JABULILE NCUBE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 She reveals that Paul Anderson, Mthengisi Gwala and Dr Mzenzisi Sibanda have all been friends since they were at university together. 2 She supports and advises Dr Thebe after her suspension.
RELATIONSHIPS	She is friends with Dr Thebe and Nyathi.
PERSONALITY TRAITS	She is loyal to and supportive of her friends. She is patriotic. She does not give up easily. She is an optimistic person. She is fearless, despite having to deal with powerful people.
PHYSICAL DESCRIPTION	None given.
CHANGES	Remains the same.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

CORRUPTION IN GOVERNMENT

Corruption is when those in power behave dishonestly or fraudulently. It usually involves bribery. Those who are corrupt use their position and power to become rich, and to cover up what they (or their friends) have done.

EVIDENCE OF THEME IN TEXT

The Director of Natural Resources and Environmental Protection, Mthengisi Gwala, accepts a bribe from Paul Anderson, a representative of the United European Chemical Company. Gwala turns a blind eye when toxic waste is dumped in his own country. This leads to much misery, suffering and death for a very large number of people in the Hlezikahle District. It also leads to damage to the environment, to such an extent that food production is affected. Gwala tries to silence Dr Nosizwe Thebe, who uncovers the illegal dumping while treating patients. Gwala's friend, Dr Mzenzisi Sibanda, uses his position to have Dr Thebe suspended from duty. He hopes to silence Dr Thebe in this way.

THEME 2

RACISM

This is the belief that the people of each race have characteristics or abilities specific to that race. According to this belief, one race may think they are superior or inferior to another race because of these characteristics or abilities. This belief results in prejudice, discrimination or hatred directed at someone of a different race.

EVIDENCE OF THEME IN TEXT

Most of the members of the board of the United European Chemical Company see Africans as savages. They see African countries as being poverty-stricken and poorly run by their corrupt and inefficient governments. They believe they will be helping Nkululeko by using it as a dumping ground because of the money it will bring the country. They are totally unconcerned about the damage to the environment or the suffering it will cause to the people of that country.

THEME 3

ARROGANCE OF EDUCATED AFRICANS IN HIGH POSITIONS

Arrogance refers to a person's inflated belief in himself and his abilities. People are said to be arrogant if they believe that they know more than others, or that they are superior to others in terms of their abilities, achievements, etc.

EVIDENCE OF THEME IN TEXT

Dr Sibanda and Dr Gwebu are arrogant. They believe they are superior to others because of their educational qualifications and the positions they hold. They regard the rural people of their own country as 'illiterate people from the bush' (pg. 42). They are no different from the white colonial rulers who oppressed their people in the past.

Those who fought for freedom in their country did not expect their own people to become like the white oppressors. The freedom fighters believed that there would be people such as Dr Thebe, Ncube and Nyathi to take leadership in the new order.

THEME 4

HEROISM

This has to do with great bravery. Heroism involves being able to stand up to the enemy, even if they are more powerful than you are. It also involves fighting for what one believes in even though there may be negative consequences for yourself.

EVIDENCE OF THEME IN TEXT

Dr Thebe displays real heroism. She stands up for her belief that foreigners should not use Africa as a dumping ground for their toxic waste. She fights for her people's right to a healthy environment. She is not afraid that standing up to Dr Sibanda and Gwala may cost

her her job, or ruin her future and career. She is totally dedicated to her work as a doctor, and to helping the people of her country.

THEME 5

THE ROLE OF GOVERNMENT

The government of any country has several important duties to fulfil. Besides ensuring that the constitution of the country is upheld, it must also take action when things go wrong, such as when there is a disaster in the country.

EVIDENCE OF THEME IN TEXT

In the play there is a corrupt government official, Gwala, who is the Director of Natural Resources and Environmental Protection. There are also some corrupt officials who probably work with him. Gwala asks Anderson for these officials to also be paid for turning a blind eye to the dumping. However, there is hope for the future of Nkululeko because we see that the president places the health and safety of his people first. He takes swift action: as soon as he hears about the problem, he gets his ministers to investigate and report their findings to him. He holds an emergency cabinet meeting where he hears the reports. He then very quickly makes decisions on what actions to take. The ministers all respect and support their president in the decisions that he makes. The president is not afraid to approach the more powerful European governments whose citizens have caused this problem in his country. He decides that the United European Chemical Company must make amends for what they have done to his country and his people. The president tries to ensure that those who have harmed his country and people face the consequences (jail or the death penalty) for what they have done.

THEME 6

THE IMPORTANCE OF PROTECTING THE ENVIRONMENT

Environmental issues, such as the prevention of pollution, toxic waste disposal and nature conservation are high on the list of priorities of most governments of the world. A lot of damage has already been done to the environment. To raise awareness, these issues are dealt with in schools and in the media across the world. It is hoped that in the future, young people will be able to protect the environment better than previous generations have been able to.

EVIDENCE OF THEME IN TEXT

The play deals with the important issue of toxic waste disposal. The writer clearly wants to educate people about the devastation that can result when people dump toxic waste irresponsibly. It is not only humans that are affected – all life forms are affected too. In the play, we learn that none of the patients from the Hlezikahle District are expected to survive. Food production in the area is also affected by the toxic waste. A drop in food production can be quite devastating in any country, but especially in an African country. African countries are generally already quite poor, and often suffer drought as a result of the very

hot summers. They usually have to rely on food aid from other countries. Thus, the play sends out a powerful message about the importance of taking care of the environment.

STYLE AND STRUCTURE

1 STRUCTURE:

The play is divided into 9 Scenes. The play follows the usual structure of a story: there is the **exposition** of a problem; the tension rises (**the rising action**) until it reaches a **climax** or turning point; then there is **the falling action** of the conflict; and finally the **resolution**.

The United European Chemical Company has a problem: it can no longer dump its waste into the sea. This is the **exposition** of the story. The tension continues to rise as the play progresses: Paul Anderson bribes Mthengisi Gwala to turn a blind eye to the dumping; Dr Thebe discovers what has really made her patients from Hlezikahle sick; there are confrontations between Dr Thebe and Dr Mzenzisi Sibanda, and between Dr Thebe and Mthengisi Gwala. All of these events add to the **rising action** of the play. The **climax** or turning point of the play is when Dr Sibanda has Dr Thebe suspended from her position at the hospital. The **falling action** begins with Dr Thebe approaching Jabulile Ncube and Vusumuzi Nyathi for help, and continues into the next scene when the cabinet meeting takes place. The president makes quick decisions on how to deal with the toxic dumping – the culprits will all be punished. The **resolution** occurs in the last scene as Dr Thebe is rewarded for her bravery and the friends prepare to celebrate their victory.

2 MOOD / ATMOSPHERE:

Because of the the large amount of conflict between various characters in the play, there is a tense atmosphere for much of the play. This means that readers feel the tension as they read. The audience watching the play being performed will also feel the tension. The characters involved in the illegal dumping of toxic waste are in conflict with the main character, Dr Nosizwe Thebe. Dr Thebe wants those responsible for her patients' illnesses to be punished. She wants the toxic waste to be removed from her country. She fears that many more of her countrymen will suffer greatly by coming into contact with the waste. The atmosphere is especially tense when Dr Thebe has meetings with Dr Sibanda and Gwala. They both threaten her and her career. However, Dr Thebe never backs down. She does not mind sacrificing her future and her career for her fellow countrymen. The atmosphere lightens in the last two scenes of the play. The president now knows about the toxic dumping and people are going to be punished for their involvement with it. Dr Thebe has been acknowledged for her bravery and commitment. There is a feeling of hope for the future of Nkululeko, and a sense that good has triumphed over evil.

3 FIGURES OF SPEECH

a Irony is when the obvious (likely) thing we think will happen does not happen and vice versa. There are some interesting examples of irony in the play:

- In Scene 2, it is ironic that the person whose job it is to protect the environment in Nkululeko is actually the one who agrees for the toxic waste to be dumped there: The Director of Natural Resources and Environmental Protection, Mthengisi Gwala, is bribed to turn a blind eye to the dumping of toxic waste.
 - In Scene 4, Dr Sibanda suggests that Dr Thebe will bring their hospital into disrepute by speaking out about the toxic waste dumped in the Hlezikahle District. The irony is that he is already bringing the hospital into disrepute by asking Dr Thebe to remain silent on the matter. As a senior doctor, Dr Sibanda should set an example of how a senior doctor should behave. Ironically, it is the junior doctor, Dr Thebe, who sets the example by taking her work and her patients so seriously. Later in the play, Dr Sibanda asks the hospital Superintendent to suspend Dr Thebe from duty. Ironically, Dr Sibanda himself is later suspended from duty and arrested for protecting his friend, Mthengisi Gwala. In the end, it is Dr Sibanda who brings the hospital into disrepute.
- b Symbolism** is when one thing represents (stands for) something else with a figurative meaning.

The Republic of Nonkululeko is not a real country. It is a symbol that represents all African countries. The play focuses on how people from Nonkululeko suffer while people from Western countries exploit the African countries in order to make money. A number of African countries have been affected by the dumping of toxic waste from European countries.

4 TONE:

Tone tells us what the characters sound like when they speak. The attitude of a speaker is often revealed by the tone used.

- a** Mtubani chooses the characters' words carefully which show us their attitude to others. His **diction** gives us insight into what the characters are feeling. Some examples of this include:
- In Scene 1, Edwards uses a condescending or disdainful tone when he says: 'We all love these African natives, don't we? That is why we have given them millions in aid. We even feed their starving populations, don't we?' (pg. 11) Edwards clearly feels superior to Africans.
 - In Scene 2, Gwala uses an arrogant tone when he says, 'No girl gives me the boot, my friend' (pg. 22). To 'give someone the boot' means to dump / break up with them. He is saying that no one would dump him. This implies that only he would ever dump someone else. Gwala has an exaggerated sense of his own importance.
 - In Scene 3, Dr Thebe and Sister Dube refer to Moyo as 'Baba Moyo' (pg. 27–28). They do this because he is their elder and addressing him as 'Baba' shows him that they respect him.
 - Dr Sibanda uses an arrogant and threatening tone when he speaks to Dr Thebe. He is also patronising to her. For example, in Scene 6, he says, 'Young lady, don't forget

who I am. *(Pause)* I repeat, do not forget who I am. *(Pause)* I have power, influence and connections. *(Pause)* Remember that, or you will be sorry.' (pg. 66)

- b** In some parts of the play, the **stage directions** indicate the tone used by the person. Stage directions are the words that appear in italics and within brackets throughout the play. These give the actors and the director of the play an idea about how words must be spoken, and about the feelings and attitude that must be shown to the audience.

For example:

- "Sibanda: *(Annoyed)* Who are the 'we' that you are referring to, Nosizwe?" (pg. 36)
The actor playing Sibanda knows that he must use an annoyed tone to show the audience that the character is getting annoyed with Dr Thebe.
- 'Thebe: *(Losing her temper)* If you care for your patients,...' (pg. 37) The actor has to say the words that follow in an angry tone, so that the audience knows that she is getting angry.
- 'Thebe: *(Bitterly)* What will bring this hospital into disrepute...?' (pg. 40) suggests a bitter (angry, hurt) tone.
- 'Thebe: *(Jokingly)* Peace; there will be a time for your war later.' (pg. 77) The tone used by the actor will be humorous or light-hearted so that the audience knows that Thebe is making a joke.

SAMPLE EXAM QUESTIONS

Read the following extract from the 'The African Dustbin' and then answer the questions that follow it:

Dlamini:	Thank you, your Excellency. <i>(Pause)</i> Our findings confirm that more than two hundred patients at Mpilwenhle Central Hospital alone are suffering from exposure to toxic material, PCB. Many more cases have been confirmed in other hospitals.	
President:	Thank you, Mrs Dlamini. <i>(Pause)</i> Perhaps Mrs Nyoni has something to say?	5
Nyoni:	Yes, Your Excellency. <i>(Pause)</i> We have discovered widespread contamination of the Hlezikahle District. Vegetation and other forms of life have been badly affected. <i>(Pause)</i> The sites used to dump this waste seem to have been chosen at random. <i>(Pause)</i> So far, twelve such sites have been discovered.	10
President:	Thank you, Mrs Nyoni. <i>(Pause)</i> Mr Phakathi, your Ministry is also involved in assessing the damage. <i>(Pause)</i> Do you have anything to report to your colleagues?	
Phakathi:	Yes, Your Excellency. <i>(Pause)</i> Agriculture has been severely affected by this contamination. <i>(Pause)</i> Colleagues know that the Hlezikahle District is one of the most productive agricultural areas in the country. <i>(Pause)</i> Contamination of large parts of this area will, inevitably, affect our food production. <i>(Pause)</i>	15

Even before we know the full extent of the damage, we estimate that food production will be reduced by as much as 20%.	20
President: Thank you, Mr Phakathi. <i>(Pause)</i> Ladies and gentlemen, you have a rough picture of the extent of this tragedy. What is clear is that, even with these preliminary reports, we have a very serious situation indeed. <i>(Pause)</i>	25
I have, therefore, exercised my powers, and declared an advanced state of emergency to try to cope with this crisis. <i>(The Ministers approve of the President's action).</i>	
[Scene 8]	

1 The extract above is from a scene in which there is a Cabinet meeting. Explain briefly why this cabinet meeting is taking place. [3]

People from Hlezikahle District were contaminated by the toxic waste that was dumped there. (✓) There were demonstrations by the people. (✓) The President asked some of his ministers to investigate and report on what had happened in Hlezikahle District. (✓)

2 Refer to lines 1–4. ('Thank you, your Excellency ... in other hospitals'):

a Who was responsible for finding out what the patients had been exposed to? [1]

Dr Nosizwe Thebe / Dr Thebe / a doctor at the hospital (✓)

b How did the person find this out? [1]

She sent samples to four laboratories for tests. (✓)

3 What does the following sentence suggest to you?

'Many more cases have been confirmed in other hospitals'. (line 4) [1]

The contamination problem is huge. (✓) OR The exact number of people affected / the full extent of the problem is not yet known. (✓)

4 What does the extract suggest about the president? Mention TWO points. [2]

He takes action on an issue very swiftly. (✓) He believes in justice. (✓)

He has the interests of his people at heart. (✓) He is respectful to his Ministers. (✓)

(NOTE: Accept ANY TWO of the above points OR other valid responses.)

5 Refer to lines 7–11. ('Yes, Your Excellency ... have been discovered').

Briefly explain how the toxic waste came to be dumped here. [2]

The United European Chemical Company could no longer dump their waste into the sea off Europe. (✓) Their representative bribed the Director of Natural Resources and Environmental Protection to be allowed to dump their waste in the Hlezikahle district. (✓)

6 What eventually happens to those people who were involved in the dumping? [1]

They are arrested /taken into custody. (✓)

7 In your opinion, what was the writer's intention in writing this play? [2]

He wanted to expose the corruption that is so rife in African countries. (✓) The play is about the suffering that is caused to innocent people when greedy / corrupt people try to make as much money as possible. (✓)

OR

He wanted to educate people about the dangers of pollution / dumping toxic waste. (✓) The play exposes the harm caused to people and the environment when toxic waste is dumped irresponsibly. (✓)

NOTE: Accept other valid responses that are well supported.

8 From your knowledge of the play as a whole, discuss the theme that is evident in this extract. [3]

Corruption in government. (✓) A government official accepted a bribe from a European company and turned a blind eye when toxic waste was dumped in his own country. (✓) This led to much misery and suffering for a very large number of people. (✓)

OR

The role of government (✓) The President of the country has called for an emergency cabinet meeting. (✓) He gets reports from his ministers and takes swift action against all those involved in the tragedy. (✓)

OR

The importance of protecting the environment (✓) This scene focuses on the misery and suffering caused by the irresponsible dumping of toxic waste. (✓) All forms of life in the area are affected by the toxic waste. (✓)

TOTAL: 16 MARKS

Short Stories

Short Stories Revision Guidelines

NOTE: If you taught the short stories as one of your texts, please do the following:

- Focus on 4 of short stories your class found particularly difficult – revise these stories in class.
- Assign the revision of the remaining short stories that your class did for homework.
- Make sure that you do the full set of revision activities below for each short story.

CONCEPTUAL VOCABULARY: (NOVEL OR DRAMA: 35 MINUTES / SHORT STORY: 8 MINUTES)

- 1 Turn to the ‘Conceptual Vocabulary’ section in the Literature Summary.
- 2 Draw a table with two columns on the chalkboard. Label the first column ‘WORD’ and the second column ‘BASIC DEFINITION’.
- 3 Write up the words in the ‘WORD’ column on of the chalkboard.
- 4 Learners will use the ‘Turn and Talk’ method for this activity.
- 5 For each of the words on the board, learners will talk to their partner and try to remember the meaning of the word from when they studied the text.
- 6 Remind learners to give their partner a chance to speak.
- 7 After learners have discussed all the words with their partners, instruct the whole class to come back together.
- 8 Use the definitions in the ‘BASIC DEFINITION’ on the right hand side of the ‘Conceptual Vocabulary’ page to check learners’ understanding.

SETTING (NOVEL OR DRAMA: 25 MINUTES / SHORT STORY: 5 MINUTES)

- 1 Turn to the ‘Setting’ section in the Literature Summary.
- 2 Read the ‘Setting’ section out to the class.
- 3 Ask learners: ‘WHERE does this story take place?’
‘WHEN does this story take place?’
- 4 Make sure learners have the correct understanding of where and when the story takes place.

PLOT SUMMARY (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

- 1 Turn to the ‘Plot Summary’ section in the Literature summary.
- 2 Read the ‘Plot Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary. (**NOTE:** For the novel and drama texts, learners can write up to eight points.)
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.

- 7 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.
- 8 Give the small groups time to work out their final list of five points.
- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

BACKGROUND INFORMATION (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 3 MINUTES)

- 1 Turn to the 'Background Information' in the Literature Summary.
- 2 Read the 'Background Information' section out to the class.
- 3 Ask learners: 'What role does the background information play in the story?'

SUMMARY REVIEW ACTIVITY (NOVEL OR DRAMA: 15 MINUTES / SHORT STORY: 4 MINUTES)

NOTE: Please write the summary review activity on the chalkboard BEFORE the lesson (or photocopy it if you have access to a photocopier), so that no time is wasted.

- 1 Learners complete the activity (that you have written on the board before the lesson) individually.
- 2 Give learners time to check their answers with a partner.
- 3 Go through the answers using the 'Marking Memorandum' with the whole class.

MINOR AND MAJOR CHARACTERS (NOVEL OR DRAMA: 45 MINUTES / SHORT STORY: 10 MINUTES)

NOTE: Please do this preparation before the lesson so that no time is wasted.

Preparation:

- 1 Turn to the 'Major and Minor Characters' in the Literature Summary.
- 2 If you split your class into groups of 5-6 learners, work out how many groups you will have.
- 3 Write the name of each character at the top of an A4 blank piece of paper.
- 4 Write the following headings under the name of each character: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description', leaving blank space under each heading. Example:

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

- 1 Explain to learners what each of the headings: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description' mean. You can give them examples from the table in the summary if you need to.
- 2 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3 Give each group a different character to work with, and hand out the relevant paper that you have prepared.
- 4 Each small group must work together to write down what they know / what ideas they have about that character.
- 5 Give the small groups a few minutes to discuss and write down their ideas.
- 6 Then, instruct the small groups to pass their papers clockwise to the next small group.
- 7 Instruct learners to read the notes that have been written so far, and to then add their own ideas to this.
- 8 Continue until each group has written on each piece of paper.
- 9 Repeat steps 3-8 for each of the characters.
- 10 Read through the final papers with the whole class – let them see how much they collectively know and understand about each character.
- 11 If learners have left anything information that is not on their A4 pages that you feel needs to be on there, give them this information from the Character table.

THEMES AND EVIDENCE OF THEMES IN THE TEXT (NOVEL OR DRAMA: 40 MINUTES / SHORT STORY: 10 MINUTES):

- 1 Turn to the 'Themes and Evidence of Themes in the Text' section.
- 2 Write each of the Themes on the board.
- 3 Write 'Evidence of theme in the text' on the board.
- 4 Explain to learners what 'Evidence of theme in the text' means. (This means facts or information from the text which are examples of the theme.)

- 5 Instruct 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.
- 6 Start with the first theme. For example, 'Apartheid'.
- 7 Instruct learners in the inner circle to give evidence from the text for 'Apartheid' whilst their partner from the outer circle listens. For example, evidence for the theme 'Apartheid' could be "The little boy was not allowed to play in the 'whites only' park because he was black".
- 8 Repeat the theme.
- 9 Instruct the learners in the outer circle to add some different evidence for the theme to that which their partner said.
- 10 After both partners have had an opportunity give evidence for that theme, instruct the inner circle to rotate clockwise to find a new partner.
- 11 Repeat with another theme until you have finished all the themes.
- 12 You will need to move around the class and make sure that learners are providing correct evidence. (You can use the notes under 'Evidence of Themes' in the Literature Summary.)

SAMPLE EXAM QUESTIONS (NOVEL OR DRAMA: 1.5 HOURS / SHORT STORY: 20 MINUTES):

NOTE: Please do this preparation BEFORE the lesson so that no time is wasted.

Preparation:

- 1 Write the following 'Question Glossary' (see below) on the left hand side of the chalkboard (or photocopy it if you have access to a photocopier).

EXAM TERM	MEANING
Identify the tone of...	How is the person feeling?
Why is this tone appropriate?	Explain what has happened to make the person feel this way.
Discuss the suitability of the title of the novel.	How does the title fit in with the themes of the novel?
Consider...	Think about...
Explain how the theme of love is illustrated in...	Explain how the theme of love is shown in this extract.
Discuss...	Talk about all the points relating to...
Identify...	Name...
Explain why this figure of speech is appropriate.	Explain how the figure of speech works.
Consecutive	One after the other / in a row
State...	Explain...
...in the context of the story as a whole.	Think about examples from other parts (not just in the extract) in the story that support the question.

- 2 Write up the 'Sample exam questions' for the corresponding text on the right-hand side of the chalkboard BEFORE the next lesson.

(NOTE: If you have not finished the previous activities in time, you can use 1 hour of this time and give the exam questions to the learners to complete for homework and mark them in class.)

Activity:

- 1 Explain to learners, that in Grade 12, the examiners use very academic words to ask questions.
- 2 Explain that learners need to know what these words mean so that they know what the examiners are asking them.
- 3 Go through each of the definitions.
- 4 Learners must copy the glossary into their books.
- 5 Learners need to study these words and question types as part of their exam preparation. (NOTE: Learners only have to do this for Text 1 Revision. i.e. It can be excluded when revising the second text.)
- 6 Turn to the 'Sample Exam Questions' section in the Literature Summary.
- 7 Tell learners to take out their copies of the text.
- 8 Tell learners the page and paragraph numbers of the extract used for the sample exam questions. Tell learners to mark this extract in pencil.
- 9 Learners must answer the questions on the right hand side of the board in their exercise books. (NOTE: If learners are going to do this for homework, they must write the questions off the board and answer them at home.)
- 10 Go through the answers with the class.

STYLE AND STRUCTURE (NOVEL OR DRAMA: 30 MINUTES / SHORT STORY: 8 MINUTES):

- 1 Turn to the 'Style and Structure' section in the Literature Summary.
- 2 Go through the points that WERE NOT asked as questions in the 'Sample Exam Questions' section.

Short Story: Her Three Days

GENRE:	Short Story
TITLE:	HER THREE DAYS
AUTHOR:	Sembène Ousmane

PLOT SUMMARY

Noumbe is excited because it is her 'three days'. Her husband, Mustapha, will come to stay with her for three days. He has three other wives. Each wife gets him for three days at a time. Lately, Mustapha has been neglecting Noumbe. He has not visited her in two weeks. Even though she has no money, she prepares a delicious meal. She wants him to enjoy his time with her and not think about his other wives. The other women in her compound joke with her about how much fun she will have with him. They sing and dance together. She waits for Mustapha for three days, not eating, and hardly sleeping. On the first day, she sends her son to look for him. She thinks about him spending this time with one of his other wives. She knows she is no longer Mustapha's favourite wife because he has married a fourth wife, who is younger than she is. She gets more and more anxious and jealous. She does not want to blame Mustapha for his own behaviour, so she blames his fourth wife for keeping him too long. There is also something wrong with Noumbe's heart. She feels pain and takes medicine. She does not want to go to the clinic to get more medicine in case Mustapha arrives while she is out. To make her medicine last longer, she drinks a mixture of water and wood ash to make her heart burn less.

On the second day, Mustapha's second wife comes to visit. She pretends that she wants to talk to Mustapha. However, Noumbe knows that she is only trying to make her feel bad that Mustapha is not there. In the past when Noumbe was Mustapha's favourite, he used to spend extra time with Noumbe, even when he was supposed to be with the second wife. Now she is enjoying seeing Noumbe suffer because she is no longer the favourite. On the second night of waiting, Noumbe goes out into the village to look for Mustapha. However, she quickly goes home because she does not want to embarrass herself.

On the third day she sends her children to his fourth wife to fetch him. She borrows money from her neighbour, Aida, to buy a chicken. She hopes that the good smell of the cooked chicken will make Mustapha want to stay with her. After waiting for hours, she starts to cry. Mustapha only arrives at night. He comes into her shack with two of his friends. She is very upset and does not talk much. When she answers his questions, she pretends that he stayed at her shack the previous night. She does this to make him feel bad for not coming to her when he was supposed to. Mustapha gets angry because she reminds him of how he neglected her. He sees the three meals she cooked for him during his three days of absence on the table. The men stand up to go. In her anger, Noumbe breaks all three plates. She gets a sudden pain in her heart. She screams and falls on the floor. Mustapha is patronising

towards her and thinks she is weak for getting jealous that he did not come and see her. He and his friends complain about women wanting more rights. They comment that women are trying to get rid of polygamy (the act of having more than one wife). They imply that their lives would be very hard if they only had one wife. They leave. Her neighbours help her to bed.

SETTING

The story is set in Senegal. Most of the story takes place in Noumbe's one-roomed shack. Her shack is in a compound. This is an area of a few shacks together. She is poor and there is little furniture in her shack: a bed with a white cover, and a table with white china on display. There are photographs on the walls. The story takes place over three days.

BACKGROUND INFORMATION

Different cultures have different rules and traditions about marriage. Polygamy is the practice of one man having more than one wife. Polyandry is the practice of one woman having more than one husband. In Senegal, polygamy is allowed. Men can have more than one wife.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill each of the gaps with a word / a few words:

Noumbe is excited because it is her 'three days'. Her husband, [1] _____, will come to stay with her for three days. He has three other wives. Each wife gets him for [2] _____ days at a time.

Lately, Mustapha has been neglecting Noumbe. He has not visited her in two [3] _____. Even though she has no money, she prepares a delicious meal. She wants him to enjoy his time with her and not think about his other [4] _____. The other women in her compound joke with her about how much fun she will have with him. They sing and dance together. She waits for Mustapha for three days, not eating and hardly sleeping. On the first day, she sends her [5] _____ to look for him. She thinks about him spending this time with one of his other wives. She is no longer Mustapha's favourite wife because he has married a fourth wife, who is [6] _____ than she is. She gets more and more anxious and jealous. She does not want to blame Mustapha for his own behaviour, so she blames his fourth wife for keeping him too long. There is also something wrong with Noumbe's [7] _____. She feels pain and takes medicine. She does not want to go to the clinic to get more medicine in case Mustapha arrives while she is out. To make her medicine last longer, she drinks a mixture of water and [8] _____ to make her heart

burn less. On the second day, Mustapha's [9] _____ wife comes to visit. She pretends that she wants to talk to Mustapha. However, Noumbe knows that she is only trying to make her feel bad that Mustapha is not there. In the past when Noumbe was Mustapha's favourite, he used to spend extra time with Noumbe, even when he was supposed to be with the second wife. Now she is enjoying seeing Noumbe suffer because she is no longer the favourite. On the second night of waiting, Noumbe goes out into the village to look for Mustapha. However, she quickly goes home because she does not want to embarrass herself.

On the third day she sends her children to his fourth wife to fetch him. She borrows [10] _____ from her neighbour, Aida, to buy a chicken. She hopes that the good smell of the cooked chicken will make Mustapha want to stay with her. After waiting for hours, she starts to [11] _____.

Mustapha only arrives at night. He comes into her shack with two of his friends. She is very upset and does not talk much. When she answers his questions, she pretends that he stayed at her shack the previous night. She does this to make him feel bad for not coming to her when he was supposed to. Mustapha gets angry because she reminds him of how he neglected her. He sees the three [12] _____ she cooked for him during his three days of absence on the table. The men stand up to go. In her anger, Noumbe breaks all three plates. She gets a sudden pain in her heart. She screams and falls on the floor. Mustapha is patronising towards her and thinks she is weak for getting jealous that he didn't come and see her. He and his friends complain about women wanting more rights. They comment that women are trying to get rid of polygamy (the act of having more than one wife). They imply that their lives would be very hard if they only had one wife. They leave. Her neighbours help her to bed.

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 Mustapha
 - 2 three
 - 3 weeks
 - 4 wives
 - 5 son
 - 6 younger
 - 7 heart
 - 8 wood ash / ash
 - 9 second

- 10 money
- 11 cry
- 12 meals / dishes / plates

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
polygamy (n.)	When a man is allowed to marry more than one woman. Polygamy is legal in Senegal, where the story is set. Noumbe is Mustapha's third wife of four.
to long for (v.)	A feeling of wanting something very much. Noumbe longs for Mustapha to come stay with her. She is sad and lonely without him.
to neglect (v.)	When you don't give someone the attention they need. Mustapha neglects Noumbe because he has a new younger wife.
henna (n.)	A natural dye that people use to decorate their hands and feet in some countries, including Senegal. Noumbe decorates her hands and feet with henna to make herself attractive to Mustapha.
to poke fun at someone (v.)	To mock them or tease them. At the end of the story, Mustapha gets angry with Noumbe for pretending to be happy and obedient, when she is really mocking him for not visiting her during her three days.

MAJOR CHARACTERS

NAME	NOUMBE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Waits for Mustapha for three days. 2 While waiting for him, she cooks his meals and cleans the house. She does not go to the clinic to get medicine for her chest pain. She hardly sleeps. 3 When he finally arrives, on the third night, she is so upset that she tries to make him feel bad. She breaks the plates on which she served his three meals while she was waiting for him to arrive. 4 She gets a sudden pain in her heart and falls to the ground.
RELATIONSHIPS	She is married to Mustapha. She is the third of his four wives. She used to be his favourite, until four months ago when he married a younger woman. She has five children.
PERSONALITY TRAITS	She works hard to make her husband happy. She is very sad that he is neglecting her. She is a proud woman. She does not want people to see how sad she is.
PHYSICAL DESCRIPTION	She is thin and is of average height. She has a problem with her heart. She is not old, but she has been pregnant five times and her body is no longer strong. Her face is haggard (wrinkled). She has prepared for Mustapha's visit: she has plaited her hair and put henna on her hands and feet. She is wearing a mauve (light purple) velvet dress.
CHANGES	At the beginning of the story, Noumbe still believes that Mustapha loves her. By the end of the story, she realises that he is no longer interested in her because of his new wife.

MAJOR CHARACTERS	
NAME	MUSTAPHA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is supposed to spend his three days with Noubbe, but he does not come. He stays with his fourth wife. 2 Eventually, on the third night, he comes to Noubbe's shack, once she has sent their children to fetch him. 3 Gets angry with Noubbe for being sad and, in his mind, demanding. 4 Does not help her when she collapses (falls down) in pain. He leaves with his friends.
RELATIONSHIPS	He is married to Noubbe and three other women.
PERSONALITY TRAITS	He is a selfish man. He stays with whichever wife he feels like spending time with, even though there are rules for which wife he should be with on which day. He is not kind or sympathetic to Noubbe.
PHYSICAL DESCRIPTION	None given.
CHANGES	In the past, he cared about Noubbe and gave her a lot of attention. Since marrying his fourth wife, he has neglected her. At the end of the story, it is clear that he will not give her support or attention in the future.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

PATRIARCHY

Patriarchy is the system of giving men more power than women. In patriarchal societies, men have more power, more freedom and more opportunities than women.

EVIDENCE OF THEME IN TEXT

The men in Noubbe's village are the ones who make money, make decisions and go out with their friends. They are allowed to marry more than one woman.

All of this is very difficult for the women. Women have to stay at home, cook, clean and raise the children. They have to accept what the men do as normal and have little power to change it. We see how much Noubbe suffers because of this. When the system gives you no power, it is difficult to stand up for yourself.

It is even difficult for Noubbe to blame Mustapha for his actions. Usually, she feels angry with his other wives when he stays away from her during her three days, even though they also have no power over his actions. This shows how the system of patriarchy has brainwashed her. 'When women criticized the practice of polygamy they always found that the wives were to blame, especially those who openly dared to play a dirty trick. The man was whitewashed' (pg. 69). The word 'whitewashed' means that the man was not blamed for his own actions. He was seen as innocent even though he was the one who benefited from

the system of polygamy. The fact that women did not even question the patriarchal society that forces them to submit, indicates how brainwashed they are into believing it is normal and acceptable.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is told in a **third person omniscient** narrative voice. This means that the narrator who tells the story is not a character in the story, but knows the thoughts and feelings of the characters. The narrator is all-knowing.

2 DICTION:

The author has used diction (**word choices**) which is very descriptive. This is language that describes how things look, sound, smell and taste. It helps us to imagine the things that are happening in the story. The writer uses words to paint a picture in our imaginations.

For example:

- Sight: ‘In the far distance, high above the tree-tops, a long trail of dark-grey clouds tinged with red was hiding the sun.’ (pg. 67). This paints a picture of how the sky looked – dark, but lit up by the sun. This is also an example of personification because it talks about the clouds ‘hiding’ the sun. Personification is when human qualities are given to inanimate objects.
- Feeling: ‘Her heart was troubling her, and she had a fit of coughing. Her inside seemed to be on fire’ (page 68). This shows us the terrible pain Noumbe was feeling. This is also an example of a metaphor as Noumbe’s pain is being compared to a fire.
- Sound: ‘There was a friendly atmosphere in the compound, with bursts of happy laughter and sounds of guttural voices, while the women busied themselves with the housework’ (pg. 71). This helps us imagine how the laughter sounds in the story – loud and deep.
- Smell: ‘She swept the room again, shut the door and windows, but the heady scent of the incense escaped through the cracks between the planks’ (pg. 72). A heady scent is a very strong scent. We are meant to imagine the smell of the strong incense.
- Sight: ‘She did her hair again, put antimony on her lower lip, eyebrows and lashes, then dressed in a white starched blouse and a hand-woven waist-cloth and inspected her hands and feet’ (pg. 72). When we think about a white starched blouse, we think about something that is perfectly in shape and very clean. This helps us to imagine how clean and perfect Noumbe wants to look.

3 TONE:

Tone tells us what the characters sound like when they speak. Some examples of different ways of expressing tone in this story are as follows:

- a **Demanding questions** tell us the character is angry: “And just what are these plates for?” (pg. 74)

has not visited Noumbe in her three days / because Mustapha used to stay with Noumbe during the second wife's three days. (✓)

- 4 Name TWO things that Mustapha's second wife does during her visit in order to make Noumbe feel bad. [2]**

Any TWO of the following: (✓)

- Enquires after her children's health (and her own)
- Praises her superior choice of household utensils
- Praises her taste in clothes
- Praises the cleanliness of the room
- Praises the lingering fragrance of incense

- 5 Write only the letter (A–D) next to the question number 5 in your answer. [1]**
Mustapha's second wife's motive for visiting Noumbe is ...

A kindness

B fear

C payback

D patience

C payback (✓)

- 6 At the end of the extract, Noumbe asks herself 'Why do we allow ourselves to be men's playthings?' What figure of speech is this and why is it used here? [4]**

This is a rhetorical question (✓). It is also a metaphor – comparing wives / women to toys. It is used here to make the reader think about how women are treated in the system of polygamy (✓). The question does not have an easy answer – it is used here to emphasise the theme of the short story – patriarchy (✓). This question shows that Noumbe is recognising how unfair the system is, but she still has no way out (✓).

- 7 Identify and discuss the theme of this short story. [3]**

The theme of this short story is patriarchy (✓). Patriarchy is the system that gives men more power in society than women (✓). In this short story, we see that Mustapha can do whatever he pleases because he is a man (✓).

- 8 Quote FOUR consecutive words that show that Noumbe's feelings were hurt. [1]**

'stab in cold blood' (✓).

- 9 The way women are treated in this story demonstrates the damaging impacts of patriarchy. Discuss your opinion on this statement. [4]**

I agree with this statement because in this story, we see that men have power over everything. Noumbe goes out of her way to do many kind things for her husband. Noumbe cooks him nice dinners even though she has no money, and he does not show up. Noumbe has five children to take care of, but she must spend her money on pleasing her husband (✓). Noumbe directs the anger she has at her husband towards other women, because she ultimately has no power over his actions – it is easier to be mad at the other women (✓). Noumbe is so anxious for her husband to come home that she

does not take care of herself properly – she does not go to the clinic even though she needs medicine (✓). At the end of the story, Noumbe is angry at her husband, but she is not free to express her feelings – it is only Mustapha who can shout and yell (✓). Finally, I think that because it is men who make money, Noumbe doesn't have the power to leave her husband, no matter how badly he treats her. (✓)

NOTE: Any 4 of the above and accept other valid responses that are well supported with evidence from the story.

TOTAL: 20 MARKS

Short Story: I Am Not Talking About That Now

GENRE:	Short Story
TITLE:	I AM NOT TALKING ABOUT THAT NOW
AUTHOR:	Sindiwe Magona

PLOT SUMMARY

Mamvulane wakes up with a headache and listens to her husband, Mdlangathi, snore. She thinks about the story he told her the night before. Some boys forced a man to drink bleach as punishment for being drunk. This story is set in Apartheid, and activists at the time believed that black people needed to stay sober all the time because if they were drunk, the police could control them more easily. There is also a consumer boycott which means black people are not buying from white-owned shops as a way to protest against the pass laws of Apartheid. There is also no food in the house because the consumer boycott has been going on for three weeks. Mamvulane is hungry and worried about what she will make her family to eat. Mdlangathi and the children demand food, even though she cannot go to the shops to buy it.

That afternoon, Mamvulane walks all the way from Gugulethu to Mannenberg, where no one will recognise her. She then takes a bus to Claremont and goes grocery shopping at the Pick 'n Pay. After shopping, she goes into a toilet at the station. There she squashes her food into one packet and hides some of it in her clothes. She hides it in case the comrades see her and suspect that she went shopping. They will be very angry if they realise that she broke the consumer boycott. She takes the Nyanga bus past Gugulethu and gets off at kwaBraweni. She does this so that she will not be seen by the comrades. She walks home through a small forest so that no one will see her. When she is almost home, she is caught by a crowd of young people. They rip open her bag. Her food spills out onto the road. They stamp on it and kick it to make sure that she cannot use it.

When she gets home she shows Mdlangathi the few items of food that she was able to hide in her clothes. She is very sad because one of the young men who attacked her was her son, Mteteli. She is surprised that Mdlangathi does not get angry when she tells him. He usually has a very bad temper. She is angry that he does not want to stand up for her, but also relieved because she does not want a big fight between father and son. She serves dinner to her family. Mteteli is out and misses the meal. Mamvulane and Mdlangathi complain that Mteteli doesn't listen to them anymore.

In the middle of the night, when they are sleeping, Mteteli comes home. He wants his mother to give him dinner. He is very rude to her. Mdlangathi gets angry, shouts at Mteteli

and shakes him very hard. Mteteli continues to demand his food. Mdlangathi hits him on the head with a knobkerrie that he keeps under the bed and cracks his skull. Their neighbour refuses to take them to the hospital. He is one of the men who the comrades forced to drink bleach. He does not want to help Mteteli because he knows that Mteteli was involved in enforcing the boycott. Mteteli dies. Mdlangathi goes to jail. He does not ask for permission to go to his son's funeral.

SETTING

The story is set during the 1980s: a time when Apartheid was brutal, but resistance to Apartheid was very strong. It is set in Gugulethu, a township in Cape Town. Most of the story takes place at Mamvulane's house. She also walks to Mannenberg, which is next to Gugulethu, and takes a bus to the Pick 'n Pay in Claremont. The whole story takes place over one day.

BACKGROUND INFORMATION

From 1985 onwards, many communities tried to fight against Apartheid by boycotting white businesses. This means that they refused to buy things from businesses owned by white people. They hoped that because they were losing money, white business people would pressurise the government to end Apartheid. As part of this form of protest, people encouraged their community members not to drink alcohol. This was a time when young people were asking older generations to consider their behaviour more carefully. Young people realised that there were many ways in which the Apartheid Government oppressed them. They saw alcohol as a way for the Apartheid Government to control black people, because drunken people are less able to protest and resist oppression.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill each of the gaps with a word / a few words:

Mamvulane wakes up with a [1] _____ and listens to her husband, Mdlangathi, snore. She thinks about the story he told her the night before. Some boys forced a man to drink bleach as punishment for being [2] _____. There is no food in the house because the consumer boycott has been going on for [3] _____ weeks. She is hungry and worried about what she will make her family to eat. Mdlangathi and the children demand food, even though she cannot go to the shops to buy it.

That afternoon, Mamvulane walks all the way from Gugulethu to [4] _____, where no one will recognise her. She takes a bus to [5] _____ and goes grocery shopping at the Pick 'n Pay. After shopping, she goes into a toilet at the station. There she squashes her food into one packet and hides some of it in her clothes. She hides it in case the comrades

see her and suspect that she went shopping. They will be angry if they realise that she broke the [6] _____. She takes the Nyanga bus past Gugulethu and gets off at KwaBraweni. She does this so that she will not be seen by the [7] _____. She walks home through a small forest so that no one will see her. When she is almost home, she is caught by a crowd of young people. They rip open her bag. Her food spills out onto the road. They stamp on it and kick it to make sure that she cannot use it.

When she gets home she shows Mdlangathi the few items of food that she was able to hide in her clothes. She is very sad because one of the young men who attacked her was her [8] _____, Mteteli. She is surprised that Mdlangathi does not get angry when she tells him. He usually has a very bad temper. She is angry that he does not want to stand up for her, but also relieved because she does not want a big fight between father and son. She serves dinner to her family. [9] _____ is out and misses the meal. Mamvulane and Mdlangathi complain that Mteteli doesn't listen to them anymore.

In the middle of the night, when they are sleeping, Mteteli comes home. He wants his mother to give him [10] _____. He is very rude to her. Mdlangathi gets angry, shouts at Mteteli and shakes him very hard. Mteteli continues to demand his food. Mdlangathi hits him on the head with a [11] _____ that he keeps under the bed and cracks his skull. Their neighbour refuses to take them to the hospital because he is one of the men who the comrades forced to drink bleach. Mteteli dies. Mdlangathi goes to jail. He does not ask for permission to go to his son's funeral.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1** headache / sore head / pain in her head
 - 2** drunk
 - 3** three / 3
 - 4** Mannenberg
 - 5** Claremont
 - 6** boycott / consumer boycott / rule / rules
 - 7** comrades / activists / young people
 - 8** son / child
 - 9** Mteteli
 - 10** dinner / supper / food / a meal
 - 11** knobkerrie

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a consumer boycott (n.)	A boycott is a form of resistance. You refuse to buy something or go somewhere because you are trying to put pressure on a group of people or government. Lots of countries boycotted South Africa during Apartheid. Sports teams refused to play against our team and lots of musicians refused to tour here. Inside the country, local communities boycotted buses and white-owned businesses at different times. The boycotters wanted to 'hurt' the economy so that white people would put pressure on the government to end Apartheid. The story takes place during the consumer boycott that started in 1985. Mamvulane cannot buy groceries from the shop in her community because she does not want anyone to see her breaking the boycott.
a comrade (n.)	In South Africa, this refers to someone who is a political activist. This is someone who fights for freedom. In the story, the comrades stop people from shopping during the consumer boycott and force drunk men to drink bleach as punishment for being drunk.
to inform on (v.)	To inform on someone is to get them into trouble by reporting something they have done which they should not have done. In the story, Mamvulane is scared that her neighbours will inform on her if she goes shopping during the consumer boycott. She does not want the youths to find out or they will attack her. 'Denounce' is a synonym for 'inform'.

MAJOR CHARACTERS	
NAME	MAMVULANE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Decides to break the consumer boycott so that she can feed her family. 2 Goes to Pick 'n Pay in Claremont to buy food. 3 Hides the food in her clothes and in an old plastic packet. 4 Gets caught by the comrades, who destroy the food in the packet. 5 Serves her family dinner from the food she hid in her clothes. 6 Refuses to give Mteteli dinner when he gets home in the middle of the night.
RELATIONSHIPS	She has been married to Mdlangathi for twenty years. She is the mother of Fezeka, Mteteli, and some other children.
PERSONALITY TRAITS	She is a strong woman who can deal with difficult circumstances. When she makes up her mind to do something, she does it. She takes risks. She looks after her family.
PHYSICAL DESCRIPTION	None given, but she is probably middle-aged as she has young, adult children.
CHANGES	At the start of the story, Mamvulane is dealing with difficult circumstances. She needs to feed her family, but she cannot go shopping because of the consumer boycott. By the end of the story, her circumstances are much worse. Her son is dead and her husband is in jail for killing him.

I AM NOT TALKING ABOUT THAT NOW

Short Story: I Am Not Talking About That Now

NAME	MDLANGATHI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Demands food from Mamvulane, even though she is not allowed to go shopping during the consumer boycott. 2 Refuses to give Mteteli food when he gets home in the middle of the night. 3 Hits Mteteli on the head with a knobkerrie because he is so angry, and accidentally kills him. 4 Refuses to ask the prison permission to go to his son's funeral.
RELATIONSHIPS	He is married to Mamvulane. He expects a lot from her and does not always treat her with respect. He is the father of Fezeka, Mteteli, and some other children.
PERSONALITY TRAITS	He is a proud and stubborn man. He likes to feel like the boss in his home. He likes to drink. He has a bad temper. This means that he gets very angry.
PHYSICAL DESCRIPTION	None given.
CHANGES	At the beginning of the story, he is very angry that because of the political situation; children are no longer listening to their parents. At the end of the story he is much angrier. He is angry with his son, and lands up killing him by mistake, because of his uncontrolled anger.
NAME	MTETELI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is among the crowd of boys who attacks Mamvulane and destroys her food. 2 Misses dinner with his family. 3 Comes home in the middle of the night and demands food.
RELATIONSHIPS	He is the son of Mamvulane and Mdlangathi. He does not seem to have the best relationship with his parents – they complain that he does not listen to them anymore. Mteteli spends most of his time with his friends, or the comrades.
PERSONALITY TRAITS	<p>We see that Mteteli is a strong and passionate person – he is committed to fighting against the Apartheid government. However, he can be cruel – he attacks his own mother. At the end of the story, his neighbour refuses to take him to hospital because he is one of the comrades enforcing the boycott (and the man was forced to drink bleach by the comrades).</p> <p>Mteteli is entitled (he thinks he should be able to do and say anything he wants). We see this when he comes home and demands food from his parents in the middle of the night. This is even worse because Mteteli was one of the young people who destroyed his mother's food – he is partly responsible for the family not having food, yet he thinks he should be able to come home and eat at any time.</p>
PHYSICAL DESCRIPTION	None given.
CHANGES	We do not learn very many details about him. He is in the story to show the inter-generational struggle (struggle between young and old people) happening at the same time as the political struggle against Apartheid.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

GENERATIONAL CONFLICT

It is common for old people to feel frustrated by younger generations. Young people have new ways of seeing and doing things. Older people do not always approve of or understand their ideas. At the same time, older people have wisdom and experience that young people do not always value.

EVIDENCE OF THEME IN TEXT

During the 1980s, many young people in South Africa took the lead in the struggle against Apartheid. They boycotted schools and businesses, attended protests, and fought the police. Many of them felt frustrated that older people were not doing more to end Apartheid. They saw their parents as weak. On the other hand, many older people felt angry that their children were no longer listening to them or obeying their rules. They saw the younger generation as disobedient and violent.

We can see this conflict in the relationship between Mamvulane and Mdlangathi and their son, Mteteli. Mteteli is angry that Mamvulane broke the consumer boycott. His parents are angry that he is disrespectful and does not listen to them anymore.

THEME 2

PATRIARCHY

Patriarchy is the system of giving men more power than women. In patriarchal societies, men have more power, more freedom and more opportunities than women.

EVIDENCE OF THEME IN TEXT

Apartheid made life difficult for all black people in South Africa. Women, however, had to struggle with patriarchy at the same time. They were treated as unequal both because they were black and because they were women. In the story, we see how Mamvulane struggles. She is oppressed by Apartheid because she is black. At the same time, her husband does not see her as an equal because she is a woman. He demands that Mamvulane is home and waiting for him with dinner every evening, even though he often goes out to drink without her.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is told in a **third person omniscient** narrative voice. This means that the narrator who tells the story is not a character in the story, but knows the thoughts and feelings of the characters. The narrator is all-knowing.

2 DICTION:

- a** The author has used diction (**word choices**) which is very descriptive. This is language that describes how things look, sound, smell and taste. It helps us to imagine the things that are happening in the story. The writer uses words to paint a picture in our imaginations. For example:
- **Sight:** 'A big bold orange band lay on the carpet – painted there by the strong dawn light pouring through the bright orange-curtained window' (pg. 39). This is also an example of **personification** because an inanimate object (the dawn) has been given a human action (painting).
 - **Feeling:** 'Her right eye felt as though someone was poking a red-hot iron rod into it from the back of her head, where he'd first drilled a hole' (pg. 39). This is also an example of a **simile** because there is a direct comparison between how her eye feels and the heat from a very hot iron rod.
 - **Smell:** 'She could swear the air was faintly laced with the barest soupcon of the bittersweet smell of coffee' (pg. 39).
- b** When the characters speak to each other in direct speech, Magona often writes what they say in isiXhosa first, and then translates it into English. She shows us that the words in isiXhosa are in another language by putting them in italics. Although the story is written in English, the characters would speak to each other in isiXhosa. Magona includes the isiXhosa words because they give us a feel for what the characters' conversations really sounds like.

SAMPLE EXAM QUESTIONS

Read the following extract from 'I Am Not Talking About That Now' and then answer the questions which follow it:

'All I want is my food. I'm not fighting anyone,' said Mteteli sullenly.	1
'I suggest you get out of my house and go and seek your food elsewhere. I do not work hard so that I shall feed thugs.'	
'Now I am a thug because I want my food?'	
Mdlangathi had had enough of sparring with Mteteli. Abruptly, he told him, 'Go and look for your food from the sand, where you threw it away when you took it from your mother by force'. Fuming, he got back into bed and covered himself with the blankets till not even his hair could be seen.	5
'Yes, Mteteli,' Mamvulane added. 'Remember all the sand, and samp you and your group threw up down onto the sand, <i>that</i> was to be your supper. You spilled your supper on the sand out there – birds will feast on it on the morrow.' <i>'Andithethi loo nto mna, ngoku.'</i>	10
'Mteteli, your father goes to work tomorrow morning. Leave us alone and let us have some sleep. You are the one who doesn't have time for doing this or that you come and go as you please, but don't let that become a nuisance to us now, please.'	15

- 1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–C) next to the question number, 1(a) –1(c), in your answer. [3]**

COLUMN A	COLUMN B
a Mdlangathi	A Comes home in the middle of the night and demands dinner.
b Mamvulane	B Goes all the way to Claremont for food.
c Mteteli	C Refuses to go to his son's funeral.

- a C (✓)
b B (✓)
c A (✓)

- 2 Refer to 'All I want...said Mteteli sullenly' (line 1):**

- a Write only the letter (A–D) next to the question number 2 a in your answer.**

Mteteli's tone of voice is... [1]

A gloomy

B irritated

C angry

D hopeful

B irritated (✓)

- b Why does the narrator use the word 'sullenly' to describe what Mteteli says? [2]**

To show that Mteteli is annoyed / irritated / sulking (✓) that his parents will not give him food (✓).

- 3 Why is Mteteli demanding his dinner in the middle of the night? [2]**

He was out (✓) and missed dinner (✓).

- 4 Refer to 'I do not work hard so that I shall feed thugs.' (lines 2–3)**

- a What is a thug? [1]**

a tsotsi / a criminal / someone who does bad things / someone who beats people up (✓)

- b Why does Mdlangathi call Mteteli a thug? [2]**

Mdlangathi calls Mteteli a thug because he was part of the group that attacked Mamvulane (in the street) (✓) and destroyed her groceries (✓).

- 5 Mamvulane should have fed her child when he came home in the middle of the night. Discuss whether you agree or disagree with this statement. [3]**

I do not agree with this statement. Mamvulane was right to not feed Mteteli in the middle of the night (✓). He chose not to listen to his parents about coming home for dinner – if he misses dinner, that is his own fault (✓). Mteteli should not expect his mother to get out of bed and feed him in the middle of the night (✓). Mteteli also

helped the crowd of young people tear open his mother's packet and destroy the food – he doesn't deserve to eat the little food she had left (✓).

OR

I agree with this statement – Mamvulane should have fed Mteteli when he came home (✓). Mteteli is her child, and she should not force him to go through the night without food (✓). Mteteli only tore open his mother's packet because he strongly believes the boycott against Apartheid is important. She should try to understand that Mteteli is working hard in his fight against Apartheid (✓).

NOTE: Award a maximum of 3 marks for this question and accept any well-reasoned response.

6 Why is Mteteli's direct speech, '*Andithethi loo nto mna, ngoku*' written in italics? [1]

It is in isiXhosa / another language / not in English (✓).

7 In your opinion, how is the fact that Mteteli does not feel remorse for attacking his mother shown in the story? [2]

Any TWO of the following:

Mteteli comes home late and demands food, even though he knows that all the food his mother tried to bring home has been destroyed (✓). He does not apologise for attacking her or for being late (✓). He acts as though there should be plenty of food waiting for him, even though he has missed dinner (✓).

TOTAL: 17 MARKS

Short Story: Nostalgia

GENRE:	Short Story
TITLE:	NOSTALGIA
AUTHOR:	Sindiwe Magona

PLOT SUMMARY

Ella returns to Cape Town to visit her mother. She left ten years ago, and her mother is still angry with her for leaving. They sit in the lounge and talk. Ella wants to know why her mother ignored all her letters. They argue. Ella goes to the window and looks down at the square. She remembers her father working there, making leather handbags and belts. Her mother is angry with her because Ella did not come home for his funeral. Her mother goes to the kitchen to make tea. While she is there, she thinks nostalgically about how she misses the way things were when she was younger. When she comes back into the lounge, Ella asks her why she never protected her from her father. He used to drink and sexually abuse her. Her mother pretends that she did not originally know about the abuse. She lies and says that she only found out about it when Ella was old enough to protect herself. Ella is upset that her mother still will not take responsibility for what happened to her when she was a little girl. She decides to leave. She invites her mother to call her while she is in Cape Town, but it does not seem like she really believes that her mother will.

SETTING

The story is set in Cape Town. Ella visits her mother in her childhood flat on a noisy, crowded and dirty square off Church Street. Most of the story takes place in the lounge.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill each of the gaps with a word / a few words:

Ella returns to Cape Town to visit her [1] _____. She left ten years ago, and her mother is still angry with her for leaving. They sit in the lounge and talk. Ella wants to know why her mother ignored all her [2] _____. They argue. Ella goes to the [3] _____ and looks down at the square. She remembers her [4] _____ working there, making leather handbags and [5] _____. Her mother is angry with her because she didn't come home for his funeral. Her mother goes to the kitchen to make [6] _____.

While she is there, she thinks nostalgically about how she misses the way things were when she was [7] _____. When she comes back into the [8] _____, Ella asks her why she never protected her from her father. He used to [9] _____ and sexually abuse her. Her mother pretends that she did not know about the abuse until Ella was old enough to protect herself. Ella is upset that her mother still will not take responsibility for what happened to her when she was a little girl. She decides to [10] _____. She invites her mother to call her while she is in Cape Town, but it does not seem like she really believes that her mother will.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 mother / mom
 - 2 letters
 - 3 window
 - 4 father / dad
 - 5 belts
 - 6 tea
 - 7 younger / a young woman
 - 8 lounge
 - 9 drink / get drunk
 - 10 leave / go

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
nostalgia (n.)	A wish to return to the happiness of the past. Ella's mother is nostalgic about the past, when she was young and beautiful. Ella does not think nostalgically about the past, because she was so unhappy living with her abusive father.
to infer (v.)	To infer something is to work it out, even though it is not said directly. We can infer that Ella's father used to sexually abuse her, even though we are not told that directly. We make an inference.

MAJOR CHARACTERS

NAME	ELLA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Ella goes home to visit her mother after ten years. 2 They talk and argue. 3 She shows her mother that she is upset with her for not taking her away from her father when she was a child because he sexually abused her.

MAJOR CHARACTERS	
RELATIONSHIPS	Ella has a bad relationship with her mother. She left South Africa ten years ago to get away from her father. She wrote to her mother and invited her to visit, but her mother ignored her. We do not meet her husband, but we know they have an honest relationship because she has told him about her father's abuse.
PERSONALITY TRAITS	Ella is angry and sad that her father used to sexually abuse her, and her mother did not protect her. She tries to be calm, but she finds it difficult to talk to her mother.
PHYSICAL DESCRIPTION	She is 35 years old. She has streaked brown hair and elegant fingers. She is wearing a wide blue cotton skirt and silk blouse.
CHANGES	When the story starts, Ella is very nervous about seeing her mother. She wants the conversation to go well. When she leaves, she realises that nothing has changed. She invites her mother to contact her while she is in Cape Town, but it does not seem likely that she will. She does not find peace.
NAME	ELLA'S MOTHER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 When Ella comes to visit, she is rude to her. 2 We learn that when Ella left ten years ago, she was so angry that she did not say goodbye. She has ignored all of Ella's letters since then. 3 We find out that she did not protect her daughter from her husband's sexual abuse when she was a child. She still pretends that she did not know about the sexual abuse until it was too late, even though she could actually hear it through the walls.
RELATIONSHIPS	She fights with all her neighbours and has not talked to her daughter in ten years.
PERSONALITY TRAITS	She is a very grumpy and bad-tempered old woman. She is nostalgic about the past and wishes things were the way they used to be. She feels sorry for herself that she is alone.
PHYSICAL DESCRIPTION	She is very short and thin. Her back is still straight. She has the smell of an old person. She puts a lot of effort into how she looks and always dresses smartly and wears makeup. She is wearing a green cardigan, matching floral skirt and blouse, a brown necklace and red lipstick.
CHANGES	She does not learn anything or grow in the story. She remains angry, bitter, and self-pitying (feeling sorry for herself). She continues to pretend that she did nothing wrong.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

COMPLICATED FAMILY RELATIONSHIPS

Family relationships can be complicated and difficult. We cannot change who our family members are. Sometimes, when bad things happen with someone we love, it is hard to walk away and end our relationship with them.

EVIDENCE OF THEME IN TEXT

This story shows how complicated and difficult family relationships can be. Ella wants to forgive her mother and have a better relationship with her. However, her mother still refuses to admit she did anything wrong. This hurts Ella's feelings and she has to leave. Even though Ella's mother treats her badly, she does not just end her relationship with her. She tells her she can contact her while she is still in Cape Town. Even though Ella's mother is unkind and has allowed horrible things to happen to Ella, Ella is hesitant (not sure if she really wants to) just to end her relationship with her altogether.

THEME 2

NOSTALGIA

Nostalgia is the feeling of looking back on the past with fond memories, and longing for things to be the same as they were back then. When we feel nostalgic, we generally remember only the good things about the past and we forget about the difficulties. Often people feel nostalgia for their childhoods.

EVIDENCE OF THEME IN TEXT

Ella's mother looks back at her life remembering how happy she was when she was younger and had beautiful clothes and things. Ella, sadly, can't be nostalgic about her childhood because she suffered abuse from her father.

THEME 3

TAKING RESPONSIBILITY

Everyone makes mistakes in life. When we take responsibility for those mistakes, we are able to heal the relationships we have damaged. If we will not take responsibility, it is difficult to do that.

EVIDENCE OF THEME IN TEXT

Ella's mother refuses to take responsibility for her actions. She makes lots of excuses for her husband's behaviour. She says that he worked hard and sacrificed his happiness to support his daughter. She also makes excuses for not leaving him when she found out about the abuse. She lies and says that she did not know about the abuse until Ella was old enough to protect herself. She also says that they had nowhere else to go and could not support themselves. It is this refusal to take responsibility that makes Ella so sad. When Ella realises that her mother will not take responsibility, she leaves. There is nothing left for her to say.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is told in a third person omniscient voice. This means that the narrator is all-knowing and tells the story from the perspectives of the different characters. We get insight into what both Ella and her mother are thinking and feeling.

2 MEMORIES:

Although the story happens when Ella is an adult, we learn about her past from her memories. For example, she remembers her father working down in the square and how much she hated the noise and the dirt of the square. We get a different picture of the past from her mother's memories. She remembers how much she enjoyed the company of her neighbours, and how she loved dressing up. These memories show us that Ella and her mother had very different experiences in their pasts.

3 INFERENCE:

The narrator does not tell us directly that Ella's father sexually abused her. However, we are given clues throughout the story. These enable us to infer it, or work it out for ourselves. These are some of the clues:

- When Ella remembers how badly her father was treated by the Apartheid police, she thinks, 'Perhaps that was why' (pg. 200). We are not told directly what she means, but it is a clue that something bad happened. We later infer that she is thinking that perhaps he abused her because he was so angry about the way he was treated and did not know what to do with his anger.
- Later we are told that when she tried to book a flight to fly home for his funeral, she could not because, '...her hand froze on the receiver' (pg. 201). We are not directly told why, but it is a clue that she was too emotional to even come to his funeral. We can infer that something terrible happened in her past involving her father.
- When Ella asks her mother, 'Why?' (pg. 202), we are not told directly what she means. We infer that she is asking why her mother did not take her away when she discovered that her father was abusing her. When Ella is leaving she tells her mother that she can call her. She says that her husband knows everything. She does not explain what he knows everything about. This is a clue. We infer that he knows about the sexual abuse.

SAMPLE EXAM QUESTIONS

Read the following extract from ‘Nostalgia’ and then answer the questions which follow it:

‘Why?’ Ella asked unexpectedly.

‘Why what? I must explain myself to you? You had food and clothes and a proper education because we sacrificed. Your father worked until his fingers were dirty little stubs that couldn’t even pick up a fork. He had his problems; we all did, back then. But we all sacrificed. We did what we had to, so you wouldn’t need to. But now, like everyone your age, you turn around and blame your parents for whatever’s wrong. He had his reasons for being that way.’ 5

‘Yes, that’s what they say; everyone has their reasons. I’ve had many years to think about it. Too many. And you know what I believe? I think that sometimes there is no higher logic and no complexities. Sometimes there is just right and wrong. No excuses, no looking at our flawed lives and no blaming anyone else. Sometimes, all we can rely on is what we see and feel. And all we can trust is the truth. What he did was wrong,’ Ella said, her face flushed as she spun at the end of the room and walked in the opposite direction again. ‘But you don’t see it, do you? We are two utterly different people’. 10 15

- 1 Refer to ‘But you don’t see it, do you?’ (line 16). Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 1 in your answer. [1]**

When Ella asks her mother ‘But you don’t see, it do you?’ she is feeling...

- A embarrassed
- B sensitive
- C frustrated
- D cheerful

C frustrated (✓)

- 2 Refer to ‘I must explain myself to you?’ (line 2). Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 2 in your answer. [1]**

When Ella’s mother asks, ‘I must explain myself to you?’, she means...

- A I do not need to explain myself to you.
- B You must explain yourself to me.
- C I can’t explain myself to you.
- D I want to explain myself to you.

A I do not need to explain myself to you (✓)

3 What is Ella referring to when she says, ‘What he did was wrong.’ (line 14) [1]

Her father’s abuse/ sexually abusing her (✓).

4 Refer to “‘And all we can trust is the truth. What he did was wrong,’ Ella said, her face flushed as she spun at the end of the room and walked in the opposite direction again”. (line 14)**a What does it mean that Ella’s face is ‘flushed’? [1]**

It is pink/ red/ full of colour (✓).

b What does this tell us about how she feels? [1]

She is angry/ frustrated/ full of emotion (✓).

5 What theme is being explored in this passage? Explain your answer. [2]

Taking responsibility (for your actions) (✓). Ella is saying that her mother should stop making excuses / admit that what her father did was wrong / admit that she should have protected her / that it does not matter what was happening in their lives, her father should not have abused her. (✓)

6 In this short story, we can infer (guess) that Ella has been sexually abused. Identify and explain two clues from the story that allows us to make this inference. [2]

Ella didn’t come home for her father’s funeral. In the story it says she froze when she tried to book a ticket home. This shows us something bad happened to her (✓). Also, she asks her mother ‘Why?’ This shows us that something bad happened, and she is angry with her mother for not doing anything to stop the abuse (✓).

7 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 7 in your answer. [1]

The relationship between Ella and her mother can best be described as...

A amicable

B tense

C warm

D abusive

B tense (✓)

8 In your opinion, how is the fact that Ella’s mother is a self-centred woman conveyed to the reader? [3]

Ella’s mother is angry at Ella for leaving Cape Town ten years earlier (✓). She should be understanding that Ella left because of the abuse she faced. However, Ella’s mother can only think about herself (✓). In addition, Ella’s mother thinks about the past and thinks about how wonderful the past was. She wishes for the past even though the past was horrible for her daughter (✓). Again, we see that Ella’s mother can only think about her own wants and needs – she doesn’t seem to care about anyone else, even her own daughter (✓).

NOTE: Accept any THREE of these points, or any other reasonable answers.

9 Refer to ‘We are two utterly different people.’ (lines 16–17):

a Who says this? [1]

Ella (✓)

b To whom are these words directed? [1]

Ella says this to her mother. (✓)

c Give evidence from the story which shows these words to be true. [2]

- Ella’s mother has positive memories about the past and about Ella’s father. Ella’s memories about her father are negative (✓).
- Ella wants to have an honest conversation with her mother. Her mother refuses to be honest about the past (✓).

TOTAL: 16 MARKS

Short Story: Prayer from the Living

GENRE:	Short Story
TITLE:	PRAYER FROM THE LIVING
AUTHOR:	Ben Okri

PLOT SUMMARY

The narrator enters a town where many people have died. He has not eaten in three weeks and he is starving to death. He imagines that he sees the souls of the dead celebrating around him because they no longer have to suffer. Now they can live forever in the afterlife. He is looking for his family and girlfriend. If they are dead, he can die in peace without worrying about them. He searches through the bodies of the dead. He finds his mother and brothers' bodies. Death has made them look different. He pours dust on their flesh out of respect because he cannot bury them. He is so hungry and has suffered so much that he cannot express any emotion. He hears singing coming from a school building. He is surprised that people can sing so beautifully when they have suffered so much. He walks towards the school. He is weak, and it takes him a long time to get there. A cow goes inside just before him. When he gets inside he sees that everyone in the room is dead. He thinks that they seem alive because they look peaceful. He thinks they look peaceful because when they died they were not being selfish. He sits down in a corner and prays silently for everything on earth. After many hours, he looks at the dead body next to him and realises that it is the body of his girlfriend. He goes on praying. A journalist comes into the room and films the bodies so that he can educate the world about what is going on. The narrator lies down, holds the hand of his girlfriend and dies. He is smiling with relief that he will no longer have to suffer.

SETTING

The story is set in Biafra (now part of Nigeria) during the Biafran War between 1967 and 1970. (See Background Information below for more information). The narrator does not name the town. He calls it 'the town of the dying' (pg. 182) because all the people who lived there have died.

BACKGROUND INFORMATION

The Biafran War was a war between Nigeria and Biafra that lasted between 1967 and 1970. Biafra had been a region (part) of Nigeria. Biafra wanted to be an independent country. The Nigerian government fought to force them to remain part of Nigeria. It was a brutal war.

Hundreds of thousands of soldiers on both sides died in the fighting. The Nigerian army also surrounded Biafra to stop food from being taken into the country. This caused a famine (when there is not enough food for people to eat). Between 500,000 and 2 million Biafrans starved to death because there was nothing to eat.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill in each of the gaps with a word / a few words:

The narrator enters a town where many people have died. He has not eaten in [1] _____ weeks and he is starving to death. He imagines that he sees the souls of the dead celebrating around him because they no longer have to suffer. Now they can live forever in the afterlife. He is looking for his [2] _____ and girlfriend. If they are [3] _____, he can die in peace without worrying about them. He searches through the bodies of the dead. He finds his mother and brothers' bodies. Death has made them look different. He pours [4] _____ on their flesh out of respect because he can't bury them. He is so hungry and has suffered so much that he cannot express any emotion. He hears [5] _____ coming from a school building. He is surprised that people can sing so beautifully when they have suffered so much. He walks towards the school. He is weak, and it takes him a long time to get there. A [6] _____ goes inside just before him. When he gets inside he sees that everyone in the room is [7] _____. He thinks that they seem alive because they look peaceful. He thinks they look peaceful because when they died they were not being selfish. He sits down in a corner and prays silently for everything on earth. After many hours he looks at the dead body next to him and realises that it is the body of his [8] _____. He goes on praying. A journalist comes into the room and films the bodies so that he can educate the world about what is going on. The narrator lies down, holds the [9] _____ of his girlfriend and dies. He is [10] _____ with relief that he will no longer have to suffer.

MARKING MEMORANDUM

1 Instruct learners to compare their answers, to see if they can correct their own mistakes.

2 Discuss the correct answers with the whole class.

- | | |
|--------------------------------|----------------------|
| 1 three / 3 | 6 cow |
| 2 family / mother and brothers | 7 dead |
| 3 dead | 8 girlfriend / lover |
| 4 dust | 9 hand |
| 5 singing | 10 smiling |

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a civil (adj.) war	A war between two opposing groups in one country. The war between Biafra and Nigeria was a civil war because Biafra was originally part of Nigeria and wanted to become independent from Nigeria.
a famine (n.)	When there is no food. This leads to starvation. There was a famine in Biafra during the war because the Nigerian army surrounded Biafra and would not let any food into it.
the afterlife (n.)	Most cultures and religions believe in a life after death. Some people believe that when you die, your soul continues to live in the afterlife. Christians call the afterlife heaven. In this story, the narrator imagines that he can see dead people's souls continuing to live around him. They are happy because they have found peace in the afterlife.

MAJOR CHARACTERS

NAME	THE NARRATOR, WHO DOES NOT HAVE A NAME
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Arrives at a town to look for the bodies of his family and girlfriend. 2 When he finds them, pours dust on them to show respect because he cannot bury them. 3 Goes into a school building and lies down in the corner. He thinks of the world and prays for everything in it. 4 Notices his girlfriend's dead body next to him. He holds her hand and lies down to die.
RELATIONSHIPS	The narrator does not have any relationships because everyone he cares about is dead. However, we know that he loves his family and girlfriend. He will only let himself die if they are already dead.
PERSONALITY TRAITS	He is strong. He shows respect to the people he loves. He is very sad about how terrible things are in his country.
PHYSICAL DESCRIPTION	He is very 'lean' (thin) because he has not eaten in three weeks.
CHANGES	At the beginning of the story, the narrator is determined to find out if his loved ones are dead. By the end, he feels some kind of peace because he can die without worrying about his family and girlfriend. He comes to accept how unfair life can be. He dies without anger.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****THE HORRORS OF WAR**

During war, killing and death become normal. Wars often take away people's humanity. In other words, people on different sides of wars can forget that the people they are fighting are human beings, just like them.

EVIDENCE OF THEME IN TEXT

In this story we get a sense of how terrible war is. We see the narrator suffer physically from starvation, and emotionally from losing all his loved ones. The narrator imagines the souls of the dead celebrating because they no longer need to suffer like the people who are still alive will suffer. Life is so unbearable for him that he is relieved to die at the end of the story.

THEME 2

LIFE AFTER DEATH

In many cultures, people believe that when we die, it is only our bodies that die. According to this belief, our souls continue to live on in the afterlife.

EVIDENCE OF THEME IN TEXT

The narrator sees the dead people smiling and hears their singing. This suggests that death is not something to be afraid of. Instead, when we die, we find eternal life and happiness. We leave the pain and suffering of the world. This brings the narrator comfort, because he knows that he is about to die. This is what enables him to smile as he dies.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is told in a **first person narrative voice**. This means that the narrator (the person who tells the story) is also a character in the story. He describes things that he sees and experiences.

2 IMAGERY:

Throughout the story, the narrator describes the dead as if they are alive. He says that the dead are ‘more joyful now; they are happier than we are; and they are everywhere, living their luminous lives as if nothing had happened, or as if they were more alive than we are’ (pg. 182). He does not mean that they are really alive. He means that life has become so difficult in Biafra that dying brings peace because you do not have to suffer anymore. He might also mean that after death, your soul lives on in the afterlife. He imagines that in the afterlife, people are happier than they were on earth.

3 MOOD:

The mood (also called ‘atmosphere’) in the story is sombre. This means it is very dark, heavy and depressing. There are images of death everywhere. The narrator says, ‘In the town everyone had died. The horses and cows were dying, too. I could say that the air stank of death, but that wouldn’t be true. It smelled of rancid butter and poisoned meat and bad sewage’ (pg. 183). However, this mood is contrasted by (the opposite of) his descriptions of how happy the dead people are. He imagines that the souls of the dead are ‘Singing golden songs in chorus, jubilant everywhere’ (pg. 183). Later he says that ‘The singing was like the

joyous beginning of all creation, the holy yes to the breath and light infusing all things' (pg. 184). The sombre mood of the town is the opposite of the loving and joyful mood of the afterlife. This emphasises that life in Biafra during the war was so terrible, it was better to be dead than alive.

SAMPLE EXAM QUESTIONS

Read the following extract from 'Prayer from the Living' and then answer the questions which follow it:

I opened my eyes for the last time. I saw the cameras on us all. To them, we were the dead. As I passed through the agony of the light, I saw them as the dead, marooned in a world without pity or love.

As the cow wandered about in the apparent desolation of the room, it must have seemed odd to the people recording it all that I should have made myself so comfortable among the dead. I did. I stretched myself out and held the hand of my lover. With a painful breath and a gasp and a smile, I let myself go. 5

The smile must have puzzled the reporters. If they had understood my language, they would have known that it was my way of saying goodbye. 10

1 In this story, what is the narrator searching for? [2]

NOTE: Accept any of the following answers for full marks.

- His family and his girlfriend (✓)
- The bodies of his family members (✓)
- The body of his girlfriend (✓)
- The bodies of his loved ones (✓)

2 What is the narrative voice used in this story? [1]

This short story is told in the first person narrative voice (✓).

3 What is one word used in this extract that shows the narrative voice in number 1? [1]

'I' (✓) / 'we' (✓) / 'myself' (✓)

4 Why are the reporters in the school building? [2]

They are there to film / record / video the dead bodies (✓) to tell the world / educate people about what is happening there / in Biafra/ in Nigeria/ in the war (✓).

5 Refer to 'The smile must have puzzled the reporters.' (line 9):

a Write only the letter A—D next to the number 5 a.

In this sentence, a synonym for the word 'puzzled' is ...[1]

- A** angered
- B** embarrassed
- C** questioned
- D** confused

D confused (✓)

b Why does the narrator think the journalists would be puzzled by his smile? [3]

Because the narrator has just died (✓). We normally think about death as something sad and painful (✓). The journalists would be puzzled or confused about why someone who has just died is smiling (✓).

6 Why does the narrator describe the world as a place ‘without pity or love’? [2]

NOTE: Any TWO of the following answers or any other reasonable answers.

- He has suffered so much in the war (✓)
- He has starved to death (✓)
- He has lost all his loved ones (✓)
- So many people have died (✓)

7 Identify and discuss one of the themes of this short story. [3]

One of the themes of this short story is the horror of war (✓). The narrator in this story is suffering – he is starving to death (✓). Life is so horrible, that he imagines the dead are happier than the living. In the end, he smiles as he dies, because he can finally be at peace (✓).

OR

One of the themes of this short story is life after death. (✓) The narrator hears dead people singing / sees dead people smiling. (✓) This shows that he believes that when we die, it is only our bodies that die / our souls live on in the afterlife. (✓)

8 In your opinion, how is the fact that the narrator is a kind and caring person conveyed to the reader? [3]

Even though the narrator is starving and weak, he makes the trip back to his village to find his loved ones (✓). The narrator feels he cannot die without first checking to make sure the people he loves are at peace (✓). Even though he is suffering, he still puts the people he loves ahead of himself (✓).

9 What happens to the narrator at the end of the story? [1]

He dies. (✓)

TOTAL: 19 MARKS

Short Story: The Boy Who Painted Christ Black

GENRE:	Short Story
TITLE:	THE BOY WHO PAINTED CHRIST BLACK
AUTHOR:	John Henrik Clarke

PLOT SUMMARY

Aaron Crawford is the most talented learner at his school. He is an excellent artist. He paints a picture of Jesus as a birthday present for his teacher. Everyone is surprised because he paints Jesus as a black man. On the last day of school, Professor Danual, the supervisor of all the city's schools, comes to visit the school. He becomes very angry when he sees Aaron's painting. Because he is racist, he believes it is disrespectful to paint Jesus as a black man. He questions Aaron about it, and Principal Du Vault steps in to protect Aaron. Principal Du Vault explains that he encouraged Aaron to paint Jesus as a black man. He teaches his learners to be proud of their heritage as African-Americans. Mr Danual fires him to punish him. Principal Du Vault gets a part time job teaching a holiday art class. He organises for Aaron to attend his classes. The narrator sees them leaving the school together. They have not been broken down by their experience. Instead, they are full of pride and dignity because they stood up to Mr Danual's abuse.

SETTING

The story is set in the USA during segregation. This was a time when black people were discriminated against by law. In this way, segregation was similar to Apartheid. Black and white children were forced to go to different schools. The story takes place in the Muskogee County School, which is for black learners only.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill in each of the gaps with a word / a few words:

Aaron Crawford is the most talented learner at his school. He is an excellent [1] _____. He paints a picture of [2] _____ as a birthday present for his teacher. Everyone is surprised because he paints Jesus as a [3] _____ man. On the last day of school, Professor Danual, the [4] _____ of all the city's schools comes to visit the school. He becomes very angry when he sees Aaron's painting. Because he is racist, he believes it is

[5] _____ to paint Jesus as a black man. He questions Aaron about it, and Principal [6] _____ steps in to protect Aaron.

Principal Du Vault explains that he encouraged Aaron to paint Jesus as a black man. He teaches his learners to be proud of their heritage as African-Americans. Mr Danual [7] _____ him to punish him. Principal Du Vault gets a part time job teaching a holiday [8] _____ class. He organises for [9] _____ to attend his classes. The narrator sees them leaving the school together. They have not been broken down by their experience. Instead, they are full of pride and dignity because they stood up to Mr Danual's abuse.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 artist / painter
 - 2 Jesus
 - 3 black / negro / coloured / African-American
 - 4 supervisor
 - 5 sacrilegious / disrespectful (NOTE: you may need to use this as an opportunity to teach learners this word.)
 - 6 Du Vault
 - 7 fires
 - 8 art
 - 9 Aaron

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
coloured (adj.)	In the USA, people used to refer to African-Americans as 'coloured' or 'negro'. These words are now considered derogatory, or offensive. They have been replaced with 'black' or 'African-American'. Aaron and the narrator go to a 'coloured' school.
commencement (adj.) day	Graduation day, or the last day of school for the year. Aaron's painting is displayed on commencement day.
astonishment (n.)	Extreme surprise. Mr Danual is astonished by Aaron's painting, because he is racist and did not expect Jesus to be painted as a black man.
sacrilegious	Something that goes against the rules of a religion. Mr Danual thinks that Aaron's painting is sacrilegious because Mr Danual is racist, so he thinks it is disrespectful to Jesus to paint him as a black man. He sees black people as inferior to white people and thus it is derogatory to paint Jesus as a black man.

MAJOR CHARACTERS	
NAME	AARON CRAWFORD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Paints a picture of Jesus as a black man. 2 Bravely explains his decision to the supervisor, but accidentally gets Principal Du Vault into trouble for supporting him.
RELATIONSHIPS	The other learners don't really know how to relate to him, because he is so clever and so talented. However, he has a good relationship with his teachers. We know this because he creates artworks for his teacher. He has a close relationship with Principal Du Vault. Principal Du Vault talks to him about the pride he should have in being black.
PERSONALITY TRAITS	Talented, intelligent and hard-working. An excellent artist. Brave: he stands up to Mr Danual.
PHYSICAL DESCRIPTION	His nose and lips are a bit too big for his face. His skin is very dark black. He is striking. He looks different from other people and it is easy to notice him.
CHANGES	At the beginning of the story, Aaron is clever and makes all the adults in his life proud of him. Through his experience with Mr Danual, he learns that he is strong enough to stand up to adults who treat him badly.
NAME	MR DANUAL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Visits Muskogee County School on commencement day. 2 Is very angry when he sees Aaron's painting of Jesus as a black man. 3 Fires Principal Du Vault for supporting Aaron's painting and for standing up to his racist bullying.
RELATIONSHIPS	All the teachers at Muskogee County School are afraid of him.
PERSONALITY TRAITS	Racist, mean. Looks down on black people. Arrogant: sees himself as very important.
PHYSICAL DESCRIPTION	A tall white man. He has solid grey hair, clear blue eyes and pale skin.
CHANGES	He does not learn anything in the story. He stays racist and arrogant.
NAME	PRINCIPAL GEORGE DU VAULT
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Stands up for Aaron when Mr Danual is angry about his painting. He tries to take the blame for it. He says that he encouraged Aaron to paint Jesus as a black man. 2 Gets fired, so he gets a job teaching holiday art classes. 3 Aaron joins the art classes, so that he can continue to help Aaron with his art.
RELATIONSHIPS	He teaches his learners to feel proud of their heritage as African- Americans. He has a close relationship with Aaron. He stands up to Mr Danual.
PERSONALITY TRAITS	Brave, wise and intelligent. He explains things clearly, and knows a lot about history. This gives him the power to stand up to racism.
PHYSICAL DESCRIPTION	He wears horn-rimmed glasses.
CHANGES	He starts out as a dignified and brave man. Getting fired by Mr Danual does not break him down. Instead, he seems even more sure of himself and proud of himself for doing the right thing. He knows he has been a good role model to all the children at his school, because they see him stand up to a racist bully.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

THINKING FOR YOURSELF

It is better to think for yourself than to just accept everything that people tell you. One should challenge things that you do not believe are right and fair.

EVIDENCE OF THEME IN TEXT

Jesus is usually painted as a white man. However, there is no reason to think that this is true. He came from the Middle East (today called Israel and Palestine). He was probably darker than he is usually painted. Aaron and Principal Du Vault refuse to accept the images of Jesus that white people create. Instead, they think for themselves. They decide how they want to paint him. Principal Du Vault teaches his learners the history of African people. He wants them to understand their history so that they can think for themselves, and not accept the racist ideas that they are taught.

THEME 2

STANDING UP AGAINST INJUSTICE

It is important to stand up for yourself when someone treats you unjustly. It is also important to stand up for others who are being treated unjustly, even when this puts you at risk.

EVIDENCE OF THEME IN TEXT

Aaron and Principal Du Vault stand up against Mr Danual. Mr Danual is a powerful man. He is also a bully. Aaron and Principal Du Vault tell him what they think, even though they know that it is dangerous. As a result, Principal Du Vault is fired from his job. However, he doesn't regret what he has done. He has shown his learners that you can stand up to people in power, and fight for justice. He is proud of himself for doing the right thing. Mr Danual can fire him, but he cannot control what he thinks or feels. Principal Du Vault will continue to teach learners to be proud of their heritage and to think for themselves.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is written in a **first-person narrative voice**. That means that the narrator (the person who tells the story) is also a character in the story. He is one of the children in Aaron's class.

We know this because he describes his own actions and uses the pronoun, 'I': 'With a quick, involuntary movement I rose up from my desk' (pg. 146). Telling a story using the first-person narration gives the reader the feeling that they can trust what the narrator is saying, because he was actually there.

2 FIGURES OF SPEECH:

Mr Danual sees Aaron's painting of Jesus as a black man and he is surprised. He does not know what to do about it. He looks at the painting as if it is a 'dangerous animal that would rise any moment and spread destruction' (pg. 148). This is a **simile** which compares the effects of the painting to a dangerous animal that will cause damage. He is surprised at what Aaron has done, because it is a blatant (obvious) rebellion against racial prejudice.

3 IRONY:

Irony is when what happens is the opposite of what you expected to happen. You would expect Principal Du Vault to feel sad and defeated because Mr Danual bullied him and fired him. However, the narrator says that Principal Du Vault had 'an air of triumph' and walks with a 'soldierly stride' (pg. 149). This means that he takes big, bold steps, showing confidence. He and Aaron look like 'people who had won some sort of victory' (pg. 150). This is ironic, because it is the opposite of what we would expect. We would expect them to be disheartened and like they have been defeated. It shows us that standing up for yourself and doing what is right can make you feel powerful, even if you are treated badly for it.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Boy Who Painted Christ Black' and then answer the questions which follow it:

Aaron put his books down, then smiling broadly, advanced toward the teacher's desk. His alert eyes were so bright with joy that they were almost frightening... Temporarily, there was no other sound in the room.	
Aaron stared questioningly at her and she moved her hand back to the present cautiously, as if it were a living thing with vicious characteristics. I am sure it was the one thing she least expected.	5
...	
The teacher faced us. Her curious half-smile had blurred into a mild bewilderment. She searched the bright faces before her and started to smile again, occasionally stealing quick glances at the large picture propped on her desk, as though doing so were forbidden amusement.	10
"Aaron," she spoke at last, a slight tinge of uncertainty in her tone, "this is a most welcome present. Thanks. I will treasure it." She paused, then went on speaking, a trifle more coherent than before. "Looks like you are going to be quite an artist... Suppose you come forward and tell the class how you came to paint this remarkable picture."	15

- 1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–C) next to the question number, 1(a) –1(c), in your answer. [3]**

COLUMN A	COLUMN B
<p>a Aaron Crawford</p> <p>b Mr Danual</p> <p>c George Du Vault</p>	<p>A Thinks Aaron's painting is sacrilegious.</p> <p>B Gets fired for standing up for his beliefs.</p> <p>C Paints a picture of Jesus for his teacher.</p>

- a C (✓)
- b A (✓)
- c B (✓)

2 Refer to 'Aaron stared questioningly at her...' (line 4):

Which word best describes how Aaron feels in this moment? [1]

- a ambitious
- b uncertain
- c frustrated
- d confused

b uncertain (✓)

3 When Aaron gives his teacher the painting, how do we know from her actions that she is shocked by it? [2]

- The narrator tells us that she touches it 'as if it were a living thing with vicious characteristics'. / She treats it as if it were a wild animal. (✓) She is afraid of it. (✓)
- Her facial expression shows she is shocked. (✓) She has a 'half-smile' of 'mild bewilderment' on her face. (✓)
- She looks around at the learners for a while (✓) because she does not know what to say / how to respond (✓).
- The narrator tells us that he hears 'a tinge of uncertainty' in her voice when she thanks Aaron. (✓) She doesn't know what to say. (✓)

NOTE: Accept any of these answers or a combination of these answers.

4 Give a reason for why the following statement is TRUE:

Even though the teacher is shocked by her present from Aaron, she is also very happy with it. [2]

We know this is true because the narrator tells us that she occasionally steals 'quick glances at the large picture...as though doing so were forbidden amusement'. /She smiles at it (✓). This means that she is pleased by it / she likes it (✓).

OR

She tells him that she will 'treasure' the gift (✓) and describes it as a 'most welcome gift' (✓).

NOTE: Accept either of these answers or a combination of these answers.

5 Identify and explain the figure of speech in ‘as if it were a living thing with vicious characteristics’ (line 5) [2]

This is a simile (✓). The painting is compared to a living and vicious animal (✓).

6 Why does the teacher describe Aaron’s painting as ‘remarkable’? [1]

He has painted Jesus as a black man, which is very unusual. (✓).

7 Explain the irony in this story. [2]

There is irony in the story when Principal Du Vaul gets fired. We think Mr Du Vaul will feel upset and bad about himself for being bullied (✓). Instead, he feels confident and proud (✓).

8 Refer to ‘The teacher faced us.’ (line 7) To whom is ‘us’ referring? [1]

The word ‘us’ refers to the other learners in the class/the class (✓).

9 In your own words, explain why Aaron’s painting is controversial. [3]

Aaron’s painting is controversial because he has painted Jesus as a black person (✓).

Mr Danual is racist, so he thinks it is disrespectful to Jesus to paint him as a black person (✓). However, not everyone thinks the painting is offensive. For example, Mr Du Vaul is proud of the painting (✓).

TOTAL: 17 MARKS

Short Story: The Darling

GENRE:	Short Story
TITLE:	THE DARLING
AUTHOR:	Anton Chekov

PLOT SUMMARY

Olenka falls in love with Kukin, a man who rents a room in her house. He is the director of an open-air theatre. They get married. She starts to work in his theatre. She takes on all Kukin's opinions and interests. All she can talk about is the theatre. She complains about people who do not like their plays. He dies while he is away on a business trip. Olenka is distraught (very upset).

Three months later she meets Vasily Pustovalov. They soon get married. She works in the office of the lumber-yard that he manages. Now all she can talk about is the business of selling wood. She complains about the prices and taxes on wood. Vasily is very serious, and so Olenka becomes very serious. They never go out or have fun. A man named Smirnov rents a room in their house.

He is a vet who works for the army. He looks after the soldiers' horses. While Vasily is away on business, Smirnov keeps Olenka company. After six years, Vasily catches a cold and dies. Olenka is devastated (very upset).

She mourns Vasily's death for six months. After that, she falls in love with Smirnov. They have to keep their relationship a secret because he is married, although he has separated from his wife and she lives in another town. Now Olenka takes on his opinions. She becomes obsessed with the health of animals. Soon the army sends him away to work somewhere else. Olenka is extremely upset. She loses weight. She does not have ideas or opinions about anything anymore.

Years pass. She gets older. She feels sad and empty. Then one day, Smirnov returns. He has left the army and is back together with his wife. He brings his wife and son, Sasha, to live at Olenka's house. Olenka is excited and full of energy again. She becomes obsessed with everything to do with Sasha's studies at the gymnasium. Sasha's mother leaves, and Smirnov is often away for work. Olenka wants to take care of Sasha so she gives him a room next to hers. She fusses over him. For example, she follows him to school. This irritates and embarrasses him. She is crazy with maternal love for him. She is afraid that his mother will want him to go and live with her. At the end of the story, Olenka hears a knock on the door one night. She is afraid that it is a telegram being delivered from Sasha's mother. Then she realises that it is only Smirnov coming home. She is relieved. She goes back to sleep.

SETTING

The story is set in Russia. It was written more than a hundred years ago, so its setting is in the past.

BACKGROUND INFORMATION

Satire is a style of writing in which the writer criticises someone by mocking (making fun of) them. The writing is funny, and often makes the reader laugh, but it is also serious. It makes us question things by helping us to laugh at their flaws (problems or weaknesses). It is important to read this story as a satire: it is meant to be funny and it is meant to criticise a certain type of person. In this story, that person is Olenka.

In Russia, they have a different way of giving nicknames to people. Therefore, note the following:

- Olenka and Olga are the same person.
- Kukin, Vanichka, and Ivan Petrovich are all the same person.
- Vasily Pustovalov, Vasily Andreyich, and Vasichka are the same person.
- Smirnov, Vladimir Platonych, and Volodichka are the same person.
- Sasha and Sashenka are the same person.

Before computers were invented, people communicated by sending letters. If you needed to send an urgent message quickly, you could send a telegram from one post office to another. This was expensive, so it was only done for urgent messages, like informing someone of a death.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill in each of the gaps with a word / a few words:

Olenka falls in love with [1] _____, a man who rents a room in her house. He is the director of an open-air [2] _____. They get married. She starts to work in his theatre. She takes on all Kukin's opinions and interests. All she can talk about is the theatre. She complains about people who do not like their [3] _____. He dies while he is away on a business trip. Olenka is distraught (very upset).

Three months later she meets [4] _____. They soon get married. She works in the office of the [5] _____ that he manages. Now all she can talk about is the business of selling [6] _____. She complains about the prices and taxes on wood. Vasily is very serious, and so Olenka becomes very serious. They never go out or have fun. A man named [7] _____ rents a room in their house.

He is a [8] _____ who works for the army. He looks after the soldiers' horses. While Vasily is away on business, Smirnov keeps Olenka company. After six years, Vasily catches a cold and dies. Olenka is devastated (very upset).

She mourns him for six months. After that, she falls in love with Smirnov. They have to keep their relationship a secret because he is [9] _____. Now Olenka takes on his opinions. She becomes obsessed with the health of [10] _____. Soon the army sends him away to work somewhere else. Olenka is extremely upset. She loses weight. She does not have ideas or opinions about anything anymore.

Years pass. She gets older. She feels sad and empty. Then one day, Smirnov returns. He has left the army and is back together with his wife. He brings his wife and son, [11] _____ to live at Olenka's house. Olenka is excited and full of energy again. She becomes obsessed with everything to do with Sasha's studies at the [12] _____. Sasha's mother leaves, and Smirnov is often away for work. Olenka wants to take care of Sasha so she gives him a room next to hers. She fusses over him. For example, she follows him to school. This irritates and embarrasses him. She is crazy with maternal love for him. She is afraid that his mother will want him to go and live with her. At the end of the story, Olenka hears a knock on the door one night. She is afraid that it is a [13] _____ being delivered from Sasha's mother. Then she realises that it is only Smirnov coming home. She is relieved. She goes back to sleep.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1** Kukin / Ivan Petrovich / Vanichka
 - 2** theatre
 - 3** plays / performances / productions
 - 4** Vasily Pustovalov / Vasily Andreyich / Vasichka
 - 5** lumber-yard / timber-yard
 - 6** wood / timber / lumber
 - 7** Smirnov / Vladimir Platonych / Volodichka
 - 8** vet / veterinarian / veterinary surgeon
 - 9** married
 - 10** animals
 - 11** Sasha / Sashenka
 - 12** gymnasium / school / high school
 - 13** telegram / message

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
devastated / distraught (adj.)	Very upset. Each time someone she loves dies, Olenka is devastated or distraught.
a gymnasium (n.)	In South Africa, this is a gym – a place to exercise. However, in some countries it is a type of school. It is a high school that has a high standard to prepare learners for university. Smirnov sends Sasha to the gymnasium for schooling.
a lumber-yard (n.)	A business that stores and sells wood. Vasily manages a lumber-yard.
a nickname (n.)	An informal name that we give someone when we are close to them. In English, this is often a shortened form of their full name. In Russian, it is often formed by adding '-ka' or '-ichka' to the end of a name.
open-air (adj.) theatre	A theatre without a roof. Kukin runs an open-air theatre, so he is upset when it rains.
satire (n.)	A style of writing in which the writer criticises someone by mocking (making fun of) them. The writing is funny, and often makes the reader laugh, but it is also serious. It makes us question things by helping us to laugh at their flaws (problems or weaknesses). It is important to read this story as a satire: it is meant to be funny and it is meant to criticise a certain type of person. In this case, that person is Olenka.
a vet / veterinarian / veterinary surgeon (n.)	A doctor for animals. Smirnov is a veterinarian.

MAJOR CHARACTERS

NAME	OLGA (OR OLENKA) SEMYONOVNA. PEOPLE CALL HER 'THE DARLING'.
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Marries Kukin and takes on all his opinions and ideas about the theatre. 2 Marries Vasily Pustovalov and takes on all his opinions and ideas about the business of selling wood. 3 Falls in love with Smirnov and takes on all his opinions and ideas about the health of animals. 4 Takes on a maternal (like a mother) role with Sasha, Smirnov's son.
RELATIONSHIPS	She is first Kukin's wife, then Vasily's. Then she is in a relationship with Smirnov. Years later, she becomes a mother figure to Sasha.
PERSONALITY TRAITS	She loves to be in love. Every time she loses someone, she finds a new person to love. She does not have a personality of her own. Instead, she copies the interests, opinions and ideas of the men she loves.
PHYSICAL DESCRIPTION	She is very pretty. She has full (chubby), rosy cheeks and pale white skin. There is a dark mole on her neck. She has a kind, naïve (innocent) smile. She has the kind of face that makes people like her.
CHANGES	She has no identity of her own. Each time she is in a relationship, she changes all her opinions and interests to match those of her partner. However, she does not learn anything through all these changes, nor does she develop an identity.

MAJOR CHARACTERS	
NAME	KUKIN. FULL NAME: IVAN PETROVICH. OLENKA CALLS HIM 'VANICHKA'.
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Marries Olenka. 2 Dies in Moscow.
RELATIONSHIPS	He is Olenka's first husband.
PERSONALITY TRAITS	He complains a lot and feels sorry for himself. He worries about money even when his theatre is successful. He is a snob. He looks down on people if they do not have the same opinions and tastes as he does. He judges people if they do not like the kind of plays he puts on at his theatre.
PHYSICAL DESCRIPTION	He is short and gaunt (very thin). His skin is a yellowish colour. His hair is curly and combed back from his forehead. His voice is thin and high-pitched.
CHANGES	He does not change.
NAME	VASILY PUSTOVALOV. ALSO CALLED 'VASILY ANDREYICH'. OLENKA CALLS HIM 'VASICHKA'.
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Marries Olenka. 2 Dies from a cold in winter.
RELATIONSHIPS	He is Olenka's second husband.
PERSONALITY TRAITS	He is very serious. All he cares about is business and church. He does not like to go out or have fun.
PHYSICAL DESCRIPTION	He has a fancy way of dressing that makes him look richer than he is. He has a dark beard. His voice is calm.
CHANGES	He does not change.
NAME	VLADIMIR PLATONYCH. USUALLY CALLED 'SMIRNOV'. OLENKA CALLS HIM 'VOLODICHKA'.
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Lives in Olenka's house. Keeps her company when Vasily is away. 2 He goes away for many years. 3 When he comes back, he brings his wife and son. 4 His wife soon leaves. He is often away for work.
RELATIONSHIPS	He is married to another woman. At the beginning of the story he is separated from his wife. He has a relationship with Olenka. However, when he comes back years later, he and his wife have got back together. He is the father of Sasha.
PERSONALITY TRAITS	He hates his wife because she lied to him.
PHYSICAL DESCRIPTION	We don't know how he looks at the beginning. When he returns years later, his hair has gone grey.
CHANGES	He does not change.
NAME	SASHA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Smirnov brings him to live in Olenka's house when he is ten years old. 2 Feels embarrassed when Olenka follows him to school.
RELATIONSHIPS	Smirnov's son.

MAJOR CHARACTERS

PERSONALITY TRAITS	He is an ordinary little boy.
PHYSICAL DESCRIPTION	He is ten years old. He has dimples in his cheeks. He wears a big cap (hat).
CHANGES	He does not change.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****IDENTITY AND THINKING FOR YOURSELF**

Identity is how you see yourself; what kind of person you think you are. It includes your ideas, interests and opinions. Thinking for yourself is when you are able to form your own opinions, interests and ideas without being influenced by other people.

EVIDENCE OF THEME IN TEXT

Olenka has no identity of her own. She has no ideas, opinions or interests. She takes on the identity of whoever she loves. When she does this, she takes on their ideas, interests and opinions.

When she marries Kukin, 'She began to tell her friends that the theatre was the greatest, the most important, the most essential thing in the world' (pg. 87). Then, when she marries Vasily, 'Her husband's opinions were all hers. If he thought the room was too hot, she thought so too. If he thought business was dull, she thought business was dull' (pg. 90). Later, when she falls in love with Smirnov, 'She repeated the veterinarian's words and held the same opinions as he about everything' (pg. 91). When she is alone, she has 'not a single joy, not a single opinion' (pg. 93). 'She saw and understood everything that went on around her, but she could not form an opinion about it. She knew of nothing to talk about...now there was the same emptiness in her heart and brain as in her yard' (pg. 92). Lastly, when she becomes a mother figure to Sasha, 'she spoke of the teacher and the lessons and the textbooks, repeating exactly what Sasha said about them' (pg. 95).

THEME 2**THE UNRELIABILITY OF LOVE**

Love is not reliable: you cannot depend on it. Firstly, the people you love may die or go away. Secondly, no one is perfect and the people you love may not be worthy of your love.

EVIDENCE OF THEME IN TEXT

Olenka's whole life is based on who she loves. The narrator says, 'What she needed was a love that would absorb her whole being, her reason, her whole soul, that would give her ideas, an object in life' (pg. 93). This means that Olenka feels like she needs love to give her a purpose in life.

However, she keeps losing the people she loves. Her father dies before the story starts, both of her husbands die, and Smirnov leaves her.

Secondly, the men she loves are not very nice. Kukin complains all the time and feels sorry for himself. Vasily is boring. Smirnov is selfish. Sasha is just an ordinary boy who gets into fights and gets irritated with her.

Perhaps the writer is trying to show us that you cannot base your whole life on love as that involves other people and people (and the circumstances around those people) are not always reliable. You need to have other things that are important to you as well.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is written in a **third person narrative voice**. This means that the narrator who tells the story is not a character in the story. The story is told mostly from Olenka's point of view. The narrator's tone is also satirical (see in the 'Tone' section below).

2 DICTION:

The author has used lots of **jargon**. This is all the language that is connected to a particular field, job or subject. Each time Olenka becomes obsessed with a new thing, she uses the jargon from that subject. For example:

- **Theatre jargon:** *actor, rehearsal, art, musician, conjurer, amateur player*
- **Lumber-yard jargon:** *book-keeping, dispatching orders, twenty percent rise, customer, tax, beam, joint, plan, stave, lath, gun-carriage, clamp, boards, wagons*
- **Veterinarian jargon:** *sick, horse, cow, domestic animals, cattle plague, foot and mouth disease, municipal slaughter houses*
- **School jargon:** *classical education, commercial course, graduated, satchel, cap, class, Latin, lessons, studies*

3 TONE:

When you first read the story, it seems like the narrator's tone is **dramatic** (serious and emotional). However, if you read more closely, you realise that the narrator is actually **mocking** (laughing at) Olenka.

- For example, the first time he describes her suffering (when Kukin dies) it seems like he is using a **dramatic** tone: 'Olenka returned home on Wednesday; and as soon as she entered her house she threw herself on her bed and broke into such loud sobbing that she could be heard in the street and in the neighbouring yards' (pg. 89).
- However, after only three months she falls in love with Vasily. When Vasily dies, the narrator describes her suffering in a **dramatic** tone again: 'She went about dressed in black and weepers, and she gave up wearing hats and gloves for good. She hardly left the house except to go to church and to visit her husband's grave. She almost led the life of

a nun' (pg. 91). This time, however, it is harder for the reader to take Olenka's suffering seriously, because we know how quickly she got over Kukin's death.

- Then, only six months later, she falls in love again. Because this pattern is repeated three times, Olenka looks like a silly fool and we laugh at her.
- Therefore, when you read the whole story, you realise that the narrator's tone is actually **mocking**: he is making us laugh at Olenka. He is also criticising the type of person she is: she has no opinions of her own, and she changes herself completely each time she falls in love.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Darling' and then answer the questions which follow it:

She felt as if she had been dealing in lumber for ever so long, that the most important and essential thing in life was lumber. There was something touching and endearing in the way she pronounced the words, 'beam,' 'joist,' 'plank,' 'stave,' 'lath,' 'gun-carriage,' 'clamp.' At night she dreamed of whole mountains of boards and planks, long, endless rows of wagons conveying the wood somewhere, far, far from the city. She dreamed that	5
a whole regiment of beams, 36 ft. x 5 in., were advancing in an upright position to do battle against the lumberyard; that the beams and joists and clamps were knocking against each other, emitting the sharp crackling reports of dry wood, that they were all falling and then rising again, piling on top of each other. Olenka cried out in her sleep, and Pustovalov said gently: 'Olenka my dear, what is the matter? Cross yourself.'	10
Her husband's opinions were all hers. If he thought the room was too hot, she thought so too. If he thought business was dull, she thought business was dull. Pustovalov was not fond of amusements and stayed home on holidays; she did the same.	15
'You are always either at home or in the office,' said her friends. 'Why don't you go to the theatre or to the circus, darling?'	
'Vasichka and I never go to the theatre,' she answered sedately. 'We have work to do, we have no time for nonsense. What does one get out of going to theatre?'	20

- 1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–C) next to the question number, 1(a) –1(c), in your answer. [3]**

COLUMN A	COLUMN B
a Kukin	A Manages a lumber-yard.
b Vasily	B Manages an open-aired theatre.
c Smirnov	C Works as a vet in the army

- a B (✓)
- b A (✓)
- c C (✓)

2 Give a synonym for ‘lumber’ as it is used in this passage. [1]

wood / timber (✓)

3 Olenka uses a lot of lumber-yard jargon in this passage.

a Quote TWO examples of lumber-yard jargon that she uses. [2] Any TWO of the following:

‘beam,’ ‘joist,’ ‘plank,’ ‘stave,’ ‘lath,’ ‘gun-carriage,’ ‘clamp’ (✓)

b Why does she use so much lumber-yard jargon? [2] NOTE: Accept any TWO of the following:

She is obsessed with her husband’s job (✓) / all she can talk about is the lumber-yard (✓) / she has no opinions of her own (✓) and now she takes on Vasily’s interests (✓) / She talks about the lumber-yard all the time, so she needs the vocabulary with which to do it (✓) / You can not talk about a subject without using the words that describe its elements (✓) / You need to use lumber-yard jargon to talk about a lumber-yard.

4 Why is it ironic that Olenka says ‘Vasichka and I never go to the theatre... We have work to do, we have no time for nonsense. What does one get out of going to theatre?’ (lines 19–21) [2]

When she was married to Kukin, all Olenka could talk about was theatre / she thought theatre was the most important thing in the world (✓). But now that she is married to Vasily / to someone who thinks theatre is unimportant, she has taken on Vasily’s opinion (✓).

5 Explain why the following statement is false: Olenka is an opinionated person. [2]

An opinionated person is someone who has many strong opinions which they feel passionate about (✓). Olenka seems to have opinions, but they are not really her own opinions (✓). She doesn’t have opinions of her own – she takes on the opinions of her lovers (✓). If Olenka had strong opinions of her own, she would not easily adopt other people’s opinions (✓).

NOTE: Accept any TWO points.

- 6 Refer to the story as a whole. Think about the tone of this short story.**
- a Write only the letter A—D next to the number 6a. The tone of this story can best be described as ...[1]**
- A depressing**
 - B tragic**
 - C ironic**
 - D mocking**
- D mocking**

- b What message is the author trying to convey through the tone of this story? [2]**
NOTE: Accept any TWO of the following, or anything else reasonable:

The author is mocking or making fun of Olenka. He is not just making fun of her, but of the type of person she is (✓). He thinks it is ridiculous / silly for someone to act like she acts in the story (✓). He is making fun of the type of person who so easily takes on the opinions and thoughts of other people (✓). He thinks people should have their own opinions (✓).

TOTAL: 15 MARKS

Short Story: The Late Bud

GENRE:	Short Story
TITLE:	THE LATE BUD
AUTHOR:	Ama Ata Aidoo

PLOT SUMMARY

Yaaba is a girl who really enjoys playing with her friends. She likes to break the rules and does not like to help her mother with errands or chores at home. Yaaba overhears Maami, her mother, complaining that she has no red earth to polish her floor for Christmas. She decides to go with her friends, Panyin and Kakra, to the earth pit the next morning to fetch some. That night, Maami beats her for not washing herself before going to sleep. After the beating, Yaaba cannot sleep. She goes into the next room to fetch her tools for collecting red earth. She slips in a bowl of water, hits her head and faints. Maami hears the noise and thinks that there is a thief in the house. She screams. She goes into the next room, sees Yaaba lying on the floor and screams again. People come running from all over the village. They question Yaaba and Maami and discuss the event until morning. However, Yaaba won't answer them and no one can work out what happened. The next morning, while Yaaba is sleeping, Panyin and Kakra come to fetch her. They tell Maami about the plan to go to the earth pit. Maami is surprised and grateful that finally Yaaba was trying to do something helpful. Yaaba is half asleep and confused, but she hears Maami calling her 'my child'. She is happy, because Maami is proud of her and she finally knows that she is really Maami's child.

SETTING

The story is set in Ghana, in the village where Yaaba lives with her family. It takes place on a Saturday, the day before Christmas.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill in each of the gaps with a word / a few words:

Yaaba is a girl who enjoys playing with her friends. She likes to break the rules and does not like to help her mother with [1] _____ or chores at home. Yaaba overhears Maami, her mother, complaining that she has no red [2] _____ to polish her floor for Christmas. She decides to go with her friends, [3] _____ and [4] _____, to the earth pit the next morning to fetch some. That night, Maami beats her for not [5] _____

herself before going to sleep. After the beating, Yaambi cannot sleep. She goes into the next room to fetch her tools for collecting red earth. She slips in a bowl of [6] _____, hits her head and faints. Maami hears the noise and thinks that there is a [7] _____ in the house. She screams, and people come running from all over the village. They discuss the event, but no one can work out what happened. The next morning while Yaaba is [8] _____ Panyin and Kakra come to fetch her. They tell Maami about the plan to go to the earth pit. Maami is surprised and grateful that finally Yaaba was trying to do something [9] _____. Yaaba is half asleep and confused, but she hears Maami calling her 'my child'. She is happy, because now she knows that she is really Maami's [10] _____.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 errands / jobs / work / housework
 - 2 earth
 - 3 Panyin / Kakra
 - 4 Kakra / Panyin
 - 5 washing / cleaning / bathing
 - 6 water
 - 7 thief / robber
 - 8 sleeping / asleep
 - 9 useful / helpful / kind / selfless / good
 - 10 child / daughter

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
an errand (n.)	A small job, e.g. going to the shops to buy something or going to another classroom to deliver a message. Yaaba does not do errands for her mother.
a chore (n.)	A small job, usually around the house, that needs to be done most days, e.g. like washing the dishes. Yaaba does not do chores for her mother.
a trunk (n.)	The base of a tree. Yaaba plays with her friends by the Big Trunk.
a pit (n.)	A big hole in the ground. Yaaba decides to get red earth from the pit.
a hoe (n.)	A hand-held farming tool. People use it to break up the ground before they plant seeds. Yaaba plans to use a hoe to get red earth from the pit.

MAJOR CHARACTERS	
NAME	YAABA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Decides to go with Panyin and Kakra to the pit to get red earth. 2 Slips on a bowl of water, hits her head and faints.
RELATIONSHIPS	Yaaba does not have a close relationship with her mother. Her mother calls her other daughter, Adwoa, as 'my child' but does not call Yaaba this. Yaaba wonders if she is not really her mother's child.
PERSONALITY TRAITS	Yaaba likes to play and have fun. She does not help her mother with errands and chores, and she breaks all the rules. She thinks adults are boring.
PHYSICAL DESCRIPTION	None given.
CHANGES	At the beginning of the story, Yaaba does not help her mother. However, when she hears how sad her mother is about not having red earth to polish the floor, she decides to get some for her. It is the first helpful thing she tries to do. At the beginning of the story, Yaaba also wonders if she is really her mother's daughter. By the end of the story she knows that she is. This makes her happy.
NAME	MAAMI / BENYIWA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Will not give Yaaba porridge because Yaaba does not help her with errands. 2 Complains to herself that she has no red earth left to polish her floor. 3 Beats Yaaba because Yaaba goes to sleep without washing herself. 4 Finally calls Yaaba 'my child' when she realises that Yaaba wanted to do an errand for her.
RELATIONSHIPS	Benyiwa is Yaaba's mother. Yaaba calls her Maami.
PERSONALITY TRAITS	Maami complains a lot about all the work she has to do at home.
PHYSICAL DESCRIPTION	None given.
CHANGES	At the beginning of the story, Maami is frustrated that Yaaba spends all her time playing, and does not help her around the house. She even beats her. At the end of the story, Maami has forgiven Yaaba and shows her love because she is grateful that Yaaba wanted to fetch red earth for her.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

RELATIONSHIPS BETWEEN PARENTS AND CHILDREN

Relationships between parents and their children can be difficult and complicated. Parents and children often see things from different perspectives. Parents often need help around the house, but children find this boring and irritating and often need to be reminded to help.

EVIDENCE OF THEME IN TEXT

Yaaba and Maami have a difficult relationship. Maami feels frustrated that Yaaba is selfish and unhelpful. Yaaba feels frustrated that Maami expects her to do so much work in and around the house and complains so much.

THEME 2**RECONCILIATION**

Reconciliation means putting differences aside and finding a common ground on which to build up a relationship. Reconciliation takes place after there has been a period of tension or a big argument between people in a relationship.

EVIDENCE OF THEME IN TEXT

Through the events in the story, Yaaba and Maami are brought closer together. Maami forgives Yaaba for being selfish and unhelpful. Yaaba is relieved that she is really Maami's daughter. They accept the things that irritate them about each other and are able to move on in their relationship.

THEME 3**PATRIARCHY**

Patriarchy is the system of giving men and boys more power than women and girls are given. In patriarchal societies, men have more power, more freedom and more opportunities than women do. Women are often expected to stay home, take care of the household chores and be obedient (do as they are told) to men.

EVIDENCE OF THEME IN TEXT

When Maami is shouting at Yaaba she says, "Who inflicted on me such a child? Look here, Yaaba. You are growing, so be careful how you live your life. When you are ten years old, you are not a child any more. And a woman that lives on the playground is not a woman. If you were a boy, it would be bad enough, but for a girl, it is a curse. The house cannot hold you" (pg. 132). This shows that their society has different expectations for girls and boys. Yaaba is expected to stay at home and follow all her mother's instructions because she is a child, but even more so, because she is female.

STYLE AND STRUCTURE**1 NARRATIVE VOICE:**

The story is told in a **third person narrative voice**. This means that the narrator who tells the story is not a character in the story. This gives us inside information to each of the characters and what they are thinking.

2 FIGURES OF SPEECH:

The title, 'The Late Bud' is a **metaphor** for Yaaba. A 'bud' is a young flower that has not yet opened. Buds usually open at around the same time in spring, when the weather starts to get warm. However, if there is a bud that opens later than the others, it can be called a 'late bud'. Yaaba is being compared to a late bud. She is childish and does not behave like her mother expects her to behave for her age. Therefore, she is like a bud that has not yet opened. At the end of the story, she finally tries to do something helpful by going to the pit to collect red earth for her mother. She is now like a bud that finally opens in that she has matured from being selfish to being helpful.

3 REGISTER:

Register is how formal or informal the language is. This story is written in an **informal register**. It sounds as if someone is casually speaking directly to the reader. For example, the first paragraph ends with, 'You know how it is' (pg.129). Later, the narrator says, 'But, you see, one does not go around asking elders such questions. No, not at all' (pg. 130) It is very informal to say 'you see' directly to the reader. It sounds like a conversation.

4 TONE:

- Maami speaks in different tones at different points in the story. When she is angry and beating Yaaba, she speaks in a **harsh, aggressive tone**. She says, "You lazy, lazy thing! She cried. 'You good-for-nothing, empty corn husk of a daughter...'" (pg. 132). We know that her tone is aggressive because of the words she uses ('good-for-nothing'), the punctuation (the exclamation mark) and the repetition of the word 'lazy'.
- However, at the end of the story, after Yaaba's injury, when her mother has forgiven her, she speaks in a **kind and nurturing tone**. She says, 'My child, my child, I say thank you. You were getting ready to go and fetch me red earth? Is that why you were holding the hoe? My child, my child, I thank you' (pg. 134). Here, the repetition of 'My child, my child' is gentle and soothing and shows us that Maami has forgiven Yaaba.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Later Bud' and then answer the questions which follow it:

It was quite dark; the children could hardly see their own hands as they threw the pebbles. But Yaaba insisted that they go on. There were only three left of the eight girls who were playing the game. From time to time, mothers, fathers or elder sisters had come and called to the others to go home. The two still with Yaaba were Panyin and Kakra. Their mother had gone away and that was why they were still there. No one came any longer to call Yaaba. Up till the year before, Maami always came to yell for her when it was sundown. When she could not come, she sent Adwoa. But of course, Yaaba never listened to them. 5

- 1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–C) next to the question number, 1(a)–1(c), in your answer. [3]

COLUMN A	COLUMN B
a Yaaba	A Does not like to help with chores around the house.
b Maami	B Is helpful around the house.
c Adwoa	C Wants red earth to polish the floor for Christmas.

- A A (✓)
 B C (✓)
 C B (✓)
- 2 Why have Panyin and Kakra stayed out after sunset, when all the other girls have gone home? [1]
 Their mother has gone away (✓).
- 3 Give evidence from the passage which shows us that Yaaba has the strongest personality of the girls playing by the Big Trunk? [2]
 She is the one who insists that they go on playing (✓). The other girls listen to her when she tells them to continue playing after sunset (✓).
- 4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 4 in your answer.
 Which word best describes Yaaba's personality? [1]
 A helpful
 B loyal
 C rebellious
 D defiant
 D defiant (✓)
- 5 Why has Maami stopped coming to call Yaaba home at sunset? [1]
 Yaaba never listens to her (✓).
- 6 Refer to 'But Yaaba insisted that they go on.' Give a synonym for 'go on' in the sentence. [1]
 Continue / carry on (✓)
- 7 Explain why the following statement is false.
 The narrator uses a formal tone throughout the story. [2]
 The statement is false because the tone during the story is informal. We know that the tone is informal because the narrator speaks directly to the reader in a conversational tone (✓). The narrator uses words like 'you see' in the text (✓).

- 8 Quote TWO consecutive words from the extract which tell you that Panyin and Kakra are sisters. [1]**

‘Their mother’ (✓)

- 9 At the end of the story, Yaaba hears her mother refer to her as ‘my child’. Why is this significant? [3]**

This is significant because Yaaba and her mother do not have an easy relationship (✓). In the story, Yaaba hears her mother calling Adwoa her sister ‘my child’. Yaaba wonders if she is also her mother’s child (✓). At the end, when Yaaba hear her mother say this, it lets her know that her mother loves her too (✓).

- 10 In your opinion, is Yaaba a good daughter? Why or why not? [2]**

Yes, Yaaba is a good daughter because she makes a plan to go get red earth for her mother to polish the floor (✓). Yaaba hears that her mother is upset about the floor polish, and she makes a plan to surprise her (✓). Yaaba’s mother has unfair expectations of Yaaba because she is a girl (✓).

(NOTE: Accept any 2 suitable answers)

OR

No, Yaaba is not a good daughter. Yaaba never helps her mother with chores around the house (✓). Yaaba never listens to her mother – her mother is always frustrated with her (✓).

TOTAL: 17 MARKS

Short Story: The Park

GENRE:	Short Story
TITLE:	THE PARK
AUTHOR:	James Mathews

PLOT SUMMARY

A boy is delivering clean washing that his mother has done to its owner. On his way, he looks through the railings at a beautiful park full of jungle gyms. He remembers how he was kicked out of the park the last time he was there. He is not allowed in it because he is black / coloured (it is not clear from the story which one he is) and the park sign says 'Blankes Alleen. Whites Only'. He does not understand why he cannot use the park. When he delivers the bundle of clothes, he enters the house through the back door, into the kitchen. The woman checks that all the clothing is there. She tells him that she is going away for a month. She asks Annie, her domestic worker, to give him something to eat. When he is finished eating, the woman gives him his mother's wages and an extra five-cent piece for him. As he walks away, he dreams about all the sweets he will buy with his coin. He goes back to the park to watch the white children playing there. He is frustrated and angry that he cannot join them. He swears, throws some rubbish into the park and runs away because he is angry. This does not make him feel better.

At home, he gives his mother the money and she gives him some food. He tells her that the woman is going away for a month. She is very upset because she does not know where they will get money from. He plays with the boys in the street, but he cannot stop thinking about the jungle gyms in the park. He is so sad that he starts crying. He goes to the shop to buy sweets and eats them on the pavement.

At supper, he decides to go back to the park at night. No one else will be there. He is excited and afraid. After supper, he does his chores quickly and goes outside. He runs through town to the park. He climbs over the fence. He plays on the slide (the 'chute'), the seesaw, the merry-go-round, and the swings. As he swings, he feels like he can touch the moon.

The park attendant (the man who works there) is in a hut on the other side of the park. The noise wakes him, and he leaves his hut. The attendant does not want to kick the boy out of the park, but he has to because it is the law. He is also black, and he is angry about the Apartheid laws. He threatens to call the police because the boy ignores him. The boy is afraid, but he keeps on swinging. He wishes he were safe at home with his mother.

SETTING

The story is set in South Africa during Apartheid.

BACKGROUND INFORMATION

One of the Apartheid laws was the Separate Amenities Act. This law made it illegal for people of different races to use the same amenities: parks, beaches, train carriages, water fountains, etc. All the best amenities were kept for white people. Black, coloured and Indian people had inferior (worse) amenities. In this story, we see how the main character is not allowed to use the park, which is reserved for white people. It is not clear whether the boy is black or coloured. Either way, he is discriminated against by the Apartheid laws.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the story. Fill in each of the gaps with a word / a few words:

A boy is delivering clean washing that his mother has done to its owner. On his way, he looks through the railings at a beautiful [1] _____ full of jungle gyms. He remembers how he was kicked out of the park the last time he was there. He is not allowed in because he is [2] _____ .

He does not understand why he cannot use the park. When he delivers the bundle of clothes, he enters the house through the back door in the [3] _____. She tells him that she is going away for a [4] _____. The woman checks that all the clothing is there. She asks Annie, her domestic worker, to give him something to eat. When he is finished eating, the woman gives him his mother's wages and an extra five-cent piece for him. As he walks away, he dreams about all the [5] _____ he will buy with his coin. He goes back to the park to watch the white children playing there. He is frustrated and angry that he cannot join them. He swears, throws some rubbish into the park, and runs away because he is angry. This does not make him feel better.

At home, his mother gives him some food. He tells her that the woman is going away for a month. She is very upset because she does not know where they will get [6] _____ from. He plays with the boys in the street, but he cannot stop thinking about the jungle gyms in the park. He is so sad that he starts [7] _____. He goes to the shop to buy sweets and eats them on the pavement.

At supper, he decides to go back to the park at night. No one else will be there. He is excited and afraid. After supper, he does his chores quickly and goes outside. He runs through town to the park. He climbs over the [8] _____. He plays on the slide (the 'chute'), the seesaw, the merry-

go-round and the swings. As he swings, he feels like he can touch the [9] _____ .

The park attendant (the man who works there) is in a hut on the other side of the park. The noise wakes him, and he comes outside. The attendant does not want to kick the boy out of the park, but he has to because it is the law. He is also black, and he is angry about Apartheid laws. He threatens to call the [10] _____ because the boy ignores him. The boy is afraid. He wishes he were safe at home with his [11] _____ .

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1** park
 - 2** black / coloured / a person of colour / not white
 - 3** kitchen
 - 4** month
 - 5** sweets
 - 6** money / income
 - 7** crying / to cry
 - 8** fence / railings
 - 9** moon / stars / sky
 - 10** police
 - 11** mother / mama / mom

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to be put out (adj.)	If you are put out of a place, it means you are kicked out, or made to leave. The main character was put out of the park because it is reserved for white people.
a jungle gym (n.)	A jungle gym is a mixture of swings, slides, seesaws, and other structures made for children to play on. The boy in the story wants to play on the jungle gyms in the park very badly, but he cannot because the parks are reserved for white people. In the story, the jungle gyms are described as, 'the gaily painted red-and-green tubing, the silver chains and brown boards, transport to never-never land' (pg. 29).
a park attendant (n.)	Someone who works in a park is called a park attendant. In the story, the attendant does not want to kick the boy out of the park, but he has to because of the Apartheid Separate Amenities Act.
a chute (n.)	A chute is a long tunnel. In the story, the slide on the jungle gym is called a chute. The boy loves sliding down the chute. It makes him feel like he is flying.

MAJOR CHARACTERS	
NAME	THE BOY (WE DO NOT KNOW HIS NAME)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Before the action starts, we find out that the boy has previously been kicked out of the park, because it is reserved for white people, according to the Separate Amenities law. 2 He delivers clean clothes to a woman that his mother has washed. On the way, he looks at the park longingly through the fence and wishes he can go inside. 3 He goes back to the park at night, when he thinks no one will be there.
RELATIONSHIPS	He is helpful to his mother. He does chores for her. For example, he delivers the clothes she has washed, and he lights the lamp for her.
PERSONALITY TRAITS	He loves jungle gyms and sweets. He is helpful to his mother and does what he is told. He is sensitive. We know this because he cries when he is very sad that he cannot play in the park.
PHYSICAL DESCRIPTION	None given.
CHANGES	At the start of the story, he wishes he could go into the park and play on the jungle gyms. By the end of the story, he is now in the park, but he wishes he could go home to be with his mother because he is afraid that the police will come and arrest him.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

APARTHEID

This story shows us how brutal Apartheid was, and how much people suffered from its laws.

EVIDENCE OF THEME IN TEXT

The story focuses on one person, the little boy, and one law, the Separate Amenities Act. The Separate Amenities Act is represented in the story by the sign in the park: 'Blankes Alleen.

Whites Only' (pg. 29) These signs were all over the country. They stopped people of colour from using parks, benches, beaches and entrances that were reserved for white people.

The story shows how much the boy suffers because he cannot play in the park. This represents how much all people of colour suffered under Apartheid. It is a clever way to communicate this message because we can look at the whole of Apartheid through the eyes of this one character. This allows us to feel his emotions, and to get a sense of what it was like for people to be denied access to things.

THEME 2

RESPONSES TO INJUSTICE

Injustice is the opposite of justice. It is unjust when things are unfair. (Notice that the noun 'injustice' starts with an 'i', and the adjective 'unjust', starts with a 'u').

EVIDENCE OF THEME IN TEXT

The boy suffers because of the injustices of Apartheid. He cannot understand why he is not allowed to play in the park. It seems silly to him, because there is no good reason for it. He thinks, ‘What harm would I be doing if I were to use the swings? Would it stop the swings from swinging? Would the chute collapse?’ (pg. 29).

The character of the park attendant also shows us how unjust the laws are. Black people are not allowed into the park, but he, who is also black, is the one who has to kick them out. He hates his job and how it turns him against his own people. However, he needs to do it in order to not lose his job: “Get off! Go home!’ he screamed, his voice harsh, his anger directed at the system that drove him against his own” (pg. 36).

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is told in an **omniscient third person voice**. This means that the narrator is not a character in the story, but is all-knowing and is able to tell us everything about the characters’ actions, thoughts and feelings.

2 REGISTER:

When the boy talks to people in his community, the language is different from the language in the rest of the story. The writer is trying to make the direct speech the same as people would talk in real life. The register is very informal. For example:

- The boy’s mother asks, “Why? What the matter? What I do?” (pg. 33). If this was written in a formal register, it would be: “Why? What’s the matter? What did I do?”
- One of the boys in the streets asks the boy, “You sleep?” (pg. 33). If this was written in a formal register, it would be: “Are you asleep?”
- The boy’s sister says to him, “Mama say you must come’n eat” (pg. 34). If this was written in a formal register, it would be: “Mama says that you must come and eat”.
- The boy says to the park attendant, “I come back for the swings” (pg. 36). If this was written in a formal register, it would be, “I have come back for the swings”.

4 FIGURES OF SPEECH:

Mathews uses **figures of speech** to make his writing more vivid. This means that they make the things happening in the story easier to imagine. It is like he uses his words to paint a picture in our minds. For example:

- A **metaphor** is a direct comparison of two things. When the boy is at the top of the chute, the writer compares the boy to a bird who is free and can fly anywhere: ‘He was a bird; an eagle’ (pg. 35).
- **Onomatopoeia** is when the word has the same sound as what it describes. The author uses the word “Wheeeeeee!” (pg. 35) when the boy goes down the ‘chute’. This word is the sound the boy makes when he goes down the slide.

- **Repetition** is when the same word is used over and over to emphasise something. ‘Each time he swept down the chute, he wanted the trip never to end, to go on sliding, sliding, sliding’ (pg. 36). This emphasises that he would happily slide over and over again. ‘It swept higher, higher, higher’ (pg. 36), emphasises that each time he goes up on the swing, it goes higher than the time before.
- A **simile** is a comparison using ‘like’ or ‘as’. ‘He crouched like a runner, then violently straightened’ (pg. 36). The boy is on the swing and tries to make the swing go higher. He crouches down in order to move it. This makes him look like a runner at the start of a race.
- **Hyperbole** is an exaggeration. The author writes ‘He could touch the moon’ (pg. 36) and ‘No bird could fly as high as he’ (pg. 36). The boy cannot really touch the moon or fly higher than a bird. The writer uses hyperbole to emphasise just how high the boy is swinging.

SAMPLE EXAM QUESTIONS

Read the following extract from ‘The Park’ and then answer the questions which follow it:

Once clear of the district, he broke into a trot. He did not slacken his pace as he passed through the downtown area with its wonderland shop windows. His elation seeped out as he neared the park and his footsteps dragged.

In front of him was the park with its gate and iron railings. Behind the railings, impaled, the notice board. He could see the swings beyond. The sight strengthened him. 5

He walked over, his breath coming faster. There was no one in sight. A car turned a corner and came towards him and he started at the sound of its engine. The car swept past, the tyres softly licking the asphalt. 10

The railings were ice-cold to his touch and the shock sent him into action. He extended his arms and with monkey-like movements pulled himself up to perch on top of the railings then dropped onto the newly turned earth.

The grass was damp with dew and he swept his feet across it. Then he ran and the wet grass bowed beneath his bare feet. 15

He ran towards the swings, the merry-go-round, see-saw to chute, hands covering the metal. Up the steps to the top of the chute. He stood outlined against the sky.

He was a bird; an eagle. He flung himself down on his stomach, sliding swiftly. Wheeeeeeee! 20

He rolled over when he slammed onto the grass. He looked at the moon for an instant then propelled himself to his feet and ran for the steps of the chute to recapture that feeling of flight. Each time he swept down the chute, he wanted the trip never to end, to go on sliding, sliding, sliding.

1 In lines 1–2, how do we know that the boy is happy? [1]

He runs ('trot' and 'pace did not slacken'). (✓)

OR

He feels 'elation' (✓).

2 Refer to 'The grass was damp with dew and he swept his feet across it.' (line 14) Which word tells us that the grass is wet? [1]

'damp' (✓) OR

'dew' (✓)

3 Identify and explain the figure of speech in 'He was a bird; an eagle.' (line 19) [3]

This is a metaphor (✓). The author is comparing the boy to a bird (✓). This emphasises how high he feels, and how sliding down the slide makes him feel like he can fly (✓).

4 Refer to 'Each time he swept down the chute, he wanted the trip never to end, to go on sliding, sliding, sliding' (lines 23–24). Why does Mathews repeat the word 'sliding' three times? [2]

The repetition emphasises / demonstrates / shows/ tells us (✓) how long he wants to slide for / that he never wants the sliding to end (✓).

5 Why must the boy go to the park at night? [3]

He must go to the park at night because he is not allowed in the park (✓). The story is set during Apartheid in South Africa, when amenities like parks were separated by race (✓). The little boy is black, and the park is only for white people (✓).

6 Why does the park attendant feel conflicted about kicking the boy out of the park? [2]

The park attendant is conflicted because it is his job to kick the boy out of the park, but he thinks the law is unfair (✓). The man thinks the boy should be allowed to play in the park, but he needs to keep his job to survive (✓). If he does not kick the boy out of the park, and he gets caught, he might lose his job (✓).

7 How and why do the little boy's feelings about the park change throughout the course of the story? [4]

At the beginning of the story, the little boy wants to go to the park (✓). He has such a strong desire to go to the park that he cries (✓). He makes a plan to sneak away to the park after supper (✓). When he gets to the park, he has so much fun on the chute and on the swings (✓) – he wants to slide forever. However, the park attendant hears him and tells him to get out of the park (✓). He gets scared that the police will come and arrest him (✓). All he wants is to be back home with his mother (✓). Even though he loves the park, by the end of the story he just wants to be safe and at home (✓).

(NOTE: Accept any 4, as well as any other suitable answers.)

8 The injustice of Apartheid is especially painful through the eyes of a child. Discuss your opinion on this statement [3]

Through this story, we can see just how unfair the laws of Apartheid were. We see this especially because the little boy in the story cannot understand why he is not allowed in the park (✓). His innocent questions show us just how unjust and ridiculous it was not to allow children of any race into the same park (✓). He is just an innocent child, and we feel especially sad for him (✓), especially when he cries alone. When he goes to the park, we see how happy he is – being on the jungle gym is so much fun for him. He is not trying to break the law – he just wants to enjoy the jungle gym like any child should be able to (✓). At the end of the story he is scared of being arrested. It is especially sad and painful to see such a small child worry about getting arrested, just for playing on a jungle gym (✓).

(NOTE: Accept any 3, as well as any other suitable answers.)

TOTAL: 19 MARKS

Poetry

Poetry Revision Guidelines

NOTE: If you taught poetry as one of your texts, please do the following:

- Focus on 5 of poems your class found particularly difficult – revise these poems in class.
- Assign the revision of the remaining poems that your class did for homework.
- Make sure that you do the full set of revision activities below for each poem.
- The time in brackets in the headings is the suggested time PER poem.

CONCEPTUAL VOCABULARY (7 MINUTES):

- 1 Turn to the ‘Conceptual Vocabulary’ section in the Literature Summary.
- 2 Draw a table with two columns on the chalkboard. Label the first column ‘WORD’ and the second column ‘BASIC DEFINITION’.
- 3 Write up the words in the ‘WORD’ column on of the chalkboard.
- 4 Learners will use the ‘Turn and Talk’ method for this activity.
- 5 For each of the words on the board, learners will talk to their partner and try to remember the meaning of the word from when they studied the text.
- 6 Remind learners to give their partner a change to speak.
- 7 After learners have discussed all the words with their partners, instruct the whole class to come back together.
- 8 Use the definitions in the ‘BASIC DEFINITION’ on the right hand side of the ‘Conceptual Vocabulary’ page to check learners’ understanding.

ERA, TYPE OF POEM AND CHARACTERISTICS (8 MINUTES):

- 1 Turn to the ‘Era’ section in the Literature Summary.
- 2 Read the ‘Era’ section out to the class.
- 3 Ask learners: ‘WHERE does this poem take place?’
‘WHEN does this poem take place?’
- 4 Make sure learners have the correct understanding of where and when the poem takes place.
- 5 Read the poem out to the class (you will find it in the ‘Sample Exam Question’ section).
- 6 Ask learners: ‘WHAT kind of poem is this?’
‘WHAT are some of the characteristics of the poem?’ / ‘HOW is the poem structured?’

SUMMARY (9 MINUTES):

- 1 Turn to the ‘Summary’ section in the Literature summary.
- 2 Read the ‘Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary.
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.

- 7 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.
- 8 Give the small groups time to work out their final list of five points.
- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

THEMES AND EVIDENCE OF THEMES IN THE TEXT (10 MINUTES):

- 1 Turn to the 'Themes and Evidence of Themes in Text' section.
- 2 Write each of the Themes on the board.
- 3 Write 'Evidence of theme in the text' on the board.
- 4 Explain to learners what 'Evidence of theme in text' means. (This means facts or information from the text which are examples of the theme.)
- 5 Instruct 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.
- 6 Start with the first theme. For example, 'Apartheid'.
- 7 Instruct learners in the inner circle to give evidence for the 'Apartheid' whilst their partner from the outer circle listens. For example, evidence for the theme 'Apartheid' could be "The little boy was not allowed to play in the 'whites only' park because he was black".
- 8 Repeat the theme.
- 9 Instruct the learners in the outer circle to answer by adding something different to that which their partner said.
- 10 After both partners have had an opportunity give evidence for that theme, instruct the inner circle to rotate clockwise to find a new partner.
- 11 Repeat with another theme until you have finished all the themes.
- 12 You will need to move around the class and make sure that learners are providing correct evidence. (You can use the notes under 'Evidence of Themes' in the Literature Summary.)

DICTION / FIGURATIVE LANGUAGE (8 MINUTES):

NOTE: Please do this preparation BEFORE the lesson so that no time is wasted.

Preparation:

- 1 Please practise reading each of the poems. Make sure you pay attention to punctuation as this affects the pace of the poem.

Activity:

- 1 Tell learners to take out their copies of the text.
- 2 Read the poem out loud to learners with expression.
- 3 Turn to the 'Diction / Figurative Language' section in the Literature Summary.
- 4 Go through the points in this section with the learners.

SUMMARY REVIEW ACTIVITY (10 MINUTES)

NOTE: Please write the summary review activity on the chalkboard BEFORE the lesson, so that no time is wasted (or photocopy them if you have access to a photocopier)

- 1 Learners complete the activity (that you have written on the board before the lesson) individually.
- 2 Give learners time to check their answers with a partner.
- 3 Go through the answers using the 'Marking Memorandum' with the whole class.

SAMPLE EXAM QUESTIONS (5 MINUTES)

NOTE: Please do this preparation BEFORE the lesson so that no time is wasted (or photocopy them if you have access to a photocopier).

Preparation

- 1 Write the 'Sample Exam Questions' for the five poems you have chosen to revise on the chalkboard.

Activity

- 1 Tell learners to take out their copies of the text.
- 2 Learners must copy the questions on the right hand side of the board in their exercise books.
- 3 Learners can start answering the questions in class and finish the rest for homework.
- 4 Go through the answers with the class in the next lesson.

Poetry: No man is an island

GENRE:	Poetry
TITLE:	NO MAN IS AN ISLAND
AUTHOR:	John Donne

SUMMARY

The poem explains that we are all connected to other humans, even though sometimes we think we are separate. If we are all part of a common (shared) humanity, it means we have to care about each other. Donne describes how all humans are connected and do not live or die in isolation from one another. He philosophises that every individual's life affects everyone else's life. The poem says that it doesn't matter how small or big a person is, whether you are related by blood or not, their death will affect you because all humans are part of one collective.

The poem starts by comparing humans to land ('islands' and 'continents'). Then it compares humans with houses ('manor'). Lastly, Donne uses the image of church funeral bells to say that we all have to die someday. He means we are all equal in death, so we should behave with respect towards other people in life. The poem's message is very similar to the South African maxim (saying) about ubuntu: 'Umuntu ngumuntu ngabantu', which means 'We are who we are because of other people'.

ERA

This poem was written over 400 years ago: around about the same time as when Shakespeare was alive in Elizabethan England. Slavery existed all over the world; women had no civil rights (to work or vote); and there were still strict divisions between rich and poor. A poem such as this one, which argued in favour of equality and respect, must have seemed shocking at the time.

BACKGROUND INFORMATION

John Donne lived in England from 1572 to 1631. He was part of the group of poets called the metaphysical poets. This group was interested in understanding how humans interact with each other. They were also interested in understanding what makes life satisfying. They decided that knowing your purpose (what you are on earth to do) gives meaning to life. They believed that all life forms are connected – humans, animals, and plants.

TYPE OF POEM

This is a short, philosophical (thinking about the meaning of life) poem. It comes up with a rule for living: understand that we are all connected, because we are all human.

CHARACTERISTICS

It is written in free verse, but there is some internal rhyme. Every fifth line rhymes ('sea', 'me', and 'thee'). Assonance (the repetition of vowel sounds) helps to make the poem sound like a speech. The poem is built around one extended metaphor: the comparison of people and land.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the poem. Fill in each of the gaps with a word / a few words.

Donne's poem tells us every person is [1] _____ to the rest of humanity because we are [2] _____ in each other's [3] _____. First he compares humans to [4] _____. Then he compares them to [5] _____. The poem also says that people cannot live in [6] _____. It doesn't matter whether a person is part of a [7] _____ or not. If that person [8] _____, everyone else feels a bit [9] _____ human because they have lost a [10] _____.

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 connected / linked
 - 2 involved
 - 3 lives
 - 4 land
 - 5 houses / manors
 - 6 isolation
 - 7 family
 - 8 dies
 - 9 less
 - 10 fellow / man

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a clod (n.)	A clod is a lump of earth. Donne is saying that we are all bits / parts of the planet, which come together in the same way that clods come together to make continents (land masses: such as Europe or Africa).
to diminish (v.)	Diminishes means gets less. The poet is saying that humans are reduced or made less important every time someone dies: even if that person is a stranger. We lose their knowledge and experience.
a manor (n.)	A manor is a big, fancy house. Donne is saying that if someone else's house (or one you own) was destroyed, you would feel sad. He wants us all to feel that same pity whenever anyone dies. He thinks we should have empathy (feel what they are feeling) for others.
a promontory (n.)	A promontory is a headland: a piece of land that sticks out into the sea. This is a metaphor. Donne means that we should be upset whenever anyone dies (even someone ordinary, not only rich or famous). They might be small clods, but clods together make up a whole headland. The headland is part of Europe. Separately, we are individual clods of earth. But put all the humans together and you have a whole continent (society).
to toll (v.)	A bell tolls (rings) when there is bad news. Here it is a funeral bell, telling the townsfolk or village that someone has died.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker of the poem is unnamed, but probably John Donne himself. He uses a first-person narrative voice ('I') who speaks on behalf of all of us.

2 VOICE:

The voice of the poem is calm, serious, reflective (thoughtful) and confident. This is because the poet is sure that we are all connected by our common humanity. He is telling us about an idea that he is passionate about and completely believes in it.

3 ADDRESSEE:

The poet is addressing both himself and all of humanity because he is writing about the natural relationship between all humans. This is a message he wants everyone to hear.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****COMMUNITY**

Although Donne says 'man', he means 'human'. The poem focuses on the way all people are part of one large group. Donne draws our attention to his idea of community when he says

that one death affects us all. We need to care about all humans – not only ourselves. Donne wants us to understand that we all share the same hopes and fears. We are living through each other's experiences and can thus empathise with each other.

EVIDENCE OF THEME IN TEXT

'No man is an island': This extended metaphor compares humans to land. We cannot live by ourselves, as islands can be independent from the mainland. We need other humans for survival and also for companionship: we cannot exist separately, as islands do. Donne says that all humans are part of something much bigger than themselves – they are part of a 'continent' of humanity.

Donne writes that 'Any man's death diminishes me, / Because I am involved in mankind,' (lines 10–11). This quotation tells us that all humans are actively engaged with the rest of humanity. When someone dies, every other human has lost that person's wisdom and experience. The message is that all humans are connected because of our humanness.

THEME 2

EQUALITY

The poem explains that it does not matter who you are, every human is an equally important part of the human race. Our differences do not make us lesser or greater than another person.

EVIDENCE OF THEME IN TEXT

'If a clod be washed away by the sea, / Europe is the less. / As well as if a promontory were.' (lines 5–7) A clod is a small piece of earth. It may seem small and insignificant by itself, but when enough clods are together, they form a mass of land. That land is a promontory, which is big and very visible because it sticks out from the sea. This is an extended metaphor.

Donne compares us to clods of earth. Every clod is equally important, just as every human is as important as any other. It doesn't matter how rich, famous or beautiful you are.

Donne's meaning is that by ourselves we are weak or unimportant, but when we are united, we can be visible and powerful – as big as a continent like Europe.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things. Donne uses extended (long) metaphors in this poem. There is one literal, physical meaning, and then there is another, deeper, poetic meaning.

- a The title 'No man is an island' is the main idea or statement of the poem and is an extended metaphor. Donne refers to islands, which are small pieces of land, cut off from the mainland, and surrounded by the sea. They exist on their own. Donne means figuratively that humans cannot live in isolation. Nobody can live entirely on their own, without any form of community.

- b** Donne uses other images in the extended comparison: he compares people to ‘clods’ of earth. He says when we are together we form a ‘promontory’ as big as ‘Europe’. These are all part of the same comparison – humans as earth. The metaphor compares physical separation (the islands and the continent) with emotional or spiritual separation between people.

2 ALLITERATION:

Alliteration is a sound device that repeats consonant sounds (usually at the beginning of a word). We see alliteration in the words ‘death diminishes’ (line 10). The / d / sounds are hard, and they are meant to make us think about how final, sudden and shocking death is. The poet wants us to understand how terrible the loss of another human is, and he uses these hard sounds to do that.

3 ASSONANCE:

Assonance is the repetition of vowel sounds close together. ‘Every man’s death diminishes me’ (line 10): The repetition of the /e/ sound draws out the line. The tone is sad, and the poet wants us to reflect on the idea of death and loss. The vowel sounds slow down the pace (how fast or slow something sounds). This gives us time to think and reflect.

4 SYNECDOCHE:

(Pronounced suh-nek-duh-kee) Synecdoche is like symbolism: when you use a part of something to talk about the whole thing. ‘The bell tolls’ (line 12) is an example of synecdoche because the bells are part of the church, and churches are where funerals often happen. Instead of saying, ‘There is a funeral happening, and the bells are ringing to tell people that someone has died’, Donne uses this shortcut and just says ‘the bell tolls’. We know that the bells tolling are symbolic of someone’s death.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

No man is an island

John Donne

No man is an island,
Entire of itself,
Every man is a piece of the continent,
A part of the main.
If a clod be washed away by the sea, 5
Europe is the less.
As well as if a promontory were.
As well as if a manor of thy friend's
Or of thine own were:
Any man's death diminishes me, 10
Because I am involved in mankind,
And therefore never send to know for whom the bell tolls;
It tolls for thee.

1 Refer to the whole poem.

a Who is the poet addressing in this poem? Support your answer. [2]

He is talking to himself (✓). Donne was a metaphysical poet, so he wanted to come up with some rules that explain human behaviour. (✓)

OR

He is speaking to us, the readers. (✓) He also wants us to respect one another and acknowledge our common humanity. (✓)

b What tone of voice do you think the poet would use in this poem? Why? [3]

His tone is sad, (✓) serious, (✓) argumentative, (✓) reflective, (✓) persuasive (✓). AND

He wants us to change our behaviour (✓) and be more respectful. He wants us to understand that we are all connected (✓).

(NOTE: Any 2 of these points plus an explanation.)

2 Refer to 'No man is an island' (line 1) Explain the metaphor in this line. [2]

An island is literally a piece of land separated from a mainland. It has water all around it. Islands are independent. (✓)

Figuratively, Donne means that we cannot live separately from others, as islands do. We need our fellow humans for companionship and survival. (✓)

- 3 Refer to ‘Europe is the...thine own were:’ (lines 6–9). The poet compares the loss of a person with two other losses. In your OWN words, explain what these two other losses are. [2]**

The two other losses are: a crumbling mainland promontory / landmass, somewhere on the edge of the European coast (✓), and a friend’s (or your own) fancy house (‘manor’). (✓)

- 4 Refer to ‘And therefore never send to know for whom the bell tolls;’ (line 12):**

- a What figurative device is ‘the bell tolls’? Explain in full. [2]**

It is synecdoche (✓); when one part stands for the whole. ‘The bell’ is part of a church tower. Churches are used for funerals. When ‘the bell tolls’ it announces the death of a person (✓).

- b Why do you think the poet uses this symbolic language about the bell? [2]**

It is poetic shorthand (✓) to talk about the whole process of the funeral. Donne thinks that his readers probably know how funerals work, so he does not have to explain the whole system. Readers infer (guess or work out) that, if the bell is ringing, (✓) someone has died.

- c Identify and discuss one the main themes of this poem. Use evidence from the poem to support your answer. [3]**

The main theme of this poem is community – that humans cannot live in isolation (✓) from each other. This is demonstrated by lines 1 and 3: the speaker says that no humans live separated from others (island), but all humans belong to one large collective (continent) (✓). Even our deaths impact on one other (lines 10 and 11) (✓). We are connected just because we are all humans, and we should treat each other with respect. (lines 12 and 13) (✓).

OR

The main theme of this poem is equality (✓) – no matter how rich or poor we are, each person is worth the same. We need to care about the rights of every person, regardless of their social status: (✓) In ‘Any man’s death diminishes me’, Donne means that losing any human being should make us sad, not only losing people we know or admire. (✓)

TOTAL: 16 MARKS

Poetry: Cattle in the rain

GENRE:	Poetry
TITLE:	CATTLE IN THE RAIN
AUTHOR:	Musaemura Zimunya

SUMMARY

This poem describes the physical and emotional suffering a shepherd (someone who looks after livestock) went through while looking after cows in rural Zimbabwe. The shepherd has grown up and is now telling his story in retrospect (looking back).

At the time of herding the cattle, the boy thinks his terrible job will never end. It has been raining for a long time, and the boy feels that he is not properly prepared: he has no raincoat – only an old sack. The cattle do not want to obey him, and their resistance to his efforts makes his job harder. He even wishes he was a girl, so he would not have to do this kind of work (Girls worked the land and boys herded the cattle). He is so exhausted by the physical effort of trying to herd the cattle that he cries.

When a wasp arrives, the whole herd stampedes (run away fast) and scatters in different directions. The shepherd realises that he needs help to herd them again, but everyone else is sheltered in their homes, out of the rain. He is tense, demoralised (feels like giving up) and frightened. Even though he controls the most difficult bull, Gatooma, at last, he knows that he will have to keep doing this very difficult job day after day.

ERA

This poem was written when the poet produced most of his work, in the 1970s and 1980s.

BACKGROUND INFORMATION

Musaemura Bonas Zimunya is a Zimbabwean poet and academic. He was born in Mutare (Umtali) in 1949 and went to school at Goromonzi. His poetry explores the beauty and hardship of Zimbabwean rural life.

TYPE OF POEM

This is a narrative poem because it tells a story.

CHARACTERISTICS

This poem is written in free verse. The poem is characterised by language that, in places, is quite informal or conversational. It sounds as if someone is telling us a story or anecdote (a little story about their own lives). There is no formal structure, regular rhythm or rhyme scheme. The poem is written in the first person ('I') and is a shepherd's personal testimony about working in a tough rural environment. The tone is self-pitying and exhausted. The speaker wants the audience to sympathise with (feel sorry for) the shepherd's difficult life.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 10. Number 1 has been done for you.

- 1 The rain seems to fall endlessly, without pause.
The shepherd cries and curses the cattle.
A wasp stings his face.
The worst animal is an ox, Gatooma, who makes the shepherd chase him.
The cattle refuse to graze.
No other human hears the shepherd crying for help with Gatooma.
He gets thorns in his cold, numb feet when the cattle run away from the wasp.
He wishes he was a girl, so he did not have to do this frustrating job.
The animals will not be moved to the kraal, either.
The shepherd does not have a raincoat, just an old sack.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 The rain seems to fall endlessly, without pause.
 - 5 The cattle refuse to graze.
 - 9 The animals will not be moved to the kraal, either.
 - 2 The shepherd cries and curses the cattle.
 - 8 He wishes he was a girl, so he did not have to do this frustrating job.
 - 10 The shepherd does not have a raincoat, just an old sack.
 - 3 A wasp stings his face.
 - 7 He gets thorns in his cold, numb feet when the cattle run away from the wasp.
 - 4 The worst animal is an ox, Gatooma, who makes the shepherd chase him.
 - 6 No other human hears the shepherd crying for help with Gatooma.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
to cajole (v.)	Cajole means persuade or ask nicely. The shepherd is trying to cajole the cattle to move in the right direction, to graze (eat grass) and then go to the kraal.
jute (n.)	Jute is a kind of plant fibre used to make sacks. It is brown and rough and scratchy. The shepherd is poor and lives in a rural area. He does not own proper rainwear that can keep him dry. He has a recycled sack made from jute to cover himself, but it does not keep the rain out.
mucus (n.)	Mucus is snot. The shepherd is crying so hard that he does not have time to wipe his face, which is wet with tears from his eyes and snot from his nose.
to penetrate (n.)	Penetrating means pushing through. The cattle do not go where he wants them to go. They just push through the thin bush and go where they like.
to skelter (v.)	To 'helter-skelter' means move in a disorderly and confused manner. The poet means that the cattle are playful and unorganised. The word also sounds like 'scatter'. The cattle are all over the place instead of together in one neat, obedient herd.
a stampede (n.)	A stampede is when cattle panic and then rush madly together. It is very dangerous to get in their way because you can be trampled to death. The wasp has made the animals panic and run away because they do not want to be stung.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker of the poem is the shepherd. He uses **first-person narration**: 'I used to wish I was born for the skirt' (line 7). This makes the poem feel more personal and easier to connect to.

2 VOICE:

The voice of the poem is conversational, as if the shepherd is speaking directly to the reader. The poet uses very little punctuation. It sounds like someone telling a story. The tale is full of tension and suspense, as the audience wants to know what happens next.

3 ADDRESSEE:

The poem could be addressing city-based readers who might otherwise never know how it is to work in the rural areas. He includes many details and physical descriptions, and also explains his feeling of helplessness and rage as a young boy. The speaker could also be remembering (reminiscing) with other grown men about how hard it was to be a shepherd in the rural areas.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

NATURE VERSUS HUMANS

For humans to manage healthy cattle and farms, they have to work and struggle to control animals. Nature and humans are often in conflict when people want animals to behave a certain way.

EVIDENCE OF THEME IN TEXT

The shepherd feels resentment (anger at the unfairness) towards his difficult job. Both the rain and the stubborn cattle seem to be deliberately (on purpose) getting in his way. They stop him from doing his job properly. 'They would not be driven to the kraal' (line 5) tells us that the cattle refuse to obey the young shepherd. He has no control over them, and it makes him feel helpless and angry.

'wet thorns snapped at random in your benumbed feet' (line 17) and 'pebbles of water' (line 12) tell us that the boy is suffering physically. There are thorns in the boy's cold feet. The raindrops that hit the boy's head feel like small stones. These hard raindrops, the thorns and the wasps that make the cattle stampede, add to his suffering. Nature does not mean to be cruel, but he feels every little hurt.

'...silent disapproval shattering to the mind' (line 23) tells us that the shepherd is terrified of the ox, even though the animal is quiet. He thinks the animal does not like him (it disapproves of him). He feels threatened by what the ox could do – hurt him or scatter the whole herd. The ox and the shepherd are in conflict (fighting). The boy feels as if the ox is staring at him and judging him critically, as if he cannot do his job properly. The shepherd feels useless and incompetent (bad at his job).

However, he also knows that he has to keep on going. He has to perform his task even in terrible weather and in all his frustration to prove that he is a worthy part of his community.

THEME 2

ISOLATION VERSUS COMMUNITY

When you are helpless you feel as if you cannot do anything to change events. The shepherd feels weak and helpless this way. He is alone (isolated) and no one else is there to help him. Everyone else is at home or doing another job.

He cannot stop doing the herding or give up, because he will be punished. He has to find a way to get over his helplessness and isolation and get the cattle fed and back to the kraal. His community relies on him to herd the cattle. This is his responsibility.

EVIDENCE OF THEME IN TEXT

The shepherd hates his work so much that he wishes he was someone else. 'wish I was born for the skirt' (line 7) tells us that he would like to swap his job for girls' / women's work

(working in the vegetable garden, doing housework or cooking). In traditional African societies, women wear skirts.

His work makes him feel so frustrated that he cries. 'I had to call for help' (line 25) tells us that he could not gather the animals again by himself after the stampede. However, no one was there to help him or give him advice. He is totally alone. No one can hear his calls: 'But people at home in warm huts / could hardly hear me through the maddening rain.' (lines 25–26). The shepherd knows that he can only rely on himself. The realisation makes him feel terrified and anxious.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things to see how they are the same. There is usually one literal (physical, actual, real) meaning, and one figurative or deeper meaning.

- a a 'bone of anger blocking my breath' (line 34) tells us that the poet is so angry and frustrated with the cattle that he feels as if he is choking. It seems as if there is a bone stuck in his throat and he cannot breathe.
- b 'pebbles of water' (line 12) tells us that the water is hard when it pelts the boy. It feels heavy and hurts him, like real pebbles (little stones) feel when someone throws them at you.
- c 'his ghost of silent disapproval shattering to your mind' (line 23) tells us that the boy feels as if the ox is judging him negatively. The boy feels threatened and afraid when the silent ox looks at him. He feels so anxious that his mind is 'shattered'. We use the word 'shatter' when we describe breaking glass. Here it means that the boy is fragile and the ox's disapproving look badly disturbs his thoughts (shatters them).

2 ALLITERATION:

This is a word-sound device when words share the same consonant sound, usually at the beginning of the word.

- a 'it made me cry and curse' (line 6) both contain the hard /k/ sounds. The repetition of these sounds emphasises the boy's desperation. When you curse, you say swearwords to vent your frustration.
- b 'hooves hammering' (line 35) helps us to picture and hear the stampede of the cattle. The repetition of the /h/ sound copies (mimics) the way their feet strike the wet earth. It is a tense, frightening feeling or atmosphere.

3 ONOMATOPEIA:

This is a word-sound device when the word has the actual sound inside it. The word is the sound that the object / person / animal makes. In 'hooves hammering' (line 35), the word 'hammering' sounds like the animals running fast as they stampede. It is a heavy, repetitive sound. It helps us to feel, see and hear how heavily and fast the cattle are moving.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Cattle in the rain

Musaemura Zimunya

Nothing has no end,
it is true.

This rain used to soak us in the pastures
and the cattle would not stop to graze,
they would not be driven to the kraal,
it made me cry and curse sometimes
and I used to wish I was born for the skirt.

5

Just imagine penetrating the wet bush
almost doubled up
with a heavy smelling coned up jute sack
as a rain coat,
pebbles of water pounding on the head,
very irritating, too.

10

Sometimes an angry wasp disturbed by the foregoing cows
stabbed you on the cursing lips
and in the frantic stampede,
wet thorns snapped at random in your benumbed feet.

15

And the rain does not cease,
and the cows just go on.

Come to the kraal –
This ox, called Gatooma,
stands still before the rest,
his ghost of silent disapproval shattering to your mind,
listening, listening to nothing at all,
and I knew then that I had to call for help.

20

But people at home in warm huts
could hardly hear me through the maddening rain.

25

This ox, tail high,
at two sniffs and a cajole,

all meant to humiliate	30
would crash through the thin bush	
leaving me running weakly	
sobbing at each step	
a bone of anger blocking my breath,	
chugging after the rhythmic hooves hammering the earth.	35
and still it rained	
and the cows went skelter	
and the rain swept the salty tears	
and watery mucus into my lips.	

1 Refer to the poem as a whole.

Choose the correct answer to complete the following sentence. Write only the letter (A–C) next to the question number.

The poet wrote Cattle in the Rain to make the reader... [1]

- A criticise the shepherd's life.**
- B sympathise with the shepherd's life.**
- C feel entertained by the shepherd's life.**
- B sympathise with the shepherd's life (✓)**

2 Refer to the whole poem.

- a When did the events in this poem happen – the present (now) or the past (long ago)? [1]**

It takes place in the past – the speaker is an adult looking back at when he had to look after cattle. (✓).

- b Quote TWO CONSECUTIVE words from line 3 that helped you to answer 2a. Explain HOW these two words helped you to answer. [4]**

'used to' (✓) tells us that it is no longer (✓) happening. The young shepherd has grown up (✓) and is telling a story about his childhood / the past (✓).

3 Refer to 'and I used to wish I was born for the skirt' (line 7):

- a What change does the poet wish for in this line? [1]**

He wishes he was a girl (✓).

- b Why does he wish for this change? [2]**

Girls don't have to herd cattle (✓). He thinks his life would be easier if was doing women's work (farming, cooking, brewing beer) (✓).

- c In your opinion, would this change make a big difference to his life? Why or why not? [3]**

It would probably not make a big difference (✓). He would find other unexpected hardships (✓) in all that 'women's work' too. It is just as difficult (✓).

4 Refer to 'chugging after the rhythmic hooves hammering the earth' (line 35):

a Identify and explain the onomatopoeia in line 35. [2]

'hooves hammering the earth' (✓): This expresses how powerfully the cattle hit the ground with their hooves (✓)

b Describe how you think this sound makes the speaker feel. Why? [2]

The shepherd sees a herd of panicked cattle stampeding. It makes him feel anxious, (✓) enraged and afraid for two reasons: he will have to find each cow and ox again to herd them back to the kraal, and he might be injured (✓) as they strike him with their flailing hooves.

5 Refer to 'a bone of anger blocking my breath' (line 34). Why does the boy feel as if he has a bone in his throat? [2]

He is so angry (✓) with the stampeding cattle and the rain that he feels as if he is physically choking (✓).

6 Refer to 'and it still rained' (line 36). Why does the poet keep repeating that it is raining? Explain how the rain is connected to a major theme in the poem. [2]

The rain is something that frustrates (✓) the herd boy and makes his life miserable. He feels that he has to fight nature just to do his job: the theme is nature versus people (✓).

NOTE: Accept any TWO points.

TOTAL: 17 MARKS

Poetry: The Will

GENRE:	Poetry
TITLE:	THE WILL
AUTHOR:	Sipho Sepamla

SUMMARY

The speaker in this poem has left instructions in his will about the handling of his estate. He is giving instructions about the literal distribution of his possessions. At the same time, he is commenting on the wrongdoings of the Apartheid government.

The speaker is talking directly to his beneficiaries (those who will receive his things) and each stanza mentions a different thing and how it must be dealt with.

The speaker has few possessions but does not want to leave anything behind for the government to take from him, even when he has died.

ERA

A specific time is not mentioned, we can infer (guess) that it is sometime during the apartheid era, when black people were required to carry a permit with them at all times.

BACKGROUND INFORMATION

Apartheid in South Africa severely restricted the rights of people of colour. The government did not want people of colour and white people to live in the same areas. People of colour were removed by force away from their areas, into areas to which the government sent them. One of the laws of Apartheid forced black South Africans to carry a permit which only allowed them to live in certain areas and to move around certain areas at certain times of the day. The houses that were 'given' to people of colour did not belong to them, they belonged to the government, so the government could easily take them away should they choose to do so. In the poem, Sepamla says that if the government decides to take the house when he dies, his children must just give it to them – they must not try to fight for it.

TYPE OF POEM

The poem is a lyrical poem.

CHARACTERISTICS

A lyrical poem expresses a poet's feelings, rather than telling a story. There are two pairs of rhyming words. One set is in the first and second stanzas: 'vacate' and 'gate' and the second set is in the sixth and seventh stanzas: 'Light' and 'white'. These sets of rhyming words enhance the lyricism of the poem.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 10. Number 1 has been done for you.

The speaker says the family bible will have to be shared amongst all the children.

The peach tree is to be pulled out and moved to the homelands.

The speaker wants the black and white cat to be divided amongst all the children too.

The speaker wants his elder son to inherit the burglar-proofing, the gate, the bicycle and some bracelets.

1 The speaker says the house must be vacated and the permit given up.

The younger son will inherit the bedroom suite and the studio couch because he is married.

The speaker leaves the kitchen-scheme, the utensils, the bathtub and two brooms to his daughter.

MARKING MEMORANDUM

1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.

2 Discuss the correct answers with the whole class.

6 The speaker says the family bible will have to be shared amongst all the children.

5 The peach tree is to be pulled out and moved to the homelands.

7 The speaker wants the black and white cat to be divided amongst all the children too.

2 The speaker wants his elder son to inherit the burglar-proofing, the gate, the bicycle and some bracelets.

1 The speaker says the house must be vacated and the permit given up.

4 The younger son will inherit the bedroom suite and the studio couch because he is married.

3 The speaker leaves the kitchen-scheme, the utensils, the bathtub and two brooms to his daughter.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to vacate (v.)	To vacate somewhere means to leave a place so that someone else can use it. The speaker indicates that his family should leave the house they have lived in without complaint, so that the government can give it to someone else.
to surrender (v.)	To surrender means to stop fighting or trying to escape or to give something to someone in authority. The family should not fight to keep their home, but should give it up to keep the peace.
a permit (n.)	A permit is an official written statement allowing someone to do something. In this poem, the speaker needs permission to live in this particular house.
the homelands (n.)	The homelands were areas of South Africa for black people to live in under the apartheid system. In order for the apartheid government to keep black people segregated, it created homelands away from designated white areas.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker is an unnamed father speaking directly to his family, specifying which of his children will inherit what.

2 VOICE:

The tone of the speaker's voice is bitter, because he is angry and upset because he cannot make the decisions he wants to. This is unfair. It is also sarcastic. The speaker uses sarcasm to express his anger that he is not allowed to make the decisions that he wants. An example of sarcasm is the poet saying that he wants the cat to be divided: The cat cannot literally be divided but is symbolic of the division of races in South Africa. He is reiterating how stupid it is to not let black and white people live together.

3 ADDRESSEE:

The speaker is addressing his children directly: 'to my elder son' (line 6), 'to my little girl' (line 10), 'to my younger son' (line 14).

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****EXPRESSION OF FRUSTRATION AND ANGER**

- a** The speaker is feeling incredibly angry and frustrated. He has very few possessions and is powerless in the society in which he lives.

EVIDENCE OF THEME IN TEXT

The poet uses strong words which express his anger and frustration, such as 'by right' (line 1), 'will have to' (line 2) and 'surrender' (line 3) show us that he has no choice in giving up his house. This makes him angry.

DICTION / FIGURATIVE LANGUAGE

1 SARCASM:

Sarcasm is when someone says the opposite of what they really mean. Sometimes sarcasm is meant to be funny, but it can also be used to be hurtful or mocking (making fun of something). The speaker uses sarcasm to show his disdain (lack of respect) for the apartheid government. He does not really want the cat to be divided, but is rather commenting on the division of people according to their skin colour.

2 REPETITION:

Repetition is when words are used more than once in a poem, to make a point. The verb 'will' is used by the speaker in each stanza. 'Will' is used to indicate the future tense but in combination with 'have to' means that something must happen. The speaker is determining what will happen to his things once he is dead but he is not necessarily making these decisions because he wants to.

- a Stanzas 1, 6, 7 - 'will have to': Some decisions are out of the speaker's hands. In stanza 1, he would prefer his family to inherit his house so that they can have a place to live but he is not able to leave it to them because he does not own it. In stanzas 6 and 7, the Bible and the cat have to be shared, even though this is not really possible.
- b Stanzas 2, 3, 4 - 'will go': Here the speaker is clearly instructing which of his children will get what. Each child and item is mentioned individually.

3 ALLITERATION:

Alliteration is a sound device where words that are close together have with the same consonant sound (usually at the beginning of the word).

- a 'bicycle' and 'bracelet' (stanza 2), 'bathtub' and 'bracelet' (stanza 3): the / b / sound is repeated in the things that the speaker leaves to his elder son and daughter. The strong sound emphasises the practicality of these items.
- b 'God's guidance' (stanza 7): the /g/ sound is strong and guttural and points to the strength the family must have in their faith in God.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

The Will

Sipho Sepamla

The house, by right,
you will have to vacate
surrender the permit
and keep your peace

The burglar-proofing and the gate 5
will go to my elder son
so will the bicycle
and a pair of bracelets

The kitchen-scheme and utensils
will go to my little girl 10
so will the bathtub
and the two brooms

The bedroom suite
will go to my younger son
who is married 15
so will the studio couch

The peach tree uproot
it might grow in the homelands
so might it be with your stem

The Bible 20
you will have to share
for you will always want its Light

The cat spotted black and white
you will have to divide
for that you'll need God's guidance. 25

- 1 Refer to ‘The house, by right, / you will have to vacate’ (lines 1–2). Explain why the poet’s children will have to vacate the house. [3]**

Black people were not entitled to own land; they merely had a permit to live on it. (✓)
Once the permit holder died, the land had to be handed back to the state. (✓) He could therefore not leave his house to his children. (✓)

- 2 Refer to ‘The peach tree uproot / it might grow in the homelands / so might it be with your stem’ (lines 17–18). Quote one word from these lines that indicates the poet is not sure the peach tree will survive in the homelands. [1]**

‘might’ (✓)

- 3 Refer to ‘for you will always want its Light’ (line 22). Explain why the poet’s children will always want the ‘Light’. [4]**

‘Light’ is synonymous with the guidance offered from the bible. (✓) The children will need the wisdom of the bible to guide them. (✓) Light will bring them comfort in their darkest times. (✓) Light conquers evil and Apartheid was evil. (✓)

- 4 Refer to ‘The cat spotted black and white /.../ for that you’ll need God’s guidance’ (lines 23–25):**

- a Identify the figure of speech represented by ‘The cat’. [1]**

Metaphor (✓)

- b Explain how this figure of speech is appropriate. [3]**

The cat is a metaphor for the people of South Africa. (✓) The poet is saying to his children they will have to find a way to divide the cat with God’s help. (✓) He is commenting on the fact that they will also have to rely on God’s help to deal with the division of races under Apartheid. (✓)

- c Explain what this line tells us about the poet’s attitude to Apartheid. [3]**

It tells us that he thinks Apartheid is ridiculous. (✓) Just like it is not possible to divide up a cat between three people (✓), so is it ridiculous to split up races. (✓)

TOTAL: 15 MARKS

Poetry: The Clothes

GENRE:	Poetry
TITLE:	THE CLOTHES
AUTHOR:	Mongane Wally Serote

SUMMARY

The poem describes men's clothing that has been washed. There is a pair of shoes, and on the washing line hangs a jacket, a pair of trousers, and a shirt. Serote (the poet) tells us that the shoes will no longer be used. This lets us know that the comrade (an activist or fighter against Apartheid) who wore the shoes is now probably dead. More proof of his violent death is his shirt, which has a rip in it like a stab wound. There are also pinkish stains on the cloth. Stains are left behind when someone tries to wash blood out of material. The comrade has been in a violent, fatal (caused his death) struggle.

ERA

Serote is a well-known Struggle ('anti-Apartheid') poet. He grew up during a time of great poverty and suffering in South Africa. Thus, we know that this poem takes place during the Apartheid era.

BACKGROUND INFORMATION

After 1948, the National Party (NP) came to power. The NP believed that people of colour were inferior to (not as good as) white people. All the land, goods and services in South Africa were separated according to race by law.

White people were at an enormous advantage. Education for people of colour was inferior (of a worse quality) to white people's. People of colour were forced to live in separate areas and decent amenities were only available to white people. These are just some of the examples of how Apartheid affected the lives of people of colour. Serote was incredibly bitter about the systems of Apartheid. He began writing poetry in the 1970s, when Apartheid was at its most severe. There were many demonstrations and much violence as different groups of people fought the oppressive government and police forces for equal rights.

Sometimes friends reported (betrayed) each other to the Apartheid police. Many activists, such as the one in the poem, died. Serote wrote this poem to make us understand and remember the experiences of the people who suffered during Apartheid and those who bravely fought against it.

TYPE OF POEM

This is a narrative poem because it tells a story. It is about a fellow activist who has died, so it is also an elegy (a remembrance poem said at a funeral).

CHARACTERISTICS

This poem is written in free verse. It does not rhyme or have a regular rhythm and does not stick to any formal structure. The poem sounds like a personal account of something Serote experienced. Perhaps the dead man was a friend of his. Each of the four stanzas are of a different length, and each line varies in length. The intense, emotional imagery is typical of protest poetry. This kind of poetry wants us to remember and honour people who died to free South Africa from Apartheid's injustice.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 10. Number 1 has been done for you.

- 1 The poet came home in the morning.
The shirt was stained pink and had a rip in it.
He was not used to seeing the shoes resting.
On the washing line hung a suit and a shirt.
The old jacket was covered in mud, as if the person wearing it had been lying on the ground.
The dead man would never wear these shoes and clothes again.
The clothes were wrinkled and wet, also dripping water.
A pair of loose striped trousers hung skew and reminded the poet of a hanging.
On the stoep the poet saw a pair of familiar shoes.
The shoes were dripping water because someone had washed them.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 The poet came home in the morning.
 - 7 The shirt was stained pink and had a rip in it.
 - 4 He was not used to seeing the shoes resting.

- 5 On the washing line hung a suit and a shirt.
- 9 The old jacket was covered in mud, as if the person wearing it had been lying on the ground.
- 8 The dead man would never wear these shoes and clothes again.
- 6 The clothes were wrinkled and wet, also dripping water.
- 10 A pair of loose striped trousers hung skew and reminded the poet of a hanging.
- 2 On the stoep the poet saw a pair of familiar shoes.
- 3 The shoes were dripping water because someone had washed them.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
Apartheid (n.)	Apartheid was a set of laws created by the National Party in South Africa in 1948. Apartheid was the idea that white people were superior (better than) to black people. Apartheid laws were meant to keep people apart; the laws split resources in a very unfair way. The system forced black people to live and work in poverty and suffering.
a comrade (n.)	A comrade is a man or woman who fights with words and action (including with weapons) for a moral or political cause. People who fought in the struggle against Apartheid were called comrades.
dangling (adj.)	Dangling means hanging down without support. It usually has a negative meaning. In this poem, the trousers look limp, like a person who has died by hanging (having your neck bones broken by a rope noose). Death by hanging was the sentence given by the Apartheid government to kill activists.
an elegy (n.)	An elegy is a funeral poem, speech or song. This poem is a kind of elegy because it wants us to remember that the dead man was someone's friend. He was individual and special, as every life is individual and special. Serote wants us to remember him and how he violently died, so that we appreciate our freedom. We only have this freedom now because people fought and died during the struggle against Apartheid.
a gash (n.)	A gash is a cut inflicted with (made by) violence. The shirt has a gash because someone stabbed this activist to death. It is a harsh-sounding word to help us imagine the violence and force of the strike against the man's body.
'neath (prep.)	'neath' is a short form (abbreviation) of 'underneath' or 'beneath'. Serote is playing with words. The trousers hang like a rope underneath a man's head (a noose).

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker in the poem is unnamed, but we can assume it is Mongane Wally Serote. He was an activist during Apartheid, and he must have seen the aftermath (result) of violence, just like this.

2 VOICE:

The tone of the speaker's voice is sad, despairing and angry. His comrade's life has been taken.

3 ADDRESSEE:

The speaker is addressing (talking to) two audiences. The first audience is friends and the community who already believe in Serote's cause (the struggle to end Apartheid). The other audience is readers today who are still learning about the terrible human suffering that took place during Apartheid.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1**CLOTHING AS A SYMBOL OF DEATH**

The poet uses an extended metaphor all the way through the poem. The dead man's clothes are symbols (things that stand for ideas) which represent the death of the man himself. The empty clothes tell us that Serote understands how final death is. The man will never wear his clothes again. Serote has lost him forever.

EVIDENCE OF THEME IN TEXT

Throughout the poem, we learn about one man's death through his clothing. For example: 'The shoes I know so well / Dripped water like a window crying dew' (lines 3–4). The poet has personified the shoes in order to show the intense sadness in the speaker. It is as though the shoes are crying.

The shirt is stained pinkish. These are bloodstains that have not washed out completely. The shirt has a gash – a large hole caused by a knife. This tells us that the man was in a violent struggle, and someone stabbed him to death. The jacket has mud on it. The man was probably rolling on the ground trying to protect himself.

'Dangled from one hip / Like a man from a rope 'neath the head' (lines 20–21): The trousers look like a hanged man. Hanging was a capital punishment (death sentence) used by the Apartheid government. Activists who got the death penalty were usually hanged.

Also, many people committed suicide by hanging. When people kill themselves, it is usually because they feel so desperate that they cannot see any other way out of a huge despair (hopelessness) they experience. Life under Apartheid was so oppressive and unjust it made many people of colour feel despairing and suicidal.

THEME 2**APARTHEID, POVERTY AND SUFFERING**

Apartheid laws favoured white people, who got better jobs, education, services and land than black people. This meant that most black people could work hard their whole lives and

still have very little by the end of it. Owning a house, for example, was not possible for most South Africans. Poverty (being poor) was the reality for many people.

Poverty was one reason many people suffered. Just getting enough to eat, or a respectable set of clothing, or a place to live in the cities, was difficult. Poverty made the country unsafe too, because many people turned to crime as their only option. They felt there was no other way for them to make a living. Ordinary people struggled.

The clothes in this poem, for example, are probably being washed so they can be handed on to someone else who needs them.

EVIDENCE OF THEME IN TEXT

This poem tells us about the huge amount of suffering during Apartheid. The injustices of Apartheid kept black people down in a literal sense – it kept black people from having opportunities, like an equal education. However, the oppression also pushed people down emotionally – daily injustices kept people feeling trapped, leading to hopelessness and despair.

For example, the shoes are resting for the first time since they were new. This tells us that the person who wore the shoes was a hard worker. His shoes were always on his feet, because he was always at work. He never rested. During Apartheid, black people had worse jobs, were paid less and had to work longer hours than white people. These shoes (and the person who used to wear them) can only rest in death.

‘Tired of hoping to hope’ (line 13) tells us that the speaker thinks nothing will change. He feels that black people will continue to be oppressed by life under Apartheid. They will stay poor and disrespected. There was no point in hoping for a better, fairer life – it is just ‘hoping to hope’, or hoping for no reason.

The term ‘death-live’ (line 15) expresses the poet’s feeling that there is not much difference between living and dying for black people under Apartheid. They are poor, and they experience so much suffering that they have half a life. It feels as if life is not worth living because all the hard work achieves nothing.

DICTION / FIGURATIVE LANGUAGE

1 PERSONIFICATION:

Personification gives human qualities to an inanimate object.

In stanza one, the poet says the shoes are resting for the first time since they were bought. Shoes cannot really rest. Only people can. The shoes are personified. Serote uses the shoes to contrast how hard the man worked when he was alive – and how he will never work again, because he is dead: ‘Now it’s forever’ (line 7).

- a ‘like a window crying dew’ (line 4) compares window glass with crying eyes. Windows cannot really cry, but when they get cold, the moisture (dew) that forms on them looks like tears. Serote is emphasising the great sorrow; it as if the house is weeping.

- b** 'crying reddish water' (line 12): This image helps us to imagine that the dead man's clothes are crying. There is so much pain that the poet feels as if the clothes themselves are human and can grieve at the man's death. The clothes are taking on Serote's own bitterness and sorrow.

2 REPETITION:

Repetition is using the same word over and over. The word 'crying' is repeated in the poem. Everything around the poet seems to be crying in sympathy with him (feeling the same emotions as he does). We cry when we are sad or in mourning (remembering the dead). Serote is emphasising how sad and sorrowful he feels at the man's death. Even though he is not at his comrade's funeral, he is still incredibly upset. The repetition reminds us that the tone of the poem is sorrowful, heartbroken and bitter.

3 SIMILE:

A simile indirectly compares two things, using the words 'like' or 'as'.

- a** 'like a window crying dew' (line 4) : This simile compares water with tears. Even something as innocent and natural as morning dew seems to take on extra sorrow when the poet sees it. He is grieving, so everything around him seems sad too.
- b** 'like a man with a rope 'neath his head' (line 21): The simile compares the limp trousers hanging on the line to a man who has died by hanging. Both the material and their bodies hang without life. This could be referring to the punishment of death that the Apartheid government used against activists. It could also be referring to individuals who killed themselves by hanging because they felt such hopelessness during Apartheid.

4 OXYMORON:

An oxymoron is a language device that puts two seemingly opposite ideas together. For example: 'death-live lives' (line 15). Life and death are opposites. If you are alive, you cannot be dead at the same time. But here Serote means that life under Apartheid causes so much suffering and despair that it is like being dead. There is no joy or hope. People are emotionally dead even though their physical bodies may be walking around.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

The Clothes

Mongane Wally Serote

I came home in the morning. There on the stoep, The shoes I know so well Dripped water like a window crying dew; The shoes rested the first time From when they were new. Now it's forever.	5
I looked back, On the washing line hung A shirt, jacket and trousers Soaked wet with pity, Wrinkled and crying reddish water, perhaps also salty; The pink shirt had a gash on the right, And stains that told the few who know An item of our death-live lives.	10 15
The colourless jacket still had mud Dropping lazily from its body To join the dry earth beneath.	
The over-sized black-striped trousers Dangled from one hip, Like a man from a rope 'neath his head, Tired of hoping to hope.	20

1 Refer to the whole poem.

a Who is the speaker in the poem? [1]

It is probably Mongane Wally Serote / the poet (✓).

b Briefly summarise why the speaker is upset. [3]

A man comes home in the early morning and finds that his friend's clothes and shoes have been washed (✓). It looks like there has been a fight. There is blood on the clothes (✓). The speaker fears that his friend is dead (✓).

2 Refer to 'Dripped water like a window crying dew' (line 4). What figure of speech is this? Explain why it is an effective figure of speech. [3]

This is personification (✓). In 'window crying dew', there are no real human tears (✓) on the window pane; the dew is like tears. The speaker is directly comparing natural dew (✓) to tears of personal grief.

3 Refer to 'Wrinkled and crying...on the right' (lines 12 and 13). Explain what has happened in these lines. [3]

These words show us that there has been a violent (✓) struggle / fight (✓) and that the man has been injured (✓). The colours are bloody (✓). When bloodstains (✓) are washed, they leave pink marks behind. The man is probably dead (✓). Someone has tried to get rid of the evidence (✓) of the fight.

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

4 Refer to 'An item of our death-live lives.' (line 15):**a Identity the device used in 'death-live'? [1]**

This is an oxymoron, or combination of opposite ideas (✓).

b Why does the speaker refer to comrades' lives as 'death-live' lives? [3]

Their lives are so physically and emotionally difficult (✓) that it is as if they live halfway (✓) between being dead and alive. There is no happiness or optimism or hope in their lives. They are dead in terms of their feelings (✓) even though their bodies are still breathing.

5 Refer to the poem as a whole. Serote writes about the dead man's clothes and not the actual man who has died. Why do you think he has done this? [3]

The poet writes about the dead comrade's clothes because they are all that are physically left (✓) of him. The clothes are a way for the speaker to reconnect with his lost comrade. The clothes are a symbol of (represent) the dead man (✓). The finality of the symbolism of the clothes helps us to understand the poet's great loss (✓). His friend will not ever wear those clothes or shoes again, because he is dead (✓). He has been taken from the speaker. The loss is heart-breaking. Serote doesn't know how to talk about it directly (✓).

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

TOTAL: 16 MARKS

Poetry: Those Winter Sundays

GENRE:	Poetry
TITLE:	THOSE WINTER SUNDAYS
AUTHOR:	Robert Hayden

SUMMARY

In this poem, the speaker is remembering his childhood. In stanza 1, the speaker remembers how his father woke up early every day, even on the weekends.

Stanza 2 describes the speaker's mixed feelings about his father, who also used to get very angry very quickly.

In stanza 3, the speaker regrets the way he spoke to his father – he says he did not show him proper appreciation. He now realises his father was loving as well as angry.

The poem is about the difficulties of communicating in families. Often love is not expressed (told or shown) in words.

ERA

This is a twentieth-century poem. The poet lived between 1913 and 1980. This poem was probably written in the 1940s.

BACKGROUND INFORMATION

Robert Hayden was an African-American poet who had a difficult childhood. He was moved back and forth between his parents and a foster family who lived next door. His father was a minister (church leader). He probably experienced first-hand the things he writes about in his poems.

In 1976 he was the first African-American to serve as the Consultant in Poetry to the Library of Congress (now called the U.S. Poet Laureate).

TYPE OF POEM

This poem is free verse.

CHARACTERISTICS

This poem has no set rhyme scheme but there are some repeated sounds and words within the poem. It has fourteen lines, divided into three stanzas (verses). Stanza means 'room' in Italian. Think of each verse as moving to another room, where the poet is showing us extra or new information.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 8. Number 1 has been done for you.

- 1 The speaker's father always gets up first on cold Sunday mornings.
The speaker wakes up as the temperature rises.
He speaks without love or emotion to his father.
The speaker regrets not thanking his father or showing him more appreciation.
He stokes the fires to warm the house for the rest of the family.
The house is freezing, so he gets dressed.
He gets dressed, hoping his father does not get angry with him.
His father has polished the speaker's good shoes as well.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 The speaker's father always gets up first on cold Sunday mornings.
 - 6 The house is freezing, so he gets dressed.
 - 5 He stokes the fires to warm the house for the rest of the family.
 - 2 The speaker wakes up as the temperature rises.
 - 7 He gets dressed, hoping his father does not get angry with him.
 - 3 He speaks without love or emotion to his father.
 - 8 His father has polished the speaker's good shoes as well.
 - 4 The speaker regrets not thanking his father or showing him more appreciation.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
austere (adj.)	Austere means plain, without fanciness or decoration. In the poem the speaker means that sometimes love is shown in austere (plain and simple) ways. Because his father did not make a big deal of all the chores he did out of love, no one noticed or appreciated them – or even thanked him. Now as an adult, the speaker is able to see this austere type of love.
to bank (adj.) a fire	Banking means damping down a fire so that it stays warm overnight but does not burn down the house. In the morning the father blows on the banked coals and makes the flame return.
chronic (adj.)	Chronic means constant, or coming back again and again. Something that is chronic continues over an extended period of time. Sometimes, we use the word chronic to describe an illness that never really goes away. In the poem, the speaker describes the chronic anger in his house. This means that there was often anger in the house.
indifferently (adv.)	Indifference is without care. The poet spoke to his father without showing him proper love, respect or appreciation. This probably hurt his father’s feelings.
labour (n.) and offices (n.)	Labour and offices both refer to work. Labour is hard work, usually manual (with hands). Offices are the various things a servant or priest does for someone else. The poet’s father’s hands are cracked from rough work and the cold weather. He is in pain, but he still does chores for his family out of love on the weekends.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is unnamed but uses the first person ('I'). It is probably the poet, Robert Hayden. We know that he grew up experiencing some of the difficult experiences mentioned in the poem.

2 VOICE:

The tone of the speaker’s voice is reflective, sad and regretful, but mixed with some appreciation for his father’s service to the family in retrospect (looking back).

3 ADDRESSEE:

The poet wants readers to understand the difficulty of being a child at the mercy of adult mood swings. He is also talking to himself, in that he is trying to understand both the love and the violence in his own family background.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

LITERAL AND FIGURATIVE COLD AND WARMTH

The poet uses an extended (long) metaphor to compare the weather and his father's behaviour.

Literally, the cold days of winter are symbolic of the figuratively cold (emotionally) house in which the speaker grew up.

This is contrasted with the intense warmth of the fires his father created out of love. The speaker did not feel or understand the love when he was growing up. He only felt the rage from his father. Now he has mixed feelings about his father, because he realises his father kept the house warm for the family, even when it was not pleasant for him to do so.

EVIDENCE OF THEME IN TEXT

When temperatures are very cold, our lips can turn blue. The speaker's father gets dressed in the 'blueblack cold' (line 2). This expresses the extreme coldness of the winter.

We see figurative coldness in 'Speaking indifferently to him' (line 20). If you speak 'indifferently', you speak to someone without affection or interest. When someone is described as being cold, it means they are not very kind or friendly. The way the speaker spoke to his father can be described as emotionally cold.

A mixed message is expressed in 'love's austere and lonely offices' (line 20).

Love is usually associated with warmth, but austere means to be plain or emotionally cold and hard. Love should make us feel connected to people, not lonely and isolated. The speaker pities his father's inability to express his love properly. He also feels regret that he did not understand how his father tried to show his love.

THEME 2

MISUNDERSTANDING

For the sake of his family, the speaker's father works hard all during the week. Even on the weekends he gets up early and makes the house warm. No one thanks him or appreciates all the little jobs he does. They only notice his rage. The father is a lonely person: most of the time the family feels his anger more than his love. They do not understand him because he swings between rage and gentle acts of love.

EVIDENCE OF THEME IN TEXT

The speaker says, 'my father got up early' (line 1) to 'put his clothes on in the blueblack cold' (line 2). In other words, his father was prepared to be cold himself (even when it is so cold that your skin turns blue), because he wanted his family to be warm. This shows that the father was willing to suffer himself, so his family could be comfortable. 'When the rooms were warm, he'd call' (line 7) confirms this idea – he would only call his family when it was

warm enough for them to leave their warm beds. His family did not acknowledge or notice his good deeds.

We know that there is ‘chronic anger’ (line 9) in the house. This means that there is always the possibility for the speaker’s father to be angry and in a bad mood. We do not know exactly why. ‘No one ever thanked him’ (line 5) tells us that the family didn’t notice or say anything about the father’s hard work. Perhaps the father is angry because no one acknowledges (says thank you) all the his kind deeds. Perhaps it is because the father works so hard that he is tired and grumpy: ‘cracked hands that ached’ (line 3) tells us that he worked hard all week, and also that making fires for the family must have been unpleasant for him. We do not know why the father is angry. However, we do know that the anger in the house makes the speaker leave his room slowly.

The speaker does not trust his father because he gets angry quickly. The child speaks indifferently (without care), because he thinks his father does not love him: ‘love’s austere and lonely offices’ (line 14) suggests that the father tried to show his love by doing household chores but did not feel connected to the family. He was lonely and suffered because he gave love in surreptitious (not obvious) ways, but did not receive love in return.

The speaker in the poem misunderstood his father. We see that the lack of communication (especially with regards to talking about feelings and love) in the speaker’s household led to hurt feelings, loneliness and sadness. It also leads the speaker to look back with regret later in life.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things. This poem uses an extended (long) metaphor to compare the weather (literal) with human moods and emotions (figurative). ‘Those Winter Sundays’: The title of the poem is the beginning of the extended metaphor. It refers to actual, literal winter, when the temperatures are freezing. It also refers to the lack of emotional warmth and love in the family.

2 REPETITION:

Repetition is when words or sounds are written more than once in a poem. The speaker repeats the words ‘What did I know, what did I know’ (line 13). This repetition emphasises the regret and sadness that the poet feels about not understanding his father. It shows that the speaker can see now, as an adult, the things he did not understand as a child.

3 OXYMORON:

An oxymoron is two seemingly opposing ideas next to each other. When the oxymoron is looked at more closely, it makes sense. ‘love’s austere and lonely offices’ (line 14) is an oxymoron. The image in the oxymoron combines love (a warm, generous, positive feeling) with austerity, which means plainness or poverty. The poet means this is a stern kind of

love. He also says the father performs love's offices. Offices are usually things done by a servant or priest, not a parent. It seems strange to put love and offices together. It makes love sound like a duty – something you do because you have to, not because you want to. The poet is also saying that small acts of service are also a type of love.

4 IRONY:

Irony is when we expect one thing to happen and, instead, the opposite happens. The title of the poem, 'Those Winter Sundays,' is ironic. The title leads the reader to expect a poem about the ordinary warmth, love and cosiness of family life. Sunday is a day to relax, and when it is cold, we can think about a family relaxing at home, by a fire or under blankets to keep warm together.

Instead, we get the opposite – an adult's reflection (looking back) on his childhood with an emotionally unstable father. The speaker is still talking about a kind of love, but it is a difficult love. He has mixed feelings (some positive, some negative) about his father, who was angry and maybe even violent (this might be why the speaker seems afraid to leave his room). We know that Hayden did not always live at home with his family because he was sometimes in foster care. Now he regrets not understanding all the work pressure his father must have been feeling.

5 ALLITERATION:

Alliteration is the repetition of consonant sounds (usually at the beginning of words). In 'weekday weather' (line 4), the repetition of the soothing / w / sound reminds us of the routine associated with the days of the week. 'banked fires blaze' (line 5) contrasts the soft / w / sound with the harsh / b / sound. The change mimics (copies) the father's mood swings. First, he is gentle and loving, and then he flies into a rage. The fire getting hotter is also a metaphor for his anger. It gets bigger and brighter during the day, and calms down at night when he sleeps.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Those Winter Sundays

Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labour in the weekday weather made
banked fires blaze. No one ever thanked him.

5

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

10

1 Refer to the title of the poem, 'Those Winter Sundays'.

What sort of poem does the reader expect with a title such as 'Those Winter Sundays'? Explain your answer. [2]

We expect a poem about domestic comfort and cosiness (✓). Sunday is traditionally a day of rest and leisure (not working) (✓).

2 Refer to 'and put his clothes on in the blueblack cold' (line 2) What does 'blueblack' tell us about the weather? Explain in full. [2]

It was winter and extremely cold (✓) and so his father's skin was going blue. (✓)

3 Refer to the first stanza 1.

Identify two examples of the father's suffering in this stanza. One example must be physical and the other example must be emotional. [2]

'cracked hands that ached' (✓) 'No one ever thanked him' (✓)

- 4 Refer to 'banked fires blaze. No one ever thanked him' (line 5)
'banked fires blaze' is a sound device. Identify the device, and then explain whether it is effective. [3]**

This is alliteration (repetition of the / b / sound) (✓). The /b / sound is hard and harsh (✓). They mimic the father's change to rage. The poet wants to emphasise how quickly the father could turn from gentleness to violence (✓).

- 5 Refer to the second stanza.
Quote the full line that proves the following statement to be true: The father has mood swings. [1]**

'fearing the chronic angers of that house' (✓)

- 6 Refer to 'What did I know, what did I know' (line 13):
a What do the words 'What did I know, what did I know' tell us about how the speaker is feeling? [2]**

These words show the speaker's innocence and ignorance as a child (✓).

The repetition emphasises the speaker's sadness when he looks back at his childhood (✓).

- b Explain how this line is linked to one of the major themes in the poem. [3]**

One of the main themes of the poem is misunderstanding (✓). The father suffers because he thinks no one notices (✓) all the extra acts of love he does. The speaker suffers because he thinks his father does not really care and loses his temper all the time. (✓)

TOTAL: 15 MARKS

Poetry: Excuses, excuses

GENRE:	Poetry
TITLE:	EXCUSES, EXCUSES
AUTHOR:	Gareth Owen

SUMMARY

The poem is a humorous dialogue (two people talking) between a teacher and a learner. The teacher asks the learner about three things: being late, not attending class for a test, and why he cannot participate in a physical education (P.E.) class. For every question the teacher asks, the learner has an excuse (all of which are untrue!)

First the boy says his grandmother has died – but he has already used that excuse three other times in the same month. Then he says he had to go to the dentist and he was sorry to miss the maths test – which is clearly not true. Lastly, the boy says that he cannot do P.E. because his gym clothes have not been ironed and he has a sore hand – and it was always his dead granny’s job to iron them! This is a circular argument (it goes around in a circle). The clothes cannot be ironed, because his grandmother is dead (if we believe that excuse). What we can infer (guess) is that he avoids doing the things at school that he dislikes.

The dialogue is supposed to be funny. But it does highlight how learners can feel that some classes are a waste of time. It also looks at the frustration that adults and teenagers can feel with one another.

ERA

This poem was written in the late twentieth century, when poets felt more freedom to challenge traditional ways of writing poetry, and could experiment with different kinds of poetry.

BACKGROUND INFORMATION

Gareth Owen was an English poet, novelist and actor, who lived between 1936 and 2002. This poem could easily be performed on stage, because it is a dialogue. Owen is best known for his poetry and novels for children. Most of his work is humorous (funny) but also deals with the problems children face in their daily lives.

TYPE OF POEM

This is a narrative poem as well as a dialogue. It tells a story of a teacher and learner in mild conflict (argument), using only their direct speech (the words they say).

CHARACTERISTICS

Because it is a dialogue, this poem has a conversational, free-verse form. It is intended to be funny. The exchange is between an unnamed teacher and a learner (whose surname is Blenkinsopp). Although we are not told directly who is speaking, we can clearly identify two different characters by what they say to each other. The teacher asks the questions and the learner comes up with answers. The short sentences make the poem stop and start a lot, so there is no smooth rhythm.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the poem. Fill each of the gaps with a word / a few words:

A [1] _____ wants to know why his learner, [2] _____ is [3] _____. The boy has lots of [4] _____.
First, he says that his grandmother has [5] _____. The teacher points out that four of the learner's [6] _____ have died this term already, and all on days when there is [7] _____ class. The learner has also missed a maths [8] _____. He claims he had to go to the [9] _____. When he is challenged about not attending P.E., the learner says his gym outfit is not ironed. He could not iron it because his hand is [10] _____ and it was his dead granny's job to iron the clothes!

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.
 - 1 teacher
 - 2 Blenkinsopp
 - 3 late
 - 4 excuses / reasons
 - 5 died
 - 6 grandmothers / grannies
 - 7 physical education / gym / P.E.
 - 8 test
 - 9 dentist
 - 10 sore

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
absent (adj.)	Absent means away. The learner in the poem has not been in class.
a dialogue (n.)	A dialogue is the spoken words between two speakers, taking turns when they talk to each other. The teacher and the learner speak in a dialogue to each other.
kit (n.)	Kit refers to special clothes or equipment usually related to sport / exercise. The teacher is referring to the clothes that the learner needs to do gym / P.E. at school – not his uniform.
P.E. (n.)	P.E. is the abbreviation for physical education – gym class or exercise class during the school day.
upsetting (adj.)	When you are upset you are sad, anxious, or you feel like crying. The teacher is suspicious (thinks that the learner is doing something wrong) because he says he is 'upset' that his grandmother has died. When someone close to you dies, you should be devastated or extremely sad – feeling stonger emotions than just 'upset'.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speakers in the poem are the teacher and his learner. The poet communicates directly through them in the words they speak (in a dialogue format).

2 VOICE:

The teacher's tone of voice is frustrated, angry and aggressive. The learner's tone of voice is a mixture of calm, sarcastic / mocking, and with a sly rudeness. We can see that the learner does not really care if the teacher believes his excuses or not.

3 ADDRESSEE:

The teacher addresses the learner and the learner addresses the teacher. We, the readers, are like part of an audience in a theatre, observing (watching) a drama between two people.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

POWER

Officially, the teacher has more power over the learner because the teacher is older, and because he is an authority figure.

However, the learner has the real power, because he stays calm while the teacher gets more and more angry and frustrated. The learner also avoids getting into trouble for being late, lying, and leaving school to visit the dentist.

EVIDENCE OF THEME IN TEXT

Because the teacher cannot find a way to prove that the boy is lying, he looks weaker than the learner. The learner avoids responsibility (fault or blame) by saying things such as, 'Not my fault, sir' (line 3). The teacher finds it difficult to argue with him even though the excuses are flimsy (weak) and half-hearted. The learner has power over the teacher.

The sarcasm the learner uses: 'I've been looking forward to it, sir' (line 24) also undermines the teacher – he is laughing at the teacher. This gives the learner power: he is challenging a person in authority using sarcasm.

Also, the learner always calls the teacher 'sir' even though we can see he is mocking the teacher. We usually say 'sir' as a respectful way to address an older man. However, he uses a sarcastic tone. He does not really respect the teacher.

THEME 2**CONFLICT**

If you are independent you think critically about things and you behave according to your own rules. If you are conformist, you follow social rules about how to behave, and you do what everybody else does without questioning things.

In the poem, the teacher wants the learner to conform to school rules and attend classes. The learner wants his freedom. He is lazy and does not want to write tests or attend P.E. class. This is why conflict arises between the two of them.

The learner wins the conflict: he uses his intelligence to outsmart the teacher.

EVIDENCE OF THEME IN TEXT

The teacher wants the learner to follow the same rules as the other learners (to conform).

Throughout the poem, the learner outwits (is smarter than) the teacher. The learner makes just enough effort not to get kicked out of class. But it is clear that he is an independent thinker, and a non-conformist (someone who likes to do things differently).

He is not completely rude, but he does use sarcasm in his responses, which adds to the conflict between them. He says 'sir' repeatedly, but he offers ridiculous and unbelievable excuses that tell us that he does not really care what the teacher thinks. The excuses are that his grandmother has died (again!), when a person can only die once. The next excuse is that he was looking forward to writing his maths test, but he had to go to the dentist (No one enjoys a test!). The final excuse is that his grandmother (who has supposedly just died) did not iron his gym clothes. It is clearly not true. The learner refuses to conform and behave like the other learners do and his excuses build up the tension of the conflict.

DICTION / FIGURATIVE LANGUAGE

1 SARCASM:

Sarcasm is when someone says the opposite of what they really mean. Sometimes sarcasm is meant to be funny. Other times, sarcasm is used to be hurtful or mocking (making fun of something). When the learner in the poem says, 'I'd been looking forward to it, sir' (line 24), he does not mean what he says. He really means he was not looking forward to the maths test at all. That is why he chose to go to the dentist instead (which he probably did not even do – he is just using the dentist as an excuse). He speaks like this, so he can mock (laugh at) his teacher but not in an open or direct way. This allows him to be rude without the teacher being able to accuse him of being rude.

2 UNDERSTATEMENT:

This device makes a situation seem less serious or important than it really is. We usually use understatement to make jokes, or to seem as if we are more casual and relaxed than we really feel. 'I know. It's very upsetting, sir' (line 12) is an understatement. Usually someone would use a word such as devastating to express the death of a loved one. The learner uses the word 'upsetting' which fakes seriousness. His grandmothers are probably alive and well. He just wants to avoid P.E.!

3 HYPERBOLE:

Hyperbole is when someone exaggerates or overstates a situation. This device is the opposite of an understatement. 'She's seriously dead all right, sir' (line 9) is a hyperbole. This line is a hyperbole because someone can only either be dead or alive (you cannot be any more dead than just being dead!). To say someone is 'seriously dead' is to overstate the obvious. This hyperbole is supposed to be funny.

4 REPETITION:

Repetition is when the same words are used over and over again, usually to emphasise something.

- a 'sir': The learner keeps saying 'sir', which is usually used to show respect. The teacher is officially more powerful, but unofficially the learner is more powerful. This is because the learner uses the word without its usual meaning or worth. 'Sir' loses its power because it has been over-used. We understand that he is just using it to pretend to respect the teacher, so he can avoid trouble.
- b 'Blenkinsopp': The teacher repeatedly calls the learner by his surname, to show who is more powerful. The student has to call the teacher 'sir'. The repetition of the surname is supposed to add humour to the poem.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

Excuses, excuses

Gareth Owen

Late again, Blenkinsopp?	
What's the excuse this time?	
Not my fault, sir.	
Whose fault is it then?	5
Grandma's, sir.	
Grandma's? What did she do?	
She died, sir.	
Died?	
She's seriously dead all right, sir.	10
That makes four grandmothers this term, Blenkinsopp.	
And all on P.E. days.	
I know. It's very upsetting, sir.	
How many grandmothers have you got, Blenkinsopp?	
Grandmothers, sir? None, sir.	15
You said you had four.	
All dead, sir.	
And what about yesterday, Blenkinsopp?	
What about yesterday, sir?	
You were absent yesterday.	20
That was the dentist, sir.	
The dentist died?	
No, sir. My teeth, sir.	
You missed the maths test, Blenkinsopp!	
I'd been looking forward to it, sir.	25
Right, line up for P.E.	
Can't sir.	
No such words as 'can't', Blenkinsopp.	
No kit, sir.	
Where is it?	30

Home, sir.	
What's it doing at home?	
Not ironed, sir.	
Couldn't you iron it?	
Can't sir.	
Why not?	35
Bad hand, sir.	
Who usually does it?	
Grandma, sir.	
Why couldn't she do it?	
Dead, sir.	40

1 Refer to 'Late again Blenkinsopp...my fault, sir' (lines 1–3):

a Say whether the learner is often or seldom (not often) late. [1]

The learner is often late. (✓)

b Quote TWO CONSECUTIVE words that support your answer to 1(a). [1] 35

'this time' (✓)

c Explain how your quote supports your response to 1(a). Use your own words and do not repeat your answers. [2]

'this time' tells us that there have been other, previous times (✓). This is not the first time the learner has been late for class. The teacher is used to it (✓).

40

d Identify and explain the tone of the teacher's words in line 1. [2]

weary / tired / accusing / condescending / mildly angry / frustrated (✓). He knows that the excuses are lies, but he can't prove it (✓).

e Identify and explain the tone of the learner's words in line 3. [2]

calm / confident (✓). He knows that he and the teacher are having a familiar power struggle (✓).

2 Refer to 'That makes four grandmothers this term, Blenkinsopp' (line 10):

a What excuse does the learner offer for being late for class? [1]

He says that his grandmother has died (✓).

b Does the teacher believe the learner's excuse when he says: 'That makes four grandmothers this term, Blenkinsopp'? Use your own words to provide evidence. [3]

No, he does not. The teacher does not offer condolences (comfort) for the learner's loss (✓). Instead, he questions how many grandmothers (✓) have already died so far. He does not believe the learner's flimsy, half-hearted (✓) excuse.

(NOTE: Do not award a mark to learners for 'No, he does not.')

3 Refer to 'I'd been looking forward to it, sir' (line 24).

a Quote FOUR CONSECUTIVE words that tell us this statement is true: The learner is being sarcastic. [1]

'looking forward to it' (✓)

b Explain how and why is the learner being sarcastic? [4]

He does not want to write a maths test at all (✓) – that's why he did not go to school and said he was at the dentist. He is saying the opposite (✓) of what he means. He is doing this because he has to give the teacher some excuse for not being in class for the test (✓). The learner also wants to show the teacher that he does not really care (✓).

TOTAL: 16 MARKS

Poetry: African Thunderstorm

GENRE:	Poetry
TITLE:	AFRICAN THUNDERSTORM
AUTHOR:	David Rubadiri

SUMMARY

The poem describes a typical African thunderstorm. The effect of the storm is frightening but also exciting. The force of nature is unrelenting (does not lessen) and anything in its path is in danger. Nature and humans are vulnerable as the storm is unpredictable. The poet uses the thunderstorm as an analogy (comparison) for the effects of colonisation and the control of Western countries over poorer countries.

ERA

A specific time is not mentioned. However, the poem is written in the present tense which gives the impression that this thunderstorm could be occurring at any time. As the poet was born in 1930, we know that the poem is written in the twentieth century.

BACKGROUND INFORMATION

Explain to learners that people experience thunderstorms differently. Some people might be scared by them by them and others may be excited by them.

The poem is a comparative description of an African thunderstorm and it describes the effects of the extreme weather. On a figurative level, the poet uses the thunderstorm as a metaphor for the destructive effects of the colonisation the Western world inflicted (forced onto) on Africa.

TYPE OF POEM

Free verse

CHARACTERISTICS

The poem is written in a single stanza with short and longer lines. The poet uses different line lengths to suggest movement related to the thunderstorm in the title. He also uses sound words and images to capture the loud noises associated with a storm.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 9. Number 1 has been done for you.

Rounded clouds gather on hills.

Lightning starts.

It starts to rain heavily.

The children in the villages scream with delight.

1 Clouds move fast from the west.

Clothes fly away in the wind.

The clouds move things around like a madman.

Women with babies move quickly in and out their houses.

The wind comes next, causing trees to bend.

MARKING MEMORANDUM

- 1** Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2** Discuss the correct answers with the whole class.
 - 3** Rounded clouds gather on hills.
 - 8** Lightning starts.
 - 9** It starts to rain heavily.
 - 5** The children in the villages scream with delight.
 - 1** Clouds move fast from the west.
 - 7** Clothes fly away in the wind.
 - 2** The clouds move things around like a madman.
 - 6** Women with babies move quickly in and out their houses.
 - 4** The wind comes next, causing trees to bend.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a plague (n.)	This could be referring to a disease that spreads quickly and kills many people. It could also mean a huge increase in the number of insects or animals that is difficult to control. The storm is compared to a plague that is taking over; it is uncontrollable and destructive.
sinister (adj.)	This means unpleasant or frightening in a way that seems bad or evil. The clouds look dangerous because they are dark and are about to burst.
a din (n.)	This is a loud unpleasant noise. In the poem, the wind is making a loud noise.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
tattered (adj.)	When things are tattered, they are torn and shredded. In the poem, the clothes have been torn by the wind.
jagged (adj.)	When things are jagged, they have a sharp, rough edge. The lightning is jagged.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The lack of pronouns is an indication that there is no specific person who is telling this story. It is simply a description of the event.

2 VOICE:

Emphasise that the predominant mood / tone is ominous (the feeling that something bad is happening) but there are also moments of excitement.

3 ADDRESSEE:

As this poem is a description of a storm (with the possible figurative meaning being a comment on the destruction brought about by colonisation) is aimed at a very wide audience.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

ANTICIPATION

We can sense the anticipation of the thunderstorm's arrival. This is both frightening and exciting. The force of nature described here is a metaphor for the force of man, in the form of colonisers.

EVIDENCE OF THEME IN TEXT

The poet expresses the the ominous (we anticipate something bad is going to happen) tone using words like: 'plague' (line 6) and 'madman' (line 9). These similes used to describe the clouds indicate that a storm is about to break and cause destruction. The poet expresses the excited tone in: 'screams of delighted children' (line 17). This line indicates that the children find the coming storm thrilling. There is a build up of excitement and fear that highlights the anticipation that the people are experiencing.

DICTION / FIGURATIVE LANGUAGE

1 SIMILE:

A simile is an indirect comparison between two things, using 'like' or 'as'.

- a** Lines 6 and 9: The clouds are compared to 'a plague of locusts' and 'a madman chasing nothing'. The clouds are coming so fast that they are uncontrollable (plague) and unpredictable (madman).
- b** Line 13: As the clouds become heavier with rain, they sit on the hills 'like dark sinister wings'. They look scary because they are dark, and it is as if they are just waiting to explode.
- c** Line 27: 'Clothes wave like tattered flags.' People's clothes are being ripped off them by the wind and look like a flag that has been damaged by the elements (weather). This could also refer to the flags of the nations that have been colonised, which no longer represent their countries.

2 EXTENDED METAPHOR:

A metaphor is a figure of speech in which a direct comparison is made between two unlike things that share a common quality. In an extended metaphor, the comparison runs through more than one line. In this poem, the thunderstorm is a metaphor for the destruction of the West. The West commonly implies North America and Western Europe: the colonisers of undeveloped countries.

3 ONOMATOPOEIA:

Onomatopoeia is the use of a word that sounds like the thing it is describing.

- a** The wind 'whistles' (line 14) and is 'whirling' (line 19). Both these adjectives sound like the noise that wind makes.
- b** In line 31, the flashes of the storm 'Rumble, tremble, and crack.' The verbs describe the noises that thunder makes.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

African Thunderstorm

David Rubadiri

From the west
Clouds come hurrying with the wind
Turning
Sharply
Here and there 5
Like a plague of locusts
Whirling
Tossing up things on its tail
Like a madman chasing nothing.
Pregant clouds 10
Ride stately on its back
Gathering to perch on hills
Like dark sinister wings;
The Wind whistles by
And trees bend to let it pass. 15
In the village
Screams of delighted children
Toss and turn
In the din of whirling wind,
Women – 20
Babies clinging on their backs –
Dart about
In and out
Madly
The Wind whistles by 25
Whilst trees bend to let it pass
Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes 30
Rumble, tremble, and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

- 1 Refer to ‘Pregnant clouds / Ride stately on its back / Gathering to perch on hills / Like dark sinister wings;’ (lines 10–14):**
- a Identify the figure of speech in these lines. [1]**
 Personification. (✓)
- b Explain how this figure of speech is appropriate. [4]**
 The clouds are full of water (✓). Because they are full of water, they look like a pregnant woman (✓). The clouds also gather on the hills (✓). The clouds on the hills look like vultures or other birds of prey (✓).
- c Identify the tone of these lines. [1]**
 threatening / scary / ominous / frightening / uncertain (✓)
- d Quote TWO CONSECUTIVE words from the lines which helped you with your answer in 1c. [2]**
 ‘dark sinister’ (✓)(✓)
- 2 Refer to ‘Rumble, tremble and crack’ (line 31):**
- a Identify TWO sound devices in this line. [2]**
 Onomatopoeia (✓) and Alliteration (✓)
- b Explain how each of these sound devices work. [4]**
 Onomatopoeia is when the word makes the sound of the thing it is describing. (✓)
 In this line, the thunder rumbles and trembles and the lightning cracks. (✓)
- Alliteration is the repetition of a consonant sound. (✓) In this line the / r / sound in ‘rumble’, ‘tremble’ and ‘cracks’ as well as the / mble / sound in ‘rumble’ and ‘tremble’ creates a sense of the repetition of the thunder and lightning happening again and again. (✓)

TOTAL: 14 MARKS

Poetry: How Poems are Made – A Discredited View

GENRE:	Poetry
TITLE:	HOW POEMS ARE MADE – A DISCREDITED VIEW
AUTHOR:	Alice Walker

SUMMARY

This poem is a possible explanation for why people write poems. Walker explains that a poem is a place to express the mixed feelings that are still with us after a love affair ends. Writing a poem can bring us relief because our true feelings are expressed. We should find a good place for our feelings of rejection and not feel ashamed of them. We should not pretend to be happy, when we are sad. Poems are a place where we can tell the truth, remember the good as well as bad parts of the relationship, and find some inner peace.

ERA

Alice Walker is a black American activist. She wrote from the 1960s onwards. This was a time of great change and struggle in America, which had a similar system to Apartheid (the separation of races, and inequality for black people by law). The USA called it Segregation. Walker often wrote about falling in love with people from different communities to her own.

BACKGROUND INFORMATION

Alice Walker is an American human rights activist, poet and author. Her writing focuses on the struggles of black people, especially women. Her most famous novel, 'The Colour Purple', is partly about women finding their voice to express how they truly feel. This is a similar theme to this poem, which is about how writing can help us heal ourselves.

TYPE OF POEM

Free verse

CHARACTERISTICS

There is no set structure or rhyme scheme. There is some internal rhyme. The repetition of ‘how poems are made’ is like a chorus or refrain (repeated lines). The free-verse style and lack of traditional structure or rhyme scheme sounds like informal, spoken English.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the poem. Fill each of the gaps with a word / a few words:

Alice Walker’s poem describes a way of [1] _____ when a [2] _____ relationship has ended. The poem describes some of the difficult [3] _____ that relationships bring. It describes how the [4] _____ we are left with builds up and causes us to [5] _____ to be happy, and to [6] _____ what we truly feel. The poem suggests that writing a poem helps us to find some [7] _____ about the [8] _____.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 coping / managing / recovering
 - 2 love / loving / romantic
 - 3 feelings / emotions
 - 4 pain / hurt / rejection
 - 5 pretend
 - 6 hide / cover up
 - 7 peace / closure
 - 8 past / our history

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to comprehend (v.)	To comprehend something means to understand it. Walker is saying that she finally understands how poems work because she has experienced pain for herself. Now she understands how to write a poem.
discredited (adj.)	When we discredit an idea, we reject it or don’t take it seriously. But Walker is being ironic (saying the opposite of what she really feels). She actually does believe that this is how poems are made – by putting all our experiences and feelings into them. So, this is actually not a discredited view. The title seems to say the opposite of what the poem says. Maybe she is saying that other poets do not feel the way she does about how poems are created.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
flagged (adj.)	Figuratively, flagged means noticed. Literally, it is putting a flag in the ground to mark a place. Walker is saying that every beat of her heart is important, and she wants to make a note of it. She wants to remember every part of the love affair – the positive things (such as her heart beating faster with desire) as well as the negative things.
gradually (adv.)	Gradually means slowly. Walker says that it took her a long time to know how to write a truthful poem. She had to experience joy as well as pain and loss, for herself.
stiff-neck (adj.)	To have a stiff-neck means to be proud or arrogant. When we are hurt, sometimes we try to hide our feelings. We try to laugh off the rejection. Literally, we hold our heads high (with stiff necks) so others cannot tell how sad we feel.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker in the poem is unnamed, but we know that it is probably the poet, Alice Walker. She uses the first-person narrative voice ('I').

2 VOICE:

The voice of the poem is a mixture of sadness and joy. The poet sounds detached (not passionate) and calm. The tone is mostly hopeful. The speaker is stepping back from her experience to try to make sense of it.

3 ADDRESSEE:

The speaker is having a conversation with herself; an internal monologue. But it is also directed at us, the readers. Anyone who has had a failed relationship or has been rejected will relate to the poem.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

INTERNAL STRUGGLE AND PEACE

When love relationships do not work out, we feel rejected and unhappy within ourselves. Often, we are confused: we cannot understand why someone does not love us anymore. We have to deal (struggle) with the feelings of heartbreak and rejection so we can move on to find peace again. Otherwise we can get stuck in the internal struggle and not find peace.

EVIDENCE OF THEME IN TEXT

‘Letting go / in order to hold on’ (lines 1–2): These sound like two opposing ideas, but what Walker means is that we have to understand why things have happened to us. She knows that writing a poem helps us to let go of emotions that are building up inside of us. When we comprehend (understand) how our relationships work, we can cope better and can ‘hold on’ to the good things.

It can feel difficult (like a struggle) to admit our true feelings. It might feel more difficult that just pretending everything is fine. However, in the long run, we must just be honest and deal with our hurt feelings in order to truly move on.

THEME 2

NARRATIVE THERAPY AND THE HEALING POWER OF WRITING

We can understand our lives better if we write about our experiences. This helps us to heal ourselves after horrible things have happened to us. This is called narrative (telling stories) therapy.

Life is a mixture of joyful and bitter events. Poems can help balance out our emotions. Writing down our experiences helps us remember that we have happiness: ‘laughter’ (line 22). Writing can also help us remember the ‘tears’ (line 20). Remembering both positive and negative experiences helps us to heal from a difficult event.

Poetry comes from our own experiences that we want to write down. Writing a poem lets us share those emotions with other people who might relate to (be helped by) them.

EVIDENCE OF THEME IN TEXT

‘There is a place the loss must go’ (line 7 and line 26). This tells us that Walker feels that a poem is a place where the feelings of loss can go, rather keeping the feelings inside of us. A poem can express the hurt we feel when a relationship ends. Writing the poem makes that feeling of loss less painful.

‘There is a place the gain must go’ (line 27). The poem helps the writer understand what she has gained through her painful experience. By the end of the poem, Walker knows that she has lost a partner – but she has gained knowledge. Now she knows that she can survive hurtful events. Writing can help her to heal herself, and prepare her to love someone else in the future. She has gained hope from her own writing.

Writing helps Walker understand and process the complex feelings that she has. Walker understands that we feel a range of emotions, from joy to bitterness. She writes ‘They are the tears / that season the smile’ (lines 20–21) Having difficulties in our lives (‘tears’) help us appreciate our happy moments (‘the smile’) more deeply.

Walker writes ‘the flagged beats of a running / Heart’ (line 17–18). Flagging means noticing or point out. Walker is saying that a poem documents or records how it feels to be in love (when the heart beats faster). A poem can also acknowledge the good parts of a past

relationship – ‘the upbeat flight of memories’ (line 16). ‘Upbeat’ means positive. The partner may be gone, but the poet has some happy memories of the love affair.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things. There are usually two meanings – one literal, physical meaning, and one figurative or deeper meaning.

- a ‘They are the tears / that season the smile’ (lines 20–21) tells us that poems are honest and truthful. Seasoning could be the salt or spice used in cooking. Tears are also literally salty, but here she means that they add truth and are more valuable and interesting than a false smile. Love is not simple. We always have mixed feelings (both sorrow and joy) about relationships. Walker does not want people to pretend that they feel fine, or to hide their feelings by putting on a brave face.
- b ‘crowds the throat’ (line 23) does not mean the speaker actually has people inside her throat. She means that her feelings are so strong that she feels as if she is choking. When we cry (with sadness or joy), our throats can feel as if they are closing because the membranes inside our throats swell.
- c ‘The love that spills out / of the too full cup’ (lines 9–10). This image compares love to a cup full of liquid. There is an English idiom (saying) which says ‘my cup runneth over’. This means that when we have so much joy, that it cannot fit into a cup. Here Walker is saying the opposite. She has too much love. The person she loves cannot accept her love because it is overpowering. The speaker has been rejected, so she feels heartbroken.

2 REPETITION:

Repetition is when the same words are used over and over.

- a ‘How poems are made’ is the title of the poem. Walker repeats the phrase in three slightly different ways throughout the poem:
 - First, she ‘gradually’ (slowly) understands how poems are made.
 - Then she ‘comprehends’ and ‘understands’ how they are made.
 - Finally, she ‘knows’ how poems are made.

She moves from confusion to certainty. By the end of the poem she has worked out how to live with her heartbreak – through writing a poem. She understands that poems are made from a poet expressing their true feelings on paper.

- b ‘the leftover love’ and ‘there is a place the loss must go’. These two phrases are both repeated and help to emphasise the key emotional truth of the poem: that love is painful. The repetitions push the message home to us and emphasise just how much pain the speaker feels.

3 OXYMORON:

An oxymoron places two seemingly opposite ideas close together to tell a truth.

- a** ‘Letting go / in order to hold on’ (lines 1–2) sounds like it is an impossible task. Walker does not mean she is physically holding onto another person. ‘Letting go’ means she is trying to be at peace with (not bothered by) her failed relationship. To ‘hold on’ here means to remember the good, positive experiences. She does not want her memories to worry her and make her feel bad about herself.
- b** ‘Stiff-necked laughter’ (line 22): Stiff-necked means proud and proud people do not like to laugh at themselves or feel stupid. But Walker means that people pretend that they are happy even when they are suffering. We do not want other people to know how hurt we are after a break-up, so we put on a brave face and say we are fine. We hold our heads high (are stiff-necked) and fake laughter and merriment. The poet wishes that people did not do this.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

How Poems are Made – A Discredited View

Alice Walker

Letting go

in order to hold on

I gradually understand

how poems are made.

There is a place the fear must go. 5

There is a place the choice must go.

There is a place the loss must go.

The leftover love.

The love that spills out

of the too full cup 10

and runs and hides

its too full self

in shame.

I gradually comprehend

how poems are made. 15

To the upbeat flight of memories.

The flagged beats of the running

heart.

I understand how poems are made.

They are the tears 20

that season the smile.

The stiff-neck laughter

that crowds the throat.

The leftover love.

I know how poems are made. 25

There is a place the loss must go

There is a place the gain must go.

The leftover love.

1 Refer to the title of the poem, ‘How Poems are Made’:**a Use your own words to explain how poems are made. [3]**

Walker says that poems are a place for all the emotions left over after a love affair ends (✓). These can be happy, positive ones (‘leftover love’; ‘the running heart’) (✓) as well as painful ones (loss) (✓).

b Explain if Walker thinks other poets will agree with her about how to make poems? [2]

No, she does not they will not all agree with her. She says it her view on making poems is a ‘discredited view’ (✓). This means that other people will not accept her opinion or think it is valuable (✓).

2 Refer to ‘The love that spills out / of the too full cup’ (lines 9–10):**a Identify the figure of speech in these lines. [1]**

metaphor (✓).

b Explain how this figure of speech is effective. [3]

The poet compares her love to a cup full of liquid (✓). She means that the love inside herself has become too much (‘too full cup’) (✓) and is being rejected and wasted (‘spills’) by her lover (✓).

3 Refer to ‘The stiff-neck laughter’ (line 22):**a Identify the literary device in ‘stiff-neck laughter’. [1]**

oxymoron (✓)

b Explain how this literary device is effective. [3]

‘stiff-neck’ and ‘laughter’ are opposites. Laughter is usually associated with happiness and being relaxed (✓), but ‘stiff-necked’ suggests that the person laughing is tense (✓). The person is hiding their true feelings pretending, by laughing and pretending that nothing is wrong (✓).

4 Refer to the poem as a whole. Identify and discuss the effect of the use of repetition in the poem. [4]

Walker repeats the phrase ‘how poems are made’ (✓). At first, she is confused about what makes a poem feel real or trustworthy (✓). Then she says than she understands and comprehends how poems are made: she is learning through experience that real feelings matter most in a poem (✓). At last she is certain and says she knows how poems are made – through accepting all our feelings and recording them in a poem (✓). The repetition of ‘how poems are made’ shows her natural progression of understanding how poems are made. (✓)

TOTAL: 17 MARKS

Poetry: I have my father's voice

GENRE:	Poetry
TITLE:	I HAVE MY FATHER'S VOICE
AUTHOR:	Chris van Wyk

SUMMARY

In this poem, the poet describes the things he has inherited from his father: the way he moves and the way he uses his voice. He explores the contribution that his father has made to his sense of identity. The voice is an instrument of discipline, but also of anger.

ERA

Although a specific time is not mentioned, van Wyk describes memories from his past and observations he is making in the present. We can assume this poem is set in the 1960s when van Wyk would have been a child.

BACKGROUND INFORMATION

Chris van Wyk was born in Johannesburg in 1957. He grew up in Riverlea, a poor suburb surrounded by dusty mine dumps. At the time, Riverlea was designated as a Coloured township under the Group Areas Act of Apartheid. This was the law that prevented different races from living in the same areas. Van Wyk was an activist against Apartheid and much of his writing comments on the unfairness of Apartheid.

TYPE OF POEM

This is a narrative poem as it tells a story. It is written using free verse.

CHARACTERISTICS

The poem is constructed using 7 stanzas of varying line lengths. There is no rhyme scheme or regular rhythm.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

Below is a summary of the poem. Fill each of the gaps with a word / a few words:

The poet begins by saying that he is physically the same [1] _____ as his father. He also says that they had the same [2] _____. When he was a boy, his father used to send him to [3] _____, to run and buy the [4] _____ and to tell him to [5] _____ harder for matric. His father would get angry when he and his siblings made a [6] _____, found the [7] _____ in a mess or if the poet stayed out [8] _____ than he should have. His father was often late in the [9] _____ because he could not find his clothes for work. The poet says he also has his father's [10] _____, but he uses his emotions in his poetry.

MARKING MEMORANDUM

1 Instruct learners to compare their answers, to see if they can correct their own mistakes.

2 Discuss the correct answers with the whole class.

- 1 size / height
- 2 laugh
- 3 bed
- 4 newspaper
- 5 study / work
- 6 noise
- 7 kitchen
- 8 later
- 9 mornings / morning
- 10 temper

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a guffaw (n.)	This is a coarse or boisterous laugh. Both the poet and his father laugh in this way.
to bluster (v.)	To bluster means to speak in a loud and angry way. The poet's father would shout at the children when they were noisy.
fuming (adj.)	When you are fuming, you are very angry. The poet's father has a temper, which the poet has inherited.
to spew (v.)	This means when something flows out quickly, with force and in large amounts. The poet is letting words flow out of himself to create poetry.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
bequeathed (v.)	This is when you arrange that someone will get something you own after you die. The poet has not consciously received his father's voice as you would receive an item that has been bequeathed to you. He cannot help having his father's voice.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is Chris van Wyk. He uses the first person, ('I' and 'my') so we know he was there witnessing the events himself.

2 VOICE:

At the beginning of the poem, the poet's voice is almost nostalgic, but this changes to frustration at the end.

- nostalgic: The poet thinks about the similarities he shares with his father: his voice and his mannerisms. There is a sense of fondness when the poet recalls his father: they both 'guffaw' (line 6).
- frustrated: van Wyk ends the poem by saying: 'Everything a poet needs / my father has bequeathed me / except the words.' (lines 32 to 34) The poet is saying that that his father has passed on the problem (anger) but not the solution (the means to express the anger).

3 ADDRESSEE:

As this poem is a narrative poem, the speaker's audience is the readers of his poem.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

THE SEARCH FOR IDENTITY

The poet compares himself to his father by determining their similarities. He realises the extent of his father's contribution to his sense of identity. Often when we look like or sound like someone in our family, people expect us to have the same personality too. This of course is not the case. Van Wyk realises that while there are many similarities between him and his father, there is also a big difference: he uses poetry to express his anger while his father did not. So, by the end of the poem, he has found his own identity.

EVIDENCE OF THEME IN TEXT

'I fill the same spaces he did' (line 3) tells us that he is this same size as his father was.

Van Wyk also tells us that he and his father have the same laugh: 'and when we laugh we aim the guffaw / at the same space in the air' (lines 6–7).

The poet continues to say that he has his father's voice as well as his temper: 'I have my father's voice too / And his fuming temper / And I shout as he does' (lines 27–29).

He ends the poem by stating that whilst there are many similarities between him and his father, there is a big difference too. This difference is that the poet uses his poetry to express his anger, but his father does not: 'But I spew the words out / ... / except the words.' (lines 30–34).

DICTION / FIGURATIVE LANGUAGE

1 SYNECDOCHE:

Synecdoche is a figure of speech in which a part of a thing is mentioned in order to mean the whole thing. It allows the poet to allude to (hint at) certain ideas without describing them in detail.

Van Wyk uses his father's voice to represent discipline, but also as a symbol of his father himself.

2 TENSE:

Tense is the form of the verb you use to show when something happens: past, present or future.

- a** The first two stanzas (lines 1 to 10) are written in the present tense and reflect on the things the poet and his father have in common, like the way they put their elbows on the table and throw back their heads when they laugh.
- b** Then the poet changes to the past tense in stanzas 3 and 4. The poet starts to reflect on his relationship with his father, and that his father used his voice to discipline him.
- c** From stanza 5, the verbs in the present tense show the development of the darker side of anger. The speaker remembers his father being late for work and shouting. In stanza 6, the poet summarises the poem, saying that he has inherited his father's voice and also his anger. However, the anger is used for a different purpose – poetry.

3 IRONY:

Irony is the difference between what the situation appears to be and what the situation really is.

The poet has everything he needs from his father's legacy but he believes that he was not given the thing he needs the most as a poet – the words. This is ironic because he is saying that his father did not give him the words. However, the whole poem is about his father giving him the words.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

I have my father's voice

Chris van Wyk

When I walk into a room
where my father has just been
I fill the same spaces he did
from the elbows on the table
to the head thrown back 5

and when we laugh we aim the guffaw
at the same space in the air.
Before anybody has told me this I know
because I see myself through
my father's eyes. 10

When I was a pigeon-toed boy
my father used his voice
to send me to bed
to run and buy the newspaper
to scribble my way through matric. 15

He also used his voice for harsher things:
to bluster when we made a noise
when the kitchen wasn't cleaned for supper
when I was out too late.

Late for work on many mornings 20
one sock in hand, its twin
an angry glint in his eye he flings
dirty clothes out of the washing box:

vests, jeans, pants and shirts shouting
anagrams of fee fo fi fum until he is up 25
to his knees in a stinking heap of laundry.

I have my father's voice too
 And his fuming temper
 And I shout as he does.
 But I spew the words out
 In pairs of alliteration and an air of assonance
 Everything a poet needs
 my father has bequeathed me
 except the words.

30

1 Refer to 'When I walk into a room / ... / at the same space in the air' (lines 1–7):

a State 3 ways in which the poet and his father are similar? [3]

They both put their elbows on the table. (✓) They both throw their heads back when they laugh. (✓) They both talk loudly. (✓)

b Does the poet identify these similarities for himself, or does someone tell him about them? [1]

He works them out for himself. (✓)

c Quote two lines to support your answer in 1b above. [2]

'Before anybody has told me this I know' (✓) / because I see myself through / my father's eyes' (✓)

2 Refer to 'When I was a pigeon-toed boy /.../ to scribble my way through matric' (lines 11–15):

a What does the phrase 'pigeon-toed boy' tell us about how the poet walked? [2]

When you are pigeon-toed, your toes point inwards to face each other. (✓) The poet is saying he was young and not yet completely steady on his feet. (✓)

b Identify the tone in which his father would have 'used his voice' (line 12). [1]

bossy / authoritarian (✓)

c Explain your answer in 2b above. [2]

The word 'send' (✓) implies that his father is ordering him to bed. (✓)

d What does the phrase 'scribble my way through matric' tell us about how seriously the poet took school? [2]

When we scribble something, we do it in a rush. (✓) This shows us that the poet does not care about his work – he just wants to finish it (and be free to do fun things). (✓)

- 3 Refer to 'I have my father's voice too / ... / In pairs of alliteration and an air of assonance (lines 27–31). Using your own words, explain what the poet is saying here. [3]**

He is saying that he also has his father's temper. (✓) He is says, however, that he expresses his anger in poetry (✓) not by actually shouting. (✓)

TOTAL: 16 MARKS

Poetry: Handcuffs

GENRE:	Poetry
TITLE:	HANDCUFFS
AUTHOR:	Mbuyiseni Oswald Mtshali

SUMMARY

The poem describes the physical and mental suffering of someone during Apartheid. It could be a protestor who has actually been put in handcuffs by the police, or it could be anyone who feels emotionally trapped and helpless. The handcuffs feel painful because they were put on too tightly. But the pain described is also emotional suffering. The handcuffs are a symbol (a physical thing that stands for an idea) of the lack of political freedom for black people in South Africa before 1994. The poem details the intense frustration of the speaker because he has no freedom. It ends with the person trying to inspire himself not to give up his struggle for liberation (freedom).

ERA

The poem was written in the 1970s, a time when people of colour in South Africa were suffering under Apartheid, and liberation (freedom) seemed a long way off. People had to encourage one another through protesting, marches, theatre and poetry. Mtshali wrote his protest poetry to help other activists (fighters against Apartheid) remember that they were fighting for everyone's freedom, and to not give up hope for change.

BACKGROUND INFORMATION

Mtshali is a South African poet and teacher who writes in both isiZulu and English. He studied at Columbia University in the USA, and he now lives in Soweto. His first volume of poetry, 'Sounds of a Cowhide Drum', sold more copies than any other book of South African poetry when it was published in 1970. His poems are mostly about the suffering of those living under Apartheid.

TYPE OF POEM

This is a protest poem written in free verse.

CHARACTERISTICS

This poem does not rhyme or have a regular rhythm, but it does have some internal rhythm. It has four stanzas but does not stick to any formal structure. The poem has many short lines. This helps to make its message more blatant (direct) and powerful.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 8. Number 1 has been done for you.

- He seems to see a banner in the sky that tells him to have hope.
- 1** The speaker compares the pain of his handcuffs to a wild animal's bite.
He frowns at the clouds in the sky.
He is so frustrated that his heart seems to itch.
His mind also feels captured, because he keeps thinking the same old thoughts.
The itch grows worse, but he cannot scratch it.
This bite is more painful than many flea bites.
He feels physically trapped, as if he wears handcuffs.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 8** He seems to see a banner in the sky that tells him to have hope.
 - 1** The speaker compares the pain of his handcuffs to a wild animal's bite.
 - 7** He frowns at the clouds in the sky.
 - 3** He is so frustrated that his heart seems to itch.
 - 6** His mind also feels captured, because he keeps thinking the same old thoughts.
 - 4** The itch grows worse, but he cannot scratch it.
 - 2** This bite is more painful than many flea bites.
 - 5** He feels physically trapped, as if he wears handcuffs.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a battalion (n.)	A battalion is an organised group of soldiers, ready for battle. In the poem, the poet compares his handcuffs to a whole battalion of fleas.
to billow (v.)	When something billows, it moves and swells like a wave or a cloud. The poet means that he sees a banner moving in the sky. He is probably imaging it, but people did use banners like these to speak out against Apartheid.
emblazoned (adj.)	Emblazoned means decorated or written. The poet sees (possibly imagines) a banner with a motto (saying) written on it, reminding him to have hope.
ethereal (adj.)	Ethereal means airy or ghostly, without form. Mtshali imagines the cloud above him floating and changing shape.
fangs (n.)	Fangs are sharp animal teeth. The poet means that the handcuffs around his wrist feel like an animal's teeth, biting him.
to grimace (v.)	A grimace is when you frown or pull an ugly face. Often when people are lifting something heavy, the effort makes them grimace. The poet is trying to show that he is suffering. It is affecting him, but he is trying to bear it.
manacled (v.)	Manacles are iron handcuffs for prisoners' wrists. Mtshali's wrists are trapped (manacled) inside the handcuffs. He feels manacled in other ways too – he feels trapped without real freedom.
shackled (v.)	Shackles are thick iron rings for prisoners' ankles (like handcuffs for the feet). The poet feels completely trapped as his soul is shackled.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is unnamed, but we know it might be Mbuyiseni Oswald Mtshali, the writer of the poem.

2 VOICE:

The tone of the speaker's voice is angry but determined. He has hope that one day he will find freedom.

3 ADDRESSEE:

The speaker is addressing the Apartheid oppressors who handcuffed him, as well as other protestors against oppression. He is challenging the oppressors with the pain they are causing, and also sharing his pain with the fellow protestors. In trying to inspire himself, he is also trying to inspire others like him, who are suffering and fighting.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SYMBOLS OF OPPRESSION (THINGS THAT REPRESENT OPPRESSION)

Mtshali uses an extended (long) metaphor to talk about physical and emotional / spiritual suffering.

The poet uses handcuffs as a physical symbol of oppression. Hundreds of years ago slaves literally wore manacles and shackles, so they would not escape. The speaker might go to jail, but he also feels as if he is trapped in his life because he is treated badly. He is in a figurative (spiritual or emotional) prison too. Under Apartheid, black people had no civil rights, and were disrespected. His liberty (freedom) has been taken away by the white government.

EVIDENCE OF THEME IN TEXT

The speaker in the poem is a black man who has been arrested by the Apartheid police for protesting. This is why he is wearing handcuffs. ‘my wrists / are manacled’ (lines 10–11) tells us that the speaker feels that he is helpless. He cannot do anything to help himself because he is wearing handcuffs.

‘My mind / is caged’ (lines 12–13) tells us that Apartheid is not only physically (of the body) damaging, but oppression affects people mentally too. The speaker has no freedom to do with his education, his work, his friends, or where he lives, nor is he able to speak out about his situation. This injustice and constant oppression causes people to feel despair and hopelessness.

‘My soul / is shackled’ (lines 14–15) also tells us that people felt emotionally damaged by Apartheid. They are unable to think of a way to respect themselves or get their rights back. He is feeling great despair.

When the speaker says ‘the itch in my heart / grows deeper and deeper’ (lines 6–7), it tells us that the speaker is frustrated. It is very hard not to scratch an itch. His frustration at his situation grows worse every day. Although he is fighting against the unjust system, change still seems far away: he feels like there is nothing he can do.

THEME 2

HOPE AND COURAGE (BRAVERY)

Even though his life is very difficult, the speaker keeps thinking about how to resist (stand up to) and change his situation. He is brave (courageous) because he suffers physically in the handcuffs: the metal cuts into his wrists.

The speaker shows courage because he thinks of the other activists who are also suffering. He writes the poem to encourage them not to give up the fight for equal rights. He is brave because even though he is just one person, he criticises (speaks against) the Apartheid government, despite it having the power to jail him. His attitude is determined and passionate. He will not give up the fight for justice and what he believes in.

EVIDENCE OF THEME IN TEXT

‘Handcuffs / have steel fangs’ (lines 1–2) tells us that the speaker feels the physical brutality (cruelty) of the police when they put the handcuffs on him too tightly. He does not cry out or ask for the handcuffs to be loosened. He bravely endures the pain.

When the speaker says, ‘Have hope, brother’ (line 18) he is speaking to himself. He sees this message on the banner in the sky and this shows us that the speaker tries to keep his own spirits up. He encourages himself. He reminds himself that he is not alone. He is the brother-activist of other protestors and there is power in groups. If everyone works together, they can change or overcome an unfair situation. However, the banner is also meant to be read by others, and to encourage others to have the same type of bravery.

Despair is when you are hopeless and give up, or refuse to keep fighting. The speaker tells himself: ‘despair is for the defeated’ (line 19). The speaker is trying to prevent himself from feeling despair, despite his feeling trapped. The speaker does not think of himself as defeated (having lost the fight). This shows his determination to stay hopeful. He will keep resisting the injustices of Apartheid. This is a brave decision, because the government will probably punish him with jail or worse.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things. There are usually two meanings – one literal, physical meaning, and one figurative or deeper meaning.

- a** ‘steel fangs’ (line 2) compares the handcuffs to the teeth of an animal / snake. The handcuffs are tight around his wrists: the metal of the handcuffs is breaking his skin. The image helps us to imagine how vicious and sore the handcuffs are, like an animal’s bite.
- b** ‘the itch in my heart’ (line 6): This metaphor is a figurative, emotional ‘itch’ (irritation / frustration / desire). It is compared to the literal, physical itch felt from a flea bite. Fleas were mentioned in the stanza before. This is an extended metaphor, as it carries over more than one line.
- c** ‘My mind / is caged’ (lines 12–13) uses the image of captivity. Animals are usually put in cages, to keep them from attacking humans. The speaker is saying that his ideas of equality are dangerous to the Apartheid system. The government is trying to keep the speaker from spreading his ideas of equality, because then it would lose power. But the speaker is also saying that he feels trapped and helpless. He is thinking the same angry thoughts about injustice over and over again, like an animal pacing inside a cage.
- d** ‘a banner billowing in the sky’ (line 17) compares a cloud to a banner (a message painted onto cloth or cardboard). Protestors on a march usually hold banners to get their message across to the people watching. The speaker imagines the message or slogan over his head, like a cloud. It is probably not really there, but the idea helps to inspire him to have hope that things will change.

2 ALLITERATION:

Alliteration is the repetition of consonant sounds (usually at the beginning of words).

- a 'despair is for the defeated' (line 19): The repetition of the hard / d / sound helps to reinforce the tough, persevering attitude of the speaker.
- b 'a banner billowing in the sky, emblazoned' (line 17): The repeated / b / sound helps the reader to imagine the strong movement of the cloud. A cloud is not dangerous by itself, but it appears before a storm to tell you that a storm is coming. The hidden metaphor here is that a change in government is coming, like a cloud before a storm.

3 RHETORICAL QUESTION:

A rhetorical question is not a real question but a literary device. It is a question which does not expect or need an answer.

The poet asks a question but then answers it himself. In the line, 'How can I?' (line 9), the speaker asks himself how he can scratch 'the itch in his heart' (line 6). He then goes on to say that he cannot give himself relief, because his hands are manacled (handcuffed). The speaker is pointing out how trapped and helpless he feels. Both his mind (his personality and ideas) and his body have been damaged by the systems of oppression under Apartheid.

SAMPLE EXAM QUESTIONS

Read the poem below and answer the questions that follow it:

Handcuffs

Mbuyiseni Oswald Mtshali

Handcuffs

have steel fangs

whose bite is more painful

than a whole battalion

of fleas.

5

Though the itch in my heart

grows deeper and deeper

I cannot scratch.

How can I?

my wrists

are manacled.

My mind

is caged.

My soul

is shackled.

10

15

I can only grimace at the ethereal cloud,

a banner billowing in the sky, emblazoned

'Have hope, brother,

despair is for the defeated'.

1 Refer to the whole poem:

- a In your own words, describe why the speaker is suffering physically (in his body). [2]**

He is a protestor who has been arrested (✓) and his wrists are being hurt by the handcuffs. (✓)

- b Quote one word from the first stanza that supports the idea that he is suffering physically. [1]**

‘painful’ (✓)

2 Refer to stanza 1:

a Explain the literal and figurative meanings of ‘Handcuffs / have steel fangs’. [3]

Literally, the metal of the handcuffs is pinching and hurting (✓) the speaker’s wrists. The handcuffs are being compared to a metaphorical or figurative animal with fangs / sharp teeth (✓). They are so tight that they feel as if they are alive and biting the speaker. (✓)

b In your opinion, is this an effective comparison? Provide reasons for your answer. [3]

I think this is an effective comparison, because it enables us to imagine or picture how tight and painful the handcuffs are (✓). It is as if his wrist is caught between the animal’s jaws or teeth (✓) and the speaker cannot free himself. It is a vivid image (✓).

3 Explain why the speaker feels that the ‘itch’ is growing ‘deeper and deeper’? [2]

As time passes, nothing about the unfairness of Apartheid changes (✓). The speaker still feels trapped (✓) The itch is injustice and suffering (✓), and that is still going on. It is making the speaker feel crazy and helpless (✓).

(NOTE: Accept any two points.)

4 Refer to ‘How can I?’ (line 9):

a State the literary device used here. [1]

rhetorical question (✓)

b In your own words, explain how Mtshali answers this question. [4]

He says that he cannot scratch the ‘itch’ (do anything about the injustice and violence of Apartheid) (✓) because he is ‘shackled’ (in leg-irons) and ‘manacled’ (in handcuffs) (✓). He is physically prevented by the police from protesting (✓). But he also means that he is emotionally and spiritually unable to resist: he is tired and wants to give up (✓).

TOTAL: 16 MARKS

Writing Genres: Summaries

INTRODUCTION

- In the writing lesson plans across Grades 10 – 12, 18 different genres are covered.
- The genres are split into the 3 different types of writing that are examined in Grade 12: Essays, Longer Transactional Texts and Shorter Transactional Texts.

IN THIS PACK YOU WILL FIND:

- Study notes for each genre, such as the correct format, register, useful phrases, etc.
- A well-written example text for each of the 18 genres.
- A Teacher's Example, which will help you to identify the elements of the genre.
- A National Senior Certificate Paper 3 past paper. Use this to familiarise learners with the structure of Paper 3. It can also be used by Grade 12 learners for examination practice.
- Rubrics for each different type of writing: Essay, Longer Transactional Texts and Shorter Transactional Texts. Use these to familiarise learners with the assessment requirements for each genre.

TIMING SUGGESTIONS:

GRADE 10 AND 11:

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6
Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 2 using summary provided	Reading: 2 hours Revise Text 2 using summary provided	Reading: 2 hours Complete sample exam questions for Text 1 using questions provided	Reading: 2 hours Complete sample exam questions for Text 2 using questions provided.
Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided

- We suggest that you cover 9 genres in Grade 10 revision, and another 9 genres in Grade 11 revision.
- In Term 4 of Grade 10 and 11, there are 9 hours available for writing revision, which means you can spend 1 hour revising each writing genre.
- We suggest that in Grade 10, you revise 3 **essays**, 4 **long transactional texts** and 2 **short transactional texts**.

- Then, in Grade 11, we suggest that you revise 2 **essays**, 5 **long transactional texts** and 2 **short transactional texts**.
- Alternatively, you can use your discretion to revise the genres you feel would benefit your learners.

GRADE 12:

WEEK 1	WEEK 2	WEEK 3	WEEK 4
Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 2 using summary provided	Reading: 2 hours Revise Text 2 using summary provided
Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided

- For Grade 12, we suggest that you use the time to engage closely with the past paper and assign **two essays** (spend 2 ½ hours on these), **two long transactional texts** (spend 2 ½ hours on these) and **two short transactional texts** (spend 1 hour on these), which learners can work on in class and at home.
- You can use this opportunity to remind learners of the planning, drafting, editing and publishing stages we use in the writing lessons. (Refer to the Writing Lesson Plans from terms 1–3 if you need a reminder on how to do any of these stages.)
- You can use the marking guidelines and the rubrics in this pack to mark learners’ work and to give them feedback.

WRITING REVISION LESSONS

INTRODUCTION:

- 1 The steps below can be repeated for each of the 18 writing genres:

ACTIVITY:

- 1 Write the following **Genre Notes** and **Example Text** up on the chalkboard before the lesson to save time.
- 2 If you have access to a photocopier, please photocopy the Genre Notes and Example Text as a reference for the learners to study from.
- 3 If you do not have copying facilities, please give your learners some time to copy down the Genre Notes and Example Text.
- 4 Introduce learners to the genre that you are revising.
- 5 Read through the Genre Notes with learners.
- 6 Next, instruct learners to work in pairs or small groups, to look for the following in the Example Text:
 - Format (for transactional texts)

- Typical features of each text
 - Examples of typical language
- 7 After about 15 minutes, call learners to attention.
 - 8 Ask learners to give feedback on the task.
 - 9 Check learners' feedback against the 'Sample for Teacher' that is included below. The 'Sample for Teacher' points out how the format, structure, typical features and typical language have been used.
 - 10 Ensure that learners have a clear understanding of what is expected of them in terms of the genre.
 - 11 If time allows, briefly explain how the rubric (at the end of this pack) will be used to mark this genre.

ESSAYS:

- 1 In the Grade 12 final examination, learners are not told which TYPE of essay they must write in each question. They need to work this out for themselves.
- 2 Thus, it is very important that they learn the Genre Notes and purpose for each of the different types of essay, so that they know which essay(s) are appropriate for each question.
- 3 At the end of these writing revision lesson plans, you will find the Genre Notes and Example Texts for each of the different types of essay.

NOTE: The example texts for the essays are for Grade 12, which means they have a longer word allowance than Grade 10 or 11.

LONGER TRANSACTIONAL TEXTS: 120–150 WORDS

- 1 There are four categories of longer transactional texts.
- 2 The Grade 12 final examination has one question for each of these four categories. You only have to answer ONE of the questions. In the examination, you must choose the text type format you know the best.
- 3 At the end of these writing revision lesson plans, you will find the examples and notes for each of the texts which are in **bold** in the table below.
- 4 The points in the 'Don't forget' section of each genre table are items which learners often forget to include in their transactional writing. These items are easy marks for learners to get!

Longer Transactional Texts	
Category A	1 Formal letter
	2 Personal / Friendly letter
	3 Letter to the press
Category B	4 CV and covering letter
	5 Obituary

Longer Transactional Texts	
Category C	6 Review 7 Newspaper article 8 Magazine article 9 Agenda and minutes of a meeting 10 Formal and informal report
Category D	11 Dialogue 12 Written interview 13 Written formal and informal speech 14 Written formal and informal speech

(Source: Mind the Gap: First Additional Language: Paper 3 Writing)

SHORTER TRANSACTIONAL TEXTS: 80–100 WORDS

- 1 There are three categories of shorter transactional texts.
- 2 The Grade 12 final examination has one question for each of these three categories. You only have to answer ONE of the questions. In the examination, you must choose the text type format you know the best.
- 3 At the end of these writing revision lesson plans, you will find the examples and notes for each of the texts which are in **bold** in the table below.

Shorter Transactional Texts	
Category A	1 Advertisement 2 Invitation card 3 Flyer 4 Poster
Category B	5 Diary entry 6 Postcard
Category C	7 Instructions 8 Directions

(Source: Mind the Gap: First Additional Language: Paper 3 Writing)

Genre Notes		
Type of text	Descriptive Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
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.	
Tense	Present	
Register	Formal and informal but no slang or colloquial language.	
Typical Features	<ul style="list-style-type: none"> • 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 like metaphors and similes 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: DESCRIPTIVE ESSAY

Topic: Write an essay in which you describe the place where you live.

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.

SAMPLE FOR TEACHER: DESCRIPTIVE ESSAY

THE HOUSE UNDER THE JACARANDA TREES

Introduction	<p>There is a road that runs from the centre of Johannesburg. On either side are shops – butcheries, pharmacies and dry goods stores. Everywhere you ^{SIGHT} (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 <u>like walking through a forest of bags</u>, sunglasses, pots and pans. All day and late into the night taxis ^{SOUND} (hoot), a ^{STRONG ADJ.} continuous stream of ^{PERSONIFICATION} angry noise. ^{STRONG ADJ.} Sharp exhaust fumes ^{SMELL} (mix with the smell) of boerewors rolls being sold on the corner.</p>
Body	<p>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 ^{STRONG VERB} drape the passersby in ^{STRONG ADJ.} cool, green shade, even in the ^{STRONG ADJ.} 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 ^{STRONG ADJ.} the reddish clay of the highveld. Over the driveway, ^{SIGHT} (two enormous jacaranda trees ^{STRONG VERB} peer down from above and carpet the drive with a ^{STRONG ADJ.} rich, purple layer of fallen flowers.) But be careful where you walk, as the bees hovering inside these flowers don't appreciate ^{TOUCH} (being trodden) on.</p>
Conclusion	<p>If you arrive in spring, you'll catch the ^{SMELL} (sweet scent of the jasmine) flowers ^{STRONG VERB} blooming next to the door. Inside, the house is furnished in ^{SIGHT} (browns and ^{STRONG ADJ.} 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 ^{TOUCH} (they have worn thin.) The room ^{SIGHT} (smells of cigarette smoke) ^{SMELL} which the curtains and walls have <u>been absorbing</u> ^{STRONG VERB} for decades. ^{TOUCH} (Sit on the couch and rest your feet awhile.) Have a cool glass of water. ^{SIGHT} (There is a cat) curled up on the pillow. If you sit very still she might come over to say hello.</p>

Genre Notes	
Type of text	Discursive Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	Discursive writing presents arguments from different viewpoints.
Tense	Present
Register	Formal
Typical Features	<ul style="list-style-type: none"> • Statement of issue • Arguments for statement with evidence • Arguments against statement with evidence • Conclusion with summary / recommendation
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Useful phrases to learn	<p>‘This is a controversial topic because...’</p> <p>‘Some people think...because...’</p> <p>‘Furthermore, supporters of...believe...’</p> <p>‘On the other hand...other people believe...This is because...’</p> <p>‘Another reason why people do not support...is because...’</p> <p>‘In conclusion...’</p>
Don’t forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: DISCURSIVE ESSAY**Topic:** Should governments be fighting for gender equality?

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

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

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

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

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

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

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

SAMPLE FOR TEACHER: DISCURSIVE ESSAY

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades. This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Arguments for the statement with evidence

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

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

Arguments against the statement with evidence

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

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

Conclusion with recommendations

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

first argument for gender equality

second argument for gender equality

first argument against gender equality

second argument against gender equality

Genre Notes		
Type of text	Argumentative Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	<ul style="list-style-type: none"> • To argue a case for a point of view • To attempt to convince the reader to agree with your point of view 	
Tense	Present	
Register	Formal	
Typical Features	<ul style="list-style-type: none"> • Statement of position • Series of arguments in the format of points plus elaboration on those points • Summary and restatement of the opening position 	
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Useful words / phrases to learn	<ul style="list-style-type: none"> • Firstly... • Secondly... • Additionally... • Finally... • However... • Unfortunately.... • Therefore... • Similarly... • Consequently... • On the other hand... • Based on the fact that... • It is thus... • As a result... • Although... • Further... • Moreover... • One reason... • Another contributor... 	
Don’t forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: ARGUMENTATIVE ESSAY

Topic: Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: ARGUMENTATIVE ESSAY

Topic: Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. ^{USEFUL PHRASE} One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

^{USEFUL PHRASE} Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

^{USEFUL PHRASE} It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

Statement of position (Introduction)

Argument 1 with elaboration (body)

Argument 2 with elaboration (body 1)

Summary and restatement of the opening position (conclusion)

Genre Notes		
Type of text	Reflective Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	To give an emotional reaction and feeling on something that occurred in the past.	
Tense	Past	
Register	Formal and informal but no slang or colloquial language	
Typical Features	<ul style="list-style-type: none"> • Use reflective writing (not descriptive or narrative writing). • Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think. • Explain the experiences that made you feel this way. • Write from a first person perspective. (E.g. 'I feel...') • Structure the essay, with a new idea in each paragraph. 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Last Friday night was the most exciting night of my life. It all began at my best friend's house.

Lulu's parents were in Johannesburg, so we decided to invite our friends to her house. We felt very sneaky, and we were scared we were going to get caught, but we were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.

I was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, my annoyance went away! He is so handsome. My palms were sweaty and my hands shook as he greeted me. It was difficult to get my pulse to stop racing so fast!

The more time we spent together during the evening, the more comfortable I felt with him. We really got to know one another. In some way, it felt like I had known him my whole life.

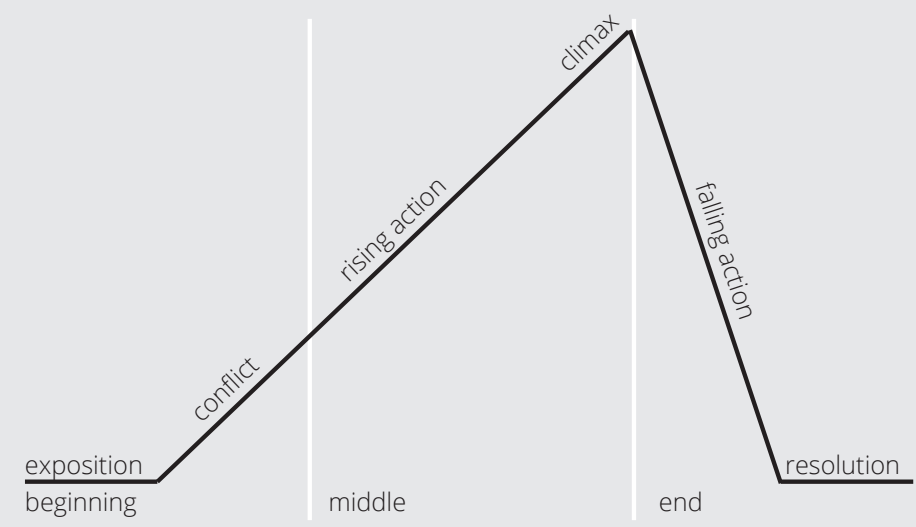
At the end of the night, Sizwe kissed me goodbye. My stomach had butterflies in it and I couldn't stop smiling. If it wouldn't have looked so lame, I would have skipped away. Luckily I managed to control myself. I hope I can always remember how I felt that night.

SAMPLE FOR TEACHER: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Introduction	<p>Last Friday night was the most exciting night of (my) life. It all began at (my) best friend's house.</p>	
Body	<p>Lulu's parents were in Johannesburg, so (we) decided to invite our friends to her house. (We) felt very sneaky, and (we) were scared (we) were going to get caught, but (we) were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.</p> <p>(I) was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, (my) annoyance went away! He is so handsome. (My) palms were sweaty and (my) hands shook as he greeted (me). It was difficult to get (my) pulse to stop racing so fast!</p> <p>The more time we spent together during the evening, the more comfortable (I) felt with him. (We) really got to know one another. In some way, it felt like (I) had known him (my) whole life.</p>	<p>1st point = planning for party</p> <p>2nd point = Sizwe arriving</p> <p>2nd point = time with Sizwe</p>
Conclusion	<p>At the end of the night, Sizwe kissed (me) goodbye. (My) stomach had butterflies in it and (I) couldn't stop smiling. If it wouldn't have looked so lame, (I) would have skipped away. Luckily, (I) managed to control myself. (I) hope (I) can always remember how (I) felt that night.</p>	

○ = examples of 1st person

Genre Notes		
Type of text	Narrative Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	To entertain	
Tense	Past	
Register	Formal and informal	
Typical Features	<ul style="list-style-type: none"> • Orientation / Exposition setting and characters • Events leading up to a complication / conflict • Resolution 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Useful elements to remember	<ul style="list-style-type: none"> • Use dialogue including different speech tags e.g. 'shouted', 'whispered', 'screamed' etc. • Can be written in first person or third person • Use strong verbs and adjectives • Use connectives that signal time: e.g. 'Early that morning...'; 'Later on...' 	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: NARRATIVE ESSAY

TOPIC: WHY?

Mrs Moyo's raised voice could be heard clearly in the houses on either side.

"Why don't you go to the doctor, Mpho? You are obviously very ill," she scolded her husband.

"I am just tired," replied Mpho as he walked to the door.

"Wait, Dad!" shouted their son Phindo from the kitchen. Phindo hurried into the tiny lounge.

"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."

"Don't worry, son," said Mpho.

Mpho's condition worsened during the day. He began vomiting, and experienced difficulty breathing. He collapsed onto the floor and lay there, unconscious.

His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. Later, Danie went to inform his wife about what had happened.

At the hospital, they found Mpho hooked up to many machines, gasping for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.

Some time later, a nurse came out to tell them Mpho had passed away, and that he had come to them too late.

"If only he had listened," wailed Mrs Moyo.

"I want to find those who dumped that waste on our street," cried Phindo. "They killed him."

SAMPLE FOR TEACHER: NARRATIVE ESSAY

TOPIC: WHY?

exposition/orientation	{	<p>Mrs Moyo's ^{STRONG ADJECTIVE} <u>raised</u> voice could be heard clearly in the houses on either side.</p>
		<p>"Why don't you go to the doctor, Mpho? You are obviously very ill," she ^{INTERESTING SPEECH TAG} <u>scolded</u> ^{STRONG VERB} her husband.</p>
		<p>"I am just tired," ^{INTERESTING SPEECH TAG} <u>replied</u> Mpho as he walked to the door.</p>
		<p>"Wait, Dad!" ^{INTERESTING SPEECH TAG} <u>shouted</u> ^{STRONG ADJECTIVE} their son Phindo from the kitchen. Phindo hurried into the <u>tiny</u> lounge.</p>
rising action	{	<p>"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."</p> <p>"Don't worry, son," said Mpho.</p> <p>Mpho's condition worsened ^{TIME CONNECTIVE} <u>during the day</u>. He began vomiting, and experienced difficulty breathing. He ^{STRONG VERB} <u>collapsed</u> onto the floor and lay there, unconscious.</p>
		<p>His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. ^{TIME CONNECTIVE} <u>Later</u>, Danie went to inform his wife about what had happened.</p>
		<p>At the hospital, they found Mpho hooked up to many machines, ^{STRONG VERB} <u>gasping</u> for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.</p>
falling action	}	<p>^{TIME CONNECTIVE} <u>Some time later</u>, a nurse came out to tell them Mpho had passed away, and that he had come to them too late.</p>
		<p>"If only he had listened," ^{INTERESTING SPEECH TAG} <u>wailed</u> ^{STRONG VERB} Mrs Moyo.</p>
		<p>"I want to find those who dumped that waste on our street," ^{INTERESTING SPEECH TAG} <u>cried</u> ^{STRONG VERB} Phindo. "They killed him."</p>
resolution	}	

Genre Notes	
Type of text	Formal letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	Various, e.g. to apply for a job or bursary; to complain, request etc.
Tense	All tenses are used
Register	Formal
Structure	<ul style="list-style-type: none"> • Introduction • Body • Conclusion
Don't forget!	<ul style="list-style-type: none"> • Address of sender • Date • Recipient's title: e.g. The Municipal Manager • Address of recipient • Opening greeting • Subject line • Closing greeting • Signature • Name of sender

EXAMPLE: FORMAL LETTER

Topic: You have seen a television programme about how much sleep teenagers need and at what time of day teenagers are most likely to absorb information.

Write a letter to your headmaster on behalf of your grade requesting that school starts at 10.00am instead of 8.00am.

64 Victoria Street
Orlando
Soweto
1803
16 October 2018

Principal Gvebu
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. We 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.

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. 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.

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

Relebohile Jara

SAMPLE FOR TEACHER: FORMAL LETTER

ADDRESS OF SENDER

64 Victoria Street
Orlando
Soweto
1803

16 October 2018

DATE

TITLE AND ADDRESS OF RECIPIENT

Principal Gvebu
Greenfields High School
71 Nelson Mandela Avenue
Johannesburg
2000

Dear Principal Gubevu

OPENING GREETING

Re: Request to Start School at 10am

SUBJECT LINE

Introduction

I am writing to you on behalf of all the Gr 11s. We 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.

Body

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. 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.

Conclusion

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

CLOSING GREETING

Relebohile Jara

SIGNATURE

Relebohile Jara

NAME OF SENDER (PRINT)

Genre Notes	
Type of text	Personal / Friendly letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	<ul style="list-style-type: none"> • To inform and maintain a relationship • To communicate something to the reader
Tense	All tenses are used
Register	Informal
Structure	<ul style="list-style-type: none"> • Introduction • Body • Conclusion
Don't forget!	<ul style="list-style-type: none"> • Address of sender • Date • Opening greeting • Suitable ending • Closing greeting

EXAMPLE: PERSONAL / FRIENDLY LETTER

Topic: Write a letter to a friend who moved away your hometown a few months ago.

(NOTE: the example is on the next page, so you can see exactly how it must be formatted)

15 Victoria Street

Johannesburg

Oaklands

2192

24 November 2017

Dear Yonela

Thank you so much for your letter – I am so glad your move went well and that you got to Durban safely.

I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.

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

What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.

Please write to me and let me know how you're doing.

Your friend

Michelle

SAMPLE FOR TEACHER: PERSONAL / FRIENDLY LETTER

ADDRESS OF SENDER

15 Victoria Street
Johannesburg
Oaklands
2192

24 November 2017

DATE

Dear Yonela

OPENING GREETING

Introduction

Thank you so much for your letter - I am so glad your move went well and that you got to Durban safely.

Body

I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.

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

Conclusion

What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.

SUITABLE ENDING

Please write to me and let me know how you're doing.

Your friend

CLOSING GREETING

Michelle

NAME OF SENDER

Genre Notes	
Type of text	Obituary (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	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.
Tense	Past tense except for memorial service details
Register	Formal
Structure	<p>Introduction: contains the person’s full name and information about the person’s death: when, where and sometimes how they died</p> <p>Body: 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.</p> <p>Conclusion: contains the names of 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.</p>
Don’t forget!	<ul style="list-style-type: none"> • Heading • Full name of the deceased • Date of the birth • Birthplace • Where the person was living at the time of their death • Key survivors (spouse, children) and their names

EXAMPLE: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN

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

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

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

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

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

SAMPLE FOR TEACHER: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN HEADING

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

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

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

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

WHO SHE LEFT BEHIND
Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg PRACTICAL INFORMATION ABOUT THE FUNERAL on Friday, 19 January 2017 at 11 o'clock.

Genre Notes	
Type of text	Review (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To summarise, analyse and respond to literary texts or performances
Tense	Present
Register	Formal
Structure	<p>Heading: Title and author</p> <p>Introduction: Title, author and genre (type of book)</p> <p>Body: 1st paragraph contains a summary of the plot of the story (but not the ending) 2nd paragraph contains the learner's opinion of the novel (this must be positive) Conclusion: Last comment and recommendation</p>
Don't forget!	<ul style="list-style-type: none"> • Heading • Title • Author

EXAMPLE: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.

'Where the Birds Sing'

BY ROSIE SMITH

'Where the Birds Sing', by Rosie Smith, is a thrilling love story. Skye and Taylor fall in love against a backdrop of Skye's strange family and the town's prejudice towards them.

It's never easy being different, but on top of being different, Skye gets bullied because of her unusual appearance when she starts at Westwater High. Boys threaten Sky because her family is so strange. Jealous Mary-Jane badmouths kind, gentle Sky, because she wants Taylor for herself. Then Taylor's parents forbid the relationship...

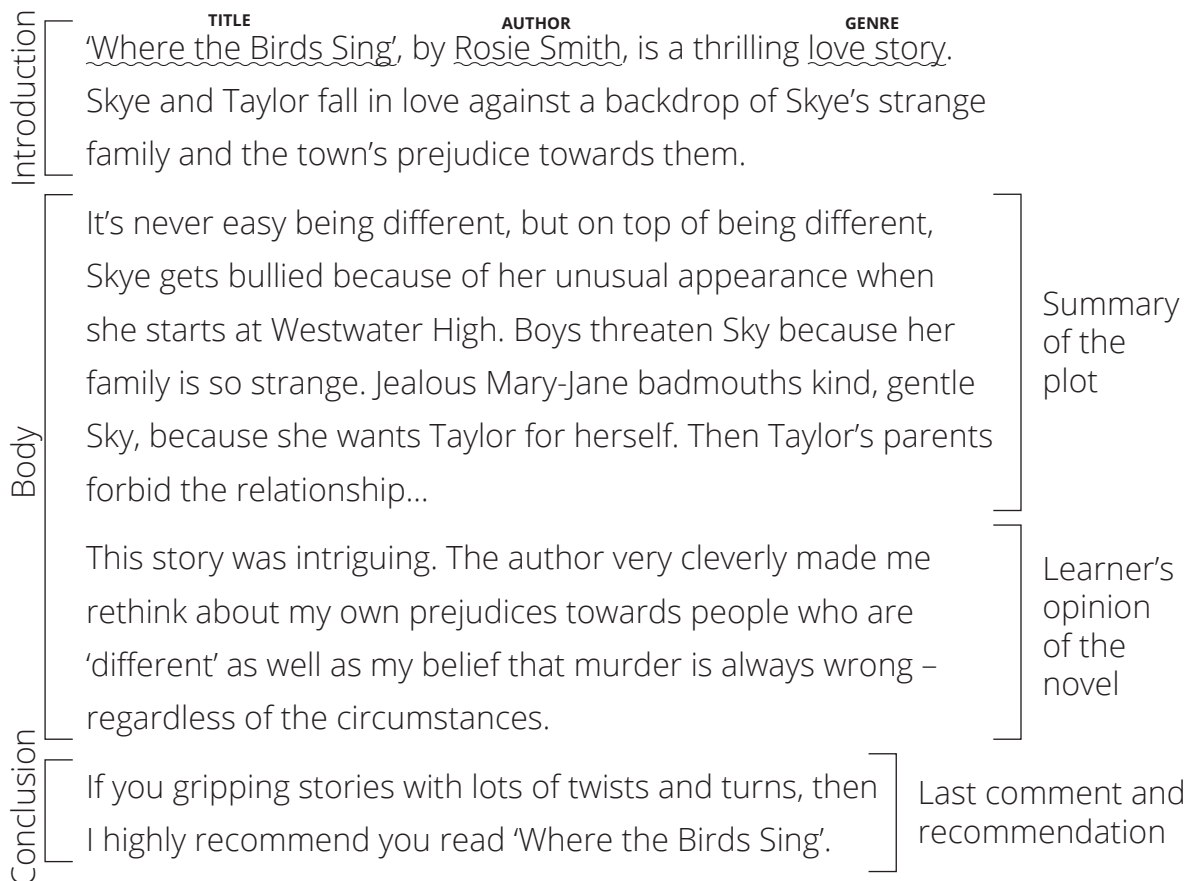
This story is intriguing. The author very cleverly made me rethink about my own prejudices towards people who are 'different' as well as my belief that murder is always wrong – regardless of the circumstances.

If you like gripping stories with lots of twists and turns, then I highly recommend you read 'Where the Birds Sing'.

SAMPLE FOR TEACHER: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.



Genre Notes	
Type of text	News Article (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To inform, educate, enlighten and entertain the public
Tense	All tenses
Register	Formal
Structure	<ol style="list-style-type: none"> 1 Headline: The title. A short statement that grabs the reader’s attention. Full sentences are not necessary. 2 Blurb: Also known as sub-title. Tells the reader what the article is about and appears directly below the headline. 3 Byline: ‘By...’ (the name of the writer of the article). 4 Lead paragraph: The first short introduction and contains the most important information. It answers the five questions of journalism (the ‘five Ws’): <ul style="list-style-type: none"> • What happened? • Who did it? • Where did it happen? • When did it happen? • Why did it happen? 5 Elaboration: One or more paragraphs containing other details, including direct quotations from people in the event, as well as witnesses. 6 Background information: One or more paragraphs containing background information which might help readers to understand the story.
Don’t forget!	<ul style="list-style-type: none"> • Headline • Blurb • Byline • Answer the ‘five Ws’

EXAMPLE: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime

Don't be a victim!

By Jennifer Samuels

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

Make it difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.

At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.

Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.

Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime HEADLINE

Don't be a victim! BLURB

By Jennifer Samuels BYLINE

lead paragraph

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

elaborations

- Make it difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.
- At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.
- Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.
- Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

conclusion

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

Genre Notes	
Type of text	Informal Report (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a personal experience
Tense	Past tense
Register	Informal, but no colloquial language or slang
Structure	<ol style="list-style-type: none"> 1 Orientation: Set the scene or establish the context (where and when). 2 Narration of events: Explain what happened in chronological order. 3 Reorientation: Make a closing statement.
Useful time connectives to remember	'first', 'then', 'next', 'afterwards', 'just before that', 'at last', 'meanwhile', 'finally', 'while'
Don't forget!	<ul style="list-style-type: none"> • It must be written in the past tense • The orientation and reorientation

EXAMPLE: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

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 if they had seen it. 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. That was one of the worst days of my life.

SAMPLE FOR TEACHER: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

orientation
narration of events
reorientation

^{WHEN} Last week Thursday, I lost my cell phone ^{WHERE} at school.

^{TIME CONNECTIVE} 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.

^{TIME CONNECTIVE} First I looked in the bathroom, but it wasn't there. ^{TIME CONNECTIVE} Then I checked around the tuckshop, but I couldn't see it. ^{TIME CONNECTIVE} After that, I went from classroom to classroom and asked all the teachers if they had seen it. They said it was my own fault for bringing a phone to school in the first place!

^{TIME CONNECTIVE} 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. That was one of the worst days of my life.

Genre Notes	
Type of text	Dialogue (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a conversation between characters taking turns to speak.
Tense	Present
Register	<ul style="list-style-type: none"> When the dialogue involves family or close friends the register and be informal, include colloquial language and some slang. When the dialogue involves strangers, the register must be more polite and formal
Format	<ul style="list-style-type: none"> A context must be provided at the beginning of the dialogue The names of the speakers to be written on the left hand side of the page A colon must be used after the character's name A new line must be started each time a character speaks Where necessary, stage directions must be written in brackets before the words are spoken
Don't forget!	<ul style="list-style-type: none"> The context at the beginning of the dialogue Go through the format again!

EXAMPLE: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

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

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

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

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

Lufuno: You're so unfair!

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

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

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

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

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

Lufuno: (Shakes her head) You never listen to me.

SAMPLE FOR TEACHER: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

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

names of speakers on left-hand side of page

Mma Mukwevho:	And where do you think you are going, my girl?
Lufuno:	<small>COLONS AFTER CHARACTERS' NAMES</small> <small>STAGE DIRECTION</small> <u>(Keeps her back to her mother) Just out.</u>
Mma Mukwevho:	<small>NEW LINE MUST BE STARTED EACH TIME A CHARACTER SPEAKS</small> Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.
Lufuno:	You're so unfair!
Mma Mukwevho:	<small>STAGE DIRECTION</small> <u>(Stands with her hands on her hips)</u> It's my duty to protect you!
Lufuno:	<small>STAGE DIRECTION</small> <u>(Shouts)</u> I'm not a child anymore!
Mma Mukwevho:	Don't you forget your culture. Our family does not behave this way!
Lufuno:	This is so frustrating! All of my friends are dating!
Mma Mukwevho:	All of them? I pity those parents.
Lufuno:	<small>STAGE DIRECTION</small> <u>(Shakes her head)</u> You never listen to me.

Genre Notes	
Type of text	Interview (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record questions asked by an interviewer and the answers given by the person being interviewed (the interviewee).
Tense	Present
Register	Formal or Informal, depending on the context.
Format	<ul style="list-style-type: none"> • A brief scenario / context must be given before the speakers start speaking • The names of the speakers to be written on the left hand side of the page • A colon must be used after the speaker's name • A new line must be used to indicate a new speaker
Don't forget!	<ul style="list-style-type: none"> • The context / scenario must be given at the beginning of the interview. • Go through the format again!

EXAMPLE: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager

Manager: Welcome, Mr Guevara. Thank you for coming to the job interview.

Mr Guevara: Thank you for the opportunity.

Manager: Firstly, I'm interested in your qualifications for this job.

Mr Guevara: I studied for a business diploma at Grantly College.

Manager: Do you have any other diplomas or certificates?

Mr Guevara: Yes, I completed a computer course in Microsoft Office.

Manager: What would you say are your best qualities?

Mr Guevara: I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.

Manager: Do you have any work experience?

Mr Guevara: Yes, I did a six-month internship in administration at a local business.

Manager: Are you able to work flexible hours?

Mr Guevara: Yes.

Manager: Thank you for your time. We will contact you next week and let you know whether your application has been successful.

Mr Guevara: Thank you, sir.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager SCENARIO/CONTEXT

names of speakers on left-hand side of page

Manager:	Welcome, Mr Guevara. Thank you for coming to the job interview.
Mr Guevara:	Thank you for the opportunity.
Manager:	Firstly, I'm interested in your qualifications for this job.
Mr Guevara:	I studied for a business diploma at Grantly College.
Manager:	Do you have any other diplomas or certificates?
Mr Guevara:	Yes, I completed a computer course in Microsoft Office.
Manager:	What would you say are your best qualities?
Mr Guevara:	I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.
Manager:	Do you have any work experience?
Mr Guevara:	Yes, I did a six-month internship in administration at a local business.
Manager:	Are you able to work flexible hours?
Mr Guevara:	Yes.
Manager:	Thank you for your time. We will contact you next week and let you know whether your application has been successful.
Mr Guevara:	Thank you, sir.

COLONS AFTER SPEAKERS' NAMES

NEW LINE MUST BE STARTED EACH TIME A SPEAKER SPEAKS

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

Genre Notes	
Type of text	Speech (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To present a message to an audience which will inform, educate, enlighten and entertain them.
Tense	All tenses
Register	Formal
Format	<ol style="list-style-type: none"> 1 Introduction: Greeting (address the audience); opener (attract attention); topic statement (introduce the topic / problem / issue) 2 Body: present each point with supporting details / examples (each new point must be in its own paragraph) 3 Conclusion: Review (refer to the main points but DO NOT summarise – this is different from a conclusion in an essay) and closer (clincher / call to action / challenge)
Don't forget!	<ul style="list-style-type: none"> • Think about the purpose of the speech. Have you written points that correspond with the purpose? • If it's a persuasive speech, have you used lots of persuasive techniques?

EXAMPLE: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Fellow students,
Are you happy with the way things are run at our school?
I stand before you today as a candidate for class representative. In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.
I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.
As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.
I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'
I stand before you today, to ask for your vote. I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today.
Thank you.

SAMPLE FOR TEACHER: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Introduction

Fellow students, **GREETING = ADDRESS THE AUDIENCE**

Are you happy with the way things are run at our school? **OPENER**

I stand before you today as a candidate for class representative. **TOPIC STATEMENT**

In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.

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

point 1 = honest communication

Body

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

point 2 = team work

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

point 3 = working together leads to change

Conclusion

CALL TO ACTION

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

Thank you.

Genre Notes	
Type of text	Poster (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	30
Purpose	<ol style="list-style-type: none"> 1 Event poster: To inform public about an event and invite them / convince them to attend the event. 2 Social issue poster: To raise awareness of a social / health / environmental issue in order to warn against dangers or to convince readers to modify behavior and attitudes, or to convince people to do / not do something 3 Advertisement poster: To advertise a product / service / film / festival etc.
Tense	All tenses
Register	Formal or informal depending on the audience
Format	<ol style="list-style-type: none"> 1 Event poster must include (but not necessarily in this order): slogan, statement / announcement of event, date, time, venue, important information, invitation to attend, second slogan / concluding statement, name of event organiser 2 Social issue poster: slogan, statements, reasons, second statement, reasons, name of person / organisation issuing the poster 3 Advertisement poster: slogans , logos, design to make advertisement eye-catching and admirable, figurative language to make the language memorable e.g. repetition, rhyme, alliteration, metaphor, simile etc.
Don't forget!	<ul style="list-style-type: none"> • Does your poster 'speak' to the target audience? • If it's an advertisement poster, have you used lots of persuasive techniques? • Use catchy slogans • Use action words to convince reader to act e.g. 'buy', 'donate', 'come'.

EXAMPLE: POSTER

Topic: There has been toxic waste dumping in your district. Residents need to be made aware of the dumping and be given information on what to do if they discover toxic waste.

Write a social issues poster to convey this message to residents.

RESIDENTS OF EHLANZENI DISTRICT: BE WARNED!

The health of all our residents is being seriously threatened by containers of hazardous hospital waste illegally dumped in our area.



KEEP FAR AWAY from these containers!

Warn friends and family members too. Children must not play with old gloves, syringes or medical samples. These items are very dangerous.

Should you discover any suspicious-looking containers, please inform any of the following authorities:

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

Issued by the Department of Health and the Department of Environmental Affairs

Your health and safety are our concern

SAMPLE FOR TEACHER: POSTER

**RESIDENTS OF
EHLANZENI DISTRICT:
BE WARNED!**

1st
statement

**The health of all our residents is being seriously
threatened by containers of hazardous hospital
waste illegally dumped in our area.**

reason



KEEP FAR AWAY from these containers!

2nd
statement

**Warn friends and family members too. Children must not play with old
gloves, syringes, or medical samples. These items are very dangerous.** REASON

**Should you discover any suspicious-looking containers,
please inform any of the following authorities:**

ACTION WORD

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

**Issued by the Department of Health and the
Department of Environmental Affairs**

organisation
issuing the
poster

Your health and safety are our concern

slogan

Genre Notes	
Type of text	Diary Entry (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To record and reflect on a personal experience
Tense	Mostly past tense, but can include other tenses too
Register	Informal
Format	<ul style="list-style-type: none"> • Entries are dated • Use personal recount text type (for more information, see the personal recount summary notes above)
Don't forget!	<ul style="list-style-type: none"> • Uses first person, 'I' • Language must be simple and informal • The tone must suit the emotions reflected in the topic • Usually the Grade 12 final examination asks for TWO diary entries with two different dates / times

EXAMPLE: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019

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. He came up to us, acting super friendly and introduced himself. You should have seen Sifiso's face! He'll never ask me out now! I've been cursed with the world's most embarrassing father.

26 March 2019

I thought things couldn't get worse. Well, I was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life!

SAMPLE FOR TEACHER: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019 DATE

I'm so ^{EMBARRASSED TONE} humiliated, *I* wish the ground would open up and swallow me! ^{EMBARRASSED TONE} *My* father saw me chatting to Sifiso at the community sports day. *He* came up to us, acting super friendly and introduced himself. You should have seen Sifiso's face! He'll never ask me out now! I've been cursed with the world's most embarrassing father. ^{DESPONDENT TONE}

26 March 2019 DATE

I thought things couldn't get worse. Well, *I* was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life! ^{DRAMATIC TONE}

○ = examples of first person

Genre Notes	
Type of text	Postcard (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To briefly tell someone your news and let them know you are thinking of them.
Tense	All tenses
Register	Informal
Format	<ul style="list-style-type: none"> • Date and place you are writing from • Opening greeting • Message • Closing greeting
Don't forget!	<ul style="list-style-type: none"> • Receiver's and sender's names • Uses first person, 'I' • The tone must be friendly • Concise (short and to the point)

EXAMPLE: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

13 March 2019 – Blyde River Farm

Hi Mom

I'm having such an awesome time on camp! We've seen so much – even the trip here was so beautiful.

The farm is amazing. I've learnt so much about all the animals they have here: cows, horses and chickens. We even saw video footage of a jackal which they caught on a game camera.

Our camp is basic, but very comfortable. The leaders are so much fun and always make us laugh.

Lots of love

Promise

SAMPLE FOR TEACHER: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

DATE PLACE YOU ARE WRITING FROM

13 March 2019 - Blyde River Farm

OPENING GREETING

Hi Mom

 RECEIVER'S NAME

message

I'm having such an awesome time on camp! We've seen so much - even the trip here was so beautiful.

The farm is amazing. I've learnt so much about all the animals they have here: cows, horses and chickens. We even saw video footage of a jackal which they caught on a game camera.

Our camp is basic, but very comfortable. The leaders are so much fun and always make us laugh.

CLOSING GREETING

Lots of love

Promise

 SENDER'S NAME

○ = examples of first person

Genre Notes	
Type of text	Directions (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To briefly tell someone how to get somewhere through a series of sequenced steps.
Tense	Present tense
Register	Formal
Format	<ul style="list-style-type: none"> • Heading stating where the directions are from and to • Use of bullets / numbers to show the different steps
Don't forget!	<ul style="list-style-type: none"> • Directions can be in point form using bullets • You do not need to use full sentences • Directions must be given in the correct sequence (order), including reference to distance, turns and landmarks. • Use the imperative voice ('Go...!', 'Turn...!', 'Continue...' etc.)

EXAMPLE: DIRECTIONS

Topic: You and your friends have decided to meet at your house to celebrate the end of examinations.

Write out the directions you will give your friends to travel from the school to the house. In your response you must include some distances, turns and landmarks. Do not include sketches or maps.

Directions from school to my house

- From the front school exit, turn left into Ramphele Road.
- At the T-junction, turn right.
- Continue straight down the road for 500 metres and cross the bridge.
- After crossing the bridge, turn right at the first road into Fairview Street.
- Go straight past Fairview shopping centre.
- At the robots, turn left at the Corner Café into Edward Street.
- I live at 11 Edward Street on the left-hand side of the road. The house has a blue front door, a red roof and green gates.

SAMPLE FOR TEACHER: DIRECTIONS

Topic: You and your friends have decided to meet at your house to celebrate the end of examinations.

Write out the directions you will give your friends to travel from the school to the house. In your response you must include some distances, turns, and landmarks. Do not include sketches or maps.

Directions from school to my house

HEADING

- From the front school exit, (turn) left into Ramphele Road.
- At the T-junction, (turn) right.
- (Continue) straight down the road for 500 metres and cross the bridge.
- After crossing the bridge, (turn) right at the first road into Fairview Street.
- (Go) straight past Fairview shopping centre.
- At the robots, (turn) left at the Corner Café into Edward Street.
- I live at 11 Edward Street on the left-hand side of the road.
The house has a blue front door, a red roof and green gates.

steps are in sequence

BULLETS

○ = imperative voice

National Senior Certificate

English First Additional Language Paper 3

November 2017

TIME: 2 ½ HOURS

INSTRUCTIONS AND INFORMATION:

- 1** This questions paper consists of THREE SECTIONS:
SECTION A: Essay (50 marks)
SECTION B: Longer Transactional Text (30 marks)
SECTION C: Shorter Transactional Text (20 marks)
- 2** Answer ONE question from EACH section.
- 3** Write in the language in which are you are being assessed.
- 4** Start EACH section on a NEW page.
- 5** You must plan (e.g. using a mind map / diagram / flow chart / key words), edit and proofread your work. The plan must appear BEFORE each test.
- 6** All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
- 7** You are strongly advised to spend approximately:
 - 80 minutes on SECTION A
 - 40 minutes on SECTION B
 - 30 minutes on SECTION C
- 8** Number the answers correctly according to the numbering system used in this question paper.
- 9** Give each response a suitable title / heading.
- 10** Do NOT consider the title / heading when doing a word count.
- 11** Write neatly and legibly.

SECTION A: ESSAY

QUESTION 1

- Write an essay of between 250 and 300 words in length on ONE of the following topics.
- Write down the number and title of the essay you have chosen correctly, for example 1.1 No one knows...
- Give your own title if your choice is QUESTION 1.7.1 OR 1.7.2.
- Spend approximately 80 minutes on this section.

- 1.1** No one knows... [50]
- 1.2** 'Alone we are smart. Together we are brilliant.' – Steven Anderson [50]
- 1.3** My music, my life [50]
- 1.4** The world in 2050 [50]
- 1.5** You are not a victim of circumstances; you are a product of your decisions. Do you agree? [50]
- 1.6** Teachers shape the future. Discuss this statement. [50]
- 1.7** Choose ONE of the pictures and write an essay on a topic that comes to mind. Write the question number (1.7.1 OR 1.7.2) and give your essay a suitable title. **NOTE:** There must be a clear link between your essay and the picture you have chosen.

1.7.1



1.7.2



SECTION B: LONGER TRANSACTIONAL TEXT

QUESTION 2

- Respond to ONE of the following transactional writing texts.
- The body of response should be between 120 and 150 words in length. Write down the number and the heading of the text you have chosen, for example 2.1 FORMAL LETTER.
- Pay particular attention to format, language and register.
- Spend approximately 40 minutes on this section.

2.1 FORMAL LETTER

Your local municipality has shown improvement regarding service delivery. Write a letter to the municipal manager, expressing your gratitude for these improvements. Refer to specific improvements in your area. [30]

2.2 OBITUARY

A famous South African celebrity passes away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her. Write out the obituary. [30]

2.3 MAGAZINE ARTICLE

Life in the 21st century is challenging for teenagers. Write an article for a teenage magazine, *Teen Mag*, in which you give advice on how teenagers can cope with life in this century. Write out the article. [30]

2.4 SPEECH

A group of Grade 12 friends has planned a party to celebrate the end of their schooling. They have asked you to present a speech at this party. Write out your speech. [30]

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXT

QUESTION 3

- Choose ONE of the following topics and write a short text.
- The body of your response should be between 80–100 words in length.
- Write down the NUMBER and the HEADING of the text you have chosen, for example 3.1 ADVERTISEMENT.
- Spend approximately 30 minutes on this section.

3.1 POSTER

Your family wants to start a transport service for learners to and from school. They have asked you to create a poster that will be placed in a local newspaper.

Write out the poster.

NOTE: Do NOT include illustrations or drawings. **[20]**

3.2 DIARY ENTRIES

A career guidance workshop will be held for all Grade 12 learners at your school. You have decided to attend the workshop.

Write two diary entries. The first entry must indicate how you felt before attending the workshop and the second entry must express how you felt after attending the workshop.

3.3 POSTCARD

You and your family have moved to a new country / province.

Write a postcard to your friend sharing some of these experiences in this new country/ province. **[20]**

TOTAL SECTION C: 20

GRAND TOTAL: 100

NSC Marking Guidelines

INSTRUCTIONS AND INFORMATION

This memorandum must be used together with the attached English FAL assessment rubrics for SECTIONS A, B and C.

SECTION A: ESSAY

QUESTION 1

Instructions to Markers:

- Candidates are required to write on ONE topic only.
- The ideas listed below the topics are only **some ways** in which the topic could be interpreted.
- Full credit must be given for the candidate's own interpretation.
- Marking must be objective. Give credit for relevant ideas.
- Use the 50-mark assessment rubric to mark the essays. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content and planning (30 marks)
 - Language, style and editing (15 marks)
 - Structure (5 marks)

NOTE:

- Adhere to the length of 250–300 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

1.1 No one knows...

Narrative / Reflective / Descriptive

- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.
- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.2 'Alone we are smart. Together we are brilliant.' – Steven Anderson.

Reflective / Argumentative / Discursive / Narrative

- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If argumentative, the essay must reflect a specific argument or viewpoint for or against the topic. The candidate should give a range of arguments to support or substantiate his / her view. The conclusion should be a strong, clear and convincing statement of the writer's opinion.
- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.3 My music, my life

Descriptive / Narrative / Reflective

- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.4 The world in 2050

Descriptive / Reflective / Narrative

- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.5 You are not a victim of circumstances; you are a product of your decisions. Do you agree?

Argumentative / Discursive

- If argumentative, the essay must reflect a specific argument or viewpoint for or against the topic. The candidate should give a range of arguments to support or substantiate his / her view. The conclusion should be a strong, clear and convincing statement of the writer's opinion.

- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.6 Teachers shape the future. Discuss this statement.

Discursive / Descriptive / Reflective / Narrative

- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.
- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.7 Interpretation of pictures

The candidate

- must give the essay a suitable title.
- may interpret the pictures in any way.
- may choose to write any type of essay.
- must link the interpretation to the picture.
- may write in any appropriate tense.

1.7.1 Picture: **Selfie**

Narrative / Descriptive / Reflective / Argumentative / Discursive

- Literal interpretations: taking selfies; a romantic relationship; memories.
- Figurative interpretations: the effects of technology on our lives; modern life; joy. [50]

1.7.2 Picture: **Keys**

Narrative / Descriptive / Reflective / Argumentative / Discursive

- Literal interpretations: safety; losing keys; locking / unlocking doors
- Figurative interpretations: career choices; making decisions; education is the key to success; confusion / uncertainty. [50]

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXT**QUESTION 2****Instructions to Markers:**

- Candidates are required to answer ONE question.
- Marking must be objective. Give credit for relevant ideas.
- Use the 30-mark assessment rubric to mark the responses in this section. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content, planning and format (18 marks)
 - Language, style and editing (12 marks)

NOTE:

- Adhere to the length of 120–150 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

2.1 FORMAL LETTER

Your local municipality has shown much improvement regarding service delivery.

- Allow for acceptable variations of the format (address).
- The letter should be addressed to the municipal manager.
- The tone and register should be formal.
- The letter should have an introduction, a body and a conclusion.
- The following aspects of format must be included:
 - Address of sender
 - Date
 - Recipient: The Municipal Manager
 - Address of recipient
 - Greeting / Salutation
 - Subject line
 - Suitable ending
 - Signature
 - Name of sender
- The letter must express gratitude.
- The candidate must give details of the improvements. [30]

2.2 OBITUARY

A famous South African celebrity passed away recently.

- The tone must be formal.
- The following aspects of format **must** be included:
 - Full name of the deceased
 - Date of birth
 - Date of death

- Birthplace
- Where the person was living at the time of death
- Key survivors (spouse, children) and their names
- The following aspects **may** be included:
 - Biographical information
 - Cause of death
 - Date, time and place of funeral
- A tribute must be paid to the deceased. [30]

2.3 MAGAZINE ARTICLE

An article for *Teen Mag*

- The article must have a suitable heading.
- Paragraphs should not be too long.
- The article must provide suggestions to the reader on how teenagers can cope with teenage life in the 21st century.
- The style should be personal, speaking directly to the reader.
- The article should be stimulating to the reader.
- The language may be formal / informal. [30]

2.4 SPEECH

Speech at a Grade 12 party

- The speech should be written using a suitable salutation / greeting.
- The tone and register should be appropriate for the audience.
- The speech must include the following:
 - an introduction that attracts attention
 - well-developed points
 - a conclusion [30]

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXT

QUESTION 3

Instructions to Markers:

- Candidates are required to answer ONE question.
- Marking must be objective. Give credit for relevant ideas.
- Use the 20-mark assessment rubric to mark the responses in this section. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content, planning and format (12 marks)
 - Language, style and editing (8 marks)

NOTE:

- Adhere to the length of 80–100 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

3.1 POSTER

Transport service

- The poster should:
 - have a catchy headline to attract the attention of the reader.
 - create an interest in and desire for the service.
 - have the following details: service rendered, cost involved and contact details.
 - inspire action.
- The target market should be clear.
- The language may be formal or informal but not slang or colloquial.

NOTE: Do not award marks for illustrations. [20]

3.2 DIARY ENTRIES

The candidate's feelings before and after attending the career guidance workshop.

- There **MUST** be TWO diary entries with two different dates / times.
- The entries should express the candidate's feelings before and after attending the career guidance workshop.
- The diary entries should be written in the first person.
- The language should be simple and informal.
- The tone must reflect suitable emotions. [20]

3.3 POSTCARD

Postcard to friend sharing experiences in new province or country.

- The postcard should be conversational and informative.
- Tone should be friendly. [20]

TOTAL SECTION C: 20

GRAND TOTAL: 100

RUBRIC FOR ESSAYS

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

RUBRIC FOR ESSAYS (CONTINUED)

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

RUBRIC FOR LONGER TRANSACTIONAL TEXT

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

RUBRIC FOR SHORTER TRANSACTIONAL TEXT

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

