

**ENGLISH  
FIRST**

**ADDITIONAL  
LANGUAGE**

**Grade 11**

**Literature  
Module:**

**Dreaming  
of Light**

**LESSON PLAN**



# A message from the NECT

## National Education Collaboration Trust (NECT)

### **DEAR TEACHERS**

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

### **WHAT IS NECT?**

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

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

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

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

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

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

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

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

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



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# Introduction

Welcome to the NECT FET EFAL Learning Programme!

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

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

- 1** A Tracker to help you plan lessons and track curriculum coverage (Terms 1–4)
  - 1.1** This document breaks down each approved textbook into CAPS aligned lessons.
  - 1.2** It also integrates the use of the NECT lesson plans.
  - 1.3** This tracker is an incredibly useful tool to ensure that you teach all prescribed lessons, using either an approved text book or the NECT lesson plans.
- 2** A Lesson Plan per Literature Set Work (Terms 1–3)
  - 2.1** A set of lesson plans has been developed around each of the Grade 10–12 literature set works.
  - 2.2** These lesson plans cover all the Literature and Writing & Presenting requirements, as well as most of the Reading & Viewing requirements.
  - 2.3** By implementing these lesson plans, you can be assured that you are complying with CAPS in terms of Literature and Writing & Presenting, and that you are covering most of the Reading & Viewing curriculum requirements.
  - 2.4** All other lessons are included in the Tracker and can be found in your approved text book and teacher's guide.
- 3** A Resource Pack per Literature Set Work (Terms 1–3)
  - 3.1** One resource pack is provided for each of the Grade 10–12 literature set works.
  - 3.2** These packs include theme tables, flashcard words and images.
  - 3.3** These resources should be displayed in the classroom as the set work is taught.
- 4** A Summary of each Set Work,
  - 4.1** All summaries are structured in the same way.
  - 4.2** The summaries include key information to help learners revise and prepare for exams.
- 5** The prescribed set works for Grade 11 FAL (2019) are as follows:

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

# Caps Compliance and Notional Time

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

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

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

## APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

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

## BENEFITS OF CONSECUTIVE IMPLEMENTATION

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



**APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES**

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

**BENEFITS OF SIMULTANEOUS IMPLEMENTATION**

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

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

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

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

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

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

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

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

# Lesson Plan Components

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

## Reading and Viewing: Literature

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

## Writing and Presenting: Process Writing

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

# An Approach to Teaching Literature Through Discussion

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

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

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

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

Teaching literature through effective discussion will allow learners to:

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

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

## 1. Asking good questions

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

### 1.1 CHECKING FOR UNDERSTANDING

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

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

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

*What happened after...?*

*Who went to...?*

*Where did...?*

*When did...?*

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

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

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

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

*Why did...?*

*How did...?*

*What would have happened if...?*

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

## **1.3 MAKING CONNECTIONS**

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

Some examples of connection questions are:

*What would you do if...?*

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

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

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

#### **1.4 FORMING OPINIONS**

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

Some examples of opinion questions are:

*Did you agree with...?*

*Why do you think ...?*

*What did you think when...?*

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

## **2. Leading a discussion**

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

#### **2.1 PAUSING**

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

#### **2.2 DIRECTING AND DISTRIBUTING**

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

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

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

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

### **2.3 PROMPTING AND PROBING**

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

## **3. Discussion strategies**

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

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

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

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

### **3.1 TURN AND TALK**

**3.1.1** Ask the discussion question.

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

**3.1.3** Give learners a few seconds to quietly think.

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

**3.1.5** Ask the discussion question again.

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

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

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

**3.1.9** Ask learners:

- What did your partner say?

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

**1.1.10** Discuss.

### **3.2 EVERYONE WRITES**

**3.2.1** Ask the discussion question.

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

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

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

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

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

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

**3.2.7** Ask learners:

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

**3.2.8** Discuss.

### **3.3 PASS THE PAPER**

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

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

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

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

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

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

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

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

### **3.4 CONCENTRIC CIRCLES**

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

**3.4.2** Ask a discussion question.

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

**3.4.4** Repeat the question.



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

### 3.5 FIVE MAIN POINTS

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

### 3.6 FOUR CORNERS

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

- strongly agree
- agree
- disagree
- strongly disagree

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

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

### 3.7 MINI DEBATES

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

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

## 4. Creating a safe space for effective discussion

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

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

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

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

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

# Resource Requirements for Teachers and Learners

## **TEACHERS MUST HAVE:**

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

## **LEARNERS MUST HAVE:**

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



Jayne  
Bauling

# Dreaming of Light

*Is Katekani right when  
she tells him the mine has  
stolen his soul?*

# Structure of the novel lesson plans

## Reading and viewing

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

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

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

**Dreaming  
of Light**

**Reading**

**CYCLE 1**

# Pre-reading

## Lesson 1 Pre-reading

### Getting ready

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Make enough copies of:

- The Pre-Reading Lesson: ‘Group Worksheet’ (one for each GROUP)
- The Pre-Reading Lesson: ‘News Articles 1 to 4’ (There are four different articles, but each group needs only ONE of the four. If you have more than four groups, you will need to make more copies accordingly.)

### Setting the Context

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#### **INTRODUCTION:**

- 1 Settle the learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: ‘Dreaming of Light’. This is a South African novel about young zama zamas and their experiences. It is based on real experiences and real stories.
- 3 Ask your class if they know what ‘zama zama’ means. (Answer: isiZulu for ‘take a chance’). Do they know who the zama zamas are? (Listen to only one or two answers. Don’t allow discussion. Say: ‘Well, we’re about to find out!’)

#### **GROUP WORK:**

- 1 Divide your class up into small discussion groups of 5–6 learners.
- 2 Hand out a copy of Pre-Reading Lesson: ‘Group Worksheet’ to each group.
- 3 First, discuss the vocabulary list (5 words) at the start of the worksheet. It is important that everyone understands these words before they begin reading.
- 4 Now read the questions on the worksheet out loud to the class. This is so that they know what answers they are looking for before they start reading. This helps learners know what to focus on as they read.



## Group worksheet

<b>abandoned</b>	left behind; no longer in operation	Many gold mines in South Africa have been <b>abandoned</b> by their legal owners.
<b>illegal</b>	against the law, criminal	Mining without a licence is <b>illegal</b> .
<b>recruit</b>	someone who is found and offered a job	Children are often <b>recruited</b> to work in illegal mines.
<b>syndicate</b>	international, well-organised criminal gangs	International <b>syndicates</b> are behind illegal mining.
<b>zama zama</b>	illegal miner	Unemployed, poor people may be forced to become <b>zama zamas</b> .

**Name of Scribe** (Writer for the group): \_\_\_\_\_

**WHAT** are some of the dangers involved in illegal gold mining?

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**WHO** are the zama zamas? **WHERE** do they come from?

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**WHO** are the criminal syndicates behind illegal gold mining?

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**WHO** are some of the mine owners?

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**WHERE** are some of the illegal South African gold mines?

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**HOW MUCH** money is South Africa losing through illegal mining every year?

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**HOW MANY** jobs have been lost on the mines since 1986?

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**HOW MANY** illegal mines are there in South Africa?

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**HOW MANY** zama zamas are there in South African mines?

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**HOW** do the different levels of the illegal mining syndicates work? Put each of these groups of people in their correct place:

- Regional buyers and scrap metal dealers
- Zama zamas
- International criminal kingpins (bosses) International buyers
- Security & 'enforcers'

Level 1 (Top)	
Level 2	
Level 3	
Level 4	
Level 5 (bottom)	

**HOW** are the syndicates involved in other criminal activities?

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**WHY** have the mines been abandoned?

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**WHY** do people become zama zamas?

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**HOW** would giving mining licences to local communities and small groups of miners help to solve the problem?

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Write down any questions you still have here:

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- 5 Tell the group they will need a **scribe** (someone who writes) to write the group's answers on their worksheet.
- 6 They will also need to choose a **reader** from the group.
- 7 Make sure each group has 1 set of news articles:  
**EITHER**  
 Pre-Reading Lesson: 'News articles 1'  
**OR**  
 Pre-Reading Lesson: 'News articles 2'  
**OR**  
 Pre-Reading Lesson: 'News articles 3'  
**OR**  
 Pre-Reading Lesson: 'News articles 4'
- 8 Explain to your learners that each group has a set of news articles to read about illegal mining in South Africa.
- 9 The reader must read the articles out loud to their group. The others must listen carefully because they are looking for the answers to the questions. (Explain that groups have different articles. They may not find the answers to **all** the questions in their articles. They will be sharing their answers with the rest of the class later.)
- 10 The scribe must fill in the answers on the group worksheet.

**DISCUSSION:**

- 1 After about 20 minutes, call the learners back together. Tell them you are going to ask one person in each group to report to the class.
- 2 Tell the class to listen to each group very carefully. If they hear an answer they do NOT have, they should add it to their own answer sheet.
- 3 Start with Question 1 from Group 1.
- 4 When Group 1 has given their answers to Question 1, ask the other groups if they have anything NEW to add. Remind them they must NOT repeat anything that has already been said.
- 5 After this, add anything important that you think has been left out. (See possible answers below.)
- 6 Go through each question on the worksheet with learners. Ask different groups to answer questions out loud from their group worksheets.
- 7 Afterwards collect all the worksheets. You will need to check these after the lesson, to see if they are accurate and complete. Add your own comments, if necessary.
- 8 Find a space on the wall to display them all, or only the best examples if there is no room for them all.

## Journal setup

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

## Dreaming of Light – Pre-Reading Lesson: ‘News articles 1’

### WEDNESDAY 19 FEBRUARY 2014

Crime fighting unit, the Hawks, say they are working hard to arrest the masterminds (main organisers) behind illegal mining in South Africa.

More than 20 people have been arrested since the weekend for **illegal** mining at the Kleinfontein Gold Mine in Benoni on Gauteng’s East Rand.

On Tuesday, Ekurhuleni Emergency Services said two **illegal** miners had died underground. It is believed that more miners could still be underground.

Hawks spokesperson, Paul Ramaloko, says information that they have collected could help them to arrest the kingpins (main organisers) and **syndicates**.

Adapted from:

<http://www.sabc.co.za/news/a/ede65f0042fc16bfa1f1bf895990ad13/wksundefinedpushundefinedtoundefinednabundefinedillegalundefinedminingundefinedkingpins20141902>

### TUESDAY 15 SEPTEMBER 2015

Police are working to remove the bodies of at least 11 **illegal** miners believed to be trapped underground in an **abandoned** gold mine in Benoni on Gauteng’s East Rand.

It appears there was an explosion underground. Police were alerted to (told of) the scene by another group of illegal miners. Toxic fumes (poisonous gases) in the mineshaft (mine passage) are blocking the efforts to recover the bodies.

Members of the South Africa Police Service (SAPS) Search and Rescue unit are currently underground in an **abandoned** gold mine trying to recover the bodies of the dead **illegal** miners. The police have **recruited** two **illegal** miners who are familiar with (know) the mine to point out where they believe the bodies could be found.

Adapted from:

<http://www.sabc.co.za/news/a/43d7e48049db9315954bbfb28a2b9957/>

Elevenundefinedillegalundefinedminersundefinedtrappedundefinedinundefinedabandonedundefinedgoldundefined-mine-20151509

### TUESDAY 17 NOVEMBER 2015

Rivalry (conflict and fighting) among **illegal** miners has claimed another eleven lives. The underground shooting took place at an **abandoned** mine in Benoni on the East Rand. Emergency workers retrieved the bodies earlier Tuesday. It is an ongoing bloody war over gold in **abandoned** mines.

An unnamed man, who pleaded his ignorance, says he found his brother’s body with several bullet wounds. ‘I don’t know what happened. I was just called and told my brother is here. It hurts to have lost him.’

Tsekiso Mofokeng of SAPS says, ‘Now that we are aware of this area, we will now start patrolling to increase visibility (being seen). We also appeal to anyone with information with regards to this incident to come forward.’

There have been dozens of **zama zama** killings this year. Not even the relatives of victims are willing to disclose any information to help investigations.

Police have urged community members to alert them to any **illegal** mining in the area. They say their biggest challenge is finding witnesses.

Adapted from: <http://www.sabc.co.za/news/a/fa47a6004a9d8d6d9a18baa65ed2c195/Illegalundefinedminingundefinedrivalryundefinedclaimsundefined11undefinedlives-20151711>

### **SATURDAY 16 APRIL 2016**

Five **illegal** miners have died after being trapped in a disused mine, which collapsed at Pongola in northern KwaZulu-Natal. Rescuers were called in to rescue one of the men who was found trapped alive. However, the rescue attempt was later called off. The men are all believed to be citizens of Lesotho.

Locally known as **zama zamas**, the **illegal** miners enter old unused mines and manually (by hand) extract precious metals.

Operations at the Bosveld gold mine were stopped in 2007. Many say **illegal** mining operations have continued since then. Despite the dangers, the men risk everything to put something on the table.

Three of the men were lucky to escape, but have been arrested for being in the country **illegally**. They will also face charges related to **illegal** mining. Authorities have arrested over 100 **illegal** miners at the same mine. During an arrest last year, miners were found in possession of explosives and guns.

Adapted from: <http://www.sabc.co.za/news/a/033ce0004c6d01919256fe97122fe5d7/FiveundefinedillegalundefinedminersundefineddieundefinedinundefinedKZN-20161604>

### **SUNDAY 10 JULY 2016**

Nine more bodies of **illegal** miners have been brought to the surface at Bambanani West mineshaft (mine passage) at Harmony Gold in Welkom, in the Free State.

Earlier this week, three bodies of **illegal** miners from Lesotho were retrieved from underground in the Bambanani East mineshaft.

Harmony Gold mine management spokesperson, Marianne van der Walt, said, ‘Earlier this week three bodies were brought to the surface (above ground) and I can confirm that nine more bodies were brought to surface today which brings the total to 12.’

Harmony management says **illegal** mining is an ongoing (continuing) problem.

Adapted from: <http://www.sabc.co.za/news/a/3858de004d71d0e5bc8cfe4b5facb1b5/Moreundefinedbodies-undefinedretrievedundefinedatundefinedHarmonyundefinedGold-20161007>

**MONDAY 12 SEPTEMBER 2016**

The Department of Mineral Resources will meet mine rescue teams Monday morning to decide whether or not to resume (start again) with rescue operations at a disused (abandoned) mine in Langlaagte south of Johannesburg. Seven **illegal** miners, also known as **zama zamas**, have since emerged (come up) from underground.

Mine rescue services personnel suspended (stopped for a while) operations on Sunday because of dangerous gasses underground. Johannesburg Emergency Management Services spokesperson, Synock Matobako, who is currently at the mineshaft (mine passage) has confirmed that six **illegal** miners are still trapped underground.

One of the family members gathered outside the mine says his brother is among those trapped underground and he fears he might be dead by now. He wants authorities to allow them to go underground to bring their loved ones to surface as he feels the mine rescue personnel have failed.

Adapted from: <http://www.sabc.co.za/news/a/de1eec804e354e498c2bbd3fbc8dc88a/DepartmentundefinedstillundefinedtoundefineddecideundefinedonundefinedZamaundefinedZamaundefined-rescueundefinedopera-tion-20161209>

**SATURDAY 17 SEPTEMBER 2016**

‘On our arrival at the mine premises, two **illegal** miners with name tags on their arms, both Lesotho nationals, were found dead. Among the 22 who were arrested, three were ill and were taken to hospitals under police guard. One of them was under age [16] from Zimbabwe,’ Thakeng said.

‘They are facing charges like trespassing (being on private property without permission), attempted theft of gold bearing material (rocks containing gold) and **illegal** immigration (entry into a country).

Three were admitted to different hospitals in the Goldfields area due to suspicion of Methane gas inhalation (breathing in) underground.’ He said all 22 are expected to appear in the Welkom Magistrate’s Court on Monday. The suspects arrested are from Lesotho, Zimbabwe, Rustenburg, Klerksdorp, Soweto, Springs, Pretoria, Bekkersdal, Evaton and Welkom.

Adapted from: [http://www.enca.com/south-africa/free-state-police-arrest-22-illegal-miners-confiscate-gold?utm\\_medium=Social&utm\\_campaign=Echobox&utm\\_source=Facebook&utm\\_term=Autofeed#link\\_time=1474089274](http://www.enca.com/south-africa/free-state-police-arrest-22-illegal-miners-confiscate-gold?utm_medium=Social&utm_campaign=Echobox&utm_source=Facebook&utm_term=Autofeed#link_time=1474089274)

## Dreaming of Light – Pre-Reading Lesson: ‘News articles 2’

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### THURSDAY 13 OCTOBER 2016

Gold worth more than R7 billion is stolen and smuggled out of the country every year. This was revealed by Deputy Minister of Mineral Resources Godfrey Oliphant who was addressing the NCOP (National Council of Provinces, in Parliament) during a debate on **illegal** mining in the country.

The theme of the debate was ‘Advancing our collective efforts to put an end to **illegal** mining’.

It follows the recent deaths of mostly **illegal** immigrants or the so-called **zama zamas** at the Langlaagte mine in Johannesburg.

Godfrey Oliphant says billions of rands worth of gold is being stolen and exported (taken out) **illegally** from the country by highly organised criminals. ‘These illicit (illegal) activities also have a negative impact on the economy and result in a huge loss of revenue (income) for the state and the mining sector.

A 2013 study estimated that about 10% or R7,3 billion of gold production is stolen and smuggled (taken out illegally) out of the country annually.’

Oliphant says scrap metal (small amounts of metal, usually thrown away) business owners also have a hand in illegally transporting gold out of the country.

He also says dangerous and very organised local and international (world-wide) **syndicates** are mostly responsible for the general **illegal** mining activities in the country.

‘**Illegal** mining is mostly run by highly organised, dangerous, well financed (with lots of money) and complex (with many parts), local and international crime **syndicates** that have up-to-date maps of mining operations.

The **syndicates** operate in **abandoned** non-operating mines. They mainly **recruit** unemployed, **illegal** immigrants providing them with basic survival necessities, while training them on how to enter the mine workings.’

Adapted from: [http://www.sabc.co.za/news/a/0c7eb4804e94f461b40cf6255d13e686/Billions\\_undefinedofundefinedrandsundefinedsmuggledundefinedoutundefinedof-undefinedtheundefinedcountryundefinedannually:undefinedOliphant-20161310](http://www.sabc.co.za/news/a/0c7eb4804e94f461b40cf6255d13e686/Billions_undefinedofundefinedrandsundefinedsmuggledundefinedoutundefinedof-undefinedtheundefinedcountryundefinedannually:undefinedOliphant-20161310)

### THURSDAY 5 JANUARY 2017

**Illegal** mining of gold is widespread in Barberton, Mpumalanga.

A decomposing (rotting) body of a man believed to be an **illegal** miner has been found dumped in the bushes near the town. He was allegedly killed by other **illegal** miners after a gold deal went wrong.

Police have now made a breakthrough (progress). Police spokesperson Brigadier Leonard Hlathi says, ‘We have been investigating a case of kidnapping after a man disappeared



early in December. Information we are getting is that a deal in **illegal** mining went sour (bad) and he was murdered.’

Three suspects have since been arrested and more arrests are expected soon.

Mining companies, such as Barberton Mines, attribute the **illegal** mining problem mainly to a lack of job opportunities.

They are now forced to spend millions of rand in fighting criminal activity. Companies are working closely with the Department of Mineral Resources to find permanent (lasting) solutions to the problem.

Barberton Mines General Manager, Casper Strydom says, ‘In the past three months we have arrested 29 people here for **illegal** mining. We are spending R1.5 million every month on security to try and curb (stop) **illegal** mining.’

Adapted from: <http://www.sabc.co.za/news/a/83caf6004f976c29a59ba5bf0411aa0a/Illegalundefinedminingundefinedclaimsundefinedoneundefinedlife-20170501>

### 7 MARCH 2017

The total number of **illegal** miners killed in Benoni has risen to 14, following the discovery of eight bodies yesterday. The six others were found on Sunday. Police say they suspect the victims were killed by rival gangs of **illegal** miners. Benchmarks Foundation researcher, David Van Wyk, says he believes these miners were killed by **syndicates**.

‘I think the **illegal** miners in that area are controlled by **syndicates**. They take the gold from **illegal** miners and bring it to the formal (legal) system. (In other words, the people who run the illegal mines sell the gold to legal buyers for a profit.) They control specific (certain) operations and if anyone else enters the areas they control, they could get killed. If the people they control do not cooperate with them or agree on the prices, they kill them.’

Van Wyk says the Department of Mineral Resources should identify the people running the illegal mines and take them through the process of formalising them (making them legal).

‘The registration (of mines) in the country actually helps big monopoly operations (big companies who control everything). If you formalise these small operations, you are making the market (buying and selling) competitive.’

[www.bench-marks.org.za](http://www.bench-marks.org.za)

### 27 MARCH 2017

#### The truth about South Africa’s Illegal Mining Industry 1

It is a multibillion-dollar transnational (across many countries) business empire with its own financial goals, managers, security workers and CEOs (bosses). This is spread over 6,000 disused gold, diamond, chrome and platinum mines across South Africa.

With a workforce of up to 30,000 people – equivalent to the population of a small mining town such as Carletonville on the West Rand – the operations of **illegal** mining **syndicates** run day and night.

Many of the **illegal** miners are immigrants, often working in conditions like slavery.

Mineral Resources Deputy Minister Godfrey Oliphant told parliament that **syndicates** were well organised and had up-to-date maps of mining operations.

A big driver of **illegal** mining is rising commodity (valuable raw materials, like gold) prices. It is estimated that about 10% of South Africa’s gold production is stolen and smuggled out of the country – about R7-billion a year.

Zaheera Jinnah, a researcher for the Wits African Centre for Migration Labour and Livelihood, said illicit (**illegal**) mining was run like a well-oiled (very efficient) machine.

‘It’s without a doubt a business – a multinational (many countries), multi-ethnic (many different people) business with worldwide reach which, like legal businesses, is driven by profit (making money).’

Most of those workers in the mines are Zimbabweans, South Africans, Swazis, Mozambicans and Malawians.

‘The mine organisers earn just less than the international price for gold. In a typical week they can earn R10,000. On average they earn R50,000 a month, but that can go up to R100,000 if they strike a good gold seam (rock layer),’ said Jinnah.

They have systems supplying mining equipment, explosives, munitions (guns) and food. ‘The miners are just part of a larger **syndicate** that feeds gold into the formal (legal) sector.

‘They operate with buyers who expect certain profits and have national and international demands to meet. Everything to do with this industry is structured to maximise profits (make as much money as possible).’

Adapted from: <https://www.businesslive.co.za/rdm/business/2017-03-27-the-truth-about-south-africas-illegal-mining-industry/> 1/3

## Dreaming of Light – Pre-Reading Lesson: ‘News articles 3’

**8 MARCH 2017**

One **illegal** miner says he is appealing to the government to make their work legal and assist them so that more people can earn money. ‘We know this is not legal but we have to do it. If government closes all these shafts, many people will fall into poverty. It’s not just us. Some people sell food here.’ He says because of the lack of support many of their fellow miners get buried in the shafts they built themselves.

The man says the many dangers make it difficult for them to tell their families what they do. ‘We just support our families, but we can’t tell them what we do. No parent can allow a child to do this kind of work.’

Adapted from: <http://ewn.co.za/2017/03/08/illegal-miners-closing-of-shafts-will-worsen-poverty>

**27 MARCH 2017**

### The truth about South Africa’s Illegal Mining Industry 2

A 2016 UN Inter-regional Crime and Justice Research Institute report says: ‘Men and adolescents are often **recruited** through deception (lies).’

The report says: ‘The precious metal (eg. gold) mining industry is the victim of organised crime groups with local **syndicates** connected to larger international operations consisting of Nigerians, Russians, Germans, Indians and the Chinese triads.’ The document explains the **syndicate** layers, starting with the miners, then ‘middle management’ involved in gold sales, and finally the ‘high flyers’ who have business and political connections.

With this huge profit comes the need for enforcement (forcing people to obey) – and often deadly reprisals (revenge). Since 2012 more than 300 **illegal** miners have died in clashes (fights) for control of mine shafts.

**Illegal** East Rand miners told The Times that operations were run with enforcers (people who make others obey through violence) ‘policing’ the mining. ‘We have no say. We just follow orders,’ said one.

Adapted from:

<https://www.businesslive.co.za/rdm/business/2017-03-27-the-truth-about-south-africas-illegal-mining-industry/> 2/3

**27 MARCH 2017**

### The truth about South Africa’s Illegal Mining Industry 3

‘These enforcers (people who make others obey through violence) are harsh. If you become rude they will test the bullet on you (shoot you). They don’t think twice,’ he said referring to 14 miners killed recently in Benoni.

‘From 20kg of sand and rock we can get 200g of gold, which we sell for R450/g. Buyers melt the gold down into slabs, which they sell for R700,000, depending on their size.’

The National Union of Mineworkers wants **illegal** mining legalised ‘so that these small miners can play a role in the economy and pay tax,’ said spokesman Livhuwani Mammburu.

The government believes that rehabilitating (making them work properly again) abandoned mines could help. ‘We have started supporting small-scale miners and issuing permits (licences) for some areas to be mined, with hundreds employed in renewed mining operations,’ said Deputy Minister Oliphant.

Adapted from: <https://www.businesslive.co.za/rdm/business/2017-03-27-the-truth-about-south-africas-illegal-mining-industry/> 3/3

## 2 APRIL 2017

Most **zama zamas** are undocumented (have no legal entry papers) immigrants from neighbouring countries that have long provided migrant labour for South Africa’s mines. They are now being laid off (unemployed).

The **syndicates** who support them and trade the **illegal** metals are well funded, well established and highly dangerous, security experts say.

The work is dangerous and hazards (dangers) include rock falls. The chamber submission to parliament said the bodies of 76 **zama zamas** were recovered underground in 2016, compared to 73 deaths in the country’s legal mining industry. The **zama zamas** can spend weeks underground, supported by criminal networks (organisations) that provide tools, food and water.

These **syndicates** plug into a murky (unclear) network of buyers who pass the illicit (illegal) gold to local and international distributors (providers). Dubai and India are believed to be key end markets (the last stop).

Sometimes rivalries (competition between different gangs) break out into violence. In March, 14 bodies of **illegal** miners shot or bludgeoned (beaten) to death were uncovered in Benoni, a suburb east of Johannesburg, which is home to many **abandoned** shafts (tunnels).

Nel, formerly in the South African military, has had hair-raising (very frightening) experiences. On one recent job to clear a derelict (abandoned) mine, he and his teams regularly had gun battles with **zama zamas** on the surface (above ground).

‘In a twelve-month period, I was narrowly missed by bullets seven times,’ he said. He said they cleared the vast majority of the **illegal** miners from the area but when his contract ended, they returned en masse (in large numbers).

Nash Lutchman, Sibanye’s head of security, said the problem of **illegal** mining only became important with the mass lay-offs (job losses). Industry data (information) shows employment in South Africa’s gold sector has fallen to 116,000 in 2016 from a peak (high) of over 540,000 in 1987.

Adapted from: <http://ewn.co.za/2017/04/21/sibanye-gold-declares-war-on-illegal-gold-miners>

**MAY 12, 2017**

BARBERTON – Wanted criminals on Interpol (International Police Organization) are well known amongst the **illegal** miners in the Lowveld (north-eastern South Africa and Swaziland).

One of the most wanted criminals in the Lowveld, Mawillis Shiba (also known as Dragon) and another surviving member of the notorious (famous for bad things) Songimvelo **Syndicate**, Dan Nkosi, are both well known in and around the Barberton mines – where Dragon is regarded as a kingpin (main organiser) in gun running (dealing in illegal guns) and employing gangs of **illegal** gold diggers.

Both of them are also listed on Interpol's Red Notice of wanted criminals in Swaziland. Since the Lowvelder newspaper exposed details of the grip (tight hold) that crime bosses hold over our local Barberton mines, a well-placed source confirmed this week that a group of 37 **zama zamas** entered one mine last Friday. Four of them were caught by security personnel at level 7, but the kingpin (main boss) and the rest escaped using the Madala side well known to them.

In 2015 Nkosi was arrested and held at Elukwatini near Badplaas. In 2011 Dragon Mawillis allegedly pulled the trigger of the rifle that killed the first rhino poached in Swaziland in 20 years.

He and Nkosi were members of the Songimvelo **Syndicate** headed by two brothers, Fana and Lucky Maseko. At least three other known criminals from South Africa were members of this gang. Lucky Maseko was the leader of the gang responsible for the deaths and wounding of at least 15 rhinos in Mpumalanga and three in Swaziland.

Adapted from: <https://lowvelder.co.za/387228/interpol-wanted-criminals-run-illegal-mining-trade/>

## Dreaming of Light – Pre-Reading Lesson: ‘News articles 4’

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**29 May 2017**

The Lily Mine Commission of Inquiry sitting in Mbombela, Mpumalanga has heard that **illegal** mining might have caused the caving in (collapse) of Lily Mine a year ago, killing three mineworkers.

This was the evidence led by the Vantage Goldfields CEO, Mike McChesney. He said management started massive (very big) investigations that revealed that there was serious **illegal** mining. They then enforced security. McChesney testified that by the end of 2015 they managed to reduce the **illegal** mining activities.

Adapted from: <http://www.sabc.co.za/news/a/fe69e0004150efbe87faa79d04a78654/>  
Lily Mine Commission of Inquiry: New information comes to light-20172905

**JULY 28, 2017**

BARBERTON – Hundreds of **illegal** miners retrieved the bodies of four of their colleagues from Galaxy Gold Mine on Wednesday. Musa Mnguni, Johann Magagula, Mduduzi Kunene and Siza Mavela Simelane were killed by a landfall in a defunct (not working) area of the mine at around 22:00 on Tuesday.

Mandla Mamba, former Ward 45 councillor, and his successor, Lifa Nkosi, supported the community physically and emotionally. Female family members also went underground to perform rituals (religious ceremonies) for the spirits of the dead miners.

Mnguni and Magagula are South Africans, and Kunene and Simelane are from Swaziland.

It took about 18 hours to bring the bodies to the surface. Another hour or so was spent transporting the bodies to the main road where family members and friends could identify their loved ones.

‘Yes, we understand that it is **illegal**, but when it comes to saving lives the government must intervene,’ one told the newspaper. According to some of the **illegal** miners who survived, one of the victims could have been saved if he had received medical attention in time.

Galaxy general manager, Dale Richards, said when they heard about the accident, they immediately sent mine engineers to investigate. The initial report was that up to 200 had been trapped.

Their engineers, however, believed that the entrance and tunnel were unsafe to enter. The community members, however, insisted, and went down in their numbers.

Once the rockfall was confirmed, the Department of Mineral Resources activated Mine Rescue Services to assist. It was about midnight on Wednesday, and too dangerous to access the area, Richards said. ‘That part is up in a mountain. You can’t access (get to) it in the dark.’

They arrived at 05:30 on Thursday and investigated the scene, as two more men had been reported missing. By around 07:00 they had been found safe and healthy by the community.

‘The company Galaxy Gold employs regular security as well as TSU Security, a specialised unit. Their presence on site has greatly reduced the number of **illegal** miners getting into Galaxy shafts over the past year, Richards said.

‘We still have a problem. They do it out of poverty.’

One other **zama zama** has died as a result of rockfall in the past year, Richards said. Yet, security cannot cover all areas at all times. The illegal miners break through the blocks Galaxy puts at the entrances to tunnels it does not use.

Some of the **illegal** miners told the newspaper that, while the accidents were scary, they would not back off their **illegal** mining activity because they have families to support. ‘The unemployment rate is too high. For some of us it is very difficult to find employment due to our criminal records (arrests), which we got for being in possession of unlawful gold. This prevents us from becoming employed in local mines,’ one explained. He would not give his name.

Adapted from: <https://lowvelder.co.za/398680/landfall-at-galaxy-gold-kills-four-illegal-miners/>

### AUGUST 28, 2017

**Illegal** mining in South Africa involves a complex (complicated) criminal web (network) that starts with desperate unemployed workers, many from neighbouring countries, to gun-toting (carrying) gang bosses and **illegal** companies exporting refined products to global (worldwide) markets. ‘The threat posed by illicit (**illegal**) mining and related crimes continues to proliferate (spread) across the country,’ Kadwa said, adding that the majority of incidents were in gold mines owned by Harmony Gold and Sibanye.

High rates of unemployment and a stagnant (not growing) economy helped attract **illegal** miners to the dangerous work, which is also being driven by rising prices of commodities (raw materials, like gold, platinum). Kadwa said a weakening of the rand between December 2015 and April last year, saw the gold price rise, encouraging smuggling (taking goods out of a country illegally).

In February, 22 **illegal** miners were given long sentences in prison after being found guilty of 577 charges ranging from theft of gold to racketeering (running criminal gangs) and money laundering (hiding where illegal money comes from).

‘This is a landmark (very important) moment in the fight against **illegal** mining in the country,’ Kadwa said.

Adapted from: <http://www.ann7.com/illegal-miners-swallow-gold-in-condoms/>



**3 Oct 2017**

The **illegal** mining market is a well-managed 5-tier (layer or row) **syndicate** system.

**1ST TIER:**

The underground workers, mostly **illegal** immigrants, do the physical mining. Many have worked in the mines previously.

**2ND TIER:**

The buyers on the surface around the mines. They also organise the level one **illegal** miners and support them with food, protection, and equipment.

**3RD TIER:**

The regional (eg. Johannesburg) buyers are usually businesses that, in most cases, have permits (legal licences) to trade in precious metals (eg. gold, platinum). These legal permits are issued by the government. Sometimes these permits have been bought with bribes.

**4TH TIER:**

Those who distribute nationally and sometimes internationally, through front companies (false companies protecting the real bosses) or legal exporters (companies that sell products in other countries).

**5TH TIER:**

The top international buyers and sellers, usually linked to international gold refineries and intermediary (in-between) companies.

**Illegal** mining was identified in South Africa as a national threat and a special team was created to organize government's efforts against **illegal** mining in South Africa and beyond its borders.

South Africa and the Russian Federation have since engaged in talks with United Nations agencies to develop a global (worldwide) plan to assist in dealing with this. This will bring together everyone from different national, regional and international organisations. They will create a common strategy (plan) to break up the different tiers of the criminal **syndicates**.

Adapted from: 2017 Fact Sheet – [www.chamberofmines.org.za](http://www.chamberofmines.org.za)



## Group worksheet sample answers

### **WHAT ARE SOME OF THE DANGERS INVOLVED IN ILLEGAL GOLD MINING?**

Explosions underground

Toxic (poisonous) fumes/gases like methane

Collapsing of tunnels; being trapped alive; rockfalls; being buried in shafts

Fighting and shooting between different groups of miners and rival gangs

Abuse from 'enforcers'

No proper rescue teams; given only basic survival necessities

### **WHO ARE THE ZAMA ZAMAS? WHERE DO THEY COME FROM?**

Miners who work in illegal South African mines Employed by syndicates

Usually in the country illegally

Often they are children

They come from South Africa, Lesotho, Zimbabwe, Swaziland, Mozambique and Malawi.

### **WHO ARE THE CRIMINAL SYNDICATES BEHIND ILLEGAL GOLD MINING?**

Local, organised criminal gangs are connected to international syndicates. Everything they do is driven by profit.

Some countries involved, aside from South Africa, include: Nigeria, Russia, Germany, India, Dubai and China.

### **WHO ARE SOME OF THE MINE OWNERS?**

Harmony Gold, Barberton Mines, Sibanye Gold, Galaxy Gold, Vantage Goldfields

### **WHERE ARE SOME OF THE ILLEGAL MINES?**

Gauteng: Benoni, Langlaagte

KwaZulu-Natal: Pongola

Free State: Welkom

Mpumalanga: Barberton

### **HOW MUCH MONEY IS SOUTH AFRICA LOSING THROUGH ILLEGAL MINING EVERY YEAR?**

Over R7 billion (2013)

### **HOW MANY JOBS HAVE BEEN LOST ON THE MINES SINCE 1986?**

424 000

### **HOW MANY ILLEGAL MINES ARE THERE IN SOUTH AFRICA?**

6000 including: gold, chrome and platinum

**HOW MANY ZAMA ZAMAS ARE THERE IN SOUTH AFRICAN MINES?**

At least 30 000

**HOW DO THE DIFFERENT LEVELS OF THE ILLEGAL MINING SYNDICATES WORK? PUT EACH OF THESE GROUPS OF PEOPLE IN THEIR CORRECT PLACE:**

Level 1 (Top)	International criminal kingpins (bosses)
Level 2	International buyers
Level 3	Regional buyers and scrap metal dealers
Level 4	Security & 'enforcers'
Level 5 (bottom)	Zama zamas

**HOW ELSE DO THE SYNDICATES MAKE MONEY?**

Gun running (supplying illegal weapons to criminals and war-torn countries)

Rhino poaching

**WHY HAVE THE MINES BEEN ABANDONED?**

The owners of the mines say they are too expensive to keep running. The amount of ore (like gold) left underground is very low.

**WHY DO PEOPLE BECOME ZAMA ZAMAS?**

**Poverty:** they come from very poor communities and have families to feed.

**Unemployment:** many miners lost their jobs when mines closed

**Lack of other opportunities:** there are few jobs or educational opportunities in their communities and home countries.

**Criminal records:** some zama zamas now have criminal records after being arrested for illegal mining. They cannot get jobs because of this.

**HOW WOULD GIVING MINING LICENCES TO LOCAL COMMUNITIES AND SMALL GROUPS OF MINERS HELP TO SOLVE THE PROBLEM? (DO YOU HAVE ANY IDEAS OF YOUR OWN?)**

This would allow people to bring money into the local community. This would cut out the illegal mining gangs.

The gold and other minerals would go into the legal South African market. The government would earn income from taxes.

The registered miners would have to follow South African labour laws, and make sure that working conditions were safe.

Children would be better protected.

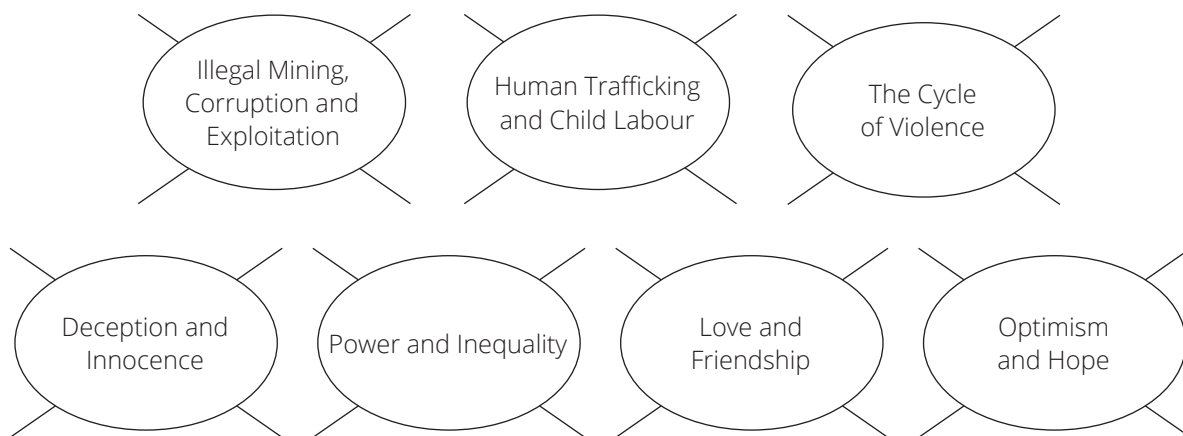
(NOTE: Accept other reasonable answers.)

**Ask the learners whether they have any further questions at this stage.**

## Lesson 2 Pre-reading

### Preparing for this lesson

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



### Introduction

- 1 Settle the learners so you have their attention.
- 2 Explain that today, learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story. (For example: 'Illegal Mining'.) The writer may choose to share her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Explain that learners will work in their small groups today.
- 5 Explain that each group will read about and discuss the 7 themes we will see in the text that we are preparing to read.
- 6 Explain that at the end of each theme discussed, each group will decide on one important idea to add to the mind map for that theme.
- 7 Settle the learners into their small groups.

## Group Work

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

- 1 Give each group a full set of **Group Theme Pages**. For this text, there are 7 pages, covering 7 themes.
- 2 Instruct each group to begin with **Theme One: Illegal mining, Corruption and Exploitation**. The previous lesson covered this in detail, so they should be able to respond quite quickly to this theme.
- 3 Give learners 3 minutes to read about and discuss this first theme. After 3 minutes, instruct one group member from each group to come to the chalkboard. These learners must contribute one idea from the group onto the class mind map. They must do this by writing one word or phrase on the mind map.
- 4 Then instruct the class to read and discuss **Theme 2: Human Trafficking and Child Labour**. After 5 minutes, instruct one group member from each group to come to the chalkboard. These learners must contribute one idea from the group onto the class mind map. They must do this by writing one word or phrase on the mind map.
- 5 Repeat this so that each of the themes is discussed.

## Concluding discussion

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

- Call the class back together.
- Settle learners so that you have their attention.
- Note that for ALL these discussion questions, there are no right or wrong answers. The point is to get learners thinking about these complicated issues so that when they confront the themes in the novel, they have some opinions about them.
- Read the name of **Theme One: Illegal mining, Corruption and Exploitation**
- Remind learners that this refers to mining of ore, such as gold, in mines that have been closed (abandoned) by their owners. Illegal miners do not have permission to re-open the mines. Illegal mining makes lots of money for crime bosses and syndicates (gangs) throughout the world. A network of corruption (dishonest use of power and money), bribery (paying people to do something illegal), abuse (ill-treatment) and violence controls this criminal activity. The people who are sent down into the mine illegally (zama zamas) are very badly treated, poorly paid and exploited.
- Read the MIND MAP for this theme.
- Ask learners: Can you explain what corruption and bribery are? Have you ever experienced these?
- Read the name of **Theme Two: Human Trafficking and Child Labour**
- Remind learners that this refers to the buying and selling of human beings for illegal labour or sex work. Children from poor and abusive backgrounds are often tricked or kidnapped by criminals. Human trafficking is modern day slavery.

- Read the MIND MAP for this theme.
- Ask learners: Why are children not ready to be employed full time? (Think of children's emotions and physical well-being.)
- Read the name of **Theme Three: Optimism and Hope**
- Remind learners that this refers to the choices human beings make when they find themselves in oppressive (cruel and unfair) and dangerous situations. Do they give up hope and believe that they cannot do anything to improve their lives? In other words, do they choose to be pessimistic? Or do they believe that they have the power to change things and that good will win in the end? In other words, do they choose to be optimistic?
- Read the MIND MAP for this theme.
- Ask learners: How exactly does an optimist see the world? And a pessimist?
- Read the name of **Theme Four: Deception and Innocence**
- Remind learners that deception means that you are being deliberately dishonest and trying to fool others for your own gain. An innocent person does not lie and is not guilty of doing harm. We often refer to children as innocent. Deceivers exploit the innocent for their own benefit.
- Read the MIND MAP for this theme.
- Ask learners: Are children easy to deceive? Why do you think the way you do?
- Read the name of **Theme Five: Power and Inequality**
- Remind learners that this means that people with power can control those who are powerless. Power can come from being an adult or having an important position in the family or society. Power often comes from wealth (having money), an education and political connections (contacts).
- Read the MIND MAP for this theme.
- Ask learners: What inequalities in society keep the wrong people in power?
- Read the name of **Theme Six: Love and Friendship**
- Remind learners that this refers to love and friendship as expressions of the good in human beings. When we care about someone else, we often put their needs before our own. We are loyal (can be trusted) and empathetic (care about others), and we will protect those whom we care for and love.
- Read the MIND MAP for this theme.
- Ask learners: Have you ever been in love?
- Read the name of **Theme Seven: The Cycle of Violence**
- Remind learners that a cycle is something that repeats itself. Violence and abusive behaviour can be repeated through different generations. Adults who are violent and abusive have often been the victims of abuse in their own childhood or youth. They continue this violence by abusing others because they have not learned how to behave differently.
- Read the MIND MAP for this theme.
- Ask learners: South Africans live in a very violent society. What examples of violent cycles do we see in our own society?

<b>THEME 1:</b>	<b>Illegal Mining, Corruption and Exploitation</b>
EXPLANATION OF THEME:	<p>Illegal mining is very profitable (makes a lot of money) for crime bosses and syndicates throughout the world, and particularly in abandoned gold mines in South Africa.</p> <p>A network of corruption (dishonest use of power and money), bribery (paying people to do something illegal), abuse (ill-treatment) and violence controls this criminal activity.</p> <p>It is happening today in our own country. Miners come from very poor communities with few chances of other employment. The zama zamas are caught in a system of criminal power and are treated very badly. Conditions in the mines are very dangerous, and many miners die or are badly injured in mining accidents.</p> <p>Many of the illegal miners are armed and prepared to protect the mine from the security guards of the mine owners and police. There is the constant danger of being shot in one of these battles.</p> <p>The criminals who run the mines usually rule with cruelty and violence. The pay is very low, especially for younger, inexperienced miners. The power of this relationship is based on the exploitation of the workers.</p> <p>Workers are often recruited from poor communities in neighbouring countries. The syndicates are also involved in the organised trafficking of young children.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li><b>1</b> Do you know of any mining area near you? Do you know what is mined there? Have any of the mines been closed? Do you know why they were closed? Do you know what happened to those miners?</li> <li><b>2</b> Have you ever visited a mine or been deep underground? What was it like? How did you feel?</li> <li><b>3</b> Can you explain what corruption and bribery are? Have you ever experienced these?</li> <li><b>4</b> You spent a whole lesson getting to know about the existence and dangers of illegal mining in South Africa. If you were a zama zama, how would you cope? What would you need to do to survive?</li> </ol>
<b>THEME 2:</b>	<b>Human Trafficking and Child Labour</b>
EXPLANATION OF THEME:	<p>The practice of human trafficking (buying and selling of people) is widespread (found in many places) in southern Africa and internationally. It is the modern equivalent of slavery.</p> <p>Child trafficking happens when children, particularly from poverty-stricken families, are lured (trapped) by promises of money and education. They leave their families to go with strangers who use them or sell them as slave labour or sex workers.</p> <p>Child labour is defined by the United Nations as ‘work for which the child is either too young – work done below the required minimum age – or work, because of its detrimental (harmful) nature or conditions, is ... considered unacceptable for children and is prohibited (not allowed)’.</p> <p>Between 170 and 250 million children are used as child labour throughout the world. That is the same as 11% of all children (International Labour Organisation).</p> <p>Child Labour is very difficult to stop because it is tied to poverty. In poor communities, children will always be available to work for very little, and are easily tricked into dangerous or badly paid work. If their parents are poor and uneducated, their children find themselves in the same situation, and end up working instead of going to school. This cycle of poverty is very difficult to break (Fair Wear Foundation).</p>

<b>THEME 2:</b>	<b>Human Trafficking and Child Labour (continued)</b>
	<p>This is real in our own country too. Children are sometimes tricked into believing that they can earn lots of money to send home to their families. Instead they earn very little wherever they are, if they earn anything at all. They are prevented from escaping because they are locked up or because they are in a place they don't know. If they have been trafficked across the borders of countries, they are completely helpless.</p> <p>The work they are made to do is often very dangerous and unhealthy. They work long hours and do not go to school. They are treated very badly and are often beaten.</p> <p>Children are targeted because they are small and can fit into spaces that adults cannot. They also have small fingers needed for certain kinds of factory work.</p> <p>Children in poor countries often produce branded clothing and luxury products that richer countries buy. So many of these countries are poor and exploited by richer countries who can buy their products from them much more cheaply. In 2013, seven of the countries rated the worst for child labour were on the African continent: Eritrea, Somalia, DRC, Sudan, Zimbabwe, Burundi and Nigeria (Maplecraft Risk Analysis).</p> <p>Children in these poor countries may pick cotton for clothes sold by companies like Walmart, Zara, Disney and La Senza. Many children are exploited on cocoa farms that chocolate manufacturers get their raw products from, like Cadbury, Hershey's and Mars. 'Sweatshops' (factories where people work very long hours under terrible conditions) also employ children to produce products for big clothing companies.</p> <p>Child labour is illegal in South Africa and many other countries of the world. The Declaration of Children's Rights lists all the rights that are supposed to be in place for children in the world. (A copy is on the wall for you to read.)</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li><b>1</b> Why is it really important to fight against human trafficking and child labour? What can you do to help in this fight?</li> <li><b>2</b> Physically and emotionally, why are children not ready to be employed full time?</li> <li><b>3</b> Can you think of examples of when it would be acceptable for children to be employed and earn money?</li> </ol>
<b>THEME 3:</b>	<b>Optimism and Hope</b>
EXPLANATION OF THEME:	<p>This theme deals with the choices human beings make when we find ourselves in oppressive (cruel and unfair) and dangerous situations.</p> <p>Do we give up hope and believe that we cannot do anything to improve our lives? In other words, do we choose to be pessimistic?</p> <p>Or do we hold tight to hope, believing that we have the power to change things and that good will win in the end? In other words, we choose to be optimistic.</p> <p>Many of us spend time dreaming of our futures. Dreaming is a chance for our imaginations to create a different future for ourselves, perhaps a better life. We may dream of earning more money to help our families. We may dream of a peaceful life without violence. We may dream of going to university and becoming leaders in our careers.</p> <p>Sometimes, we also experience nightmares (bad dreams) because we are scared or pessimistic (negative).</p>



<b>THEME 3:</b>	<b>Optimism and Hope (continued)</b>
	Hope and optimism give people something to live for and to fight for. This kind of attitude can help us to rise above difficult circumstances, and to look for opportunities to make things better.
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 How exactly does an optimist see the world? And a pessimist? Provide examples in your answers.</li> <li>2 When you are faced with a really difficult situation, which one are you: an optimist or a pessimist? Why do you think you are this way?</li> </ol>
<b>THEME 4:</b>	<b>Deception and Innocence</b>
EXPLANATION OF THEME:	<p>When the truth is hidden from us, we are being deceived or lied to. Somebody is doing something dishonest or maybe even illegal. People who practise deception will do anything in their power to protect their lies. They will make false promises or use threats to keep people quiet. In the criminal world, violence and murder may be used to protect secrets.</p> <p>People can innocently believe that others are truthful, and that they are not being lied to. Children, in particular, do not have much life experience. They may easily trust adults and believe they are truthful. Adults can easily exploit this innocence if they want to use children for their own benefit.</p> <p>It is a little harder for an adult to remain as innocent as a child, as we learn to be more careful of others the older we get. Some of us may still be naive (too trusting) because we lack life experience. This is not always a bad thing, as it allows us to be more optimistic about the world.</p> <p>Sometimes, however, we also practise self-deception, when we don't really want to face the truth. We lie to ourselves or ignore facts that are clear to others.</p> <p>When we have faced lots of struggles in our lives, it is difficult to remain naive. We may become hard and cynical. Cynicism can make us distrustful and pessimistic.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 Are children easy to deceive? Justify your answer.</li> <li>2 Why do some people think deception is the best way to control others?</li> <li>3 Do you think that telling children stories about things that are not real is deceiving them? Why?</li> <li>4 How do you see yourself? As deceitful? Cynical? Innocent? Naïve?</li> </ol>
<b>THEME 5:</b>	<b>Power and Inequality</b>
EXPLANATION OF THEME:	<p>People with power can control those who are powerless. Power can come from being an adult or having an important position in the family or society. Power often comes from wealth (having money), an education and political connections (contacts).</p> <p>It is difficult to have much power in society as a child or if you don't have a good education. If you are also from a poor community, this makes getting power even more difficult. This inequality is very clear when we think about how little power poor, uneducated children have.</p> <p>To gain power and money, many people are prepared to break the law and exploit other human beings. Their power is often based on corruption and bribery. This inequality of power can be kept going through threats and violence.</p>



<b>THEME 5:</b>	<b>Power and Inequality (continued)</b>
	The higher up you are in society or an organisation, the more power you have. This hierarchy (ladder of importance) is often what keeps powerful people where they are. Owning land and wealth automatically places people higher in the hierarchy. Those who are poor, landless and have no way of creating wealth are also unlikely to have any power in society.
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 What inequalities in society keep the wrong people in power?</li> <li>2 If you had to draw a ladder (hierarchy) of power describing South African society, who would be at the top of the hierarchy? Who would be at the bottom?</li> <li>3 Can power be used for good as well as bad?</li> </ol>
<b>THEME 6:</b>	<b>Love and Friendship</b>
EXPLANATION OF THEME:	<p>Love and friendship are seen as expressions of the good in human beings. When we care about someone else, we often put their needs before our own. We are loyal (can be trusted) and empathetic (care about others), and we will protect those whom we care for and love. Sometimes this requires self-sacrifice (unselfishness) and great courage (bravery).</p> <p>The Ancient Greeks discussed four kinds of love:</p> <p>The love between god and people. This is a love which is based on wanting only good for the other person. It is unconditional (has no limitations) and unselfish.</p> <p>Physical attraction or sexual love between people. This can also refer to an admiration of beauty.</p> <p>Friendship between two or more people. This is loyal and close.</p> <p>Family love or the bond between family members. This can also refer to a love for a leader or a country.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"> <li>1 Are you a good friend? Are you loyal? Can you be trusted?</li> <li>2 Who do you remember being the first person to love you?</li> <li>3 Have you ever been 'in love'?</li> <li>4 Do you think any particular kind of love and friendship is more important than another? Why do you think this?</li> </ol>
<b>THEME 7:</b>	<b>The Cycle of Violence</b>
EXPLANATION OF THEME:	<p>A cycle is something that repeats itself. Violence and abusive behaviour can be repeated through different generations.</p> <p>Adults who are violent and abusive have often been the victims of abuse in their own childhood or youth. They perpetuate (continue) this violence by abusing others because they have not learned how to behave differently. They may abuse their own or other people's children because they learned that this was 'normal' when they were growing up. People can become angry and hardened by their own experiences.</p> <p>The cycle of violence is directly linked to power. Victims of violence often feel powerless. They may feel the need to be violent towards someone else with less power than themselves. This makes them feel more powerful.</p> <p>Bullies at school or at work are often people who have experienced this abuse themselves, and they feel stronger by making other people their victims. They manage to get away with this behaviour by organising supporters around themselves and by threatening their victims.</p>

THEME 7:	The Cycle of Violence (continued)
	<p>It is possible to break the cycle of violence by choosing not to continue it. There are many examples of victims of abuse who have made the decision not to perpetuate this violence. Sometimes long-term counselling (therapy) is necessary to help the victim understand their own behaviour and choices.</p> <p>There are many people who make it their life's work to fight against abuse and violence. Often these are people who have survived abuse, but have risen above it. They refuse to let the experience make them hard and unfeeling. They work hard to rescue other victims of abuse, and create a society that does not allow this to happen.</p> <p>Some South African organisations involved in breaking the cycle of violence include POWA (People Against Women Abuse), Childline, Sonke Gender Justice, Bench Marks Foundation (mining and large corporations), Gender Dynamix (transgender protection) and Lawyers Against Abuse. There are many others.</p>
DISCUSSION QUESTION/S:	<ol style="list-style-type: none"><li><b>1</b> South Africans live in a very violent society. Why do you think South Africa is such a violent country?</li><li><b>2</b> What can each of us do to break these cycles of violence?</li><li><b>3</b> How should society be dealing with the perpetrators of violence?</li></ol>

**Dreaming  
of Light**

**Reading**

**CYCLE 2**

# Reading

## Lesson 3 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 1, pages 25–34.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 We meet 18-year-old Regile Dlamini, the narrator and protagonist. He is in charge of a team of young boys (called ‘recruits’) in an illegal gold mine in Barberton, Mpumalanga Province, South Africa. They have all been illegally trafficked to work underground on this abandoned mine.
- 2 We learn that the legal owners of the mine had closed it because it no longer brought in enough profit. Corrupt criminal gangs (syndicates) have taken control of the mine. The people they send down into the mine are called zama zamas.
- 3 Regile has been there for 4 years. His boss, Papa Mavuso, trusts him now. When he is above ground, he is not locked in a shed like the other boys. He has been allowed to visit his mother in Swaziland a few times and has given her some of the money he has earned. Papa Mavuso keeps the rest of the money to make sure that Regile will always come back.
- 4 Taiba Nhaca and his friend, Aires, have been trafficked from Mozambique and are on Regile’s team. They are about 13 or 14 years old. Both of them have been badly beaten by Faceman, Regile’s supervisor, because he did not think they were working properly. Aires is now very weak and ill. They have been underground for at least two months now.
- 5 The novel starts with the noise of gunfire. Taiba thinks it is the police coming to rescue them, but Regile tells him that the police have been bribed to leave the mines alone.
- 6 Taiba believes that they will be able to go back home eventually. He asks lots of questions and Regile becomes very irritated with him. Taiba talks about a former zama zama, Spike Maphosa, who he believes will come to rescue them. Regile does not believe that Spike exists.

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

**THEME**

Illegal mining, Corruption and Exploitation

**DEVELOPMENT:**

The first chapter gives us some details about how the illegal mines work, and how much danger the miners are in. We learn about the corruption that goes on above ground, and that the police are bribed to leave the mines alone. This makes us feel that the recruits are in a terrible situation. There doesn't seem to be much hope for them.

**THEME**

Human Trafficking and Child Labour

**DEVELOPMENT:**

We hear about how the zama zamas were taken from their homes and have come to the mine. Papa Mavuso keeps imprisons them, but promises to pay them later. Taiba and Aires are only 13 or 14 years old and are much too young to be working in a mine. They are not able to go to school. They are far from their families and home and their parents probably do not know what is happening to them. They seem to be completely powerless. They have been physically beaten and live in constant fear of violence.

**THEMES**

Optimism and Hope AND Deception and Innocence

**DEVELOPMENT:**

We meet Taiba who remains optimistic and full of hope, even after being beaten by Faceman. He believes they will be rescued. Taiba becomes the voice of hope for the reader: his situation is horrible but he does not become hopeless. We realise that he is the complete opposite of Regile, who does not believe that things will get better. Regile thinks it is best to accept things in order to survive and not die.

We learn that the traffickers made false promises about earning lots of money to persuade the children to leave home for the mines. The young recruits are not free to leave. (Papa Mavuso even deceives Regile by keeping some of his money. He does this so that Regile will always come back to the mine to collect this and then want to stay to earn more money.) However, through all of this hardship, Taiba seems to have remained innocent and childlike. Taiba talks about his belief in Spike Maphosa and how he will rescue them. Regile, on the other hand, has become hardened and cynical. Regile criticises Taiba harshly for being naïve and thinking Spike Maphosa can really help them.

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

- 1 Story structure:** This chapter is the exposition of the plot: we are introduced to almost all the main characters, and we are given lots of information about who they are and why they are there. We are shown the horrific conditions in the mines for the zama zamas, as well as the constant threat of violence in their daily lives.
- 2 Narration:** Regile narrates the novel. He is a first person narrator. We see all the events and other characters through his eyes. Many times we hear his actual thoughts when he uses ‘I’ and ‘me’. At other times, we read about what he sees and hears around him. We have a special knowledge that no other characters have: we are able to be inside Regile’s mind so we know his reactions, feelings and inner conflicts.
- 3 Protagonist:** Regile is the protagonist of the novel. He is the main character and we follow his development through the story. He is faced with difficult decisions and situations. His actions affect many of the other characters in the novel, especially Taiba and the other recruits (and Katekani, whom we will only meet later on).
- 4 Dialogue:** There is a lot of dialogue in Chapter 1. We read the external dialogue or conversation between Regile and Taiba. We also read the conversation that Regile has with himself in his own mind. This is called an internal dialogue. This is the author’s way of showing us what the narrator is thinking, and what problems and decisions he is faced with. Through his thoughts, we learn how his view of the world changes as the story progresses.
- 5 Images of dreaming and light** (related to the title of the novel, ‘Dreaming of Light’): There are many images of dreams (and nightmares or bad dreams), light (and its opposite – dark) introduced in Chapter 1. Here are some to think about:
  - a** We learn about how dark, hot and terrible the conditions are underground in the mine. The whole chapter takes place underground, in almost pitch-black darkness. Everything is hidden from the world on the surface of the mine. The dark is a way to hide secrets. Light would reveal all these secrets. Under normal circumstances, this would be a good thing. However, in this instance, it means that the zama zamas would be arrested and deported. They would lose what they believe could become a very good income.
  - b** Taiba believes that someone called Spike Maphosa will rescue them from this ‘prison’, and that they will all go home. Regile, who has been working in the mine for so much longer, tells him the story of Spike Maphosa is all a lie, just a waking ‘dream’ or a hope that cannot come true.
  - c** Regile also dreams when he is asleep, but these are horrible nightmares of devils and evil. He is a deeply angry young man and this is shown through his frightening dreams.
  - d** Regile also remembers and imagines different forms of light: the sun, moonlight, the stars, candles, lamps and electric bulbs. Many of these remind him of home, his mother and previously happy times. He tries not to think about these as they make him sad, so he pushes these thoughts out of his mind. He thinks these memories will make him too ‘weak’ to survive the violence of the mine.

- e Regile describes himself as a 'ghost': not alive and not properly dead. Because he spends so much time underground in the mine, he seems to live in the darkness like a ghost. He knows he needs to survive and earn money, so he shuts down all human feelings and memories. It is as if he exists somewhere between death and life.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 25.
- 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
25–26	You can't see people's faces properly down here. The lamps we use create too many shadows...	Structural element: Image of light	The light from the miners' lamps does not light up the whole tunnel that they are in. It casts shadows that make it difficult to see people's faces properly.	What do we miss when we can't see people's faces?	<ul style="list-style-type: none"> <li>We can't see the expressions on their faces.</li> <li>We don't know how they feel.</li> </ul>
26	... laughing and encouraging him. AND His eyes were shining and he smiled nearly all the time, a fat, happy smile that puffed up his cheeks into smooth rounds.	Themes: Optimism and Hope AND Structural element: Image of light Character(s): Regile and Taiba	This is the first memory Regile has of Taiba. He was happy, full of health and energy. He was clearly filled with optimism.  Taiba will be described many times in the novel as 'shining' like a light. The author is reminding us that the 'light' of hope never goes out in this little boy, even in the most dreadful circumstances.	Which words tell us that Taiba was healthy and optimistic?	<ul style="list-style-type: none"> <li>Healthy: 'shining' eyes, 'fat', 'smooth' cheeks.</li> <li>Optimistic: 'encouraging', 'smiled nearly all the time'</li> </ul>
27	People don't smile underground. What boys do is grow up fast, but this Taiba seems like a child still.	Theme: Deception and Innocence Character(s): Regile and Taiba	Regile says that Taiba has not lost the innocence of childhood. Other miners, like Regile, had to become like adults very quickly because they believe they need to be hard and unfeeling to survive.  The characters of the two are contrasted (differences are shown) right from the start of the novel.	What is the difference in attitudes between Regile and Taiba?	<ul style="list-style-type: none"> <li>Regile is cynical and pessimistic.</li> <li>Taiba is innocent and optimistic.</li> </ul>



Page	Line	Element	Explanation	Discussion Question	Possible Answers
27	I didn't know I could laugh underground. It's an ugly sound, meant to crush the stupid innocence out of him the way a rockfall would crush out his life.	Themes: Deception and Innocence AND Optimism and Hope Character(s): Regile and Taiba	When Regile laughs, it is mocking (making fun of) Taiba's belief that things can get better. It is not a laugh of happiness or enjoyment. Rather, he wants to stop Taiba believing that they will be rescued by good people. He wants to kill his optimism in the same way that a rockfall would break his body.	Why does Regile think he should 'crush' Taiba's 'innocence'?	<ul style="list-style-type: none"> <li>• So that he stops believing he'll be rescued.</li> <li>• So that he can 'harden up' to survive the harsh conditions.</li> <li>• Possibly also to protect him from disappointment. (It is NOT because he is a bully or enjoys this.)</li> </ul>
28	I'm one of the lucky ones. So far. AND It's the zama zama cycle: underground, jail, back underground.	Theme: Illegal mining, Corruption and Exploitation	Regile believes that he is lucky because he has not yet been arrested. Many other zama zamas have been arrested, jailed, released and then come back to the mines.	Is this an optimistic or pessimistic view of life? Why?	<ul style="list-style-type: none"> <li>• Pessimistic: nothing changes or gets better. There does not seem to be any hope that this cycle can be broken.</li> </ul>
29	Most of all, I stopped wanting to survive because the wanting could turn your terror to madness.	Theme: Optimism and Hope AND Structural element: Image of dreaming Character(s): Regile	Regile thinks that believing (or dreaming) that they will be freed and will return home is a waste of time. He now thinks this is impossible. He has stopped dreaming of it because he thinks it will drive him insane ('to madness').	How could too much hope drive someone mad?	<ul style="list-style-type: none"> <li>• Perhaps hoping for something that may never come? Constantly being disappointed because your 'dream' does not come true could make things feel worse.</li> </ul>
30	'There's a whole system of bribery up there...'	Theme: Illegal mining, Exploitation and Corruption	Everyone involved in illegal mining seems to be corrupt. Bribes are paid to the police and other officials so that the mines and the criminals can continue to operate.	Why is it so difficult to stop this kind of corruption?	<ul style="list-style-type: none"> <li>• There are so many people involved that it must be very difficult to catch all of them.</li> <li>• Even if a few people are arrested, there are likely to be others who will gladly take their places.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
34	...broken bits of evil dreams... AND ...capering creatures made of rock and shadow, with fire for eyes.	Structural element: Images of dreaming and light Character(s): Regile	Regile does not have happy dreams any more. He has angry nightmares of evil, dancing (capering) things. They are dark and rocky like the mines.	Why do you think we have nightmares (bad dreams)?	<ul style="list-style-type: none"> <li>We are unhappy when we are awake</li> <li>We have had horrible experiences that we think of at night</li> </ul>
34	Mostly I think about light... AND ...think a lot of is coolness. AND Then I think about girls. AND My mother and the children.	Theme: Optimism and Hope AND Structural element: Images of dreaming and light	Regile daydreams about things that gave him happiness in the past or things that he is unable to experience in the mine.	What are the things that Regile misses about his world outside of the mine?	<ul style="list-style-type: none"> <li>He misses being above ground, the fresh air, the beauty of the night sky.</li> <li>He misses the rain and refreshing coolness.</li> <li>He misses the gentleness of girls.</li> <li>He misses the love of his mother and family.</li> </ul>

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following question once you reach the end of the chapter:
  - a QUESTION 1: Reread ‘I mean, it makes me weak...’ to ‘It’s weak and dangerous.’ (pg. 34) What do these final words of the chapter tell us about Regile as our protagonist? Think especially about what his thoughts (internal dialogue) tell us about him. Is he really as hard as he thinks he is?
  - b QUESTION 2: Can you remember a time when you were in a small, tight place or in complete darkness or extremely hot? What was this like? How did you feel?
- 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:
    - He has had to grow up fast. (He talks of himself as a man, not a child.)
    - He has become hard/harsh. (He does not speak kindly to Taiba. His questions irritate him.)
    - He has lost his individuality/humanity. (Even his name is strange to him now. He does not want to think about relationships/friendships. He compares himself to a ghost.)
    - He is cynical/pessimistic. (He thinks Spike Maphosa is not real. He does not believe that anything will change/they will be rescued/they will go home.)
  - b QUESTION 2: Possible answers:
    - This is a personal answer. The experiences of each learner will be different. Help learners imagine a little of what it must be like to be a child in an illegal, underground mine (scary/dangerous/claustrophobic, etc.).

## Journal questions

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

- 1** Refer to ‘The bristly points of light...like milk dropped in water.’ on pg. 34:
  - 1.1** Identify the figure of speech. (1)
  - 1.2** How does the figure of speech in 1.1 above add to the description light? (2)
- 2** Refer to the boss of the mine, Papa Mavuso.
  - 2.1** Why is his name ironic? (4)

**B:** Answers

**1.1** Simile (1)

**1.2**

- A simile is an indirect comparison between two things.
- In this simile, when the stars are grouped together, the light they give off looks the same as when some milk is dropped into water and ‘spreads’. (2)

**2.1**

- Irony is when something unexpected happens.
- The name ‘Papa’ means father and the image we have is of a positive father figure. (2)
- Papa Mavuso, however is not at all a positive father figure: he is cruel, greedy and violent to the zama zamas. So, his name is ironic. (2)

## Lesson 4 Reading

### Preparing for this lesson

- 1 For this lesson, you will read Chapter 2, pages 35–46.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 The chapter starts with a discussion about the different layers of power and authority in the illegal mining industry. The entire operation is run by international syndicates (organized gangs). The heads of the syndicates earn the most money. People like Papa Mavuso sell the gold from their illegal mines to the syndicate's buyers. Papa Mavuso appoints the South African team leaders. They are in charge of everyone in the mine and have more power than the rest of the zama zamas. Next in line come the adult foreigners, then the younger foreigners like Regile. Right at the bottom, with absolutely no power, are the youngest recruits, like Taiba and Aires. They earn very little for their work. Everyone is a zama zama (illegal miner) but they have different levels of power.
- 2 Faceman, the South African in charge of the zama zamas, arrives. Everyone is terrified of him. Taiba challenges (tries to upset) him by talking to him to draw attention away from Aires. Aires is very weak from an earlier beating and is not able to work properly. Taiba wants to protect him from any further violence.
- 3 Regile tries to quiet and warn Taiba, but he doesn't listen. Regile cannot believe that Taiba and Aires have survived so long. They are small and not physically strong. They have been underground now for at least three months.
- 4 Faceman is enraged (very angry) and beats Taiba savagely, but Taiba does not stop talking. He keeps telling him that Spike Maphosa will rescue them. Regile believes that Faceman will kill Taiba. He remembers when Januario was killed and his body left in a heap. People say that he was killed by Faceman.
- 5 When he is finished with Taiba, Faceman begins beating Regile, who does nothing to stop it. Regile hates Faceman, but he does not believe that hatred will make any difference to their lives. Nothing will change for the better.
- 6 Faceman says that he was also a boy like them in the mine. Regile realises that Faceman is repeating the violence that he experienced. In other words, he is doing the same thing to others that someone once did to him. Regile tells himself he will never beat the young

boys when he is in charge. Regile knows too that he will never have Faceman's authority because he will always be a foreigner.

- 7 Regile realises that Taiba is alive but very badly injured from the beating.
- 8 At the end of the shift Regile picks Taiba up and carries him back to their sleeping place. He instructs Aires to look after him.
- 9 Later in the night, Regile is woken up by Taiba who apologises to him for making Faceman beat him. Taiba believes that he is responsible for making Faceman so angry that he assaulted both of them.
- 10 Taiba's lamp is broken and Regile instructs him to share with Aires.
- 11 Even though he is badly injured, Taiba has a plan to hide Aires until they get back above ground. Taiba still believes that Spike Maphosa will be able to free them and they will go home.
- 12 Regile is very angry and thinks Taiba is mad. He cannot understand why he is putting himself in danger for someone else. Taiba explains that he and Aires have been friends for a very long time. He clearly feels great responsibility for him. Regile is beginning to admire Taiba's courage and spirit.

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

**THEME**

Illegal Mining, Corruption and Exploitation AND Power and Inequality

**DEVELOPMENT:**

The older zama zamas talk about a plan to sell the gold they find directly to the Mpumalanga buyers without going through Papa Mavuso. They want to do this in order to make more money. We see that most of the zama zamas make almost no money, even though they are the ones doing almost all of the hard work. They are exploited and want to earn their own money for the work they do.

The author reminds us of the different layers of corruption, and that there are many people who benefit from the gold. The buyers in Mpumalanga sell to the buyers in Johannesburg. It makes sense that the older zama zamas want to make a plan to make more money. However, if the people above them (like Faceman and Papa Mavuso) find out, they could be putting themselves in great danger. We see in this chapter that the people in charge have no problem beating and even killing the zama zamas. The younger you are in the mines, the more badly you are exploited and treated.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

Taiba continues to believe in rescue and the dream of Spike Maphosa. Even though he is physically weak and badly injured, he has not given up hope. He continues to make plans

for escape. He has also not lost his smile. His positive attitude is a huge contrast to all of the darkness and cruelty in the chapter.

### THEMES

Power and Inequality AND The Cycle of Violence

### DEVELOPMENT:

When Faceman beats the boys, we see that power in the mine comes from violence. The young boys have no power in the mines. In other words, they have no way to get out, no one to tell about their horrible treatment, and no one who will come to help them. Taiba and Aires are also physically small and weaker. Therefore, they cannot fight back against Faceman. Aires seems to have become used to being abused. This shows us that violence is a normal part of life in the mine.

Regile realises that Faceman is violent towards them because that is how Faceman was treated when he was a boy on the mine. He is repeating the violence that he experienced. Regile promises himself that he will not be violent when he is in charge. However, he is still very harsh towards Taiba and Aires. He doesn't physically beat them, but his words are unkind and violent. Regile is worried that, if he shows them kindness, it will make him weak, and they will not survive.

However, he also realises that hatred of Faceman could make him weak as well. Hatred is such a strong feeling that it could make him lose control and continue the cycle of violence, just like Faceman does. Regile believes that it is better not to feel anything at all.

### THEME

Love and Friendship

### DEVELOPMENT:

Taiba is prepared to be physically abused if it means that he can draw attention away from Aires. He feels responsible for Aires who has always 'followed' him, even as a child. Regile thinks this is madness, because zama zamas need to protect themselves first if they want to survive the mine. However, Taiba is a good friend. He is willing to sacrifice himself for Aires. Even when he is badly injured, he is still thinking of ways to keep Aires safe.

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

**Images of light:** Taiba's miner's lamp breaks when Faceman assaults him. He no longer has physical light, necessary for survival in a mine. However, even though his light is broken, his spirit and optimism (his internal 'light') are not. Faceman does not succeed in breaking his spirit.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 35.
- 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
36 AND 37	He's the syndicate's main man...new recruits. AND The lamp he wears...is bigger and brighter than any of ours.	Themes: Illegal Mining, Corruption and Exploitation AND Power and Inequality AND Structural element: Image of light	Regile explains the different levels of authority. We understand who has power over other people. The new recruits have none.	Why do you think the author mentions that Faceman's lamp is bigger and better than the ones the recruits are given?	<ul style="list-style-type: none"> <li>This is a sign that he is more important and more powerful in the mine. He has better safety equipment than they do, even though they spend much more time underground than he does.</li> <li>Papa Mavuso probably thinks he is more valuable to him, so it is worth spending a little more on his lamp.</li> </ul>
38	That's when I understand what he's trying to do.	Theme: Love and Friendship Character(s): Regile and Taiba	Regile realises that Taiba is challenging Faceman in order to protect Aires by drawing attention away from him.	Why does Faceman get so angry when Taiba does not stop talking and challenging him?	<ul style="list-style-type: none"> <li>He is enraged because he feels he cannot control Taiba.</li> <li>He is obviously not very good with words either, so he can't answer back.</li> <li>He can only respond with violence.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
40 AND 41	<p>...some day my disbelieving might be as hard and angry as Faceman's and I'll be screaming like he is.</p> <p>AND</p> <p>This the first time I've thought that Faceman and I are alike.</p> <p>AND</p> <p>Hating is another form of weakness.</p> <p>AND</p> <p>'I was a boy in a mine like this, so I know.'</p> <p>AND</p> <p>It's strange to think of him as a boy.</p> <p>AND</p> <p>Or maybe they did and that's why he's like he this now.</p>	<p>Theme: The Cycle of Violence</p> <p>Character(s): Faceman and Regile</p>	<p>Both Faceman and Regile have survived the terrible conditions and exploitation in the mines. Faceman has been there for many more years than Regile. He has become completely hard and unfeeling. His only response to life is one of violence and physical brutality. It is all that he has experienced himself. He perpetuates (continues) the cycle of violence by taking out his anger on the young recruits.</p> <p>Regile is beginning to see that he could become exactly like that too. However, he has more personal insight than Faceman. He realizes that putting all your energy into hating can make you lose control, like Faceman does. Regile believes he must control all his feelings if he is to survive.</p>	<p><b>1</b> What did Faceman learn as a boy miner?</p> <p><b>2</b> How has he become part of the cycle of violence?</p>	<p><b>1</b> To work hard, not to argue, to be tough, to put up with abuse and physical violence</p> <p><b>2</b> He was beaten as a child, so he thinks that he must do the same to the younger boys if he is to keep control in the mine.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
44 AND 45	'My light...lamp....It is broke.' AND When zama zama boys' bodies get broken... something inside them gets broken too...Taiba is different. Maybe it's because whatever is inside of him is different.	Structural element: Image of light	Taiba's miner's lamp has been broken in the beating. The author links this to how the spirit of a zama zama gets broken over many months of abuse. It is as if their 'light' goes out. Taiba is different: his body is severely injured but his spirit, his optimism, seems unbreakable. (He is also often described as 'shining' in the novel.)	<ol style="list-style-type: none"> <li>1 What is the literal light that is broken here?</li> <li>2 What is the figurative light inside Taiba?</li> <li>3 What is it inside Taiba that does not get broken?</li> </ol>	<ol style="list-style-type: none"> <li>1 The miner's lamp.</li> <li>2 Taiba's optimism and hope.</li> <li>3 Taiba's spirit does not break.</li> </ol>
45	If one of them can survive, it's Taiba, but only if he dumps Aires... 'Aires, he is my friend from home. Since long time.'	Theme: Love and Friendship Character(s): Regile and Taiba	Regile believes that Taiba's only chance of survival is if he stops worrying about Aires, and looks after himself first.  Taiba, however, is clear that because Aires has been his friend for so long, his personal responsibility is to protect him.	How does the author contrast Regile and Taiba here?	<ul style="list-style-type: none"> <li>• Regile believes that Taiba should look after himself only if he is to survive. What is important to Regile is self-preservation.</li> <li>• Taiba, on the other hand, puts the survival of his friend first. He will not abandon him.</li> <li>• What is important for Taiba is friendship and self-sacrifice (putting someone else before yourself).</li> </ul>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What experiences do Faceman, Regile and Taiba have in common? What are the main differences between them? How have their choices been different?
  - b QUESTION 2: Describe some tough choices you have had to make in difficult times. Did you make choices like Faceman? Regile? Taiba? Explain why you made those choices at that time. Would your choice be different now?
- 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:
    - They have all been boys in the mines, have experienced terrible conditions: they have probably all been beaten.
    - Faceman: hard, violent, cruel, unfeeling, filled with hate, a bully
    - Regile: becoming hardened, harsh at times, tries to control all of his feelings, troubled by thoughts and dreams, believes that you must look after yourself first to survive hardship
    - Taiba: optimistic, hopeful, loyal, self-sacrificing, naive
    - They have all made personal choices to respond differently to the harsh experiences in the mine.
  - b QUESTION 2: Possible answers:
    - Open-ended. Learners must explain their response. What we are trying to do is get the learners to think about the way they react to difficult experiences and the choices they can make, like:

I remember when my father left home. There was very little money in the house and we did not know where he was. I decided that I would not leave school and that I would get my Matric. I went to Mr Dube, the local shopkeeper, and asked for a job on weekends.

I work every weekend and am able to help my mother with money. I am still at school in Grade 11. I am unable to be with my friends on the weekends, but I am proud of myself for making the right decision. I am optimistic (like Taiba) that I will get my Matric next year. I really believe I made the correct decision.

## Journal questions

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

**1** Refer to Chapter 1 and Chapter 2:

**1.1** Explain how Taiba and Regile differ in character. Quote from the novel to support your answer.

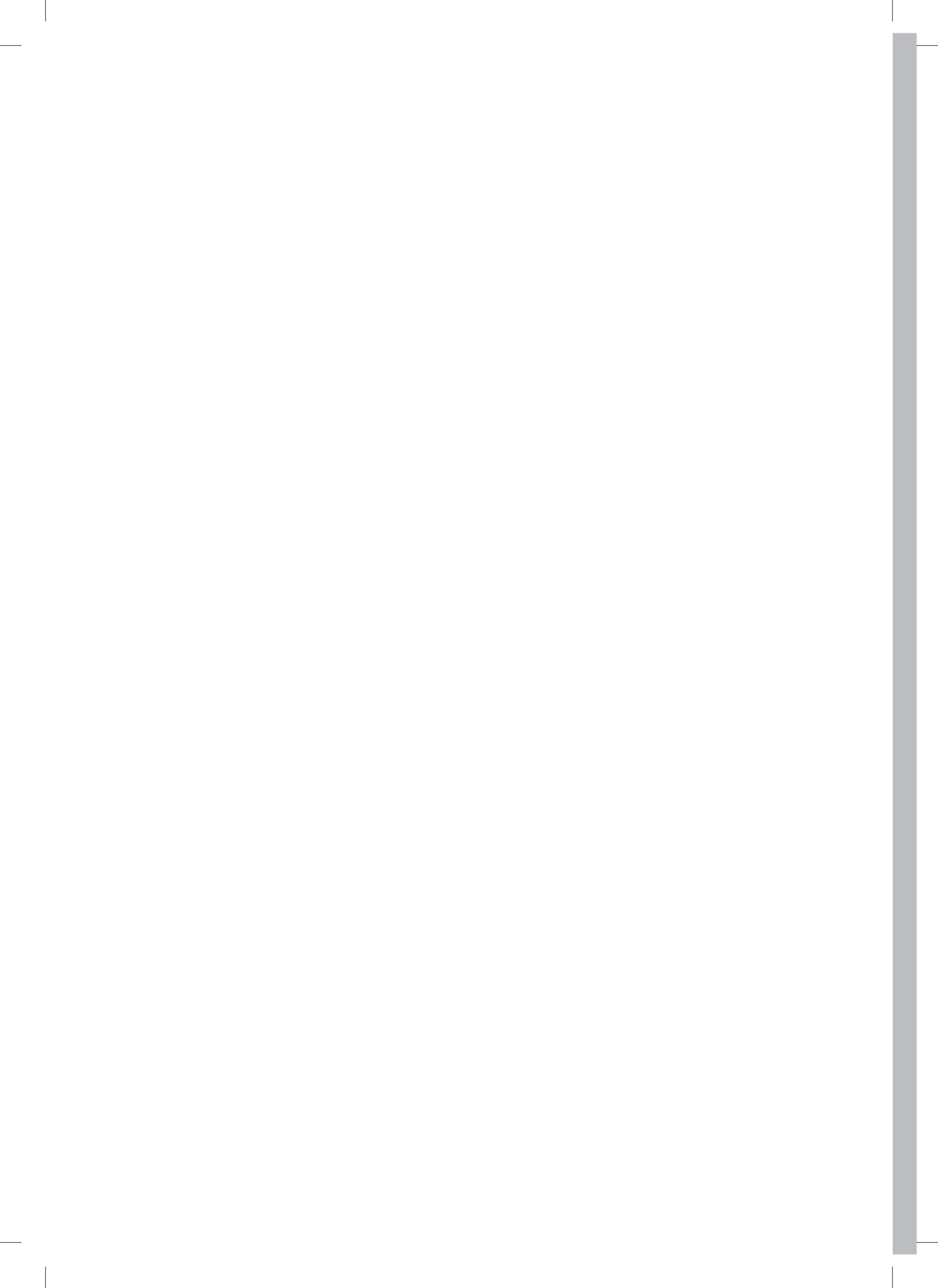
(4 + 4 = 8)

**B:** Answers

**1.1**

- Taiba is optimistic (1) and loyal (1). We can see he is optimistic in the following: ‘...the way he is still thinking about helping Aires, and still believing in Spike Maphosa.’ (1) We can see he is loyal in the following: “Aires, he is my friend from home. Since long time.” (1)
- Regile is pessimistic (1) and focused on self-preservation (1). We can see his pessimism in the following: ‘No chance at all.’ (1) We can see he looks after himself first in: ‘I’m not sharing mine. That’s taking madness too far.’ (1)

(NOTE: If learner provide other suitable quotes that show Taiba’s optimism and loyalty and Regile’s pessimism and focus on self-preservation, you may award the marks.)



**Dreaming  
of Light**

**Reading**

**CYCLE 3**

# Reading

## Lesson 5 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 3, pages 47 -58
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 Aires appears to be missing or dead. (In fact, Taiba has hidden him away in a small opening in the tunnels.)
- 2 Faceman has not returned, and the boys have been left alone to work.
- 3 The story of Spike Maphosa is discussed. We learn the following ‘facts’:
  - a He was a young South African zama zama working at Barberton or Welkom.
  - b He wasn’t one of Papa Mavuso’s recruits.
  - c He escaped and told the ‘right people’ about the illegal mine.
  - d The ‘big men’ from the syndicate were caught. (Regile does not believe this at all.)
  - e The legal mine owners helped Spike and he is living somewhere in Mpumalanga or Free State.
  - f He is an artist creating pictures of life underground and children who have been trafficked.
  - g He has dedicated his life to stopping illegal mining and freeing the ‘stolen boys’.
- 4 We are shown even more of the dangerous working conditions in the mine – the heat, danger, narrow tunnels and cramped areas to work in.
- 5 Taiba repeats the name ‘Spike’ under his breath over and over again. Regile tries unsuccessfully to get him to stop.
- 6 When all the boys start to talk about Spike, Regile becomes very harsh. He needs to control them so that there is no trouble for him from his bosses.
- 7 Terror returns to the mine when they hear that Faceman is back.
- 8 There is a loud shootout between the legal mine security and the zama zama men.
- 9 This is followed by a terrifying rockfall.
- 10 Regile instructs them all to remain still and quiet when it is over.
- 11 Taiba disappears to find Aires whom he had hidden somewhere in the tunnels.



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

**THEME**

Illegal mining, Corruption and Exploitation

**DEVELOPMENT:**

We learn more about the conditions underground – heat, exposed electricity wires, cramped conditions, rockfalls. There has been another death in the mine. There is a terrifying shootout between the legal security guards and the zama zamas. The fact that Spike Maphosa is such a legend should tell us that escaping from the mines is very difficult. The very few people who manage this, become heroes in the minds of children like Taiba.

**THEME**

Human Trafficking and Child Labour

**DEVELOPMENT:**

We hear the story of Spike Maphosa. People believe that he has dedicated his life to saving trafficked children and to closing the illegal mines.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

The story of Spike Maphosa spreads among the boys. Taiba keeps repeating his name to keep his hope alive. Unlike Regile, it is hope that allows Taiba to survive. Regile starts to understand that this is how Taiba's mind works, even though he is still very critical of him.

**THEME**

Power and Inequality

**DEVELOPMENT:**

Regile behaves like the other men and orders the young boys to work and stop talking. Regile overpowers Taiba physically.

**THEME**

Love and Friendship

**DEVELOPMENT:**

Taiba's first thought is for the safety of his friend after the rockfall. He has kept him hidden carefully until now, taking a huge risk that they would both be caught. We see that Regile doesn't understand Taiba's selflessness and love for his friend. Regile is most concerned

about the privileges he will lose if the boys make trouble – freedom to walk around town, meeting with Papa Mavuso’s daughter, visiting his mother.

### **THEME**

The Cycle of Violence

### **DEVELOPMENT:**

The zama zamas are always in danger of violence – Taiba is still recovering from Faceman’s second beating; another miner has recently died; the security and zama zama men are all heavily armed, and there is now the added danger of being killed in a gunfight. The physical violence never seems to stop.

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

- 1 Story structure:** The chapter is divided into 4 sections:
  - a** The first and last sections deal with the physical conditions at the mine, including the shootout and rockfall. We are never allowed to forget the danger that the recruits face.
  - b** The middle two sections take us into Regile’s mind and self-doubt. We get to know him and his character better. We especially begin to understand more clearly why he chooses not to ‘dream’ about the future and prefers to keep out of trouble. He is very frightened of losing the small privileges he has ‘earned’ from Papa Mavuso for being loyal. These are not things that can be bought with money. These ‘privileges’ give him some freedom to do things that bring him happiness, like walking outside, meeting with Katekani, and visiting his mother.
  - c** We are also finally told the story of Spike Maphosa, and begin to wonder ourselves how true this could be.
- 2 Images of dreaming and light:** These images are further developed, but not as we might expect:
  - a** We see Taiba’s face is round and shining, but this is no longer because of hopefulness. This time it is because of the swelling from his beating.
  - b** Regile turns off all the lights to keep them safe. Darkness is no longer just hiding secrets: it now also protects them from danger.

## **Reading and discussion**

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- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to page 47.
- 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
49	'Stupid wishing' ... 'Thinking about Spike, it makes me strong.'	Theme: Optimism and Hope Character(s): Regile and Taiba	Even though he criticizes him, Regile begins to understand that Taiba is not weak or a coward for thinking about Spike. He begins to understand that belief in the story keeps Taiba optimistic.	<p>1 How does the story of Spike Maphosa help to keep Taiba 'strong'?</p> <p>2 Which strategy do you think is better: being optimistic like Taiba, or not having feelings, like Regile? Why?</p>	<p>1 They are in a terrible situation in the mine, which seems to be endless. If the story of Spike Maphosa is true, this means that there is someone on the surface who is working to free boys like them. They are not completely alone, abandoned or forgotten. There is a chance that their ordeal (suffering) will end.</p> <p>2 Open-ended. Learners must give a reason for their response, e.g.:</p> <ul style="list-style-type: none"> <li>It is better to be optimistic like Taiba, otherwise he might just give up. It is a way for him to endure the suffering if he thinks that it will end.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>It is better to focus on getting through each day like Regile. If he thinks too hard, he might lose focus and make a dangerous mistake. He may also be badly disappointed.</li> </ul>
50	'It's a story like smoke...It changes all the time.'	Structural element: Image of dreaming	Regile insists that the story is not real: it is just another dream. It is imaginary and not solid (like smoke).	Why does Regile think the story of Spike Maphosa is like smoke?	<ul style="list-style-type: none"> <li>Smoke lasts for a short while and then disappears.</li> <li>Regile believes that Spike is not real: he exists only in the story.</li> <li>Smoke is constantly moving</li> <li>In the wind. The story changes each time it is told. It is not based on fact.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
51	...deep, sure want- believing... as if I've lost something:	Theme: Optimism and Hope Character(s): Regile and Taiba	Regile struggles to find the right words to describe Taiba's stubborn, hopeful attitude. He makes up new words to describe it: 'want-believing' and 'wish-believing'.	What do you think Regile may have 'lost'?	<ul style="list-style-type: none"> <li>• Childhood</li> <li>• Innocence</li> <li>• Hope</li> </ul>
52	'Spike. Spike. Spike.' AND 'Don't waste your breath dreaming.' AND ...to have something you believe in so hard... AND ...it might put some kind of light into our mine- dark, a light pale yellow like the sun.	Themes: Optimism and Hope AND Structural element: Images of dreaming and light Character(s): Regile and Taiba	When Taiba repeats Spike's name, it is almost as if he is praying out loud. Regile is unable to stop him. He seems a little envious (jealous) that Taiba has something that makes him believe so powerfully. He compares Taiba's hope to light in the dark tunnels. For the first time, Regile understands that Taiba is not weak. His optimism is keeping him strong. He may be physically small and lacking in power, but his spirit is very strong. We see that Regile is starting to be affected by this young boy's optimism.	Why does Regile compare the light of Taiba's hope to the 'pale yellow' of the sun?	<ul style="list-style-type: none"> <li>• Both bring light into darkness.</li> <li>• The sun, however, is a reminder of natural light above ground: a reminder of a world that they are not part of.</li> <li>• Literally, the light is 'pale yellow' and does not hurt your eyes.</li> <li>• Figuratively, it is gentle and calming, like Taiba's hope in Spike.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
54	I have spoken as harshly as one of the other men.	Theme: The Cycle of Violence Character(s): Regile	Regile shouts nastily at the boys to keep them quiet about Spike. He knows he must control them to avoid trouble. The only way he knows how to do this is by being harsh and unpleasant.	What could Regile lose if the boys stir up 'trouble'?	His few freedoms: money, travelling home to Swaziland, walking in the Barberton area, time with Papa Mavuso's daughter.
58	That doesn't mean we're safe...a sideways, shuffling run.	Themes: Friendship and Love AND Deception and Innocence Character(s): Regile and Taiba	Regile turns on the lamp but wants his team to remain quiet and still. Regile thinks more calmly, like an adult. He takes charge and gives instructions. He knows they still need to keep themselves hidden and safe. Taiba's first concern is not for himself but for the safety of his friend. He rushes off to find him. Taiba behaves more recklessly, like a child (unthinking, putting himself in danger).	Who is the wiser of the two in this particular situation?	Open-ended. Learners must give a reason for their response, e.g.: Regile: he thinks carefully before making any moves. His first thoughts are to keep everyone safe. Taiba: acts without thinking, even though it is for a good reason. He could, however, be putting everyone in the team in even more danger.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Write the following definition on the board for your learners:  
‘Wisdom (being wise) means: having good sense, understanding, insight, experience, knowledge, and good judgement.’  
At this point in the novel, who is the wiser of the two boys? Regile? Taiba? Both?  
Motivate your answer.
  - b QUESTION 2: There are many themes explored in this chapter. Which of them do you think is the most important so far in the novel?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Open ended. Learners must give a reason for their opinion, like:
    - Regile. He is older and has more experience in the mine than Taiba. He knows when to turn off lights so as not to be seen. He knows they should keep quiet and still after a rockfall, to avoid being shot. This is sensibly wise if they want to stay alive.
    - Taiba. He is young but understands that everyone needs to keep their hopes alive if they are to survive and not give up. He understands how important the story of Spike Maphosa is as an inspiration (symbol of hope) for the young boys trapped in this terrible life. This is very wise for such a young boy.
    - Both. Both types of wisdom are needed in these terrible circumstances: knowing when to keep yourself safe, and how to hold on to hope. They balance each other out. Ideally, both should be present in one person.
  - b QUESTION 2: Possible answers: There will be many different answers here. Accept answers which are backed up by evidence from the story.

## Journal questions

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

- 1** Refer to the whole of Chapter 3:
  - 1.1** Describe everything that causes terror (great fear) in the zama zamas. (4)
- 2** Refer to 'Then he says...' on pg. 55 to '...to the man who died last week.' on pg. 56:
  - 2.1** Who comes to warn Taiba that Faceman is back? (1)
  - 2.1** How does the mood of the story change? (1)
  - 2.1** Why does the mood change? (1)

**B:** Answers

- 1.1** Learners may give any four of the following reasons (4):
  - Working in a very narrow tunnel (1)
  - Imagining being without light (1)
  - The possibility of being crushed in a rockfall (1)
  - News that Faceman has returned to the mine (1)
  - Being killed by Faceman (1)
  - Loose electrical wires (1)
  - Gunfire in the shootout between mine security and the older zama zamas (1)
  - A real rockfall (1)
  - The possibility that they may be trapped underground (1)
- 2.1** Juvenal (1)
- 2.1** The mood become tense/nervous/stressed. (1)
- 2.1** Because everyone fears/is scared of Faceman. (1)

## Lesson 6 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 4, pages 59–69.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 They all wait in silence and fear, not sure what is happening. The shooting begins again, but then starts to move away.
- 2 Taiba reappears and begs Regile to help rescue Aires, who is trapped.
- 3 Regile agrees unwillingly. He tells himself that he is doing this for three reasons: to teach the others how to do a dig-out; he wants them to know how to rescue him in the future if he is ever trapped and he thinks that Papa Mavuso will reward him if he brings the whole team out alive.
- 4 They rescue Aires with great difficulty. He is very badly injured, and Regile wonders if his time alone in the darkness has not made him go mad.
- 5 He realises that Aires has something he does not have: someone to care for him.
- 6 Regile begins to feel that Taiba's optimism is having an effect on him. He is not happy about this.
- 7 Taiba never gives up on Aires and thanks Regile for his help. He believes that Regile will do the 'right' thing and help them to escape and find Spike Maphosa.
- 8 Regile feels helpless because he cannot answer Taiba's questions. Regile knows he is responsible for the team's safety, but he does not know what to do.
- 9 He tells Taiba that Papa Mavuso will not take anyone to hospital – he will treat them himself. Papa Mavuso will not care if Aires dies.
- 10 While they wait, Regile dreams of a girl wearing gold jewellery. She smells lovely and is gentle.
- 11 Mahlori arrives to tell them their shift is over. He brings them plastic sunglasses to protect their eyes when they get to the surface.
- 12 We hear that four men have died, and the security guards have handed the other foreign illegal miners over to the police. Faceman will not pay bribes to have them released. Instead, he has left to report the events to the syndicate.
- 13 Taiba seems happy and optimistic. The chapter ends on a solemn (serious) note, however. Regile wonders whether Taiba really thinks his 'nightmare is ending'.



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

**THEME**

Illegal mining, Corruption and Exploitation

**DEVELOPMENT:**

During the shooting, four men die. The adult foreign illegal miners are captured by the security guards and handed over to the police. They will not be rescued even by a bribe, because there are always new recruits ready to replace them.

We hear how all zama zamas become 'bent and blind' from their time underground. They are given cheap plastic sunglasses to wear to protect their eyes when they go back to surface after months underground. This is not because Papa Mavuso cares about them. He simply does not want their eyes to be so damaged that they can't be sent back down to work in the mine.

When something dangerous happens elsewhere in the mine, there is no way for the miners underground to know what has happened. There is no communication with other teams or with those on the surface. They endure hunger, the knowledge that they might be trapped waiting to die and they can run out of water.

Regile thinks about the gold that they dig out being turned into beautiful jewellery. They are never told what happens to the gold. They are there only as labour to dig out the gold from underground.

**THEME**

Human Trafficking and Child Labour

**DEVELOPMENT:**

Aires is very badly injured, and has had to wait alone, in silence, in a very narrow, dark tunnel for a very long time. This must be exceptionally frightening for a child. We are reminded that the boys are treated like slaves. They will not be paid, and they will not receive proper medical attention when they are ill or injured. If they die, it doesn't matter to Papa Mavuso, as there will always be new recruits to replace them. Their lives are not valued and they are considered to be easily replaceable. As Regile's team is brought to the surface, a new team of recruits is sent down. The cycle begins again.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

Regile has some feelings of optimism and hope. He dismisses them as if they are a bad disease. He falls back into self-doubt. He continues to question himself and his choices.

Taiba truly believes that everything will be better when they reach the surface. Regile knows that this will not happen.

**THEME**

Deception and Innocence

**DEVELOPMENT:**

Taiba believes that Regile will do what is ‘right’. He trusts him absolutely in childlike innocence. Regile does not have much faith in himself and tries very hard to hide his doubts from other people. Taiba seems to be able to see past this deception, and recognises that Regile is still a good person inside.

**THEME**

Power and Inequality

**DEVELOPMENT:**

We hear that the adult men will be paid their full wages. Regile will receive some of his. The boys, who have no power at all, will not be paid anything. Regile understands that he is responsible for the safety and lives of his team. He is despondent because he does not know what to do to help them. He has no answers and no power to make things better.

**THEME**

Love and Friendship

**DEVELOPMENT:**

Taiba risks his life again to help his friend. Regile begins to feel some empathy for the boys. He sees things through someone else’s eyes. He thinks about what Aires must have endured in his time alone and trapped.

Taiba is deeply grateful to Regile for his help, even though Regile doesn’t really want to help him. Regile understands that Aires is more ‘important’ than he is because Aires has someone who cares about him. No one would know if anything bad happened to Regile. He has no one looking out for him. Even his mother does not know where he is.

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

**Images of dreaming and light:**

- Light now becomes associated not just with being able to see. It gains new meanings of inspiration (feeling hope). Regile acknowledges that Taiba's optimism affects the reality around him. Taiba's 'believing' makes things 'light and somehow shining'.
- It is also now means the opposite of 'heavy': people carry heavy burdens (worries). They feel lighter when their worry is taken away.
- We are also reminded of the real possibility that the zama zamas will lose their sight and become blind after their months in the underground darkness.
- Aires is so badly injured that he is compared to a shadow – something between light and dark, between life and death. We remember that Regile also felt as if he were a ghost.
- Regile dreams of 'shining' gold jewellery and associates this with the tenderness and softness (lightness) of a girl's touch. Light now also means 'gentle' and loving.
- The chapter ends in a sombre (serious) mood when Regile compares Taiba's 'dream' to a 'nightmare' that will not end.

**Reading and discussion:**

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 59.
- 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
59	I hold my breath.	Theme: Illegal mining, Corruption and Exploitation	This chapter focuses not just on the physical dangers the zama zamas face, but also on their psychological fear. They do not know what is happening. They seem to wait for days to be rescued. Even Regile begins to think he is going to go mad.	<p>1 What is the difference between physical and psychological suffering?</p> <p>2 Why do you think Regile starts to feel like he is going mad?</p>	<p>1 Physical suffering affects one's body and physical health. For example, working in very narrow tunnels can cause severe damage to one's spine. Psychological suffering affects one's emotions and happiness. For example, not knowing what is happening in a crisis can lead to great anxiety (nervousness).</p> <p>2 Open-ended. Learners must give a reason for their opinion, e.g.: Regile is so overwhelmed by their situation that his thoughts are chaotic and confused. He feels as if he is losing control of his mind.</p>
60	...something that's a little bit desperate... ...and somehow shining.	Theme: Optimism and Hope AND Structural element: Images of dreaming and light	Regile struggles to find the right words to describe Taiba's attitude. It seems that Regile himself is beginning to be affected by Taiba's positive attitude. He recognises that Taiba must find the situation very difficult (he is 'desperate'). However, it is his positive attitude that seems to make the difficulties much easier to bear.	How does the author develop the image of light here?	'Light' here can mean the opposite of heavy. Taiba's optimism helps him to endure the burden (load) of suffering. It lightens his fear.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
62	Blind and alone...a creature of the darkness? AND ...we all come out bent and blind at the end of our underground months.	Themes: Illegal Mining, Corruption and Exploitation AND Structural element: Image of light	The zama zamas could go blind and their bodies become bent out of shape after so long in the dark and in the confined spaces. It is also as if they lose their humanity and become like 'creatures' or animals. Regile is also beginning to show compassion for Aires.	Regile refers to Aires hidden away: waiting, not knowing what is happening. What could happen to a child who is trapped, in darkness, alone, unable to move or make a sound?	<ul style="list-style-type: none"> <li>There is a real danger that the child will go mad from the terror. Aires is also very badly injured and in great pain.</li> <li>This would be dreadful for an adult to experience. It would be much worse for a child who does not understand what is happening and has no experience of such torture, with no one to offer compassion.</li> </ul>
63	I feel myself growing bigger somehow... like I'm a balloon.	Theme: Optimism and Hope AND Structural element: Image of light	When Regile hears Taiba talking to Aires, he realises that Aires is still alive. He is suddenly and unexpectedly filled with optimism. The image of light is again associated with having no worries or 'weight'.	<ol style="list-style-type: none"> <li>1 Explain the simile: 'as if someone is pumping air into me, like I'm a balloon'.</li> <li>2 Why do you think Regile is filled with hope when he hears Taiba talking to Aires?</li> </ol>	<ol style="list-style-type: none"> <li>1 Regile starts to feel hopeful. This makes his mood 'lighter'. He compares it to being a balloon that starts to float above the ground when it is filled with air. The optimism he feels is like the air in the balloon.</li> <li>2 Open-ended. Learners must give a reason for their response, e.g.: It is almost a miracle that Aires has survived. Perhaps if Aires can survive that experience, then they all may survive.</li> </ol>
64	A thin shadow-boy, shielding his eyes from our lamps.	Structural element: Image of light	This is Regile's description of Aires as he is dragged out of the crevice. Soon afterwards, Regile lifts him on to his shoulder: he is 'so light'.	What does the author mean by 'shadow-boy'? (Remember that Regile called himself a 'ghost' before.)	<ul style="list-style-type: none"> <li>Aires is starving/very thin</li> <li>Almost dead/very badly injured</li> <li>Does not look much like a child any more</li> <li>Seems to be hanging between life and death</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
67	...sparks of light, bright like... and our hands. AND ...shining around the neck... softly smiling mouth.	Theme: Love and Friendship AND Structural element: Images of dreaming and light	Regile dreams of the gold they mine being worn as jewellery by a girl. He associates girls with gentleness and love. He yearns (longs for) for a relationship with a girl. He imagines the girl being tender and soft. Light is now also associated with gentleness.	Which words do you associate with gentleness, beauty, friendship and love? (All the things that a zama zama does not experience underground.)	Many possibilities, like: 'light', 'bright', 'shining', 'lovely', 'sweet-smelling', 'girl', 'softly', 'smiling', 'mouth'.
68	I hear the lilt in his voice.	Structural element: Images of dreaming and light	Taiba's voice is light as he sings softly (a lilt is a happy tone). Regile again dismisses Taiba's hope as a dream or his imagination. Instead, Regile refers to their life as a nightmare – a frightening dream.	1 What do you think Regile means by this last statement, 'He must believe his nightmare is ending.' 2 What is the tone of this statement?	1 Open-ended. Learners must give a reason for their response, e.g.: Taiba has been deceived. This is not the end of the terrible conditions. They will not be looked after and sent home. 2 The tone is ominous (a feeling that bad things are about to happen). We feel worried/nervous/anxious about what might happen next.
69	The fool is happy. What can he be imagining? AND Taiba is singing... night-mare is ending.				

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Refer to the summary of the ‘Children’s Bill of Rights’ on your resources board. (A copy should also be displayed on your wall.) The zama zamas are still only children. What are they missing to allow them to grow up strong, healthy and happy human beings? Talk about both the physical and emotional needs of children.
  - b QUESTION 2: Which do you think is more difficult to endure: great physical pain or great emotional suffering? Why?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - Physical needs: enough food to eat; decent place to live; being looked after when they are sick; protection from neglect and exploitation; not be made to work before a certain age
    - Emotional needs: a name (they have no legal papers); love, affection and security; free education; no fear of arrest and detention
  - b QUESTION 2: Possible answers:
    - Open-ended. Learners must give a reason for their response, like:
    - Physical pain is worse, because it overwhelms you, prevents you from thinking clearly.
    - Emotional suffering is worse because it can lead to depression and loss of hope. It makes life feel like it is not worth living.

## Journal questions

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

- 1** Refer to, ‘I lie listening to the others...’ on pg. 67 to ‘... of a bag of cheap sunglasses.’ on pg. 68:
  - 1.1** Who is the narrator in this extract? (1)
  - 1.2** Where are they? (1)
  - 1.3** How long have they been there? (1)
- 2** Refer to ‘...a lovely sweet-smelling girl with a softly smiling mouth.’ on pg. 67:
  - 2.1** What new information does this quote provide us with about Regile? (2)
- 3** Refer to “Some person come...” on pg.67 to ‘...every time I hear it.’ on pg. 68:
  - 3.1** Discuss the appropriateness of title of the novel, ‘Dreaming of Light’, with reference these lines. (2)

**B:** Answers

- 1.1** Regile (1)
- 1.2** Underground in the mine. (1)
- 1.3** Between two and three months. (1)
- 2.1**
  - He misses/has not experienced the company of girls/would like a girlfriend. (1)
  - He longs for tenderness/gentleness/love. (1)
- 3.1**
  - Dreams are our way of imagining what a better future could be. We can create a world in our heads that may not exist. (1)
  - Light brings brightness and clarity when we cannot see properly. In this novel, light becomes a symbol of hope and optimism. (1)



**Dreaming  
of Light**

**Reading**

**CYCLE 4**

# Reading

## Lesson 7 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 5, pages 70 -81.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 On the surface, outside the mine, the bright light hurts the zama zamas' eyes. The private security people have left. A Swazi woman is crying and demanding to see her son's body. She says she did not know he was a zama zama in South Africa until she was contacted to say that he was dead. The adult zama zamas chase her away and say she is lucky to have had a body to see. Regile tries not to think of his mother.
- 2 Papa Mavuso's men force everyone onto the truck using sjamboks. All their lamps are collected, except for Regile's. (Regile was given his by Papa Mavuso.) Aires is thrown into the truck and he screams. They are crushed into the truck like cattle. Taiba keeps Aires upright by standing him between the others. There is a smell of dirty bodies and diesel.
- 3 They realise it is late afternoon in September and they have been down the mine for three months.
- 4 Papa Mavuso appears. He is hunched and walks with a limp. He seems old and has a greying beard. Regile stops Taiba from asking him for a doctor for Aires. The other zama zamas discuss the story that Papa Mavuso has a big bank account.
- 5 Their journey is rough along hidden back roads until they reach Papa Mavuso's secret house. Once they arrive, the younger boys are locked into the shed. Regile has his own rough room because he is in charge of the younger boys. He continues to stop Taiba from speaking directly to Papa Mavuso to prevent further trouble or a beating.
- 6 We meet Katekani, Papa Mavuso's daughter, for the first time when Regile greets her as a friend. She is 16 years old, shy, and doesn't smile when her father is around. Regile stares at her while he drinks his sweet tea. He thinks she is not pretty, like other girls. She has one leg shorter than the other and her foot is crippled. She does all the cooking

- and cleaning, and walks slowly with two sticks. She looks after the recruits and brings them their breakfast.
- 7 Papa Mavuso gives the driver his salary. Then Regile reports to him, telling him about everything that is already known. He complains about Faceman's treatment of the recruits, saying it makes it difficult for them to work, but Papa Mavuso says that Faceman says they are useless and lazy, and that Regile is too 'soft' with them. Regile mentions that Aires is hurt but does not give away too much detail about the boys. Regile is told he will not be going to Swaziland to visit his mother this time. He must write a letter that the recruiter will deliver for him.
  - 8 We learn some more background about Regile: he comes from a very poor village. None of the children in his family were able to stay at school for very long. Therefore, their reading and writing skills are very basic. The stories about earning money told by the recruiters were very powerful and convincing. Regile, as the oldest child in the family, believed that he could earn enough money on the mines to support his mother and the rest of the family. He left home to work on Papa Mavuso's mine. His mother does not know anything about the dangerous and oppressive conditions he is experiencing.
  - 9 Papa Mavuso says Regile is 'free' to do whatever he likes around his house and in Barberton as long as he isn't recognised as an illegal person and arrested. His duties include taking the food to the younger boys every night and returning the keys to Papa Mavuso afterwards.
  - 10 We see very quickly that Papa Mavuso is feared by his daughter. Regile also does not trust him but calms him by doing what he asks. Papa Mavuso seems to have huge power over everyone.
  - 11 When Regile visits the boys, he learns that Papa Mavuso has given Aires some very basic medical attention.
  - 12 Regile spends his first night above ground sleeping under the stars (outside).

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

### THEMES

Illegal mining, Corruption and Exploitation AND Human Trafficking and Child Labour

### DEVELOPMENT:

We see how the zama zamas are exploited and dehumanised. In other words, they are treated like animals rather than as humans. They are herded onto trucks. They are beaten with sjamboks and experience a terrible journey to Papa Mavuso's house. Taiba has to hold Aires up to keep him from being crushed by all the bodies.

The cheap sunglasses they are given to wear to protect their eyes do not mean that Papa Mavuso cares about them. Rather, he is protecting his 'property' – the zama zamas – so that their eyes will be fine when they next have to go down the mine.

They travel on hidden roads because their presence must be kept secret. The mines themselves are hidden up in the mountains near Barberton. They are locked in a shed

and given only bread for breakfast. They are let out of the shed about twice a week for strengthening exercises. They are treated brutally during this time. Aires receives just enough medical treatment to keep him alive and ready to go back into the mine.

The Swazi mother who came to collect her son's body did not know that he was in South Africa illegally and that he was working as a zama zama. We are not told directly, but it seems as if her son, like Regile, may have been persuaded by mining recruiters to leave home to earn money. The recruiters lie to the parents of these young boys so that the parents believe it is safe to let their children go. They are not aware that their children will be trafficked and exploited.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

Taiba's optimism is shown again when he believes that Papa Mavuso will look after Aires and get him the right medical attention. All that Papa Mavuso does is put cream and bandages on Aires. Taiba is still positive and says, 'All fixed soon-soon, I think'. Regile realises that the relief Taiba feels after Aires has received some attention has blinded Taiba to the reality. He is 'smiling, too happy to worry or wonder about being kept locked in'.

**THEME**

Power and Inequality

**DEVELOPMENT:**

We are reminded that the power underground lies in the hands of Faceman. However, above ground, Papa Mavuso holds the real power. He could report Regile to the syndicate, block his employment by anyone else, and have him arrested or deported. Regile is very aware of this, and says things that he thinks Papa Mavuso wants to hear, even if it is not the truth: 'Papa, I thank you for the special treatment you give me. Please forgive me. I'm still...My head is wrong. From being in the mine, you know?' He knows that Papa Mavuso controls his money and his freedom, so it is best to keep him happy. We realise that Regile has very little power in this situation. This helps us to understand why he tries so hard to suppress his feelings and to follow instructions without question.

**THEME:**

Love and Friendship

**DEVELOPMENT:**

When Regile talks of Katekani he says, 'All girls and women look beautiful'. Katekani may be plain, but she represents the gentleness and softness that none of the zama zamas are used to anymore. This is something that Regile has missed most about home; even at times

jumping when anyone tries to touch him. He is now unused to tenderness, but still longs for an intimate (close) relationship with a young woman.

When Regile gives Papa Mavuso very little information about Taiba and Aires, we realise that he has chosen to protect them from any further harm. He admits to himself that he wants to give them a ‘chance’ to survive. He chooses to be loyal to them instead of revealing Taiba’s desire to escape or Aires’ inability to perform his work. He does not really understand why he does this, but it seems to us that Taiba’s loyalty and love for Aires may have inspired Regile to behave differently to what we may have expected.

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

- 1 Images of light:** The image of light is developed further when the zama zamas come to the surface wearing their cheap sunglasses. The sun is very painful to their eyes, reminding us that they have been hidden for so long underground that they are used only to darkness.

Figuratively, we are reminded of the secrecy of their lives: exposure to the ‘light’ is not just painful, it is also dangerous. If the mine is exposed, the zama zamas will be arrested, imprisoned and deported.

However, Taiba’s face is still ‘shining’ with the light of optimism and hope that they will be freed and that Aires will receive medical attention now that they are on the surface. At the end of the chapter, Regile chooses to sleep under the night sky. ‘The trails of massed stars look like swirls of foam’: it is a very clear night, and he can see the Milky Way above him. The dark is not hot and frightening, as it is underground. The light is not blinding and painful. The air is cool and peaceful. He feels free, unlike in the mine, now that he is able to see the light of the stars in the vast openness of space.

- 2 Image of Katekani’s ‘sticks’:** Katekani’s ‘sticks’ are made of dull wood with uneven curved handles. They are not identical, but handmade by a local crafter. They are purely utilitarian (useful, with little beauty). They serve an important purpose – to support Katekani while she moves around doing her chores. They are simple and plain, just as Katekani herself seems to be. They seem unimportant at the stage of the novel, but they become an important symbol as the story progresses.

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 70.
- 3 Read the text aloud to learners. Learners should follow in their books. As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
70	The veld all around looks too bright, catching the light from the sky that we can't look at yet.	Structural element: The image of light	We are reminded that light is not always a sign of something good. It can also be dangerous because it can damage the eyes of someone who has been in the dark for a long time.	Why else could the light be dangerous for the zama zammas?	The zama zammas are no longer 'protected' by being hidden underground, working secretly. If they are seen, they can be arrested, jailed and deported.
73	His face is shining... belief or something like that.	Theme: Optimism and Hope AND Structural element: The image of light Character(s): Taiba	Taiba's positive spirit or inner hope (light) will not die, no matter how bad his circumstances.	<p>1 What exactly does Taiba believe will happen now?</p> <p>2 What do you think will happen to the boys now that they are out of the mine?</p>	<p>1 Taiba believes that he now has a chance to appeal to Papa Mavuso to get medical help for Aires. He believes that they will now be able to go home.</p> <p>2 Open-ended. Learners must make a prediction. e.g.: I don't think that Papa Mavuso will free them. He might actually try to get rid of any boys that he thinks are too weak to go back to the mines.</p>
73	My head feels like light, full of white mist ...	Theme: Illegal Mining, Corruption and Exploitation AND Structural element: The image of light	It takes a while for Regile to get used to the natural light, but he also seems to be 'light-headed', weak and exhausted after his time underground. The bodies of the miners will take some time to adjust (get used to) fresh air and light.	What does this tell us about the way Regile's mind is working right now?	He seems confused and uncertain, and unable to think clearly.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
73-74	The mountains cast shadows down over themselves and hide old mine entrances, Papa's house and I don't know what else - anything or anyone needing to be hidden...	Theme: Illegal mining, Corruption and Exploitation AND Human Trafficking and Child Labour AND Structural element: The image of light	The mountains are quite high. The sun behind them makes shadows over the valleys. The entrances to the illegal mines are hidden in these shadows. Papa Mavuso's house and the presence of the zama zamas are also concealed (hidden) by the dimness. Even though they are now on the surface in the light (and away from the darkness of the mine), they are still hidden in the shadows. They are still not free from the power of Papa Mavuso.	What is meant by 'anything or anyone needing to be hidden'?	Everything to do with illegal mining needs to be kept secret. So much needs to be hidden: Papa Mavuso's house, the entrances to the illegal mines, the trafficked zama zamas, especially the children and the terrible abuse they suffer.
75	She needs two sticks...	Structural element: Image of Katekani's sticks	Katekani's sticks are simple and purely utilitarian (useful with no beauty). The sticks are made of dull wood with uneven curved handles. They are not identical but handmade by a local crafter. They are not the crutches that many physically disabled people would have.	What does this tell us about Papa Mavuso's relationship with his daughter?	Papa Mavuso could quite easily afford to buy his daughter a proper set of crutches, but he does not care enough about her to do this.
76	...all girls and women look beautiful to me.	Theme: Love and Friendship Character(s): Regile	Regile has had so little contact with women that they all seem physically attractive to him.	<ol style="list-style-type: none"> <li>1 What do women and girls represent for Regile? Explain your answer.</li> <li>2 Do you think Regile would make a good boyfriend/partner? Why or why not? Substantiate your answer.</li> </ol>	<ol style="list-style-type: none"> <li>1 He has spent too much time in an abusive situation, dominated by violent men. He has missed gentleness and softness, as well as the intimacy of a relationship.</li> <li>2 Open-ended. Learners must give a reason for their response, e.g.: Perhaps Regile would not yet make a good boyfriend. He doesn't really know how to communicate properly and judges girls only by their appearance.</li> </ol>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
78	'Remember I'm trusting you.'	Themes: Love and Friendship AND Illegal mining, Corruption and Exploitation AND Power and Inequality Character(s): Regile and Papa Mavuso	The 'trust' that Papa Mavuso says he feels for Regile is not based on a loving relationship. It is based on threats and fear. This is not like the loyalty that Taiba has towards Aires. Papa Mavuso trusts Regile to keep his criminal secrets, make sure the zama zamas work properly and to come back to the house every day.	<p><b>1</b> How does Papa Mavuso keep his power over Regile?</p> <p><b>2</b> Do you think Papa Mavuso really trusts Regile? Why or why not?</p>	<p><b>1</b></p> <ul style="list-style-type: none"> <li>• Papa Mavuso holds on to some of Regile's money and prevents him from visiting his mother.</li> <li>• He makes promises that Regile will gain more power and earn more money if he does what he is told.</li> <li>• He threatens that, if Regile does not obey, he can be handed over to the police. These police are friends of Papa Mavuso's and are likely to abuse him as well.</li> <li>• He threatens to tell the syndicate about anyone who disobeys. They will never get work again on any of the mines.</li> </ul> <p><b>2</b> Open-ended. Learners must provide a reason for their opinion, e.g.: Papa Mavuso does not really trust Regile. He tries to control him by using threats and making Regile fear him.</p>
81	The trails of massed stars look like swirls of foam.	Structural element: The image of light	It is a very clear night, and Regile can see the Milky Way above him. This is significant because it reminds us that he is no longer confined to the mine tunnels where he can see nothing above him.	What is the mood of this last line of the chapter? Explain your answer.	The mood is soothing (calming) and peaceful. Unlike in the mine, he is now able to see the light of the stars in the huge openness of space. Regile feels free and unconfined.



## Concluding discussion

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- 1** Instruct learners to think about the text we have read so far.
- 2** Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3** Discuss the following questions:
  - a** QUESTION 1: Why do you think the author included the scene with the mother from Swaziland?
  - b** QUESTION 2: You have now met Katekani, Papa Mavuso’s daughter. What do you think about her at this stage?
- 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:
    - To remind us that all of the miners have families that they leave behind.
    - To support what Regile has told us about his own mother. She has no idea about the oppressive working conditions in the mine.
    - To demonstrate how the whole illegal mining set up shows no compassion for individual human beings and their suffering.
  - b** QUESTION 2: Possible answers:
    - I feel sympathy for her because even though she has a disability, she still has to do so much work around the house.
    - I feel angry that she seems to be so mistreated by her father.
    - I see her as another symbol of hope for Regile.
    - I admire her because she has survived such hardship.

## Journal questions

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

- 1** Refer to “I must see the place where my son died,…” on pg. 70 to “Get out of here.” on pg. 71:
  - 1.1** Explain how this incident relates to the themes of ‘Illegal Mining, Corruption and Exploitation’ and ‘Human Trafficking and Child Labour’. (5)
- 2** Refer to the first half of the novel so far:
  - 2.1** Identify the figurative meanings associated with ‘light’. State whether they are negative or positive associations. (4)

**B:** Answers

**1.1**

- The mother is a symbol for all the other mothers whose children have been trafficked to work as zama zamas on illegal mines. (1)
- She did not know her son was working as a zama zama in South Africa. Perhaps he was kidnapped and trafficked to South Africa. (1)
- She heard this only when she got a message from the Swazi police to say her son had died. He had not told her the truth about what he was doing in South Africa. She came to South Africa to identify his body. The lies and corruption around illegal mining are made clear. (1)
- She was warned not to go to the mine because it is dangerous. However, she wanted to see the exact place where died. She is not allowed to do this. We see how deeply the corruption and exploitation really is. (1)
- She is treated very badly, she does not know the truth of what happened to her child, and she seems completely powerless to do anything about it. (1)

**2.1**

Positive associations with ‘light’ (Choose 2 of the following 3):

- Optimism and hope (Taiba’s shining face) (1)
- Beauty (the stars) (1)
- Freedom from the mines (1)

Negative associations with ‘light’:

- Danger (if they are seen by the police) (1)
- Confusion and weakness (when Refile first comes out on the surface) (1)

## Lesson 8 Reading

### Preparing for this lesson

- 1 For this lesson, you will read Chapter 6, pages 82 -91.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 Regile spends a few days wandering in the fresh air in the mountains around Barberton. He tries to put the boys out of his mind. He is careful not to be seen by anyone. He knows too that the area is a good place to hide secrets like illegal mines. He walks along the R38 (a road) using a map that Katekani kept for him. He feels good being alone. He knows it is temporary but he still enjoys being free.
- 2 Katekani gives Regile a message from Papa Mavuso to say that his money and letter for his mother have been sent home.
- 3 Katekani has made friends with Taiba while she has been taking the food to the shed for the boys. His questions have not stopped and Katekani feels that his optimism is infectious.
- 4 Katekani also dreams of a different, better life for herself. She reminds Regile that they have to believe that 'tomorrow' (the future) will be better and they must not give up.
- 5 Regile decides to tell Taiba the truth that they are slaves and prisoners. Papa Mavuso will keep them as long as they are still useful to him.
- 6 Taiba has an answer for all of Regile's arguments. Nothing seems to break his spirit. He believes that Regile is a good person and that he will help the boys. He talks about escaping and going to the police. He does not believe all the police are corrupt. Regile is worried that Taiba will try to escape and cause trouble for them all.
- 7 Taiba continues to believe in Spike Maphosa. The story is that Spike was a 'stolen South African boy' who was forced to work in the mines. He escaped and had the bosses arrested. He is now an artist who is using his art to get across the message that illegal mining and child trafficking must stop.
- 8 Katekani and Regile plan to go to Barberton to earn some extra money. Katekani is grateful for his company because he helps her carry her shopping. She also needs help getting up and down the path to the town. She finds it difficult to move on the path with her sticks.

- 9 When Katekani thanks him for his help, he is uncomfortable. He is not used to kindness or gratitude. Regile recognises that he has pushed down his feelings so much that he cannot talk about them anymore.
- 10 We learn of Katekani's history. She had an illness as a child (probably polio) that has left her with one leg shorter than the other and a twisted foot. Her mother died when she was young. Her father told her that she would be worthless as a wife or employee. So, he took her out of school and she now cooks and cleans for him, and looks after the young zama zamas. She is absolutely convinced that one day her life will be better.

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

**THEME**

Illegal Mining, Corruption and Exploitation

**DEVELOPMENT:**

The zama zamas receive only enough food and liquid to keep them strong enough to work. They are treated almost like animals and their food is delivered in a 'big bucket'. They are exploited by Papa Mavuso as he is only interested in making them strong enough to go back into the mines to work. Regile gets Taiba to understand that it would be difficult to tell the difference between the corrupt police and the honest ones. The system of bribery is wide. The corruption has become so deeply embedded in the police that it is accepted as normal.

**THEME**

Human Trafficking and Child Labour

**DEVELOPMENT:**

Regile tells Taiba that they are 'slaves and prisoners'. They will be 'thrown away' when they are no longer of use to Papa Mavuso.

Katekani's life with her father is another form of child labour. He broke the law by taking her out of school. He exploits her by forcing her to stay at home and cook and clean for him. Because she is disabled, it would be difficult for her to run away.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

Katekani describes Taiba as having 'so much hope...that everything will be all right'. She starts to feel his optimism herself. She does not give up her dream of a better 'life away from here'. She is convinced that she will find a way to make this happen. Katekani tries to convince Regile that they must hope and carry on every day, believing there will be something better. The only way to feel like life is worth living in this bad situation is to look towards the future, and to believe things can change.

Again, Regile and Taiba argue about whether or not escaping is possible. No matter how much Regile argues with him, Taiba's hope remains unbroken.

The story of Spike Maphosa inspires Taiba: Like them, he was also a 'stolen' child forced to work in the mines. He managed to escape and now uses his art to help others escape too.

Regile criticises these optimistic views but he is finding it more and more difficult to ignore them. Two of the most important people in his life at this point have become friends. He now has to argue against two people instead of just one.

### **THEME**

Love and Friendship

### **DEVELOPMENT:**

It is easy for Katekani and Taiba to become friends because they both share an optimistic belief in a better future.

Regile is kind to Katekani and helps her with her shopping and walking to and from Barberton. He enjoys her company but feels uncomfortable talking about his feelings when she asks.

### **THEMES**

Deception and Innocence AND Power and Inequality

### **DEVELOPMENT:**

Regile says that he is 'free' but he knows this is a fantasy and a deception. He is only free in the sense that he is not locked up like the other boys. While he wanders the mountains, he is alone and thinks that 'for now it's good to pretend this freedom is real'. He knows that Papa Mavuso's power over them all means that he is just like a prisoner.

He calls Taiba's hope a 'ridiculous faith' and 'wish-believing'. Taiba is deceiving himself. On the other hand, even though Taiba is locked up like a literal prisoner, he is so innocent that he believes he is (or can be) free.

Regile realises that his freedom is not real because he remains tied to Papa Mavuso and his power over him. He may have more 'power' than the boys who are locked up, but he is unable to break free from the work on the mines. If he runs away, Papa Mavuso will tell the police and he will be deported. No other syndicates will employ him, and he will not be able to earn any money for his family.

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

**1 Images of roads and maps:**

- a** Regile had originally bought a map of the area, which Katekani has kept for him. While he wanders around the area, he gives us a lot of detail about the roads and paths around Barberton. He knows exactly which roads are safe and which are not. This map becomes important later in the story.
- b** Maps are used to find your way to a destination, especially if you are lost and far from home. At this point, the boys and Katekani have no way to escape and they can only dream of a way out. They do not yet have a plan (or ‘map’) for escape.

**2 Images of birds:** Regile says that he misses the singing of the birds when he is underground. He probably also misses what birds can mean in a figurative sense: they are free to fly anywhere.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 82.
- 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
83 AND 90	... but for now it's good to pretend this freedom is real... AND 'You can see. I'm already free.'	Theme: Deception and Innocence Character(s): Regile	Regile is honest with himself. He knows that he is not really free. He also understands that it will make him feel better – even if only for a while – if he pretends that he is free to walk wherever he wishes.	Why is Regile's freedom not real? What is holding him back from escaping?	<ul style="list-style-type: none"> <li>• He has no other choices when it comes to work.</li> <li>• He knows he will go back to Papa Mavuso because he needs to earn money to support his mother.</li> <li>• He is in the country illegally. If he runs away, Papa Mavuso will tell the police and he will be deported.</li> <li>• No other illegal mining syndicates will employ him, and he will not be able to earn any money for his family.</li> </ul>
83 AND 86	Maybe there was still some small part of a boy a bit like Taiba left inside me, stupidly dreaming of escape. He's gone now, that boy. AND 'You are good person. You must help us to go.'	Themes: Optimism and Hope AND Deception and Innocence AND Structural element: Image of dreaming Character(s): Taiba and Regile	Regile admits that once he was just like Taiba. He was optimistic and believed that he could escape from the mine. He thought that his life could be different. Now he thinks the 'dream' is 'stupid'. He has become hard and cynical. He has lost his innocence. However, Taiba's faith in Regile's goodness is unshaken. He believes that Regile will help them to escape.	<ol style="list-style-type: none"> <li>1 When Taiba says that Regile is 'good person', what does he mean?</li> <li>2 Do you think Regile is a 'good person'? Do you think he will help the boys try to escape? Why or why not?</li> </ol>	<ol style="list-style-type: none"> <li>1 He believes that Regile will make the right decision and that he will help them to escape.</li> <li>2 This is a prediction question. Learners should base their predictions on what they know about Regile, e.g.: I think Regile is a good person and will make the decision to help them escape. He has shown kindness to Katekani, and has already protected the boys from Papa Mavuso.</li> </ol>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
85 AND 89 AND 91	'So much hope...that everything will be all right...' AND 'He makes me think that maybe it's true and that things will come right for me too.' AND 'The only way you can keep going on – looking in front of you, thinking about tomorrow.' AND 'But I will have a life away from here, Regile. Yes, I will.'	Theme: Optimism and Hope Character(s): Katekani, Taiba and Regile	Katekani admires Taiba's optimism, and it helps her to hold on to her dream of a better future for herself as well. Katekani is becoming the other voice of hope in Regile's life. She chooses to be positive. She is as certain as Taiba is that their futures will be better. She understands that if they do not believe in something better, they will give up and not be able to carry on every day. Life would be pointless. She is older than Taiba and her arguments are more mature. Regile is beginning to listen carefully to her well-expressed views.	How are Katekani and Regile different at this stage?	Katekani has chosen to be optimistic and hopeful. Regile has chosen not to think of a better future for himself. He has forced himself to be hard and cynical.
85 AND 86	'You're slaves and prisoners...' AND 'Until you get killed... and do other work.'	Themes: Illegal mining, Corruption and Exploitation AND Human Trafficking and Child Labour Character(s): Taiba, Regile and Papa Mavuso	Regile tries to convince Taiba that there is no hope for escape. Papa Mavuso owns them. He will look after them only as long as they can still work and dig out the gold. If they become ill or too weak to do the work, they will be of no use to him. He will get rid of them like rubbish.	Why is human trafficking called 'modern-day slavery'?	<ul style="list-style-type: none"> <li>• People become goods that can be bought and sold.</li> <li>• They are taken away from their families by force or trickery.</li> <li>• They endure terrible abuse and dangers.</li> <li>• They have no control over their own lives.</li> <li>• They have lost all freedom to go where they wish.</li> <li>• They are not paid for the work that they do (or are paid much too little).</li> </ul>



Page	Line	Element	Explanation	Discussion Question	Possible Answers
87 AND 88	'Spike, he is real man, Regile. This, I am sure....' AND To the wish-believing in his voice, the shine in his eyes.	Themes: Optimism and Hope AND Deception and Innocence AND Structural element: Images of dreaming and light Character(s): Taiba	Taiba is completely convinced that Spike is not just a made-up story. His voice and eyes show us his hope and dreams. His spirit is like a light inside of him. Taiba's faith is unshaken.	<p><b>1</b> Why does the author choose such simple language for Taiba to speak?</p> <p><b>2</b> Do you think Spike Maphosa is real or made-up? Why?</p>	<p><b>1</b> Taiba is not speaking in his mother tongue and struggles to explain his thoughts to Regile. The simplicity of his words and sentences also reminds us that he is still a child.</p> <p><b>2</b> Open-ended. Learners must give a reason for their opinion/prediction, e.g.: I think Spike Maphosa is a made-up person. The zama zamas have created a hero who has achieved things they would like to be able to do. He has become a story they tell to bring comfort and hope to each other.</p>

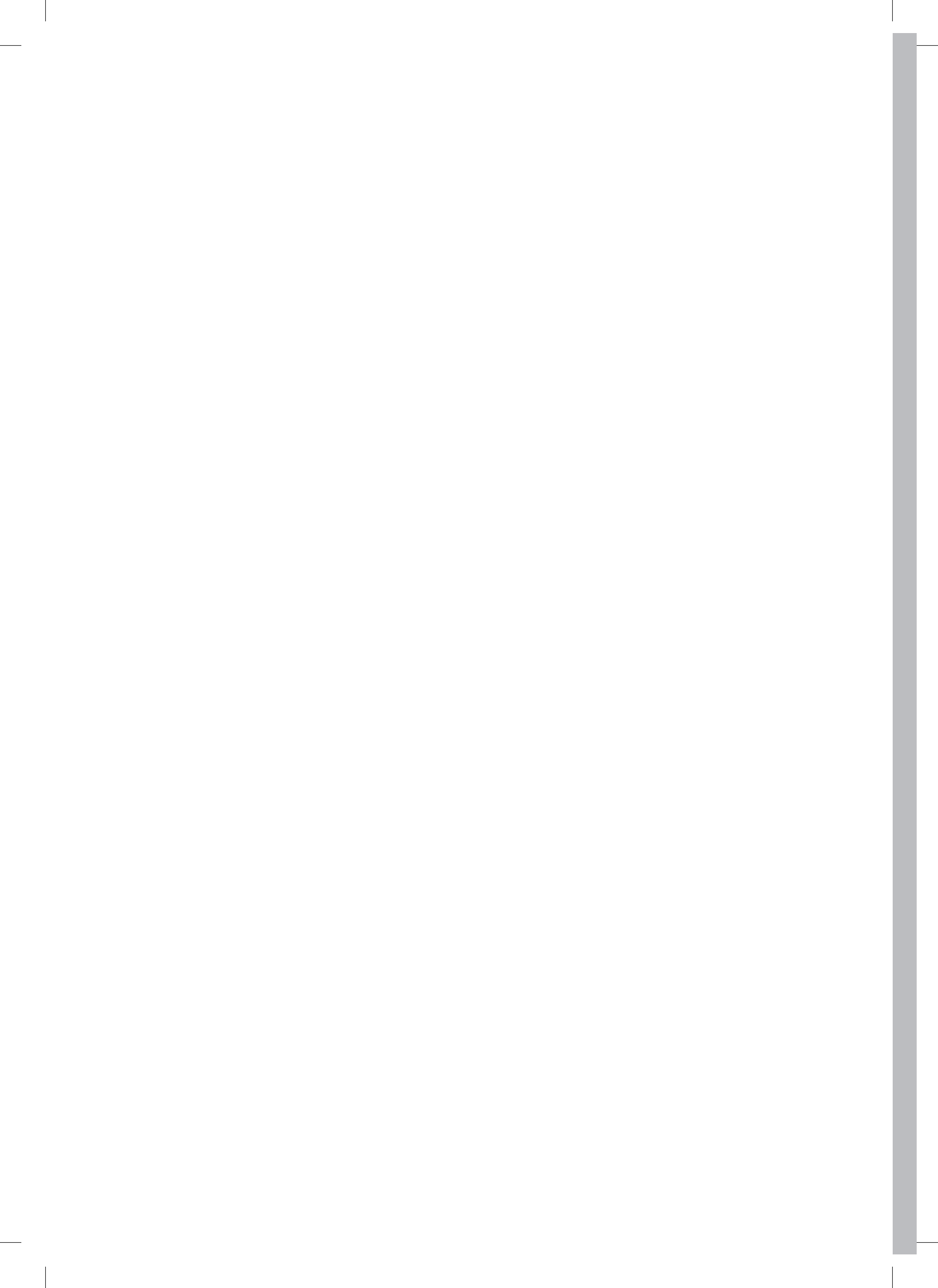
## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Are you mostly an optimistic or a pessimistic person? Or maybe a combination of both – more of a realist? Why? Who are you most like? Regile? Taiba? Katekani? What are your reasons for this choice?
  - b QUESTION 2: How is Katekani’s situation also an example of child labour?
- 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:
    - Everybody’s answers will be different here. Remember we want them to ‘connect’ their own lives with the characters in the novel. They could say, for example: ‘I am a realist because I prefer getting on with the tasks that I face every day instead of daydreaming about the future.’
    - Everybody’s answers will be different here too. Encourage them to refer to the words and actions of the characters in the novel.
    - For example: ‘I am most like Regile because I understand that there are times when it is best to accept a difficult situation that you can do nothing about. Regile stops arguing with Papa Mavuso when he realises that he could lose some of the few freedoms he has.’
  - OR:
    - ‘I think I am most like Katekani because I think that choosing to be positive can make life seem more hopeful. Katekani says that being optimistic gives you the energy to carry on even when life seems difficult.’
  - b QUESTION 2: Possible answers:
    - Katekani’s life with her father is very similar to child labour. He broke the law by taking her out of school. He exploits her by forcing her to stay at home and cook and clean for him. Because she is disabled, it is difficult for her to run away. She does not get paid for her work. He abuses her both physically and emotionally.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1** Refer to ‘...stupidly dreaming of escape. He’s gone now, that boy.’ on pg. 83:
    - 1.1** Explain why Regile thinks it is stupid to dream of escape? (1)
    - 1.2** What does Regile mean when he says that boy is gone? (2)
  - 2** Refer to ‘...but birds’ voices climb frantically...’ on pg. 88 to ‘...holding nothing back.’ on pg. 89:
    - 2.1** Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (2.1). (1)  
The bird is singing:
      - A** softly
      - B** out of tune
      - C** as if it will never sing again
      - D** as loudly as it can
  - 3** Explain why the following is false:
    - 3.1** Katekani was born with one leg thinner than the other. (1)
- B:** Answers
- 1.1** Because there is no possibility of escape. (1)
  - 1.2** He means that he is no longer innocent and naïve and thus no longer thinks that way. (2)
  - 2.1** D (1)
  - 3.1** She had an illness/disease as a baby which affected her leg. (1)



**Dreaming  
of Light**

**Reading**

**CYCLE 5**

# Reading

## Lesson 9 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 7, pages 92 -101.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 Katekani and Regile spend time earning money in Barberton from tourists who need them to chase away baboons or identify birds. When Katekani is given money because she is disabled, she is very upset.
- 2 Katekani is saving money for a secret project. Regile, however, uses his money for basic purchases like soap, toothpaste and deodorant. He imagines smelling nice to attract a girlfriend. His cheap rubber sandals were stolen in the mine, and he dreams of having proper mining boots. Meanwhile Taiba hopes that Regile is earning money to help them escape.
- 3 On one trip to Barberton, they go to an art supply and home decorating shop. Katekani finally has just enough money to buy three tiny pots of paint, (yellow, red and green) as well as a few paintbrushes.
- 4 This has made her happy and there is a little flirtation between Regile and her. He feels awkward because he has absolutely no experience with girls.
- 5 Even though this purchase has clearly made Katekani very excited, she asks Regile to hide her paints from her father.
- 6 Regile reflects on Taiba and what a loyal friend he is to Aires. He even took a beating to protect him. Regile begins to think of Taiba as a hero, but quickly dismisses the idea. His pessimism makes him believe there are no heroes.
- 7 Taiba has spent time locked up not just dreaming of escape, but has also been making practical plans. (When he was let out for exercises, he identified a way to escape from the mountain.) He realises that they will need to leave Aires behind, as he is too weak to keep up when they run away. He plans to come back for him when they have found help.

- 8** It seems that the positive attitudes of Taiba and Katekani are beginning to have an effect on Regile. He spends more time imagining different possibilities. He is still very worried that he is too 'soft' and will not be tough enough to survive the mine.
- 9** On one solo (alone) visit to Barberton, he hopes that he will meet a girl, but there is no one.
- 10** He returns home to see what Katekani has done with her paints. She has painted her sticks with bright red and yellow flowers and a green vine (a plant that creeps and turns itself around things). She tells him that her leg may be ugly, but she has created something beautiful in preparation for a new life.
- 11** She appears dreamily happy and Regile begins to recognise how pretty she is.
- 12** He is so awkward that he can only say 'You're not ugly anyway,' but it is enough to please Katekani. He blushes and realises that he is beginning to be attracted to her.
- 13** However, by the end of the chapter, Regile's pessimism surfaces again. He is still frightened of being too 'soft'.
- 14** Background information to explain some of the references to the tourist attractions in Barberton:
- a** The Heritage Walk is a special tour of the historic buildings and places from Barberton's old gold mining days.
  - b** Richard Guy ('Dick') Rimer is credited with the discovery of the Umvoti Gold Reef just above the creek (stream). The site was named after him.
  - c** Fernlea House is a historic wood and iron house built for a Mrs Emily Fernandez in the early 1890s. The building now houses an exhibition mainly about Rimer's Creek and the restoration of the house.

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

### THEME

Human Trafficking and Child labour

### DEVELOPMENT:

We are reminded of how powerless the young zama zamas are. Taiba plans to escape, but his young friend will need to be left behind because he is too weak to keep up.

In this section, we see just how little the zama zamas earn for the dangerous work they do for months at a time. They earn so little, and are so exploited, that Regile does not even have shoes to wear. He had bought cheap rubber sandals before, but these were stolen in the mine. He has no shoes and dreams of getting proper miners' boots. He has to earn money from tourists to buy basic supplies like toothpaste and soap.

Regile has lost so much of what is expected from a 'normal' childhood. He has no idea how to behave around girls or flirt. He has been working in the mine at a time when teenagers are usually learning about love and attraction.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

Katekani reminds Regile that ‘Good things can happen’ when they get good tips from the tourists. Both Katekani and Taiba never lose sight of their dreams, but both translate these into practical plans as well. Katekani decorates her sticks to make something beautiful. Regile says it is ‘as if she has taken the first step towards something she has been thinking about for a long time’ – making her dream a reality. Katekani has accepted what she cannot change in her life (her disability) but she realises that this does not mean her attitude cannot be positive and optimistic. She creates something beautiful just for herself by decorating her sticks. Similarly, Taiba thinks of escape all the time, and when he is let out for exercise, he carefully looks for an escape route. He translates his dreams into reality. He doesn’t just believe in a better future. He tries to make it happen.

**THEME**

Love and Friendship

**DEVELOPMENT:**

Regile realises that Taiba’s loyalty to Aires has made him a hero: he was even prepared to be beaten in order to protect Aires.

Regile admits that he longs for the love and safety of home and his mother even if this is also something he sees as a ‘weakening’ thing. Regile has grown up so fast that he has missed out on normal friendships with girls. He feels very awkward in situations of flirting and attraction. He doesn’t know how to behave around them. However, he would like to have a girlfriend. He buys deodorant because he thinks this will help him ‘smell clean and nice’ for a girlfriend. Once he begins to realise that he is attracted to Katekani, she begins to look ‘pretty’ to him. This makes him very embarrassed. He feels the ‘heat running into my face’.

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

**1 Images of dreams:** At the beginning of the chapter, Regile day dreams of immediate practical things like buying miners’ boots, because he is focussed on survival, not escape. Katekani dreams of making her sticks beautiful so that she will have something lovely in her new life. She is practical but holds onto her vision of the future: ‘it’s as if she’s just waking up from a dream she’s been in. A good dream that she doesn’t really want to leave’. She is beginning to translate her imagination into reality: making her vision something real.

Both Katekani and Taiba’s attitudes begin to affect Regile’s thoughts and imagination. He remembers his art classes in primary school. He begins to imagine the possibilities of a new life. He imagines what it would be like to fall in love or be attracted to a woman. He even imagines himself doing bird guiding as a job. However, as expected, he worries



that this new 'softness' in him will make him weak: 'I can't sleep for thinking too much about how I can turn myself into a hard man.'

- 2 **Images of light:** Katekani's happiness in beautifying her sticks is reflected in a new 'light in her eyes and a little smile...almost pretty'. Light is again associated with optimism and hope.
- 3 **Image of green:** Katekani buys paint to decorate her sticks with images from nature – flowers and vines. The green paint reminds Regile of life above ground with all the different greens of nature. The decorations on the sticks are very simple, but beautiful. They are symbols of hope and growth (plants). She cannot change her disability. She must accept it. She can, however, prepare for her future and begin to make it beautiful by decorating her sticks with flowers and vines.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 102.
- 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
93	Light and coolness and girls and my mother. Weakening things.	Theme: Love and Friendship Structural element: Image of dreaming Character(s): Regile	These are things that Regile day dreams about when he is walking freely in nature. All of them are impossible down in the mine, where it is dark and hot. There is no opportunity for relationships with girls, and he is completely cut off from his mother and home.	Why does Regile think these are 'weakening things'?	All of them are associated with happiness, love, relationships and emotions. He believes that, if he allows his emotions to surface, he will become fragile (weak) and not be able to survive the hardships in the mine.
94	'Taiba is right. Good things can happen.'	Theme: Optimism and Hope	Even just earning a little money makes Katekani happy. She sees the good in even the little things.	What gives you the most happiness and satisfaction? Big things or little things?	Open-ended. Learners should give a reason for their response. This is an opportunity for learners to perhaps think about whether having lots of money can make you happy or not.
97 AND 101	...all the different greens... AND A green vine with leaves winds its way through the flowers.	Structural element: Image of green	Katekani has chosen to decorate her sticks with green vines. Regile associates green with nature and the fresh air – everything that he doesn't experience in the mine.	What does the colour green in nature represent?	<ul style="list-style-type: none"> <li>• New growth/life</li> <li>• Freshness</li> <li>• Spring</li> <li>• Hope</li> </ul>
97	There's a light in her eyes... make her almost pretty.	Theme: Love and Friendship Character(s): Katekani and Regile	The flirtation between Katekani and Regile is developing. They are clearly falling in love with each other. He is very awkward around Katekani, as he has no experience of flirting.	<ol style="list-style-type: none"> <li>1 Why is Regile beginning to see Katekani as 'pretty' now?</li> <li>2 How do you think Papa Mavuso would feel if he knew Regile and Katekani were falling in love?</li> </ol>	<ol style="list-style-type: none"> <li>1 He is falling in love and finding her attractive.</li> <li>2 Papa Mavuso would probably not approve of this. It might anger him enough to withdraw Regile's 'privileges' and prevent the two of them meeting so freely. It might lead to further violence against Katekani.</li> </ol>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
98	'You are a good person.'	Theme: Optimism and Hope Character(s): Katekani, Taiba and Regile	Both Katekani and Taiba never give up on Regile. They tell him repeatedly that he is a 'good person'. They believe in him. Regile has doubts about himself but they believe that, under his pessimistic exterior, is a gentle and kind person.	Are the two friends beginning to change Regile's mind about himself?	It seems so, because he is now imagining life outside of the mine, and having some ideas about a different future. However, his pessimism and fear of being soft are still very much in his thoughts.
99	Maybe even a hero.	Theme: Love and Friendship Character(s): Refile and Taiba	Regile is finally beginning to understand that a true friend is prepared to sacrifice themselves for their friend. He calls Taiba a 'hero' because he has remained loyal to Aires, and has protected him at all costs.	How has Taiba shown that he is a 'hero'?	He has been prepared to put himself in danger and to take a beating if it means that he can protect his friend.
101	...it's as if she's just waking up from a dream ...doesn't really want to leave.	Theme: Optimism and Hope AND Structural element: Image of dreaming Character(s): Katekani	Katekani has been planning to decorate her sticks for a long time. She has begun to translate her imagination into reality, making her dream come true. She is creating something beautiful for the new life she believes will come.	This quote explains how Katekani keeps her dreams alive. How does Taiba keep his dreams alive?	When he is let out of the shed for exercise, he identifies a way to escape off the mountain. He makes plans for coming back to rescue Aires who will need to stay behind because he is weak and cannot run with them.
101	'You're not ugly anyway.' AND ...the heat running into my face...	Theme: Love and Friendship Character(s): Regile and Katekani	Regile's words to Katekani are clumsy (awkward). He has no experience of how to tell a girl that he is attracted to her. He is very embarrassed by this.	What is happening to Regile here?	<ul style="list-style-type: none"> <li>• He has a crush on (likes and is attracted to) Katekani.</li> <li>• He realises that she is pretty and attractive.</li> <li>• He is feeling awkward and embarrassed because he is not used to this.</li> <li>• He is also worried that these feelings will make him weak.</li> </ul>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: With Regile in mind, can you remember a social situation in which you were embarrassed because you did not know how to behave? Describe how you felt, what you said, what was going through your mind at the time.
  - b QUESTION 2: Regile has had no opportunity to mix socially with other young people, especially girls. He has missed much of his teenage years working on the mines. He has had very little schooling with other children and young people. How has this affected his behaviour in Katekani's company?
- 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: Some possible answers:
    - Open-ended. Based on personal experiences, e.g.: I remember going to my cousin's wedding and sitting at the same table as my older cousins. I was the youngest one there. I was too shy to join in the conversation, so I kept quiet. When someone asked me a question about school, I got such a fright that I choked on a piece of chicken. Everybody laughed while I coughed for ages. I was so embarrassed I wished that I could run away.
  - b QUESTION 2: Some possible answers:
    - He does not know how to behave socially as a young person.
    - He has no experience of making friends or how to be a friend.
    - He has had no experience of being in the company of girls.
    - This makes him incredibly shy and awkward. He does not know how to express his feelings.

## Journal questions

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

- 1** Refer to “You should buy something useful with your money.” on pg. 97:
  - 1.1** Identify the tone used by Regile. (1)
  - 1.2** Why does Regile use this tone? (2)
- 2** Reread pg. 101:
  - 2.1** Why does Katekani paint her sticks? (1)
  - 2.2** Discuss three different aspects of the theme, ‘Hope and Optimism’, that the painting of the sticks represents.

**B:** Answers

- 1.1** harsh/patronising (treating Katekani as a child) (1)
- 1.2**
  - He thinks she is wasting her money on something that is useless. (1)
  - He thinks she should spend her money on something she can use/benefit from. (1)
- 2.1** To make them pretty/beautiful/colourful. (1)
- 2.2**
  - Katekani paints flowers and vines on her sticks. Flowers and growth are often seen as symbols of hope. (1)
  - Katekani is being optimistic by changing something from plain to beautiful. (1)
  - The greenery on the sticks reminds Regile of life above the ground in opposition to the darkness and lack of greenery below the ground. This is a positive image of optimism. (1)

## Lesson 10 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 8, pages 102–112.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.
- 6 Editing note: first paragraph on page 105. Cross out the following words: ‘an organized struggle or movement’. These words do not belong here. The sentence should now read correctly: ‘... spinning pictures of wonderful, impossible things that are the ordinary life of people who are not zama zamas.’

### Important developments

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- 1 We learn about Papa Mavuso’s history: He became such a harsh man because he believes he was betrayed (deceived) by the mines and the bank. As a young man, he was a miner in a legal mine. The mine closed and he was laid off (lost his job). All his savings were ‘stolen’ out of his bank account and he was left with nothing. Katekani describes him as being disappointed and that is why he is so harsh to her and everyone else. He now believes that ‘doing things the right way is for fools’.
- 2 Katekani discovers a newspaper article about Spike Maphosa. This gives them all the evidence they need to prove that he is not a legend (story) but a real person. The photograph shows a middle-aged man in a red t-shirt with powerful arm muscles. In the picture are works of art in strong colours, including ‘found art’. Found art is when items that have other uses or are thrown away are included in a painting, for example. Spike Maphosa uses wood shavings, barbed wire and chips of stone in his artwork. The caption for the photo names him, and says that he is in his art studio in Kabokweni, Mpumalanga, which is just over an hour’s drive by car from Barberton. The mood of the paintings seems angry, but the man himself seems calm and strong. The article goes on to discuss illegal mining, child trafficking, slave labour, and the barbaric (cruel) conditions of the mines. It seems that Spike has set up an organisation (foundation) that is getting funding to fight against illegal mining and child labour. It is described as a ‘crusade’ – a campaign, a struggle, a movement – that is gathering support and funds to do this work. Regile is amazed by this information, and finds it very difficult to read the article slowly and clearly: He says two very important words: ‘He’s real’. Spike is no longer just a dream or a person in Taiba’s optimistic imagination. He lives in reality.

- Katekani's first response is to ask what Regile now plans to do. Like, Taiba, she wants to change dreams into reality.
- 3 This chapter becomes an important time of self-reflection for Regile. While he is excited that Spike Maphosa is real, he falls back into his old thinking patterns: there is no hope; the mine is their life; there will be no change; they must accept everything and get on with it. Katekani is very angry with him and says that the mine has stolen his soul. Regile replies that the mine will also steal Taiba's. We see that Regile has lost any sense of hope he may have had. He has no energy to change his circumstances. He has chosen to stay in the mines for the sake of the money he sends home to his mother. Katekani thinks the choice is only about money. They part that evening on very bad terms.
  - 4 Regile's inner turmoil (strong emotions) and dilemma (difficult choice) play on his mind. He recognises that Spike Maphosa is like a saviour, a hero who can rescue them all. He is a man who cares about the suffering of children and their oppression enough to want to do something. He wants to get them out of the mines and their situation to send them home. Regile does not know whether or not he should do anything. He hates the person he has become and recognises that he is now like Faceman and Papa Mavuso. That night he has a dream of escaping with Taiba and running down the mountain with him.
  - 5 The next day, Regile spends an unproductive, disappointing day in Barberton, where he earns just R7.
  - 6 On his return, he finds Papa Mavuso brutally assaulting Katekani who is screaming in terrible pain. Her father deliberately damages one of her sticks so that it will be useless to her. He verbally abuses her with cruel insults. Regile shouts at him to stop. His voice sounds manly. We see that he is now doing what is right. As Taiba and Katekani predicted, he is taking a stand against violence and injustice. He is bravely protecting others without a thought for himself.
  - 7 Papa Mavuso tells him that Katekani has helped Taiba to escape, and he accuses Regile again of being soft. He says he no longer trusts him, and takes his privileges away. Regile tries to convince Papa Mavuso that the idea was his own, not Katekani's. Papa Mavuso tells Regile that he is like his son. We are clear once again that his role as a parent is cruel, threatening and abusive. He is prepared to tell dreadful lies about Regile and Taiba to his police friends. Regile imagines breaking Katekani's stick over Papa Mavuso's head.
  - 8 Katekani persuades Regile to leave. Something has changed in him: he seems to be close to deciding to help Taiba and Katekani.
  - 9 He needs to work through his negative, pessimistic thoughts about what could now happen to Taiba: he could be arrested as an illegal person, thrown into jail for a time, then deported back to his country. He could also be attacked by South Africans or kidnapped by another syndicate. He could end up in another mine, or even worse.

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

**THEME**

Illegal Mining, Corruption and Exploitation

**DEVELOPMENT:**

We hear from Papa Mavuso himself that there is corruption in the police and he has friends in the police who he has bribed. However, the discovery of the real Spike Maphosa reminds us that there are people fighting against the exploitation of illegal mining. This gives us hope that maybe there is a way for our protagonist (Regile) to fight against what he has felt is a hopeless situation.

**THEME**

Human Trafficking and Child Labour

**DEVELOPMENT:**

When Regile worries about what will happen to Taiba, he is aware of how vulnerable (helpless) the young boy is on his own escaping from the mine. He is an illegal person with no rights and no documentation. He has been trafficked like a slave to South Africa. He faces imprisonment and assault. Another mining syndicate could kidnap him. He could also end up in other situations that trafficked children are used for, like sex slavery. At this point his concern is for Taiba rather than himself.

**THEME**

Optimism and Hope

**DEVELOPMENT:**

This becomes a central theme of this chapter. Spike Maphosa is a real person who is fighting to free children who have been trafficked to the illegal mines. This means that Taiba's hope was not just a dream. The article encourages Katekani enough to risk helping Taiba escape so that he can find Spike.

Regile is still very troubled by pessimistic thoughts and has not been able to convince himself that escape is possible. He thinks about all the things that could go wrong. However, the heroism and courage (bravery) of Taiba and Spike seem to inspire him. When he stands up to Papa Mavuso he finds his 'goodness' for the first time. Katekani's and Taiba's optimistic belief that Regile will do the 'right thing' seems to be coming true. We now also believe that Regile is capable of change and may make the decision to help Taiba after all.



**THEME**

Deception and Innocence

**DEVELOPMENT:**

Papa Mavuso is such an angry, violent man that he no longer sees the difference between truth or lies. Everything he does is based on deception – from the lies told to trafficked children, to the promises he makes to Regile, to the corruption he is part of in the police. Papa Mavuso believes that loyalty means Regile must lie, keep secrets and accept the injustice of his situation without any questions. Papa Mavuso exploits (abuses) the innocence of children and young people, even his daughter, for his own gain.

**THEME**

Power and Inequality

**DEVELOPMENT:**

Papa Mavuso's assault and verbal abuse of his daughter display the complete lack of power that this young, disabled woman has within her family and society. She is unable to defend herself or free herself from her abusive father.

Papa Mavuso threatens to use his power and connections in the police to frighten Regile. Regile seems to have no power to fight back. If he does, he faces arrest and possible assault, followed by deportation. Papa Mavuso will also make sure no other mine will employ him because he has powerful connections in the criminal world.

**THEME**

Love and Friendship

**DEVELOPMENT:**

Papa Mavuso's treatment of his daughter and his threatening behaviour towards Regile are the complete opposite of how a father should behave towards his children. There is no love – only violence, punishment, verbal abuse and coldness.

On the other hand, however, the story of Spike Mavuso is a reminder that human beings are willing to sacrifice themselves for the good of others. We understand that love does not only exist between individuals, but can also be a commitment to fighting against something unfair or unjust in society.

Katekani shows this commitment to a friend when she frees Taiba. She must have known the risk she was taking, but she was prepared to do this for the sake of another human being.

Finally, it is Regile who is left to think about what he should be doing. He automatically stands up to defend Katekani as a friend. However, he is unable yet to decide to support Taiba and join him to find Spike. His relationship with Katekani is very damaged by this and she is terribly disappointed. She believes that he is working just because he wants

money but she is not aware that he has made this choice because he wants to support his mother and family. This is the expression of Regile's love for his family: he has sacrificed himself in order to provide for them. Sadly, Katekani is not aware of this at all.

### THEME

The Cycle of Violence

### DEVELOPMENT:

Additional information is given to us when we hear of Papa Mavuso's own past. He himself was a victim of powerful mines and banks. The injustice he faced in being laid off and losing his savings is a story that many ex-miners could tell. Many of these people have had to become involved in illegal mining to replace their lost jobs and income. The cycle of the violence and injustice done to them is being repeated through the exploitation of young children in the new mines.

The verbal and physical assaults that Papa Mavuso inflicts on his daughter are further examples of how deeply he has been damaged by his own experiences. Even in his own home, he takes out his anger on the most vulnerable person closest to him. Regile goes through great inner turmoil (worries) about what to do. He thinks that he has become as unfeeling and cruel as his bosses, Faceman and Papa Mavuso.

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

- 1 Story structure:** This chapter contains a number of important turning points (moments of change) in the plot or story-line. These introduce the movement to the climax and resolution of the plot in the next two chapters:
  - a** A newspaper article reveals that Spike Maphosa is real.
  - b** Taiba escapes from the locked shed and disappears.
  - c** Papa Mavuso brutally assaults Katekani.
  - d** Regile stands up to Papa Mavuso and has his freedom greatly reduced.
- 2 Figures of speech:**
  - a Metaphor:** When Papa Mavuso damages Katekani's stick, the break in the wood is described as a 'gash'. This metaphor compares the break in the stick to a wound (deep cut) on a human being. He was violent and angry and has broken something very precious to his daughter. It reminds us too that he has assaulted and hurt her badly.
  - b Simile:** When Regile sees this, 'Heat like a boiling fog fills my mind'. He is so angry that he cannot think clearly. This simile compares his angry thoughts to the steam from boiling water that burns and prevents a person seeing clearly.
  - c Simile:** Later, when Regile has a chance to think about what he has done, he says 'there's a small feeling of rightness about what I did. It's a bit like gold trapped in dirty rock'. This is a very powerful simile. Regile knows that, for the first time since his time on the mines, he did what is right. It gives him hope that he is still a good person, as Taiba and Katekani believe. He compares himself to a layer of gold that

has been discovered in the rock of a mine. It is precious and has been hidden for a while, covered up by the dirt and darkness of the rock. However, if it is carefully dug out it will be worth a lot to the miner. In the same way, Regile's goodness was in him all along, waiting to be discovered (dug out). It was covered up by his attempt to be hard and pessimistic so that he could survive the horrible conditions of the mine.

**3 Images of light:**

- a** Katekani's decorated sticks are 'bright in a room where nearly everything is a brownish colour'. Through her determination and her belief that things will get better, Katekani has created something beautiful and hopeful ('bright') in a world that seems hopeless and without joy ('brownish').
  - b** After their argument, when Katekani leaves Regile in disappointment, the 'brightness' fades, and the mood changes to one of pessimism. 'It has grown so dark that after a few seconds I can no longer see the flowers and vines decorating her sticks. She is just a dark shape, moving away from me.' Katekani literally walks away into the darkness of the evening until he can no longer see the flowers and vines on her sticks. She becomes an unclear shadow in the darkness. Figuratively, they are separated by anger, so the 'light' of their happiness has dimmed. He has refused to help and has said some ugly things. The brightness and joy, brought by Katekani's sticks, have disappeared. She has walked away and it seems that their friendship may be ending.
- 4 Images of birds:** 'The birds are all silent now.' We are reminded of how Regile and Katekani learned about birds together. They enjoyed their time in Barberton identifying birds to the tourists. Birds have also been an important reminder to Regile of the freedom of nature. He now feels that he has lost this happiness.

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 102.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
104	Others make no sense – <i>barbaric, crusade, fund, foundation.</i>	Themes: Optimism and Hope AND Love and Friendship Character(s): Taiba and Spike Maphosa	A crusade is an organised campaign or fight. The aim of a crusade is to do good and fight injustice. Spike Maphosa is a crusader for justice. Until now he was just an imaginary symbol of goodness. Now we know that he is real and that he has dedicated himself to freeing trafficked children and stopping illegal mining. We think about how Taiba was right from the start.	<p>1 What does the word 'crusade' tell us about Spike Maphosa?</p> <p>2 How is Taiba like Spike Maphosa?</p>	<p>1</p> <ul style="list-style-type: none"> <li>Spike is a good man.</li> <li>He believes in getting involved/taking action against injustice.</li> <li>He is actively fighting for a cause.</li> <li>He is organised and ready to take a stand.</li> </ul> <p>2 Taiba is also willing to fight for something important, not just for himself but also for his friend.</p>
104 AND 105	'What will you do?' AND 'Nothing...I won't do anything.'	Themes: Optimism and Hope AND Power and Inequality Character(s): Katekani and Regile	Katekani's first response is to turn dreams and hopes into reality. She is positive that the news about Spike Maphosa will be enough to get Regile to do something. Regile has become so used to being disempowered (having no power) that his immediate response is to refuse to do anything.	<p>1 Why does Regile say he will do nothing?</p> <p>2 What do you think (predict) Regile will do?</p>	<p>1 Open-ended. Learners must give a reason for their response, e.g.:</p> <ul style="list-style-type: none"> <li>Maybe the news is so 'impossible' to understand that he cannot believe anything good will happen. Perhaps he is frightened of the risks and dangers that will come with doing something.</li> <li>Maybe he is so used to doing nothing that he no longer thinks that he is capable of doing anything.</li> </ul> <p>2 Open-ended. Learners will make a prediction based on what they know about Regile's character, e.g.: I think he will eventually make the decision to help Taiba to escape and find Spike Maphosa. He is not a bad person and has already shown Taiba that he will help him when he needs it. He looked after them in the mine and helped to rescue Aires when he was trapped by the rockfall.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
105	'The mine has stolen your soul!'	Theme: Illegal mining, Corruption and Exploitation AND Human Trafficking and Child Labour Character(s): Regile	In order to survive the abuse and exploitation of the mine, Regile has had to become hardened. Survival has been his first concern because he has to earn money to support his mother and family. He has suppressed (blocked) his feelings for so long that he now appears to have no compassion at all.	<p><b>1</b> What does Katekani mean by 'soul'?</p> <p><b>2</b> Do you agree with Katekani that Regile has lost his soul?</p>	<p><b>1</b> Learners may have different ideas/beliefs about this, e.g.:</p> <ul style="list-style-type: none"> <li>• His spirit</li> <li>• His goodness</li> <li>• His desire to help his friend</li> <li>• His compassion</li> </ul> <p><b>2</b> Open-ended. Learners must give a reason for their response, e.g.: No, I don't agree. As the reader, I know more about Regile than Katekani does. I know that his thoughts are very troubled and that he feels things very deeply. Even though he tries to be hard, he cannot stop himself feeling strongly.</p>
106	It has grown so dark that after a few seconds I can no longer see the flowers and vines decorating her sticks. She is just a dark shape, moving away from me.	Structural element: Image of light Character(s): Katekani and Regile	After their argument, Katekani walks away in anger. She moves away into the darkness until Regile can no longer see her. It is as if she takes all the light (happiness) with her. The mood changes to one of pessimism.	What are the literal and figurative meanings conveyed by Katekani's walking away?	<p>Literal: It is dark (evening). Regile has refused to help Taiba and has said some ugly things, so she walks away. He can't see the flowers and vines on her sticks. She becomes just an unclear shadow in the darkness.</p> <p>Figurative: Regile and Katekani are angry and not communicating with each other. The 'light' of their happiness has dimmed. As Katekani leaves, she takes her brightness and joy with her. It seems that their friendship may be ending (fading).</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
109	'Stop! I say it very loudly, and my voice sounds like a man's.	Themes: Love and Friendship AND Power and Inequality AND The Cycle of Violence Character(s): Regile	For the first time in the novel, Regile does not seem scared of Papa Mavuso. He no longer reacts as a child without power. He stands up for himself and his friend, as an adult would do. He takes a stand against violence and injustice, and is prepared to risk himself to protect his friend.	<ol style="list-style-type: none"> <li>1 How does this scene add to the theme of 'The Cycle of Violence'?</li> <li>2 Why do you think Regile finally stands up against Papa Mavuso?</li> </ol>	<ol style="list-style-type: none"> <li>1 Regile refuses to stand aside when his friend is being abused. He finds the courage to stand up to a violent and abusive man. He is finally 'doing what is right' as Taiba and Katekani predicted he would. He is trying to break the cycle of violence.</li> <li>2 Open-ended. Learners must give a reason for their response, e.g.: Regile reacted without thinking. His first instinct was to save his friend. His love for her was stronger than his fear of Papa Mavuso.</li> </ol>
110	'You were like my son.'	Theme: Love and Friendship Character(s): Papa Mavuso and Regile	Papa Mavuso lies to Regile about their relationship. He tries to make him feel guilty about disobeying him. He says he no longer trusts him.	What kind of father figure has Papa Mavuso been?	A cruel, abusive, unfeeling tyrant. (oppressor)
111	Already I'm thinking of him in the past tense.	Theme: Human Trafficking and Child Labour	Regile does not believe that Taiba will be able to escape successfully. He expects him to be captured or even killed. It is as if he is already dead.  Trafficked children are exceptionally vulnerable and do not have the resources or knowledge to get help. They are under the control of criminals who do not care what happens to them. The traffickers are prepared to do anything to prevent the children escaping: including killing them, if necessary.	What are all the negative thoughts Regile has about what could happen to Taiba?	<p>Taiba could be:</p> <ul style="list-style-type: none"> <li>• arrested as an illegal person</li> <li>• imprisoned for a while</li> <li>• deported back home</li> <li>• beaten up by South Africans</li> <li>• kidnapped by another syndicate</li> <li>• forced back into the mines</li> <li>• forced into something else, (like sex slavery)</li> <li>• killed</li> </ul>

## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What do we do when we see women and children being verbally or physically abused? Do we keep quiet? Do we pretend we have not seen? Do we worry about what will happen to us if we say or do something? What practical advice can you give to someone who is witnessing the abuse of women or children?
  - b QUESTION 2: What changes have you seen in Regile’s character over the course of the story?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - I think it depends on the circumstances. Sometimes the situation is very dangerous for everybody. It is better then to try to get help from the police or other people who could help.
    - We must not keep quiet. If we do, we are saying that it is all right to hurt women and children.
    - Too many of us ‘look the other way’ and pretend that we have not seen what is happening. If we were being abused, we would hope people would help us.
    - Some things we can do:
      - Report to an adult who has the power to help. (Discuss who this would be at school or in their community.)
      - Keep reporting until something is done. It is important not to give up until someone listens.
      - Call the police (10111).
      - Shout, like Regile. Make a noise. (Discuss when this is a good thing and when not.)
      - Do NOT stay silent! DO something!
      - Give your class the contact numbers of Childline or POWA or other organisations in your area that campaign against this and provide support services. Childline: 08000 55 555; POWA: 011 642 4345. Display these on your wall.
  - b QUESTION 2: Possible answers:
    - He has shown compassion by helping to rescue Aires.
    - He is trying to express his feelings instead of suppressing them.
    - He has shown that he is capable of acting against powerful people.
    - He has demonstrated loyalty to a friend.

## Journal questions

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

- 1** Refer to ‘Heat like a boiling fog fills my mind...’ on pg. 109:
  - 1.1** Identify the figure of speech. (1)
  - 1.2** Explain how this figure of speech adds to the description of what Regile is feeling. (2)
- 2** Refer to “‘Stop!’ I say it very loudly, and my voice sounds like a man’s” on pg. 109:
  - 2.1** Discuss the suitability of Regile’s reaction to Papa Mavuso hitting Katekani. (3)

**B:** Answers

**1.1** Simile (1)

**1.2**

- Regile’s anger is being compared to a boiling fog. It is as if the ‘smoke’ of the fog is bubbling like water bubbles when it boils. (1)
- The energy that requires the fog to boil is the same as the angry energy that Regile feels. (1)

**2.1** His reaction is suitable because:

- Papa Mavuso is hitting Katekani and she is smaller and weaker than him. She is also disabled. It is an unfair fight. (1)
- Regile is right to be angry at Papa Mavuso for hitting Katekani so he tells him to stop. (1)
- His reaction is suitable because if he does not tell Papa Mavuso to stop, he would continue hitting her and perhaps even kill her. (1)



**Dreaming  
of Light**

**Reading**

**CYCLE 6**

# Reading

## Lesson 11 Reading

### Preparing for this lesson

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- 1 For this lesson, you will read Chapter 9, pages 113–120.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 Regile and Katekani discuss the assault by her father. She is ashamed that she told her father that Taiba had escaped, but she was very frightened at the time. Regile tries to comfort her, but is not sure how to do this.
- 2 We hear via Katekani that Taiba tried to persuade all the zama zama boys to escape with him, but they were too frightened to leave. Some still believe that, if they stay, they will be able to earn lots of money in the future.
- 3 Katekani tells Regile that Taiba is now waiting for him at the entrance to an old mine. He does not know how to get to Kabokweni and Spike Maphosa. Taiba and Katekani know that Regile can lead him there using his map. Both of them believe that Regile will make the decision now to help Taiba.
- 4 Katekani and Regile argue about this. Regile is dismissive of Taiba's optimism. Katekani has faith that Regile will do what is right because he is 'a good person'. Katekani says she will not go to bed but will stay awake and wait for Regile to decide to join Taiba.
- 5 Regile now has both Taiba and Katekani waiting for him to make a decision. He goes through much inner conflict (arguments inside his own head) in this chapter. His heart knows what the 'right' thing is, but his head keeps telling him that escaping is not sensible. He is angry and emotional, and starts questioning his own point of view. He feels that he is under pressure to make the right decision.
- 6 We realise that Regile has fallen in love with Katekani, especially when he realises he wants to kiss her, but he is scared of hurting her. He shows us that he is capable of being gentle and protective of another person. It seems that he really is going to be able to break the cycle of violence that people like Papa Mavuso and Faceman keep repeating.
- 7 Regile decides to join up with Taiba.

- 8 Katekani agrees to become his girlfriend. She gives him her old school bag with basic provisions for the journey.
- 9 As he leaves on his journey, he feels that a burden has been lifted and his mood is hopeful.
- 10 Taiba greets him with great joy and Regile takes over all the planning for their journey. He still feels very pressurised to make everything work.
- 11 That night Regile dreams of Aires and the awful things that could happen to him if they cannot get back in time to rescue him. Regile knows that he is now responsible for their success.

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

### THEMES

Illegal Mining, Corruption and Exploitation AND Deception and Innocence

### DEVELOPMENT:

The other zama zamas are too scared to run away with Taiba because they are terrified of being caught and punished or arrested. They also still hold on to the promise that they will be able to make lots of money if they stay. They believe the lies that they have been told.

While Regile and Taiba are waiting to leave, Regile dreams about what could happen to Taiba if they do not rescue him in time. We are reminded of the ruthlessness (cruelty) of Papa Mavuso and the mine syndicates.

### THEME

Optimism and Hope

### DEVELOPMENT:

Katekani and Regile argue strongly about whether or not Regile should join Taiba and help him to find Spike Maphosa. He talks about 'Taiba and his stupid high hopes...'. Katekani points out to him that Taiba's hope will not go away. He has complete faith that Regile will help him: 'His hope is in you, Regile'. This makes Regile upset, as he does not understand why anyone would think that he is a worthwhile person. He does not believe in himself, but Taiba does.

We watch as Regile has great difficulty in making his decision. When he uses his head to think, he is very pessimistic about the future. However, when he lets himself feel emotions, he begins to have some hope like Taiba and Katekani. Katekani tells Regile that 'hope works'. Both Taiba and Katekani wait patiently for him to decide, believing that he will make the right decision. They are proven right: their hope in him encourages him to help.

It is not going to be easy for Regile to change his negative attitude. He has spent a long time hiding his feelings and trying to appear strong. It has been the way he has chosen to survive in the mine. It is no surprise then, that he still feels irritated and angry with Taiba who says

‘You will know the right thing.’ Regile finds it so difficult to believe that someone else has such confidence in him. Regile has lost faith in himself and has no self-confidence. He says that he does not deserve Taiba’s faith. Regile has spent so long away from home, without any friends, and has been treated so harshly that he does not know what to do when someone else cares or believes in him.

### **THEMES**

Love and Friendship AND Optimism and Hope

### **DEVELOPMENT:**

Regile is thanked twice in this chapter: once by Katekani and then again by Taiba. They truly appreciate the sacrifice he is making.

Because Katekani believes in Regile’s goodness, she becomes as stubborn as Taiba and refuses to go home to bed until she hears that he will help to find Spike Maphosa.

We are very happy when Katekani agrees to be Regile’s girlfriend. She admits shyly to being in love when she says: ‘and if I think of you...it will make me feel so good’.

Later, Taiba is overjoyed that Regile has decided to join him. Regile, his friend, has not let him down: ‘His young boy’s voice swoops upwards and I can hear his joy.’ His optimism has been rewarded.

### **THEME**

The Cycle of Violence

### **DEVELOPMENT:**

After her assault, Katekani is ashamed that she told her father about Taiba. He has used violence to intimidate (frighten) her. Regile wants to kiss Katekani but he knows her face is swollen from the beating, and he does not want to hurt her. We see now that Regile is able to break the cycle of violence. He is gentle and protective, unlike Papa Mavuso and Faceman.

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

- 1 Image of the map:** We have read about Regile’s map before, but now it has more than just one meaning:
  - a** Literally, it will help Regile decide which paths and roads to follow to get to Kabokweni. It will also help them to stay off the roads that Papa Mavuso would use to search for them.
  - b** The map now has a clear figurative meaning too: it shows the path for escape and rescue. Regile will be guiding Taiba to Spike Mavuso. They need to find where he lives, but their greatest hope is that they will find their ‘hero’ and ‘saviour’. The map is their symbol of hope: a future away from the mine and back home to their families.

**2 Images of light:**

- a** Regile recognises the good in Katekani and it is beginning to affect him deeply. They are falling in love with each other: ‘as if she’s just beginning to feel something good, and that something is shining out at me.’ Her happiness is expressed through her behaviour and attitude. Her joy is compared to a light shining from inside her.
  - b** Regile describes the darkness of the night as ‘dark now but not mine darkness’. At night, you can almost always see shadows and outlines. It is never completely dark. When the sky is clear and the moon and stars are shining, images and the world are even clearer. It seems as if he is trying to tell us that his mood is also ‘lightening’, as he realises that he is in love. He is also about to make the decision to help Taiba, and so he is beginning also to feel some hope (light).
  - c** Once Regile starts to walk away towards Taiba, he is also walking away from the mine. The night is dark, but he thinks that it is not ‘true darkness...not if you’ve known the darkness inside the earth’. Literally, he is referring to the complete darkness there is underground, but we know too that he is talking about the evil and violence experienced working in Papa Mavuso’s mine. He is also walking away from the darkness of that oppression.
  - d** The old school bag that Katekani gives Regile feels light to Regile. Literally, it is light because there is only a little bit of food and water in it. It also feels light to Regile because he no longer has to carry the heavy load of pessimism. He has made the right decision and so his conscience now also feels lighter.
  - e** As Regile walks towards Taiba, Regile says ‘Tonight the stars are bold (bright) and sharp (clear).’ Like the map, they show the way, lighting his path. He too feels bold (brave) and sharp (sure), because he knows he has made the right decision.
- 3 Image of dreaming:** At the end of the chapter, Regile has fully accepted that his role is to rescue Aires, Katekani and the other boys. He understands that he is now part of ‘their dreaming’. He is not completely sure that he will be successful, but he realises that he is now part of their hope.
- 4 Figures of Speech:** The author uses the simile ‘like the first plop of rain into the dust at the end of the dry season’. The first rains are a sign that new plants/food will be able to grow. Katekani’s faith in Regile is like that first drop of rain. It helps to grow hope in him.

**Reading and discussion**

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 113.
- 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
113	...as if she's just beginning to feel something good, and that something is shining out at me.	Theme: Optimism and Hope AND Structural element: Image of light Character(s): Regile and Katekani	Regile is encouraged by Katekani's faith in him. For the first time he uses the word 'shining' to describe himself. Up until now he has only used it to describe Taiba.	What is it that Katekani is beginning to feel?	We can infer that she is beginning to feel: <ul style="list-style-type: none"> <li>• Love for Regile</li> <li>• Belief that he is 'good person'</li> <li>• Certainty that he will help Taiba</li> <li>• Hope that her life may also change</li> </ul>
116	...it's as if there's something stuck in my throat stopping me from swallowing. AND I try to think about things, a hundred things, only not Taiba, but it doesn't work.	Theme: Optimism and Hope Character(s): Regile	This is a very difficult decision for Regile to make: he has to put his faith in himself and believe that he will do the right thing. He could lose Katekani if he makes the wrong decision. Regile is struggling with his conscience (trying to choose between right and wrong).	<ol style="list-style-type: none"> <li>1 What is it that Regile is feeling here? What is he describing?</li> <li>2 What do you think Regile should do? What would you do if you were him?</li> </ol>	<ol style="list-style-type: none"> <li>1 Confusion, anger, fear, etc. He is very emotional because this is a very hard decision. He has a lot to lose. He is almost crying.</li> <li>2 Open-ended. Learning must explain their answer, e.g.: If he wants to keep Katekani's love, he must help Taiba. I would run away and help Taiba to find Spike Maphosa.</li> </ol>
116	Taiba in the dark. Waiting. Hoping. Believing. In me.	Theme: Optimism and Hope AND Structural element: Image of light Character(s): Regile	The phrases and full stops remind us that there is a little, scared boy waiting by himself in the darkness. His desperate hope that Regile will come to help him is keeping him going. If Regile does arrive, this will bring him light (hope).	What do these words reveal about Regile?	Regile shows us that he understands what Taiba must be feeling. This shows us that Regile has empathy (understanding) for Taiba.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
117	I want to bend and kiss it; but it would probably hurt her.	Themes: Love and Friendship AND The Cycle of Violence Character(s): Regile	Regile's gentleness with Katekani, and his empathy for Taiba show us that he is able to break the cycle of violence. He does not have to be hard and cruel like Papa Mavuso and Faceman. He has decided to behave differently and not to repeat their behaviour.	<ol style="list-style-type: none"> <li>1 What does this quotation tell us about Regile?</li> <li>2 What does Regile's decision tell us about breaking the cycle of violence?</li> </ol>	<ol style="list-style-type: none"> <li>1 He is falling in love. He is gentle and protective of Katekani and does not want to hurt her.</li> <li>2 Regile has not lost his gentleness. He has not been completely damaged by his own experiences of violence. He is able to relate to Katekani with care.</li> </ol>
118	'And if I think about you...it will make me feel so good.'	Theme: Love and Friendship Character(s): Regile and Katekani	Katekani is still quite shy, but she admits that thinking about Regile makes her happy.	What effect would these words have on Regile?	<ul style="list-style-type: none"> <li>• He may realise that Katekani also still loves him.</li> <li>• They will give him encouragement on his journey.</li> </ul>
118	His young boy's voice swoops upwards and I can hear his joy.	Theme: Optimism and Hope AND Structural element: Image of birds Character(s): Regile	Taiba is exceptionally happy that Regile has decided to help him. His hope has come true. When we hear his voice it reminds us of a bird that 'swoops upwards' into the sky. It is joyful and free.	How does Regile behave like an adult from now on?	Regile takes over the situation and makes the decisions. He seems to accept that he is now responsible for everyone's freedom.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
119	Taiba is his usual confident self. It angers me, especially because he bases his confidence, like his hope, on me.	Theme: Optimism and Hope Character(s): Regile and Taiba	Regile is still struggling with self-doubt. It is a huge responsibility to have so much faith put in him by Taiba. He would much rather not have to be responsible for fulfilling Taiba's hopes. He does not believe that he is capable of making Taiba's dreams become a reality.	<ol style="list-style-type: none"> <li>1 Why does Regile have no hope in himself?</li> <li>2 What do you think Regile is worried about?</li> </ol>	<ol style="list-style-type: none"> <li>1 <ul style="list-style-type: none"> <li>• He is not used to anyone believing in him.</li> <li>• He has lost self-confidence because he has been treated so badly for so long.</li> <li>• He knows the journey is very risky and dangerous.</li> <li>• He doesn't know if he will be able to find Spike Maphosa.</li> </ul> </li> <li>2 <ul style="list-style-type: none"> <li>• They may not return in time to rescue Aires and the others. The others may already be down the mine when help arrives.</li> <li>• Aires may be too weak and could be taken away to the police before they get there.</li> <li>• Aires could die in the mine before they get back.</li> </ul> </li> </ol>



## Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following question:
  - a QUESTION 1: The previous chapter had turning points in the story-line or plot. This chapter contains the turning point for our protagonist, Regile. What exactly has changed for him?
  - b QUESTION 2: Self-esteem is self-confidence; your belief that you are worth something and your belief that you can achieve something. We learn to believe in ourselves when others show that they believe in us.
    - Who in your life has believed in you? How?
    - Describe a time someone said something that made you feel good about yourself.
    - Can you remember a time when you helped to build the self-esteem of someone else?
    - What are the ways someone can negatively (badly) impact your self-esteem?
- 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 realises that Katekani loves him.
    - Regile has broken the cycle of violence and has shown gentleness and care.
    - Regile has made the decision to guide Taiba to Spike Maphosa in Kabokweni. He has chosen to help Taiba.
    - Regile has found the courage to do the right thing. He has chosen to hope rather than to be pessimistic.
    - Regile seems to be growing up and becoming an adult.
  - b QUESTION 2: Possible answers:
    - My primary school teacher believed that I could do well in science and gave me books on famous scientists to read. Science is now my best subject.
    - My brother told me that he believed I would be a famous actress one day.
    - My friend did not make the soccer team. I told him that he was a talented player. We practised together every day until he was chosen for the team.
    - People can say nasty things about what you look like or sometimes even laugh at you when you give the wrong answer in class.

## Journal questions

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

**1** Refer to “No, I say again.” on pg. 115 to ‘...so how could I believe it was wrong or crazy?’ on pg. 116:

**1.1** What evidence is there in this extract that Regile experiences a range of emotions? Quote to support your answer. (6)

**1.2** What do these range of emotions tell us about Regile? (2)

**B:** Answers

Learners can choose any three of the following:

**1.1** Regile is:

- Obstinate/stubborn: “No, I say again.” (2)
- Concern/worry: ‘But I’m thinking of him, hiding and waiting, even though I don’t want to.’ (2)
- Irritated/annoyed: ““Taiba and his stupid high hopes.”” (2)
- Angry: ‘My voice is harsh in my ears, like coarse sand or rocks.’/‘Anger roars up inside...’ (2)
- Awkward/uncomfortable: ‘I don’t like being thanked.’ (2)

**1.2** That he is feeling very confused and doesn’t know what to do. (2)

## Lesson 12 Reading

### Preparing for this lesson

- 1 For this lesson, you will read Chapter 10, pages 121–131.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto post-its and stick these into your book.

### Important developments

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

- 1 The long and difficult journey to Kabokweni takes many days on foot. Regile and Taiba face many challenges and obstacles along the way: hunger and thirst; exhaustion; fear and pain. Much of the chapter gives details of the problems they face along the way and how they deal with each of them.
- 2 Throughout the journey, Taiba behaves heroically. He is still weak from his injuries and has very little physical strength left in his small body. He also seems to be in a lot of pain. Incredibly, he is able to find the emotional strength to keep moving. It is as if his hope and belief in Spike Maphosa gives his body fuel to keep going. In his behaviour and attitude, Taiba demonstrates how it is possible to overcome terrible difficulties if you make up your mind to do it. His goal is always to rescue his friend Aires and to take him home. This obstinate (determined, unmoving) goal is what he sets his sights on. Nothing will stand in his way. Even when the opportunity to escape across the border into Mozambique arises, he refuses to take the chance because he has not yet rescued Aires. Regile begins to understand that Taiba's optimism has been 'battering away at him' for a long time: Taiba's hope has changed Regile's attitude to the world.
- 3 This becomes more than just a physical journey. It becomes a figurative journey for Regile as well: as he walks, we watch carefully as he learns more about himself. It starts with the belief that he can help Taiba and Aires, but that he will be going back to being a zama zama in some way or another. He thinks of his mother and how he is determined to support and give her more than he has so far. It is now very clear to us that Regile has sacrificed himself and his own young life to ensure that his mother is taken care of. He also knows that, if she knew what he was doing, she would not approve. She would say that it is not worth it.
- 4 As the journey continues, Regile's self-insight grows. He realises that he has been too accepting of his fate. Because he has done nothing to change it, he has given up his power to choose. Because of his inaction (doing nothing), he might as well be 'dead'. The

love Katekani has shown him has woken up his self-worth and his desire for a better future. He begins to realise what he will miss with Katekani if he goes back into the mines. He is terrified (very frightened) that he may be injured or die there and never have the opportunity of a happy future with Katekani. This is a realisation that pushes him eventually to ask Spike: 'Can you help us all?'

- 5 When they finally reach Kabokweni, no one knows the name Spike Maphosa. It is only when Regile describes him as an artist who was a zama zama that people begin to understand who they are looking for. After getting various directions from a number of people, they finally arrive at his house. The author makes time go slowly by describing everything they see.
- 6 On the gate is artwork that is abstract (figurative, symbolic) but Regile recognises its message (what it is about) immediately. He says that it describes the 'world you see when you first come out from underground'. However, it does not blind you like the light would: 'it doesn't hurt your eyes'. It seems that the art is beautiful and soothing (calming).
- 7 The beautiful gate and the open door of the house are immediate signs that people are welcome here and that there is no need to be frightened. This is confirmed when Spike comes out and he looks exactly the same as in the newspaper photograph. It is as if he recognises immediately that they are zama zamas. Clearly they all share similar traumatic (painful) experiences and are instantly united by this. His wide smile is the signal for Taiba to realise that his dream has finally come true and that Spike is real. He runs into his arms like the child that he really is.
- 8 Spike takes over from Regile as the adult, making decisions about their care, and contacting the authorities to make arrangements going forward. He does not hesitate and agrees to help them all.
- 9 The final section of the novel contains events that move very fast: they all arrive back at Papa Mavuso's house with the police; Taiba is reunited with Aires; the other zama zamas are freed; the house is raided and it seems that Papa Mavuso will be arrested.
- 10 Katekani greets Regile with great joy, waving her painted stick in the air in success. She is clearly overjoyed, and we are left with the strong sense that everything will be good for them all, and that they will all have the better future they have dreamed of.

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

### **THEMES**

Illegal Mining, Corruption and Exploitation AND Human Trafficking and Child Labour

### **DEVELOPMENT:**

We learn that there are people who are working together to end illegal mining and the exploitation of people. There are also police who are not corrupt and are helping in this campaign. It seems as if this is the end of the road for Papa Mavuso at least, and possibly this will also lead to the arrest of the members of this syndicate.

We also witness the freeing of children from the slave labour of the mines. There are adults who care and are prepared to take responsibility for them and fight to free them. Even Katekani now has the hope of a life free from child labour and the possibility of the education she wants.

### THEME

Optimism and Hope

### DEVELOPMENT:

Taiba's optimism and hope enable him to overcome all the difficulties of the journey. His determined spirit seems to overcome hunger, thirst and pain. Taiba's optimism does not fade and he is 'as obstinate (stubborn) as ever'. It is only when he realises that Spike is real and in front of him that he becomes a child again: relying on an adult to make all the decisions.

Regile is finally able to face the consequences of his pessimism and negativity on this journey. He realises that being scared to hope means that he has lost his power to make decisions. Just accepting his fate has meant that he has learned to do nothing. When Taiba points out that inaction is just like being 'dead', he finally understands that he is capable of changing his life. Katekani's decorated sticks remain in Regile's mind, as a symbol of beauty and her hope for a better future. He reminds himself of his own plans to buy her more paint and to decorate new sticks for her. If he has plans for the future, he too must be feeling hope and optimism.

As soon as they meet someone who recognises Spike's name, we know that Spike Maphosa is real and that Taiba's dream will become a reality. The last picture we have of Taiba and Aires together with Katekani is our final image of hope and optimism. Spike 'used to be hope', but is now real.

When Taiba realises that he has found Spike, he says his name as if he is breathing it. His soft voice tells us that he is tired and very weak. He is probably overwhelmed by his dream coming true and is close to tears. With Regile, we watch him run into Spike's protective arms like the little innocent child he is under all his bravery.

### THEME

Power and Inequality

### DEVELOPMENT:

Regile's final realisation about the possibilities for his life come about when he looks at the life Spike 'has made for himself with his paintings and growing vegetables'. Spike has reclaimed (taken back) the power that the mines tried to take away from him. He makes his own decisions, creates beautiful things and grows healthy food. Regile realises that he no longer has to accept his lack of power, and that he has the ability to take it back.

When he asks for Spike's help for all of them, Spike's answer shows us that anything is now possible, even though it seemed like a hopeless dream before.

When they arrive back at Papa Mavuso's house, the power hierarchy is turned upside down. The children are freed, Katekani is overjoyed and Papa Mavuso is arrested.

### **THEME**

Love and Friendship

### **DEVELOPMENT:**

When Taiba is shown the way over the border into Mozambique, he does not take it. His goal is to save his friend, not himself. We learn from Regile's thoughts about his mother that so much of what he has done by becoming a zama zama has been for love. He feels responsible for his mother's wellbeing and has been prepared to sacrifice his own life and endure terrible suffering so that he can earn money to send home to her. He knows that she would never approve of what he does, because she would value his life more than money. This is the reason he has kept it secret from her and endured so much hardship.

The power of love to change people is very clear when Regile realises that he was 'dead' like the other zama zamas, and unable to do anything to change his situation and unable to feel emotion. He now realises something has changed in him 'since Katekani said she'd be my girlfriend'. Her love for him and her faith in him have brought his feelings back to life and he is no longer 'dead' inside.

Spike's instant recognition of the two boys as zama zamas creates an immediate bond between them: it 'close[s] the distance between us'. His eyes 'recognise us both, Taiba and me, and they know everything about us'. For the first time, both Regile and Taiba are seen as human beings who have endured dreadful suffering and terrible injustice. Spike understands exactly what they have gone through. They are now no longer just bodies that can be trafficked and made to work as slaves in a mine. Because Spike went through the same horrors, he knows what they feel, as no one else could. His willingness to help them all reminds us that he is a man who has dedicated his life to creating a better future for others. Love is not always just for one person whom you know. It can also be for anyone who is suffering and needs your help.

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

- 1 Climax, resolution and pace of story:** Until they get to Kabokweni, the author describes the physical journey in great detail. The pace is slow and careful and emphasises the great difficulties they experience. It also gives us plenty of time to follow Regile's thoughts and inner dialogue about the choices he needs to make. The author keeps us in suspense (uncertainty) the closer we get to Spike Maphosa's house. At first no one knows who he is, then one person recognises the description, then someone knows his name, then we see the art on the gate, then we finally see Spike in real life. This is the climax of the story that the characters and readers have been waiting for: a rescue by Spike Maphosa.

In contradiction, the action of the resolution moves very fast. ‘So that’s how we come to ride up into the Barberton mountains...’ All conflicts and obstacles are defeated. All that remains is the rescue of Aires, the other zama zamas and Katekani.

## 2 Images of light:

The chapter starts with a symbol of hope as the ‘first crack of pale light paints the bottom of the sky’.

- a Even though he is hungry, thirsty and weak, Taiba manages to start each day of the journey ‘as if he weighs nothing (is light), bouncing lightly along the roadside with his face shining full of the thought of Spike Maphosa.’ His hope conquers his physical problems.
- b The artwork on the gate is of the ‘world you see when you first come out from underground’. In reality that light is usually so blinding that the zama zamas are given sunglasses to protect their eyes. However, this art is beautiful and calming and ‘doesn’t hurt your eyes’. It is welcoming, just like Spike.
- c When they see Spike Maphosa for the first time, his ‘very bright eyes’ create an immediate closeness. He is no longer a faraway dream. He is there with them. He brings brightness and hope.

## 3 Images of the map and journey:

- a The map is ‘starting to split along the creases (folds)’. It has been folded and unfolded so many times on this journey that it is now beginning to fall apart. However, once they find Spike Maphosa, this symbol of hope will no longer be needed. It will have served its purpose. (The newspaper article of Spike Maphosa is now also faded and thin, showing how often Taiba has taken it out of his pocket to look at it. Soon the real Spike Maphosa will replace it, and they will not need this picture either.)
- b This chapter describes the physical journey of Regile and Taiba to find Spike. It is also a personal, figurative journey for Regile, who learns important lessons about himself on the way.

## 4 Figures of Speech: A number of very powerful similes are used in this chapter:

- a The early morning air feels ‘as if soft fingers are stroking over my skin’. The gentleness of the air reminds Regile of love and tenderness, probably even Katekani.
- b ‘Then it comes like a knife. Fear of the sort I haven’t felt since the first time I was sent into the earth.’ The terror (great fear) of losing Katekani and not having a future with her is as painful as someone cutting Regile’s heart with a knife. Until now, he was prepared to go back into the mines to earn money for his family. He now realises that going back into the mines is worth nothing if it means that he will lose Katekani.
- c Regile realises too that Taiba’s ‘wish-believing in happy endings makes him seem like a giant, battering away at me, trampling over my refusals to have anything to do with his crazy dreams’. Taiba is a very small boy who does not have the physical strength that Regile has. However, his spirit and determination are so strong that he overpowers Regile in the same way a giant would overpower a smaller being.



He is obstinate (stubborn) and never gives up, ‘battering’ (beating) and ‘trampling’ (flattening) all of Regile’s arguments until Regile has to give in.

- d** When Spike sees them ‘his face lights up in a smile that’s like arms reaching out for us’. Regile and Taiba know that they will now be protected and cared for by an adult who will make decisions and arrangements, and protect them: just like a loving parent.
- 5 Image of the gate:** Until now doors and entrances in the novel have been closed, secret and locked. The entrances to the mines are hidden because they are illegal. The boys are shut in the mines for weeks at a time with no way of getting out. They are trapped by rock falls. When they are on the surface, they are locked away. If they had escaped, they would probably have been arrested and imprisoned behind bars. Spike’s gate, however, is beautiful, and behind it is an open door. All people, especially zama zamas, are welcome to Spike’s home, where they will receive freedom and protection from their abusers. There is no longer any need for fear or secrecy.

## Reading and discussion

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- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 121.
- 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
123	'You could just turn right, follow the road and find a place to sneak over the border back into your own country.'	Theme: Love and Friendship Character(s): Taiba	Regile shows Taiba a shortcut over the border from South Africa to Mozambique. If he takes this path, he will be able to get home safely.	Why does Taiba turn down this opportunity to escape?	His only concern is to rescue his friend. He will not save himself first.
125	'Hope – you have to do it, my brother. Or how do you do anything? No hoping, you just sit down – lie down – do nothing. Like dead.'	Theme: Optimism and Hope Character(s): Taiba	This is a remarkable insight (understanding) coming from a child. Taiba demonstrates with his behaviour and attitude how it is possible to overcome terrible difficulties if you make up your mind to do so. If you give up, you may as well be dead.	What insight does this statement from Taiba give to Regile?	Regile has spent much of his time trying to forget his past, ignoring his emotions and not thinking of the future. He knows that this has made him 'like a ghost': only half-living. If he chooses, like Taiba, to believe in something better and to fight for it, he will find the energy to become a whole human being again.
128	It's the world you see when you first come out from underground... it doesn't hurt your eyes.	Structural element: Image of light	The light the zama zamas see when they come out from the mine is so blinding that they are given sunglasses to protect their eyes.	How is the light in this artwork different to the harsh sunlight that blinds the zama zamas?	The light in this artwork is beautiful and calming and brings no pain.
128	Past the gate... The door of the house is open.	Structural element: Image of gate	The gate is beautiful, and behind it is an open door. This tells us that people are welcome to Spike's home. There is no fear and no need for secrecy any more.	Which doors and entrances have been closed in this novel?	<ul style="list-style-type: none"> <li>• Hidden illegal mine entrances</li> <li>• Boys are shut in the mines with no way of getting out, when they are trapped by rockfalls.</li> <li>• The shed door is locked.</li> <li>• They boys are threatened with jail if the police find that they are there illegally. They will be locked in jail.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
129	They see us both, Taiba and me, and they know everything about us.	Themes: Love and Friendship AND Illegal Mining, Corruption and Exploitation Character(s): Spike Maphosa, Regile and Taiba	Regile refers to Spike's eyes here. He immediately recognises (sees) Regile and Taiba as zama zamas. For the first time, both Regile and Taiba are recognised as human beings who have endured dreadful suffering and terrible injustice. Because Spike went through the same horrors, he knows what they feel, as no one else could.	What does Spike see in Taiba and Regile that both Faceman and Papa Mavuso won't or can't?	<ul style="list-style-type: none"> <li>• They are seen as individual human beings, with thoughts and feelings.</li> <li>• They are no longer just bodies that can be trafficked and made to slave in a mine.</li> <li>• They are no longer nameless, stolen boys who can be abused and forgotten about.</li> </ul>
129	Then I stand back and watch Taiba run to him.	Theme: Deception and Innocence Character(s): Spike, Taiba and Regile	Taiba's action is that of a child running towards an adult or parent who will make them feel safe and protected. There is no need for lies and deception and more, and we are reminded of how young and innocent Taiba really is.	Why do you think Regile stands back and does not run to Spike like Taiba does?	<ul style="list-style-type: none"> <li>• He wants Taiba to enjoy the moment he has dreamed of for so long.</li> <li>• He feels that he can't do this, as he is not a child.</li> <li>• At this point, he has still not fully decided to leave the mine, so he is hesitant (uncertain).</li> </ul>
130	He just moves his head once, as if it's not a big thing I'm asking. 'Sure,' he says.	Theme: Love and Friendship Character(s): Spike and Regile	His willingness to help them all reminds us that he is a man who has dedicated his life to creating a better future for others. Love can also be for anyone who is suffering and needs your help. This is very different from the long drawn out decision Regile had to make. It shows us that, once you have made up your mind to do what is right, it is much easier to take the next steps.	How is Spike's simple answer so different to what Regile may have expected?	Regile always thinks of all the things that could go wrong. It must be shocking to him that Spike is so certain that he can help so easily.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
130	She's lifting her flower-painted stick and waving it in the air like a celebration.	Theme: Hope and Optimism AND Structural element: Image of sticks	Katekani waves her unbroken stick in the air when she sees Regile. He recognises the stick that she decorated with hope for a different future.	What is the mood here?	joyous, victorious (having won), triumphant (successful), very happy, celebratory
131	I don't know which sight I like best – Katekani smiling at me, Taiba and Aires together again, or Spike Maphosa, who used to be hope.	Themes: Love and Friendship AND Hope and Optimism	This is Regile's final sight in the novel: two friends (Taiba and Aires) standing freely together; Katekani waving at him triumphantly; Spike busy with the rescue and arrests	<p>1 Why do you think it is important to end the novel with reference to these two themes?</p> <p>2 Which of these themes do you think is more important? Why?</p>	<p>1 Open-ended. Learners must give a reason for their response, e.g.:</p> <ul style="list-style-type: none"> <li>Taiba and Katekani have been driven by love and friendship. They have shown Regile that tenderness and loyalty are both possible. Their dedication and self-sacrifice have taught him that he can also be loved and is valued.</li> <li>Spike has been the symbol of hope and often seemed to be a story that was not real. Now that he is real, he stands for freedom. The dream has come true.</li> </ul> <p>2 Open-ended. Learners must give a reason for their response, like:</p> <ul style="list-style-type: none"> <li>I think love and friendship is a more important theme because it is Katekani's love that drives Regile to make the right decisions in the end.</li> <li>I think hope and optimism are what the whole novel is about. Even when you are experiencing terrible suffering, holding on to hope can give you the inspiration to continue every day.</li> </ul>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Close your eyes and be silent for a while. Think about the novel, ‘Dreaming of Light’ and how it has ended. Was the ending what you expected? How do you feel about the story and the characters right now? Why do you feel this way?
  - b QUESTION 2: Remember that we read literature to learn more about other people, our society and our own lives. Think of one valuable life lesson that you have learned from ‘Dreaming of Light’. Explain why you have chosen this.
- 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:
    - I loved the ending. Everyone got what they deserved. Taiba and Aires were freed and reunited. Katekani and Regile are in love. Papa Mavuso has been arrested.
    - I was disappointed by the ending because it is not absolutely clear that Papa Mavuso will be punished for what he did. There is also no hint about whether or not the whole syndicate was closed down.
    - I didn’t like the ending because it was too rushed and left some questions hanging. I would like to know what happened to Regile and Katekani after this. But maybe that would be another whole book!
  - b QUESTION 2: These are some examples. Learners must give reasons for their answers too:
    - Never give up!
    - It is important to dedicate time to fighting injustice.
    - It may take a while to achieve your goals, but always face life with optimism.

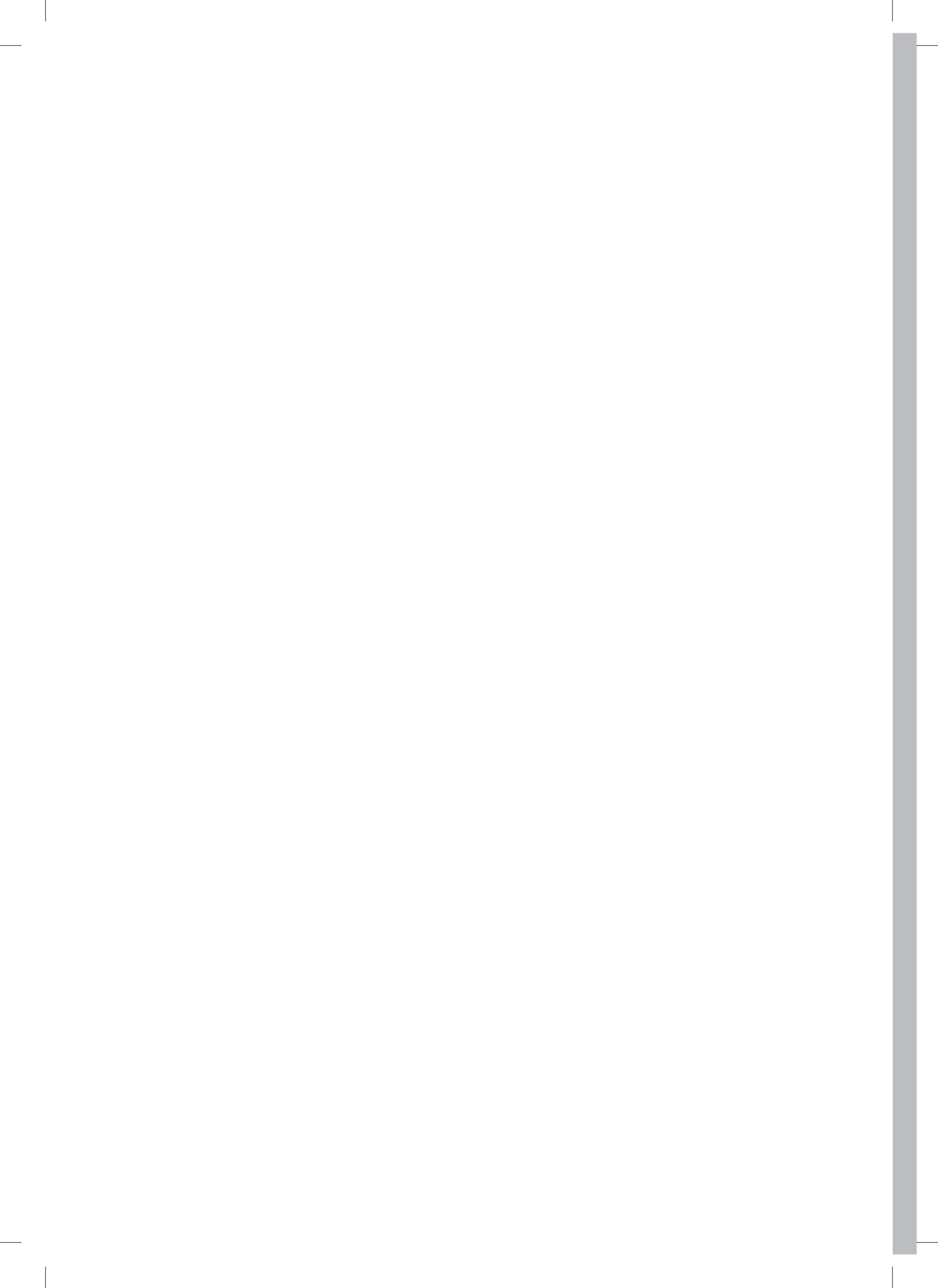
## Journal questions

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

- 1** Refer to 'No one has heard of Spike Maphosa.' to '...it doesn't hurt your eyes.' on pg. 128:
  - 1.1** Explain why Regile asks all the questions to the townspeople and not Taiba. (2)
  - 1.2** Explain how Taiba and Regile know which house is Spike's. (1)
- 2** Refer to '...the woman I'm asking gives me a fat smile.' on pg. 128:
  - 2.1** What does the word 'fat' tell us about her smile? (1)
  - 2.1** What is the woman's attitude to Spike? (1)
- 3** Refer to 'It's the world you see...' to '...it doesn't hurt your eyes' on pg. 128:
  - 3.1** Discuss how the painting on the gate is relevant to the title of the book. (3)

**B:** Answers

- 1.1** Because Regile is the older one and because Taiba is from Mozambique so his English is not as good as Regile's. (2)
- 1.2** They see the artistic/creative gate. (1)
- 2.1** She has a big smile that fills her whole face. (1)
- 2.2** Her smile suggests that she likes him/admires him/approves of him. (1)
- 3.1** The title is 'Dreaming of Light', which refers to the longing that the zama zamas have for light. (1)  
They have this longing because if they are in the light, they are away from the constant darkness underground. (1)  
The joy and relief that they feel when they see the gate, is the same as the joy and relief when are above ground./Spike's gate marks the end of their time as zama zamas. (1)



**Dreaming  
of Light**

**Reading**

**CYCLE 7**

# Post-reading

## Lesson 13 Post-reading

### Introduction

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- 1 Explain to learners that in this lesson they will think about the themes in ‘Dreaming of Light’, and decide which character in the novel is most closely associated with (connected to) each one.
- 2 Remind them of the seven themes that we have discussed while reading. Point out the themes on your display board. Instruct learners to copy them down in their notebooks:
  - a Illegal Mining, Corruption and Exploitation
  - b Human Trafficking and Child Labour
  - c Optimism and Hope
  - d Deception and Innocence
  - e Power and Inequality
  - f Love and Friendship
  - g The Cycle of Violence
- 3 If necessary, briefly revise what each one is. You can do this by choosing seven learners, and asking each one to briefly explain the meaning of one of the themes.

### Connecting themes and characters

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

#### **OPTION 1: CONNECTING THEMES AND CHARACTERS THROUGH A SILENT CONVERSATION**

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



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

OR

### **OPTION 2: CONNECTING THEMES AND CHARACTERS THROUGH INDIVIDUAL WORK**

- 1 If you do not have access to poster paper, or if you don't think the silent conversation would work in your classroom, you can replace the silent conversation with a simple activity that learners can do individually in their notebooks.
- 2 For each theme that you have written on the board, write three characters' names next to it. It could look like this:
  - a Illegal Mining, Corruption and Exploitation: Papa Mavuso/Faceman/Regile Dlamini
  - b Human Trafficking and Child Labour: Papa Mavuso/Taiba Nhaca/Spike Maphosa
  - c Optimism and Hope: Taiba Nhaca/Katekani Mavuso/Spike Maphosa
  - d Deception and Innocence: Papa Mavuso/Regile Dlamini/Taiba Nhaca
  - e Power and Inequality: Regile Dlamini/Katekani Mavuso/Papa Mavuso
  - f Love and Friendship: Taiba Nhaca/Katekani Mavuso/Regile Dlamini
  - g The Cycle of Violence: Papa Mavuso/Regile Dlamini/Faceman
- 3 Instruct learners to copy the names of the characters next to the themes in their journals. They must choose the one character who they think is most closely associated with that theme.
- 4 Explain that it is fine if they choose the same character for more than one theme, as some characters are closely associated with more than one theme. Explain that it is also fine if their choices are different from other learners' choices, as there is no perfect match for each theme.

## Writing activity

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- 1 Instruct learners to each select three of the seven themes.
- 2 For each of their three choices, they must write a paragraph in their notebook, explaining the reasons for their choice. This means that they must explain how the character they have chosen for that theme is associated with the theme.
- 3 Each paragraph can have the theme it is about as a heading.
- 4 Explain that in each paragraph, they must refer to at least one scene from the novel that shows the connection between the theme and character. They do not have to give the page number, but they must clearly explain which scene they are referring to.
- 5 Explain that learners must have their novels on their desks as they write, so that they can refer to the text for help.
- 6 As they write, walk around the room and assist learners who are struggling to find the vocabulary they need or who are struggling to stay on task.

Below is an example of what these paragraphs could look like. You can choose to share it with your learners if they need to see what theirs should look like, but please note that this is not the only correct paragraph for ‘Optimism and Hope’. Someone else could argue that another character is most closely associated with the theme instead. This is merely an example:

### **OPTIMISM AND HOPE:**

Katekani Mavuso is the character I have chosen as closely associated with the theme of ‘Optimism and Hope’. Katekani is the disabled daughter of the abusive Papa Mavuso. She was not allowed to finish school and is now almost a prisoner in her own home. Her father insists that she does all the cooking, cleaning and shopping even though it is really hard for her to move around comfortably. She uses two rough, uneven sticks to support herself, but needs assistance getting up and down the mountain to the town. Remarkably, she does not allow her oppressive circumstances to determine (decide) her attitude to life. She believes that she can have a different future, free from physical and emotional abuse. She saves the little money she makes by helping tourists in Barberton. Eventually, she has enough to buy art brushes and paints to decorate her sticks. She paints pretty yellow and red flowers and green vines on them. She says she is making something beautiful to prepare her for the better life she hopes to have. The flowers and vines are symbolic of new growth and hope. Her father damages one of the sticks in a fit of rage, but this makes her even more determined that they must find Spike Maphosa. Her optimism is the perfect example of how one person, in extremely difficult circumstances, can choose hope above despair.

## Conclusion

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

## Lesson 14: Post-reading

### Preparing for this lesson

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

### Group debates

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

### Report back

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- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they must select a spokesperson from their group who will briefly report back to the class on what their group decided.
- 3 Give learners two minutes to select their spokespeople.

- 4 Give each group two minutes to report back to the class. Guide them to share the following information: what their theme is, which character they think is most closely associated with it and why they made that choice. If they did not manage to agree, they must briefly explain the arguments in favour of the various characters proposed in the group.

## Linking the themes to our lives

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

# Structure of the novel lesson plans

## Writing and presenting

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

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

**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 1**

# Writing and presenting

## Descriptive Essay

### Topic

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In Jayne Bauling’s ‘Dreaming of Light’, Regile Dlamini says: ‘I wouldn’t call it thinking, what I’m doing. It’s more like letting my mind wander around, over and through everything that has happened in the last few hours...’

Imagine that you have come to the end of one of the happiest days of your life. You are lying in bed, waiting to fall asleep, remembering everything that has happened in the last few hours, just as Regile is in the above quote. Write an essay in which you describe this happy day.

### Length of task

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200–250 words

### CAPS reference: pg. 41

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

### Introduction

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Tell learners that today they are going to write a descriptive essay. The essay will be linked to the novel, ‘Dreaming of Light’. In this essay, learners will describe a happy day they experienced.



## Teach the genre

### PURPOSE:

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

### HOW TO WRITE A DESCRIPTIVE ESSAY:

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

## Teach selected text structures and language features

### Activity 1: Show, don't tell

#### INTRODUCTION:

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

#### CREATE 3 TELLING SENTENCES:

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

**MODELLING:**

Turning telling sentences 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 girl is happy.
- 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 girl is happy?)
- 5 Brainstorm ideas with learners, like:
  - a The girl is giggling.
  - b She is jumping up and down excitedly.
  - c She is waving at her friends to join her.
- 6 Read the second ‘telling sentence’: The city is crowded.
- 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 city is crowded?)
- 8 Brainstorm ideas with learners, like:
  - a Public transport is always full.
  - b It takes a long time to drive from one side of the city to the other.
  - c There is too much noise from all the people.
- 9 Read the third ‘telling sentence’: The ball is old.
- 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 ball is dirty?)
- 11 Brainstorm ideas with learners, like:
  - a The ball smells musty.
  - b The ball is no longer round.
  - c It used to be black and white, but now the colour is brown.

**INDEPENDENT WORK:**

- 1 Explain that now, learners will write their own ‘showing sentences’.
- 2 Instruct learners to write a showing sentence under each of their telling sentences.
- 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 them 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’ (lifelike) 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 their three '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 Praise learners for their efforts.
- 4 Remind the learners that good descriptive writing depends mainly on 'showing sentences' and that when they write their essays, they must work hard to transform all their 'telling sentences' into 'showing sentences'.

### Useful genre-related vocabulary

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

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will write a descriptive essay about one of the happiest days of their lives.
- 2 We will use an extract from pg. 34 of 'Dreaming of Light' 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 from 'Dreaming of Light' 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 Jayne Bauling's 'Dreaming of Light', Regile Dlamini says: 'I wouldn't call it thinking, what I'm doing. It's more like letting my mind wander around, over and through everything that has happened in the last few hours...'

Imagine that you have come to the end of one of the happiest days of your life. You are lying in bed, waiting to fall asleep, remembering everything that has happened in the last few hours, just as Regile is in the above quote. Write an essay in which you describe this happy day.

**B. USE THE FOLLOWING EXTRACT FROM 'DREAMING OF LIGHT' AS A MENTOR TEXT**

**EXTRACT FROM 'DREAMING OF LIGHT' (pg. 34)**

Sometimes I think it's better not to let myself fall into that listening-sleep. So then I lie and think about real things that I remember. Mostly I think about light, especially the sun's light, but also all the other sorts of lights there are. The light you get when you're up there and outside at night – the white brightness from a big moon, or the thin smile of light when it still has to grow. The bristly points of light from stars, whole masses of them clustered close together, growing into a swirling spill like milk dropped in water. Warm orange light from candles and lamps at home. Light from an electric bulb and how you still see its shape if you stare at it and look away.

The other thing I think of is coolness. The way rain is cool, or the soft mist in the mountains near my old home. I want to walk through the Pass and shiver.

Then I think about girls. The way their voices and hands are so soft, and the sweet smell of them, like flowers and sugar.

What else? My mother and the children.

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their photocopies and open it to page 34 and read from the beginning of the second paragraph.
- 3 Explain to learners that you will be using the next few paragraphs of 'Dreaming of Light' as a 'mentor text'. This means that we can learn how to create good descriptive writing from the way that Jayne Bauling has written.
- 4 Tell learners that you will read the extract out loud and that they must listen carefully. As you read the paragraphs, they must underline in pencil all the 'showing sentences' that Bauling uses. (Please refer to the example page included in the 'Sample for the Teacher' section below, to see what this looks like.)
- 5 Read the paragraphs 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:
  - 'the thin smile of light when it still has to grow' compares the new moon to a smile. The moon only emits (gives out) a little bit of light because it is not yet full. This creates a vivid picture in the reader's imagination.
  - 'I want to walk through the Pass and shiver' helps us to imagine how cold the Pass is because it makes us shiver.

- 8 Ask learners to look back at the paragraph and find examples of where Bauling has used the senses of sight, sound, touch and smell.
- 9 Ask learners to volunteer to point them out. For example:
  - sight: 'a swirling spill'
  - sound and touch: 'their voices and hands so soft'
  - smell: 'the sweet smell of them, like flowers and sugar'

### C. USE AS MANY SENSES AS POSSIBLE

#### INTRODUCTION:

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

#### VISUALISATION:

- 1 Instruct learners to close their eyes and to picture one of the happiest days of their life. Give them a minute to think about it.
- 2 Then, with their eyes still closed, direct learners' imagination using the following questions. (Ensure that their eyes remain closed and they stay quiet throughout this process. These questions are to help learners think – they are not discussion questions):
  - a What can you see? What is happening? Where are you? Inside or outside? What colours do you see? What shapes do you see? What textures do you see? Are there people around? What are they wearing?
  - b What can you hear? Is it noisy or silent? Do you hear people or nature or cars or machines? Is there music?
  - c What can you smell? Can you smell food? Rain? Plants? Smoke? Perfume? Animals? Car fumes? Dust? Chemicals? The sea?
  - d What can you feel? Is it hot or cold? Is it rainy or dry? Is it night or day? Is it windy or still? What do those things feel like?
  - e What can you taste? Are you eating? Are you drinking?

#### WRITING:

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

SIGHT	
SOUND	
SMELL	
TOUCH	
TASTE	

- 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, to describe their thoughts when their eyes were closed. (Please refer to the example table included in the ‘Sample for the Teacher’ section below, to see what this looks like when it is filled in.)
- 5 Instruct learners to take out their exercise books.
- 6 Instruct learners to divide a page in their notebook into five sections and two columns and write the following headings in the left-hand column of each section: sight, sound, smell, touch/feel and taste.
- 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 down two telling sentences from the table into their notebooks, leaving three or four empty lines under each line:

TELLING SENTENCE 1	
SHOWING SENTENCE 1	
TELLING SENTENCE 2	
SHOWING SENTENCE 2	

- 2 If they don’t have full sentences in the table (but only words or phrases), they must now turn those words and phrases into full sentences.
- 3 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.
- 4 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.)
- 5 Explain that learners will need to include at least two showing sentences in their final essays. They may finish writing showing sentences for homework if necessary.

**SAMPLE FOR TEACHER**

**SAMPLE OF MENTOR TEXT: PG. 34 OF 'DREAMING OF LIGHT'**

*sound* Sometimes I think it's better not to let myself fall into that listening-sleep. So then I lie and think about real things that I remember. Mostly I think about light, especially the sun's light, but also all the other sorts of light there are. The light you get when you're up there and outside at night – the white brightness from a big moon, or the thin smile of light when it still has to grow. The bristly points of light from stars, whole masses of them clustered close together, growing into a swirling spill like milk dropped in water. Warm orange light from candles and lamps at home. Light from an electric bulb and how you still see its shape if you stare at it and then look away. *sight*

*touch* The other thing I think of a lot is coolness. The way rain is cool, or the soft mist in the mountains near my old home. I want to walk through the Pass and shiver.

*sound & touch* Then I think about girls. The way their voices and hands are so soft, and the sweet smell of them, like flowers and sugar. *smell & taste*  
 What else? My mother and the children.

**SAMPLE PLANNING TABLE**

SIGHT	envelope with my name, aunt, yellow sandals, kitchen, mother stirring pot of spinach, writing, name, ticket and words
SOUND	laughing, clapping, words, conversation, Happy birthday!
SMELL	spinach, aunt's perfume
TOUCH	smooth envelope, ticket
TASTE	spinach



**SAMPLE COMPLETED ‘TELLING SENTENCES’ AND ‘SHOWING SENTENCES’**

TELLING SENTENCE 1	I dropped the ticket on the floor.
SHOWING SENTENCE 1	An oblong card fluttered to the floor from the upside-down envelope.
TELLING SENTENCE 2	We are in the kitchen.
SHOWING SENTENCE 2	She glanced up at my mother who nodded and smiled gently, all the while stirring the pot of salty spinach.
TELLING SENTENCE 3	The ticket is for the bus to Joburg.
SHOWING SENTENCE 3	I had read it so often, as it sped past on the tar road outside the school fence. Always filled with people going somewhere else: ‘Translux’.

### 3. Drafting

**INTRODUCE CRITERIA**

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

- The essay must be 200–250 words long.
- Describe your thoughts at the end of a day that brought you great happiness.
- 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 happy day they are describing. For example, if they are describing a party, they could have three paragraphs describing:
  - the food
  - the guests
  - the activities



- 5 Learners must look at their planning tables and choose three or four different parts of the happy day that they want to describe. Each of these will become a paragraph.
- 6 Explain that they must write a list of these parts in an order that makes sense. A useful way to order their list could be to start with what you saw, then what you heard, then how you felt.
- 7 Give learners five minutes to create their lists.
- 8 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.
- 9 Call learners back together.
- 10 Ask for a few volunteers to share their lists, so that you know they have created usable lists.

### WRITING THE TOPIC SENTENCE FOR EACH PARAGRAPH

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

### HOMEWORK: WRITING THE REST OF THE ESSAY

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

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

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

**CYCLE 1**

## 4. Editing

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### STRATEGY

Peer-edit and self-edit

### INSTRUCTIONS FOR EDITING

#### INTRODUCTION

- 1 Explain to the learners that today, they will use peer-editing to 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 memory that their essay is about.
  - Have the paragraphs been written in an order that makes sense?
  - Has their partner described their happy day 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 must do this silently at the same time.
- 5 Taking turns, they must share their ideas with their partners about how to improve the writing.
- 6 As learners work, walk around the room to help pairs that are struggling.

#### USING THE CHECKLIST

- 1 While learners are working, write the checklist (which appears in the next section below) on the board, or hand out copies if you have access to a photocopier machine.
- 2 Instruct learners to copy it into their exercise books and to 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 can edit their work to improve it.

#### EDITING CHECKLIST

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

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

- 5 Do all your sentences start with capital letters and end with an appropriate punctuation mark?
- 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 happy day, so that the reader can imagine it exactly as you remember it?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the words 'Descriptive Essay' and the title of the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay.
- 5 Publishing can be assigned as homework.

### PRESENTING STRATEGY

Turn and Talk and Wall Display

### PRESENTING INSTRUCTIONS

- 1 Put learners into new pairs. They must not have the same partners who peer-edited their work.
  - 2 Tell them either to read their essay to their partner, or let their partner read it silently.
  - 3 Instruct them to come up with one compliment, i.e. they must tell their partner something they 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.
  - 7 Once you have marked everyone's essays, and returned them, put the best examples on the wall display for everyone to read.
-

**COMPLETED EXAMPLE**

**DESCRIPTIVE ESSAY**

**The happiest day**

I remember clutching the smooth, white envelope in my hands. The horizontal edges of its contents were only just visible. Aunt Dineo sat down on the edge of the kitchen chair and crossed her yellow-sandaled ankles. She glanced up at my mother who nodded and smiled gently, all the while stirring the pot of salty spinach.

My name – Ntsoaki –written in blue ink was circled with hearts and flowers. I turned the envelope over, and slid my finger under the flap to tear it open. I caught the faint whiff of Aunt Dineo’s spicy perfume as she leaned closer.

‘You’ll still be snoring when I leave to go back to Jo’burg in the morning. Too early to give you your birthday present!’ Auntie grinned.

A card fluttered to the floor from the upside-down envelope. As I hastily bent to pick it up, I glimpsed tiny black print in neat boxes. I carefully turned the card over, immediately spotting my full name on the other side – Ntsoaki Mafolo. I blinked, confused, at the unfamiliar word next to a mark like a red fingerprint – ‘Computicket’.

As I recognised the next word, my heart almost stopped beating. I had read it so often, as it sped past on the tar road outside the school fence. Always filled with people going somewhere else. ‘Translux’. A bus ticket! To Jo’burg! My mother clapped her hands and chuckled in delight.

“Happy birthday! You’d better pack some things. You can’t miss the bus tomorrow!”

Word count: 247

**Mark: 39/50**

**TEACHER FEEDBACK**

What a lovely surprise that must have been! You managed to use every sense in this description – even including the ‘salty’ taste of the spinach.

The paragraph order is very effective, as you keep the surprise right to the end for the reader – just as your aunt did for you. I do think, however, that ‘My mother clapped her hands and chuckled in delight.’ needs a paragraph all on its own. Don’t be afraid of using shorter paragraphs if they are useful. There are some showing sentences that work very well. I like ‘...unfamiliar word next to a mark like a red fingerprint...’ as your description of the Computicket logo. Well done!

**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Narrative Essay

### Topic

At the heart of every story is a conflict. There might be internal conflict (a person's feelings/ thoughts) or external conflict (between two characters). In 'Dreaming of Light', we see Regile's inner conflict. He has to decide whether to join Taiba and Katekani who think they can escape, or should he carry on believing that there is no hope for them.

Write a narrative essay in which you deal with your own inner conflict. As you plan, think about what the conflict is, how you feel about the alternatives (choices/options) and how you finally resolve the conflict.

### Length of task

200–250 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. <i>Once upon a time there was an old woman who lived with her son called Jack. They were very poor.</i></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. The essay will be linked to the novel, 'Dreaming of Light'. In this essay, the learner's main character experience internal conflict.



## 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 onto the board:

**MODELLING:**

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

**JOINT WORK:**

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

**PAIR WORK:**

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

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 girls in my class laugh at me because I am chubby.
  - 2** My parents grounded me because I came home late one night.
  - 3** The man shouted at the waitress for not bringing his water quickly.
  - 4** My family is very poor, so we only eat one meal a day.
  - 5** My cousin couldn't marry his boyfriend because gay marriage is not allowed in his country.
  - 6** There was an earthquake that destroyed our home.
  - 7** My teacher doesn't like me because I am different to the other learners in our class.
  - 8** Her friends were drinking alcohol but she didn't want to.
  - 9** I want to be a famous actor, but I don't know if I'm good enough.
  - 10** I really want to kiss that boy, but he has a girlfriend.

**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 girls in my class laugh at me because I am chubby.**
  - a** Conflict between the narrator and the girls in her class.
  - b** External conflict.
- 2 My parents grounded me because I came home late one night.**
  - a** Conflict between the narrator and her parents.
  - b** External conflict.
- 3 The man shouted at the waitress for not bringing his water quickly.**
  - a** Conflict between a man and a waitress.
  - b** External conflict.
- 4 My family is very poor, so we only eat one meal a day.**
  - a** Conflict between narrator and poverty.
  - b** External conflict.

- 5 My cousin couldn't marry his boyfriend because gay marriage is not allowed in his country.**
- a Conflict between narrator's cousin and the laws in his country.
  - b External conflict
- 6 There was an earthquake that destroyed our home.**
- a Conflict between nature and the narrator.
  - b External conflict
- 7 My teacher doesn't like me because I am different to the other learners in our class.**
- a Conflict between narrator and teacher.
  - b External conflict.
- 8 Her friends were drinking alcohol but she didn't want to.**
- a Conflict in a girl's mind. She doesn't want to drink, but she wants to fit in with her friends.
  - b Internal conflict.
- 9 I want to be a famous actor, but I don't know if I'm good enough.**
- a Conflict in the narrator's mind. They want to be an actor but they doubt themselves.
  - b Internal conflict.
- 10 I really want to kiss that boy, but he has a girlfriend.**
- a Conflict between doing what is right and what is wrong. The conflict is in the narrator's mind.
  - b Internal conflict.

#### Useful genre-related vocabulary

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

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they are going to write a narrative essay.
- 2 During the planning, they will create rough notes on their conflict, character and setting.
- 3 They will learn how to structure the plot of their story using a narrative arc.
- 4 Lastly, they will use all of this to help them write their own essays.

## 2. Planning

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### PLANNING STRATEGY

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

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** At the heart of every story is a conflict. There might be internal conflict (a person's feelings/thoughts) or external conflict (between two characters). In 'Dreaming of Light', we see Regile's inner conflict. He has to decide whether to join Taiba and Katekani who think they can escape, or should he carry on believing that there is no hope for them.

Write a narrative essay in which you deal with your own inner conflict. As you plan, think about what the conflict is, how you feel about the alternatives (choices/options) and how you finally resolve the conflict.

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

##### CONFLICT:

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

##### CHARACTER:

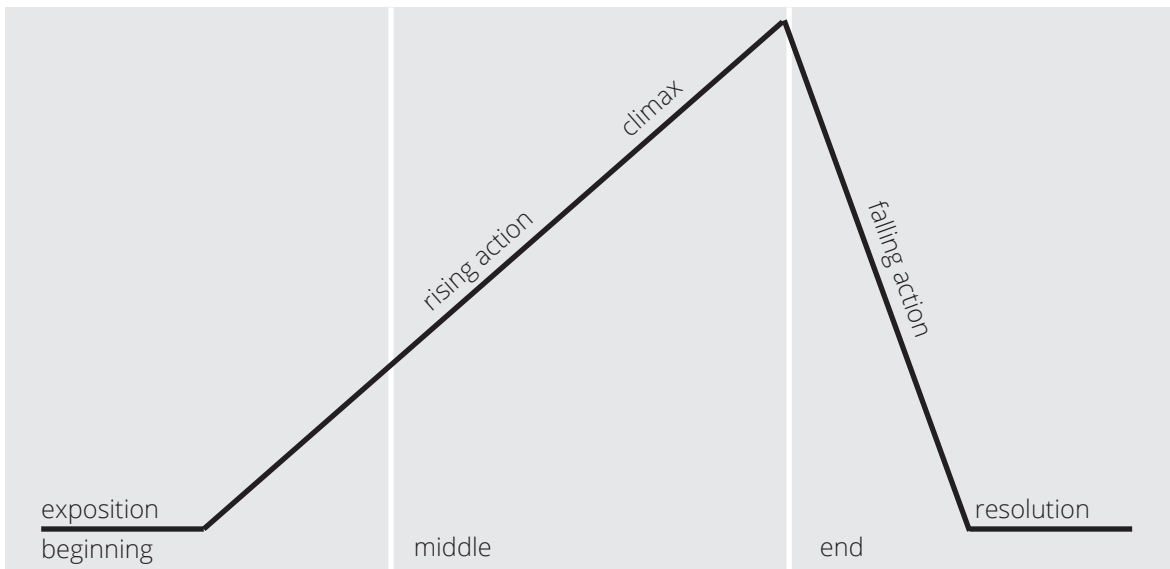
- 1 Instruct learners with the heading 'Character' in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience the conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time,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

##### SETTING:

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

**C. PLAN THE PLOT**

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



- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.
- 4 Explain the sections of the arc as follows:
  - Paragraph 1: Intro/Exposition  
Describe the main characters and setting in detail, so we know who and what the story is about. (It can be effective to state the conflict in one sentence at the start of the introduction, to get your readers excited.)
  - Paragraph 2: Conflict/Rising Action  
Narrate the events that lead to the conflict. Build the tension.
  - Paragraph 3: Climax  
Narrate the main events that make up the conflict. This is the most intense part of the story, containing the action.
  - Paragraph 4: Falling Action  
This is 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

Below are samples of the rough notes and narrative arc that learners will create during the planning stage.

### SAMPLE OF ROUGH PLANNING NOTES

#### CONFLICT

Conflict between friends – external. Conflict with my own conscience – internal. A friend and I find the memorandum (answers) to a science exam we are going to write. If we look at it, we will be able to get really good marks for science. Should we cheat like this or not?

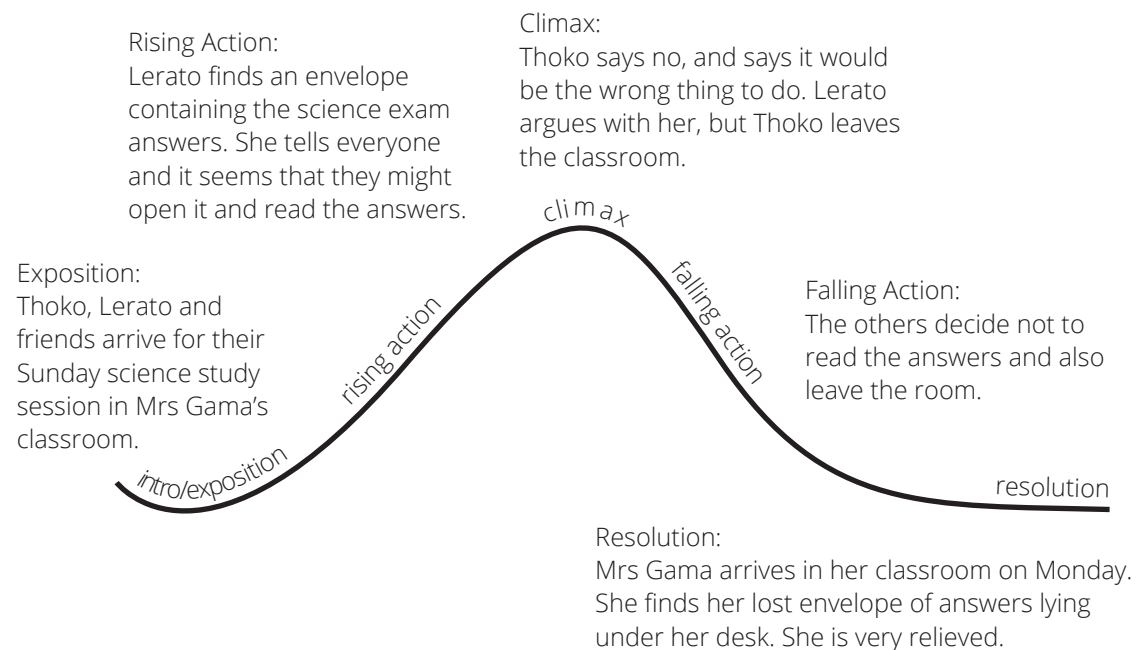
#### CHARACTER

- I am the narrator and protagonist (main character). My name is Thoko, I am 17 and I am in Grade 11. Physical science is one of my subjects. Lerato and three other friends are present. We have been friends for a long time and formed a science study group at the beginning of the year. Our marks were not great but they are slowly improving. Mrs Gama (our science teacher) has been very pleased with our progress so far.
- The antagonist is my friend, Lerato. She is only just passing science.

#### SETTING

- Place: Mrs Gama's classroom, Fikile High School in Umbilo. Mrs Gama's classroom. Mrs Gama gave me the key to her classroom so we could meet there. She clearly trusts us as a group.
- Time: Set in 2017. The action takes place on a Sunday afternoon in summer.

#### PLOT: NARRATIVE ARC



### 3. Drafting

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#### INTRODUCE CRITERIA

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

- 1 This is an essay, so it must be 200–250 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay may include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and a conclusion.

#### INSTRUCTIONS

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

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



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

**CYCLE 2**

## 4. Editing

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### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

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

### EDITING CHECKLIST

- 1 Does the essay contain an interesting conflict?
- 2 Does the introduction describe the main characters and setting in detail?
- 3 Does the body of the essay contain the rising action, climax and falling action, written in well-structured paragraphs?
- 4 Is the climax the most dramatic and exciting part in which the main events take place?
- 5 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

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### PUBLISHING REQUIREMENTS

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

**PRESENTING STRATEGY**

Turn and Talk

**PRESENTING INSTRUCTIONS**

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

**COMPLETED EXAMPLE**

**NARRATIVE ESSAY**

**TEMPTATION**

I turned the key, giggling, as Lerato and I tumbled into the classroom. Lerato picked up a large brown envelope from the floor. I began dragging desks into our usual circle of five.

Lerato stood very still. "What's wrong?" I asked concerned. She grinned and held the envelope out to me. My heart raced as I recognised the familiar, neat handwriting.

Ayanda, Brian and Bheki arrived noisily, dropping into their usual seats. "You won't believe what we've just found!" announced Lerato triumphantly. Brian looked up expectantly. "What?"

Lerato, snatching the envelope from me, proclaimed, "The science exam answers!" Ayanda clapped her hands.

"Wait!" I shouted. They froze. "We can't do this. Mrs Gama trusts us completely and lets us use her classroom every weekend. She's so proud of how our marks are improving. If we cheat now, we'll be letting ourselves down. A year of wasted Sunday study!"

"Don't be silly!" Lerato barked. "It's our opportunity to get even better marks."

"I'm sorry, everyone. I can't do this." I felt all their eyes on me as I took my bag and left.

Before I reached the gate, Lerato yelled, "Thoko, slow down!" I turned to see them all hurrying after me.

Brian pressed the classroom key into my hand, smiled and whispered, "You're right".

On Monday, Mrs Gama searched her classroom anxiously. Bending down, she retrieved a brown envelope from under her desk. "I must have dropped it here on Friday in my rush to leave," she murmured in relief.

Word count: 250 words

**Mark: 44/50**

**TEACHER FEEDBACK**

I enjoyed reading this. Well done to your protagonist, Thoko, for doing the right thing. It's not easy to risk being unpopular with your friends. I liked your use of direct speech, especially the variety of verbs you tried to use. Perhaps a few more adjectives describing the other learners would add a little more detail to the narrative. Well done on a well-crafted story!

**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 3**

# Cycle 3:

## Writing and presenting

### Argumentative essay

#### Topic

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You are going to write a convincing argument, based on the novel 'Dreaming of Light'. Regile, Taiba and Katekani have very different points of view on whether or not they should try to escape from the mine and Papa Mavuso. Regile disagrees completely with the others. He has many arguments with them about why trying to escape is a dangerous and foolish idea. The others try very hard to convince him to change his mind, using all sorts of reasons to support an urgent plan for escape.

You will need to choose one side of the argument to support:

EITHER: It is far too risky to plan an escape. OR: Trying to escape is worth all the risks.

Using evidence from the novel, you will construct a convincing argument to support your point of view (stance).

#### Length of task

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200–250 words

#### CAPS reference: pg. 39

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Text type	Purpose	Text Structure	Language Features
Persuasion/ Argumentative essay	To argue a case for a point of view  To attempt to convince the reader	Statement of position, e.g. <i>Shops should be closed on Sunday</i>  Series of arguments – often in the form of a point plus elaboration, e.g. <i>Everyone needs a day of rest. This is especially important for people who work in shops because ...</i>  Reinforcement – summary and restatement of the opening position, e.g. <i>We have seen that ...so...</i>	Simple present tense, e.g. <i>I play tennis every week./Snakes are reptiles.</i>  Focus mainly on generic participants, e.g. <i>shops, people</i>  Reason, cause/effect, concessive conjunctions/ logical connectors, e.g. <i>this shows, however, because, therefore</i>

## Introduction

Tell learners that today they are going to write an argumentative essay. The essay will be linked to the novel, 'Dreaming of Light'. In this essay, learners will decide whether or not it is too risky to escape from Papa Mavuso.

## Teach the genre

### PURPOSE:

Argumentative writing is writing that attempts to argue a case for one point of view. It attempts to persuade (convince) the reader that the point of view is correct.

(NOTE: In a discursive essay, the writer may discuss different points of view. In an argument, the writer must choose one point of view and stick to it.)

### HOW TO WRITE AN ARGUMENTATIVE ESSAY:

The writer must try to remain unemotional and use sensible arguments to support their point of view. The writer does not need to believe strongly in their chosen point of view. However, solid explanations based on good strong evidence are required to support a convincing argument.

It is important to teach learners how to do the following things:

- 1 Take a stance (have a point of view) on a topic.
- 2 Use a number of explanations to back up that stance.
- 3 Provide logical, sensible, relevant evidence as support.
- 4 Be able to use logical connectors to craft a good argument (e.g. this shows, in addition, because, therefore).
- 5 Write good introductory and concluding paragraphs.

Ideas for teaching selected features are suggested below.

## Teach selected text structures and language features

### DEVELOPING ARGUMENTS

#### Activity 1: Take a stance

- 1 Explain that for learners to make a good argument, they must be clear on what their point of view is on an issue that not everyone agrees about. They must take a position or stance.
- 2 Write this statement on the board: School uniforms are necessary.
- 3 Ask learners to decide if they agree OR disagree with this point of view.
- 4 Ask for a show of hands for each stance: For the statement (agreeing) or against the statement (disagreeing). Each learner can vote only once.

- 5 Remind them that, by voting, they have taken a stance or position on a subject that not everyone agrees on.

### Activity 2: Explain your stance

- 1 Instruct each learner to open their exercise books and write down the stance they have chosen.
- 2 Instruct learners to write down one reason for their stance. Explain that this is an explanation. It explains why they have the opinion they have.
- 3 Give learners a few minutes to write. As learners write, draw the following table on the board:

Explanation	Support/Evidence

- 4 Call learners back together.
- 5 Ask learners: What is your opinion and what is one reason for your opinion?
- 6 Call on a few learners to share their opinion and explanation. Write a few of these down into the table, for example:

Explanation	Support/Evidence
<b>FOR:</b> Uniforms create equality because everyone looks the same.	
<b>AGAINST:</b> There are too many rules associated with uniforms.	
<b>AGAINST:</b> Uniforms cost too much.	

### Activity 3: Support your stance

- 1 Once you have filled in a few explanations onto the table, explain that we still need evidence and support for these explanations. Support and evidence show why our explanations are true and important.
- 2 Instruct learners to look at the explanation they have written. They must give one or two reasons why they think this is true and important.
- 3 Give learners a few minutes to write. Walk around the room and help struggling learners.
- 4 Call learners back together.
- 5 Ask learners to share their support/evidence. Add to the explanation you have written on the board AND/OR add new ones, for example:



Explanation	Support/Evidence
<b>FOR:</b> Uniforms create equality because everyone looks the same.	Everyone wears the same clothes, rich and poor, so there is no competition between learners.
<b>AGAINST:</b> There are too many rules associated with uniforms.	Teachers spend too much time checking uniforms. RCL checks uniforms instead of leading.
<b>AGAINST:</b> Uniforms cost too much.	Blazers cost more than R500. Many parents are unemployed and have no money.

**CONCLUSION:**

- 1 Now that you have filled in the table and discussed, ask learners: Which argument do you think is more convincing, based on the evidence?
- 2 Ask for a show of hands for each stance: For the statement (agreeing that school uniforms are necessary) OR against the statement (disagreeing and saying that school uniforms are not necessary). Each learner can vote only once.
- 3 Remind the learners that effective argumentative writing depends on good explanation and convincing support.

**Activity 4: Using conjunctions and logical connectors****GETTING READY:**

- 1 Before the lesson begins, write the following on the board:
- 2 ‘School uniforms are unnecessary. They cost too much. Blazers cost as much as R500. Many parents are unemployed. They cannot afford to pay for uniforms. Teachers spend too much time checking uniforms. The RCL has to check uniforms. They are supposed to be leading the learners. The focus should be on learning, not how learners look.’

Connectors:

- So...
- However...
- While...
- Therefore...
- Similarly...
- Moreover...
- We can agree that...
- On the other hand...
- Based on the fact that...
- We know that because...
- For example...
- Because...
- In addition...

- Further...
- Furthermore...

**INTRODUCTION:**

- 1 Explain to learners that in essays, it is very important that our ideas flow logically. This means, we move from one idea to the next in a way that makes sense.
- 2 Explain that connectors tell readers where we are going in the argument.
- 3 Read the sentences written on the board to learners. Read the connectors.
- 4 Explain that today, learners will work with a partner to connect the sentences into a logical paragraph using the connectors that have been listed. Explain that there are lots of different options – there is not only one right answer.
- 5 Explain that learners must use each connector only once.

**MODELLING:**

Model how to do the first one for learners, e.g.: School uniforms are unnecessary because they cost too much.

**JOINT WORK:**

Ask a learner to connect the next two sentences, e.g.: For example, blazers cost as much as R500.

**PAIR WORK:**

Instruct learners to turn to a partner and connect as many of the other sentences as possible using connectors.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Go through the sentences with learners. Ask learners to suggest connectors that work. Write down the connectors that learners suggest, and underline them, as you go, for example:  
School uniforms are unnecessary because they cost too much. For example, blazers cost as much as R500. Moreover, many parents are unemployed so cannot afford to pay for uniforms. Further, teachers spend too much time checking uniforms. Similarly, the RCL has to check uniforms while they are supposed to be leading the learners. We can agree that the focus should be on learning, not how learners look.
- 3 Remember that there are many possibilities! This is just one example.

**CONCLUSION:**

- 1 Instruct learners to take out their exercise books and copy the list of connectors into their books.
- 2 Explain that learners will be required to use at least three different connectors in their argumentative essays.

**Useful genre-related vocabulary**

<b>persuasion</b>	using arguments to convince the reader that a particular point of view is correct
<b>proof/evidence</b>	supporting ideas to back up a point of view
<b>stance</b>	a point of view

## 1. Setting the task

**SET THE TASK**

- 1 Remind learners that they will now start to write their argumentative essays based on 'Dreaming of Light'.

## 2. Planning

**PLANNING STRATEGY**

- a Remind learners of the topic.
- b Take a stance and build the argument.
- c Re-read Chapter 6 of 'Dreaming of Light', and complete a planning table.
- d Select 3 best points.

**INSTRUCTIONS FOR PLANNING****A. REMIND LEARNERS OF THE TOPIC**

**Topic:** You are going to write a convincing argument, based on the novel 'Dreaming of Light'. Regile, Taiba and Katekani have very different points of view on whether or not they should try to escape from the mine and Papa Mavuso. Regile disagrees completely with the others. He has many arguments with them about why trying to escape is a dangerous and foolish idea. The others try very hard to convince him to change his mind, using all sorts of reasons to support an urgent plan for escape.

You will need to choose one side of the argument to support:

EITHER: It is far too risky to plan an escape. OR: Trying to escape is worth all the risks.

Using evidence from the novel, you will construct a convincing argument to support your point of view (stance).

**B. TAKE A STANCE AND WRITE EXPLANATIONS**

- 1 Explain that today, learners will begin planning for their essays. First, learners need to take a stance.
- 2 Remind learners that the two possible arguments are:
  - a It is far too risky to plan an escape.
  - b Trying to escape is worth all the risks.

- 3 Instruct learners to make two columns, headed ‘Explanation’ and ‘Support/Evidence’.
- 4 Explain that learners will think of reasons for their stance.

**MODELLING:**

Take a stance and do one example explanation for learners, for example:

Explanation	Support/Evidence
They are illegal immigrants. If they are caught, they will be arrested and deported.	

**JOINT ACTIVITY:**

Ask a learner to provide another explanation for your stance, like:

Explanation	Support/Evidence
They are illegal immigrants. If they are caught, they will be arrested and deported.	
Busy places must be avoided because the risk of being seen/ caught is too high.	

- 1 Then, instruct learners to write down as many ‘Explanations’ (reasons) they can think of for their stance. They must leave five lines between each explanation.
- 2 Learners should come up with their OWN ideas – not just copy from the board.

**C. USE A SOURCE TEXT TO PROVIDE SUPPORT AND EVIDENCE**

**MODELLING:**

- 1 Explain to learners that they will be using Chapter 6 as a source text. This means that they can use ideas and arguments from this novel to provide support for their ideas.
- 2 Instruct learners to take out their copies of ‘Dreaming of Light’ and to turn to Chapter 6 on pg. 82.
- 3 Tell learners that you will look at a few pages together to help them get started. Read page 82 until you get to an example of evidence (proof) that supports the stance that it is far too risky to plan an escape.
- 4 An example on page 82 is where Regile says, ‘I stay away from places where there might be people.’
- 5 Read up to the example on page 82 with the class (‘I stay away from places where there might be people.’) This evidence supports the argument that it is far too risky to plan an escape.
- 6 Explain that not everyone will use every example – they are looking for evidence to support their own ideas. This is just one example! There are many other examples in this chapter.

- 7 Show learners on the chalkboard how you expect them to fill in the columns:

Explanation	Support/Evidence
They are illegal immigrants. If they are caught, they will be arrested and deported.	pg. 82: 'I stay away from places where there might be people.'

- 8 When you have completed the example ask learners if they have any questions.

**JOINT ACTIVITY:**

- 1 Call on one learner to keep reading until they reach the next example.
- 2 Help guide this learner to fill out the next item on the table, for example:

Explanation	Support/Evidence
Busy places must be avoided because the risk of being seen/ caught is too high.	pg.83: 'too busy, full of traffic; R38: a good hiding place'

- 3 Assist the learners if they struggle.

**GROUP ACTIVITY:**

- 1 Now divide the class into groups of 5 or 6 learners. Each learner in the group should have the same stance.
- 2 They must scan the rest of the chapter together, (just as you have modelled) and identify any words or phrases or ideas that support their argument/explanations.
- 3 They must fill out their planning tables as they work, so that they build good arguments, backed with evidence.
- 4 Give them time to read and discuss.
- 5 If needed, learners may complete their planning tables for homework.

**D. SELECTING THE BEST POINTS**

- 1 Call learners back together.
- 2 Instruct learners to read over their planning tables. Learners must read the explanations. They must think about which explanations have the most evidence.
- 3 Explain that learners must choose their best three explanations (reasons) for their stance.
- 4 Explain that these three explanations will form the body of the learners' essays. Learners will turn each explanation into a paragraph.

**SAMPLE FOR TEACHER**

**SAMPLE COMPLETED PLANNING TABLE**

(Remember this will look different for each learner. In addition, we have only presented one side of the argument here! Learners may argue either side.)

**MY STANCE: IT IS FAR TOO RISKY TO PLAN AN ESCAPE**

<b>Explanation/Reason</b>	<b>Support/Evidence</b>
They are illegal immigrants. If they are caught, they will be arrested and deported.	Regile shows how fearful he is when he says, 'I stay away from places where there might be people.'(pg. 82) He again displays his anxiety and fear when he says 'too busy, full of traffic; R38: a good hiding place.' (pg. 83) Regile thinks Taiba is being foolish and is 'stupidly dreaming of escape'. (pg. 83)
The belief in Spike Maphosa is not based on reality.	He also believes that Spike Maphosa is just 'one of the old stories'. (pg. 87)
Regile has worked hard to earn Papa Mavuso's trust and some privileges, so he must stay.	Regile has achieved a little status and says that Papa Mavuso 'never asks me where I've been', he can send money to his mother (pg. 84), and he even eats better than the other zama zamas. (pg. 88) He tells Taiba that he is 'already free'. (pg. 90)
The zama zamas have no power. If they are caught escaping, the punishment will be harsh (severe/ hard).	They are kept locked in a shed like slaves and prisoners (pg. 85), and Papa Mavuso would be happy to throw them away. (pg. 86)
This is the only employment they can get, so it is best to accept that this is their fate.	Regile predicts that after a while Taiba won't want to leave and do other work. (pg. 86) Taiba should be like the other zama zamas and accept his situation. (pg. 88) He feels that it is 'too late' for him. (pg. 88) He needs to send money to his mother so he must keep working. (pg. 91)
They are not strong enough to escape.	Aires is too sick and weak to leave. (pg. 86)
The police won't help them because they are corrupt.	Papa Mavuso and the syndicate have bribed the police; you can't tell the good police from the bad. (pg. 86)

### 3. Drafting

#### INTRODUCE CRITERIA

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

- 1 The essay must be 200–250 words long.
- 2 They may choose only one side in the argument.
- 3 They will need five paragraphs, including the introduction and the conclusion.
- 4 All explanations must be accompanied by supporting evidence or proof.
- 5 They should keep their language as objective as they can.
- 6 They must write in the present simple tense as far as possible.
- 7 They must use at least three connectors in their essays.

#### INSTRUCTIONS

##### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain that today, learners will draft their plans into a full essay. Remind learners of the criteria (see above).
- 3 Explain to learners: Just like a house or building, every essay needs a structure.
- 4 Remind learners: Each paragraph contains a different idea. The paragraphs follow each other in a particular structure, so that they make sense to the reader.
- 5 Explain that learners will re-write their arguments into strong paragraphs.

##### A. WRITE AN INTRODUCTION

- 1 Explain that an argumentative essay must begin with an introduction.
- 2 Explain: An introduction tells the reader briefly:
  - what you think (your position or stance)
  - why you think that (a justification)
  - what you are going to discuss in your essay
- 3 Instruct learners to begin their essays with the starter: ‘In my opinion...’
- 4 Instruct learners to take out their exercise books. They must write their own opinion on the topic, why they think that overall and explain briefly what they will discuss in the essay.
- 5 Give learners time to write an introduction.

##### B. ORGANISING THE BODY

- 1 Explain that in the body, learners must have three paragraphs that each discusses a different explanation for their opinion.
- 2 Explain that each of the explanations (from the left column of their planning tables) they have written can become the topic sentences. The rest of the paragraph will be the evidence from the right hand side of the table.
- 3 Instruct learners to look at their planning tables, and to write the topic sentences for each of their paragraphs, for example:

- a** They are illegal immigrants so they are basically trapped.
  - b** The police won't help them because they are corrupt.
  - c** The belief in Spike Maphosa is not based on reality.
- 4** Instruct learners to take out their exercise books. They must write their own opinion on the topic, why they think that overall and explain briefly what they will discuss in the essay.
- 5** Give learners time to write an introduction.
- 6** Give learners time to use their topic sentences and planning tables to complete the body of their essays.

**C. WRITE A CONCLUSION**

- 1** Explain that an argumentative essay must end with a conclusion.
- 2** Explain that in a conclusion, you must:
  - a** restate your stance
  - b** summarise your explanations
  - c** conclude your response
- 3** Instruct learners to begin their essays with the starter: 'In conclusion...'
- 4** Give learners time to write their conclusions.



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

**CYCLE 3**

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

## 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 essay to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it.
- 7 Give learners time to edit their partner's work. 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.
- 8 As learners work, walk around the room to help pairs that are struggling.
- 9 Then, taking turns, learners must share their ideas with their partners about how to improve the writing.

### EDITING CHECKLIST

Write the following checklist on the chalkboard for learners to use when editing their partner's essay:

- 1 Does my partner's introduction state the stance and point of view clearly?
- 2 Do paragraphs 2, 3, and 4 contain a clear explanation (one per paragraph) and provide two pieces of supporting evidence or proof for each one?
- 3 Does the conclusion restate the stance and summarise the explanations?
- 4 What is one argument that is convincing?
- 5 What is one argument that could be improved?
- 6 Do the paragraphs appear in an order that makes sense?
- 7 Do all the sentences start with capital letters and end with an appropriate punctuation mark?
- 8 Has your partner checked that their spelling is correct?
- 9 Has your partner tried to remain unemotional and objective?
- 10 Has your partner used at least two connectors?

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 Learners must read through the edits their partner has made. They must read through the editing checklist. Learners must consider the feedback from their partner as they write their final draft.
- 3 At the top of the page, they must include their name, the date, the words ‘Argumentative Essay’ and their own title for their essay.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their essay they must write the words ‘Word count’ followed by the number of words in their essay.
- 6 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk and wall display

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into new pairs. They must not have the same partner who peer-edited their work.
- 2 Tell learners: Either read your essay to your partner, or let your partner read it silently.
- 3 Instruct them to come up with one compliment, i.e. they must tell their partner something they 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 After you have completed marking the essays, choose the best examples for display on the wall.

**COMPLETED EXAMPLE****THERE IS NO LIGHT**

Taiba and Katekani believe it is worth taking risks to escape their cruel lives. They are sure that the famous artist and ex-zama zama, Spike Maphosa, is alive and that he will help them. Regile is much more realistic than them. He says Taiba is 'stupidly dreaming of escape' (pg. 83). Regile understands that it is too risky to plan an escape.

Regile might dream of going home, but as he points out, they are illegal immigrants so they are trapped. He tells the others that he 'stays away from where there might be people' (pg. 82) because of the risks of being identified and deported.

Secondly, Regile knows that they can't go to the police. The local police won't help them because they are corrupt. He informs Taiba that Papa Mavuso and the syndicate have 'bribed' the police and you can't tell the good police from the bad (pg. 86).

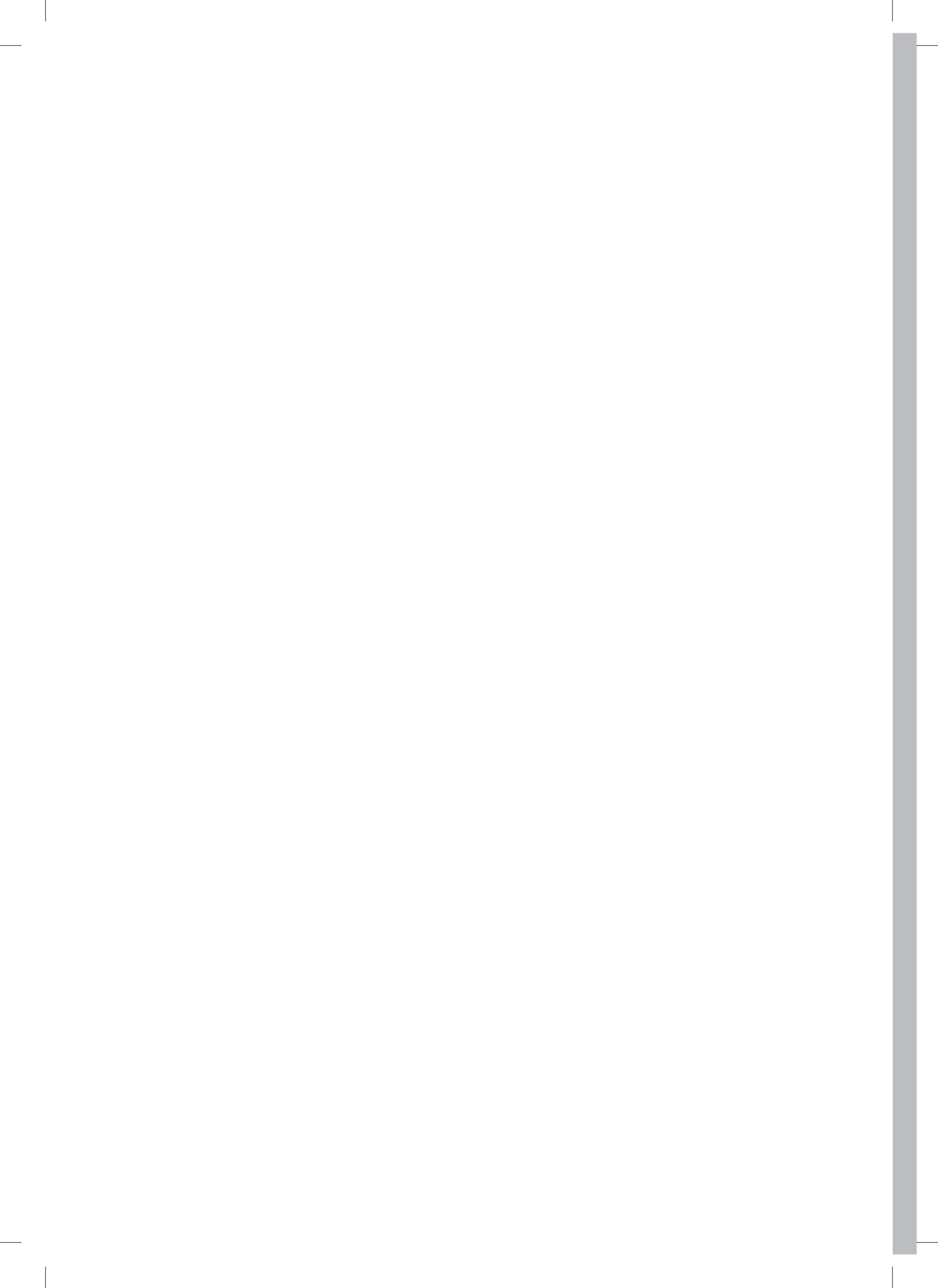
Lastly, Taiba is convinced that Spike Maphosa will help them to free all the other zama zamas. However, Regile thinks that the belief in Spike Maphosa is not based on reality. He says Spike is just 'one of the old stories' and a 'legend'(pg. 87). It would be stupid of them to risk everything on a person who probably doesn't even exist.

In conclusion, it is obvious that Regile is much more realistic than Taiba and the others. The risk of being caught is very high and the consequences are extremely harsh. In addition, the escape focuses on finding someone who doesn't even exist. It is just far too risky to plan an escape.

Word count: 266

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

This was a pleasing argument to read. Your paragraphs are well ordered and contain logical points. Your conclusion is a little 'flat'. How could you make it more interesting? You have presented some good evidence for your explanations. Remember to try to adhere (stick) to the word count. Unfortunately, having too many words has cost you a few marks. Overall, a very good effort.



**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Personal (or friendly) letter

### Topic

---

In ‘Dreaming of Light’, Regile sends a letter to his mother in Swaziland when he receives part of his salary from Papa Mavuso. The mine recruiter will deliver this by hand when he visits the village. Regile’s mother does not know where exactly he is. She also knows nothing about the dangerous, exploitative work that he does. If she did know, she would tell him that it was not worth his life. However, Regile feels responsible for supporting his mother and family. He believes he must sacrifice himself for their well-being.

Imagine that you are Regile. You are working in the mine in Barberton and you haven’t seen your mother and younger siblings for nearly six months. What information would you like to share with your mother about your life? How can you write so that she does not worry about you and thinks that you are safe?

### Length of task

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

### CAPS reference: pg. 40

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

### Introduction

---

Tell learners that today they are going to write a personal (friendly) letter. The letter will be linked to the novel ‘Dreaming of Light’. The letter will be from Regile to his mother.



## 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 correct.
- End with an informal closing like 'Your friend', 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 and read the letter and answer the questions in their notebooks. Walk around the room as they work to assist struggling learners. Read the personal letter below and answer the following questions about the format:

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

- 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

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

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that they will now write a personal letter based on events in 'Dreaming of Light'.

## 2. Planning

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### 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 'Dreaming of Light', Regile sends a letter to his mother in Swaziland when he receives part of his salary from Papa Mavuso. The mine recruiter will deliver this by hand when he visits the village. Regile's mother does not know exactly where he is. She also knows nothing about the dangerous, exploitative work that he does. If she did know, she would tell him that it was not worth his life. However, Regile feels responsible for supporting his mother and family. He believes he must sacrifice himself for their well-being.

Imagine that you are Regile. You are working in the mine in Barberton and you haven't seen your mother and younger siblings for nearly six months. What information would you like to share with your mother about your life? How can you write so that she does not worry about you and thinks that you are safe?

#### B. COME UP WITH IDEAS

##### INTRODUCTION:

- 1 Explain to learners that they will start planning their letter by coming up with ideas about what Regile could say to his mother. These ideas will then be turned into a full letter.
- 2 Explain that in the story, we know many details about Regile's life underground in the gold mine. The author also gives us lots of information about what he does when he is on the surface. However, much of this information Regile will not want to share with his mother because she will be very worried and try to get him to come home.

- 3 The learners must decide what Regile can and can't tell his mother. He may have to lie or add details that are not correct. What is important is that the letter assures his mother that he is safe and happy, and that he will visit her as soon as he can.
- 4 Everyone's ideas will be different. To come up with ideas, we can use mind maps.
- 5 Draw a mind map on the board with sections for place, job, relationships, 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 town where he would like his mother to believe that he is.
- 3 Remind the learners that the mine in Barberton is illegal and needs to be kept secret. It is also clear that Papa Mavuso reads Regile's letters before he sends them home. It is important that Regile does not say anything to reveal the actual location of the mine 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 notebooks.
- 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:**

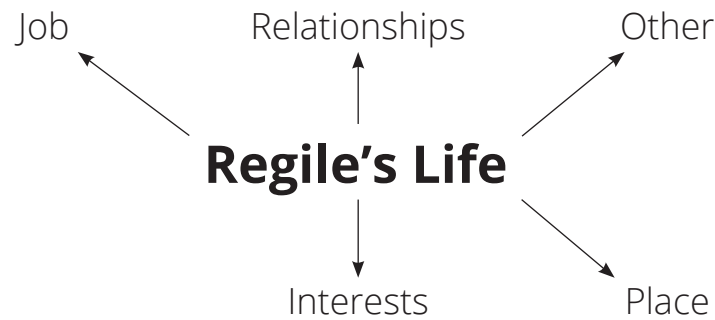
- 1 Call learners back together.
- 2 Explain that learners now need to put their ideas into an order that makes sense. There are no rules because everyone's ideas will be different.
- 3 Point out that a letter of this length will probably have about 3 paragraphs. They need to choose which kinds of information from their mind maps go into each paragraph.
- 4 For example, one paragraph could be about the place where Regile lives and works; another could be about his friends; and a third could be about his interests, like bird watching and walking in the mountains. 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 Regile'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**

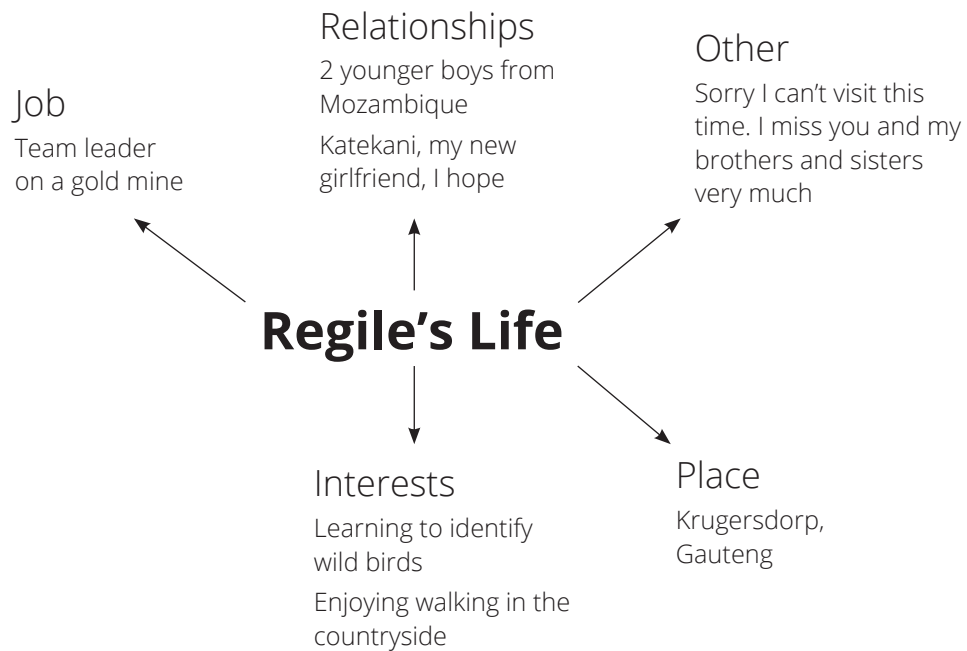
- 1** Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2** This topic sentence is like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, 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 am still working on the mine in Krugersdorp in Gauteng.' Then the rest of the paragraph will be about what it's like to live in Krugersdorp. Or a topic sentence could be: 'I've met a girl I like very much' and the rest of the paragraph would be about Katekani.
- 4** Remind learners that the tone of their letters must be friendly and respectful. This means that it should be written as Regile would speak to his mother. 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**



**SAMPLE TOPIC SENTENCES**

- I am still working on the mine in Krugersdorp.
- I am a good team leader.
- I am learning the names of the wild birds in the area.

### 3. Drafting

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#### 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 Regile's perspective.
- 4 The body of the letter must inform Regile's mother about his life and reassure her (make her feel calm) that everything is fine.
- 5 The writing must show that they understand what has happened in the story and can express Regile's opinions and feelings.
- 6 The register can be informal (i.e. casual) but the language must be error-free.
- 7 The tone must be warm, respectful and reassuring.

#### INSTRUCTIONS

##### HOMEWORK

- 1 Instruct learners to take their topic sentences home and elaborate on each one to form paragraphs for homework.
- 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 Regile's address, keeping in mind that he is hiding his real whereabouts.
  - They can make up the date, but it must be some time between 2013 and 2017, so that it fits the right time in South Africa.
  - They must use appropriate informal greetings and closings.
  - They can forge Regile's signature.

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



## 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 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 (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 fine 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 Regile's life?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Do all your sentences start with capital letters and end 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 Regile's (false) 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 has received their own letter. If they do, quickly swap it with another one. Instruct learners to imagine that they are Regile’s mother receiving the letter from Regile. They must read the letter and decide whether or not it would reassure them that their son is safe and happy.

**COMPLETED EXAMPLE****PERSONAL LETTER**

Room 6  
Workers' Hostel  
Marigold Mine  
Krugersdorp

18 May 2015

Dear Mama

I hope you're well. I'm sorry I cannot visit you now. We're working overtime this month- this means I'll have more money to send home.

I've been promoted to Team Leader, so I'm in charge of 10 other miners. It's a huge responsibility. My boss is very pleased with me. I have become good friends with two Mozambicans in my team, Taiba and Aires.

I've met a girl I like very much. I'm hoping that she will become my girlfriend. I'll keep her name secret for now, but I know you'd like her. She's hard-working, intelligent and kind.

I'm enjoying learning the names of the wild birds in this area. I spend my free time walking in the countryside around Krugersdorp. Even though it's close to Johannesburg, there is still open veld.

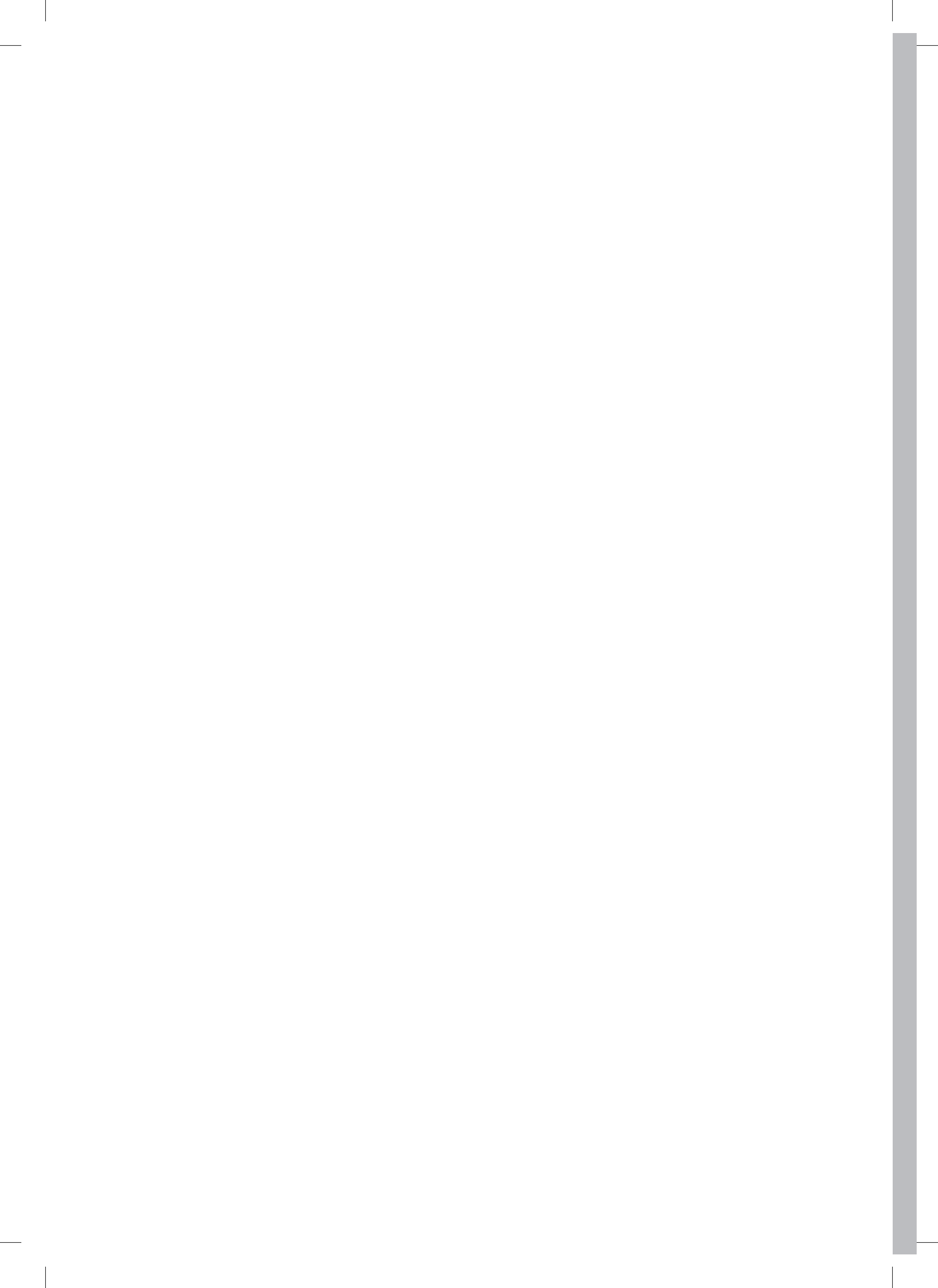
I love and miss you all. Please give the younger ones a hug. Tell them I'll see them soon.

Your son  
Regile

Word count: 151 words  
**Mark: 26/30**

**TEACHER FEEDBACK**

A good letter. I can see how careful Regile is being not to give too much information away. However, he gives his mother some good news about his promotion and makes it sound as if he is happy and doing the kind of things which boys of his age would enjoy. I am sure his mother would be very comforted by his letter and would not worry too much about his well-being. Your personal letter format is also perfect. Well done.



**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## Newspaper article

### Topic

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‘Dreaming of Light’ deals with the serious issues of illegal mining and the exploitation of children. Imagine that you are a newspaper reporter who must write a news article about the zama zamas who have been rescued from being forced to work underground in an abandoned gold mine in Barberton. The article will be published in a national newspaper.

### Length of task

---

120–150 words (excluding characters’ names)

### CAPS reference: pg. 45

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

### Introduction

---

Tell learners that today they are going to write a newspaper article. The article will be linked to the novel, ‘Dreaming of Light’. The newspaper article will be about illegal mining and the exploitation of child miners.

## Teach the genre

### PURPOSE:

News articles aim to inform readers about a newsworthy event. They give information about: what happened; when it happened; who was involved; where it happened; why it happened (the 'five Ws').

### HOW TO WRITE A NEWSPAPER ARTICLE:

- 1 A newspaper article must contain:
  - a headline
  - a blurb or subtitle
  - a byline: the author's name
  - a lead paragraph (which answers the 5 Ws)
  - elaboration
  - background information needed to understand the story.
- 2 Write from an objective point-of-view. Try to cover all sides of the story. Write in the third person. Do not include 'I', 'I think', 'I believe' or 'in my opinion'.
- 3 Use a matter-of-fact tone. Remain neutral and avoid emotion, dramatic language, figures of speech, adverbs and adjectives.
- 4 Use formal register: no abbreviations, contractions, colloquialisms or slang.
- 5 Include direct quotations to support or 'back up' a story.

## Teach selected text structures and language features

### Activity 1: Learn about the format of newspaper articles

#### GETTING READY:

- 1 Photocopy the article entitled 'Guns Blaze in Mine' (below in the 'Sample for teacher' section). If you do not have access to a photocopy machine, copy the article and notes in brackets onto the board.
- 2 Photocopy the following notes for learners. If you do not have access to a photocopy machine, write them on the board or on chart paper so that all the learners can see them:

#### PARTS OF A NEWSPAPER ARTICLE:

- 1 **Headline:** The title. A short statement that grabs the reader's attention. Full sentences are not necessary.
- 2 **Blurb:** Also known as a sub-title. Tells the reader what the article is about and appears directly below the headline.
- 3 **Byline:** 'By...?' (the name of the writer of the article).
- 4 **Lead paragraph:** The first short paragraph that grabs the reader's attention. It is the introduction and contains the most important information. It answers the five questions of journalism (the 'five W's.):

- What happened?
- Who did it?
- Where did it happen?
- When did it happen?
- Why did it happen?

**5 Elaboration:** One or more paragraphs containing other details, including direct quotations from people involved in the event, as well as witnesses.

**6 Background information:** One or more paragraphs containing background information, which might help readers to understand the story.

**INTRODUCTION:**

- 1 Explain that all news articles are written using roughly the same format.
- 2 Go through the handout explaining the six sections, or (if you don't have access to a photocopier) get learners to copy it off the board.
- 3 Explain that learners' task today will be to identify the features/sections in the news article you have given them.

**PAIR WORK:**

- 1 Split learners into pairs.
- 2 Read the article aloud.
- 3 Instruct learners to answer the following questions in their pairs:
  - a Find and label the headline, blurb, byline, lead paragraph, elaboration and background information in the article. Label them on the article itself.
  - b Find and label any quotations used in the article.
  - c Whose point-of-view is the journalist writing from?
  - d What tone does the journalist use? (Is it emotional or matter-of-fact?)
  - e What register does the journalist use? (Is the writing formal or informal?)
- 4 As learners work, walk around and assist struggling learners.
- 5 Call the class back together.
- 6 Ask learners to share their answers with the class.
- 7 Make sure they understand the following:
  - a Refer to the labeled article in the 'Sample' section below to see where the byline, blurb, lead paragraph, elaboration and background information are.
  - b Refer to the labeled article in the 'Sample' section below to see where there are quotations.
  - c The journalist is not writing from any one person's point-of-view. In other words, she is not writing from the point-of-view of the police or the miners. She is also not writing from her own personal point of view. She is trying to be objective (not tell us her own opinion).
  - d The journalist uses a matter-of-fact tone. This means she just presents the facts, without any emotion at all.
  - e The journalist uses a fairly formal register. She does not sound like he is having a casual chat to a friend. She uses formal sentence structure and vocabulary.



## Sample for teacher

### SAMPLE 1 – NEWS ARTICLE:

# GUNS BLAZE IN MINE

Shootout between security and miners causes rockfall

*By Jennifer Samuels*

A shootout between Aster Mine security and illegal miners on Tuesday caused a rockfall, trapping

miners as young as 12 underground. Five bodies have been recovered and 11 men arrested.

Rescue operations to free the trapped miners (zama zamas) are underway. There have been no signs of life since Wednesday, say rescuers. ‘We heard screams from underground yesterday. But today? Nothing!’ said volunteer Jakes Swart.

Aster Mine manager, Derek Sithole, revealed that a tip off had been received that the mine had been forced open after being sealed last year. On site, the mine security team was greeted by gunfire from the tunnel entrance. They returned fire, following attackers into the mine.

Captain Mashaba of the Barberton SAPS claims that gunshots started a rockfall deep within the mine. One of the injured zama zamas, now recovering in hospital, admitted, ‘I was terrified and handed myself over. I’m worried about those youngsters from Mozambique still down there.’

Rescue operations will continue for the next few days, confirmed Mashaba. He urged relatives to come to Barberton to identify the bodies of their family members. Police are investigating.

**SAMPLE 2 – LABELLED NEWS ARTICLE:**

## **GUNS BLAZE IN MINE** (HEADLINE)

**Shootout between security and miners causes rockfall** (BLURB)

*By Jennifer Samuels* (BYLINE)

(LEAD PARAGRAPH) A shootout between Aster Mine security and illegal miners on Tuesday caused a rockfall, trapping miners as young as 12 underground. Five bodies have been recovered and 11 men arrested. (ANSWERS: WHAT, WHO, WHEN, WHERE, WHY)

(ELABORATION) Rescue operations to free the trapped miners (zama zamas) are underway. There have been no signs of life since Wednesday, say rescuers. ‘We heard screams from underground yesterday. But today? Nothing!’ said volunteer Jakes Swart. (QUOTATION)

(ELABORATION) Aster Mine manager, Derek Sithole, revealed that a tip off had been received that the mine had been forced open after being sealed last year. On site, the mine security team was greeted by gunfire from the tunnel entrance. They returned fire, following attackers into the mine.

(ADDITIONAL INFO/BACKGROUND INFO) Captain Mashaba of the Barberton SAPS claims that gunshots started a rockfall deep within the mine. One of the injured zama zamas, now recovering in hospital, admitted, ‘I was terrified and handed myself over. I’m worried about those youngsters from Mozambique still down there.’ (QUOTATION)

(ADDITIONAL INFO) Rescue operations will continue for the next few days, confirmed Mashaba. He urged relatives to come to Barberton to identify the bodies of their family members. Police are investigating.

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write a newspaper article based on 'Dreaming of Light'.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Learners will use a planning table to plan out the content of their news article.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** 'Dreaming of Light' deals with the serious issues of illegal mining and the exploitation of children. Imagine that you are a newspaper reporter who must write a news article about the zama zamas who have been rescued from being forced to work underground in an abandoned gold mine in Barberton. The article will be published in a national newspaper.

#### B. USE A PLANNING TABLE

##### GETTING READY:

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

##### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Read the topic to learners.
- 3 Explain that today, learners will think about what content to put into their articles. They will use the planning table to help them make sure they have all the information needed for a newspaper article.
- 4 Explain that learners must think about information from the text. They must imagine they are a reporter who must inform the public about what has happened at the mine in Barberton.
- 5 Read through the planning table with learners.

##### MODELLING:

- 1 Show learners how to fill in the first box of the planning table: What happened?
- 2 Explain that you will think about what you know from the text. Write down points in the first box of the planning table as you explain your thoughts, like:

What happened?	<ul style="list-style-type: none"> <li>• Zama zamas rescued</li> <li>• Children discovered working underground</li> <li>• Illegal zama zamas are children trafficked from Mozambique</li> </ul>
----------------	---

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

**JOINT ACTIVITY:**

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

Who was involved?	<ul style="list-style-type: none"> <li>• Syndicate boss Papa Mavuso and others</li> <li>• Two children escaped</li> </ul>
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- 4 If the learner makes any mistakes/gives information that is inaccurate, explain this so that the whole class understands.

**INDEPENDENT WORK:**

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

**DISCUSSION:**

- 1 Call the class back together.
- 2 Discuss each line in the table. Write down key words/phrases on the board as you discuss. You may use the completed sample table below for some examples.

**HOMEWORK:**

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

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

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

**SAMPLE COMPLETED PLANNING TABLE**

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

<b>What happened?</b>	<ul style="list-style-type: none"> <li>• Zama zamas rescued</li> <li>• Children discovered working underground</li> </ul>
<b>Who was involved?</b>	<ul style="list-style-type: none"> <li>• Syndicate boss Papa Mavuso and others</li> <li>• Two zama zamas</li> </ul>
<b>When did it happen?</b>	<ul style="list-style-type: none"> <li>• Wednesday, 25 October 2017</li> </ul>
<b>Where did it happen?</b>	<ul style="list-style-type: none"> <li>• An abandoned gold mine in Barberton</li> </ul>
<b>Why did it happen?</b>	<ul style="list-style-type: none"> <li>• Two children escaped</li> <li>• Activist Spike Maphosa alerted the police</li> </ul>
<b>Elaboration/ Explanation (other important information, some of which may be in the form of quotations)</b>	<ul style="list-style-type: none"> <li>• The gold mine was abandoned and illegally reopened</li> <li>• 32 boys were found</li> <li>• Trafficked from Mozambique</li> <li>• Some injured, eye sight compromised</li> <li>• Rescuer: 'the boys were very scared'</li> </ul>
<b>Important additional information</b>	<ul style="list-style-type: none"> <li>• Investigations continue to find others involved</li> <li>• Boys being treated in hospital</li> <li>• Will be returned to Mozambique</li> </ul>

### 3. Drafting

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#### INTRODUCE CRITERIA

- 1 The article must contain the following parts: headline, byline, lead paragraph, elaboration and background information.
- 2 The length must be 120–150 words (excluding the headline and byline).
- 3 Write from an objective point-of-view.
- 4 Write in third person and in the active voice.
- 5 Use a matter-of-fact tone.
- 6 Use formal register.
- 7 Include direct quotations to support or ‘back up’ a story.

#### INSTRUCTIONS

##### A. HELP LEARNERS FORMAT THEIR ARTICLES

- 1 Model how to format the headline, blurb, and byline on the board, like:

**CHILD MINERS RESCUED FROM  
UNDERGROUND HELL** [CENTRED]

[LEAVE A LINE OPEN]

**Police have rescued 32 trafficked boys** [CENTRED]

**By Titani Fanuleka** [RIGHT]

- 2 Instruct learners to take out their notebooks and open to a new page.
- 3 Explain that learners must think about the content they gathered during the planning section. They must think of an interesting headline and write it at the top of the page, in the centre. Learners must add a blurb/subtitle which summarises what their article will be about.
- 4 Next, learners must add their own name in a byline.  
(NOTE: There are different options for the byline – all of which will be marked as correct on an exam: The byline may be written directly after the blurb OR you may skip a line open after the blurb and before the byline. Different newspapers have the byline in different positions: written on a new line and on the left OR on a new line and on the right OR at the end of the blurb.)

##### B. TURN THE PLANNING TABLE INTO A COMPLETE DRAFT

- 1 Explain that now, learners will use their planning tables to create a complete draft.
- 2 Learners must organise their information. This means they must decide which information belongs in which paragraph.
- 3 Explain that learners must use the following guidelines when they write their drafts in full sentences and paragraphs:

- a** First/lead paragraph: provides the most important information and answers the questions: what happened, when it happened, who was involved, where it happened and why it happened;
  - b** Elaboration (1–3 paragraphs): provide an explanation, which clarifies and gives supporting facts or information (this explanation and information can be in the form of a quotation);
  - c** Background Information: gives additional information which may be of interest to the reader and related to this event. It is not essential.
- 4** Remind learners of the criteria (see above). Explain that learners must keep these criteria in mind as they complete their draft.
- NOTE: Learners may complete their draft as homework.

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



## 4. Editing

### STRATEGY

Peer-editing

### INSTRUCTIONS FOR EDITING

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

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question and then to read their partner's article to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it. Explain that learners must try to think of how they can help their partner make their writing better.
- 7 When the learners are finished, they must hand back the draft to its writer.
- 8 Give learners 2–3 minutes to read the notes their partner has given them.
- 9 Allow 5 -10 minutes for learners to explain the suggested corrections to their partners.
- 10 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

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

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their articles neatly in their books.
- 2 At the top of the page, they must write their name, the date and the heading ‘Newspaper Article’.
- 3 They must leave a line open and then, in the centre of the page, write down their headline, blurb and byline.
- 4 They must write neatly.
- 5 At the end they must write the words ‘Word Count followed by the number of words used.’

### **PRESENTING STRATEGY**

Presentation

### **PRESENTING INSTRUCTIONS**

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

**COMPLETED EXAMPLE**

## **CHILD MINERS RESCUED FROM UNDERGROUND HELL**

**Police have rescued 32 trafficked boys**

*By Titani Fanuleka*

On Wednesday, 25 October, the Barberton SAPS rescued 32 boys working as zama zamas in an abandoned mine in Barberton. Activist Spike Maphosa alerted the police, who raided syndicate boss, Papa Mavuso's house.

Two boys, Regile Dlamini (18) and Aires Almada (12) managed to escape from a shed in which 16 boys trafficked from Mozambique were being kept following three months underground. A further 16 underage boys were found working in the mine under very unsafe conditions.

Investigations reveal that the gold mine was reopened by Mavuso and his gang partners after being closed down last year. They recruited young boys desperate for money. Sergeant Gregory Palape of the Barberton SAPS said, 'The boys were found to be malnourished and abused.'

All the boys are being treated in Barberton Community Hospital for wounds caused by beatings and rockfalls.

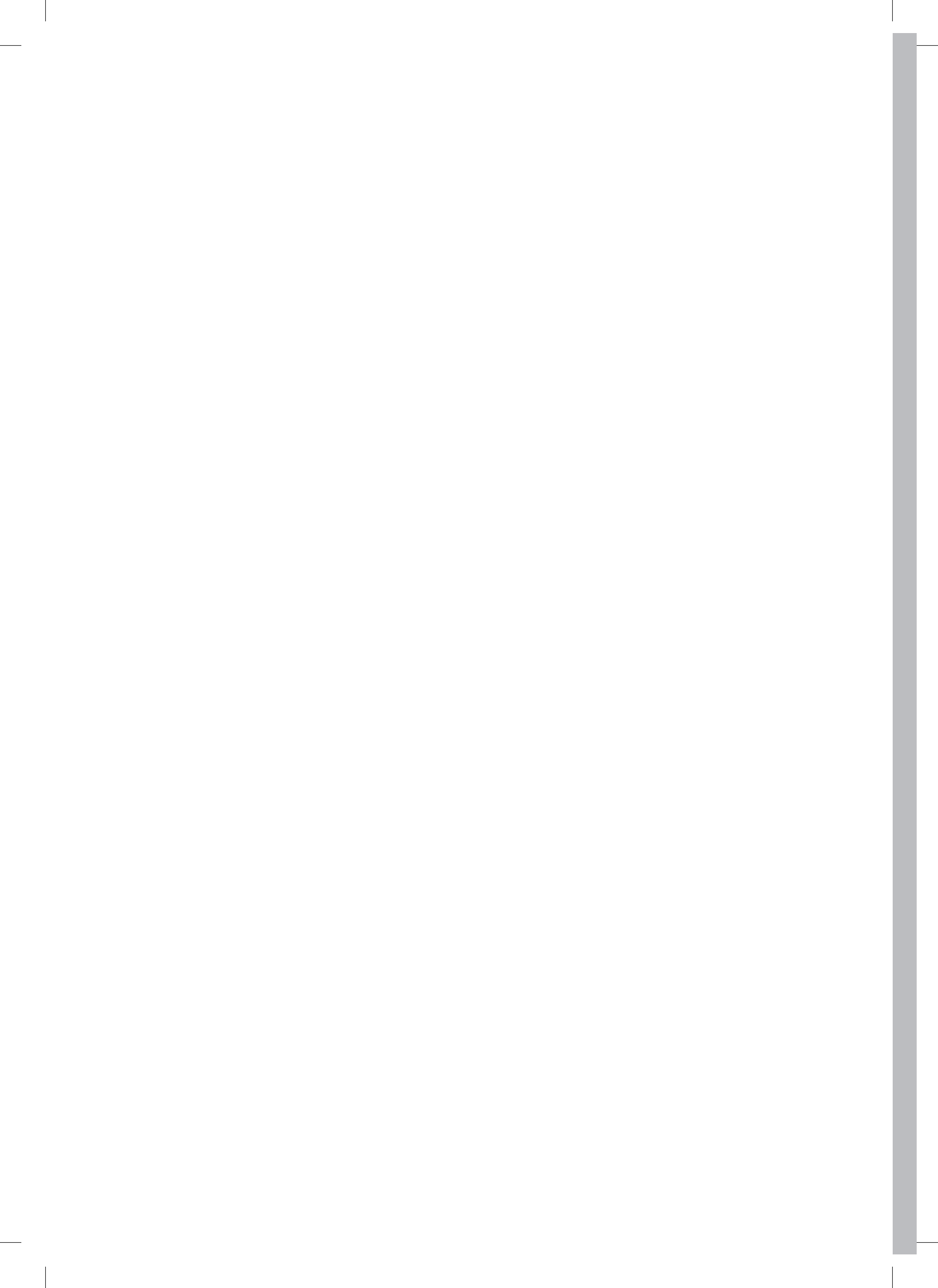
The boys will be returned to Mozambique once they have recovered and their families have been located. Investigations continue.

WORD COUNT: 157

**MARK: 23/30**

**TEACHER FEEDBACK**

A good effort. The article contains all the parts required of a news article. The headline, blurb and lead paragraph are good. You have used a quotation and have added additional information as well.



**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Interview

### Topic

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Spike Maphosa has finally rescued Regile, Taiba and Katekani, as well as the other zama zamas. The police have arrested Papa Mavuso and the illegal mine has been closed. A journalist interviews Spike Maphosa the following week. A short, written version of the interview is intended for publication in a weekly magazine. Write this interview.

There must be at least four questions from the interviewer and four responses from Spike.

### Length of task

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The text should be between 120 and 150 words long (excluding the heading and names of the people participating).

### CAPS reference: pg. 42

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Text type	Purpose	Text Structure	Language Features
Interview (Long)	One or more persons question, consult, or evaluate another person	<ul style="list-style-type: none"><li>• One speaker probes the other by asking questions. The result is more often than not, what the interviewer wanted to portray of the interviewee, i.e. their strong points, talents, weak points, etc.</li><li>• As with the dialogue, the names of the speaker are given on the left side of the page.</li><li>• A colon is used after the name of the character who is speaking.</li><li>• A new line is used to indicate each new speaker.</li></ul>	Written in the present tense

### Introduction

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Tell learners that today they are going to write an interview. The interview will be linked to the novel 'Dreaming of Light'. The interview will be about Spike Mavuso's rescue of the zama zamas.

## Teach the genre

### PURPOSE:

Learners will read and discuss a written interview with the author of 'Dreaming of Light', Jayne Bauling.

An interview is written in direct speech, in the present tense, as if the two people are sitting opposite each other and having a conversation. It is a record of the questions asked by the interviewer and the answers given by the person being interviewed (the interviewee). The aim is to find out as much as possible about the interviewee in order to inform and entertain the reader.

### HOW TO WRITE AN INTERVIEW:

- 1 Write the names of the interviewer and interviewee on the left side of the page.
- 2 Use a colon after the name of the person speaking.
- 3 Use a new line to indicate each new speaker.
- 4 The style is likely to be casual and colloquial.
- 5 It is written in the present tense (direct speech).

## Teach selected text structures and language features

### Activity 1: Work with a sample interview

#### GETTING READY:

- 1 Before the lesson, identify two learners who are confident, enjoy acting and can speak well.
- 2 Give each of them a copy of the interview with Jayne Bauling below (NOTE: you can also find a copy in your resource pack.)
- 3 Choose about 25 consecutive lines from the interview (i.e. lines that follow each other).
- 4 Ask them to sit opposite each other as if this were a real interview.
- 5 One must be Matt, the interviewer, and the other Jayne, the author.
- 6 They must practise this interview so that they can perform it for the rest of the class.

#### YA IN SA: THE AUTHOR INTERVIEWS: JAYNE BAULING (ADAPTED)

Matt: Hi Jayne, as has been customary in my YA in SA author interviews to date, I ask all the authors I have spoken to to introduce themselves to the audience and I am hoping that you will do the same!

Jayne: Thanks, Matt. I'm a full-time writer and have been living in White River in the Mpumalanga lowveld for the last few years, following a move from my home city of Johannesburg.

Matt: You had close to 20 adult novels published before you started writing YA (young adult) fiction. Why did you choose to write for a younger age range?

Jayne: The type of adult novels I was writing – romance – can become repetitive. Romance was never meant to be the whole story anyway, but it became a bit of a comfort zone, difficult to get out of. The move from Johannesburg turned out to be conducive (helpful) to all sorts of other changes, and I started exploring new writing directions. The YA began almost as an impulse – I wondered if it was something I could do, and decided to give it a try. I was surprised by how much I enjoyed writing about teen characters and their issues.

Matt: Looking at the awards you have won it looks like it was a good decision – *Eights* won the 2009 Macmillan Writer's Prize for Africa, *Stepping Solo* was awarded the 2011 Maskew Miller Longman literature award for novels in English, *Dreaming of Light* was awarded the a Gold Sanlam Prize for Youth Literature in 2011. Does being an award-winning YA author put you under pressure to produce or can you ignore the pressure and just write?

Jayne: The awards have their upside in boosting my confidence as a writer. The downside is a degree of anxiety (worry) about whether I can continue to get it right, but I try to ignore that and just get on with the next book, because once I get into the writing I forget the anxiety (nervousness) – at least until it's time to submit (send it to the publishers)!

Matt: What is your favourite part of the writing process?

Jayne: I love it when I reach the stage of being truly immersed in (completely focussed on) the first draft of a novel – when my characters start surprising me, and things happen that I haven't planned.

Matt: What do you think about the state of YA publishing in South Africa?

Jayne: I think it's increasingly exciting. There are more and more successful YA authors out there, and it's a wonderfully supportive (helpful and kind) community.

Matt: Have you had much feedback from teen readers? What have their thoughts been about your writing?

Jayne: Feedback has been good. The readers seem to appreciate that I keep my characters' personal stories absolutely central even if I'm writing about the contemporary (modern-day) social issues affecting young people.

Matt: Do you ever visit schools or libraries in South Africa? Have you considered Skype for international virtual (via computer) visits? If you answer 'yes' to either of those questions what is the best way to get into contact with you to arrange visits?

Jayne: I enjoy the interaction I have with teens at a local school and would love to do school visits further afield. I have in fact just recently learned that I will be asked to do some, possibly early next year. People can



contact me via Facebook or Twitter @JayneBauling, through my various publishers or by email to jayne\_mb(at)absamail.co.za.

Matt: Are you currently working on anything new or do you have anything planned for the near future?

Jayne: The next YA novel is at the research stage, but because I believe in writing every day, I'm also busy with a few adult short stories.

<https://ya2z.wordpress.com/2012/08/18/ya-in-sa-the-author-interviews-jayne-bauling/>

### ORAL PRESENTATION:

- 1 Settle learners so that you have their attention.
- 2 Explain that they will now watch an interview with Jayne Bauling, the author of 'Dreaming of Light'.
- 3 They must be as quiet as possible and listen very carefully to what is said.
- 4 Have your two learners perform the interview for the rest of the class.
- 5 When they have finished, give them a round of applause.
- 6 Ask for three volunteers to answer each of the following questions:
  - Did you learn anything new about the author?
  - What was the most interesting thing you heard?
  - What question would you have liked to ask that wasn't asked?

### GROUP WORK:

- 1 Print out enough copies of the interview above for each small group to have a written copy.
- 2 Instruct them to analyse the way an interview is written.
- 3 Give learners 2–3 minutes to figure out the important features of an interview.

### DISCUSSION:

- 1 When they have finished, ask learners: What is different about watching an interview and reading the written version?
- 2 Discuss this with learners. On the board, write the following headings: 'Oral Interview' and 'Written Interview'. Write their observations under the correct heading.
- 3 Some possible answers could be:

Oral Interview	Written Interview
<ul style="list-style-type: none"> <li>• Sometimes the speakers hesitated or paused.</li> </ul>	<ul style="list-style-type: none"> <li>• The sentences flow smoothly without pauses.</li> </ul>
<ul style="list-style-type: none"> <li>• Sometimes the speakers corrected themselves.</li> </ul>	<ul style="list-style-type: none"> <li>• Only the correct words are written down.</li> </ul>
<ul style="list-style-type: none"> <li>• The speakers used their faces and bodies to express themselves.</li> </ul>	<ul style="list-style-type: none"> <li>• Facial expression and body language are not mentioned.</li> </ul>

- 4 Point out that the interview is written mostly in the present tense. (For example: “I ask all the authors...” or “I’m a full-time writer...” Ask for a few more examples of where the present tense is used. (Some more examples: “I think...”, “There are more and more...”, “The next YA novel is at the research stage...”)
- 5 Ask learners to decide whether the interview is written in direct or reported speech.
- 6 Ask learners to give evidence/proof for their answer. Learners should be able to point out that the entire interview is in direct speech. We know this because:
  - These are the actual words said by the speakers.
  - They use the present tense.
  - They use first person pronouns like I and me.
  - There are no introductory expressions like ‘Ms Bauling stated that...’
  - There are no adjectives or adverbs describing the expression or emotions of the speakers, like ‘excitedly’ or ‘angry’. All we have are their words.
- 7 Ask learners: What did you notice about the formatting of the interview?
- 8 Make sure learners understand that:
  - We write the name of the person speaking, followed by a colon.
  - We do NOT use quotation marks.
  - Each person’s words are on a new line.
  - When each person starts their next turn to speak, their words line up with the words above them.
- 9 Explain that in the next activity they will begin to write an interview.

Useful genre-related vocabulary	
<b>colon</b>	a punctuation mark (:) that goes between the character’s name and what they are saying
<b>direct speech</b>	the actual, quoted words of the conversation.
<b>interviewee</b>	the person who answers the questions
<b>interviewer</b>	the person who asks the questions
<b>journalist</b>	reporter
<b>present tense</b>	the form a verb takes to show the time it happened (past, present, or future), e.g.: [Present tense, in direct speech] Lufuno! Do you think you can just ignore me?

## 1. Setting the task

### SET THE TASK

- 1 Learners will now start to write their interviews by planning questions and answers with a partner.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm questions.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Spike Maphosa has finally rescued Regile, Taiba and Katekani, as well as the other zama zamas. The police have arrested Papa Mavuso and the illegal mine has been closed. A journalist interviews Spike Maphosa the following week. A short, written version of the interview is intended for publication in a weekly magazine. Write this interview.

There must be at least four questions from the interviewer and four responses from Spike.

#### B. BRAINSTORM QUESTIONS

##### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain that today learners will plan their interview in pairs.
- 3 Explain that learners will imagine the interview between Spike Maphosa and a journalist.
- 4 The journalist will publish the interview in a weekly magazine.
- 5 Remind learners that:
  - Spike was 'stolen' as a young boy to work in the mines, but managed to escape.
  - He is a hero to many people and has dedicated his life to rescuing children forced to work in illegal mines.
  - He is also an artist and uses his art to communicate the message that children should be free from exploitation.
  - He has set up a foundation to run this campaign. It is funded by money donated (given) by people who support his campaign.
- 6 Instruct learners to take out their exercise books.
- 7 Instruct learners to write down three questions they think an interviewer would ask Spike Maphosa at this time.

- 8 The questions must be based on the role of Spike Maphosa in ‘Dreaming of Light’. Learners cannot change any of the details found in the novel. However, they can make up any necessary information that has not been included by the author.
- 9 Give learners time to come up with their three questions.

**PAIR WORK:**

- 1 Split learners into pairs. Explain that this person will be their partner for the entire writing activity during this cycle.
- 2 Instruct partners to compare their questions. Explain that they can change the questions or add different ones. Learners must agree which questions they include in their interview.
- 3 Call learners back together. Ask for volunteers to share a question they have agreed on.
- 4 Explain that next, partners will decide what answers Spike would give to their questions. Learners must agree what the answers should be.
- 5 The answers must be based on the role of Spike Maphosa in ‘Dreaming of Light’. Learners cannot change any of the details found in the novel. However, they can make up any necessary information that has not been included by the author.
- 6 Remind learners they must write the answers as if it is Spike himself who is speaking.
- 7 Explain that next, learners must plan out their interview. They will write down all three questions and their answers. Finally, they must agree on the order of the questions.
- 8 Explain that BOTH partners must write down the questions and answers for the interview.
- 9 Give learners time to plan. As learners work, walk around and help learners who are struggling.

**SAMPLE FOR TEACHER**

**SAMPLE INTERVIEW (NOT YET IN LOGICAL ORDER)**

- As a living legend, what is your message to South Africans?
- I am an ordinary man. We are all capable of extraordinary things. It takes a village to raise a child. If we each take responsibility for the safety and care of all children, we can change our future.
- You established the Let Children Be Children Foundation to fight against child trafficking. You use art as a campaign tool?
- Art can express difficult emotions. It helps me with my feelings. It gives hope to others.
- Tell us about your background in the mines.
- I was kidnapped at 14 and forced to work in a mine. It was brutal and terrifying. I was badly beaten. Luckily another miner helped me escape. I vowed that I would fight against these mines.

### 3. Drafting

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#### INTRODUCE CRITERIA

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

- 1 The questions and answers must be based on the role of Spike Maphosa in 'Dreaming of Light'. Learners cannot change any of the details found in the novel. However, they can make up any necessary information that has not been included by the author.
- 2 These are some of the things the reader may need to learn about:
  - Spike's background and why he does the work he does now.
  - Spike's Foundation and the work it does
  - How to support the campaign against child trafficking for the illegal mines
- 3 The questions must follow each other in logical order.
- 4 Each person (the interviewer and Spike Maphosa) must have at least four turns to speak.
- 5 The content must be 120–150 words, excluding the heading and names of people.
- 6 The language must sound like real speech between the interviewer and Spike.
- 7 The correct format must be used: Names against the left margin, followed by a colon, then the words of the speaker.

#### INSTRUCTIONS

- 1 Read the criteria (above) to learners.
- 2 Remind learners of the formatting for an interview:
  - On the left side must be the name of the person speaking, followed by a colon.
  - No quotation marks may be used.
  - Each person's words are on a new line.
  - When each person starts their next turn to speak, their words line up with the words above them.
- 3 Instruct learners to find their same partner.
- 4 Instruct learners to take out their exercise books and find their sentences from the planning activity.
- 5 Explain that now learners will put their sentences into logical order and use the correct formatting.
- 6 They must decide on a name for the interviewer.
- 7 They must add an introductory greeting between the interviewer and Spike.
- 8 Give learners time to put their sentences in order and to add the introductory greeting.
- 9 Remind learners that each learner must do this. (Each learner must have a copy of the dialogue).
- 10 Explain that learners can read the interview with their partner to make sure it makes sense.
- 11 As learners write, go around the room and help learners.

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

## 4. Editing

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### STRATEGY

Peer-editing

### INSTRUCTIONS FOR EDITING

- 1 Explain that today, we will peer-edit each other's work.
- 2 Read through the editing criteria checklist on the chalkboard.
- 3 Remind learners that when we peer-edit, we read and correct a classmate's work.
- 4 Remind learners that we never make fun of or laugh at someone else's work.
- 5 Instruct learners to take out their exercise books and to find their draft dialogues.
- 6 Instruct learners to copy the editing checklist into their books.
- 7 Give learners five minutes to copy the checklist from the chalkboard.
- 8 Instruct learners to swap books with another pair of their classmates.
- 9 Each set of partners will work together to edit another pair's dialogue.
- 10 Give learners 2–3 minutes to read the notes their partners have given them.
- 11 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 12 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

Checklist for writing an interview

- 1 Is the interview on topic?
- 2 Do the lines make sense in the order they are in? (Are they in logical order?)
- 3 Does each character speak at least four times?
- 4 Does the language sound like it is what Spike Maphosa and a journalist would really say?
- 5 Has an introductory greeting been included?
- 6 Is the interview written in the present tense?
- 7 Are the characters' names against the left-hand margin with a colon between the names and the spoken words?
- 8 What is something you like about this interview?
- 9 What is something that could be improved?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Explain to learners that they have fifteen minutes to discuss, rewrite and check their final draft.

- 2 Explain that each learner must rewrite a final, neat draft that you will take in.
- 3 Instruct learners to take out their exercise books and find their draft and peer-editing checklist.
- 4 Instruct learners to read the feedback they have received from their peer-editor.
- 5 Give learners five minutes to review the editing checklist and read through the feedback they have received.
- 6 Instruct learners to work with their same partner to discuss the feedback they have received and make any necessary changes.
- 7 Give learners 15 minutes to discuss and make changes.

### **PRESENTING STRATEGY**

In pairs, learners will present their interviews to the whole class in oral form. Each pair will read their own lines, like a play, as a prepared oral.

### **PRESENTING INSTRUCTIONS**

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their exercise books and instruct learners to open them to their published interview.
- 3 Explain that today, learners will read their interviews like a play – with each learner reading for a separate character. Explain that they must read their interview aloud, with expression.
- 4 Give learners a few minutes to decide which person will read for which character, and to practise their interviews.
- 5 Call learners back together. Ask for volunteers to come to the front of the classroom and read their interview.
- 6 Afterwards, for each interview, take a minute or two to ask the class whether they thought it was relevant (on topic) and appropriate (suited the situation).
- 7 Collect the interviews and assess them formally. Use the rubric for longer transactional writing above.



**COMPLETED EXAMPLE****INTERVIEW**

BEV PILLAY: Welcome. Congratulations on the rescue of the Barberton zama zamas!

SPIKE MAPHOSA: Thanks. Let's praise SAPS for their quick arrest of the syndicate.

BEV: Tell us about your background in the mines.

SPIKE: I was kidnapped at 14 and forced to work in a mine. It was brutal and terrifying. I was badly beaten. Luckily another miner helped me escape. I vowed that I would fight against these mines.

BEV: You established the Let Children Be Children Foundation to fight against child trafficking. You use art as a campaign tool?

SPIKE: Art can express difficult emotions. It helps me with my feelings. It gives hope to others.

BEV: As a living legend, what is your message to South Africans?

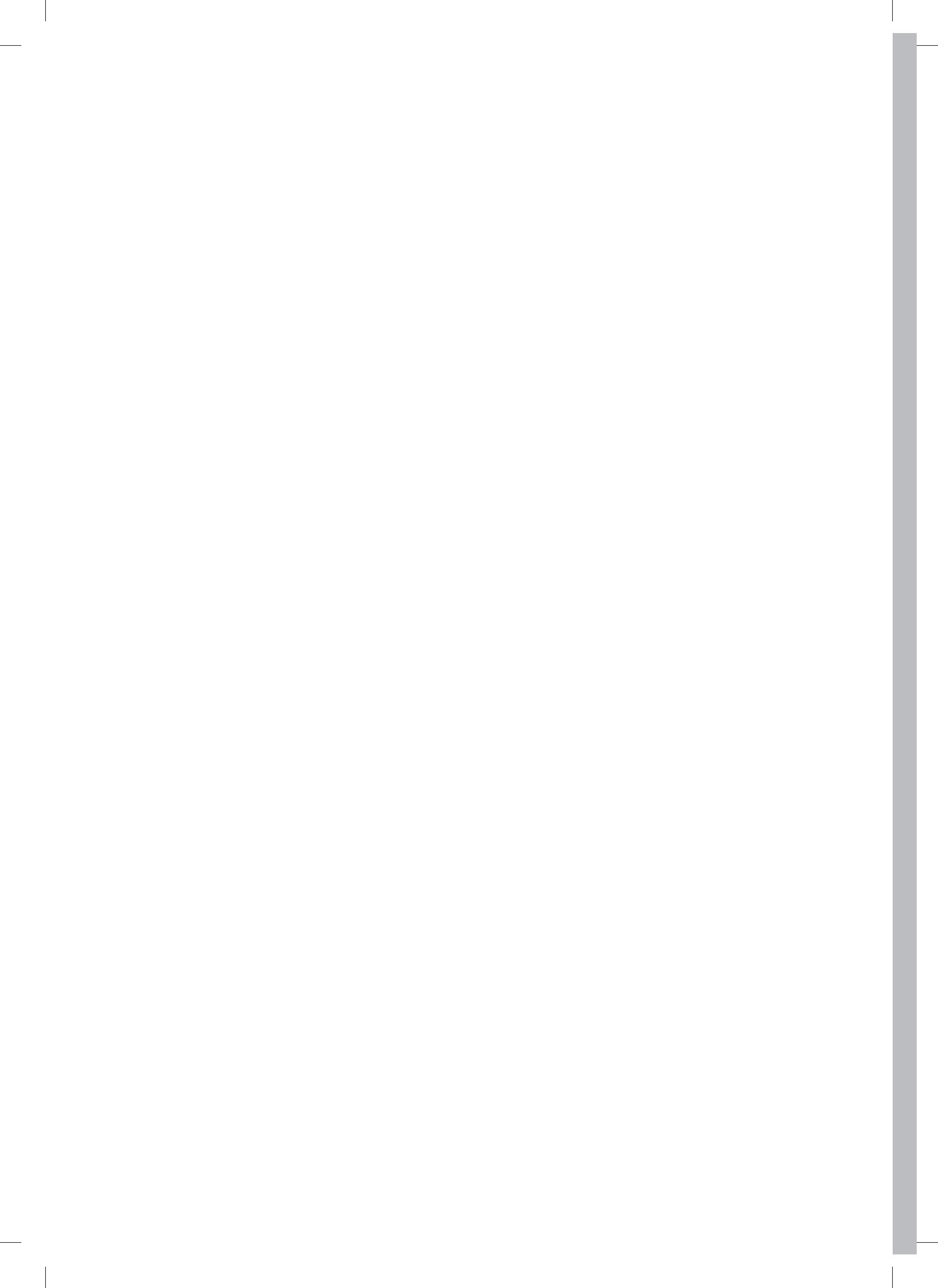
SPIKE: I am an ordinary man. We are all capable of extraordinary things. It takes a village to raise a child. If we each take responsibility for the safety and care of all children, we can change our future.

Word count: 150

**Mark: 25/30**

**TEACHER FEEDBACK**

This interview is a brave attempt to capture Spike Maphosa in so few words. I can see you found it difficult to make the interview flow smoothly. Perhaps, if you had concentrated on only one part of Spike's story, you could have gone into more detail. I really like your attempt to add new details like the descriptive name of his foundation. You have followed all of the formatting rules exactly. Overall, well done!



**Dreaming  
of Light**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## Poster

### Topic

‘Dreaming of Light’ deals with illegal mining in South Africa and the trafficking of children as labour for these mines. Many of these children come from poverty-stricken families in our neighbouring countries. They believe the false promises of recruiters who say they will make lots of money to send to their families back home. Once these children leave home, their parents usually have no idea where they are or what they are doing. A poster can be a valuable tool for advertising that children are missing and to encourage people to come forward with information. This type of poster is known as a social issue poster.

You will design a social issue poster to inform the South African and Mozambican public of the disappearance of one of these children. Copies of the poster will be put up in public places, border posts and police stations in Mozambique and South Africa.

(NOTE: Illustrations or drawings are not necessary, as you will be assessed only on the written text of the poster. If you wish, you may indicate what illustration/images you will use by means of a block or circle; write down what will be in the block/circle, e.g. ‘photo of missing child.’)

### Length of task

80–100 words

### CAPS reference

Text type	Purpose	Text Structure	Language Features
Poster <i>(NOTE: A poster is an examinable text type. However, no reference appears in CAPs as to the specific requirements. This has been developed based on what is re-quired for exams.)</i>	<p><b>EVENT POSTER:</b> To inform the public of an event and invite/en- courage them to attend/help / support.</p> <p><b>SOCIAL ISSUE POSTER:</b> To raise awareness of a social/ health/ environ- mental issue in order to warn against dangers, or to convince readers to modify behaviour</p>	<p><b>EVENT POSTER:</b> Informs public about an event and invites them/ convinces them to attend the event. Includes:</p> <ul style="list-style-type: none"> <li>• Slogan</li> <li>• Statement/ announcement of event</li> <li>• Date</li> <li>• Time</li> <li>• Venue</li> <li>• Important information</li> <li>• Invitation to attend</li> </ul>	Style: formal or informal Use of bold/fancy/larger font Usually concise Has target audience in mind Language conventions, e.g. action words to force readers to act, such as “Donate”, “Buy”, “Come”, “Try”; Catchy slogans/phrases

Text type	Purpose	Text Structure	Language Features
	and attitudes, or to convince people to do/not do something  <b>ADVERTISEMENT POSTER:</b> To advertise a product/service/film/fair, etc.	<ul style="list-style-type: none"> <li>• Concluding slogan/statement</li> <li>• Name of event organizer</li> </ul> <b>SOCIAL ISSUE POSTER:</b> Informs the public about an important social issue. Includes: <ul style="list-style-type: none"> <li>• Slogan</li> <li>• Statements</li> <li>• Reason/s</li> <li>• Slogan</li> <li>• Name of person/organization issuing poster</li> </ul> <b>ADVERTISEMENT POSTER:</b> Similar to an advertisement in a magazine/newspaper	

## Introduction

Tell learners that today they are going to write the text for a poster. The poster will be linked to the novel, 'Dreaming of Light'. The poster will be to alert the public to a missing child.

## Teach the genre

### PURPOSE:

To inform, invite, influence, or warn the public.

### HOW TO WRITE A POSTER:

- A poster contains information about an event, social issue, product or service.
- It is written in a formal or informal register, depending on the target audience.
- The style, slogans and visual images (if used) should grab attention and force people to read all the information in the poster.
- The language must be concise but still contain all the necessary information.

The section below contains activities that will teach the content of the poster.

## Teach selected text structures and language features

### Activity 1: Content (what goes into a poster?)

- 1 Settle learners so you have their attention.
- 2 Explain that some learners might one day get the responsibility of creating a poster for an organization, an event or to inform the public about an issue. This is why they need to know what content goes into a poster.
- 3 Instruct learners to imagine that there is corruption in their community.
- 4 Tell them to work with a partner and think about the following two questions about corruption. These are discussion questions, and they don't need to write down their answers:
  - a What information would you want to share with the members of your community?
  - b What would you want to warn them about? How would you do this?
- 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 a poster is the way all the content is put together, i.e. the order in which it appears.
- 2 Give learners a copy of the following poster along with the questions below it. If you do not have access to a photocopy machine, draw it on the board.

**YOU CAN STOP IT NOW!**

Corruption in the Public Service is eating your money

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graph TD
    C((CORRUPTION)) --- F((FRAUD))
    C --- B((BRIBERY))
    C --- FA((FAVOURITISM))
    C --- N((NEPOTISM))
    C --- AP((ABUSE OF POWER))
    C --- E((EXTORTION))
    
```

0800 701 701

**NATIONAL ANTI-CORRUPTION HOTLINE**

Toll Free 24/7

**YOU CAN DO SOMETHING TO STOP THIS NOW! YES, YOU!**

Report any corruption you know about. You can remain anonymous.

**SUCCESSES SO FAR**

<b>R410M RECOVERED</b>	<b>447 FINES</b>
<b>1700 DISMISSALS</b>	<b>137 DEMOTIONS</b>

**MONEY TO DEVELOP INFRASTRUCTURE, TO FIGHT POVERTY, TO CREATE JOBS IS FILLING THE POCKETS OF CORRUPT OFFICIALS.**

ISSUED BY PUBLIC SERVICES:  
WWW.PUBLICSERVICECORRUPTIONHOTLINE.ORG.ZA

**ONE RAND FOR A BRIBE IS ONE RAND LESS FOR OUR PEOPLE!**

- 3 Instruct learners to work with a partner. In pairs, they must read the poster and answer the questions in their notebooks.
  - a What kind of information does the poster start with?
  - b What kind of information is in the body of the poster?
  - c What information does the poster 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 a poster must grab the attention of the public.
  - b The body of the poster contains all the necessary information to warn the public about the danger they face.
  - c The conclusion of the poster informs the public who created/issued the poster.
- 8 Hand out the following step-by-step guide to writing a poster. If you do not have access to a photocopier, write it on the chalkboard and instruct learners to copy it down.

#### STEP-BY-STEP GUIDE TO WRITING A POSTER

- Opening line (could be a slogan): Who is the poster aimed at (the target audience)?
- Body: Important information – What has happened? What must residents do/not do? Who to contact/report to?
- Conclusion: Who issued the poster?
- Slogan: Slogan of organization/department issuing the poster

Useful genre-related vocabulary	
<b>anonymous</b>	person reporting does not need to give their name
<b>corruption</b>	dishonest behaviour from those with power, especially bribery
<b>issued</b>	published, supplied and distributed by
<b>social issue</b>	a problem that influences/affects a large number of people within a society
<b>toll-free</b>	caller does not pay for the call

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now design and write the contents of a poster based on the trafficking of child labour as seen in ‘Dreaming of Light’.



## 2. Planning

### PLANNING STRATEGY

- a Remind learners of topic.
- b Make up information.
- c Complete for homework.

### INSTRUCTIONS FOR PLANNING

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

**Topic:** ‘Dreaming of Light’ deals with illegal mining in South Africa and the trafficking of children as labour for these mines. Many of these children come from poverty-stricken families in our neighbouring countries. They believe the false promises of recruiters who say they will make lots of money to send to their families back home. Once these children leave home, their parents usually have no idea where they are or what they are doing. A poster can be a valuable tool for advertising that children are missing and to encourage people to come forward with information. This type of poster is known as a social issue poster.

You will design a social issue poster to inform the South African and Mozambican public of the disappearance of one of these children. Copies of the poster will be put up in public places, border posts and police stations in Mozambique and South Africa.

(NOTE: Illustrations or drawings are not necessary, as you will be assessed only on the written text of the poster. If you wish, you may indicate what illustration/images you will use by means of a block or circle; write down what will be in the block/circle, e.g. ‘photo of missing child.’)

#### B. MAKE UP THE INFORMATION

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will create a plan before writing the text of their posters. These plans will later be turned into posters.
- 3 Explain that they will start by working out the type of information they need to include in the poster.
- 4 To do this, instruct them to look at the Step-by-Step Guide to Writing a Poster (in the section above). Instruct them to look at each section and, with a partner, work out what type of information to make up for each section.
- 5 Give them a few minutes to do this.
- 6 Call learners back together.
- 7 Ask learners: What type of information will you need to make up for your poster?
- 8 Make a list on the chalkboard of important points, for example:
  - a Opening line/slogan: A catchy line that will grab attention and inform readers what the problem is/what they must be aware of.

- b** Body: This gives all the information the reader needs to know about the missing child, date and place of disappearance, all physical details, any other useful information to help with identification, who to contact, and the messages about human trafficking.
  - c** Conclusion: this must inform the reader who issued the poster.
  - d** Slogan: This closing slogan is usually the slogan of the company or government department that is issuing the poster. It must be a catchy, interesting line.
- 9** Remind learners that we are writing to warn people that a child is missing and that they may have information to help find him.
- 10** Ask learners: What kind of words might we use to describe a missing child?
- 11** Brainstorm words with learners to help build their vocabulary. Write words/phrases on the board to help learners, like: ‘distinguishing features’, ‘recruiter’, ‘disappearance’, ‘complexion’, ‘human trafficking’.
- 12** Explain that learners must try to describe different features of the missing child and the circumstances (details) surrounding his disappearance. This will help the reader to identify the child or supply helpful information about his disappearance. Explain that it is now their job to write rough notes in their notebooks about what content they will include in their posters. These rough notes are part of their planning, so they don’t need to be in full sentences.

**INDEPENDENT WORK:**

- 1** Instruct learners to copy all the points from the board.
- 2** Explain that learners must now work independently to fill in information for each of the points. They must make up the information for each point. They must use their own words.
- 3** While they work, walk around the room and assist learners who are struggling.

**C. HOMEWORK:**

Explain that if learners have not finished planning, they must finish their plan for homework.

**SAMPLE FOR TEACHER**

**SAMPLE OF ROUGH WORK FOR POSTER**

(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.)

- 1** Opening line/slogan: HAVE YOU SEEN HIM?
- 2** Body: Age: 12. Height: 140cm. Eyes: brown. Complexion: dark. Hair: brown (head shaved at time of disappearance). Distinguishing features: Round scar on left hand
  - Last seen: 08:30, 13 February 2017, with ‘Antonio’ (surname unknown), adult male, ‘mine recruiter’. White Toyota Hilux on EN8 South, Nampula, Mozambique

- Clothes: grey pants, white shirt, rubber sandals. Carrying small black school bag
  - Speaks Makua and Portuguese
  - Reward and contact details for Mozambican and South African police
- 3 Conclusion: Issued by the Minister of Foreign Affairs. In the interests of protecting our human rights.
  - 4 Slogan: Your child is my child!

### 3. Drafting

#### INTRODUCE CRITERIA

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

- 1 The poster must be 80–100 words long.
- 2 The poster format must be perfect: all the important elements of a poster must be present: opening line/slogan, body, conclusion, slogan. These elements must be in the correct order.
- 3 The register may be formal or informal and the language must be error-free.

NOTE: Posters generally use different font sizes, colours and a large paper size. The opening line is usually in a very much larger font size, and the rest of the poster is usually a larger size font than normal writing. Often, a poster may have three or four different font sizes and font styles. In an examination, you are not required to present a full poster with different styles, colours and sizes of font, illustrations, etc. (You will be using a normal lined page in an examination booklet.) You are assessed on the written text only – i.e. the language use and content of the words you write. For this task, focus only on the written text.

#### INSTRUCTIONS

##### HOMEWORK

- 1 Instruct learners to take notes they created in the planning process and turn those into a first draft.
- 2 To do this, they must follow the structure in the Step-by-Step Guide to Writing a poster. This will tell them which information to put in each section.
- 3 Remind learners of the criteria for a poster (see above).
- 4 Remind learners that the language used must convey the seriousness of the situation, and still be concise.
- 5 The opening line must grab the attention of the public.

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

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

(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 poster to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it.
- 7 Give learners time to edit their partners' work. Walk around the room to assist learners who are struggling.
- 8 Then, taking turns, learners they must share their ideas with their partners about how to improve the writing.

### EDITING CHECKLIST

- 1 Does the opening line grab attention? Does it convey the seriousness of the situation?
- 2 Does the body contain the most essential information?
- 3 Does the body inform readers what they should/should not do?
- 4 Does the body provide important contact details?
- 5 Does the conclusion state who issued the poster?
- 6 Do all the sentences start with capital letters and end with full stops?
- 7 Is the spelling correct?

## 5. Presenting

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### PUBLISHING REQUIREMENTS

- 1 Learners must write out their posters neatly on unlined paper. (Provide unlined paper if possible.)
- 2 At the back of the piece of paper, they must include their name, the date, the heading 'Poster', and indicate the word count.
- 3 They must write neatly. Different font sizes may be used, e.g. a larger/bolder font may be used for the opening line (although this is not necessary in an examination.)

- 4 They may choose to include pictures or drawings (although this is not necessary in an examination.)

### **PRESENTING STRATEGY**

Display

### **PRESENTING INSTRUCTIONS**

- 1 Give each learner a piece of tape or Prestik.
- 2 Instruct them to stick their posters up on a wall in your classroom.
- 3 Give them some time to walk around and read the other posters.
- 4 Call learners back together.
- 5 Ask learners: What were some of the things that caught your attention from the posters?
- 6 Discuss this with learners.
- 7 Remind learners that posters are meant to grab our attention and make us want to read it!

## COMPLETED EXAMPLE

**HAVE YOU SEEN HIM?****SIMAO MUNGUAMBE, 12**

LAST SEEN 08:30, 2017-02-13

WITH 'ANTONIO' (SURNAME UNKNOWN), ADULT MALE, 'MINE RECRUITER'

**Vehicle:** White Toyota Hilux. Location: EN8 South, Nampula, Mozambique**Height:** about 140cm. Eyes: brown. Complexion: dark**Hair:** brown (head shaved at time of disappearance)**Distinguishing features:** Round scar left hand**Clothes:** grey pants, white shirt, rubber sandals**Speaks Makua and Portuguese****REWARD for information leading to his whereabouts.**

CONTACT: Inspector Nyusi +25 82 132 0000

OR WO Oberholzer +27 72 641 0000

STOP HUMAN TRAFFICKING!

PEOPLE ARE NOT FOR SALE!

Issued by Mozambican and South African Ministries of Foreign Affairs

**Your child is my child!**

WORD COUNT: 98

**Mark: 16/20**

**TEACHER FEEDBACK**

Good work. You managed to include a lot of information in the poster, and it appears in a logical order. There is a clear opening line which grabs attention and the body contains all the necessary information. There is also a strong, slogan at the end which appeals to our emotions. I like that you thought of including a logo and even what the logo looks like! Well done! The reward will attract people so it might be a good idea to make the word/sentence bigger and bolder. A very good effort.