

**ENGLISH
FIRST**

**ADDITIONAL
LANGUAGE**

Grade 10

**Literature
Module:**

**Short
Stories**

LESSON PLAN

A message from the NECT

National Education Collaboration Trust (NECT)

DEAR TEACHERS

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

WHAT IS NECT?

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

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

WHAT ARE THE LEARNING PROGRAMMES?

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

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

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

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

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

www.nect.org.za

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Introduction

Welcome to the NECT FET EFAL Learning Programme!

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

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

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

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

Caps Compliance and Notional Time

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

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

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

APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

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

BENEFITS OF CONSECUTIVE IMPLEMENTATION

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

APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES

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

BENEFITS OF SIMULTANEOUS IMPLEMENTATION

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

A routine for each two-week cycle

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

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

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

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

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

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

Lesson Plan Components

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

Reading and Viewing: Literature

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

Writing and Presenting: Process Writing

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

TEXT SELECTION: SHORT STORIES

- 1 Teachers must select two modules from the prescribed options. In Grade 10.
- 2 Any six stories may be selected from 'Fabulous: An Anthology of Short Stories', by Lucy Z Dlamini.
- 3 For the purposes of this learning programme, lesson plans have been developed for eight of the most popular stories.
- 4 Teachers may choose to teach any six of these stories:
 - Her Three Days by Sembène Ousmane
 - I Am Not Talking About That Now by Sindiwe Magona
 - Nostalgia by C.A. Davids
 - Prayer from the Living by Ben Okri

Lesson Plan Components

- The Boy Who Painted Christ Black by John Henrik Clarke
- The Darling by Anton Checkov
- The Late Bud by Ama Ata Aidoo
- The Park by James Mathews

An Approach to Teaching Literature Through Discussion

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

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

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

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

Teaching literature through effective discussion will allow learners to:

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

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

1. Asking good questions

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

1.1 CHECKING FOR UNDERSTANDING

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

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

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

What happened after...?

Who went to...?

Where did...?

When did...?

1.2 DEEPER THINKING / OPEN-ENDED QUESTIONS

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

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

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

Why did...?

How did...?

What would have happened if...?

What do you think it meant when...?

1.3 MAKING CONNECTIONS

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

Some examples of connection questions are:

What would you do if...?

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

Would you make the same decision as...?

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

1.4 FORMING OPINIONS

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

Some examples of opinion questions are:

Did you agree with...?

Why do you think ...?

What did you think when...?

Do you think people should act like...?

2. Leading a discussion

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

2.1 PAUSING

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

2.2 DIRECTING AND DISTRIBUTING

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

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

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

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

2.3 PROMPTING AND PROBING

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

3. Discussion strategies

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

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

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

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

3.1 TURN AND TALK

3.1.1 Ask the discussion question.

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

3.1.3 Give learners a few seconds to quietly think.

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

3.1.5 Ask the discussion question again.

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

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

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

3.1.9 Ask learners:

- What did your partner say?

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

1.1.10 Discuss.

3.2 EVERYONE WRITES

3.2.1 Ask the discussion question.

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

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

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

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

3.2.6 Call on learners to discuss their responses. OR

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

3.2.7 Ask learners:

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

3.2.8 Discuss.

3.3 PASS THE PAPER

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

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

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

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

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

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

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

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

3.4 CONCENTRIC CIRCLES

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

3.4.2 Ask a discussion question.

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

3.4.4 Repeat the question.

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

3.5 FIVE MAIN POINTS

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

3.6 FOUR CORNERS

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

- strongly agree
- agree
- disagree
- strongly disagree

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

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

3.7 MINI DEBATES

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

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

4. Creating a safe space for effective discussion

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

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

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

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

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

Resource Requirements for Teachers and Learners

TEACHERS MUST HAVE:

- 1** A copy of the Short Story Anthology, 'Fabulous: An Anthology of Short Stories', by Lucy Z Dlamini
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

LEARNERS MUST HAVE:

- 1** A copy of the Short Story Anthology, 'Fabulous: An Anthology of Short Stories', by Lucy Z Dlamini
- 2** A dedicated Literature Journal for this programme - this should be an A4 faint and margin lined book, preferably hard cover (4 quire), or at least 72 pages if soft cover
- 3** An EFAL exercise book
- 4** A pen, pencil and ruler

Module: short stories

- Taken from 'Fabulous: An Anthology of Short Stories,' by Lucy Z Dlamini.
- Teach any six of the following eight stories.
- Or, feel free to apply the lesson structure to another short story that you prefer to teach.

- 1 **Her Three Days** by Sembène Ousmane
- 2 **I Am Not Talking About That Now** by Sindiwe Magona
- 3 **Nostalgia** by C.A. Davids
- 4 **Prayer from the Living** by Ben Okri
- 5 **The Boy Who Painted Christ Black** by John Henrik Clarke
- 6 **The Darling** by Anton Chekov
- 7 **The Late Bud** by Ama Ata Aidoo
- 8 **The Park** by James Mathews

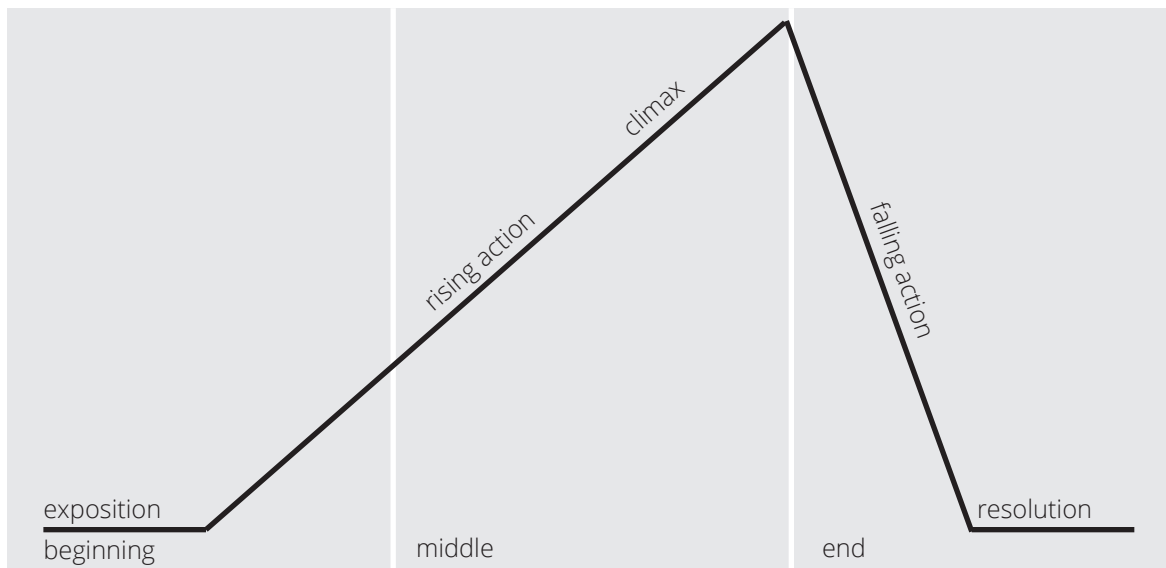
Structure of the short story lesson plans

READING AND VIEWING

- 1** In Grades 10 and 11, six short stories must be taught.
 - a** Each story is taught over 2 hours or 2.5 hours.
 - b** There are 14 hours available in total – this means that 4 lessons should be taught over 2.5 hours, and 2 lessons should be taught over 2 hours.
- 2** In Grade 12, eight short stories must be taught.
 - a** There are 14 hours available in total – this means each story should be taught over 1 hour and 45 minutes.
- 3** Every short story lesson follows the same structure:
 - a** The context is set.
 - b** The theme/s are introduced. The introduction is followed by a pair discussion, a class discussion, and a short writing activity.
 - c** The text is read and discussed. Key references and explanations are included in the lesson plan. Character development is indicated by the characters' names on the tables in the lesson plan. Discussion questions and possible answers are also included at key points in the story.
 - d** This is followed by a concluding discussion. Two discussion questions are posed, and possible answers are provided.
 - e** Two journal questions are posed. Learners write these questions in their journals, and attempt to answer these individually. Possible answers are provided in the lesson plan.
 - f** Finally, learners are required to summarise the text. A model answer is provided.
 - g** On these summary model answers, the various stages of the narrative arc have been indicated in square brackets at the end of the relevant sentence. Important: Learners do not need to write these stages on their summaries; they are only there for your reference to use when discussing the story. On the next page is the narrative arc for your reference.

NOTE:

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

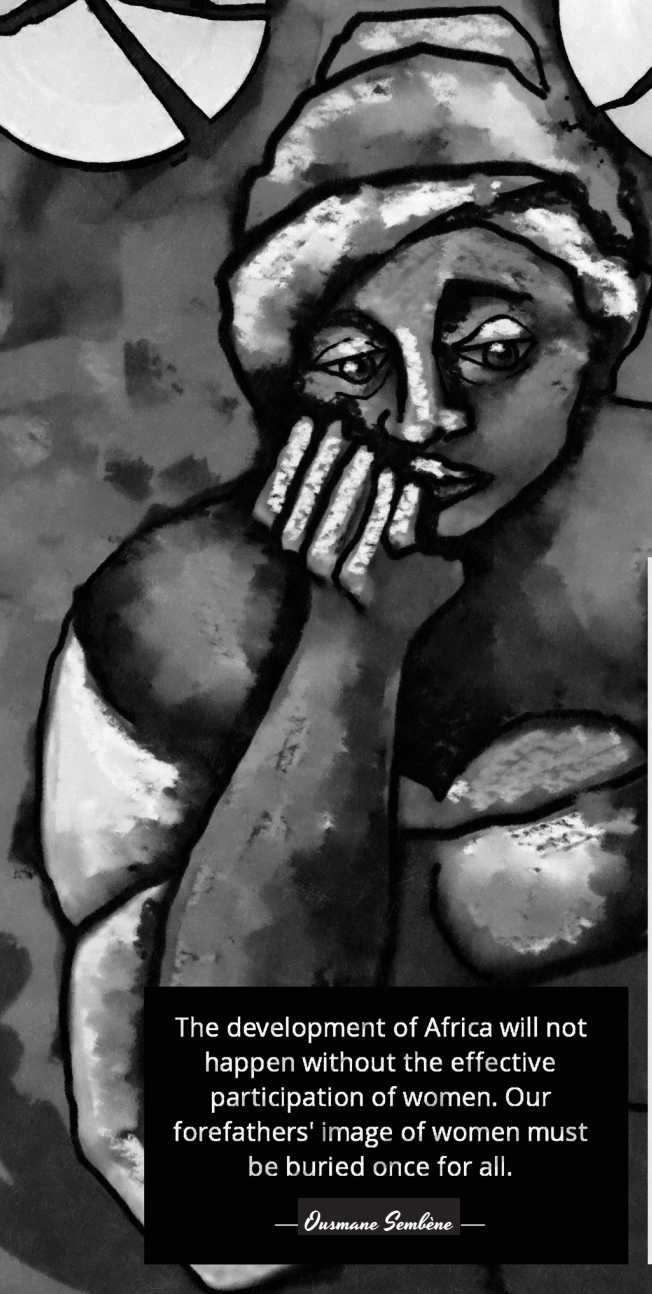


**Short
Stories**

Reading

CYCLE 1

HER THREE DAYS



Three days for her alone when she would have her husband Mustapha to herself... It was a long time since she had felt such emotion.

The development of Africa will not happen without the effective participation of women. Our forefathers' image of women must be buried once for all.

— *Ousmane Sembène* —



Sembène Ousmane
1 January 1923–9 June 2007

Story 1: Reading and viewing

Her Three Days

SEMBÈNE OUSMANE

2 HOURS AND 30 MINUTES

Setting the Context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'Her Three Days'.
- 3 The story is set in Senegal, a country in West Africa with about 15 million people. Senegal obtained independence from France in 1960. There are many ethnic groups in the country. The most common religion is Islam and the official language is French.
- 4 Different cultures have different rules and traditions about marriage. In Senegal, polygamy is allowed. This means that men can have more than one wife.
- 5 Polygamy is the practice of one man having more than one wife. Polyandry is the practice of one woman having more than one husband. Polyamory is the practice of being in a relationship with more than one person at a time, regardless of their gender.

Introducing the themes:

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the main theme that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.

THEME: PATRIARCHY

(NOTE: If you have already taught one of the other stories that explores patriarchy and you have already done the activity below, then don't redo it. Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is patriarchy?
- b What other short stories had this theme?
- c How was that theme explored in those other stories?)

INTRODUCTION:

- 1 Teach learners how to pronounce the word. It sounds like ‘pay-tree-ar-kee’. Let them practise saying it out loud.
- 2 Ask learners if any of them know what the word means. If there are any volunteers, listen to their answers.
- 3 Explain that 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. Most societies have been set up this way. Things have changed a lot in the last 100 years, but men still have more power than women almost everywhere in the world. There are more men in government, there are more men who own businesses, there are more boys in school and men generally have more money than women. In many cultures, men have tried to keep their power by not letting women vote or get an education, or by claiming that they are more intelligent than women. However, this has been scientifically proven to be incorrect. Women have fought very hard to get equality. They continue to fight for their rights.

PAIR DISCUSSION:

- 1 Split learners into pairs and ask them to discuss the following questions. They do not need to write anything down. They are for discussion only:
 - a Have you ever seen a girl being treated worse than a boy just because she is female? What happened?
 - b Do you think that discriminating against someone because they are female is the same as discriminating against someone because they are black?
 - c Why do you think patriarchy has existed in most societies in history?
 - d How do you think that you can fight against patriarchy, as a young person?

CLASS DISCUSSION:

- 1 Call the class back together.
- 2 Ask for volunteers to share their ideas based on their pair discussions.
- 3 Encourage debate and discussion based on facts and evidence, rather than emotion and prejudice. For example, when a learner expresses an opinion, challenge them to back it up by asking, ‘How do you know that?’

WRITING:

- 1 Instruct learners to write the theme in their exercise books: **Patriarchy**.
- 2 Instruct learners to write a few sentences about what patriarchy is, based on the discussion.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

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

Page	Line	Element	Explanation	Discussion Question	Possible Answers
63	She raised her haggard face... their faint rustling.	Style: Descriptive writing Character(s): Noumbe	Sembène uses detailed description to paint a vivid image of the way that Noumbe and the setting look, so that the reader can picture it in detail. He is saying that her face looks old and tired; the houses are built of lots of different materials that don't match and the trees move gently in the wind. This catches our attention and makes us want to read more.	Which phrases paint the clearest picture in your mind?	<ul style="list-style-type: none"> • haggard face • muddle of roofs • wide fronds of the twin coconut-palms were swaying slowly in the breeze
64	... and he'll forget the cooking of his other wives.	Theme: Patriarchy Character(s): Noumbe	We can infer that her husband has multiple wives. Noumbe has to compete for his attention, so she wants to impress him with a delicious meal. She is not an equal partner in their relationship.	Do you think this is a good solution to her problem? I.e. do you think this is a good strategy to make him love her?	<p>Yes. It is one of the only things she has control over.</p> <p>OR</p> <p>No. If he has lost interest in her, it won't make any difference.</p>
65	... her husband had quite openly neglected her.	Theme: Patriarchy Character(s): Noumbe	According to the rules of their culture, Mustapha is supposed to spend every three days with a different wife. However, he has not visited Noumbe for two weeks. He has broken the rules and made her feel unloved. She has no power to do anything about this.	Why does Mustapha feel that he can neglect his wife and not even try to hide it?	<ul style="list-style-type: none"> • The culture is so patriarchal that no one will challenge him. • There is no punishment for breaking this custom. • Mustapha knows he is the one with power, and he feels that he can make his own rules/do whatever he likes.
65	... already her 'three days' filled her whole horizon. She forgot her illness and her baby's ailments.	Theme: Patriarchy Character(s): Noumbe	Noumbe is feeling happy and excited about her three days but this feeling is unusual. She is normally worried and unhappy.	Are there other indications (clues) before this line, which show us that Noumbe isn't happy?	<ul style="list-style-type: none"> • On pg. 63, her face is described as 'haggard'- this word doesn't infer happiness; • 'It was a long time since she had felt such emotion.... The thought comforted her.' (pg. 63)The emotion she is feeling now is positive, but she hasn't felt this way for a long time.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
65	'Why shouldn't it always be like that for every woman – to have a husband of one's own?' She wondered why not.	Theme: Patriarchy Character(s): Noumbe	Usually, Noumbe just accepts polygamy as part of her culture. Now, because she is so sad that her husband has not visited her, it leads her to question whether she thinks the system is fair. She wishes she could have her own partner.	Why do you think Noumbe only lets herself question polygamy when she is very upset?	<ul style="list-style-type: none"> • She is trying to make him 'forget the cooking of his other wives' (pg. 64). She seems desperate to find a way to make him love her. • She admits that 'they all knew' that her husband had neglected her (pg.65). She feels unimportant, unloved, shamed. • The system is familiar to her. We all come to accept things we are used to. • There's nothing she can do to change it. • Now that she is upset, she allows herself to question the way things are.
66	This sudden realization of the facts sent a pain to her heart, a pain of anguish.	Theme: Patriarchy Character(s): Noumbe	Noumbe is Mustapha's third wife. She realizes that since he married his fourth wife, he is no longer interested in her. Even though this makes her very sad, there is nothing she can do about it because she has no power in the patriarchal system.	Which pain do you think is worse: the physical pain of her heart condition or the emotional pain from Mustapha's neglect?	<ul style="list-style-type: none"> • The physical pain. It is so bad that she keeps taking medicine for it. • The emotional pain. There is no medicine that can heal it. • The emotional pain makes the physical pain worse, because it causes her to neglect herself.
67	Indeed, hadn't she got herself into debt so that he would be more comfortable and have better meals at her place?	Theme: Patriarchy Character(s): Noumbe	Mustapha is supposed to look after and provide for all his wives, because they aren't supposed to work. However, Noumbe has been trying not to ask for money because she doesn't want him to see her as a burden. In this relationship, he has all the power and she has all the hardship.	Has Noumbe's strategy of not asking Mustapha for money been successful? Why or why not?	No. He has still married a younger woman and is neglecting her. He does whatever he wants to do.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
69	When women criticised the practice of polygamy, they always found that the wives were to blame... The man was whitewashed.	Theme: Patriarchy	The system of patriarchy is so strong that women don't even criticise the system in their own private thoughts. To be 'whitewashed' means to be seen as innocent and have your wrongdoings ignored. Men are almost never blamed for the hardships in this system. The women tend to blame other wives for their husbands' neglect, when in reality the other wives are also victims. It is the husbands who choose not to treat their wives with respect.	Why do you think the women find it easier to blame the other victims – their husbands' other wives – than to blame the men responsible for disrespecting them?	<ul style="list-style-type: none"> It is always easier to blame victims rather than perpetrators, because victims are not the ones with power over you. They have grown up in a patriarchal system which has conditioned their thinking. They love their husbands and don't want to have conflict with them.
70	'Why do we allow ourselves to be men's playthings?'	Theme: Patriarchy Character(s): Noumbe	Because Noumbe is so sad about Mustapha's neglect, she is finally thinking about patriarchy in a critical manner. She is realising that men have all the power. To be a 'plaything' means that you are like a toy that someone can do whatever they want with. They don't need to respect you.	<ol style="list-style-type: none"> In what ways are women shown to be men's 'playthings' in the story? Why doesn't Noumbe just leave Mustapha? 	<ol style="list-style-type: none"> <ul style="list-style-type: none"> The men come and go as they please. They can beat their wives for expressing their feelings. Men can break the rules of polygamy if they want to. Men demand cooked food and clean homes, but don't help out. <ul style="list-style-type: none"> She would be looked down on in her patriarchal society. She loves Mustapha. She needs him to support her children because she cannot work. (She cannot work because that is not seen as acceptable in her culture, because of her heart condition and because she is caring for her children.)

Page	Line	Element	Explanation	Discussion Question	Possible Answers
70	... it was a moment of mental aberration...	Theme: Patriarchy Character(s): Noumbe	This shows us that Noumbe is thinking something totally new. She is thinking about things in a way she never has before.	Do you think this 'aberration' will change Noumbe's life forever? Why, or why not?	<ul style="list-style-type: none"> Yes, now that she has realised how unfair polygamy is, she won't be able to carry on accepting her old way of life. Yes, now that these new, critical thoughts have entered her head, she won't be able to forget them and she won't accept being mistreated and used by a man any longer. <p>OR</p> <ul style="list-style-type: none"> No, her upbringing in a patriarchal society will overrule (be stronger than) any of her new or independent thoughts. No, she is not well, she has children to look after, she has no money and she also has nowhere to go, so she will just accept her life as it is and push any new thoughts away.
72	He would beat her, of course...	Theme: Patriarchy Character(s): Noumbe	Noumbe knows that if she expresses her anger at Mustapha for neglecting her, he will beat her. Not only does he have the power in terms of being able to have more than one wife, but he also uses his physical strength to control her.	Do you think Noumbe questions Mustapha's right to beat her?	<ul style="list-style-type: none"> No. It is so normal to her, that she doesn't even realise that life could be different. We know this because of her phrase 'of course?'
73	'Every woman goes through it.'	Theme: Patriarchy Character(s): Noumbe	Noumbe is being neglected because her husband has married a younger wife and is no longer interested in her. Her neighbour's comment shows that this is not a unique situation. This is part of the practice of polygamy.	Do you think the fact that every woman goes through it makes it easier for Noumbe to bear?	No. She is full of anger and grief. There is no evidence in the story that it helps her at all to know that this is a common experience.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
73	'Wife, are we eating tonight or tomorrow?'	Theme: Patriarchy Character(s): Noumbe and Mustapha	Even though Mustapha has arrived two days late and neglected Noumbe, he is not apologetic. Instead he demands that Noumbe feed him and his friends. He does not treat her with any respect.	If Mustapha had been a kinder and more respectful man, how could he have behaved differently when he finally arrived?	<ul style="list-style-type: none"> • He could have apologised for coming late. • He could have asked his friends to leave when he saw Noumbe was upset. • He could have asked her how much all the food had cost her and paid her back.
74	Aida and some of the women lifted Noumbe on to the bed. She was groaning. They got her to take some of her mixture of ash and water...	Theme: Patriarchy Character(s): Noumbe	This story demonstrates the destructive nature of patriarchy in general, and polygamy in particular. In the end, Noumbe collapses. She is emotionally and physically broken. All of this is because of her husband, but the story makes it clear that this isn't an individual story. Rather, what happens to her represents the situation of all women in a society that is so patriarchal.	Do you think South Africa is as patriarchal as Senegalese culture seems in the story? Give a reason for your answer.	<p>Yes. Polygamy is allowed in South Africa. Even men who aren't polygamous treat women as inferior. Men regularly beat and rape women, and many husbands try to control their wives' behaviour.</p> <p>OR</p> <p>No. In South Africa most relationships are not polygamous. We also have lots of successful businesswomen and female politicians.</p>

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Why does Mustapha come to Noumbe so late?
 - b QUESTION 2: Do you think Noumbe was justified in her actions when Mustapha arrived? Give reasons for your answer.
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - He has married another woman, a younger one, and is no longer interested in Noumbe.
 - He is a selfish man, who doesn't care about the rules of polygamy or Noumbe's feelings.
 - As a man in a patriarchal society, he is so used to getting his own way that he doesn't take other people's feelings into consideration. He only cares about his own wants.
 - b QUESTION 2: Possible answers:
 - Yes, Noumbe was justified. Mustapha has treated her badly: he has broken the rules, disrespected her and humiliated her by staying away during her three days. She has every right to be upset. He is selfish and inconsiderate. Her sarcasm is to prove the point that he was supposed to be there, and she breaks the plates to express her frustration that she cooked for him and he didn't have the manners to come.
 - No, Noumbe was not justified. In their society polygamy is the norm, so he is behaving the way all men behave. If she is angry with him, she should express it politely and in private.

Journal questions

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

- 1** Refer to ‘Noumbe remembered ... men’s playthings?’ on pg. 70:
 - 1.1** Explain what Noumbe realises while talking to Mustapha’s second wife. (1)
 - 1.2** Explain why Mustapha’s second wife has come to visit Noumbe. (3)
 - 1.3** Provide evidence from the extract to show that Mustapha’s second wife wants to make Noumbe feel bad. (2)

B: Answers

- 1.1** Noumbe realises that she is no longer Mustapha’s favourite. (1)
- 1.2**
 - The second wife pretends that she needs to tell Mustapha something. (1)
 - She wants to make fun of/mock/get revenge against Noumbe. (1)
 - She already knows that Mustapha has not visited Noumbe in three days/ because Mustapha used to stay with Noumbe during the second wife’s three days. (1)
- 1.3** Learners can choose any TWO of the following:
 - The second wife enquires after the children’s health and Noumbe’s (1)
 - She praises Noumbe’s superior choice of household utensils (1)
 - She praises Noumbe’s taste in clothes (1)

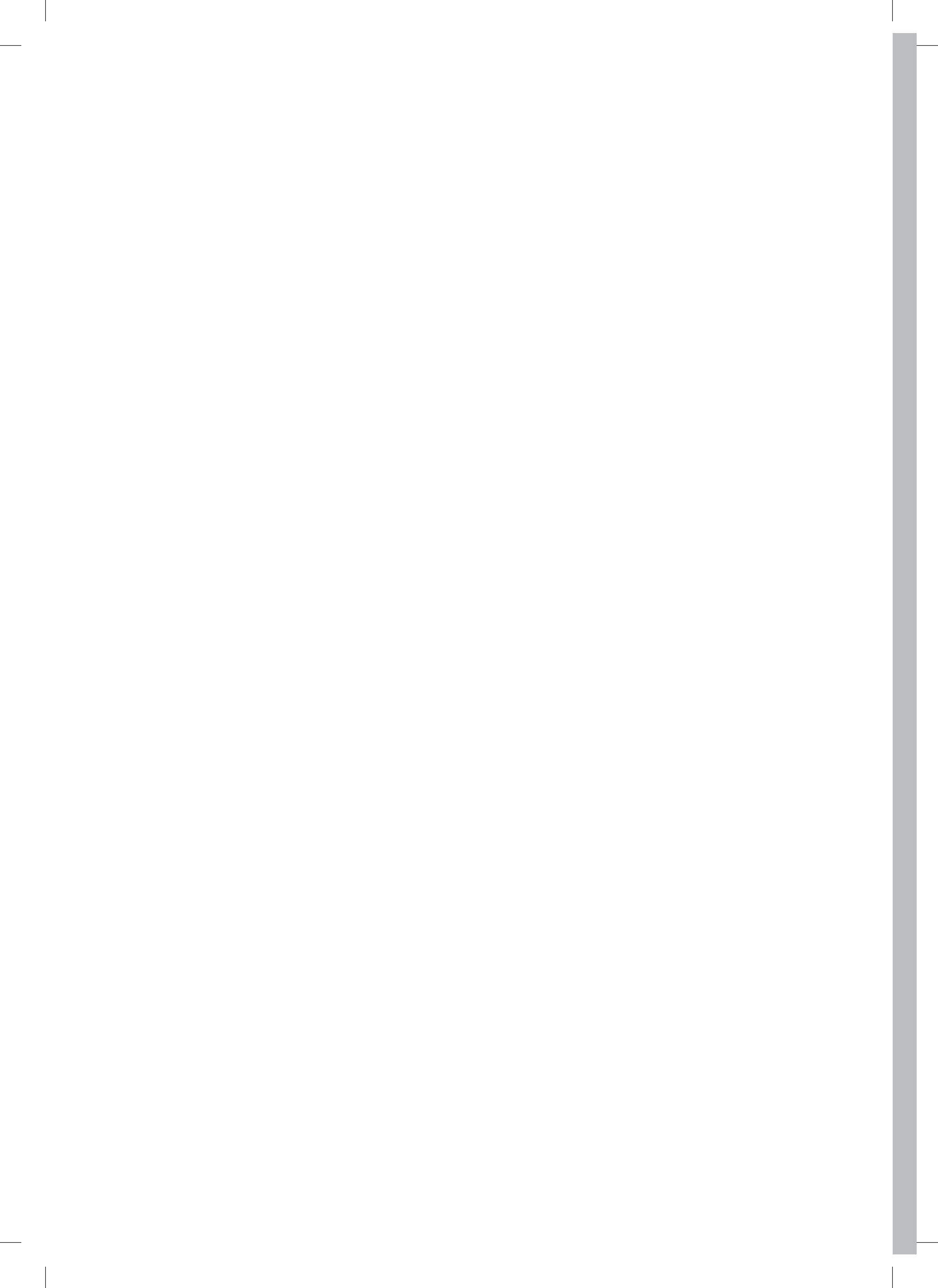
Summarising activity

- 1** Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2** Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3** Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1** 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. [EXPOSITION]
- 2** Lately, Mustapha has been neglecting Noumbe. He has not visited her in two weeks. [CONFLICT]
- 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 wives. [RISING ACTION]

- 4 The other women in her compound joke with her about how much fun she will have with him. They sing and dance together.
- 5 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.
- 6 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.
- 7 On the third day she sends her children to his fourth wife to fetch him.
- 8 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.
- 9 After waiting for hours, she starts to cry. [CLIMAX]
- 10 Mustapha only arrives at night. He comes into her shack with two of his friends. [FALLING ACTION]
- 11 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.
- 12 Mustapha gets angry because of how Noumbe is behaving.
- 13 He sees the three meals she cooked for him during the three days on the table.
- 14 She breaks all three plates.
- 15 She gets a sudden pain in her heart. She screams and falls on the floor.
- 16 Mustapha and his friends complain about women. They do not want women to get more rights.
- 17 They leave. [RESOLUTION]
- 18 Her neighbours help her to bed.

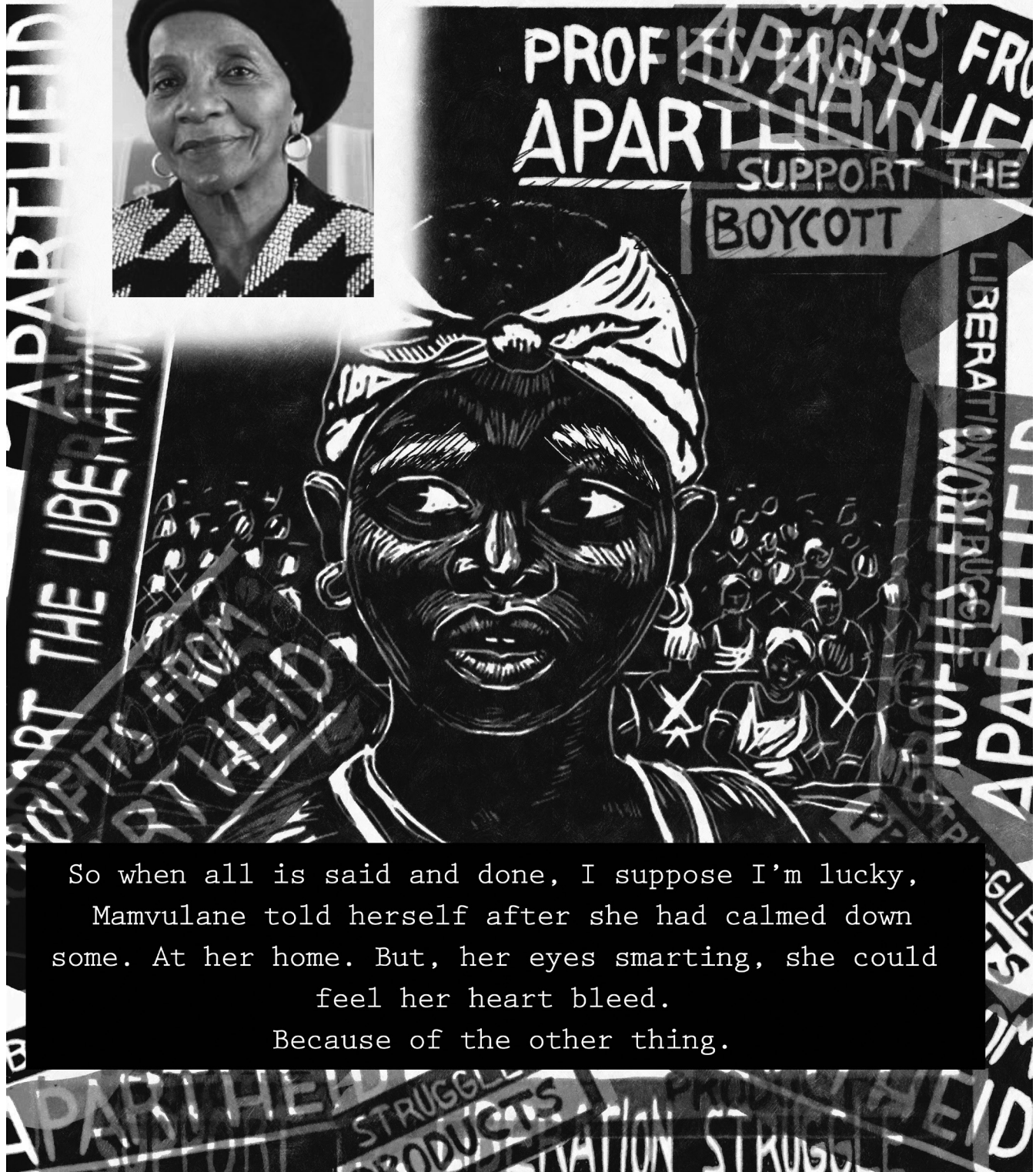


**Short
Stories**

Reading

CYCLE 2

I AM NOT TALKING ABOUT THAT NOW
sindiwe magona



So when all is said and done, I suppose I'm lucky,
Mamvulane told herself after she had calmed down
some. At her home. But, her eyes smarting, she could
feel her heart bleed.
Because of the other thing.

Story 2: Reading and viewing

I Am Not Talking About That Now

SINDIWE MAGONA

2 HOURS AND 30 MINUTES

CYCLE 2

Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'I Am Not Talking About That Now'.
- 3 Explain that the story is set during the 1980s, a time when Apartheid was brutal but resistance to Apartheid was very strong.
- 4 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 businesspeople would put pressure on the government to end Apartheid.
- 5 As part of this form of protest, people encouraged their community members not to drink alcohol. They saw alcohol as a way for the Apartheid government to control black people; because drunk people are less able to protest and resist oppression

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to write the date and the title of the story in their exercise books. Under that, they must write the subheading 'Themes'.

THEME 1: PATRIARCHY

(NOTE: If you have already taught one of the other stories that explores patriarchy and you have already done the activity below, then don't redo it. Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is patriarchy?
- b What other short stories had this theme?
- c How was that theme explored in those other stories?)

INTRODUCTION:

- 1 Teach learners how to pronounce the word. It sounds like ‘pay-tree-ar-kee’. Let them practise saying it out loud.
- 2 Ask learners if any of them know what the word means. If there are any volunteers, listen to their answers.
- 3 Explain that 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. Most societies have been set up this way. Things have changed a lot in the last 100 years, but men still have more power than women almost everywhere in the world. There are more men in government, there are more men who own businesses, there are more boys in school and men generally have more money than women. In many cultures, men have tried to keep their power by not letting women vote or get an education, or by claiming that they are more intelligent than women. However, this has been scientifically proven to be incorrect. Women have fought very hard to get equality. They continue to fight for their rights.

PAIR DISCUSSION:

- 1 Split learners into pairs and ask them to discuss the following questions. They do not need to write anything down. They are for discussion only:
 - a Have you ever seen a girl being treated worse than a boy just because she is female? What happened?
 - b Do you think that discriminating against someone because they are female is the same as discriminating against someone because they are black?
 - c Why do you think patriarchy has existed in most societies in history?
 - d How do you think that you can fight against patriarchy, as a young person?

CLASS DISCUSSION:

- 1 Call the class back together.
- 2 Ask for volunteers to share their ideas based on their pair discussions.
- 3 Encourage debate and discussion based on facts and evidence, rather than emotion and prejudice. For example, when a learner expresses an opinion, challenge them to back it up by asking, ‘How do you know that?’

WRITING:

- 1 Instruct learners to write the theme in their exercise books: **Patriarchy**.
- 2 Instruct learners to write a few sentences about what patriarchy is, based on the discussion.

THEME 2: GENERATIONAL CONFLICT

- 1 Explain that a generation is all the people who are about the same age. Generational conflict is fights or disagreements between people of different ages because they see and do things differently. For example, a fight between a child and their parents about how much time they spend on their cell phone might be considered generational conflict.

- 2 Facilitate a class discussion by using the following questions to provoke discussion:
 - a Which of your behaviours do your parents (or guardians) complain about?
 - b What do you and your parents disagree about?
 - c Do you ever feel like your parents don't understand you? Give an example.
 - d What do your parents do that irritates you?
 - e How is your generation different from older generations?
- 3 Explain that it is common for old people to feel frustrated by younger generations. Young people have new ways of seeing and doing things. Older people don't always approve of, or understand, their ideas. At the same time, older people have wisdom and experience that young people don't always value.
- 4 Instruct learners to write the theme in their exercise books: **Generational Conflict**.
- 5 Under that, they must write a few sentences about the theme, based on the discussion.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 39.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
40	... raving about the gross lack of respect of today's young people.	Theme: Generational Conflict Character(s): Mdlangathi	Mdlangathi came home the night before, and was shouting angrily about the actions of the younger generation. He says they have no respect.	Do you agree that young people have no respect, or do you think old people just don't understand younger generations?	<ul style="list-style-type: none"> Young people are disrespectful. They talk back to their elders and don't do what they want them to do. Old people just don't understand young people. Young people aren't rude – they just have different ways of speaking, dressing and acting, and old people don't make any effort to understand them.
40	'... where would they learn to listen and obey since you our wives... have stopped doing that?'	Theme: Patriarchy Character(s): Mdlangathi	Mdlangathi is blaming women for the behaviour of young people. He believes that women should obey their husbands (do whatever they want them to do.) He says that children have learned to be disobedient from their mothers.	Do you think men still expect their wives to obey them like children nowadays?	<ul style="list-style-type: none"> Yes. Men still expect women to do whatever they want them to do. For example, women are expected to do most of the cooking, shopping and cleaning. No. Women have more rights and are treated as equals. For example, women can vote, work and make their own life decisions.
41	'Today's children show no respect for their fathers.'	Theme: Generational Conflict Character(s): Mdlangathi	Mdlangathi was too afraid to protect the man who was being forced to drink bleach. He was afraid that if he interfered, the young people would attack him too. He explains this by referring to their lack of respect. Older people often refer to younger people's lack of respect.	Do you think Mdlangathi was right not to stand up for the man who was being forced to drink bleach, or do you think he is making excuses for being a coward?	<ul style="list-style-type: none"> He was right. He would just have suffered also. He was a coward. You should always stand up for others, regardless of the risk.
41	'We are helping you, Tata, not killing you!'	Theme: Generational Conflict Character(s): Mdlangathi	The young people believe that what they are doing is right. They see alcohol as something that poisons people and makes them weak, which enables the Apartheid government to oppress people. They believe that by forcing people to stop drinking, they are helping them.	Do you think the young people are justified in trying to get the older men to stop drinking?	<ul style="list-style-type: none"> Yes. Alcohol destroys communities. No. They are bullying the men. They should show them respect. Their goal is right but their methods are wrong.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
42	Mdlangathi and the children expected to eat... he wanted and expected no changes in his life.	Theme: Patriarchy Character(s): Mdlangathi	Mdlangathi has no consideration for Mamvulane. He demands that she provide food for him, even though he knows she cannot go to the shops during the boycott. This expectation is unreasonable. Because they live in a patriarchal society, he uses his power to demand unreasonable things from her.	Why do you think Mdlangathi demands his food without caring about how difficult it is for Mamvulane to buy food?	<ul style="list-style-type: none"> • He is selfish. • As a man, he is used to getting what he wants. • He doesn't want to think about the challenges. • He works hard to earn money. He believes it is Mamvulane's job to find food.
45	Mdlangathi liked to get home and find his wife waiting supper for him so that... he could go back out again to get a drink...	Theme: Patriarchy Character(s): Mdlangathi	Mdlangathi demands that his wife has supper ready for him in the evening. After supper however, he doesn't spend time with her. He goes out drinking without consulting her or caring about what she wants. He treats her like a child or a servant, not like an equal partner.	Do you think Mdlangathi is justified in his behaviour? Give a reason for your answer.	<ul style="list-style-type: none"> • Yes. He is an adult and can do as he likes. He earns the money, so he can spend it however he wants. • No. He neglects his wife and treats her without respect. He spends the family's money on alcohol, without considering how that affects his wife and children.
48	'I'm glad... to see that you appreciate the risk I took..'	Tone: Sarcastic Character(s): Mdlangathi and Mamvulane	Mdlangathi is not showing any appreciation for the risk Mamvulane took. She is saying the exact opposite of how she feels in order to make him feel bad for being unsympathetic towards her.	Why do you think Mamvulane uses a sarcastic tone here?	<ul style="list-style-type: none"> • She is angry/upset. • She feels unloved. • She wants to hurt him. • She wants to make him feel realise that he is being unkind.
49	Mteteli had become quite cheeky...	Theme: Generational Conflict Character(s): Mteteli	The children have taken up the struggle against Apartheid. This has given them courage, but it has also affected their relationships with their parents. They no longer relate to their parents as authority figures who must be respected.	What do you think you would have done if you had been at school during the 1980s? Would you have joined the boycott even if your parents didn't want you to?	<ul style="list-style-type: none"> • Yes, I would have joined the boycott. The struggle against Apartheid was more important than family relationships. It was a matter of life and death. • No, I would not have joined the boycott. Respecting your parents' wishes is the most important thing. As long as you live under their roof, you must do as they say.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
50	'Are those words that should be coming from a parent's mouth?' 'What can I do?...'	Theme: Generational Conflict Character(s): Mdlangathi	Mdlangathi is scolding Mamvulane for accepting her powerlessness over Mteteli. He is saying that as parents, they should be in charge of where Mteteli goes and what he does.	Is it possible for Mdlangathi and Mamvulane to control Mteteli? If so, how?	<ul style="list-style-type: none"> No, he is out of their control. Also, children throughout their community are behaving like him, so the whole society is changing. Yes. They could punish him for being disobedient. They could refuse to let him out the house. They could send him to family out of the city.
50	... overwhelmed by a sense of powerlessness in the face of the children's collective revolt...	Theme: Generational Conflict Character(s): Mamvulane	Mamvulane understands that in fighting against Apartheid, young people have taken on a more powerful role in their community, and the parents no longer have power over them.		
51 AND 52	'Andithethi loo nto mna, ngoku.' AND 'I am not talking about that, now.'	Title Character(s): Mdlangathi, Mamvulane and Mteteli	When Mteteli wakes his parents in the middle of the night to demand food, they remind him that his food is on the ground where he spilled it when he and the comrades attacked his mother. This is his responsibility.	Why does Mteteli refuse to talk about what he did?	<ul style="list-style-type: none"> He is hungry and wants his food. He doesn't want to wait. He doesn't want to acknowledge that what he did was disrespectful to his mother. He doesn't care what his mother had to go through to get the food. He only cares about himself. He is a hypocrite. He won't allow people to go to the shops, but he still wants to eat.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you think the young people are right to boycott the shops in order to fight against Apartheid, even though this makes their community suffer?
 - b QUESTION 2: Who do you think treats Mamvulane with worse disrespect: Mdlangathi or Mteteli? Justify your answer by referring to the text.
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes. Apartheid was a brutal system, and they needed to do everything possible to fight against it. The government was only able to keep the system going for so long because most white people accepted it. Boycotting white-owned businesses was a powerful way to get white people to stop supporting the Apartheid government. Some suffering in the short term is worth it for freedom and liberation in the long term.
 - No. Even though they said they were fighting against Apartheid, the people who really suffered were the people in their own community. People were starving and desperate. It was unfair of them to put their families in this position.
 - b QUESTION 2: Possible answers:
 - Mteteli. He humiliates his own mother in public by attacking her and destroying her groceries. Then he comes home in the middle of the night and wakes her up, demanding food that he knows has been destroyed. He is rude, entitled, selfish and lazy.
 - Mdlangathi. He does not treat her like an equal partner in their relationship. He demands that she provide food for him, regardless of whether she can go to the shops or not. He goes out after dinner to drink and leaves her alone at home. He does not comfort her after she has been humiliated in the street by the young people.

Journal questions

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

- 1 Refer to 'All I want ...a nuisance to us now, please.' on pg. 51:
 - 1.1 Choose one of the following adjectives to describe Mteteli's tone of voice: (1)
 - A gloomy
 - B irritated
 - C angry
 - D hopeful
 - 1.2 Explain why the narrator uses the word 'sullenly' to describe what Mteteli says. (2)
 - 1.3 Discuss the appropriateness of Mdlangathi calling Mteteli a 'thug'? (2)

B: Answers

- 1.1 B (1)
- 1.2
 - 'Sullenly' shows that Mteteli is annoyed/irritated/sulking (1)
 - Mteteli feels this way because his parents will not give him food. (1)
- 1.3
 - It is appropriate to call Mteteli a thug because he is part of the group of young people causing trouble. (1)
 - Mteteli attacked his own mother to destroy the groceries she bought. (1)

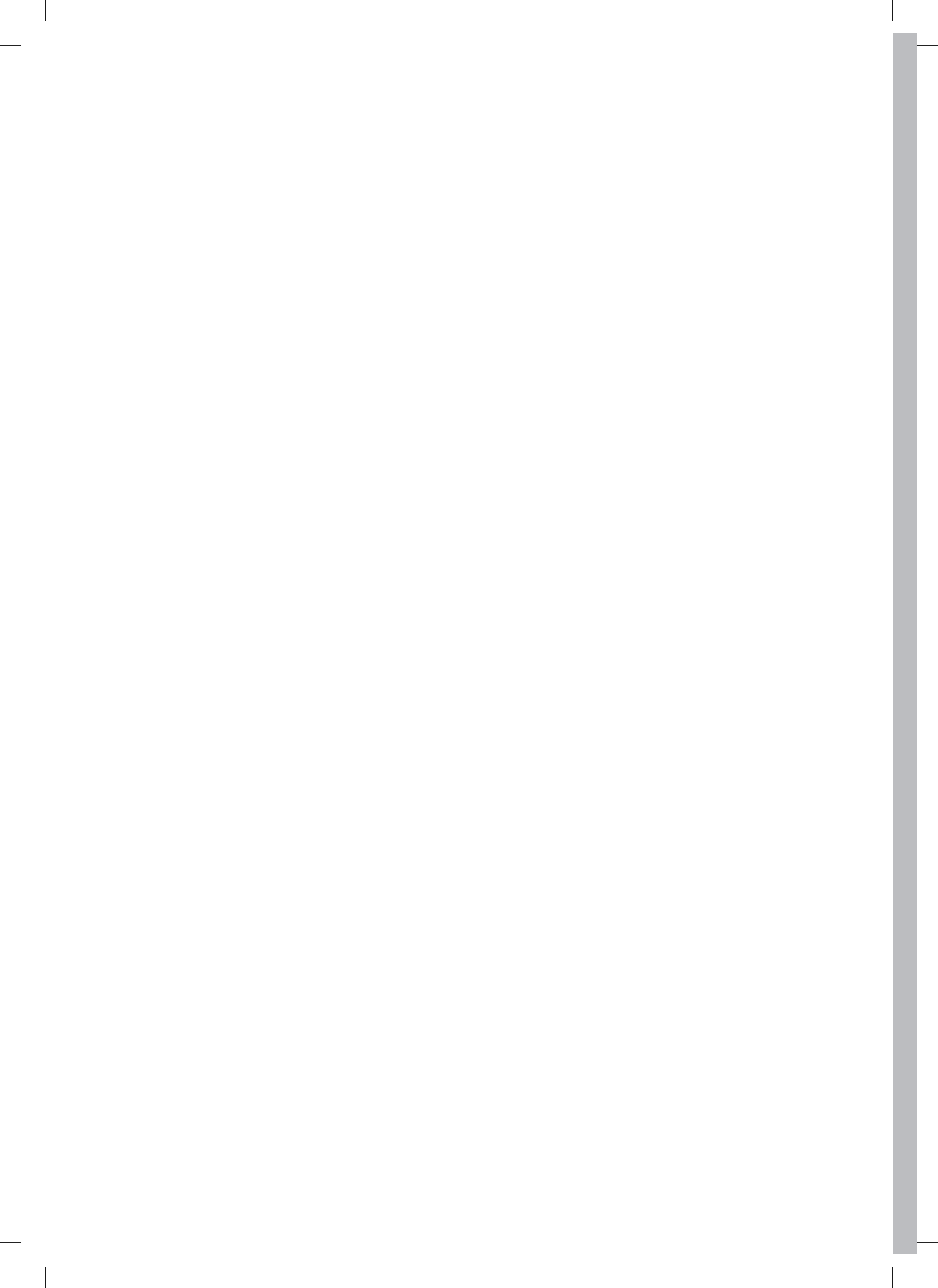
Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1 Mamvulane wakes up with a headache and listens to her husband, Mdlangathi, snore. [EXPOSITION]
- 2 She thinks about the story he told her the night before. Some boys forced a man to drink bleach as punishment for being drunk. Drinking alcohol has been banned as part of the consumer boycott.

- 3 There is no food in the house because the consumer boycott has been going on for three weeks. The consumer boycott means that no one will buy food from the shops owned by white people. [RISING ACTION]
- 4 She is hungry and worried about what she will make for her family to eat. Mdlangathi and the children demand food, even though she cannot go to the shops to buy it. [CONFLICT]
- 5 That afternoon Mamvulane walks all the way from Gugulethu to Mannenberg, where no one will recognise her. She takes a bus to Claremont and goes grocery shopping at the Pick 'n Pay.
- 6 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 consumer boycott.
- 7 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.
- 8 She walks home through a small forest so that no one will see her.
- 9 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. [CLIMAX]
- 10 When she gets home she shows Mdlangathi the few items of food that she was able to hide in her clothes. [FALLING ACTION]
- 11 She is very sad because one of the young men who attacked her was her son, Mteteli.
- 12 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.
- 13 She serves dinner to her family.
- 14 Mteteli is out and misses the meal. Mamvulane and Mdlangathi complain that Mteteli doesn't listen to them anymore.
- 15 In the middle of the night, when they are sleeping, Mteteli comes home.
- 16 He wants his mother to give him dinner. He is very rude to her.
- 17 Mdlangathi gets angry, shouts at Mteteli and shakes him very hard.
- 18 Mteteli continues to demand his food.
- 19 Mdlangathi hits him on the head with a knobkerrie that he keeps under the bed and cracks his skull.
- 20 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.
- 21 Mteteli dies.
- 22 Mdlangathi goes to jail.
- 23 He does not ask for permission to go to his son's funeral. Mamvulane does not know if this is because he does not want to attend the funeral, or because he does not want to endure the humiliation of having to ask for permission. She doesn't ask him to explain, because she is afraid of the answer he will give her. [RESOLUTION]



**Short
Stories**

Reading

CYCLE 3

nostalgia



'Anywhere, Mummy, anywhere but here,' Ella said, her voice and face sketching defeat, before she shut the door and began walking away.

C.A. Davids

Story 3: Reading and viewing

Nostalgia

C.A. DAVIDS

2 HOURS

Setting the context:

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'Nostalgia'.
- 3 Explain that the story is set in Cape Town and takes place in a flat on a noisy, crowded and dirty square off Church Street where the main character grew up.
- 4 Explain that the setting heightens the feeling of tension and nostalgia in the characters. We will learn more about this when talk about the story's themes.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the different themes that they will find in the story.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct them to write the date and title of the story in their exercise books. Under the title, they must write the subheading 'Themes'.
- 5 Explain that before writing anything, they are going to discuss 7 questions to work out what their opinions are on some difficult questions. In order to do this, they will do the 'concentric circle' discussion activity.

CONCENTRIC CIRCLES

- 1 Move all your desks to the sides of the room to create a large open space in the centre of the room. If there isn't enough space, take the learners outside. (If you can't do this activity, you can simply get learners to discuss the questions in small groups at their desks.)
- 2 Put learners into two circles: an inner and an outer circle. The learners in the inner circle face outwards and the learners in the outer circle face inwards. Therefore, the two circles are facing each other. Check that there are equal numbers of learners in each circle. Each learner should be looking at another learner.
- 3 Explain that each time you ask a question, all learners will have 2 minutes to discuss the answer with the person in front of them. After 2 minutes, you'll call 'Move'. This means

only the learners in the inner circle must move one space in a clockwise direction (to the right) to find a new partner. You will ask the next question, which they will discuss with their new partner.

- 4 They will repeat the process until they've discussed all the questions.
- 5 Questions:
 - a Do we have to love our families, no matter what they do?
 - b Do we have to forgive our family members for the ways in which they hurt us?
 - c Should a person leave their spouse (husband or wife) if they hurt their children?
 - d Why is it sometimes so difficult to talk to our parents about how we feel?
 - e Is it worth bringing up things that happened long ago if they still make us sad?
 - f Why is it difficult to take responsibility for our own mistakes?
 - g If someone takes responsibility for the way they have hurt you, do you have to forgive them?
- 6 When they have finished discussing all the questions, instruct learners to move the desks back into position and sit down.

WRITING:

- 1 Explain that these discussion questions were all related to the themes in the story we will read.
- 2 Instruct learners to write each theme in their exercise books as a heading. Learners must leave 4 lines under each theme's heading. These are the themes: **Complicated Family Relationships, Taking Responsibility** and **Nostalgia**.
- 3 Under the heading for each theme, instruct learners to write a few sentences about what they think it means.
- 4 As they work, walk around the room and assist struggling learners.
- 5 Call the class back together and ask a few learners to share their ideas with the class.
- 6 Below are some ideas that you can add to the discussion for each theme:

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. It is a personal decision whether we want to end the relationship or try to fix it. No one else can tell us what is right.
- All families go through difficult experiences. Communicating about them honestly is important in order to get through them. If people don't communicate honestly, it is difficult to have healthy relationships.

THEME 2: TAKING RESPONSIBILITY

- Everyone makes mistakes in life. When we take responsibility for those mistakes, we are sometimes able to heal the relationships we have damaged. If we will not take responsibility, it is difficult for others to forgive us and move on.

THEME 3: 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.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 197.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
198	... still picking the wrong words	Theme: Complicated Family Relationships Character(s): Ella	Ella finds it difficult to talk to her mother. Their conversations always seem to end up in fights, and it feels like she always chooses the wrong thing to say.	Try to make a prediction: why do you think there is so much tension between Ella and her mother?	No right or wrong answers. The point is to get learners to guess. For example: <ul style="list-style-type: none"> • They had a big fight. • Her mother was a bad mother. • She abandoned her mother.
198	'No need to taint the future with things that can't be changed.'	Theme: Complicated Family Relationships Character(s): Ella	Ella is angry and hurt about her past. She tries not to let it affect how she relates to her mother, but their emotions about the past affect everything about their interactions.	Do you think it is possible to forget about the past?	<ul style="list-style-type: none"> • Yes. Everyone has experienced difficulties. We can't let them dictate our futures. • No. Your experiences make you who you are.
200	Perhaps that was why.	Reading technique: Inference Character(s): Ella	This is the first clue we get that something bad happened in Ella's childhood. The narrator doesn't tell us what it was, but this sentence tells us to be on the lookout for more clues. We need to infer (work out) what happened.	Try to make a prediction: at this stage, what do you think happened in Ella's childhood that she is so upset about?	No right or wrong answers. The point is to get learners to guess. For example: <ul style="list-style-type: none"> • Her father beat her. • They were very poor. • He abused her. • He drank. • He had an affair.
201	It was a different world from the days when soft music drifted from record players behind lace curtains ...	Theme: Nostalgia Character(s): Ella's mother	Ella's mother looks back on the past with nostalgia. This means that when she thinks about the past she feels warmly about it, and enjoys her memories. She wishes that her life could go back to the way it was. This is surprising, because the past was clearly terrible for Ella. This makes her mother seem very selfish.	<ol style="list-style-type: none"> 1 Why do you think Ella's mother feels nostalgic about her past? 2 Do you think Ella feels nostalgic about her past? 	<ol style="list-style-type: none"> 1 <ul style="list-style-type: none"> • She is old and lonely. Her body is frail. Her husband is dead and her daughter is gone. • She looks back only on the good things of the past, but avoids thinking about anything bad that has happened. 2 <ul style="list-style-type: none"> • No. Ella only thinks about the negative and traumatic things that happened to her when she was a child.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
202	'Sometimes there is just right and wrong. No excuses... What he did was wrong.'	Theme: Taking Responsibility Character(s): Ella	Ella's mother refuses to take responsibility for Ella's traumatic childhood. She makes excuses for her husband's behaviour. Ella refuses to do this, and insists that what her father did was wrong. She hopes that her mother will take responsibility for not protecting her.	Do you agree with Ella that we can't make excuses for our actions – they are just wrong or right?	<ul style="list-style-type: none"> • Yes. We all know right from wrong. It's up to us to choose. • No. It can be difficult to know what to do or how to behave correctly.
203	'It wasn't that I left, but that you stayed, Mummy.'	Theme: Taking Responsibility Character(s): Ella and Ella's mother	Ella's mother is angry that Ella left. She refuses to acknowledge that Ella had to leave in order to protect herself from her father's abuse. Ella is trying to get her mother to take responsibility for her choice to stay with a man who was sexually abusing her daughter.	<ol style="list-style-type: none"> 1 Why do you think Ella's mother is so angry with her for leaving? 2 Why is Ella so angry with her mother for staying? 	<ol style="list-style-type: none"> 1 <ul style="list-style-type: none"> • She is old and lonely. • She doesn't want to admit that Ella had to leave to protect herself. • She is selfish and doesn't care about what Ella needs. • She doesn't want to admit to herself that Ella was being abused. 2 Ella wishes her mother had protected her from her father's abuse. By staying, her mother was keeping her in danger.
203	'Ellie, I only found out when you were already old enough to look after yourself.' AND But those thin walls... had let through every sound.	Theme: Taking Responsibility Character(s): Ella's mother	Ella's mother lies to her. She pretends that she didn't know about the sexual abuse until Ella was old enough to lock her door. However, once Ella leaves, her mother remembers hearing it through the walls. Even then, she refuses to take responsibility for her actions, and simply distracts herself.	Why do you think Ella's mother lies to her?	<ul style="list-style-type: none"> • She is ashamed. • She feels guilty. • She is lying to herself. She tries to make herself feel better by pretending that she didn't know. • She is too proud to admit the truth.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: The narrator never tells us directly that Ella’s father sexually abused her when she was a child. However, we are given clues. We need to use those clues to infer (work out) what happened. Make a list of all the clues that the narrator gives us. (These are all the sentences in which the narrator refers to something bad happening, but doesn’t tell us exactly what it was.)
 - b QUESTION 2: Do you think Ella’s mother was right to stay with her father, even though she knew he was sexually abusing Ella? Give a reason for your answer.

Follow-up questions if needed:

 - How do you think it made Ella feel that her mother didn’t protect her?
 - Where would they have gone and how would they have supported themselves?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Pg. 200: “Perhaps that was why.”
 - Pg. 201: “She knew that she should have felt some relief that it was finally over.”
 - Pg. 202: “‘Why?’ Ella asked unexpectedly.”
 - Pg. 202: “‘What he did was wrong.’”
 - Pg. 203: “‘We made mistakes. I must live with them.’”
 - Pg. 203: “‘My husband knows. Everything.’”
 - Pg. 203: “‘Ellie, I only found out when you were already old enough to look after yourself. When you could protect yourself, lock your door. Anyway, what would we have done? And where would we have gone, the two of us?’”
 - Pg. 203: “‘Anywhere, Mummy, anywhere but here.’”
 - Pg. 203: “‘She had tried. But those thin walls, a mere imaginary boundary, had let through every sound.’”
 - b QUESTION 2: Possible answers:
 - No, Ella’s mother was wrong to stay with her husband. It was her job to protect her daughter, especially from abuse. Her refusal to protect Ella was probably just as damaging to her as the abuse itself. It doesn’t matter what would have happened to them if they had left; anything would be better than being abused by your own father. Her point about having nowhere to go is just an excuse, because she liked having pretty clothes and the comfort of being supported by her husband.
 - Yes, Ella’s mother was right to stay with her husband, despite his abuse of their daughter. Even though the abuse was terrible, Ella and her mother had nowhere

else to go, and no way to earn a living. If they'd left, they might have ended up on the street.

Journal questions

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

1 Refer to “ ‘Why?’ Ella asked unexpectedly. ... We are two utterly different people.” on pg. 202:

1.1 Explain what Ella is referring to when she says, ‘What he did was wrong?’ (1)

1.2 Describe the emotions that are conveyed by the description of Ella’s face as ‘flushed’. (2)

1.3 What theme is being explored in this passage? Explain your answer. (2)

1.4 In your opinion, how does the writer convey to the reader that Ella’s mother is a self-centred woman? (3)

B: Answers

1.1 Ella is referring to her father’s sexual abuse. (1)

1.2 Ella is angry (1) and frustrated (1).

1.3

- Taking Responsibility (for your actions) (1)
- Ella wants her mother to stop making excuses/to admit that what her father did was wrong/to admit that she should have protected Ella. (1)

1.4

- Ella’s mother is angry that her daughter left Cape Town ten years earlier, when she should understand that Ella did it because of the abuse she suffered. (1)
- Ella’s mother thinks about the past with nostalgia and wishes for it even though it was a horrible time for her daughter. (1)
- Ella’s mother is only able to think of her own wants and needs and does not seem to care about anyone else, not even her own daughter. (1)

Summarising activity

1 Remind learners that writing a summary is an important skill because it ensures:

- You remember what happens
- You get it in the correct (chronological) order
- You understand cause and effect
- You can include the most important events and leave out the unimportant details.

2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.

3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

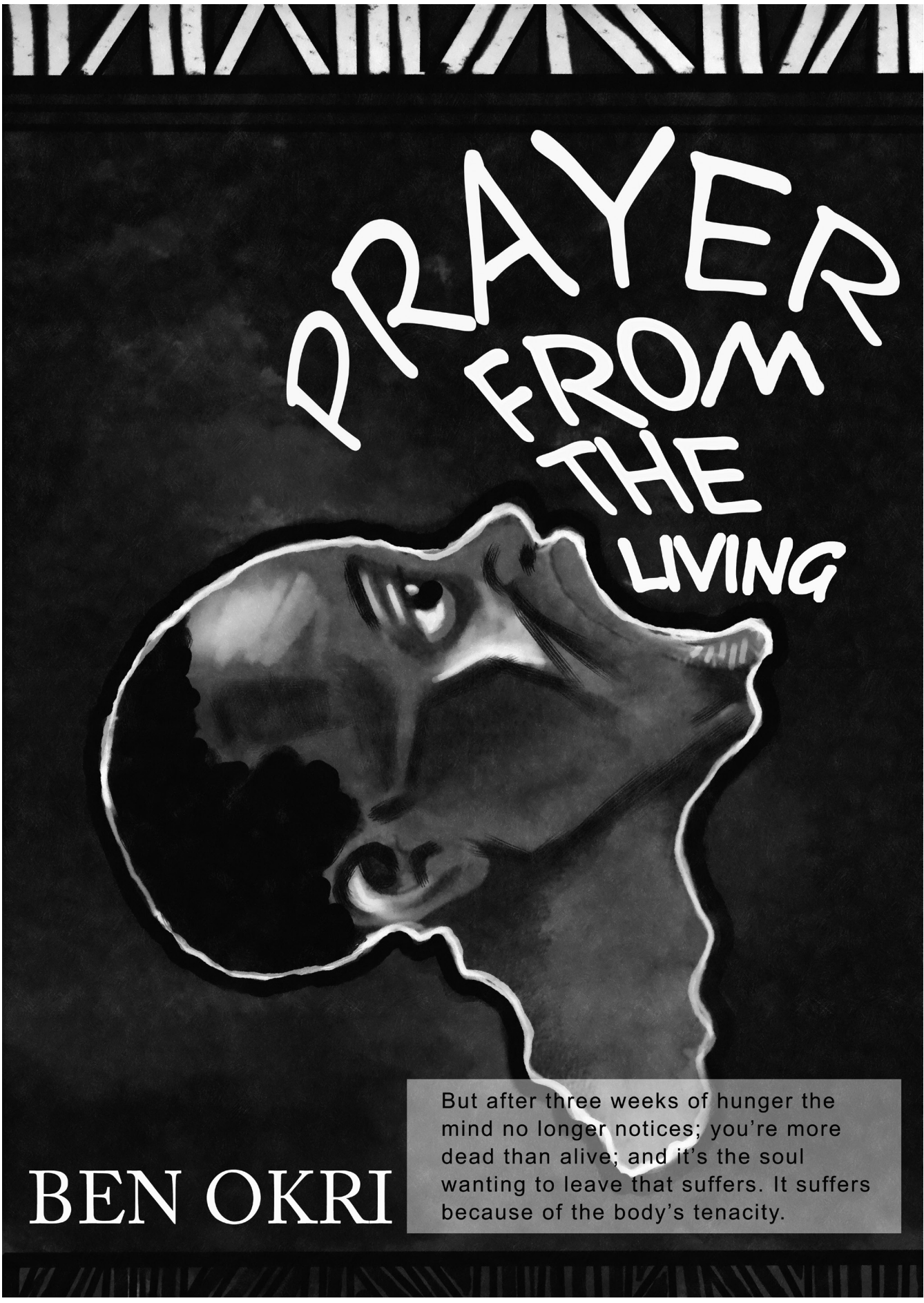
THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1** Ella returns to South Africa to visit her mother. She left ten years ago and her mother is still angry with her for leaving. [EXPOSITION]
- 2** They sit in the lounge and talk. Ella wants to know why her mother ignored all her letters.
- 3** They argue. [CONFLICT]
- 4** Ella goes to the window and looks down at the square.
- 5** She remembers her father working there, making leather handbags and belts. [RISING ACTION]
- 6** Her mother is angry with her because Ella didn't come home for his funeral.
- 7** 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.
- 8** 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. [CLIMAX]
- 9** Her mother pretends that she didn't originally know about the abuse. She lies and says that she only found out about it when Ella was old enough to protect herself. [FALLING ACTION]
- 10** Ella is upset that her mother still won't take responsibility.
- 11** She decides to leave.
- 12** She invites her mother to call her while she is in South Africa, but it doesn't seem like she really believes that her mother will. [RESOLUTION]

**Short
Stories**

Reading

CYCLE 4



PRAYER FROM THE LIVING

BEN OKRI

But after three weeks of hunger the mind no longer notices; you're more dead than alive; and it's the soul wanting to leave that suffers. It suffers because of the body's tenacity.

Story 4: Reading and viewing

Prayer from the Living

BEN OKRI

2 HOURS

Setting the context:

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'Prayer from the Living'. There are two pieces of context that will help learners to understand the story: the setting (the Biafran War) and the genre (Magical Realism).

A. SETTING: THE BIAFRAN WAR

- 1 Explain that the story is set in Biafra (now part of Nigeria) during the Biafran War between 1967 and 1970.
- 2 Explain that the Biafran War was a war between Nigeria and Biafra that lasted from 1967 to 1970. Biafra was a region (part) of Nigeria. Biafra wanted to be an independent country. The Nigerian government fought to force them to remain part of Nigeria. (This is the same as if one of South Africa's provinces decided to become its own country, and the South African government declared war to stop it from becoming independent.)
- 3 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.

B. GENRE: MAGICAL REALISM

- 1 A 'genre' (pronounced jhaan-ra) is the type of writing, for example: action, romance, horror, fantasy, science fiction, comedy, drama or adventure.
- 2 This story's genre is 'magical realism'.
- 3 Ask learners to suggest meanings for the words 'magical' and 'realism'.
- 4 'Magical' means something that involves magic, i.e. the supernatural (e.g. spells, ghosts, fairies, time travel, etc.). 'Realism' is a style of writing that describes real life as it actually is.
- 5 Ask learners if they notice any contradiction between these two words.
- 6 Explain that we would expect magic and realism to be opposite things, because magic is not real. So if a writer wants to write about real life, they can't write about magic.

- 7 However, magical realism is a genre of writing that is set in real life, but incorporates elements of the supernatural. For example, this story is set in a real time and place: the Biafran War in the late 1960s. It is not set in some magic land far away, but in a very real context. At the same time, it incorporates things that aren't real: dead people smiling, moving around and singing.
- 8 This contradiction between what is real and what is not real can be confusing, but it can also make writing very exciting and original. It can be an excellent way to make readers think about real life in a new way or from a new perspective. It's helpful to remember that you don't have to work out what is real and what is not. Just let the story flow over you and see what thoughts and images come into your mind.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to write the date and name of the story, followed by the heading 'Themes'.

THEME 1: THE HORRORS OF WAR

- 1 Before the lesson starts, write the following questions on the board:
 - a Is it acceptable to kill someone during war?
 - b What is the difference between murder during normal life and killing during war?
- 2 Put learners into groups of three. Instruct the groups to discuss the questions.
- 3 Call the class back together.
- 4 Listen to learners' answers to the questions. There are no right or wrong answers. Encourage learners to share their opinions and back them up with evidence. For example, if a learner says: 'Killing during war is different from murder,' ask them to give a reason for their answer. If they cannot give one, ask other learners to suggest reasons. If no one can come up with a reason then explain that the argument will need to be changed. This will model the process of supporting claims with evidence.
- 5 Explain that during war, we see the worst side of people. 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. This leads people to do terrible things.
- 6 Instruct learners to write the heading **The Horrors of War** in their exercise books.
- 7 Instruct learners to write down anything they thought was interesting in their group's or the class's discussion.

- 8 Give them 5 minutes to write. As they work, walk around the room to assist struggling learners.

THEME 2: LIFE AFTER DEATH

- 1 Instruct learners to turn to the person next to them and explain what they believe happens to us when we die.
- 2 Call the class back together.
- 3 Explain that different cultures and religions have different beliefs about what happens to us when we die. Some people believe we have souls that go to heaven or hell, some believe we are reincarnated and come back to earth, and some believe that we simply stop existing.
- 4 Ask learners to share their opinions about why different cultures and religions have different views about life after death.
- 5 Listen to learners' answers, but do not accept answers that are intolerant or hateful towards other cultures and beliefs. For example, if a learner says that only members of their own religion are acceptable, and that all other people are evil, do not allow such intolerance. Or, for example, if a learner says that gay people cannot go to heaven, remind them that the constitution protects the rights of all people regardless of their sexual orientation and that such hate speech is deeply hurtful to other people. Remind learners that different people have different beliefs, and we need to learn to accept that not everyone in the world will agree with us.
- 6 Instruct learners to write the heading **Life after Death** in their exercise books.
- 7 Instruct learners to write down anything they thought was interesting in their group's or the class's discussion.
- 8 Give them 5 minutes to write. As they work, walk around the room to assist struggling learners.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 182.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
182	The world was now at the perfection of chaos.	Theme: The Horrors of War Character(s): The Narrator	When the narrator says 'the perfection of chaos' he means the most amount of chaos possible. He is saying that because of the war, everything is totally chaotic and out of control. People are dying everywhere and all normal life has stopped.	What is the most chaotic situation you have ever been in? Have you ever been in a situation that was so out of control, it felt like things couldn't get any worse?	There are no right or wrong answers. Listen to learners' experiences.
182	I see the dead... They are more joyful now.	Themes: The Horrors of War AND Life after Death. Character(s): The Narrator	We don't know what the narrator believes. He might be saying that the souls of the dead continue to live in the afterlife. Alternatively, he might not mean this literally. Perhaps he is simply making the point that life is so terrible during war that being dead is better than being alive.	Do you think the narrator is saying that the souls of the dead continue to live after the bodies die, or do you think he is saying war is so bad that death feels like happiness? Give a reason for your answer.	<ul style="list-style-type: none"> • He is saying that the soul lives on after death. He describes what the dead people are doing. • He is commenting on how terrible war is. He keeps comparing the suffering of living with the joy of death.
182–183	But after three weeks of hunger the mind no longer notices, you're more dead than alive; and it's the soul wanting to leave that suffers.	Theme: The Horrors of War Character(s): The Narrator	Life has become so brutal during the war that everyone would prefer to be dead than alive. The narrator is saying that he wants to die so badly, that staying alive makes him suffer. This shows how horrific war is.	Do you think it's possible to suffer so much that you would prefer to be dead?	<ul style="list-style-type: none"> • Yes. If your mind or body suffer enough, death can seem like a relief. • No. We have a survival instinct that makes us want to stay alive.
183	... the fabulous graveyard of this once beautiful and civilised land.	Theme: The Horrors of War Character(s): The Narrator	The war has destroyed the country. What used to be a beautiful place with a thriving culture is now destroyed. There are so many dead people that it is like a graveyard.	Why do you think the narrator compares his country to a graveyard (cemetery)?	<ul style="list-style-type: none"> • To show us how many dead bodies there are. • To make us understand that his society has been destroyed by the war.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
184	The singing was like the joyous beginning of all creation...the silver of the stars.'	Style: Figurative and Descriptive language Character(s): The Narrator	The narrator gives us an idea of how beautiful the singing was by comparing it to the creation of the world and life. He follows this with images of all the beautiful things in the world to emphasise how lovely it was.	Which image in this paragraph do you think does the best job of making the singing seem beautiful? Give a reason for your answer.	'holy yes to the breath and light infusing all things/'the water that shimmers/'the plants sprout/'the animals jump and play in the fields/'first radiance of colours...' <ul style="list-style-type: none"> There are no right or wrong reasons. Encourage learners to articulate how the images make them feel. For example: 'the animals jump and play in the fields' because 'jumping' is very active and 'playing' makes them sound happy. OR <ul style="list-style-type: none"> 'the first radiance of colours' because the word 'radiance' makes them feel like the colours have magic in them.
184	Even my soul was dying of starvation.	Theme: The Horrors of War Character(s) The Narrator	The war and famine have been so terrible that he feels that not only his body, but also his soul, is starving. This means that he feels that he has been denied the things he needs for his mind and heart, e.g. love, affection, peace and community. Perhaps this is because he has been surrounded by hate, greed and suffering instead of love and support.	What makes you feel as if your soul is starving?	<ul style="list-style-type: none"> Loneliness Hatred Bullying Neglect Violence

Page	Line	Element	Explanation	Discussion Question	Possible Answers
185	As I passed through the agony of light, I saw them as the dead, marooned in a world without pity or love.	Theme: The Horrors of War Character(s): The Narrator	As the narrator dies, he feels sorry for the people who are still alive. This is because life is so horrific during war that it is better to be dead than to be alive.	The narrator describes the moment of dying as an 'agony of light'. What do you think it feels like?	No right or wrong answers. Listen to learners' opinions. E.g.: <ul style="list-style-type: none"> • peaceful • painful • sleeping • floating
185	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.	Theme: The Horrors of War Character(s): The Narrator	The narrator knows that to outsiders, it must seem confusing that he looks happy to be dying. However, he has suffered so much during the war and he has lost all his loved ones, so he is relieved that he no longer has to live. He is smiling with relief at saying goodbye to the world.	Do you think anyone can really understand another person's experience without going through it themselves?	<ul style="list-style-type: none"> • Yes. We can empathise with others. We can use our imaginations. We can communicate with each other. • No. We make assumptions, but we don't really know how others feel.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Why do you think the narrator doesn't express any emotion when he discovers the dead bodies of his loved ones, or when he is dying?
Follow-up questions if needed:
 - How do you think he feels?
 - b QUESTION 2: Why do you think he keeps describing the dead as if they are alive?
- 4 Please note the following possible. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - The narrator obviously loves his family and cares deeply about them. We know this because he has told us that he is on a quest to find them. He will not let himself die if any of them are alive and need his help,
 - However, when he finds their dead bodies, he doesn't show any emotion.
 - Maybe this is because he is so traumatised by the war that he is no longer capable of expressing emotion.
 - Maybe it is because he has been starving for weeks and doesn't have the energy to cry.
 - Perhaps it is because life has become so unbearable during the war that he is relieved for his loved ones that they no longer have to suffer.
 - b QUESTION 2: Possible answers:
 - The narrator never clearly tells us what he believes about life after death, so we can't be sure what he means.
 - He might believe that people's souls continue living after their bodies die. In that case, he is describing their life after death.
 - On the other hand, he might be hallucinating (seeing things that are not really there) due to starvation. He might be imagining that he sees the dead people alive, even though he doesn't.
 - Lastly, he might be trying to make the point that life during war is so difficult that death is joyful in comparison.

Journal questions

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

- 1** Refer to ‘I opened my eyes ... my way of saying goodbye.’ on pg. 185:
 - 1.1** In this story, what is the narrator searching for? (2)
 - 1.2** Quote one word from the extract to show that the story uses the first person narrative voice. (1)
 - 1.3** Identify one of the themes of this story. (1)
 - 1.4** Discuss the theme that you have chosen in question 1.3. (2)

B: Answers

1.1 Accept any of the following:

- his family and his girlfriend (2)
- the bodies of his family members (2)
- the body of his girlfriend (2)
- the bodies of his loved ones (2)

1.2 ‘I’/‘we’/‘myself’ (1)

1.3 Either ‘The Horrors of War’ OR ‘Life after Death’ (1)

1.4 ‘The Horrors of War’:

- The narrator in this story is suffering as he is starving to death. (1)
- Life is so horrible that he imagines the dead are happier than the living. (1)

OR

‘Life after Death’:

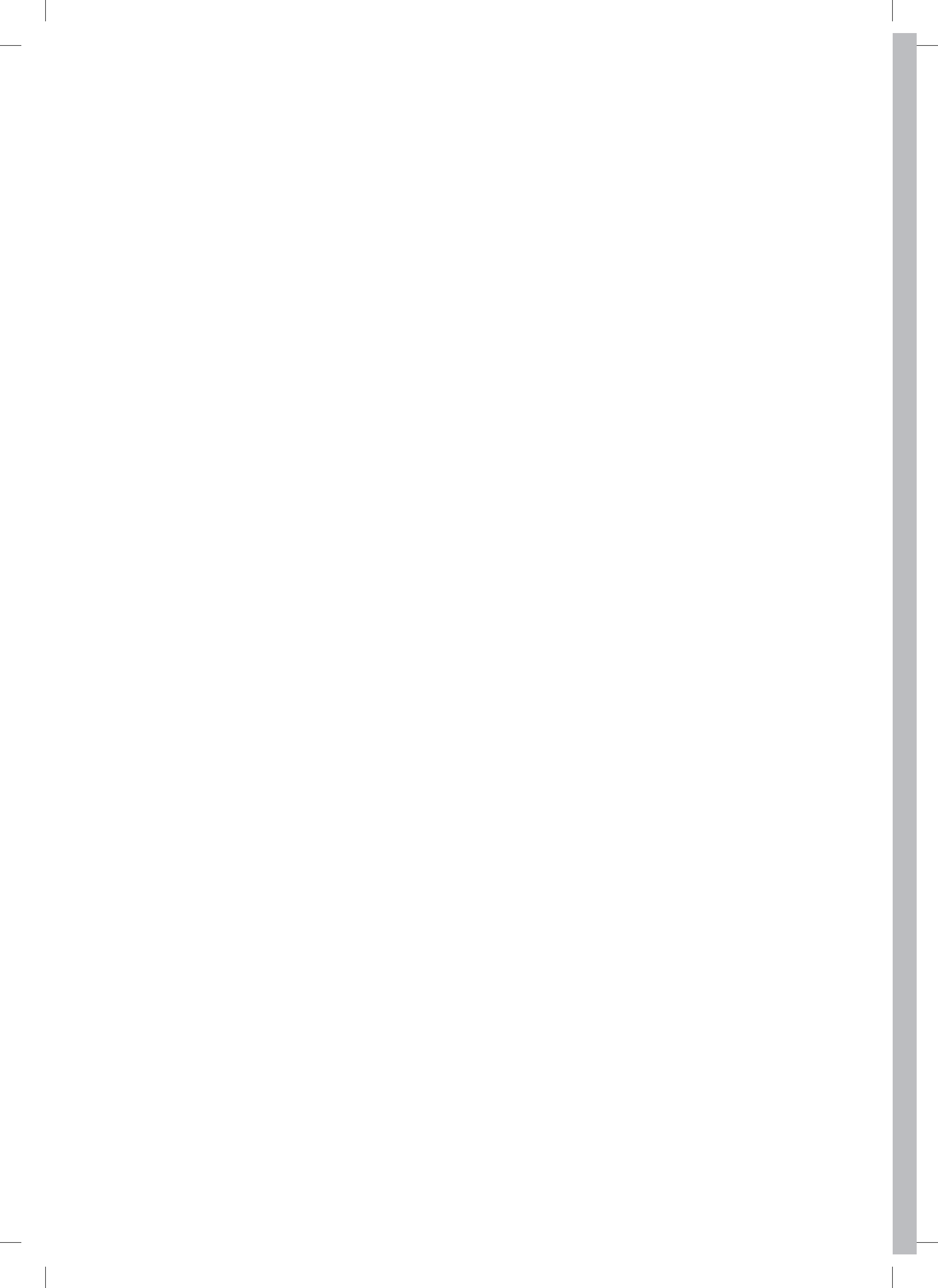
- The narrator hears dead people singing/sees dead people smiling. (1)
- This shows that he believes that when we die, it is only our bodies that die/our souls live on in the afterlife. (1)

Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

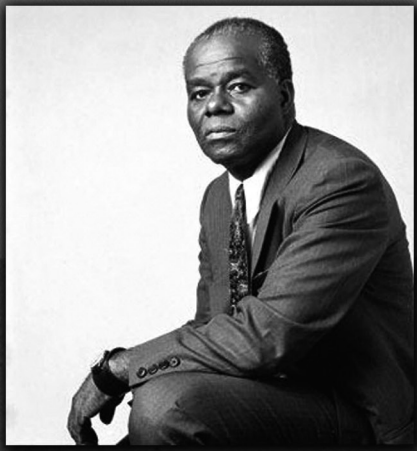
- 1 The narrator enters a town where many people have died. He has not eaten in three weeks and he is starving to death. [EXPOSITION]
- 2 He imagines that he sees the souls of the dead celebrating around him because they no longer have to suffer. Now they can live forever in the afterlife. [CONFLICT]
- 3 He is looking for his family and girlfriend. If they are dead, he can die in peace without worrying about them. [RISING ACTION]
- 4 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 can't bury them.
- 5 He is so hungry and has suffered so much that he cannot express any emotion.
- 6 He hears singing coming from a school building. He is surprised that people can sing so beautifully when they have suffered so much.
- 7 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.
- 8 When he gets inside he sees that everyone in the room is dead. [CLIMAX]
- 9 He thinks that they seem alive because they look peaceful. He thinks they look peaceful because he imagines that when they died they were not being selfish. They were thinking with love about other people. [FALLING ACTION]
- 10 He sits down in a corner and prays silently for everything on earth.
- 11 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.
- 12 A journalist comes into the room and films the bodies so that he can educate the world about what is going on. He does not really understand what it feels like to suffer so much.
- 13 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. [RESOLUTION]



**Short
Stories**

Reading

CYCLE 5



To control a people you must first control what they think about themselves and how they regard their history and culture. And when your conqueror makes you ashamed of your culture and your history, he needs no prison walls and no chains to hold you.

— *John Henrik Clarke* —

John Henrik Clarke **January 1, 1915 – July 12, 1998**

When I asked him about Christ, he said no one ever proved whether he was black or white. Somehow a feeling came over me that he was a black man, 'cause he was so kind and forgiving, kinder than I have ever seen white people be.



**The Boy
Who Painted
Christ Black**

Story 5: Reading and viewing

The Boy Who Painted Christ Black

JOHN HENRIK CLARKE

2 HOURS

Setting the context

PREPARING FOR THE LESSON:

- 1 If you have access to a photocopier, make copies of the following list. If not, write it on the board before the lesson starts:

SEGREGATION IN THE USA

- a Black and white children were forced to go to different schools.
- b Most white people believed they were superior to black people.
- c Most black people could not vote due to laws making it difficult for them.
- d Violence against black people was common.
- e Black communities were generally poor.
- f Buses, trains, hospitals, theatres, water fountains, restaurants and hotels were segregated: black and white people had to use different amenities. The best ones were kept for white people.
- g Some states forbade inter-racial marriages.
- h Black people resisted this oppression in various ways: through the courts, mass marches, bus boycotts, protests and rallies.
- i Not all black people agreed on the best way to resist oppression. Some thought that violent protest was acceptable. Others thought it was wrong.

INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'The Boy Who Painted Christ Black'.
- 3 The story is set in the USA in the 1940s. This was during the period of US history called 'Segregation'.
- 4 Explain that the word 'segregation' means to separate different groups of people. 'Segregation' was a system of laws in the USA that discriminated against black people.

PAIR ACTIVITY:

- 1 Put learners into pairs.

- 2 In order to learn more about it, the pairs must read the list of facts about life during Segregation. Their task is to identify which of aspects of Segregation are similar to life under Apartheid in South Africa.
- 3 Give learners 5–10 minutes to do the activity. Walk around and assist struggling learners as they work.

DISCUSSION:

- 1 Call the class back together. Discuss their answers.
- 2 Make sure they understand: the items on the list are more or less the same as Apartheid. (Two slight differences are: in the USA, most black people couldn't vote, while in Apartheid South Africa no black people could vote; and in the USA inter-marriage was illegal in some states while it was illegal in the whole of Apartheid South Africa.)
- 3 If you have time, provide some background information by explaining the following history:
 - The original inhabitants of the continent were Native Americans.
 - White Europeans first arrived 1492, but started settling there in the 1600s (17th century).
 - They wanted to create a new society for themselves, free from class, economic and religious persecution.
 - However, they killed most of the Native Americans. Others were forcibly removed from their lands.
 - Their desire to make a better world was also contradicted by their practice of slavery. Black people were brought over as slaves in the 1600s (17th century) from Africa in the Trans- Atlantic slave trade. They were forced to work mainly as farm labourers.
 - They lived and worked in brutal conditions: regularly beaten, punished, raped, killed and sold as property. Life for slaves was relentless suffering.
 - Most of the areas on the continent were still ruled by Britain until the second half of the eighteenth century. USA fought the War of Independence against Britain from 1775–1783. The USA declared their independence in 1776 and went on to win the war.
 - 1861–1865: the USA fought a civil war over the issue of slavery. The northern 'Yankees' wanted to abolish slavery (get rid of it) and the southern 'Confederates' wanted it to continue. The Yankees won, and slavery ended.
 - Even though slaves were free, they lived under the harsh 'Jim Crow' system – racist laws that denied them equality and full freedom. Life wasn't much better for them than it had been under slavery.
 - In the early 1900s (twentieth century), Segregation in the southern states of the USA actually intensified (got worse).
 - Segregation in law is seen as officially ending in 1964 when the Civil Rights Act was passed.
 - However, discrimination, racism and inequality are still widespread in the USA.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about two themes that they will find in the story.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to open their exercise books, write the date and the title of the story, 'The Boy Who Painted Christ Black'.
- 5 Under that, they must write the heading 'Themes'.
- 6 Explain that before writing anything, they are going to discuss 4 questions to work out what their opinions are on some difficult questions. In order to do this, they will do the 'concentric circle' discussion activity.

THEME 1: THINKING FOR YOURSELF

CONCENTRIC CIRCLES DISCUSSION ACTIVITY:

- 1 Move all your desks to the sides of the room to create a large open space in the centre of the room. If there isn't enough space, take the learners outside. (If you can't do this activity, you can simply get learners to discuss the questions in small groups at their desks.)
- 2 Put learners into two circles: an inner and an outer circle. The learners in the inner circle face outwards and the learners in the outer circle face inwards. Therefore, the two circles are facing each other. Check that there are equal numbers of learners in each circle. Each learner should be looking at another learner.
- 3 Explain that each time you ask a question, all learners will have 2 minutes to discuss the answer with the person in front of them. After 2 minutes, you'll call 'Move'. This means only the learners in the inner circle must move one space in a clockwise direction (to the right) to find a new partner. You will ask the next question, which they will discuss with their new partner.
- 4 They will repeat the process until they've discussed all the questions.
- 5 Questions:
 - a Can you think of a time that a parent, teacher or community leader told you something that turned out to be wrong? What was it?
 - b Is something right just because it is part of your tradition or culture?
 - c Are all laws right? Do you have to do something just because the law tells you to?
 - d What should you do when an adult tells you something that you know is wrong?
- 6 When they have finished discussing all the questions, instruct learners to move the desks back into position and sit down.

DISCUSSION:

- 1 Ask learners to return to their desks and call the class back together.
- 2 Allow learners the chance to share a few of their thoughts or conversations from their discussions with the class.
- 3 Explain that one of the themes in this story is ‘Thinking for Yourself’.
- 4 The idea expressed in the story is that it is better to think for yourself than to just accept everything that people tell you. Other people’s opinions may be wrong, so you shouldn’t just believe everything they say. You should learn to think critically. This means being able to think about other people’s beliefs and decide for yourself if they are correct. To do this, you need to learn as much as you can about the world, about science and about history. You also need to become a good reader, so that you can educate yourself about many topics.

WRITING:

- 1 Instruct learners to write the name of the first theme as a heading: **Thinking for Yourself**.
- 2 Instruct them to write a few sentences on what this means, based on the discussion they’ve just participated in.

THEME 2: STANDING UP AGAINST INJUSTICE

WRITING ACTIVITY

- 1 Ask learners to write the name of the second theme as the next heading: **Standing up against Injustice**.
- 2 Write the following questions on the board:
 - a What should you do when someone discriminates against you?
 - b Should you stand up for other people, even if that means that you will suffer?
- 3 Give learners 10 minutes to answer the questions in their exercise books. Walk around and assist struggling learners.
- 4 Call the class back together.
- 5 Ask learners to share their answers, as the starting point for a discussion.
- 6 Explain that one of the ideas in this story is that 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.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 145.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
145	'If he were white, he might, someday, become President.'	Setting: Segregation Character(s): Aaron Crawford	Like Apartheid in South Africa, Segregation in the USA limited the opportunities of black people. Aaron is very intelligent, but his opportunities are limited because he is black.	Do you think things have changed today? Do you think black people in South Africa and American have the same opportunities as white people?	<ul style="list-style-type: none"> • Yes. Laws don't discriminate. Both countries have had black presidents. • No. People still racist. White communities are still richer than black communities.
146	'Somehow a feeling came over me that he was a black man, 'cause he was so kind and forgiving...'	Theme: Thinking for Yourself Character(s): Aaron Crawford	Aaron's whole society has taught him to believe that Jesus was a white man. However, Aaron thinks for himself and decides that Jesus was more likely a black man, because Jesus was kind and he has never experienced kindness from white people. He doesn't just accept what his society tells him. He thinks critically.	Do your parents encourage you to think for yourself? Or do they encourage you to accept everything they say? How does this make you feel?	Learners' experiences for discussion.
148	'Th' principal said a coloured person have jes as much right paintin' Jesus black as a white person have paintin' him white.'	Plot: Climax of the story Character(s): Aaron Crawford	This is the most intense moment in the story: it is the point at which the conflict erupts between Prof Danual on the one side, and Aaron and Principal Du Vaul on the other. Notice how the writer uses direct speech and detailed description in this part of the story to focus our attention on events.	If you had been in Aaron's situation, do you think you would have admitted to Prof Danual that you were the painter? Why or why not?	<ul style="list-style-type: none"> • Yes. I always stand up to bullies. • No. I would have been too afraid of his anger.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
148	'I encouraged the boy in painting that picture.'	Theme: Standing up against Injustice Character(s): George Du Vaul	Principal Du Vaul stands up against Prof Danual. He admits that he encouraged Aaron to paint Jesus as a black man, even though he knows this will cause trouble for him. He supports his learner.	Why do you think Principal Du Vaul does this?	<ul style="list-style-type: none"> • He is a good leader. He protects his learners. • He is brave. He stands up against bullies. • He is an activist: he fights against racial oppression.
149 - 150	... he did not look broken-hearted... AND An air of triumph gave more dignity to his soldierly stride... AND ...won some sort of victory.	Theme: Standing up against Injustice AND Irony Character(s): Aaron Crawford and George Du Vaul	Irony is when what happens is the opposite of what you would expect to happen. You would expect Principal Du Vaul to feel sad and defeated because Mr Danual bullied him and fired him. However, the narrator says that Principal Du Vaul had 'an air of triumph' and walks with 'brisk, dignified strides' like a soldier. This means that he takes big, bold steps, showing confidence. He and Aaron look like 'people who had won some sort of victory.' This is ironic, because it is the opposite of what we would expect. It shows us that standing up for yourself and doing what's right can make you feel powerful, even if you are treated badly for it.	Have you ever stood up against injustice or discrimination? What happened? How did you respond? How did it make you feel? Would you do it again?	Learners' experiences for discussion.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: On pg. 148, we are told that Prof Danual looks at Aaron’s painting ‘as though it were a dangerous animal that would rise any moment and spread destruction.’ Why do you think he is so afraid of the painting?
Follow-up questions if needed:
 - Can art change people’s ideas?
 - What impact could the painting have on the ideas of the learners?
 - b QUESTION 2: Have your views or ideas ever been influenced by a piece of art (a book, film, song, painting, photograph, etc.)? How?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Prof Danual is afraid of Aaron’s painting because it is a symbol of racial equality.
 - He wants the school to teach children that black people in America are inferior to white people.
 - Art (paintings, books, music, films) has the power to change people’s views and change society. This painting has the power to show the children that black people are just as valuable and powerful as white people.
 - Prof Danual wants to get rid of the painting because he doesn’t want the children in the school to learn ideas that will encourage them to fight against Segregation.
 - b QUESTION 2: Possible answers:
 - No right or wrong answers. Listen to learners’ experiences.
 - If they cannot come up with examples, encourage them to think about the music they listen to, and if the lyrics have ever taught them anything.

Journal questions

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

- 1 Refer to the story as a whole (pg. 145–150):
 - 1.1 Choose a description from Column B that matches the name in Column A.
Write only the letter (A – C) next to the question number: 1.1. (a) – 1.1. (c), in your answer. (3)

COLUMN A	COLUMN B
a Aaron Crawford	A thinks Aaron's painting is sacrilegious
b Mr Danual	B gets fired for standing up for his beliefs
c George Du Vault	C paints a picture of Jesus for his teacher

- 2** Refer to “Aaron put his books down ... this remarkable picture.” on pg. 146:
- 2.1** Provide evidence from the text that Aaron’s teacher is shocked by the painting. (2)
- 3** Refer to: ‘...as if it were a living thing with vicious characteristics...’ on pg. 146:
- 3.1** Identify the figure of speech. (1)
- 3.2** Explain how this figure of speech adds to the description of the painting. (2)

B: Answers**1.1**

- a** C
b A
c B

2.1 Accept any of these answers or a combination of these answers:

- The teacher treats the painting as if it were a wild animal (1) and she is afraid of it (1).
- Her facial expression shows she is shocked (1). She has a ‘half-smile’ of ‘mild bewilderment’ on her face (1).
- She looks around at the learners for a while (1) because she doesn’t know what to say/how to respond (1).
- The narrator tells us that he hears ‘a tinge of uncertainty’ in her voice when she thanks Aaron (1). She doesn’t know what to say (1).

3.1 Simile (1)**3.2**

- In this comparison, the painting is being compared to a living and vicious animal. (1)
- This comparison gives us a very clear image in our minds of the picture being alive and aggressive. (1)

Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1 Aaron Crawford is the most talented learner at his school. He is an excellent artist. [EXPOSITION]
- 2 He paints a picture of Jesus as a birthday present for his teacher. [CONFLICT]
- 3 Everyone is surprised because he paints Jesus as a black man. [RISING ACTION]
- 4 On the last day of school, Professor Danual, the supervisor of all the city's schools, comes to visit.
- 5 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. [CLIMAX]
- 6 He questions Aaron about it, and Principal Du Vul steps in to protect Aaron.
- 7 Principal Du Vul 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.
- 8 Prof Danual fires him to punish him.
- 9 Principal Du Vul gets a part time job teaching a holiday art class. [FALLING ACTION]
- 10 He organises for Aaron to attend his classes.
- 11 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 Prof Danual's abuse. [RESOLUTION]

**Short
Stories**

Reading

CYCLE 6



The Darling

*She was always loving somebody.
She couldn't get on without loving somebody...
She was a quiet, kind-hearted,
compassionate girl, with a soft gentle way about her.
And she made a very healthy, wholesome impression.*

ANTON
CHEKOV

29 January 1860 - 15 July 1904

Story 6: Reading and viewing

The Darling

ANTON CHECKOV

2 HOURS AND 30 MINUTES

Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: ‘The Darling’.
- 3 Explain that the story was written by one of the most famous writers in history. Anton Checkov was a Russian doctor and writer who lived from 1860 to 1904.
- 4 Because this story was written in 1899, the way the characters behave may seem very foreign to us. Because it is set in Russia, the culture is very different from ours, e.g. the way they use names. (Refer to the Term 4 Synopsis for a summary of how names are used in the story.)
- 5 However, Checkov uses his stories to ask big questions about the way people behave, and if we can look past all the differences between the setting in the story and our lives, we will see that these questions are relevant to us even today, and even in South Africa.
- 6 Chekhov is famous for writing about characters who act and talk like real people. He is also famous for writing about characters who are hypocritical.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: ‘Forgiveness’ or ‘Friendship’) The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to write the date and title of the story in their exercise books.
- 5 Under that, instruct them to write the heading ‘Themes’.

THEME 1: IDENTITY AND THINKING FOR YOURSELF

WRITING:

- 1 Instruct learners to write the heading **Identity** and **Thinking for Yourself** in their exercise books and then answer the following questions in their exercise books. Either you can give them time to write in class, or assign it as homework the day before the lesson.

- a What 10 words would you choose to describe yourself to someone you've never met? (Don't focus only on how you look.)
- b Do you think that the way you see yourself and the way other people see you is different? How? Why?
- c Do you think it's important to think for yourself and have your own opinions about things? Why or why not?
- d In what ways do you think you will change in the next ten years? How will you be different in 10 years from now?

CLASS DISCUSSION:

- 1 Call the class back together.
- 2 Ask learners if they know what 'identity' is.
- 3 Listen to any answers that they volunteer.
- 4 Explain that identity is the way you see yourself; what kind of person you think you are.
- 5 Explain that identity includes your ideas, interests and opinions. For example, your identity might be based on being a good learner, a loving child or a talented soccer player. Your identity could be based on your religion, your race, your gender or your age.
- 6 Some parts of your identity stay the same for your whole life. (For example, if your identity is based on the fact that you love music, or on the fact that you are South African, might last your whole life). Other parts of your identity change with time. (For example, your identity might be based on the fact that you're a teenager right now, but when you get older, your identity will change, perhaps to be based on being a parent, or on the job that you do when you leave school.)
- 7 No one else can tell you what your identity is, because it is about how you feel. If you feel as if something makes you what you are, then that is your identity.
- 8 In order to have your own identity, you need to be able to think for yourself, so that you can make up your own mind about things, and decide what your personal opinions are.
- 9 In this story, the writer explores ideas about identity by writing about a character who doesn't have one. She can't think for herself, so she doesn't know what her own identity is.

THEME 2: THE UNRELIABILITY OF LOVE

PREPARING FOR THE ACTIVITY:

- 1 Before this part of the lesson starts, write the following questions on the chalkboard:
 - a Have you ever lost someone you loved? How did it feel? How did you cope?
 - b If we know that the people we love may die or go away, is it still worth loving them?
 - c Do you know anyone who changes themselves a lot when they are in a relationship? How do you feel about this?

GROUP DISCUSSION:

- 1 Split learners into groups of three.

- 2 In their groups, instruct them to answer the three questions written on the board. These questions are for discussion only, so they don't need to write down the answers.
- 3 While they discuss their answers, walk around the room and assist any groups that are struggling to focus on the questions.

CLASS DISCUSSION:

- 1 Call the class back together.
- 2 Ask for volunteers to share their thoughts on the questions they discussed.
- 3 Explain that in the story we are going to read, the writer expresses the idea that 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.
- 4 Ask learners if they agree with this idea.
- 5 Listen to answers that volunteers share.

WRITING:

- 1 Instruct learners to write the heading **The Unreliability of Love** in their exercise books.
- 2 Instruct learners to answer the following question, in writing, in their exercise books: Do you think love is reliable? Give reasons for your answer.
- 3 Give learners some time to write. As they work, walk around the room to assist struggling learners.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 86.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
87	She couldn't get on without loving somebody.	Theme: Identity and Thinking for Yourself Character(s): Olenka	Olenka doesn't have her own identity. She always has to be in love with someone so that she can base her identity on theirs.	Why do you think Olenka always needs to have someone to love?	<ul style="list-style-type: none"> • She can't think for herself. • She doesn't have her own identity or know who she is. • She's insecure.
87 AND 88	She began to tell her friends that the theatre was...the most essential thing in the world;... AND Whatever Kukin said about the theatre... she repeated.	Theme: Identity and Thinking for Yourself Character(s): Olenka	Olenka doesn't have her own identity because she can't think for herself. When she marries Kukin, she takes on his identity. She becomes obsessed with theatre because he is obsessed with theatre. She can't think for herself and come up with her own opinions, so she just copies all his opinions.	Why does Olenka fall in love with Kukin? (Go back and re-read pg. 86–87 before you answer.)	<ul style="list-style-type: none"> • She feels sorry for him. • He seems glamorous because he runs a theatre. • She's lonely/bored. • She falls in love with the first person she finds.
89	'Why did I ever get to know you and love you? To whom have you abandoned your poor Olenka...?'	Theme: The Unreliability of Love Character(s): Olenka	Olenka has based her whole life on Kukin: her opinions, thoughts, interests and beliefs. Now that he has died, she feels totally lost and unable to continue.	Do you think it's worth loving someone even if you know you're going to lose them?	<ul style="list-style-type: none"> • Yes. Love is worth it. • No. The love isn't worth the pain that comes with loss.
89	He stayed only about ten minutes, and spoke little, but Olenka fell in love with him...	Theme: Identity and Thinking for Yourself Character(s): Olenka	Olenka cannot be on her own, as she doesn't know who she is without someone else to copy. She therefore falls in love with Vasily shortly after Kukin's death, without even knowing anything about him.	Why do you think Olenka falls in love with Vasily? (Go back and re-read pg. 89 before you answer.)	<ul style="list-style-type: none"> • He gives her attention when she's lonely. • He comforts her in her grief. • He pursues her actively. • He is the first person to come along after Kukin.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
90	She felt as if... the most important and essential thing in life was lumber. AND Her husband's opinions were all hers.	Theme: Identity and Thinking for Yourself Character(s): Olenka	As soon as Olenka marries Vasily, she takes on all his opinions and interests. She creates a new identity based on his. She cannot think for herself, but thoughtlessly copies whatever he says.	In what ways does Olenka change after she marries Vasily? (Re-read pg.89-90.)	<ul style="list-style-type: none"> • She becomes obsessed with lumber. • She stops talking about the theatre. • She becomes very serious and religious
91	'To whom have you left me, my darling?... How shall I live now without you... all alone in the world!'	Theme: The Unreliability of Love Character(s): Olenka	Olenka has based her whole life on Vasily: her opinions, thoughts, interests and beliefs. Now that he has died, she feels totally lost and unable to continue.	Why does Olenka feel like she is 'all alone in the world'?	<ul style="list-style-type: none"> • She's lost the man she loves. • She based her whole identity on him, so now that he's gone, she doesn't know who she is. • She neglected her other friends while she was with him.
91	She repeated the veterinarian's words and held the same opinions as he about everything.	Theme: Identity and Thinking for Yourself Character(s): Olenka	As soon as Olenka falls in love with Smirnov, she takes on all his opinions and interests. She creates a new identity based on his. She cannot think for herself, but thoughtlessly copies whatever he says.	Do you think Olenka realises that she keeps doing the same thing with all her partners?	No. There's no evidence to suggest that she has any insight into her own behaviour.
92 AND 93	And what was worst of all, she no longer held any opinions... But now there was the same emptiness in her	Theme: Identity and Thinking for Yourself Character(s): Olenka	When Smirnov leaves, Olenka is alone for a number of years. During this time, she has no identity, thoughts or opinions about anything because she has no one else's thoughts to copy.	If you could give Olenka some ideas that would help her to get some interests and ideas of her own, what ideas would you give her?	<ul style="list-style-type: none"> • Read a book • Talk to interesting people • Make some art • Travel • Write • Learn to play an instrument • Get a hobby • Study

Page	Line	Element	Explanation	Discussion Question	Possible Answers
	heart and brain as in her yard. AND ... her soul was empty and dreary and bitter.				
94 AND 95	...at supper discussed with Sasha's parents how difficult the studies had become... AND And she spoke of the teacher and the lessons and the text-books, repeating exactly what Sasha said about them.	Theme: Identity and Thinking for Yourself Character(s): Olenka	When Smirnov returns with his ten-year-old son, Sasha, Olenka constructs a new identity for herself, based on Sasha. She becomes obsessed with the boy and his education.	Do you think it is appropriate for Olenka to get so involved in the education of someone who isn't even her child?	Yes. His parents neglect him, so it's good that he has someone who is interested. OR No. It's inappropriate: <ul style="list-style-type: none"> • She's not his mother. • Her fussing irritates him. • She is just using him to give her a new identity/new interests.
95	Oh, how she loved him!... she would have given her life...	Theme: The Unreliability of Love Character(s): Olenka	Olenka's whole life is now based on her maternal love for Sasha. But he is an ordinary boy and he does not want her fussing over him all the time.	How do you think Sasha will deal with Olenka when he grows up and becomes a teenager?	<ul style="list-style-type: none"> • He will love and appreciate her. OR <ul style="list-style-type: none"> • He will reject her and be rude to her.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you think Olenka is happy? Back your answer up with evidence from the story.
 - b QUESTION 2: Why do you think Checkov chose to write about someone like Olenka, who has no identity because she can't think for herself?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes, Olenka is happy whenever she has someone to love. For example, she and Kukin 'got along well together' (pg.87); 'Pustovalov and Olenka lived happily together.' (pg.89), 'in perfect love and harmony' (pg.91).
 - No, Olenka is not happy because she relies on other people to give her life meaning. For example, when Kukin dies she says, 'To whom have you abandoned your poor Olenka, your poor, unhappy Olenka?' (pg.89). When Vasily dies she says, 'How shall I live now without you, wretched creature that I am;...?' (pg.91).
 - Olenka is happy when she has someone to base her life on, but unhappy when she is alone. (See quotes above for evidence.)
 - b QUESTION 2: Possible answers:
 - He is mocking her. He wanted to make his readers laugh.
 - He is showing us the danger of being someone who doesn't think for themselves.
 - He is showing us that if you have no identity of your own, you'll have to rely on other people to make you happy.
 - He is showing us that you can't rely on love to make you happy, because the person you love could die or leave you.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to "She felt as if ... out of going to the theatre?" on pg. 90:
 - 1.1 Explain why the following statement is FALSE:
Olenka is an opinionated person. (3)
 - 1.2 In your opinion, is Olenka a likeable character? (2)
 - 1.3 Identify the literary device in the fact that Olenka and Vasichka never go to the theatre. (1)
 - 1.4 Explain how this literary device works. (2)

B: Answers

1.1

- An opinionated person is someone who has many strong opinions, which they feel passionate about. (1)
- Olenka seems to have opinions but they are not her own. (1)
- She takes on the opinions of her lovers. (1)

1.2

- No, I do not think Olenka is a likeable character.
- I think she is annoying character because she does not have a personality of her own. (1)
- The reader never knows who she really is, which makes it difficult to like her. (1)

OR

- Yes, I think Olenka is a likeable character.
- The only thing Olenka is concerned about is pleasing the people around her. (1)
- This makes other people like her easily. (1)

1.3 Irony (1)

1.4

- While she was married to Kukin, all Olenka could talk about was the theatre/Olenka thought theatre was the most important thing in the world. (1)
- Now that she is married to Vasily/someone who thinks theatre is unimportant, she also thinks like that. (1)

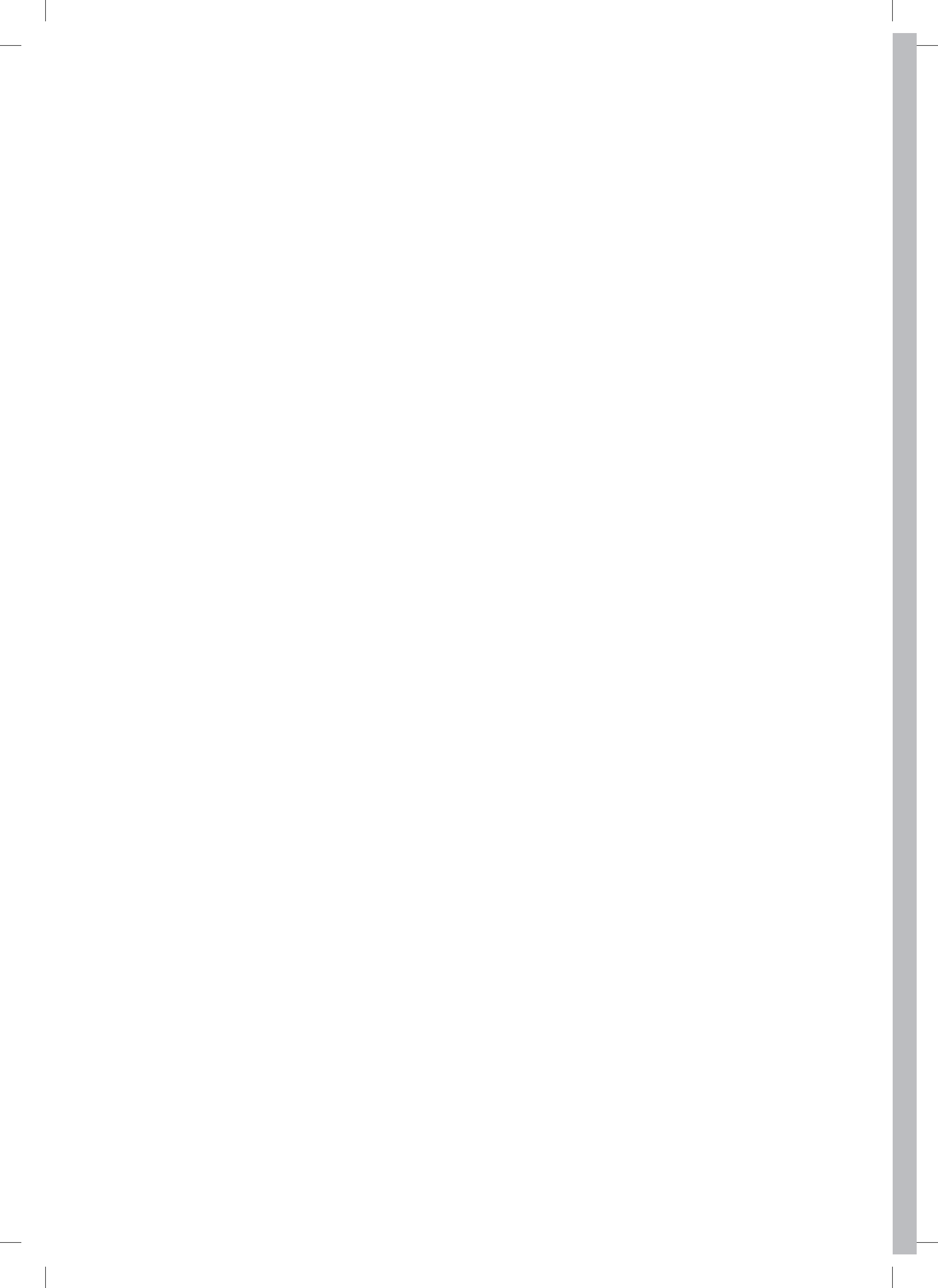
Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1 Olenka falls in love with Kukin, a man who rents a room in her house. He is the director of an open-air theatre. [EXPOSITION]
- 2 They get married.
- 3 She starts to work in his theatre.
- 4 She takes on all Kukin's opinions and interests.

- 5** All she can talk about is the theatre. She complains about people who don't like the plays at Kukin's theatre.
- 6** Kukin dies while he is away on a business trip. Olenka is distraught (very upset).
[CONFLICT]
- 7** Three months later she meets Vasily Pustovalov. [RISING ACTION]
- 8** They soon get married.
- 9** She works in the office of the lumber-yard that he manages.
- 10** 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.
- 11** 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.
- 12** While Vasily is away on business, Smirnov keeps Olenka company.
- 13** After six years Vasily catches a cold and dies. Olenka is devastated (very upset).
- 14** She mourns Vasily's death for six months. After that, she falls in love with Smirnov.
- 15** 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.
- 16** Now Olenka takes on his opinions. She becomes obsessed with the health of animals.
- 17** Soon the army sends him away to work somewhere else.
- 18** Olenka is extremely upset. She loses weight. She does not have ideas or opinions about anything anymore.
- 19** Years pass. She gets older. She feels sad and empty.
- 20** Then one day, Smirnov returns. He has left the army and is back together with his wife.
- 21** He brings his wife and son, Sasha, to live at Olenka's house.
- 22** Olenka is excited and full of energy again. [CLIMAX]
- 23** She becomes obsessed with everything to do with Sasha's studies at the gymnasium.
[FALLING ACTION]
- 24** Sasha's mother leaves and Smirnov is often away for work.
- 25** Olenka wants to take care of Sasha so she gives him a room next to hers.
- 26** She fusses over him. For example, she follows him to school. This irritates and embarrasses him.
- 27** She is crazy with maternal love for him. She is afraid that his mother will want him to go and live with her.
- 28** 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. [RESOLUTION]



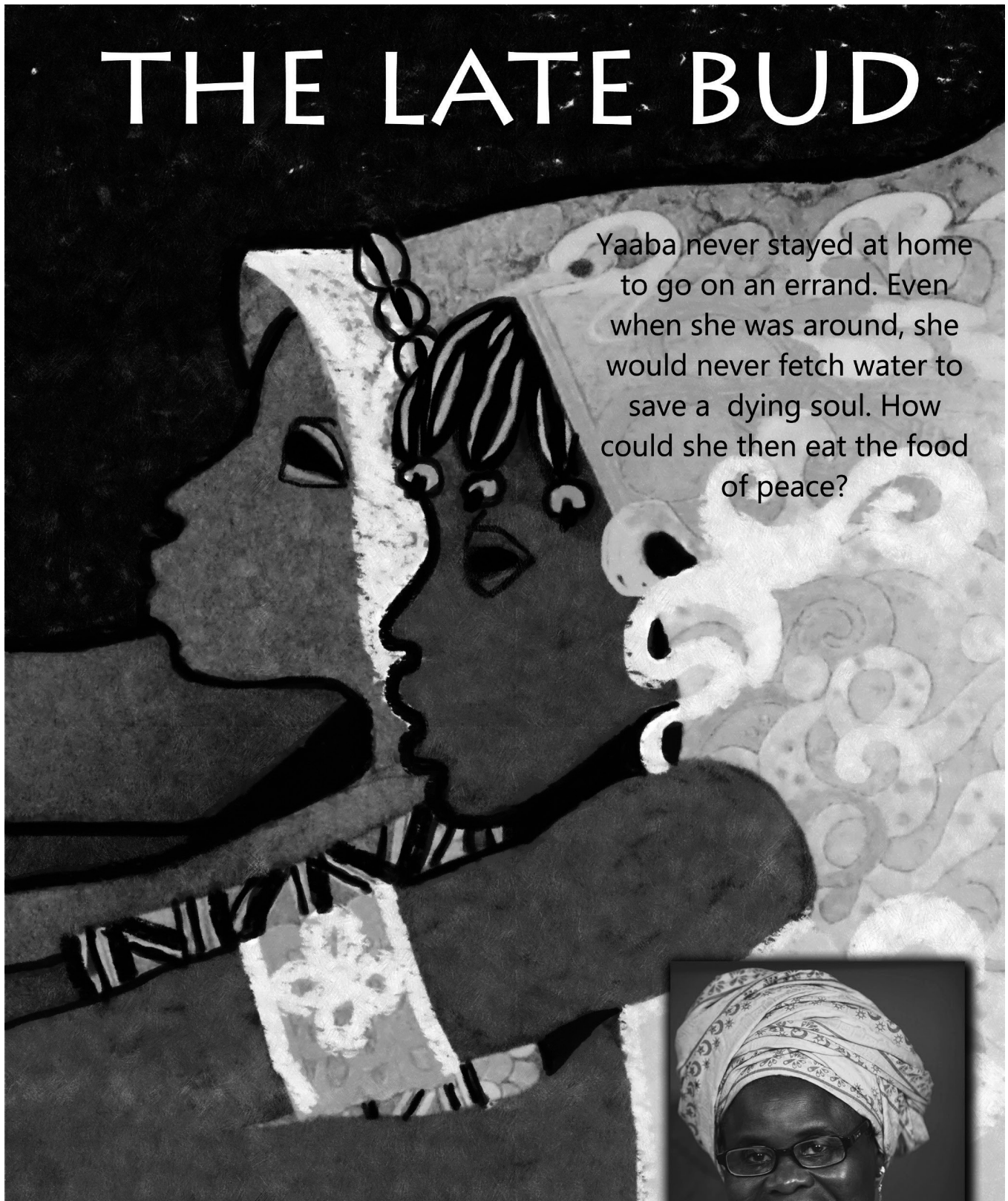
**Short
Stories**

Reading

CYCLE 7

THE LATE BUD

Yaaba never stayed at home to go on an errand. Even when she was around, she would never fetch water to save a dying soul. How could she then eat the food of peace?



aMA aTA aIDOO



Story 7: Reading and viewing

The Late Bud

AMA ATA AIDOO

2 HOURS

Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: ‘The Late Bud’.
- 3 Explain that this story was published in 1995. The writer, Ama Ata Aidoo, is from Ghana. Ghana is a country in West Africa with about 27 million people who speak many different languages and have many different cultures. About 70% of the population is Christian, and about 24% is Muslim. The country is democratic and has a growing economy. Historically, it is famous for the Ashanti Kingdom, a powerful kingdom around 1500 AD that got its wealth from mining gold.
- 4 Explain that in Ghana, like in South Africa and all other countries in the world, women have long been fighting to be seen as equals, and to be given the same rights as men. Even today, they have less power and opportunity in their society than South African women do. They tend to earn less than men and have less education than men. They are expected to take care of all the domestic duties.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about three themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: ‘Forgiveness’ or ‘Friendship’) The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to write the date and the title of the story, ‘The Late Bud’, in their exercise books.
- 5 Under that, instruct them to write the heading ‘Themes’.

THEME 1: RELATIONSHIPS BETWEEN PARENTS AND CHILDREN

DISCUSSION:

- 1 Ask learners the following questions to start a discussion:
 - a Should children always do what their parents tell them to?
 - b Should parents let children be themselves, even if this is not what parents want?

- 2 Learners do not need to write the answers. These are for discussion only. Listen to learners' opinions and encourage them to back them up with reasons and arguments. There are no right or wrong answers. These questions are merely intended to get learners thinking about these issues.
- 3 Explain to learners that in this story, the writer explores the idea that relationships between parents and their children can be difficult and complicated. Parents and children often see things from different perspectives. Even if parents and children love each other, they may find it very difficult to get along. This is especially true if they have different ideas about how to behave, or different values.

WRITING:

- 1 Instruct learners to write the first theme in their books: **Relationships between Parents and Children.**
- 2 Under the heading, they must write a few sentences about what they've learned about this theme during the discussion.

THEME 2: RECONCILIATION

WRITING:

- 1 Instruct learners to write the next theme in their exercise books: **Reconciliation.**
- 2 Explain that Reconciliation means coming together again and healing a relationship. If you fight with someone and then reconcile, it means that you forgive each other, get over the fight and make friends again.
- 3 Instruct learners to write the definition of reconciliation in their exercise books.

DISCUSSION:

- 1 Split learners into pairs and instruct them to discuss the following two questions. They do not need to write their answers. They are for discussion only:
 - a Do you find it easy or difficult to reconcile with your friends when you fight?
 - b What are the things that help you to reconcile with friends when you've fought with them?

THEME 3: PATRIARCHY

(NOTE: If you have already taught one of the other stories that explores patriarchy and you have already done this activity, then don't redo this activity. Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is patriarchy?
- b What other short stories had this theme?
- c How was that theme explored in those other stories?)

INTRODUCTION:

- 1 Teach learners how to pronounce the word. It sounds like 'pay-tree-ar-kee'. Let them practise saying it out loud.

- 2 Ask learners if any of them know what the word means. If there are any volunteers, listen to their answers.
- 3 Explain that 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. Most societies have been set up this way. Things have changed a lot in the last 100 years, but men still have more power than women almost everywhere in the world. There are more men in government, there are more men who own businesses, there are more boys in school and men generally have more money than women. In many cultures, men have tried to keep their power by not letting women vote or get an education, or by claiming that they are more intelligent than women. However, this has been scientifically proven to be incorrect. Women have fought very hard to get equality. They continue to fight for their rights.

PAIR DISCUSSION:

- 1 Split learners into pairs and ask them to discuss the following questions. They do not need to write anything down. They are for discussion only:
 - a Have you ever seen a girl being treated worse than a boy just because she is female? What happened?
 - b Do you think that discriminating against someone because they are female is the same as discriminating against someone because they are black?
 - c Why do you think patriarchy has existed in most societies in history?
 - d How do you think that you can fight against patriarchy, as a young person?

CLASS DISCUSSION:

- 1 Call the class back together.
- 2 Ask for volunteers to share their ideas based on their pair discussions.
- 3 Encourage debate and discussion based on facts and evidence, rather than emotion and prejudice. For example, when a learner expresses an opinion, challenge them to back it up by asking, 'How do you know that?'

WRITING:

- 1 Instruct learners to write the theme in their exercise books: **Patriarchy**.
- 2 Instruct learners to write a few sentences about what patriarchy is, based on the discussion.

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 129.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
130	'Other people... who have not worked, will not get the tiniest bit.'	Theme: Relationships between Parents and Children Character(s): Maami and Yaaba	Maami cooks a special treat for all her other children. However, she will not give Yaaba any because she is disobedient and refuses to help her mother with the housework or do errands.	<ol style="list-style-type: none"> 1 What would happen to you if you refused to do your chores? 2 Do you think it is fair for Maami to not give Yaaba any of the special treats? 	<ol style="list-style-type: none"> 1 No right or wrong answers. Learners share their experiences. 2 Yes, I think it is fair – Yaaba didn't do her chores like the other children. She doesn't deserve a treat. OR No, it is very unkind for Maami to withhold food from Yaaba. Parents shouldn't punish their children using food.
130	... elders do not say anything interesting... usual complaints...	Theme: Relationships between Parents and Children Character(s): Yaaba	Yaaba doesn't understand or like the way adults behave. She has no sympathy for their stresses and struggles. She thinks that they are boring. She also hates the way they boss her around and expect her to do chores around the house.	Do you think that Yaaba is right about adults?	<p>Yes. Adults are always bossing you around and complaining. OR No. Adults support and protect you. They have a lot to worry about.</p>
132	'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.'	Theme: Patriarchy Character(s): Maami and Yaaba	Yaaba's 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 especially because she is female. If she is not obedient, she might struggle to find a husband. In her society, women need men to support them because women don't have equal opportunities for education or work.	In your family, are the girls and boys treated differently? How?	No right or wrong answers. Learners share their experiences.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
132	'You lazy... good-for-nothing empty corn husk of a daughter...'	Theme: Relationships between Parents and Children Character(s): Maami and Yaaba	Maami is furious because Yaaba went to sleep without washing, and made her mat dirty. She shouts at her and beats her. She calls her an 'empty corn husk' which means she is as worthless as the outside husk of corn after the edible part has been removed.	Do you think it is ever justified (okay) for parents to beat their children? Why or why not?	Yes. Children misbehave and need to be punished. OR No. Children should be protected from violence. There are better ways to teach them how to behave.
134	'My child, my child, I say thank you.'	Theme: Reconciliation Character(s): Maami and Yaaba	Maami forgives Yaaba for her past behaviour because she is so grateful that Yaaba finally wanted to do something to help her. Yaaba is relieved because Maami calls her 'my child.' This gets rid of Yaaba's fear that she is not really Maami's daughter. The incident therefore leads to their reconciliation.	<p>1 If you were in Yaaba's position, would you have forgiven Maami for the beating? Why or why not?</p> <p>2 Do you think Yaaba and Maami's relationship is really repaired? Why or why not?</p>	<p>1 Yes. Everyone makes mistakes. Maami was frustrated because Yaaba was always disobedient. OR No. She over-reacted and I wouldn't forget that.</p> <p>2 Open-ended. Listen to learners' predictions, for example: Yes, I think they have had a moment of genuine understanding. This will change their relationship for good. OR No, they are so different. They do not understand each other well. They are likely to always have a relationship in which they misunderstand each other.</p>

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Why doesn't Maami give Yaaba any of the cocoyam porridge on pg. 130? Follow-up questions if needed:
 - What does the idiom 'The good child who willingly goes on errands eats the food of peace' mean?
 - Why is Maami angry with Yaaba?
 - How does Yaaba behave?
 - b QUESTION 2: Yaaba worries that she isn't Maami's real daughter because Maami never calls her 'my child'. Why do you think Maami does this? Follow-up questions if needed:
 - Do you think it's okay for parents to treat their children differently from one another?
 - Do you think Maami is justified in not calling Yaaba 'my child'?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - The idiom 'The good child who willingly goes on errands eats the food of peace' means that if children obey their parents, they will make their parents happy and they will be rewarded.
 - Maami is angry with Yaaba because Yaaba is lazy and disobedient. She does whatever she wants to do, doesn't listen to her mother and doesn't help her mother with the chores.
 - Therefore, Maami doesn't give Yaabi any cocoyam porridge because she is angry and wants to punish her.
 - b QUESTION 2: Possible answers:
 - Maami is angry with Yaaba.
 - Therefore, Maami doesn't feel like saying sweet things to her, like 'my child'.
 - Yes, it is okay for parents to treat their children differently from one another because children behave differently. OR No, it is never okay for parents to treat their children differently from one another.
 - Yes, Maami is justified in not called Yaaba 'my child' because Yaaba doesn't behave like Maami's child – she doesn't help her around the house or obey her instructions. OR No, Maami is not justified in not calling Yaaba 'my child' because regardless of how Yaaba behaves, Maami shouldn't make her feel less loved than her siblings.

Journal questions

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

- 1** Refer to ‘It was quite dark ... Yaaba never listened to them.’ on pg. 131:
- 1.1** Give the reason why Maami no longer calls Yaaba home at sunset. (1)
 - 1.2** What evidence is there in this passage that shows us that Yaaba has the strongest personality of the girls by the Big Trunk? (2)
 - 1.3** Quote TWO consecutive words from the extract which tell you that Panyin and Kakra are sisters. (1)
 - 1.4** In your opinion, is Yaaba a good daughter? Give reasons for your answer. (2)

B: Answers

1.1 Yaaba never listens to Maami so she has stopped calling her daughter home. (1)

1.2

- Yaaba is the one who insists that they go on playing (1).
- The other girls listen to Yaaba when she tells them to continue playing after sunset (1).

1.3 “their mother” (1)

1.4

- Yes, Yaaba is a good daughter because she makes a plan to get red earth for her mother to polish the floor. (1)
- When Yaaba hears that her mother is upset about the floor polish, and she makes a plan to surprise her. (1)

OR

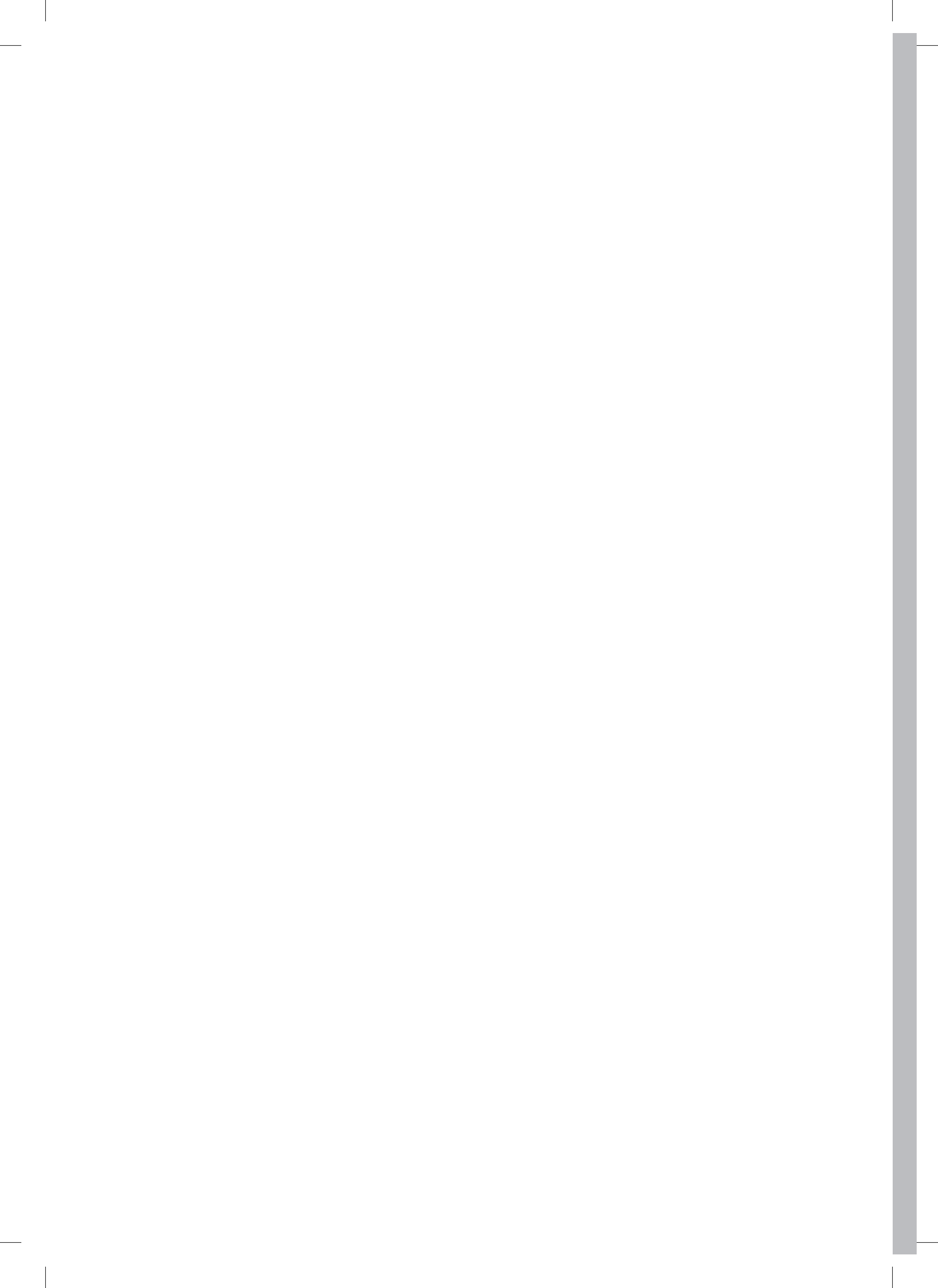
- No, Yaaba is not a good daughter because she never helps her mother with chores around the house (1).
- Yaaba never listens to her mother (1).

Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1 Yaaba is a child who enjoys playing. She likes to break the rules and doesn't like to help her mother with errands or chores at home. [EXPOSITION]
- 2 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.
- 3 That night, Maami beats her for not washing before going to sleep. [CONFLICT]
- 4 After this, she cannot sleep. She goes into the next room to fetch her tools for collecting red earth. [RISING ACTION]
- 5 She slips in a bowl of water, hits her head and faints.
- 6 Maami hears the noise and thinks that there is a thief in the house. She screams.
- 7 She goes into the next room, sees Yaaba lying on the floor and screams again. [CLIMAX]
- 8 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.
- 9 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. [FALLING ACTION]
- 10 Maami is surprised and grateful that finally Yaaba was trying to do something helpful.
- 11 Yaaba is half asleep and confused, but she hears Maami calling her 'my child'. [RESOLUTION]
- 12 She is happy, because Maami is proud of her and she finally knows that she is really Maami's child.

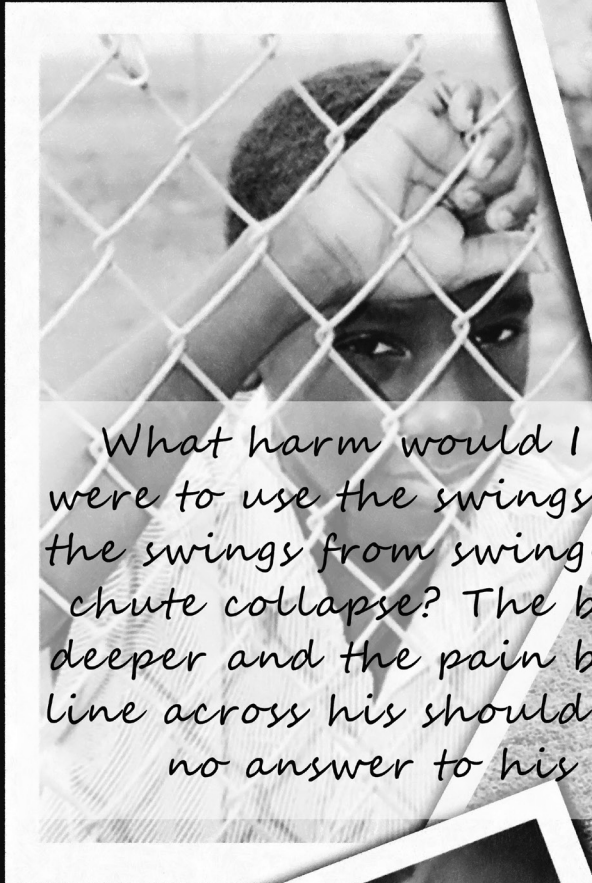


**Short
Stories**

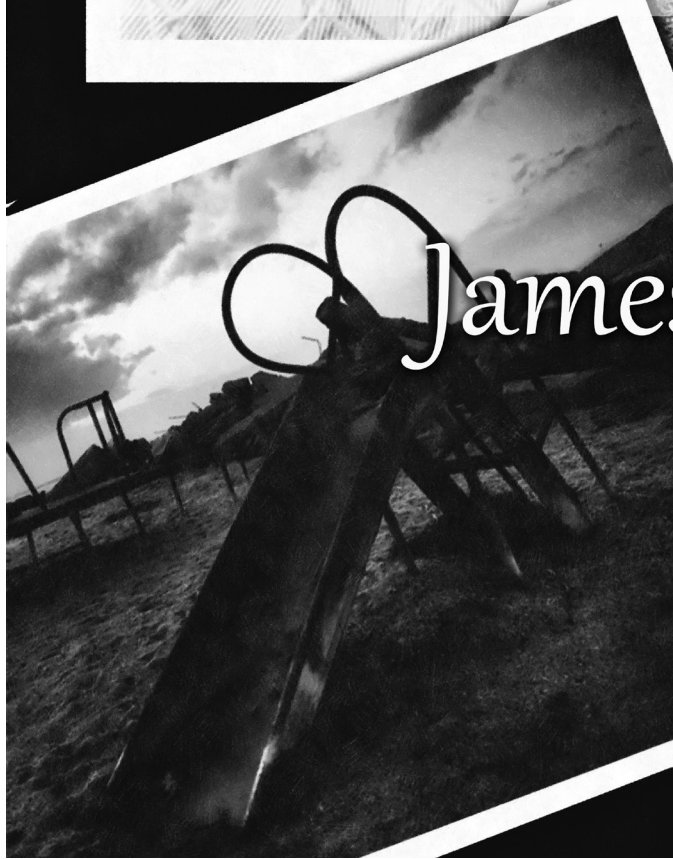
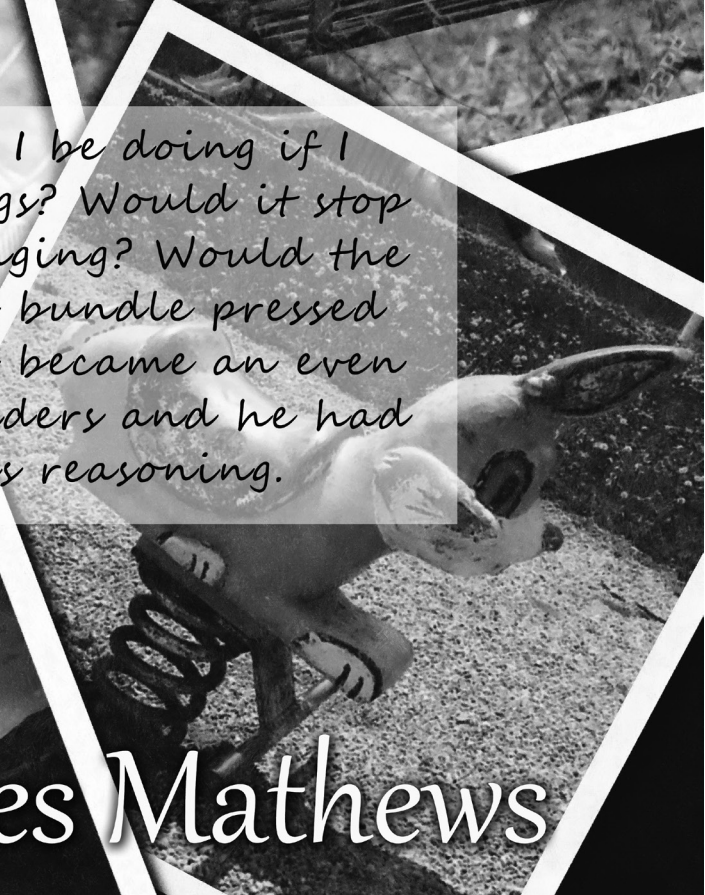
Reading

CYCLE 8

THE PARK



What harm would I be doing if I were to use the swings? Would it stop the swings from swinging? Would the chute collapse? The bundle pressed deeper and the pain became an even line across his shoulders and he had no answer to his reasoning.



James Mathews



Story 8: Reading and viewing

The Park

JAMES MATHEWS

2 HOURS

Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'The Park'.
- 3 Explain that 'The Park' is set during Apartheid. In order to understand the story, you need to know about an Apartheid law called The Separate Amenities Act. We will learn more about it when we talk about the story's themes.

Introducing the themes

- 1 Settle the learners so you have their attention.
- 2 Explain that now, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Forgiveness' or 'Friendship') The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Instruct learners to write the date and title of the story in their exercise books, followed by the heading 'Themes'.

THEME 1: APARTHEID

PAIR DISCUSSION:

- 1 Instruct learners to write the heading **Apartheid** in their exercise books.
- 2 Instruct learners to discuss the following questions in pairs:
 - a Can you think of five ways that life is different now from how it was during Apartheid?
 - b Can you think of any ways in which life is similar now to how it was during Apartheid?
- 3 Call the class back together.

CLASS DISCUSSION:

- 1 Listen to a few learners' answers. Make sure that they understand that even though life is not perfect now, and may be very difficult in many ways, a big difference between life now and life during Apartheid is that racism and segregation are no longer written into

the law. Apartheid was a system of discrimination based on laws that made it legal to discriminate.

- 2 Explain that one of these laws was The Separate Amenities Act. Instruct learners to write the name of this law in their exercise books.
- 3 It was passed in 1953. It legally segregated all public ‘amenities’. Amenities are public services that everyone uses like parks, beaches and trains. To ‘segregate’ amenities means to separate which amenities can be used by different racial groups. According to the law, the government didn’t have to provide amenities of equal standards to different groups. They could actually just exclude black people and people of colour from certain amenities. This law made life difficult and frustrating for people of colour.

INDIVIDUAL ACTIVITY:

- 1 Hand out the page of real signs from Apartheid South Africa (the signs can be found in your resource pack). Groups of 3–4 learners can share. If you don’t have access to a photocopier, write the list below on the board before the lesson starts.

SIGNS FROM APARTHEID SOUTH AFRICA

- a BUS STOP for non-whites
 - b Taxi rank for whites
 - c TOILET: Blacks, Coloureds & Asians
 - d WHITE PERSONS ONLY (This beach & the amenities thereof have been reserved for white persons only. By order, Provincial Secretary.)
 - e THIS LIFT IS FOR EUROPEANS ONLY. Service lift is provided for tradesmen, non-Europeans, prams and dogs. No hawkers allowed.
 - f WHITES ONLY (spray painted onto a park bench)
 - g DANGER! Natives, Indians & Coloureds, if you enter these premises at night, you will be listed as missing. Armed guards shoot on sight. Savage dogs devour the corpse. YOU HAVE BEEN WARNED!
 - h ⇄ EUROPEAN HOSPITAL. NON-EUROPEAN HOSPITAL ⇄
 - i NET NIE-BLANKES 1ste, 2de, 3rd klas kaartjies. (Station master)
- 2 Explain that all of these were real signs up in South Africa during Apartheid. They prohibited the use of ‘amenities’ by different racial groups.
 - 3 Instruct learners to look at the signs and make a list in their exercise books of the different types of amenities that were segregated. If they are confused, do the first one or two with them to show them how to do it. For example, point to the picture of the segregated bus stop. Explain that this sign shows that buses were one of the segregated amenities.
 - 4 Walk around the room while the learners work and assist learners who are struggling.
 - 5 Call the class back together.
 - 6 Ask learners to share their lists.
 - 7 Make sure that learners have the following types of amenities on their lists:
 - Bus stops
 - Taxi ranks

- Toilets
- Beaches
- Lifts
- Park benches
- Buildings
- Hospitals
- Train stations/platforms/ticket offices

THEME 2: RESPONSES TO INJUSTICE

CLASS DISCUSSION:

Facilitate a discussion with learners in which you ask them the following three questions:

1 What is justice?

(Ideas to add to the discussion: Justice is fairness, when things are morally correct.

Injustice is the opposite of justice. It is unjust when things are unfair, or when people are treated differently for no good reason. Notice that the noun 'injustice' starts with an 'i' and the adjective 'unjust' starts with a 'u'. An example of injustice is white people being allowed to vote during Apartheid, when people of colour were not allowed to vote.

Another example of injustice is how in many countries women do not have as much power or opportunity as men.)

2 Have you ever been treated unjustly?

(Listen to learner's experiences. Make sure no one laughs at other learners or teases them. It is important that they feel like their experiences are taken seriously.)

3 What should you do when you face injustice? Should you fight against it or just accept it?

(There are no right or wrong answers here. Encourage learners to grapple honestly with the question, but challenge them to think clearly. Instead of simply stating their opinions, encourage them to back up these opinions with reasons and facts.)

Preparing for reading the short story

- Practise the short story aloud before the lesson, so that you read fluently and with expression.
- Go through the table that follows very carefully.
- Mark or highlight your text at the places where you must stop to teach or discuss a point.
- You may want to write the discussion questions onto sticky notes and stick these into your book.
- If you need further support to understand the story, refer to the Term 4 synopsis.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 28.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
28	He looked longingly... dip of the merry-go- round.	Style: Descriptive writing Character(s): The boy	Mathews uses words and phrases to paint a clear picture in the reader's mind. This makes it easy for us to imagine the details in the scene. This helps us to see the park through the boy's eyes, so we feel his sense of wonder at how amazing it is.	Which words in the first paragraph on pg. 28 make the park seem like a fun place?	children, sliding, chute, bouncy lawn, joyful, joy.
28	'...you brown ape?'	Theme: Apartheid Character(s): The boy	While the main character is staring at the park through the fence, some white boys walk past and insult him by calling him a 'brown ape'. The fact that even children are racist shows how deeply the whole society is affected by racism and Apartheid.	<p>1 How do you think children become racist?</p> <p>2 Why is it so insulting to be called an ape?</p>	<p>1 Open-ended. Listen to learners' opinions. Children can become racist in many different ways, like: hearing things from their parents, things they are taught at school, things they see on TV or read in books. There are many ways for children to learn racism.</p> <p>2 Apes are wild animals, so it implies that you are not fully human. It is an old racist stereotype.</p>
29	'You must get off! ... his voice apologising for the uniform...'	Theme: Responses to Injustice Character(s): The boy and the park attendant	The park attendant hates the Separate Amenities Act and the unjust rules of Apartheid, but he enforces them in order to keep his job. He doesn't stand up against the injustice, and this makes him feel bad. He is ashamed of himself.	<p>Have you ever been in a situation in which you felt you had to do something you thought was wrong?</p> <p>How did it make you feel?</p>	<p>No right or wrong answers. Listen to learners' experiences.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
29	'There no park where I stay...' [Even though there should be an 'is' after 'There', English is not the boy's home language so he leaves it out.]	Theme: Apartheid Character(s): The boy	In the white neighbourhood there is a beautiful park full of jungle gyms, but where the boy stays there are no parks. This is evidence of how unfair the Separate Amenities Act was. White people were the only ones given excellent amenities.	Do you think this inequality has changed today?	Yes. Everyone can go everywhere now. There are no discriminatory laws. No. The best amenities are still in rich, white neighbourhoods.
32 AND 33	He had to do something to ease his anger... A bag filled with fruit peelings... threw it over the railings... AND Rage boiled up inside him... He burst into tears.	Theme: Responses to Injustice Character(s): The boy	The discrimination and injustice of Apartheid is so painful that the boy does not know what to do with his emotions. He needs to express his anger and so he throws rubbish into the park. This doesn't make him feel better, because the unjust rules are still in place. He feels powerless. Later on, he feels terrible anger and sadness because the system of discrimination is unfair.	How do you deal with it when you feel a negative emotion like anger or sadness? Is there anything that makes it easier to deal with?	No right or wrong answers. Listen to learners' experiences.
34	Why not go to the park after dark?... There would be no one to stop him.	Theme: Responses to Injustice Character(s): The boy	Although the boy feels powerless to fight against the unjust system of Apartheid, when he decides to find a way to break the rules he feels excited. Finding a way around the rules (instead of fighting against the system) is one way of responding to injustice.	Do you think it's okay to ignore rules or laws if they are unfair?	Yes. It's okay to ignore unfair laws and rules because they should not be there in the first place. No. If everyone decided which laws to ignore, there would be chaos.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
36	... his anger directed at the system that drove him against his own.	Theme: Responses to Injustice Character(s): The park attendant	For the second time that day, the park attendant finds himself in the uncomfortable position of having to enforce the unjust laws of Apartheid. He doesn't want to kick the boy out of the park, but he feels he has to, and this internal conflict makes him very angry.	What would you have done if you were in the attendant's position? Would you have risked losing your job to let the boy play in the park?	Yes. If all people of colour had refused to obey the Apartheid laws, it would have ended sooner. No. If he disobeyed he would have lost his job, and then he wouldn't be able to support himself or his family.
36 - 37	His lips trembled, wishing himself safe in his mother's kitchen...	Theme: Responses to Injustice Character(s): The boy	The boy has broken the unjust rules. Now that he has been caught, he is terribly afraid of the consequences. He doesn't leave when the attendant tells him to, but he wishes he were safe at home with his mother.	Do you think the boy was justified in ignoring the attendant's instructions for him to leave?	Yes. It is an unfair rule. He is standing up against injustice. No. He should listen to his elders. Now he might get himself or even his parents into trouble.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: On pg. 36 Mathews writes, ‘All his feelings urged him to leave the boy alone, to let him continue to enjoy himself, but the fear that someone might see them hardened him.’ In these lines the park attendant experiences an inner conflict (a conflict inside himself). Explain what this conflict is about.
Follow-up questions if needed:
 - What does he really want to do?
 - Why can’t he just do what he wants?
 - b QUESTION 2: When the boy and his family members speak in direct speech, the writer does not use formal standard English grammar. Quote one example of this, and explain why Mathews has written their dialogue like this.
- 4 Please note the following possible. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - The attendant really wants to leave the boy alone to play in the park. They are both people of colour and so they both suffer under Apartheid. He knows how the boy feels.
 - However, his job is to uphold the laws. These include the Apartheid laws like the Separate Amenities Act. This law makes it illegal for the boy to play in the park. The attendant is afraid that if he doesn’t force the boy to leave the park, someone will see him breaking the rules and he will lose his job.
 - This creates conflict inside him between doing what he wants and doing what he has to do. He is very angry at the system of Apartheid that results in him having to participate in the oppression of his own people.
 - b QUESTION 2: Possible answers:
 - On pg. 33, his mother says, ‘What I do now?’ instead of ‘What will I do now?’ or ‘What am I going to do now?’ She also says, ‘How I go cover the hole?’ instead of ‘How am I going to cover the hole?’
 - On pg. 33 the boy says, ‘Who say I cry?’ instead of ‘Who says I cry?’
 - On pg. 36 the boy says, ‘I come back for the swings’ instead of ‘I have come back for the swings’ or ‘I came back for the swings.’
 - Mathews has written their dialogue like this to capture the way they actually speak. Perhaps he is trying to make it sound like it is translated from another language, or perhaps he is trying to capture the sound of their English, i.e. the way they actually speak English. English is their second language, and their grammar is not perfect.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1** Refer to 'Once clear of the district ... sliding, sliding, sliding.' on pg. 35–36:
 - 1.1** Explain why the boy 'broke into a trot'. (1)
 - 1.2** Identify the figure of speech: "He was a bird; an eagle". (1)
 - 1.3** Explain what two things are being compared in the previous figure of speech. (1)
 - 2** Refer to the story as a whole. (pg. 28–37):
 - 2.1** Describe how the boy's feelings about the park change throughout the course of the story. (4)
- B:** Answers
- 1.1** The boy breaks into a trot because he is feeling happy (elation) and free. (1)
 - 1.2** Metaphor (1)
 - 1.3** The writer is comparing the boy to a bird. (1)
 - 2.1**
 - At the beginning of the story, the boy has such a strong desire to go to the park that he cries. (1)
 - When the boy gets to the park after supper, he has so much fun on the chute and the swings that he wants to be there forever (1).
 - When the park attendant tells him to leave, the boy gets scared that the police will come to arrest him (1).
 - By the end of the story, he wishes to be safe in his mother's arms (1).

Summarising activity

- 1 Remind learners that writing a summary is an important skill because it ensures:
 - You remember what happens
 - You get it in the correct (chronological) order
 - You understand cause and effect
 - You can include the most important events and leave out the unimportant details.
- 2 Remind learners that there is always a point form summary in Paper 1, worth 10 marks, so practising this skill is a good way to improve marks in Paper 1.
- 3 Instruct learners to write a point form summary of the story in their exercise books. This can be done during class or for homework.

THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:

- 1 A boy is delivering clean washing that his mother has done, to its owner.
[EXPOSITION]
- 2 On his way, he looks through the railings at a beautiful park full of jungle gyms.
- 3 He remembers how he was kicked out of the park the last time he was there. He is not allowed in because he is black. He does not understand why he cannot use the park.
[CONFLICT]
- 4 When he delivers the bundle of clothes, he enters the house through the back door which is in the kitchen. [RISING ACTION]
- 5 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.
- 6 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.
- 7 He goes back to the park to watch the white children playing there.
- 8 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.
- 9 At home, he gives his mother the money and she gives him some food.
- 10 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.
- 11 He plays with the boys in the street, but he can't stop thinking about the jungle gyms in the park. He is so sad that he starts crying.
- 12 He goes to the shop to buy sweets and eats them on the pavement.
- 13 At supper he decides to go back to the park at night. No one else will be there. He is excited and afraid.
- 14 After supper, he does his chores quickly and goes outside.
- 15 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. [CLIMAX]
- 16 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. [FALLING ACTION]

- 17** The attendant does not want to kick the boy out of the park, but he must because it is the law. The attendant is also black, and he is angry about Apartheid laws. He threatens to call the police because the boy ignores him.
- 18** The boy is afraid but he keeps on swinging. He wishes he were safe at home with his mother. [RESOLUTION]

Structure of the short story lesson plans

WRITING AND PRESENTING

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

NOTE: Every time a particular genre of writing is taught from Grade 10 to Grade 12, it is taught in exactly the same way. This allows teachers and learners to experience the process a number of times, and to consolidate their learning of that genre. This repetition provides scaffolding and security, which ultimately builds learners' confidence.

Short Stories

**Writing and
presenting**

CYCLE 1

Writing and presenting

Descriptive Essay

Topic:

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

Length of task

150–200 words

CAPS reference: pg. 40

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

Introduction

Tell learners that today they are going to write a descriptive essay. In this essay, learners will describe the place where they live.

Teach the genre

PURPOSE:

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

HOW TO WRITE A DESCRIPTIVE ESSAY:

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

Teach selected text structures and language features**Activity 1: Show, don't tell****INTRODUCTION:**

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

Discuss with your learners of the difference between 'showing' and 'telling'. Here is an example of each to examine with your learners:

Telling: The wind was cold.

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

CREATE 3 TELLING SENTENCES:

- 1 Explain that learners must write down 3 'telling sentences.'
- 2 Remind learners that a telling sentence tells us about something.
- 3 Explain that one sentence needs to have a place as its subject, one sentence needs to have a person as its subject, and the final sentence needs to have a thing as its subject.
- 4 Write the following examples (or your own examples!) of telling sentences on the chalkboard: The house is old.
The man is excited.
The blanket is dirty.
- 5 Give learners 5 minutes to write their sentences. Walk around the class and assist struggling learners.
- 6 Instruct learners to leave 5 empty lines under each of their telling sentences.

MODEL TURNING THEM INTO SHOWING SENTENCES:

- 1 Settle learners so you have their attention.
- 2 Explain that now, you will teach learners how to change telling sentences into showing sentences.
- 3 Read your first 'telling sentence' on the board: The house is old.

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

INDEPENDENT WORK:

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

PAIR WORK:

- 1 Once learners have had a chance to come up with their own ‘showing sentences’, split learners into pairs.
- 2 Explain that the partners will work together to improve their ‘showing sentences’. They will do this by trying to make the sentences as ‘vivid’ as possible. This means that the ‘showing sentences’ must create clear, detailed and specific pictures in the reader’s imagination.
- 3 Instruct learners to share three of their ‘showing sentences’ with their partners. The partners must then work together to see if they can improve them.

CONCLUSION:

- 1 After a few minutes, call the class back together.
- 2 If time permits, ask a few volunteers to share their best ‘showing sentence’.

- 3 Remind the learners that good descriptive writing depends mainly on ‘showing sentences’ and that when it comes time to write their essays, they must work hard to transform all their ‘telling sentences’ into ‘showing sentences’.

Useful genre-related vocabulary

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

1. Setting the task

SET THE TASK

- 1 Remind learners that today, we will start a new piece of writing. You will write a descriptive essay about the place where you live.
- 2 We will use a description from ‘The Park’ to inspire us, as it can teach us how to create strong descriptive writing.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Use an extract as a mentor text.
- c Use different senses.
- d Transform ‘telling’ sentences into ‘showing’ sentences.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

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

B. USE AN EXTRACT AS A MENTOR TEXT

EXTRACT FROM PG. 28.

He looked longingly at the children on the other side of the railings; the children sliding down the chute, landing with feet astride on the bouncy lawn; screaming as they almost touched the sky with each upward curve

of their swings; their joyful demented shrieks at each dip of the merry-go-round. He looked at them and his body trembled and ached to share their joy; buttocks to fit board, and hands and feet to touch steel. Next to him, on the ground, was a bundle of clothing, washed and ironed, wrapped in a sheet.

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their copies of their short story anthology and turn to the extract on pg. 28.
- 3 Explain to learners that you will be using the first paragraph of ‘The Park’ as a ‘mentor text.’ This means that we can learn how to create good descriptive writing from the way that James Mathews has written.
- 4 Tell learners that you will read the paragraph out loud and they must listen carefully. As you read the paragraph, they must underline in pencil all the ‘showing sentences’ or ‘showing phrases’ that Mathews uses. (Please refer to the example page we have included in the ‘Sample for the Teacher’ section below, to see what this looks like.)
- 5 Read the paragraph out loud.
- 6 Ask for volunteers to read out some of the most vivid ‘showing sentences’ or ‘showing phrases’ that they have underlined.
- 7 Discuss what makes them effective. For example:
 - ‘landing with feet astride on the bouncy lawn’ gives us a detailed picture of how children land at the bottom of the slide, with one foot on either side of the slide
 - ‘almost touched the sky with each upward curve of their swings’ helps us to imagine the graceful way that the swings move as they swing upwards in a kind of rounded shape
 - ‘their joyful demented shrieks’ helps us to imagine the sound of the children screaming as it is so full of happiness it almost sounds crazy
 - ‘his body trembled and ached to share their joy’ helps us to imagine how his longing to play on the jungle gym feels in his body
- 8 Ask learners to look back at the paragraph and find examples of where Mathews has used the senses of sight, sound and touch.
- 9 Ask learners to volunteer to point them out. For example:
 - Sight: ‘upward curve of their swings’
 - Sound: ‘demented shrieks’
 - Touch: ‘bouncy lawn’; ‘body trembled and ached’

C. USE DIFFERENT SENSES

INTRODUCTION:

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

VISUALISATION ACTIVITY:

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

WRITING ACTIVITY:

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

Sight	Sound
Touch	Smell

- 4 Explain that learners will fill in each of these sections by writing down as many words/phrases/sentences as they can in each one, describing the place they pictured when their eyes were closed. (NOTE: Please refer to the example table we have included in the 'Sample for the Teacher' section below, to see what this looks like when it's filled in.)
- 5 Instruct learners to take out their exercise books.
- 6 Instruct learners to divide a page in their notebook into four sections and write the following headings at the top of each one: Sight, Sound, Smell and Touch.
- 7 This is a plan so they do not need to write in full sentences. If they don't know the words in English, they can write things down in their home language, and then use dictionaries to translate them into English afterwards or for homework.
- 8 Remind them how important it is to use sentences that show rather than tell.
- 9 Give learners time to write.

10 Instruct learners to finish their tables for homework if needed.

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

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

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

If they don't have full sentences in the table (but only words or phrases), they must now turn those words and phrases into full sentences.

Under each sentence, they must rewrite it as a 'showing sentence'. This means that they must rewrite it in such a way that they are showing the reader exactly what they are seeing/hearing/smelling/feeling/tasting.

These 'showing sentences' must be as specific and vivid as possible. (NOTE: Please refer to the example table we have included in the 'Sample for the Teacher' section below, to see what this looks like when it's filled in.)

Explain that learners will need to include at least two showing sentences in their final essays. They may finish writing showing sentences for homework if necessary.

SAMPLE FOR TEACHER

SAMPLE OF LABELLED MENTOR TEXT

He looked longingly at the children on the other side of the railings; the children sliding down the chute, landing with feet astride on the bouncy lawn; screaming as they almost touched the sky with each upward curve of their swings; their joyful demented shrieks at each dip of the merry-go-round. He looked at them and his body trembled and ached to share their joy; buttocks to fit board, and hands and feet to touch steel. Next to him, on the ground, was a bundle of clothing, washed and ironed, wrapped in a sheet.

SAMPLE COMPLETED PLANNING TABLE

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

TRANSFORMING 'TELLING SENTENCES' INTO 'SHOWING SENTENCES': EXAMPLES

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

3. Drafting

INTRODUCE CRITERIA

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

- Essay must be 150–200 words long.
- Describe the place where they live.
- Use at least two ‘showing’ sentences.
- Use at least three senses.
- Use figurative language where appropriate.

INSTRUCTIONS

STRUCTURING YOUR WORK

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

WRITE THE TOPIC SENTENCE FOR EACH PARAGRAPH

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence. This topic sentence is a like a summary of the whole paragraph. It could be anywhere in the paragraph, but it is usually the first or second sentence. If you read

- the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence.
- 2 For example, a paragraph about a forest might have the topic sentence: 'There is a forest on the hill.' or a paragraph about a road might have the topic sentence: 'There is a road that runs behind the factory.'
 - 3 Instruct learners to come up with the topic sentence for each one of their paragraph topics on their lists. This should be one sentence that describes, in a clear and simple way, the part of the place that that paragraph will deal with.
 - 4 Give learners ten minutes to write their three or four topic sentences. Walk around the room to assist struggling learners.
 - 5 Ask a few learners to share their topic sentences with the class.

HOMEWORK: WRITE THE REST OF THE ESSAY

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling 15 MARKS	14-15 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Language confident, exceptionally impressive Compelling and rhetorically effective in tone Virtually error-free in grammar and spelling Very skilfully crafted 	11-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Language is effective and a consistently appropriate tone is used Largely error-free in grammar and spelling Very well crafted 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Appropriate use of language to convey meaning Tone is appropriate Rhetorical devices used to enhance content 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Very basic use of language Tone and diction are inappropriate Very limited vocabulary 	0-3 <ul style="list-style-type: none"> Language incomprehensible Tone, register, style and vocabulary not appropriate to purpose, audience and context Vocabulary limitations so extreme as to make comprehension impossible
	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 	
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS	13 <ul style="list-style-type: none"> Language excellent and rhetorically effective in tone Virtually error-free in grammar and spelling Skilfully crafted 	10 <ul style="list-style-type: none"> 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	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 		

4. Editing

EDITING STRATEGY

Peer-edit and self-edit

INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use peer-editing: they will help each other to improve their descriptive writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partners' work at the same time in silence. As they read, they must look for the following:
 - Structure: Has the information been grouped correctly into paragraphs? All the sentences in one paragraph must be related by describing the same part of the place that their essay is about.
 - Have the paragraphs have been written in an order that makes sense?
 - Has their partner described the place using as many senses as possible?
 - Has their partner used as many 'showing sentences' as possible?
- 4 Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 5 Taking turns, they must share their ideas with their partners about how to improve the writing.
- 6 As learners work, walk around the room to help pairs who are struggling.

USING THE CHECKLIST

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

EDITING CHECKLIST

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

- 1 Does each paragraph describe one part or aspect of the place?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you described this place using as many senses as possible?
- 4 Have you used at least two 'showing sentences' instead of 'telling sentences'?
- 5 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 6 Have you checked that your spelling is correct?

- 7 Have you checked that every sentence has at least a subject and a verb?
- 8 Have you been creative and used your imagination?
- 9 Have you used words to paint a vivid picture of the place, so that the reader can imagine it exactly as you remember it?

5. Presenting

PUBLISHING REQUIREMENTS

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

PRESENTING STRATEGY

Turn and Talk and Wall Display

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

DESCRIPTIVE ESSAY

THE HOUSE UNDER THE JACARANDA TREES

There is a road that runs from the centre of Johannesburg. On either side are shops. Many of them hang up their merchandise from hooks on the walls, so walking down the pavement is like walking through a forest of bags, sunglasses, pots and pans. Late into the night, taxis make a continuous stream of angry noise. Sharp exhaust fumes mix with the smell of boerewors rolls sold on the corner.

If you turn off this road and drive through the suburbs you arrive at a quieter place. The tall trees drape the passers-by in cool green shade. Soon you come to a face-brick house, the reddish colour of Highveld clay. Two jacaranda trees peer down on the driveway and carpet the drive with a rich, purple layer of fallen flowers.

If you arrive in spring, you'll catch the scent of the jasmine flowers blooming by the door. Inside, the house is furnished in muted natural colours. The tiles are cool underfoot. The carpets must have been soft and thick once. Sit on the couch and rest your feet awhile. Have a cool glass of water. There is a cat curled up on the pillow. If you sit very still she might come over to say hello.

Word count: 207

Mark: 40/50

TEACHER FEEDBACK

Well done on a lovely piece of writing. Your word count is a bit over 200 but the structure works well, as you go from the outside neighbourhood to the inside of the house. I enjoyed the way you used the senses of sight, smell and touch. In the first two paragraphs, you did a good job of constructing 'showing sentences,' rather than 'telling sentences.' In particular, I enjoyed the image of the cool green shade of the trees. Your final paragraph, however, has too many 'telling sentences.' Please transform some of these into 'showing sentences.'

Short Stories

**Writing and
presenting**

CYCLE 2

Writing and presenting

Narrative Essay

Topic:

At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In ‘The Boy Who Painted Christ Black’, the conflict happens at Muskogee County School, between the racist Prof Danual on the one side, and Aaron Crawford and Principal Du Vault on the other.

Write a narrative essay in which a conflict takes place at your school. It could be a conflict between two learners, a learner and a teacher, or any other kind of conflict you choose. As you plan, think about why the conflict happens, who is involved and how it is resolved.

Length of task

150–200 words

CAPS reference: pg. 39

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

Introduction

Tell learners that today they are going to write a narrative essay. In this essay, the learner’s main character will experience conflict with someone at school.

Teach the genre

PURPOSE:

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

HOW TO WRITE A NARRATIVE ESSAY:

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

Teach selected text structures and language features

Activity 1: Understand conflict

INTRODUCTION:

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

Activity 2: Work with conflict

- 1 Explain to learners that you will give them different types of conflict and in each case they have to:
 - a Identify who or what is in conflict.

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

CONFLICT WORKSHEET

READ THE FOLLOWING EXAMPLES OF CONFLICT. FOR EACH ONE:

- a** Identify who or what is in conflict.
- b** Choose whether each one is an internal or an external conflict.
- 1** The biggest boy in the grade bullied my younger brother.
 - 2** I had a fight with my parents about how much I use my phone.
 - 3** The man in the taxi was yelling at the driver for not getting him there on time.
 - 4** As a boy, my grandfather had cancer, but he somehow survived.
 - 5** She was killed by a vampire who drank her blood.
 - 6** The storm was so bad that it flooded all the houses in my street.
 - 7** The movie was about a soldier who fought against soldiers from another country.
 - 8** She is trying to decide whether she should stay married or get divorced.
 - 9** All his friends were taking drugs, but he didn't want to.
 - 10** The phone was lying on the desk, but I resisted the temptation to steal it.
- 3** Modelling: do the first one for learners, to demonstrate how to do it.
- 4** Joint work: ask a learner to do the next example, but assist them where necessary.
- 5** Pair Work: instruct learners to do the rest of the list with the person next to them.
- 6** Discussion: after 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
- 1 The biggest boy in the grade bullied my younger brother.**
 - a** Conflict between the bully and the narrator's brother.
 - b** External conflict
 - 2 I had a fight with my parents about how much I use my phone.**
 - a** Conflict between the narrator and her parents.
 - b** External conflict
 - 3 The man on the taxi was yelling at the driver for not getting him there on time.**
 - a** Conflict between the passenger and the taxi driver.
 - b** External conflict
 - 4 As a boy, my grandfather had cancer, but he somehow survived.**
 - a** Conflict between the narrator's grandfather and nature/ disease/ cancer.
 - b** External conflict

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

Useful genre-related vocabulary

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

1. Setting the task

SET THE TASK

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

2. Planning

PLANNING STRATEGY

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

A. REMIND LEARNERS OF THE TOPIC

Topic: At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In ‘The Boy Who Painted Christ Black’, the conflict happens at Muskogee County School, between the racist Prof Danual on the one side, and Aaron Crawford and Principal Du Vault on the other.

Write a narrative essay in which a conflict takes place at your school. It could be a conflict between two learners, a learner and a teacher, or any other kind of conflict you choose. As you plan, think about why the conflict happens, who is involved and how it is resolved.

B. CHOOSE CONFLICT, CHARACTER AND SETTING

CONFLICT:

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

CHARACTER:

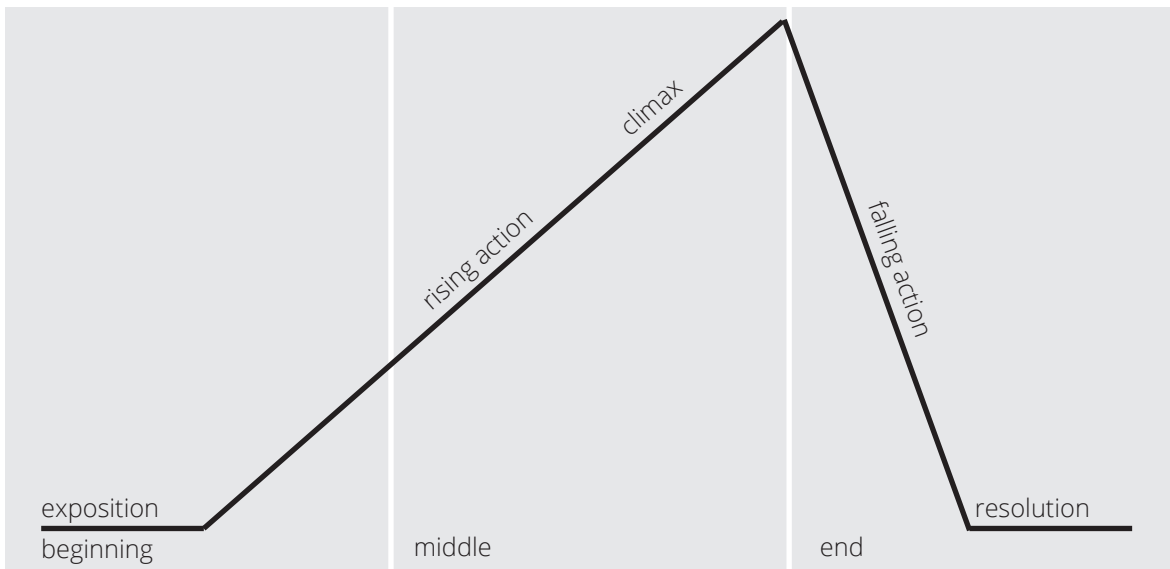
- 1 Instruct learners to write the heading ‘Character’ in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience that conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have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

SETTING:

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

C. PLAN THE PLOT

- 1 Explain to learners that they now need to plan the structure of the plot so that it flows in a logical order.
- 2 Draw this on the board under the heading 'Narrative Arc' and instruct learners to copy it into their exercise books.



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

- 8 If you have time, it's a good idea to ask learners to share their plans with a partner or with the whole class, so they can learn from the way that other learners are planning.

SAMPLE FOR TEACHER

SAMPLE OF ROUGH WORK FOR NARRATIVE ESSAY

CONFLICT

Conflict between a learner and a teacher. External conflict. The teacher picks on the learner because her older brother used to be in his class and was rude to the teacher. Now the teacher is taking his anger out on the younger sister.

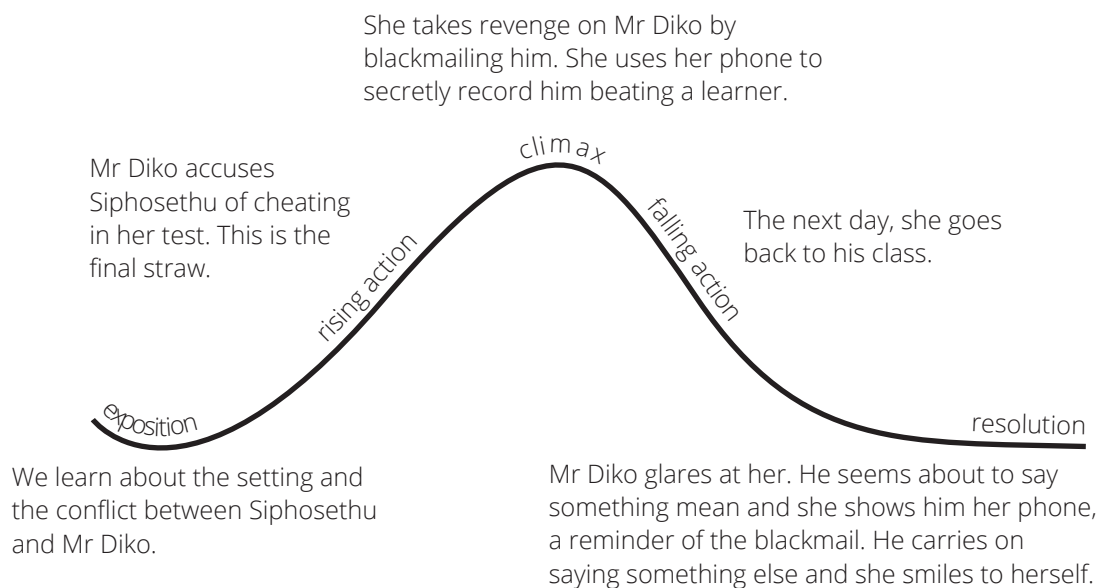
CHARACTER

- The protagonist (main character) is a 16-year-old girl named Siphosethu. She is short and chubby. She has short hair. She is brave, honest and stands up against injustice. She plays netball and is on the debating team.
- The antagonist (villain/bad character) is her Geography teacher, Mr Diko. He is tall and skinny, with long fingers. He has one 'lazy eye' which droops at the corner. He hates Siphosethu and humiliates her whenever he can. He is mean and violent towards learners. He is also a very boring teacher. He stands at the board and talks for the whole lesson. He loves catching learners breaking the rules.

SETTING

- Place: Thembaletu High School in George. Huge school – 1500 learners. Mr Diko's classroom is very neat and tidy.
- Time: Set in 2017. The action takes place over the course of one day in summer.

PLOT: NARRATIVE ARC



3. Drafting

INTRODUCE CRITERIA

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

- 1 This is an essay, so it must be 150–200 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and conclusion.

INSTRUCTIONS:

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling 15 MARKS	14-15 <ul style="list-style-type: none"> • Tone, register, style and vocabulary highly appropriate to purpose, audience and context • Language confident, exceptionally impressive • Compelling and rhetorically effective in tone • Virtually error-free in grammar and spelling • Very skilfully crafted 	11-12 <ul style="list-style-type: none"> • Tone, register, style and vocabulary very appropriate to purpose, audience and context • Language is effective and a consistently appropriate tone is used • Largely error-free in grammar and spelling • Very well crafted 	8-9 <ul style="list-style-type: none"> • Tone, register, style and vocabulary appropriate to purpose, audience and context • Appropriate use of language to convey meaning • Tone is appropriate • Rhetorical devices used to enhance content 	5-6 <ul style="list-style-type: none"> • Tone, register, style and vocabulary less appropriate to purpose, audience and context • Very basic use of language • Tone and diction are inappropriate • Very limited vocabulary 	0-3 <ul style="list-style-type: none"> • Language incomprehensible • Tone, register, style and vocabulary not appropriate to purpose, audience and context • Vocabulary limitations so extreme as to make comprehension impossible
	Upper 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
Lower level	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
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS					

CYCLE 2

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

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

EDITING CHECKLIST

- 1 Does the essay contain an interesting conflict?
- 2 Does the introduction describe the main characters and setting in detail?
- 3 Does the body of the essay contain the rising action, climax and falling action, written in well-structured paragraphs?
- 4 Is the climax the most dramatic and exciting part in which the main events take place?
- 5 If you have used direct speech, have you used quotation marks, the correct punctuation and started each person's lines on a new line?
- 6 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 7 Have you checked that your spelling is correct?
- 8 Have you checked that every sentence has at least a subject and a verb?

5. Presenting

PUBLISHING REQUIREMENTS

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

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE**NARRATIVE ESSAY****SWEET REVENGE**

Mr Diko was the worst teacher at Thembaletu High. He had hated Siphosethu from the moment she arrived, all because of her brother, Anele. Anele had given him a hard time, and now he was getting his revenge.

Last week had been the final straw. She'd studied so hard for her Geography test that she had got the highest mark! But Mr Diko had accused her of cheating. She swore she would find a way to stop his abuse and finally she found it. Mr Diko was famous for beating learners but he had never been stopped because no one had evidence. Then yesterday Mr Diko had 'dealt' with a cheeky boy, and Siphosethu had secretly filmed it on her phone.

She went to his classroom at break. 'Mr Diko,' she said.

'What is it?'

She held out her phone so that Mr Diko could see the video. His face tightened.

'If you pick on me again, this video will be sent to the principal,' she said, her heart racing. From now on, you treat me like everyone else.'

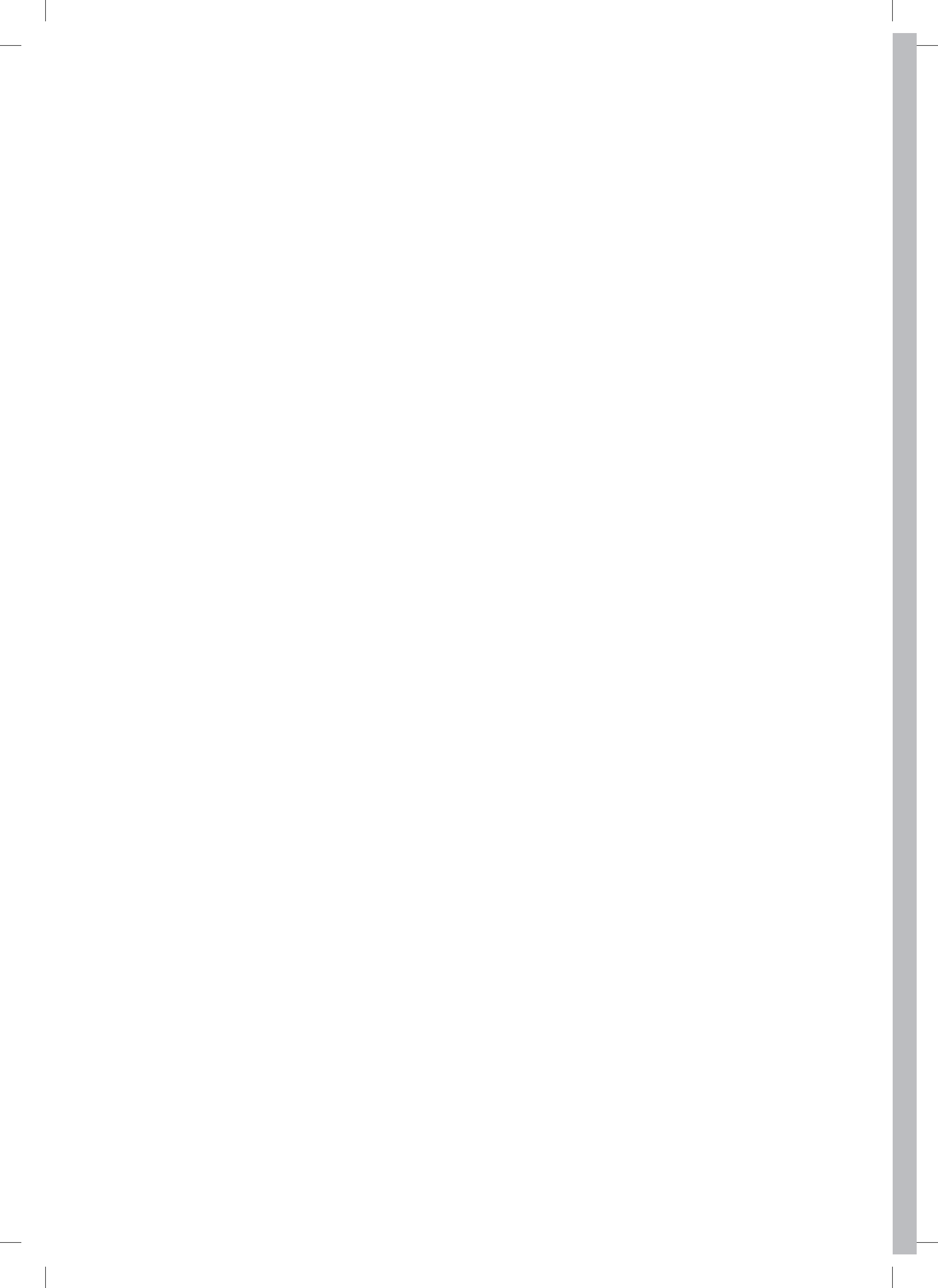
After break she sat down, her hands trembling. Mr Diko looked at her. Siphosethu pointed at her phone. He clenched his jaw and started the lesson.

Word count: 205 words

Mark: 45/50

TEACHER FEEDBACK

A wonderful story. Mr Diko is so evil, and it was very satisfying to see Siphosethu get her revenge. I hope he isn't based on a real teacher! Your structure was excellent, and your use of direct speech was perfect. Well done on your careful editing. Keep up the hard work.



**Short
Stories**

Reading

CYCLE 3

Writing and presenting

Discursive Essay

Topic:

In ‘Her Three Days’, Sembène Ousmane presents a very critical view of polygamy. The story shows us some of the suffering that it causes. Polygamy is a very controversial topic. This means that people have strong views both for and against it, and there is a lot of argument about it. Write a discursive essay in which you discuss the arguments for and against polygamy. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the story ‘Her Three Days’, and you must not refer to the story. Rather, focus on arguments and supporting evidence for and against the practice of polygamy.)

Length of task

150–200 words

CAPS reference: pg. 39

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

Introduction

Tell learners that today they are going to write a discursive essay. In this essay, learners will discuss the good things and the bad things about polygamy.

Teach the genre

PURPOSE:

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

HOW TO WRITE A DISCURSIVE ESSAY:

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

Teach selected text structures and language features

Activity 1: Pair debates

INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that each pair will have a 2-minute debate: each person will have 1 minute to convince their partner that they are right.
- 3 The topic is: Social media does more harm than good ?
- 4 Explain that in their 1 minute, they need to give as many reasons for their opinion as possible. Each reason is called an argument. These reasons should be backed up with facts wherever possible. These facts are called evidence. (As you say this, write the words 'argument' and 'evidence' on the board.)

ROUND 1:

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

ROUND 2:

- 1 Explain that now they need to take the opposite position. E.g. if a learner argued that social media are good, they now need to argue that they are bad.
- 2 Give pairs another 2 minutes to debate, indicating when 1 minute is up.

DISCUSSION:

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

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

Activity 2: Read a discursive text

SOCIAL MEDIA – GOOD OR BAD?

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

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

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

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

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

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

- 1** Instruct learners to listen out for the two different sides of the discussion as you read the text above.
- 2** When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 3** Make sure they understand that the one side is the idea that social media is good, and the other is that social media is bad.

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

1. Setting the task

SET THE TASK

1. Remind learners that now they will write their discursive essays.

2. Planning

PLANNING STRATEGY

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

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In ‘Her Three Days’, Sembène Ousmane presents a very critical view of polygamy. The story shows us some of the suffering that it causes. Polygamy is a very controversial topic. This means that people have strong views both for and against it, and there is a lot of argument about it. Write a discursive essay in which you discuss the arguments for and against polygamy. You may choose a side at the end if you wish, but it is not essential. (NOTE: this is not an essay about the story ‘Her Three Days’, and you must not refer to the story. Rather, focus on arguments and supporting evidence for and against the practice of polygamy.)

B. COMPILE ARGUMENTS

- 1 Explain that in order to construct a discursive essay, they first need to come up with as many arguments as they can that are both for and against polygamy.
- 2 Draw the following table on the chalkboard:

SHOULD POLYGAMY BE ALLOWED?

No	Yes
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

MODELLING:

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 In the ‘yes’ column, write one reason why polygamy should be allowed. E.g. Polygamy has been part of many cultures for centuries.

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board.
- 2 Ask them to add a reason to the ‘no’ column. E.g. Polygamy treats women as inferior to men.
- 3 If the learner struggles, assist them.

INDEPENDENT WORK:

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

DISCUSSION:

- 1 Call the class back together.
- 2 Ask for a few volunteers to share their arguments with the class.
- 3 Help them to improve their arguments. (Reference the table in the ‘Sample for teacher’ section below for some ideas)

C. WRITING FRAMES

GETTING READY:

- 1 Before the lesson begins, place blank writing frame templates on each desk.
- 2 You will find the frame in the ‘Sample for the teacher’ section below. (If you don’t have access to a photocopy machine, draw it on the chalkboard and instruct your learners to quickly copy it into their exercise books.)

INTRODUCTION:

- 1 Explain that a ‘writing frame’ is a template that they can fill in during their planning stage.
- 2 Explain that first you will show learners how to use this writing frame.

MODELLING:

Demonstrate how to fill in a writing frame:

- 1 Point out that the writing frame template contains the topic and 6 empty boxes: 1 for the introduction, 4 for the body of the essay and 1 for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Polygamy is...'
- 4 Explain that they are expected to complete the sentence by providing a definition for the term 'polygamy.'
- 5 Demonstrate by writing a definition on the board, for example: 'Polygamy is the practice of a person having more than one husband or wife at the same time.'
- 6 Explain that introductions also often have useful background information.
- 7 After the definition, add the following sentence, as an example of background information: 'Although polygamy could apply to any gender, in reality it almost always refers to a man having multiple wives, and not the other way around.'

JOINT ACTIVITY:

Do the activity together with a learner.

- 1 Read the second prompt in the introduction: 'This topic is controversial because...'
- 2 Explain that they need to work out how to complete this sentence.
- 3 Ask for a volunteer to come up to the board to help you complete it.
- 4 Let the learner make the decision, but step in to guide them if they go wrong.

INDEPENDENT WORK:

Fill in the writing frame.

- 1 Ask learners to look at the next 4 boxes on the writing frame.
- 2 Explain that these 4 boxes will help them to write the 4 paragraphs that will make up the body of their essays.
- 3 Point out that the first two boxes require arguments for polygamy, and the next two require arguments against polygamy.
- 4 Explain that they will need to choose from their lists of reasons in their exercise books to fill in the 2 strongest reasons that support polygamy and the 2 strongest reasons against polygamy.
- 5 Then they will need to fill in the last box on the frame: the conclusion. This box should summarise the four arguments. If they want to, they can state which side they think is stronger, i.e. whether they think that polygamy should or shouldn't be allowed.
- 6 Give learners time to fill in these 5 boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

SAMPLES FOR TEACHER

SAMPLE COMPLETED 'FOR' AND 'AGAINST' LIST

SHOULD POLYGAMY BE ALLOWED?

No	Yes
1 Polygamy treats women as inferior to men.	1 Polygamy has been part of many cultures for centuries.
2 It gives men more power in their relationships, so it encourages them to treat their wives without respect.	2 Many religions allow polygamy.
3 It encourages infidelity because it teaches men that they don't have to be faithful.	3 In cultures where women aren't allowed to work, it ensures that men can provide for women.
4 Women can feel lonely, ignored and powerless.	4
5 A man could transmit an STD from one wife to another.	5
6 It is very expensive to have multiple wives. If men can't support them all, the wives and children will suffer.	6

BLANK TEMPLATE FOR LEARNERS

TOPIC

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

INTRODUCTION: Polygamy is

This is a controversial topic because

Some people think that polygamy should be allowed because

Furthermore, supporters of polygamy believe

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

Another reason why some people do not support polygamy is

In conclusion

SAMPLE COMPLETED WRITING FRAME

TOPIC

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

INTRODUCTION: Polygamy is the practice of a person having more than one husband or wife at the same time. Although polygamy could apply to any gender, in reality it almost always refers to a man having multiple wives, and not the other way around.

This is a controversial topic because people have strong opinions about it and often disagree.

Some people think that polygamy should be allowed because it has been part of many religions and cultures for centuries. They believe that we do not have the right to tell other people how to live. Marriage is a personal choice, and all cultures should be free to marry in their own way

Furthermore, supporters of polygamy believe that polygamy is a good thing because in cultures where women aren't allowed to work, it ensures that men can provide for women. In some cultures, if a man dies, his brother marries the widow in order to look after her.

On the other hand, many people do not support polygamy. This is because it treats women as inferior to men. In modern society women can have their own careers, and don't need looking after. Polygamy gives men more power in their relationships, so it encourages them to treat their wives without respect. It encourages infidelity because it teaches men that they don't have to be faithful. Women can feel lonely, ignored and powerless.

Another reason why some people do not support polygamy is that it is very expensive to have multiple wives. If men can't support them all, the wives and children will suffer.

In conclusion, although there are many people who support polygamy, the evidence shows that it is an unfair practice. It should therefore not be allowed.

3. Drafting

INTRODUCE CRITERIA

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

- 1 This essay must be 150–200 words. The word count must appear at the bottom.
- 2 They must present the arguments on both sides of the discussion.
- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

INSTRUCTIONS:

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

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling 15 MARKS	14-15 • 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 • 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 • 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 • 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 • Language incomprehensible • Tone, register, style and vocabulary not appropriate to purpose, audience and context • Vocabulary limitations so extreme as to make comprehension impossible
	13 • Language excellent and rhetorically effective in tone • Virtually error-free in grammar and spelling • Skilfully crafted	10 • Language engaging and generally effective • Appropriate and effective tone • Few errors in grammar and spelling • Well crafted	7 • Adequate use of language with some inconsistencies • Tone generally appropriate and limited use of rhetorical devices	4 • Inadequate use of language • Little or no variety in sentence • Exceptionally limited vocabulary	
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS	14-15 • Excellent development of topic • Exceptional detail • Sentences, paragraphs exceptionally well-constructed	11-12 • Logical development of details • Coherent • Sentences, paragraphs logical, varied	8-9 • Relevant details developed • Sentences, paragraphs well-constructed • Essay still makes sense	5-6 • Some valid points • Sentences and paragraphs faulty • Essay still makes some sense	0-1 • Necessary points lacking • Sentences and paragraphs faulty • Essay lacks sense
	5 • Excellent development of topic • Exceptional detail • Sentences, paragraphs exceptionally well-constructed	4 • Logical development of details • Coherent • Sentences, paragraphs logical, varied	3 • Relevant details developed • Sentences, paragraphs well-constructed • Essay still makes sense	2 • Some valid points • Sentences and paragraphs faulty • Essay still makes some sense	0-1 • Necessary points lacking • Sentences and paragraphs faulty • Essay lacks sense

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

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

EDITING CHECKLIST

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

5. Presenting

PUBLISHING REQUIREMENTS

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

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

DISCURSIVE ESSAY

SHOULD POLYGAMY BE ALLOWED?

Polygamy is the practice of a person having more than one spouse – usually a man having multiple wives. This is a controversial topic because people often disagree with it.

Some people think that polygamy should be allowed because it has been part of religions and cultures for centuries. They believe that we do not have the right to tell other people how to live.

Furthermore, supporters of polygamy believe that it is good because in cultures where women aren't allowed to work, it ensures that men can provide for them. In some cultures, men marry their brothers' widows to look after them.

On the other hand, many people do not support polygamy because it treats women as inferior. Polygamy gives men more power, so it encourages them to treat their wives without respect and teaches them that they do not have to be faithful. Women can feel lonely, ignored and powerless.

Another reason why some people do not support polygamy is that it is expensive. If men cannot support all their wives, the wives and children suffer.

In conclusion, although some people support polygamy, the evidence shows that it is unfair. It oppresses women in a patriarchal system, and violates their human rights.

Word count: 202 words

Mark: 42/50

TEACHER FEEDBACK

A strong discursive essay. The introduction does a good job of defining the concept of polygamy. You have grouped your arguments 'for' and 'against' in a logical way. I can see that you used the writing frame well, as your essay has a clear 6-paragraph structure. You could actually have joined paragraphs 2 and 3, and paragraphs 4 and 5. That would have resulted in a 4-paragraph essay. In your conclusion you've taken a clear position. Your language is good – I can see that you've been using your dictionary to find new words and to make sure your spelling is correct. Outstanding effort. Keep it up.

**Short
Stories**

Reading

CYCLE 4

Writing and presenting

Personal Recount

Topic:

In ‘I Am Not Talking About That Now’, Mamvulane has a traumatic experience on her way home from Pick ‘n Pay. Imagine that you are Mamvulane and you want to write down your experience of trying to buy food during the consumer boycott, so that you don’t forget what happened. Write a ‘Personal Recount’ in which you recount your experiences from the moment you left your house until the moment you returned.

Length of task

120–150 words

CAPS reference: pg.41

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

Introduction

Tell learners that today they are going to write a personal recount. This recount will be linked to the short story, ‘I Am Not Talking About That Now’. Learners will pretend to be Mamvulane writing a list of all the things that happened on her way to and back from the shops during the consumer boycott.

Teach the genre

PURPOSE

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

HOW TO WRITE A PERSONAL RECOUNT

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

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

Teach selected text structures and language features

Activity 1: Examine an example of a personal recount

INTRODUCTION:

- 1 Hand out the following short personal recount or write it on the board before class.
- 2 Read the text aloud, or get a learner to read it aloud.

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

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

PAIR WORK:

- 1 Instruct learners to work in pairs.

- 2 Give learners 10 minutes to work out the answers to questions (a) – (f) that appear below the text. Walk around and help struggling learners.

DISCUSSION:

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

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

1. Setting the task

SET THE TASK

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

2. Planning

PLANNING STRATEGY

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

A. REMIND LEARNERS OF THE TOPIC

Topic: In 'I Am Not Talking About That Now', Mamvulane has a traumatic experience on her way home from Pick 'n Pay. Imagine that you are Mamvulane and you want to write down your experience of trying to buy food during the consumer boycott, so that you don't forget what happened. Write a 'Personal Recount' in which you recount your experiences from the moment you left your house until the moment you returned.

B. USE A WRITING FRAME

GETTING READY:

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

MODELLING:

- 1 Explain that a writing frame is a template that learners can fill in to help them build their text in the correct structure.
- 2 Explain that you will show learners how to fill out a writing frame to help them prepare to write a personal recount.
- 3 Read the topic to learners. Remind them that they must imagine that they are Mamvulane.
- 4 They must write about their experience of trying to buy food during the consumer boycott.
- 5 Read the prompt in the 'orientation' box and fill in the rest of the first sentence on the board, for example: 'After three weeks of the consumer boycott, I decided to break the boycott and go grocery shopping.'

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board to help you fill in the second sentence.
- 2 For example: 'I did this because my whole family expected me to provide them with food, and I didn't want to see my children starve.'
- 3 Let the learner make the decisions, but step in to guide them if they go wrong.

INDEPENDENT WORK:

- 1 Instruct learners to open their books to pg. 43.
- 2 They must use pg. 43–48 to gather the information they need to fill in the remaining boxes in the writing frame.
- 3 Give them time to fill in their frames.
- 4 Walk around the room and assist learners who are struggling to stay on task.
- 5 Instruct learners to complete the writing frame for homework.

SAMPLE FOR TEACHER

BLANK TEMPLATE FOR LEARNERS

TOPIC

Imagine that you are Mamvulane and you want to write down your experience trying to buy food during the consumer boycott, so that you don't forget what happened. Write a personal recount in which you recount your experiences from the moment you left your house until the moment you returned.

Name: _____ Date: _____

ORIENTATION: After three weeks of the consumer boycott, I decided to. I did this because

To begin, I

Next,

After that,

Then,

When I was almost home,

When they were finished with me

REORIENTATION: After this experience I feel

SAMPLE COMPLETED WRITING FRAME**TOPIC**

Imagine that you are Mamvulane and you want to write down your experience trying to buy food during the consumer boycott, so that you don't forget what happened. Write a personal recount in which you recount your experiences from the moment you left your house until the moment you returned.

Name: _____ Date: _____

ORIENTATION: After three weeks of the consumer boycott, I decided to break the boycott and go grocery shopping. I did this because my whole family expected me to provide them with food, and I didn't want to see my children starve.

To begin, I simply walked out of my house in my day clothes, so that no one would suspect I was leaving Gugulethu. I walked through NY 74 towards NY 65. I walked past the zones and into Mannenberg where no one recognised me. I walked along Hanover Road until I found a bus stop.

Next, I took a bus to Claremont. I went into Pick 'n Pay and bought groceries. I had to choose carefully and only buy what was essential.

After that, I went to the toilet at the train station. I took all my groceries out of their packaging. I hid the sausages, bread and powdered milk in my clothes. I put the rest of the items in an old Sales House packet so that the comrades wouldn't suspect I had been shopping.

Then, I got on the Nyanga bus. Instead of getting off at Gugulethu, I got off at KwaBraweni, between Gugulethu and Nyanga. I took a shortcut through a group of trees. I hid in the trees when I heard voices. After the four young people had passed, I continued walking.

When I was almost home, I saw a crowd chasing some old people. I turned and ran home, but the crowd caught me. The comrades took my bag and spilled all my groceries on the street. They kicked and stomped on the items so that everything broke and mixed together in the dirt.

When they were finished with me, I walked the rest of the way home, ignoring the questions of my neighbours. Mdlangathi was there, and I told him about what had happened. I cried when I told him that our son, Mteteli was one of my attackers. When he didn't respond, I went to the bedroom to remove the food I had hidden against my body.

REORIENTATION: After this experience I feel sad that my son attacked me. I also feel proud of myself for providing for my family.

3. Drafting

INTRODUCE CRITERIA

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

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

INSTRUCTIONS

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

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

CYCLE 4

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

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

EDITING CHECKLIST

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

5. Presenting

PUBLISHING REQUIREMENTS

Remind learners that their final versions must:

- 1 Have the heading : 'Personal Recount'.

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

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

PERSONAL RECOUNT

MAMVULANE'S TRIP TO PICK 'N PAY

After three weeks of the boycott, I decided to do something. We needed food.

To begin, I walked past the zones in Gugulethu and into Mannenberg, until I found a bus stop. Next, I took a bus to Claremont and went into Pick 'n Pay. I bought only what was essential.

After that, I went to the train station toilet. I hid some of my groceries in my clothes and others in an old packet. I took the Nyanga bus to KwaBraweni. I took a shortcut and hid in the trees when I heard voices.

When I was almost home, I saw a crowd chasing some old people. I turned and ran home, but the crowd caught me. The comrades took my bag and spilled all my groceries on the street. I walked home.

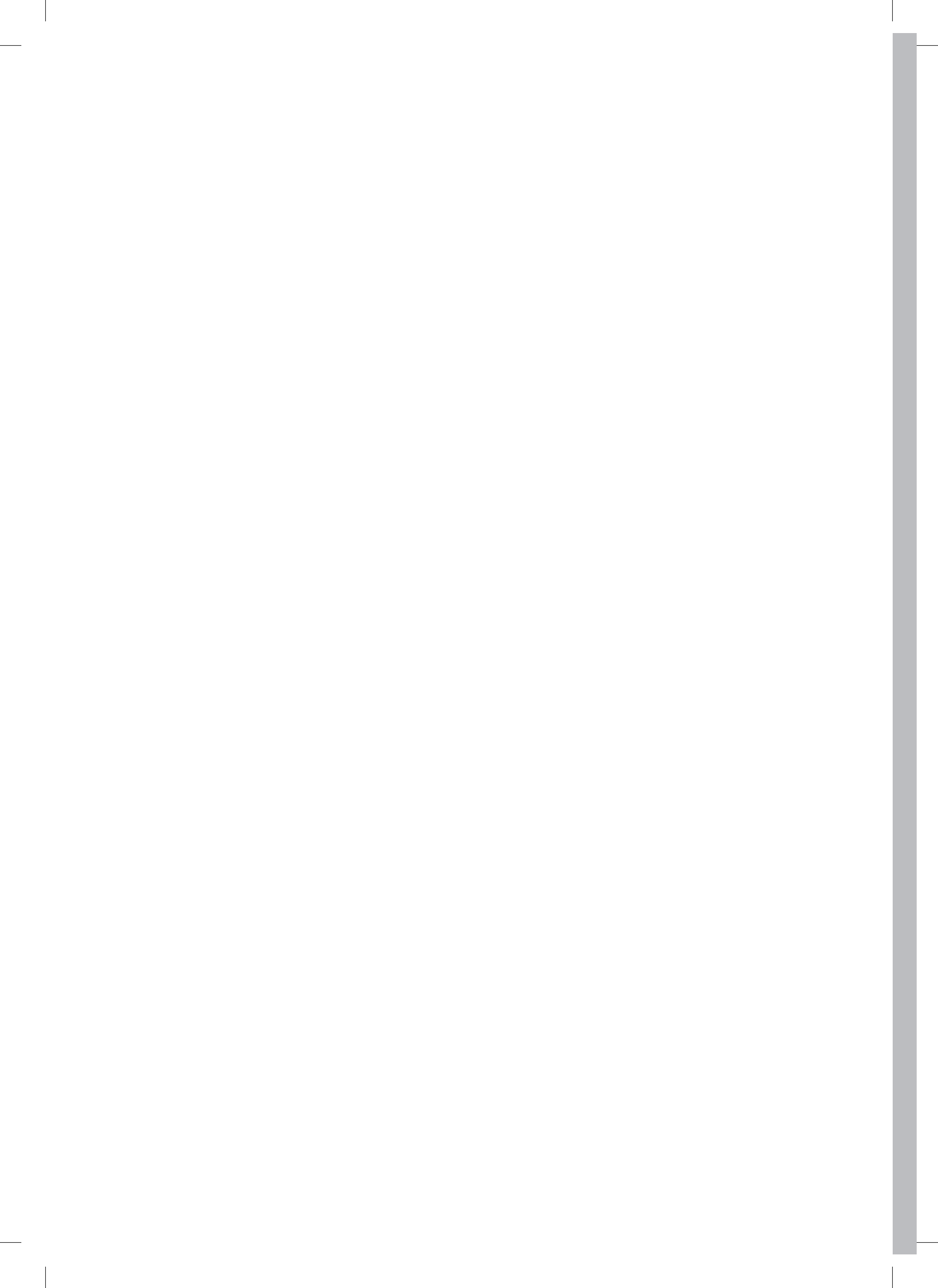
After this experience I feel sad that Mteteli attacked me, but also proud of providing for my family.

Word count: 152 words

Mark: 27/30

TEACHER FEEDBACK

Well done! This is a clear, simple and straight-forward recount. You've included all the essential facts, and left out whatever wasn't needed: you've done an excellent job of cutting your draft (in your writing frame) down to get within the word limit. I liked that you used a matter-of-fact tone, without any of Mamvulane's drama. The orientation and reorientation worked well.



**Short
Stories**

Reading

CYCLE 5

Writing and presenting

Personal (or Friendly) Letter

Topic:

In ‘Nostalgia’, Ella refers to all the letters that she sent to her mother over the last ten years. Her mother didn’t reply to them, but she does admit that she read them. Write one of those letters. To do this, imagine that you are Ella. You are living overseas and you haven’t seen either of your parents in years. What information would you like to share with your mother about your life? You can write about big important things and the small events of daily life.

Length of task

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

CAPS reference: pg. 40

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

Introduction

Tell learners that today they are going to write a personal (friendly) letter. The letter will be linked to the short story, ‘Nostalgia’. The letter will be from Ella to her mother about her life overseas.

Teach the genre

PURPOSE:

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

HOW TO WRITE A PERSONAL (FRIENDLY) LETTER:

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

Teach selected text structures and language features**Activity 1: Work out the personal letter format**

- 1 Explain that the 'format' of a letter is the way it is written on the page and the order in which it appears. It is important to get it right.
- 2 Give learners the example letter (on the next page), along with the questions below. (If you do not have access to a photocopy machine, copy the address, date and greeting on the board and read the rest of the letter out loud.)
- 3 Instruct learners to work with a partner to read the letter and answer the questions in their exercise books. Walk around the room as they work to assist struggling learners.

Read the personal letter below and answer the following questions about the format: (NOTE: This example letter is a lot longer than the one learners will write. It is long to be able to show them all the options that learners could include in their letters.)

15 Victoria Street
Johannesburg
Oaklands
2192
24 November 2017

Dear Yonela

I'm so excited to share my news with you: my older sister had a baby last night! She wasn't due until next week, but she went into labour in the afternoon and by 9pm her baby boy had arrived. His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen. We were allowed to visit them in the hospital this morning and I held him in my arms.

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. I actually think he cried when he said goodbye. It was weird.

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

Your friend

Michelle

(NOTE: This example letter is a lot longer than the one learners will write. It is long to be able to show you all the options that learners could include in their letters.)

- a How many addresses are there?
 - b Whose address is it?
 - c Where is it written?
 - d Where is the date written?
 - e Where is the greeting written?
 - f Where are there empty line spaces?
 - g Is the body of the letter written in paragraphs? If so, how many?
 - h How does the writer say goodbye?
- 4 Call learners back together and very quickly go through their answers. Make sure that learners know the following:
- a How many addresses are there? One
 - b Whose address is it – the writer or the recipient? The writer.
 - c Where is it written on the page? In the top right hand corner.
 - d Where is the date written? Under the address in the top right hand corner.
 - e Where is the greeting written? On the left hand side.
 - f Is the body of the letter written in paragraphs? If so, how many? Yes. 3.
 - g How does the writer say goodbye? 'Your friend' on the left side, followed by her name directly underneath on the next line.
 - h Where are there empty line spaces? Under the date, under the greeting, under each paragraph.

Useful genre-related vocabulary

sender	the person who writes and sends the letter
recipient	the person who receives and reads the letter
greeting/salutation	the way to say hello (often 'Dear...')
closing	the way to say goodbye
informal register	casual way of writing, as if you are speaking to a friend

1. Set the task

Learners will write a personal letter based on events in 'Nostalgia'. To prepare for this writing task, they will read a sample letter to work out the format for a personal letter.

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Come up with ideas.
- c Create topic sentences.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE WRITING TOPIC

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

In 'Nostalgia', Ella refers to all the letters that she sent her mother over the last ten years. Her mother didn't reply to them, but she does admit that she read them. Write one of those letters. To do this, imagine that you are Ella. You are living overseas and you haven't seen either of your parents in years. What information would you like to share with your mother about your life? You can write about big important things and the small events of daily life.

B. COME UP WITH IDEAS

INTRODUCTION:

- 1 Explain to learners that they will start planning their letters by coming up with ideas about Ella's life. These ideas will then be turned into full letters.
- 2 Explain that in the story, Davids doesn't tell us much about Ella's life, so we need to make the details up. Everyone's will be different. To come up with ideas, we can use mind maps.
- 3 Draw a mind map on the board with sections for Ella's country, job, relationship, interests and 'other'. (Refer to the example in the 'Sample for teacher' section below.)

MODELLING:

- 1 Explain that learners will now add information to each section of the mind map.
- 2 Demonstrate how to add information to the mind map. On the board, fill in the name of the country where you imagine her to live.
- 3 Explain that we don't know where she actually lives, so we must make this information up.

JOINT ACTIVITY:

- 1 Ask a volunteer to come to the board and add a piece of information to any of the other sections.
- 2 Discuss their information with the class to decide if it makes sense in the context of the story.

INDEPENDENT WORK:

- 1 Give the learners time to come up with their own ideas to fill in mind maps in their exercise books.
- 2 Remind them that everyone's ideas will be different.
- 3 While they work, walk around the room and assist struggling learners.

WORK OUT THE ORDER:

- 1 Call learners back together.
- 2 Explain that learners now need to put their ideas into an order that makes sense. There are no rules because everyone's ideas will be different.
- 3 Point out that a letter of this length will probably have about 3 paragraphs. They need to choose which kinds of information from their mind maps go into each paragraph.
- 4 For example, one paragraph could be about the place where she lives and her friends there; another could be all about her job, and a third could be about her interests and hobbies. However learners choose to combine information, they need to make sure that the ideas in a paragraph all fit together.
- 5 Give learners 5 minutes to work out the order in which they will write about Ella's life.
- 6 Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their lists with the class.

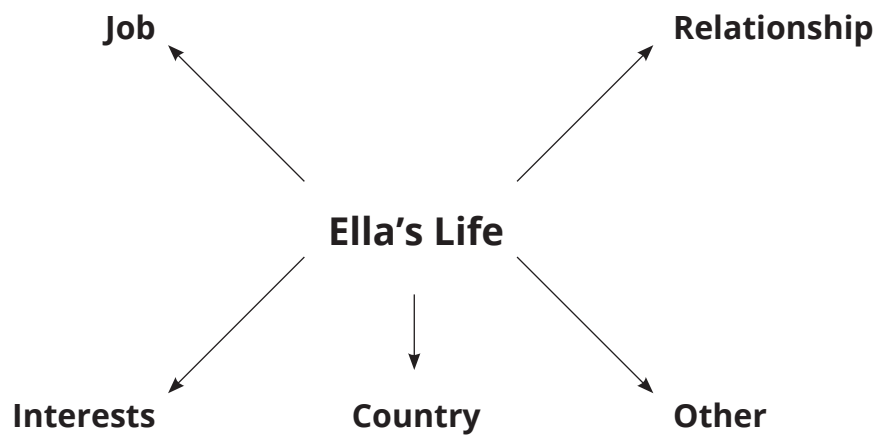
C. WRITE TOPIC SENTENCES

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2 This topic sentence is a like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.
- 3 For example, a topic sentence could be: 'I've been living in Venezuela for three years now.' Then the rest of the paragraph will be about what it's like to live in Venezuela. Or a topic sentence could be: 'I'm teaching Grade 10 History' and the rest of the paragraph will be about her job.
- 4 Remind learners that the tone of their letters must be friendly. This means that it should be written in the same way that they would speak to the other person. They are allowed to use casual language and contractions. The spelling and punctuation, however, must still be perfect.

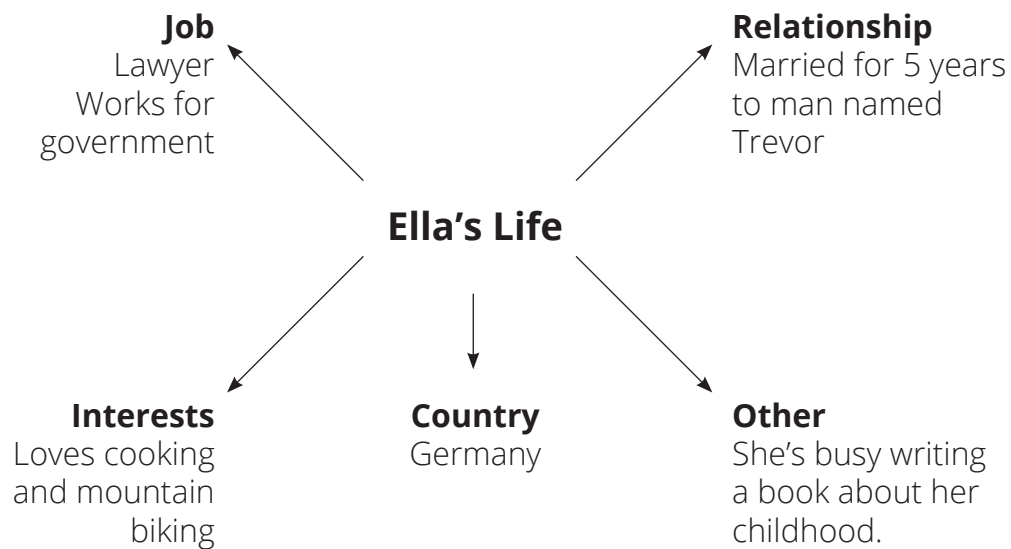
- 5 Instruct learners to write the topic sentence for each one of their paragraphs. Each topic sentence will come from the ideas on their mind maps.
- 6 Give learners 5 minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their topic sentences with the class.

SAMPLE FOR TEACHER

SAMPLE BLANK MIND MAP



SAMPLE COMPLETED MIND MAP



CYCLES 5

SAMPLE TOPIC SENTENCES

I live in Hamburg in Germany. I love my job as a lawyer.
Trevor and I got married last August.

3. Drafting

INTRODUCE CRITERIA

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

- 1 The body must be 120–150 words long (not including address and greeting).
- 2 The personal letter format must be perfect.
- 3 They must write from Ella's perspective.
- 4 The body of the letter must inform Ella's mother about her life overseas.
- 5 The writing must show that they understand what has happened in the story and can express Ella's opinions and feelings.
- 6 The register can be informal (i.e. casual) but the language must be error-free.
- 7 The tone can be warm and friendly, or it can be reserved and anxious, depending on what Ella is saying to her mother.

INSTRUCTIONS

HOMEWORK:

- 1 Instruct learners to take their topic sentences home and elaborate on each one to form paragraphs.
- 2 Explain that they must finish each paragraph by adding sentences to each topic sentence. Remind learners that all the sentences in a paragraph must relate to the same topic.
- 3 They must also add in all the elements of a personal letter:
 - They can make up the Ella's address, keeping in mind that she lives overseas.
 - They can make up the date, but it must be some years after Apartheid has ended, when the story is set.
 - They must use appropriate informal greetings and closings.
 - They can forge Ella's signature.

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

CYCLES

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

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

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

EDITING CHECKLIST

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

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their letters neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Personal Letter.'
- 3 They must write neatly, leaving an empty line between paragraphs.

- 4 At the bottom of their letter they must write the words 'Word count' followed by the number of words in their letter (not including the address and greeting).

PRESENTING STRATEGY

Posting and delivering the letters

PRESENTING INSTRUCTIONS

- 1 **Post the Letters:** Create a 'postbox' in your classroom. You can do this with an old cereal or shoe box. Paint it red to resemble a real postbox, or cover it with newspaper. Make a slit at the top. Instruct learners to fold their letters neatly and 'post' them by putting them into the box.
- 2 **Deliver the Letters:** Hand out the letters at random, so that each learner receives a letter from someone else in their class. Check that no one received their own letter. If they did, quickly swap it with another one. Instruct learners to imagine that they are Ella's mother receiving the letter from Ella. They must read the letter and decide whether or not it would encourage them to respond.

COMPLETED EXAMPLE

FRIENDLY LETTER

Hohe Strasse
Berlin
Germany
56091
18 December 1998

Dearest Mom

I hope you're well. I haven't heard from you, but Mrs Katswinkel from next door told me you're okay. Trevor and I got married in August! It was a small ceremony: Trevor's best friend came from Johannesburg and we invited a few couples that we've met here. Of course, I would have preferred it if you'd been there, but, well, I know you would have insisted on inviting Dad as well.

We're living in Berlin now and it's a lovely city. There are museums and artwork everywhere. I wish you could see it.

I'm still working as a lawyer. I got a job working for the municipal government. I'm working in an office that helps refugees. They needed someone who was fluent in English. It's difficult and I work long hours, but it's very rewarding.

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

Your daughter

Ella

Word count: 150 words

Mark: 26/30

TEACHER FEEDBACK

A good letter. I can feel how badly Ella wants a reply from her mother, and how hard she's trying to sound alright. You've definitely understood their relationship in the story. Your personal letter format is also perfect. Well done.

**Short
Stories**

Reading

CYCLE 6

Writing and presenting

Obituary

Topic:

In ‘I Am Not Talking About That Now’, Mteteli dies. Imagine that you are his best friend and you have been asked to write his obituary. Magona gives us very little information about him in the story, so you will need to make up whatever information is missing. Be creative, but the information must make sense in the context of the story.

Length of task

120–150 words

CAPS reference: pg. 41

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

Introduction

Tell learners that today they are going to write an obituary. This obituary will be linked to the short story, ‘I Am Not Talking About That Now’. Learners will write an obituary for Mteteli.

Teach the genre

PURPOSE:

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

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

HOW TO:

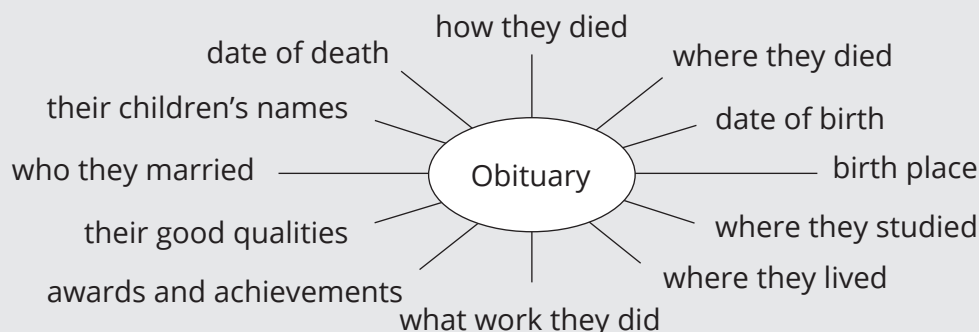
- An obituary contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the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

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

Teach selected text structures and language features

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

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



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

- 1** Explain that the ‘format’ of an obituary is the way all the content is put together, i.e. the order in which it appears. It is extremely important that learners get the format right. In the final exam, markers will deduct marks if their format is incorrect.
- 2** Give learners the following obituary for Nelson Mandela, along with the questions on format below it. If you do not have access to a photocopier, read it aloud to them.

(NOTE: This example obituary is a lot longer than the one learners will write. It is long to be able to show them all the options that learners could include in their obituaries.)

OBITUARY FOR NELSON MANDELA

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

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

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

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

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

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

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

STEP-BY-STEP GUIDE TO WRITING AN OBITUARY

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

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

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write an obituary for Mteteli from 'I am Not Talking About That Now'.

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Work out what information we need.
- c Work out what information we have.
- d Make up the rest of the information.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE WRITING TOPIC

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

In 'I Am Not Talking About That Now', Mteteli dies. Imagine that you are his best friend and you have been asked to write his obituary. Magona gives us very little information about him in the story, so you will need to make up whatever information is missing. Be creative, but the information must make sense in the context of the story.

B. WHAT INFORMATION DO WE NEED?

INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will create a plan before writing their obituaries. These plans will later be turned into obituaries.

- 3 Explain that they will start by working out what information they need to write an obituary.
- 4 To do this, instruct them to look at the Step-by-Step Guide to Writing an Obituary (in the section above). Instruct them to look at each paragraph and, with a partner, work out what type of information is needed for each paragraph.
- 5 Give them a few minutes to do this.
- 6 Call learners back together.
- 7 Ask learners: What type of information will you need to write your obituary?
- 8 Make a list on the chalkboard of points, like:

INTRODUCTION:

- place of death:
- cause of death:
- BODY:
- job/studies:
- personality:
- interests:
- place where she was born:
- father's name:
- mother's name:
- grew up:
- interests:
- activities:
- achievements and contribution to community:

CONCLUSION:

- funeral:
- family left behind:

C. WORK OUT WHICH INFORMATION IS IN THE STORY

- 1 Write the heading 'Information for Planning Mteteli's Obituary' on the board. Instruct learners to copy it into their exercise books.
- 2 Instruct learners to copy down the list under the heading. Explain that it is now their job to fill in the information.
- 3 They will start by working out which pieces of information about Mteteli are provided in
 'I Am Not Talking About That Now'. They can only make something up if it is not in the story. Give them a few minutes to look back through the story to work out what they know about Mteteli. Whenever they find information, they must fill it in next to the relevant heading in their exercise books.
- 4 Call the class back together.
- 5 Ask volunteers to share their answers. Make sure that they understand that the following information can be found in the story:

- his first name, his sister’s name and his parents’ names (Mteteli, Fezeka, Mamvulane and Mdlangathi)
- where he lives (Gugulethu)
- death date (sometime around 1985, because that’s when the story is set)
- birth date (sometime around 1970, because he is a teenager in 1985)
- interests (he was involved in the anti-Apartheid struggle)

D. MAKE UP THE REST OF THE INFORMATION (HOMEWORK)

- 1 Explain that now learners will make up all the other information about Mteteli that they will need to write his obituary. They must make up the information for each point as this character is an imaginary one. The made-up information must be creative, but based on the facts we know from the story.
- 2 Give them time in class to complete their lists by making up information. Walk around and assist struggling learners.
- 3 Whatever they don’t finish, they can complete for homework.

SAMPLE FOR TEACHER

SAMPLE COMPLETED PLAN FOR OBITUARY

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

INTRODUCTION:

- place of death: Gugulethu
- cause of death: Hit on the head with a knobkerrie by his father

BODY:

- job/studies: high school learner
- personality: brave, determined, fought for what he wanted
- interests: politics, freedom, anti-Apartheid resistance
- place where he was born: Umtata
- father’s name: Mdlangathi
- mother: Mamvulane
- grew up: Gugulethu
- interests: music, science
- activities: excellent soccer player
- achievements and contribution to community: participated in consumer boycott to fight against Apartheid

CONCLUSION:

- funeral: Sunday, 28 June 1985 at the Apostolic Church in Gugulethu

3. Drafting

INTRODUCE CRITERIA

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

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

INSTRUCTIONS

HOMEWORK

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

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

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

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

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's obituary to see if they have done what the question in the checklist asks. If they find that their partner has not done something required on the checklist, make a note of it.
- 7 When they are finished reading, they must explain to their partner where they think changes need to be made.
- 8 Give learners time to edit their partner's work. Walk around the room to assist learners who are struggling.

EDITING CHECKLIST

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

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their obituaries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the heading 'Obituary'.
- 3 They must write neatly, leaving an empty line between paragraphs.

- 4 At the bottom of their obituary they must write the words ‘Word count’ followed by the number of words in their obituary.
- 5 There must be an empty line under each paragraph.

PRESENTING STRATEGY

Display

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

OBITUARY

OBITUARY FOR MTETELI DYANTYI

Mteteli Dyantyi died unexpectedly at his home in Gugulethu. He died when he and his father were fighting and his father hit him on the head with a knobkerrie.

Mteteli was born in Umtata and grew up in Gugulethu. Mteteli was a high school learner at

I.D. Mkize High School. He was brave, determined and fought for what he wanted. He was interested in politics and freedom. His greatest achievement was participating in the consumer boycott to fight against Apartheid.

Mteteli was interested music and science. He planned to become an electrical engineer when he finished school, but if necessary, he was prepared to sacrifice his education in order to win the struggle against Apartheid. He was also an excellent soccer player.

Mteteli is survived by his mother, Mamvulane, father, Mdlangathi and older sister, Fezeka. The funeral will be held on Sunday, 28 June 1985 at the Apostolic Church in Gugulethu.

Word count: 149 words

Mark: 26/30

TEACHER FEEDBACK

Good work. You have made up information that is plausible in the context of the story. You’ve also left out all the negative information about Mteteli, which would have been inappropriate for an obituary. This structure is very clear, and the format is correct. I can see you worked very hard on your spelling and punctuation. Well done.

**Short
Stories**

Reading

CYCLE 7

Writing and presenting

Diary entry

Topic:

Imagine that you are Yaaba from ‘The Late Bud’. Write a diary entry from her point of view. You can choose to set it at any point in the story, either before the incident that leads to reconciliation with Maami or afterwards. Either way, go back to the story to work out Yaaba’s opinions about what is happening in her life and how she feels about her mother. Make sure you express her feelings and ideas.

Length of task

80–100 words

CAPS reference: pg. 40

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

Introduction

Tell learners that today they are going to write a diary entry. The diary entry will be linked to the short story, ‘The Late Bud’. Learners will pretend to be Yaaba in and write the diary entry from her point of view.

Teach the genre

PURPOSE:

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

HOW TO WRITE A DIARY ENTRY:

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

FEATURES:

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

Teach selected text structures and language features**Activity 1: Read and analyse the sample diary entry****GETTING READY:**

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

24 November 2017

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

- a Who wrote the entry? (Without knowing her name, what can you work out?)
- b When was this entry written?
- c What happened in this entry? (What is the person writing about?)
- d Why did this person write this? How are they feeling?
- e How do we know this person is feeling this way?
- f Who does it sound like she is speaking to? How do you know that?

- g** Why do you think she may have written a diary entry like this?
- h** Have you ever kept a diary? Why or why not?

INTRODUCTION:

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

PAIR WORK:

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

DISCUSSION:

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

Activity 2: Expressing feelings with words

INTRODUCTION:

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

MODELLING:

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

JOINT ACTIVITY:

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

PAIR WORK:

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

Angry:

Happy:

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

DISCUSSION:

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

Angry: It's so unfair that it's raining and now I'll have to miss the match.

Happy: Finally some rain to fill the dams - yay!

Sad: I wish I could play outside but it's raining.
- 4 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings.
- 5 Explain that this creates a tone for their diary entry.

Useful genre-related vocabulary

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

1. Setting the task

SET THE TASK

Remind learners that they will now write a diary from the point of view from Yaaba, from ‘The Late Bud.’

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a planning table.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC:

Topic: Imagine that you are Yaaba from ‘The Late Bud’. Write a diary entry from her point of view. You can choose to set it at any point in the story, either before the incident that leads to reconciliation with Maami or afterwards. Either way, go back to the story to work out Yaaba’s opinions about what is happening in her life and how she feels about her mother. Make sure you express her feelings and ideas.

B. USE A PLANNING TABLE

GETTING READY:

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

RESEARCH:

- 1 Explain that today, learners will plan for their own diary entry, which they will write as if they are Yaaba.
- 2 Instruct learners to copy down the topic and the empty planning table (in the ‘Sample for teacher’ section below), leaving at least five lines for each item in the table.
- 3 Remind learners that the important thing about a diary entry is that it uses language to express the writer’s thoughts and feelings about their experiences.
- 4 Remind them that for this topic, they are writing as if they are Yaaba, so they must try to think about her experiences in the story.
- 5 Instruct learners to reread the story to find evidence about Yaaba’s thoughts and feelings. This can be done in pairs or groups, or it can be assigned for homework.
- 6 Give learners time to fill in their planning tables. Walk around the room and help struggling learners.

SAMPLE FOR TEACHER**BLANK PLANNING TABLE FOR LEARNERS**

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

SAMPLE COMPLETED PLANNING TABLE

What happened?	Maami beat me for not washing before I lay down on the mat. She shouted at me, calling me lazy. She pulled my ears and threatened to pull my mouth. She called me a witch.
How did you feel?	I was so angry, I wanted to hit her back, but I knew it would only make her angrier. I wanted to scream. After she stopped I felt full of sadness and I couldn't stop crying. I doubted that she was my real mother.
Why did you feel that way?	I couldn't believe a mother would speak with such hatred towards her child. I was shocked that she was beating me with such fury. I was frightened she would kill me.
What are some words/phrases you can use to show your feelings?	rage, sorrow, alone, demon, wild animal, knocked the air out my lungs
What is the tone of your diary entry?	furious or sad

3. Drafting

REINFORCE CRITERIA

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

- 1 The entry should be 100 words long. Include a word count in brackets at the end.
- 2 There should be a date in the top right hand corner.
- 3 The entry should be addressed to ‘Dear Diary’ (the salutation).
- 4 It should be written in a first-person narrative voice (‘I’) from Yaaba’s perspective during or after the story.
- 5 Use words that show Yaaba’s feelings.
- 6 You can use informal language – like you are talking to a friend. But avoid slang.
- 7 The entry should use the past tense verbs to narrate events, but can use present tense verbs to communicate how she feels.
- 8 Be clear about what tone you want to use. Then choose words to create that tone.

INSTRUCTIONS

INTRODUCTION:

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

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

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

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

EDITING CHECKLIST

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

5. Presenting

PUBLISHING REQUIREMENTS

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

PRESENTING STRATEGY

Turn and talk

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

DIARY ENTRY

24 December 2004

That woman is like a demon or a wild animal! My mother has never liked me, but tonight she went too far. She beat me so hard she knocked the air out of my lungs. I was afraid she would crack my skull. I wanted to hit back, but I knew it would only make her angrier. And the pain caused by her harsh words was just as bad. There's no way she can be my real mother. What mother would talk to her child like that? I swear I'm not to be like her when I grow up!

Word count: 99 words

Mark: 16/20

TEACHER FEEDBACK

Great work. I can see evidence of careful planning, drafting and editing. Well done on following the correct process. It resulted in a diary entry that really shows Yaaba's point-of-view. I can feel how angry she is and how unfair she thinks her mother is being. Do you think you could find a way to add in a bit of descriptive writing to make it more vivid – even just one sentence?