

**ENGLISH  
FIRST**

**ADDITIONAL  
LANGUAGE**

**Grade 12**

**Literature  
Module:**

**Short  
Stories**

**LESSON PLAN**



# A message from the NECT

## National Education Collaboration Trust (NECT)

### **DEAR TEACHERS**

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

### **WHAT IS NECT?**

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

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

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

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

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

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

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

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

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





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# Introduction

Welcome to the NECT FET EFAL Learning Programme!

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

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

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

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

# Caps Compliance and Notional Time

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

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

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

## APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

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

## BENEFITS OF CONSECUTIVE IMPLEMENTATION

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

**APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES**

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

**BENEFITS OF SIMULTANEOUS IMPLEMENTATION**

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

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

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

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

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

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

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

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

# Lesson Plan Components

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

## Reading and Viewing: Literature

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

## Writing and Presenting: Process Writing

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

### TEXT SELECTION: SHORT STORIES

- 1 Teachers must select two modules from the prescribed options in Grade 12.
- 2 Any six stories may be selected from 'Changes: An Anthology of Short Stories', by B. Walters.
- 3 For the purposes of this learning programme, lesson plans have been developed for eight of the most popular stories.
- 4 Teachers may choose to teach any six of these stories:
  - A Chip of Glass Ruby by Nadine Gordimer
  - Next Door by Kurt Vonnegut
  - The Doll's House by Katherine Mansfield
  - The Fur Coat by Sean O'Faolain

## Lesson Plan Components

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- The Last Breath by Sam Kahiga
- The New Tribe by Buchi Emecheta
- Transforming Moments by Gcina Mhlophe
- Village People by Bessie Head



# 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 short story anthology, 'Changes: An Anthology of Short Stories', by B. Walter
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

## **LEARNERS MUST HAVE:**

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

# Module: short stories

- Taken from 'Changes: An Anthology of Short Stories', compiled by B. Walter
- Teach the following eight stories:

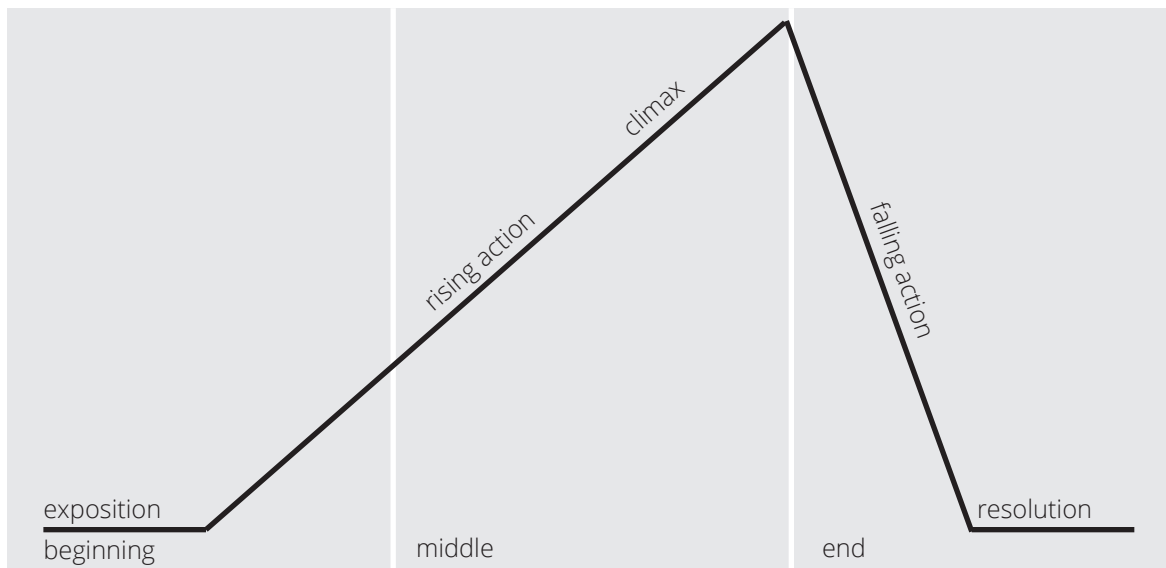
- 1 **A Chip of Glass Ruby** by Nadine Gordimer
- 2 **Next Door** by Kurt Vonnegut
- 3 **The Doll's House** by Katherine Mansfield
- 4 **The Fur Coat** by Sean O'Faolain
- 5 **The Last Breath** by Sam Kahiga
- 6 **The New Tribe** by Buchi Emecheta
- 7 **Transforming Moments** by Gcina Mhlophe
- 8 **Village People** by Bessie Head

# Structure of the short story lesson plans

## READING AND VIEWING

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



**NOTE:**

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

**Short  
Stories**

**Reading**

**STORY 1**

“It’s because she always remembers; remembers everything– people without somewhere to live, hungry kids, boys who can’t get educated – remembers all the time.”



# A CHIP OF GLASS RUBY

Nadine Gordimer

20 November 1923 – 13 July 2014

# Reading and viewing

## A Chip of Glass Ruby

**NADINE GORDIMER**

1 HOUR AND 45 MINUTES

### Setting the context

#### PREPARING FOR THE LESSON:

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

#### APARTHEID IN SOUTH AFRICA

- 1 Apartheid is an Afrikaans word which means 'separateness'.
- 2 The Afrikaner National Party, which came into power in South Africa in 1948, developed the apartheid (separateness) policy.
- 3 The party wanted to segregate (separate) the four race groups in the country: Black, white, coloured, and Indian.
- 4 The Afrikaner government passed many laws to oppress Black people and restrict their movement within the country, e.g. the Group Areas Act of 1950 and the Pass Laws Act of 1952.
- 5 The Group Areas Act was passed to make sure that different race groups lived in separate areas. People were forced to move out of an area if that area was designated for a race group different from their own.
- 6 The Pass Laws Act of 1952 required people over the age of 16 to carry their passes (a type of identity document) with them at all times.
- 7 The passes had other information besides the person's name and date of birth; the passes contained the person's photograph, fingerprints, details of employment, government permission to live and work in a certain area, and also reports from employers on work performance and behaviour.
- 8 Officials could demand that a black person produce his pass at any time. If the person could not produce his pass, he would be arrested.
- 9 Hundreds of people were arrested under the Pass Laws.
- 10 People hated the pass so much they called it a 'dompass' ('dompass' means 'stupid pass'.)
- 11 There was nationwide protest action against the Pass Laws.
- 12 The Women's March to the Union Buildings in Pretoria on 9 August 1956 is one example. Women protested against the Pass Laws being applied to black women as well.

- 13** The Sharpeville Massacre of 1961 resulted from police opening fire on marchers who were also protesting against the Pass Laws.
- 14** Any person who spoke out against the government, or who instigated any form of protest action against the government, would be arrested and could be held in custody (jail) for an indefinite period.

**INTRODUCTION:**

- 1** Settle learners so that you have their attention.
- 2** Explain that today, we will begin getting ready to read a new text: ‘A Chip Of Glass Ruby’.
- 3** Explain that the writer, Nadine Gordimer, is a white South African who was also a political activist in the anti-apartheid movement. She became a member of the ANC when it was still a banned organisation. Her writing focused on moral and racial issues in apartheid South Africa. She won prestigious international awards: The Man Booker prize for English fiction in 1974 and the Nobel Prize for literature in 1991.
- 4** Explain that this story is set in Pretoria in the 1950s, during Apartheid. Remind learners that during the apartheid era, a white government was in power, and it aimed to keep people from different races separate. Several laws were passed to separate, oppress and control people of colour.

**PAIR ACTIVITY:**

- 1** Split learners into pairs.
- 2** Explain that learners will learn more about some of the apartheid laws.
- 3** Instruct the pairs to read the list of facts (either from the hand out, or off the board) about Apartheid in South Africa together.
- 4** Instruct learners to summarise what they have read: one partner in the pair must focus on the Group Areas Act and the other partner on the Pass Laws Act.
- 5** Each learner must write down FOUR main points about the law they are focused on.
- 6** After five minutes, they must take turns to read out their points to their partner.
- 7** Call for volunteers to tell the class what they have learned about these apartheid laws.
- 8** Explain that these laws are important to understanding the story.

## Introducing the themes

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



- 4 Tell learners to write the date and the title of the story, 'A Chip of Glass Ruby', in their exercise books.
- 5 Under that, they must write down the heading 'Themes'.

### THEME 1: APARTHEID

#### DISCUSSION:

- 1 Instruct learners to think about the activity they did with their partner about Apartheid in South Africa.
- 2 Ask learners: What facts have you learnt about Apartheid that you didn't know before?
- 3 Give a few learners time to discuss.
- 4 Explain to the class that the story is set during Apartheid in South Africa, and that one of the main characters, Mrs Bamjee, is involved in the protests against the Afrikaner government and its policies.

#### WRITING:

- 1 Instruct learners to write the heading of the first theme in their notebooks: **Apartheid**.
- 2 They must then write down 4–5 points on what they have learnt about the apartheid era in South Africa.

### THEME 2: RACIAL PREJUDICE

#### DISCUSSION:

- 1 Ask learners what they understand by the term 'racial prejudice'. Work with learners to come to a definition. Give several learners a chance to respond, and write relevant words/phrases on the board as they attempt to arrive at a definition.
- 2 The definition should include the following ideas: it is a dislike or hatred; it could be unjust behaviour; it is directed towards a person or group of people of another race; people of any race and in any country may be racially prejudiced (it is not restricted to any one race group, or to South Africa alone).
- 3 Ask learners to give examples of racial prejudice they may have experienced, or heard or read about. Tell learners to keep their responses very brief.
- 4 Explain that in this story, the writer explores the idea of racial prejudice. Even people who experience racial prejudice themselves can be guilty of being racially prejudiced against another person/group of people.
- 5 (NOTE: Ask about other types of prejudice learners have encountered in the stories. If you have read 'The Doll's House', 'The Last Breath', or 'The New Tribe', ask learners:
  - a What kind of prejudice did you encounter (see) in those stories?
  - b What is similar about these types of prejudices? What is different?)

#### WRITING:

- 1 Instruct learners to write this theme as a heading in their books: **Racial Prejudice**.
- 2 Tell learners to write down a definition of racial prejudice based on the discussion they have just had.

### **THEME 3: SACRIFICE**

#### **DISCUSSION:**

- 1 Ask learners what they understand by the word ‘sacrifice’, and to give examples of sacrifice. Allow a few learners to respond.
- 2 Then explain that one definition of sacrifice is to give up something that is important to you for the sake of others. This is the definition that is important in this short story.
- 3 Explain to the class that one of the characters in the story has to make a great sacrifice: Mrs Bamjee has to sacrifice her family for the sake of the liberation struggle (the fight against Apartheid) in South Africa. Later, she also embarks on a hunger strike with the other political prisoners, showing us that she is willing to sacrifice food for a cause she believes in.
- 4 Ask learners: Is there a cause or a person that you have made/would make sacrifices for?
- 5 Discuss this with learners.

#### **WRITING:**

- 1 Tell learners to write down the theme, **Sacrifice** as a heading.
- 2 They must write 2–3 lines on the meaning of sacrifice based on the discussion they’ve just had.

### **THEME 4: COMMITMENT**

#### **DISCUSSION:**

- 1 Ask volunteers to give their definition of ‘commitment’, with examples to show their understanding.
- 2 Explain to the class that one shows commitment by being dedicated to a cause or to an activity: e.g. If one is committed to helping reduce poverty in the community, then one would look for every opportunity to help those suffering from poverty, and would keep working to achieve this goal. One might even make sacrifices to achieve this goal.
- 3 Ask learners: Based on what you know so far, what cause or causes do you think Mrs Bamjee is committed to?
- 4 Tell the class about Mrs Bamjee’s commitment to her family and to the liberation struggle.

#### **WRITING:**

- 1 Instruct learners to write down the heading **Commitment** in their books.
- 2 They must now write down a short definition of commitment, with one example.

### **THEME 5: SELFISHNESS**

(NOTE: If you have already taught ‘The Fur Coat’, which also explores the theme of selfishness, and you have already done this activity, then don’t redo it. Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is selfishness?
- b What other short story had this theme?

- c How was this theme explored in those other stories?)

**PAIR DISCUSSION:**

- 1 Instruct learners to talk with a partner about 'selfishness'.
- 2 What does it mean to be selfish?
- 3 Is it always a bad thing to be selfish?
- 4 Give examples of selfishness you have encountered. How did these experiences make you feel?

**CLASS DISCUSSION:**

- 1 Call the class back together.
- 2 Ask for volunteers to share their ideas based on their pair discussions.
- 3 Encourage learners to support and give reasons for their statements.
- 4 Explain that selfishness has to do with being concerned only with what happens to oneself.
- 5 Tell the class that in this story we will read, Mr Bamjee is only concerned about how events affect him personally. He is not at all concerned about the effects of these events on his wife and children.

**WRITING:**

- 1 Tell learners to write down the word **Selfishness** as a heading.
- 2 They must write 2–3 lines on the meaning of selfishness, with an example.

## Preparing for reading the short story

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

## Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books to page 20.
- 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
20	'When the duplicating machine ... go ahead with it.'	Themes: Racial Prejudice AND Apartheid Character(s): Mr and Mrs Bamjee	Notice how early in the story the important themes are introduced to the reader. Mr Bamjee is not happy about his wife's involvement in politics. He refers to black people as 'natives' which was a term commonly used at the time. He does not want his wife to join black people in protesting against the pass laws (which were applicable only to black men at that time). He feels the Indians have enough troubles of their own to deal with. He does not feel his wife should be involved in something that does not directly impact her.	Why do you think Mrs Bamjee has become involved in the protest action?	<ul style="list-style-type: none"> <li>• She believes strongly that all people should be treated equally.</li> <li>• She does not support the apartheid government and does not approve of its laws.</li> <li>• She believes in taking action and fighting for what she believes in.</li> </ul>
20	After supper she began to run off leaflets on the machine.	Themes: Apartheid AND Commitment Character(s): Mrs Bamjee	Mrs Bamjee has had a duplicating machine smuggled to the house. She now uses this machine to print leaflets for distribution. This was a very dangerous thing to do at the time, as you could be arrested for going against the government. It shows how committed Mrs Bamjee was to the struggle against apartheid.	What type of information do you think the leaflets contained?	<p>Open-ended. Accept relevant responses, like:</p> <ul style="list-style-type: none"> <li>• It could have been a notice of meeting.</li> <li>• It could have contained information or a message from one of the anti-apartheid movement's leaders.</li> </ul>
21	She still wore ... been pounding chillies.	Themes: Commitment AND Sacrifice	We are given a physical description of Mrs Bamjee. Outwardly she appears to be a typical, dutiful Moslem wife as was expected at that time. However, she is clearly also different because of her commitment to the liberation movement. She makes a personal sacrifice: she first takes care of all her household duties and then works late into the night, long after her family has gone to bed, printing the leaflets. The title of the story comes from this excerpt.	Why does she first complete all her household chores before commencing with the printing of leaflets?	<p>Open-ended. Accept relevant responses, like:</p> <ul style="list-style-type: none"> <li>• Women were expected to behave in this way – housework was considered their duty.</li> <li>• She was committed to her family and wanted to see to their needs first.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
21	He was used to ... on the sideboard.	Themes: Apartheid AND Selfishness Character(s): Mr and Mrs Bamjee	We read here that Mrs Bamjee was heavily involved in the liberation struggle. She held meetings in her house with well-known icons of the struggle, and also with others. This reminds us that ordinary people were becoming more politically aware.	What impression do you have of Mr Bamjee in this paragraph?	<ul style="list-style-type: none"> <li>• He is an old-fashioned man and expects his wife to behave the way a traditional wife would.</li> <li>• He is not too happy about her involvement in the struggle.</li> <li>• He himself is not interested in the liberation struggle.</li> <li>• He is a selfish man.</li> </ul>
22	She laughed. ... she was worried.	Themes: Apartheid Character(s): Mr and Mrs Bamjee	Mrs Bamjee talks about one of the laws passed by the apartheid government – the Group Areas Act. She talks about this law being enforced and says that people were being moved out of their homes.	Judging from this excerpt, how does Mrs Bamjee differ from her husband?	<ul style="list-style-type: none"> <li>• She wants to be involved in the struggle against Apartheid; he does not.</li> <li>• She is willing to make sacrifices; he is not.</li> </ul>
22–23	The sound of ... could not see clearly.	Themes: Apartheid AND Racial Prejudice Character(s): Mr and Mrs Bamjee	Mr Bamjee thinks about the political upheaval occurring at that time – he thinks about the ‘riots, raids, and arrests’. He also thinks about his wife entertaining African women to tea in his house, and reflects ‘bitterly (with anger) that this was not something ‘other Indian women would have in their homes’. This shows us his prejudice against black people. We also see that Mrs Bamjee is obviously not prejudiced like her husband was.	How, according to Mr Bamjee, did Mrs Bamjee differ from other Indian women of the time?	<ul style="list-style-type: none"> <li>• She allows black women into their home and gives them tea; other Indian women do not do this.</li> <li>• She is involved in the struggle against Apartheid, while most other Indian women are not.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
23	When the Special Branch ... or in compassion.	Themes: Apartheid AND Sacrifice AND Commitment Character(s): Mr and Mrs Bamjee	Mrs Bamjee is being arrested for her involvement in the political struggle. Mr Bamjee is saying something along the lines of 'I told you so!' He should be upset with the unjust (unfair) laws, and with the police officers/the government for having her arrested. Instead, he is upset with his wife for doing something that would get her arrested. Mrs Bamjee gracefully accepts her arrest; it is a sacrifice she is willing to make in the name of the struggle against Apartheid.	Are there any qualities that you admire in Mrs Bamjee? Discuss your view.	Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> <li>• Yes. She never loses her temper, even when being arrested by the Special Branch police.</li> <li>• Yes. She is willing to sacrifice for the good of her people.</li> <li>• Yes. She is very brave, as the Special Branch police were notorious for treating political activists very harshly.</li> </ul>
24	'What am I going to do?' Bamjee accused them all.	Theme: Selfishness Character(s): Mr Bamjee	Mr Bamjee is not concerned with what will happen to his wife. He thinks only of the effect of her arrest on him; he does not even consider how his children will cope without their mother.	What does this sentence tell you about Mr Bamjee?	<ul style="list-style-type: none"> <li>• He is extremely selfish.</li> <li>• He does not really care about his wife and children.</li> <li>• He is more concerned about himself than others.</li> </ul>
25	The duplicating machine ... and now it was gone.	Theme: Apartheid AND Selfishness Character(s): Mr Bamjee	This paragraph sheds more light on the political activities Mrs Bamjee has been engaged in for 'years and years', such as the typing of minutes of meetings. Mr Bamjee was not a part of this. We also learn about how the government sought to suppress any protest against Apartheid by arresting those involved and confiscating their things.	What are your feelings towards Mr Bamjee at this point? Explain why you feel this way.	Open-ended. Learners must give a reason for their response, like: <p>He makes me angry, as he is too selfish. He doesn't really care about his wife – he has almost no knowledge of what his wife was so passionate about.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
25–26	The house was quiet ... stopped his throat again	Theme: Selfishness Character(s): Mr Bamjee	Mr Bamjee again proves his selfishness: he makes no attempt to find out where his wife has been taken, or to contact her. He is too filled with anger towards her for causing this to happen to him by getting involved in politics. He feels sorry for himself and puts on the air of the victim when people visit.	Find two short quotations, which emphasise Mr Bamjee's selfishness.	<ul style="list-style-type: none"> <li>• "He had not been to inquire where she was"</li> <li>• "you can see how I am"</li> <li>• "you see what has been done to me."</li> <li>• "I'm out on the cart all day"</li> </ul>
26	'The teacher made him come up ... too much fuss about.'	Themes: Racial Prejudice AND Apartheid Character(s): Ahmed and the teacher	The 'coloured teacher' is clearly racist. He mocks Ahmed. The teacher says: 'His mother's in jail because she likes the natives so much. She wants the Indians to be the same as natives.' His tone suggests that he disapproves of Mrs Bamjee's involvement in the liberation struggle and her friendships with black people.	Explain the irony of the teacher's words to the class.	<p>As a 'coloured' individual, the teacher himself is part black; yet he clearly does not approve of an Indian woman joining in the struggle for the liberation of black people.</p> <p>OR</p> <p>As a coloured person, the teacher would also have been oppressed by the white Afrikaner government, yet he mocks the child because his mother is involved in the liberation struggle.</p> <p>OR</p> <p>As a coloured person, the teacher also would have faced oppression under Apartheid. We might expect him to identify with the struggles of black people, like Mrs Bamjee. Instead, he seems focused on thinking about the differences between Indians and black people.</p> <p>OR</p> <p>We might expect that the teacher might be proud that Ahmed's mother is fighting for equality. Instead, he makes fun of her.</p>

**STORY 1**

Page	Line	Element	Explanation	Discussion Question	Possible Answers
27	The hunger strike at the prison ... beaten to its feet.	Themes: Racial Prejudice AND Sacrifice AND Commitment Character(s): Mr Bamjee	Mr Bamjee again shows his racist attitude towards black people. He refers to them as 'Devils who will burn and kill us.' He is also angry with his wife for fighting for a group of people whom he believes will turn against Indians one day. He cannot understand why his wife chooses to be involved in the struggle, or to go on hunger strike with the other political prisoners.	Can we criticise Mr Bamjee for thinking in this way?	Open-ended. Learners must give a reason for their response, like: Yes. He has himself had experience of the cruelty of Apartheid, yet he chooses to hate black people. OR No. He is afraid of black people because of certain violent acts they committed.
28	The girl nodded ... That's how Ma is.'	Themes: Commitment AND Selfishness Character(s): Mr Bamjee and Girlie	Mrs Bamjee's commitment to her family is clear. She is portrayed as a loving, caring mother figure to everyone. There is a direct contrast between Mr Bamjee and Mrs Bamjee: Mrs Bamjee cares for everyone – family and outsiders – while Mr Bamjee only cares about himself. Even though she is in prison and her husband has not contacted or visited her, she remembers his birthday. When her daughter visits her in prison, she tells her daughter to wish him a happy birthday.	Explain how Mr Bamjee changes after his daughter wishes him on his birthday.	<ul style="list-style-type: none"> <li>• He now realises the value of having a wife like Mrs Bamjee.</li> <li>• He now understands that what had attracted him to her was her caring nature.</li> <li>• He probably also feels guilty for the way he has kept away from her since her arrest.</li> </ul>



## Concluding discussion

- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: In your opinion, what message does the writer hope to convey to readers?  
Follow-up questions if needed:
    - How is this message linked to the themes?
  - b QUESTION 2: What have you learnt about the Apartheid era from this story?
- 4 Please note the following are possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - The writer wishes to make readers aware that many people were joining in the liberation struggle, even ordinary people/housewives like Mrs Bamjee.
    - The people had had enough of the oppression by the white government and were now joining forces/becoming more organised/militant.
    - The messages are both linked to the themes of Apartheid and Racial Prejudice. It was the government's apartheid policy and laws that the people were protesting against.
  - b QUESTION 2: Possible answers:
    - There was a very harsh government that enforced the laws strictly. People were afraid of what could happen to them when they were arrested.
    - People lived very simple lives and struggled to earn a living. People of colour lived in overcrowded/poor conditions.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to the story as a whole. (pg. 19 to 28):
    - 1.1 Discuss TWO ways in which Mr and Mrs Bamjee differ from each other. (4)
    - 1.2 Name TWO laws passed by the Apartheid government that are relevant to the story. (2)
    - 1.3 Describe what the laws in 1.2. entail. (2)
- B:** Answers
- 1.1
    - Mr Bamjee is selfish and puts his own needs first. (1)
    - Mrs Bamjee puts the needs of others first and cares about them deeply. (1)

- Mr Bamjee is racist and is deeply suspicious of black people, believing them to be racist. (1)
- Mrs Bamjee sees everyone (including black people) as equal and invites them into her home, and joins the struggle for liberation. (1)

### 1.2

- The Group Areas Act (1)
- The Pass Laws (1)

### 2.1

- The Group Areas Act was passed to keep different race groups living in separate areas. (1)
- The Pass Laws required all black men (and later all black people) to carry their passes (form of identification) with them at all times. (1)

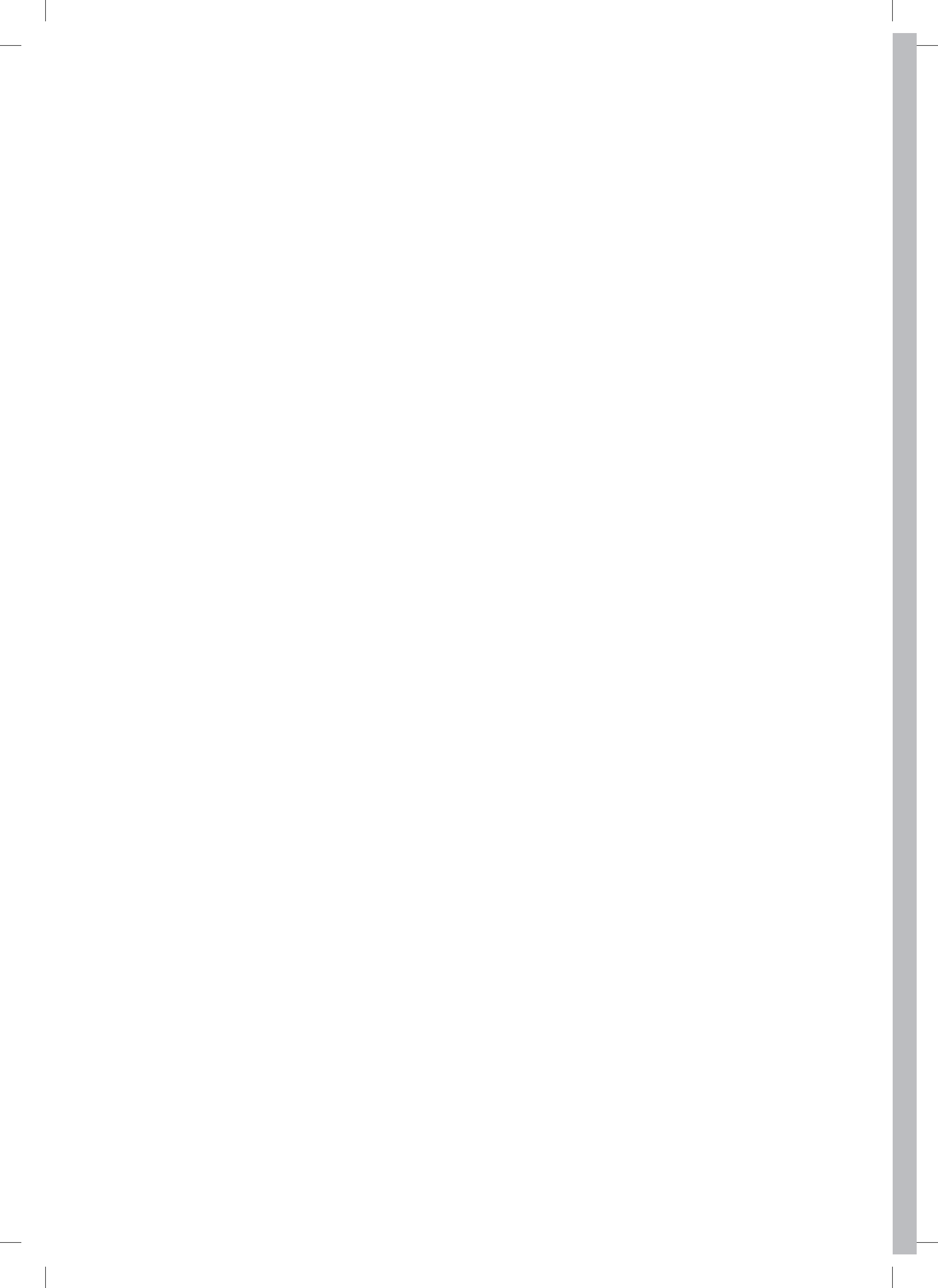
## Summarising activity

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

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

- 1 Mr and Mrs Bamjee have nine children altogether, five of whom are from her previous marriage to Mr Pahad. [EXPOSITION]
- 2 Their eldest daughter, Girlie, is married and has left home.
- 3 They live near Pretoria, where Mr Bamjee struggles to make ends meet as a fruit and vegetable hawker (seller).
- 4 Although Mrs Bamjee is a traditional Indian housewife, she is also a political activist.
- 5 Mr Bamjee is not happy with his wife's activism as he feels their lives are already difficult enough. [CONFLICT]
- 6 When Mrs Bamjee is arrested, she reminds her husband to take the children to an engagement party that Sunday. [CLIMAX]
- 7 Mrs Bamjee is taken to a prison in Pretoria, but Mr Bamjee does not visit her as he is angry, believing she has brought her arrest upon herself. [FALLING ACTION]
- 8 He feels sorry for himself but does not seem concerned about the effect of the arrest on the children.
- 9 Despite being pregnant, Girlie comes over to help in the house and visits her mother in prison.

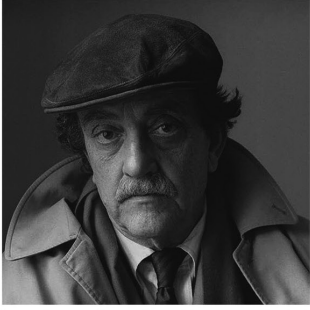
- 10** The family is upset when Ahmed is humiliated by a teacher because of his mother's arrest.
- 11** The political prisoners go on a hunger strike, but Mr Bamjee does not ask Girlie about his wife.
- 12** Girlie comes to wish Mr Bamjee on his birthday, after being reminded by her mother to do so.
- 13** Mr Bamjee finally realises the worth of his wife and understands why he loves her.  
[RESOLUTION]



**Short  
Stories**

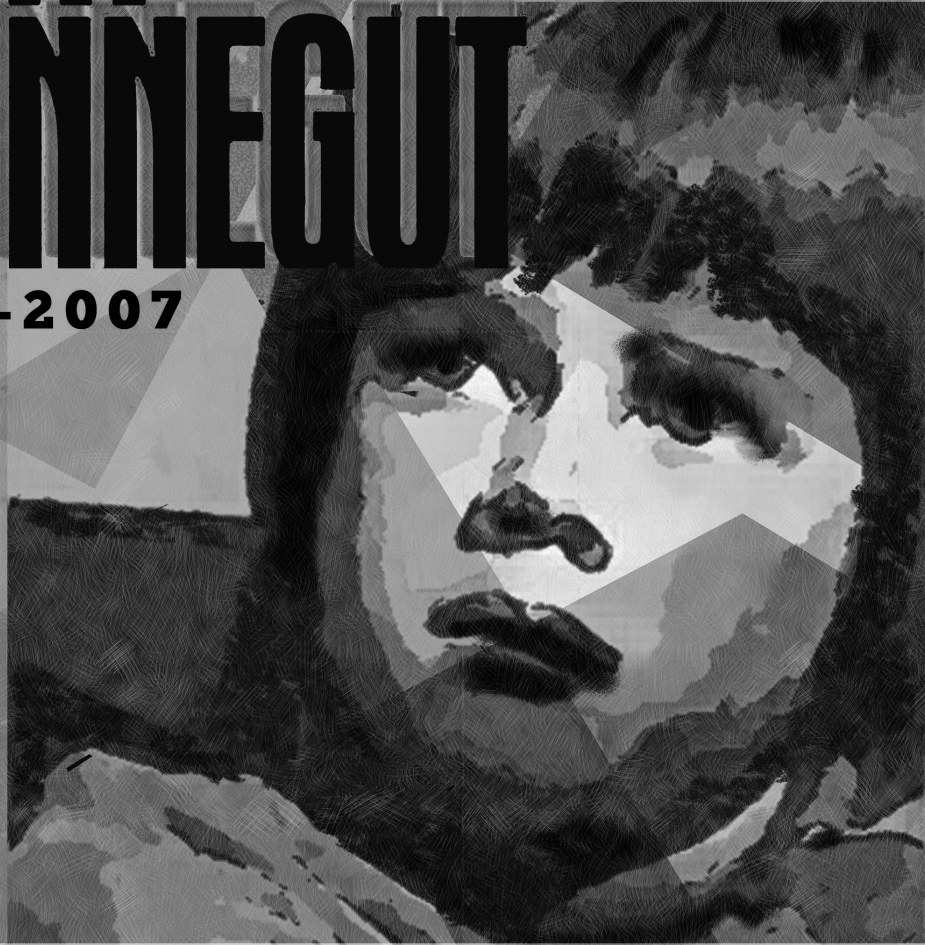
**Reading**

**STORY 2**



# KURT \* VONNEGUT

1922-2007



"If folks would swallow their self-respect and pride,  
there wouldn't be any more divorces!"

# N E X T   D O O R

# Reading and viewing

## Next Door

**KURT VONNEGUT**

1 HOUR AND 45 MINUTES

CYCLE 2

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, 'Next Door'.
- 3 Inform learners that this short story is set in a sub-divided house in which two families live. From the language used by the characters in the story, we can assume that the house is somewhere in America.
- 4 Tell learners that the story was first published in 'Cosmopolitan' in 1955. It was made into a short film.
- 5 Inform learners about the writer. His name was Kurt Vonnegut (1922–2007) and he was a famous American writer who fought in World War II.

### Introducing the themes

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

#### THEME 1: CONFLICT

##### DISCUSSION:

- 1 Ask learners to talk with their neighbour to the right (or left) about what 'conflict' is.
- 2 Give them 2–3 minutes for this; then call the class back together.
- 3 Ask volunteers for answers to the following two questions:
- 4 What is conflict? Answers may include the following ideas: conflict is a serious disagreement about something; conflict may be between individuals, between groups of people, or between an individual and a group.
- 5 What are some ways in which conflict is resolved? Answers may include the following ideas: talking; negotiation; violence/war; strike action.

**WRITING:**

- 1 Instruct learners to write down the theme, **Conflict** in their books.
- 2 Ask learners to write a few sentences about conflict in their books, based on the discussion. They should include an example of a conflict, if possible.

**THEME 2: APPEARANCE VS REALITY**

**DISCUSSION:**

- 1 Remind learners that ‘versus’ means the same as ‘against’.
- 2 Ask learners what they think the expression ‘Appearance versus Reality’ means.
- 3 Give learners a chance to respond and discuss.
- 4 Inform learners that this expression means that appearance is (or can be) different from reality: appearances can be deceptive. What we see and hear is not always reality. For example, a couple may appear to others to be quite happy and in love in their marriage, but one of them could be engaged in a secret extra-marital affair.

**WRITING:**

- 1 Ask learners to write down the second theme in their books: **Appearance vs Reality**.
- 2 Instruct learners to write a few short sentences about the meaning of this theme in their books.

**THEME 3: THE INNOCENCE OF CHILDHOOD**

**DISCUSSION:**

- 1 Ask learners to think about the words ‘innocence’ and ‘childhood’.
- 2 After about a minute, ask for learners to share their ideas.
- 3 Work with the learners towards coming up with good definitions of ‘innocence’ and ‘childhood’.
- 4 Help learners understand that innocence refers to the state of being innocent of a crime, a lack of corruption, or purity. Childhood refers to the period in which a person is a child.
- 5 Ask learners what they think ‘The Innocence of Childhood’ refers to. Discuss learners’ ideas.
- 6 Help learners understand that ‘The Innocence of Childhood’ refers to the pure, lack of corruption or guilt of children; the inability to think or do evil because one is still a child.

**WRITING:**

- 1 Ask learners to write down a few short sentences to remember the meaning of the theme, **The Innocence of Childhood**.
- 2 Get volunteers to read out some of their sentences.
- 3 Compliment learners on thoughtful answers.



## Preparing for reading the short story

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

## 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 123.
- 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	'Was I shouting?' ... it isn't for children.'	Theme: Conflict Structural element: Irony Character(s): Mr and Mrs Leonard and Paul	Paul Leonard is eight years old. The Leonards, Paul's parents, are in conflict with each other over the way they treat Paul. Mr Leonard wants to treat Paul like a grown up and leave him alone at home while they go to watch a movie. Mrs Leonard still treats Paul like a baby and is not happy to leave him alone at home without a sitter. Mr Leonard suggests they take Paul with them, but his wife is not happy to do so because the movie is not suitable for children.  The Leonards try to protect their son from watching or being exposed to adult material; this is why they do not take Paul with them to the movies. Ironically, Paul is later exposed to serious adult content (and an adult world) while he is alone at home.	In your opinion, should the Leonards leave Paul alone at home while they go out to watch a movie? Give a reason for your answer.	Open-ended. Accept a thoughtful, well-substantiated opinion, like:  Yes. At eight years old, he is old enough to take care of himself for a few hours while his parents go out.  OR  No. He is far too young to be left home alone. These are dangerous times and anything can happen while the parents are away.
124– 125	Paul squinted through ... the damaged lens.	Themes: Conflict AND The Innocence of Childhood Character(s): Paul	Paul tries to play with his microscope as he told his parents he would while they are at the movies. He tries to ignore the sounds coming from next door, but he is old enough to know that there is a serious fight going on.  He is also young enough to feel afraid about what could happen next door.	Describe Paul's feelings at this point in the story.	Paul feels anxious/nervous/worried that the people next door might harm/hurt/kill each other.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
126	'I wonder if ... 'Yessir,' said Paul.	Themes: Conflict AND Appearance vs Reality Character(s): Paul	Paul believes that the message he asks the DJ to broadcast is going to stop the fighting next door; in other words, end the conflict. This shows that Paul may only be eight years old, but in reality, he is quite mature to come up with such a plan. Furthermore, when the DJ asks whether his parents are fighting, he says yes. He puts on the appearance of being a member of the family, when in reality he is just the neighbour.	<p><b>1</b> What impression does this extract give you of Paul?</p> <p><b>2</b> Predict what will happen next door when Paul's message is broadcast.</p>	<p><b>1</b></p> <ul style="list-style-type: none"> <li>• He is very intelligent and quite mature for his age.</li> <li>• He is quick-thinking.</li> <li>• He is not your average eight-year-old.</li> </ul> <p><b>2</b> This is just a prediction – there is no right answer. Possible answers include:</p> <ul style="list-style-type: none"> <li>• The couple will kiss and make up.</li> <li>• The fighting will stop.</li> <li>• There will be no more sounds from next door.</li> </ul>
127	'So,' said the woman ... There were three shots.	Themes: Conflict AND Appearance vs Reality Structural element: Dramatic Irony AND Irony Character(s): Paul	Paul has assumed that the woman next door is Mrs Harger. He addressed them as Mr Harger and Mrs Harger when he tried to communicate with them through the wall separating their apartments. As readers we also thought that Mr and Mrs Harger were fighting with each other. It is only now that we realise the woman next door is Mr Harger's mistress. Being so young, Paul probably does not know that such relationships exist.  To the woman Charlotte, it appears that Mr Harger has sent the message to his estranged wife. We know that the reality is that a little boy from next door has sent the message, in an attempt to bring the conflict to an end. This is dramatic irony, because we know it was Paul!  The reader knows that Paul has tried to reunite the couple next door, whom he assumes to be married. Ironically, it almost leads to one of them getting killed, and exposes who they really are.	What do we as readers assume when we read that 'there were three shots'?	We assume that the woman has shot/killed Mr Harger.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
128	'You haven't seen or heard ... to kill a man.'	Themes: Conflict AND Appearance vs Reality Character(s): Paul and Charlotte	The appearance of the woman outside the apartment suggests that she has just shot or killed Mr Harger and is trying to escape. The fact that she threatens, and also offers candy, a bicycle and money to keep Paul quiet, seems to confirm that she has killed Mr Harger. Paul cries and feels guilty that he is partly responsible for a person's death.	What purpose does this extract serve in the story as a whole?	<ul style="list-style-type: none"> <li>It creates suspense – we are left wondering about what has really happened, and what will happen next.</li> <li>It makes Mr Harger's appearance later (who looks very normal and quite obviously not dead) all the more unexpected and shocking.</li> </ul>
129	'I got your message ... pleased with the mess.'	Themes: Conflict AND Appearance vs Reality Structural element: Dramatic Irony Character(s): Paul	The real Mrs Harger has returned after having heard the message on the radio. She believes it was her husband trying to win her back. But we as readers know better.  Mr Harger puts on the appearance of being happy that his wife has returned. Yet, not long ago, he was trying to pacify his mistress and convince her that he had not sent that message on the radio so that she would stay. Mrs Harger assumes the apartment is in a mess because her husband could not cope without her. But Mr Harger, Paul and the readers know what has really transpired (happened) in that apartment during her absence. We know that the apartment is really a mess because of the fight with his mistress.	Discuss the use of dramatic irony in this extract.	<ul style="list-style-type: none"> <li>Mrs Harger believes her husband sent the message to the radio station in an attempt to win her back.</li> <li>But Paul and the reader know otherwise.</li> <li>When looking at the state the apartment is in, Mrs Harger thinks her husband has been unable to cope without her.</li> <li>But Mr Harger, Paul and the reader know about the fight and about Mr Harger's affair with Charlotte. It was because of their fight that the apartment is in such a mess.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
130	'Full of childhood's ... musk of perfume.'	Themes: Conflict AND Appearance vs Reality Structural element: Dramatic Irony Character(s): Mr and Mrs Leonard and Paul	Mrs Leonard believes her son is innocent and has not been affected by the real world yet. But we know about the traumatic events he has just been through, and that he has behaved in a very adult manner throughout them. Mr Leonard is closer to the truth – he says Paul is a 'big boy', which he is. Mrs Leonard has no idea where the things in Paul's pocket came from. But readers know that these are the things Charlotte had hurriedly given Paul before fleeing from (leaving) the apartment.	How do you think Paul will explain away the stuff in his pocket?	Open-ended. Accept a suitable response, e.g. he can say that he found it outside the apartment.

## Concluding discussion

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- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Discuss how Paul tried to stop the fight going on in the apartment next door.
  - b QUESTION 2: What do Paul’s actions in the story suggest about him?
- 4 Please note the following are 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 beat on the wall with his fist and called out to them to stop fighting.
    - Then he called the radio station, pretending to be a family member, and sent a message supposedly from Mr Harger to Mrs Harger.
  - b QUESTION 2: Possible answers:
    - Paul is mature beyond his years.
    - He is intelligent and quick-thinking.
    - He is not as innocent as his mother assumes.

## 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 ‘Now the fight ... music drowned everything again.’ on pg. 125:
    - 1.1 Explain fully why Paul is home alone. Mention three points. (3)
    - 1.2 Discuss the role of All-Night Sam, the record man, in the events that unfold later in the story. (3)
  - 2 Refer to ‘She reached into the pocket ... the pungent musk of perfume.’ on pg. 130:
    - 2.1 In your opinion, how will Paul respond when his mother asks him about where he got the money. (2)
- B:** Answers
- 1.1
    - Paul’s parents have gone to the movies. (1)
    - The movie is not suitable for children and therefore, his parents have not taken Paul with them. (1)
    - The Leonards are new to the area and do not know anyone who could look after Paul. (1)
  - 1.2
    - All-Night Sam agrees to broadcast Paul’s message, in the hope that it would bring the couple next door together/stop the couple from fighting. (1)

- Charlotte believes that Mr Harger has sent this message to his wife and she pulls out a gun and fires three shots. (1)
- Charlotte pays Paul to remain quiet and then flees. (1)

**2.1**

- Paul is an honest child. (1)
- He will tell his mother exactly what happened. (1)

OR

- Paul will make up a story. (1)
- He is scared of Charlotte and does not dare tell the truth. (1)

**Summarising activity**

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

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

- 1 The Leonards leave their son Paul alone in their apartment while they go out to watch a movie. [EXPOSITION]
- 2 While Paul plays with his microscope, he hears the sounds of a radio and of people fighting coming from next door. [CONFLICT]
- 3 The radio DJ, All-Night Sam, is hosting a dedication line for listeners to send messages to other people. [RISING ACTION]
- 4 Paul is upset by the fighting and cannot concentrate on what he sees under the microscope.
- 5 Paul fears the people fighting next door are going to kill each other.
- 6 Paul bangs on the wall in an attempt to get the attention of the people next door.
- 7 Paul calls All-Night Sam with a message from Mr Harger to Mrs Harger.
- 8 All-Night Sam talks about how he had once saved a man from committing suicide.
- 9 All-Night Sam announces the message over the radio.
- 10 Everything goes silent in the apartment next door.
- 11 Paul hears an angry woman shouting at Mr Harger, and Mr Harger pleading with her to put down the gun. Mr Harger addresses her as Charlotte.
- 12 Charlotte asks if he wants his wife back - which is what she had heard on the radio. This is when Paul (and the reader) realises that the woman is not Mrs Harger. [CLIMAX]
- 13 Paul runs out into the hall when he hears three shots fired. [CLIMAX]

- 14** He bumps into a blonde woman who threatens him to keep quiet and then gives him money. [FALLING ACTION]
- 15** Paul hides under the blankets on his bed, believing Mr Harger has been shot dead.
- 16** A policeman arrives and knocks at both apartment doors.
- 17** Paul is surprised to see Mr Harger is still alive.
- 18** Soon after, the real Mrs Harger arrives with a suitcase, saying she has heard her husband's message on the radio.
- 19** Mrs Harger is happy to see the apartment in a mess, not knowing what had really happened there. She thinks it shows that Mr Harger cannot live without her.  
[RESOLUTION]
- 20** Mrs Leonard finds the money Charlotte gave to Paul in his pocket.



**Short  
Stories**

**Reading**

**STORY 3**



Katherine  
Mansfield  
1888-1923

A black and white illustration of a dollhouse, shown from a low angle looking up. The dollhouse has two gables with octagonal windows, a balcony on the second floor, and a bay window on the first floor. The illustration is stylized with bold lines and shading.

# THE DOLL'S HOUSE

*“Run away, children, run away at once.  
And don't come back again.”*

# Reading and viewing

## The Doll's House

**KATHERINE MANSFIELD**

1 HOUR AND 45 MINUTES

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, 'The Doll's House'.
- 3 Explain to the learners that this short story is set in New Zealand, where the writer, Katherine Mansfield, was born. Being born into a wealthy upper-class family, she was very conscious of class distinction and prejudice, especially in New Zealand. Class distinction and prejudice are important themes in 'The Doll's House'.
- 4 Inform learners that the story was written in 1922 when racial prejudice was also a huge problem in many parts of the world. The writer was especially concerned with the way the Maoris of New Zealand were treated.

### Introducing the themes

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

#### THEME 1: SOCIAL CLASS AND PREJUDICE/CLASSISM

##### DISCUSSION:

##### A. SOCIAL CLASS

- 1 Ask learners what their understanding is of the term 'social class'.
- 2 Work with learners to come to a definition. Give several learners a chance to respond, and write relevant words/phrases on the board as they attempt to arrive at a definition.
- 3 The definition should include the following ideas:
  - A person's social class is based on their social or economic status (how much money their family has).

- They can belong to the wealthy upper class, the middle class, or the lower/working class.
- The poorest people belong to the working class.
- Throughout history, poor people have often been regarded as inferior, and treated badly or exploited by the middle and upper classes.

(NOTE: If you have read ‘The Fur Coat’, which shares a similar theme, ask learners:

- a What other stories have we read with a similar theme?
- b How was the theme explored in those other stories?)

## B. PREJUDICE

- 1 Instruct learners to talk with a partner about the definition of ‘prejudice’.
- 2 Allow them about 2 minutes, then call the class back together.
- 3 Ask volunteers for their definitions, and write relevant words and phrases on the board. The definition should include the following ideas:
  - Prejudice is the dislike or hostility shown towards people of a certain group.
  - Prejudice is not based on a reason or an actual experience.
  - Sometimes, when someone is prejudiced, they get an idea about a whole group of people based on the actions of just one person (This is called stereotyping).
  - There are different types of prejudice that exist in every society. We usually learn these through our parents and other people around us.
  - When people are discriminated against because of their class, it is called classism.
- 4 (NOTE: If you have read ‘A Chip of Glass Ruby’ or ‘The Last Breath’, which share a similar theme, ask learners:
  - a What other stories have we read with a similar theme?
  - b How was the theme explored in those other stories?)

## WRITING:

- 1 Instruct learners to write down the theme as heading in their books: **Social Class and Prejudice/Classism.**
- 2 Ask learners to write a definition of social class and prejudice in their books, based on the discussion and using the words and phrases you have put up on the board.

## THEME 2: POVERTY

### DISCUSSION:

- 1 Tell learners that poverty is the state of being poor.
- 2 Instruct learners to turn and talk with a partner about any three problems people living in poverty might experience.
- 3 Call the class back together. Ask volunteers to tell the class about the problems they have identified with their partners. Some of these problems might be: lack of food, not having enough/proper clothes, having to do menial jobs in order to survive, and the inability to afford education for one’s children.

- 4 Explain to learners that the problems they described are often made worse by the classism and prejudice described above (in Theme 1).
- 5 (NOTE: If you have read 'Village People', which shares a similar theme, ask learners:
  - a What other stories have we read with a similar theme?
  - b How was the theme explored in those other stories?)

**WRITING:**

- 1 Instruct learners to write down the theme as a heading in their books: **Poverty**.
- 2 Ask learners to write a definition of poverty in their books, based on the discussion.
- 3 Tell learners to list at least three problems experienced by people living in poverty.

**THEME 3: HOPE****WRITING:**

- 1 Explain to learners that hope is a word we all know.
- 2 Ask learners to write two sentences on what hope means to them.

**DISCUSSION:**

- 1 Give learners 1–2 minutes to write before calling the class back together.
- 2 Call on volunteers to read out some of their sentences.
- 3 Work with the learners to make sure they understand what hope is:
  - It is a belief that things will get better in the future.
  - It is a belief that things will change.
  - It can help you get through difficult times.
  - It makes people keep trying, no matter how difficult their circumstances are.

## Preparing for reading the short story

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

## 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 88.
- 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
89	For it had been arranged ... near the Burnells.	Theme: Social Class and Prejudice/Classism Character(s): The Burnell children and the Kelveys	The Burnell children love to show off their possessions – in this extract they are eager to tell the other children at school about their new doll's house. They are upper class children, and have been told not to mix with the Kelveys, who are lower class and very poor. We see the Kelveys being left out of the group of children – they are outsiders because of their social class and poverty.	How did the children become prejudiced against the Kelveys?	They have been taught by their parents that there are different social classes and that the Kelveys are inferior.
90	For the fact was ... dreadfully common-looking flowers.	Theme: Social Class and Prejudice/Classism Character(s): The Burnell parents	The parents are described as being very conscious of social class; many are not happy about the children of the different classes being at the same school. The Kelveys are ostracised (excluded from the group) by all the children. The judge, the doctor, the storekeeper and the milkman are mentioned as representatives of the different social classes. They Kelveys are considered to be the lowest class.	Do you think parents should decide who their children associate with?	Open-ended. Learners must substantiate their response, like: Yes. Children are easily influenced by other children/other children's bad habits. OR No. This perpetuates the problem of classism. In other contexts, it also perpetuates the problem of racism. When parents decide who their children associate with, they often pass on their own prejudices (in many different forms).
90–91	They were the daughters ... our Elise only looked.	Themes: Social Class and Prejudice/Classism AND Poverty Character(s): The Kelveys	We learn why the Kelveys are ostracised: their mother is a washerwoman; their father is in prison; they are very poor; their clothes are made from pieces of fabric given to their mother by people she works for. The two Kelveys children are described as sad, quiet little girls who cling together and do not fight back no matter how the others treat them.	Comment on the irony used in the line, 'Very nice company for other people's children!'	<ul style="list-style-type: none"> <li>This line is ironic because the Kelveys are considered exactly the opposite – they are considered 'not nice company' for the children in the neighbourhood.</li> <li>This has nothing to do with them actually being nice children or not – it is only based on how much money their family has.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
91	'The lamp's the best of all,' cried Kezia.	Theme: Hope Character(s): Kezia	Kezia symbolises hope in the story, as she is the youngest and different from the other Burnell children. It is important that Kezia is the one who likes the lamp in the doll's house, as will be seen later in the story.	Explain why Kezia is impressed by the lamp.	<ul style="list-style-type: none"> <li>Dolls' houses usually do not have a lamp.</li> <li>It points to the maker's attention to detail.</li> <li>It made the doll's house look more like a real house.</li> </ul>
92	'Lil Kelvey's going to be a servant ... she hissed spitefully.'	Themes: Social Class and Prejudice/ Classism AND Poverty Character(s): The Kelveys and school girls	The children's cruelty towards the Kelveys is shocking and sad. The fact that the Kelveys remain silent shows the extent of their powerlessness in this situation. It is almost as if they have accepted that they are inferior, and that they have no rights at all.	Why does Lil Kelvey remain silent when Lena is so nasty to her?	<ul style="list-style-type: none"> <li>She knows it will change nothing.</li> <li>She has accepted her position in this society.</li> <li>She is afraid the taunting will get worse.</li> <li>She and her sister are hopelessly outnumbered.</li> </ul>
93	You can come and see ... and they looked inside.	Themes: Social Class and Prejudice/ Classism AND Hope Character(s): The Kelveys and Kezia	Earlier in the story, Kezia asked if she could invite the Kelveys over. Although she did not get permission to do so, she eventually allows the Kelveys to come in to see the doll's house. She invites them in, and speaks kindly to them while showing them the doll's house. We see that she does not consider the Kelveys to be inferior, as the rest of her family does.	Comment on the significance of the simile used: 'Like two little stray cats they followed across the courtyard to where the doll's house stood.'	The simile emphasises the nervousness and fear felt by the two Kelvey girls as they walk into the Burnell's yard. They knew that Kezia was breaking a rule by inviting them in, so they walk in very quietly, almost secretly.



Page	Line	Element	Explanation	Discussion Question	Possible Answers
93	It was Aunt Beryl's voice ... the white gate.	Themes: Social Class and Prejudice/ Classism Character(s): The Kelveys, Kezia and Aunt Beryl	The Kelveys were invited into the yard by Kezia, and now Kezia is in trouble with Aunt Beryl for doing so. The rudeness of Aunt Beryl towards harmless, innocent children is shocking and dehumanising. This means that she treats the Kelveys as animals rather than as children.	Explain what the simile 'shooed them out as if they were chickens' tells you about Aunt Beryl.	<ul style="list-style-type: none"> <li>• She has little respect/regard for them.</li> <li>• To her they are as unimportant as chickens are. She treats them like animals.</li> <li>• She is a cruel/heartless woman.</li> </ul>
94	'I seen the little lamp,' she said softly.	Theme: Hope Structural element: Symbolism (the lamp) Character(s): Else Kelvey	Else Kelvey mentions that she saw the lamp. We are reminded that Kezia had also liked the lamp in the doll's house. The two little girls are different from all the other children in the story, as they have not yet been influenced by class and social status. Both children are impressed by the lamp, a symbol of hope for a better future where class does not matter.	Why do you think Kezia is not prejudiced when the rest of her family are? Do you think she will stay this way?	Open-ended. Learners must give a reason for their response, like:  Kezia is very young and has not yet been corrupted by (learned) the prejudice displayed by the rest of her family. It is likely she will become prejudiced like the rest of her family as she grows.



## Concluding discussion

- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: To what extent are the parents responsible for the attitudes and behaviour of the children in this story?
  - b QUESTION 2: What message do you think the writer wishes to convey to readers?
- 4 Please note the following are 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:
    - Parents are responsible to a large extent. These children are only imitating their parents' behaviour and attitudes.
    - The parents are totally responsible. They have told their children not to associate with the Kelveys. They have also discussed the problems faced by the Kelveys very openly.
  - b QUESTION 2: Possible answers:
    - She wishes to show that prejudice is learned behaviour.
    - She wishes to caution parents about what example they set for their children.
    - She wishes to show us how prejudice impacts people. By writing a story where the prejudice impacts small children, it is even clearer how cruel classism is.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to 'The Burnell children ... anywhere near the Burnells.' on pg. 89:
    - 1.1 Explain how the Burnell children had come to receive the doll's house. (2)
    - 1.2 Why were the Burnell children so excited about the doll's house? (2)
  - 2 Refer to the story as a whole. (pg. 88 to 94):
    - 2.1 Discuss why the Burnells are not happy about the school their children attend. (3)
- B:** Answers
- 1.1
    - Mrs Hay bought the doll's house for the children. (1)
    - Mrs Hay had stayed with the Burnell family and the doll's house was a thank you gift. (1)
  - 1.2 Accept any two of the following suggestions:
    - The doll's was very beautiful. (1)
    - No one else they knew owned a doll's house. (1)

- The house was fully furnished/exactly like a real house. (1)
- There were dolls in the house to represent the family. (1)

**2.1**

- All the children in the neighbourhood go to the same school, as there is no other school nearby. (1)
- This means that the Burnell children attend school with children whom they consider to be socially inferior. (1)
- The parents would prefer a school that only has upper-class or wealthy children attending. (1)

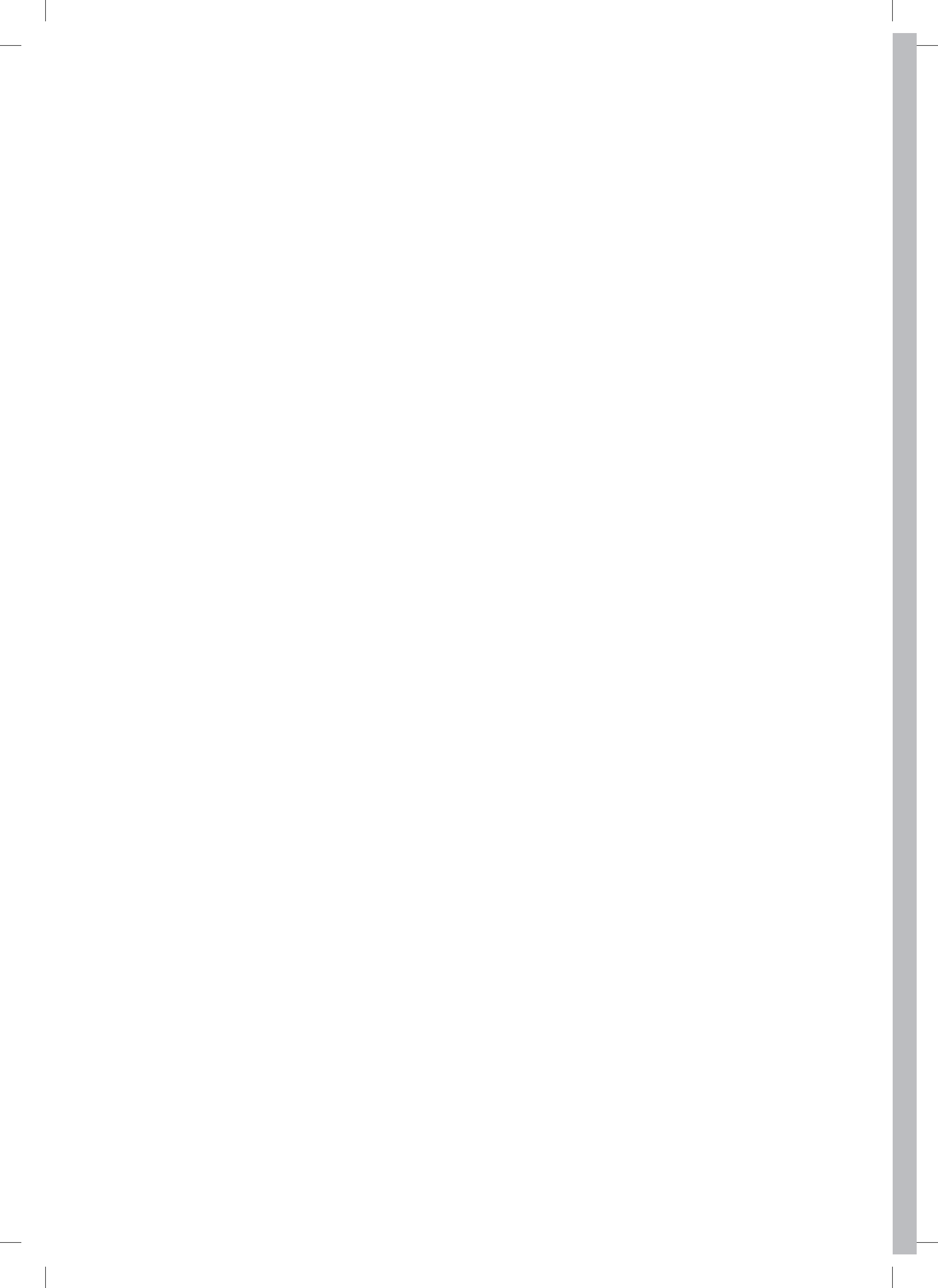
### **Summarising activity**

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

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

- 1 The wealthy Burnell girls – Isabel, Lottie and Kezia – are very excited when they receive a fully furnished doll’s house. [EXPOSITION]
- 2 Kezia is particularly fascinated by the small lamp inside.
- 3 They cannot wait to tell the other girls at school about their new doll’s house.
- 4 As the eldest, Isabel feels she has the right to tell the girls at school about the doll’s house.
- 5 Isabel has their mother’s permission to bring the girls from school – two at a time – to see the doll’s house.
- 6 The two Kelvey sisters, Lil and Else, do not join the rest of the girls because they are of a lower social class. [CONFLICT]
- 7 The other girls and the teachers look down on the Kelveys because they are very poor. Their mother is a washerwoman, their father is rumoured to be in prison, they wear clothes made from scraps and they bring very simple food for lunch. [RISING ACTION]
- 8 The Kelveys are not invited to see the doll’s house like the other girls are.
- 9 When Kezia asks her mother if she can invite the Kelveys to see the doll’s house, her mother says she cannot.
- 10 One day, two girls at school mock Lil, saying she will be a servant when she grows up.
- 11 As usual, Lil just smiles in shame, but says nothing.
- 12 To provoke a response from Lil, one girl says that Lil’s father is in prison.

- 13** The other girls are happy and excited that the Kelveys are insulted in this way.
- 14** That afternoon, when the Kelvey girls walk past, Kezia invites them in to see the doll's house. [CLIMAX]
- 15** Initially Lil refuses, but agrees to please Else.
- 16** They enter the courtyard and Kezia kindly opens the doll's house so they can look inside.
- 17** The Kelvey girls feel deeply ashamed when Aunt Beryl comes out and tells them to run away and not come back again. [FALLING ACTION]
- 18** While resting on the side of the road, Else smiles and tells Lil she saw the little lamp inside the doll's house. [RESOLUTION]

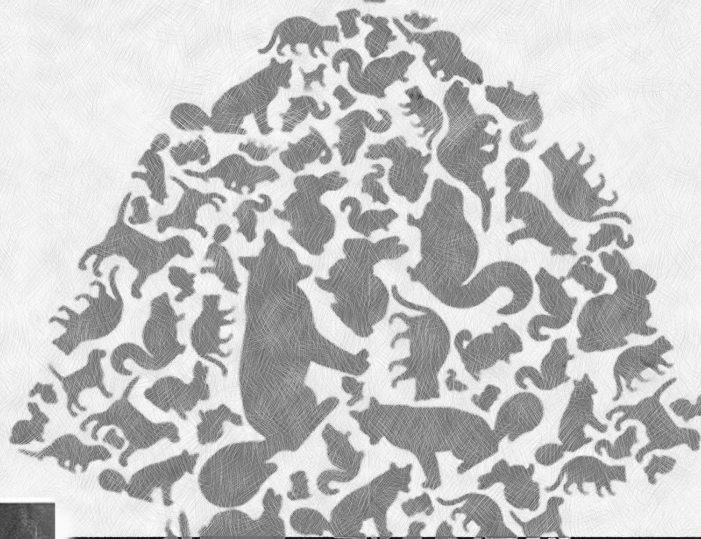


**Short  
Stories**

**Reading**

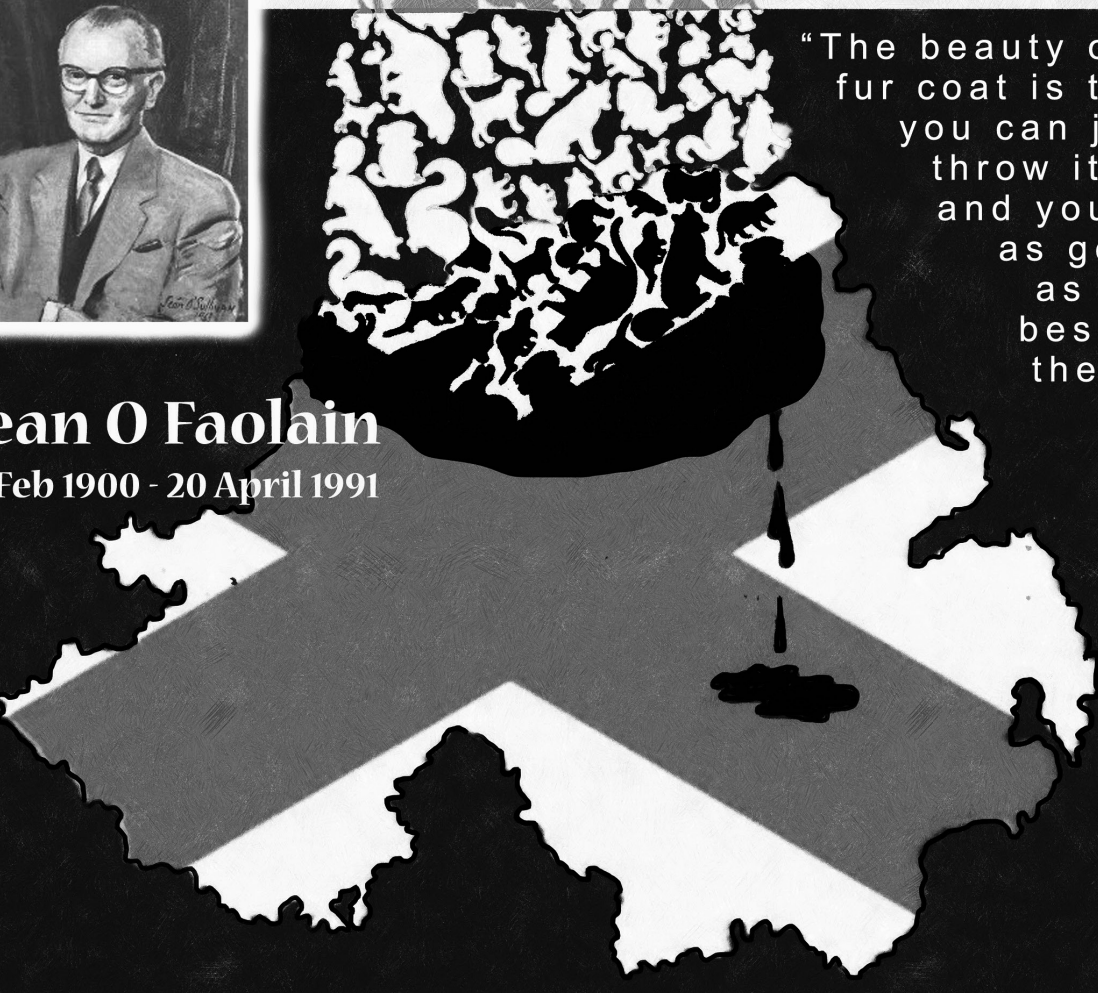
**STORY 4**

# THE FUR COAT



**Sean O Faolain**  
22 Feb 1900 - 20 April 1991

“The beauty of a fur coat is that you can just throw it on and you’re as good as the best of them.”



# Reading and viewing

## The Fur Coat

SEAN O'FAOLAIN

1 HOUR AND 45 MINUTES

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, 'The Fur Coat'.
- 3 Tell learners that the story is set in Ireland after independence from Great Britain. The writer himself was a member of the Irish Republican Army (IRA) which played an important role in unifying Ireland and gaining independence from British rule.

### Introducing the themes

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

#### THEME 1: SELFISHNESS

(NOTE: If you have already taught 'A Chip of Glass Ruby', which also explores the theme of selfishness, and you have already done this activity, then don't redo it. Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is selfishness?
- b What other short story had this theme?
- c How was this theme explored in the other story?)

#### PAIR DISCUSSION:

- 1 Instruct learners to talk with a partner about 'selfishness'.
  - a What does it mean to be selfish?
  - b Is it always a bad thing to be selfish?
  - c Give examples of selfishness you have encountered. How did these experiences make you feel?

**CLASS DISCUSSION:**

- 1 Call the class back together.
- 2 Ask for volunteers to share their ideas based on their pair discussions.
- 3 Encourage learners to support and give reasons for their statements.
- 4 Explain that selfishness has to do with being concerned only with what happens to oneself.
- 5 Tell the class that in the story we will read, Molly is only concerned about her own needs and how she will appear to outsiders. She is not at all concerned about the sacrifices her husband will have to make in order to buy her the fur coat that she desires.

**WRITING:**

- 1 Tell learners to write down the word **Selfishness** as a heading.
- 2 They must write 2–3 lines on the meaning of selfishness.

**THEME 2: LOVE AND GENEROSITY**

**DISCUSSION:**

- 1 Ask learners what they understand by the concept of ‘love’.
- 2 Remind them that there are different types of love, e.g. love for one’s parents, love for one’s spouse, love for learning, love of adventure, etc.
- 3 Talk about what it means to be generous. Allow learners to volunteer their ideas on ‘generosity’.

The definition should include the following ideas:

- Generosity refers to the ability to give to others more than what is required or expected.
- Generosity involves a willingness to help or give to someone without being asked to.
- A generous person usually does not expect something in return.
- Generosity is the opposite of selfishness.

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Love and Generosity**.
- 2 Ask learners to write a definition of love and generosity in their books, based on the discussion.

**THEME 3: WEALTH AND SOCIAL CLASS**

**DISCUSSION:**

- 1 Ask learners to talk with a partner about the concept of ‘wealth’.
- 2 After about a minute, call the class together again.
- 3 Talk about the concept of wealth. The definition you arrive at must include the following ideas:
  - Wealth is the state of being rich/having material prosperity.
  - It means having an abundance of (a lot of) valuable possessions or money.
  - It could also refer to having plentiful supplies of a certain item, e.g. mineral wealth.



- 4 Talk about 'social class'. Explain that social class has to do with one's rank or status (position/standing) in society.
- 5 (NOTE: If you have read 'The Doll's House', which shares a similar theme, ask learners:
  - a What other stories have we read with a similar theme?
  - b How was the theme explored in those other stories?)

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Wealth and Social Class.**
- 2 Ask learners to write a definition of wealth and social class in their books, based on the discussion you have had.

## Preparing for reading the short story

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

## 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 74.
- 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
74	When Maguire became ... and in her diamond-bright eyes.	Themes: Love and Generosity AND Wealth and Social Class AND Selfishness Character(s): Paddy and Molly Maguire	Molly Maguire wants a fur coat because fur coats were a status symbol: a fur coat would show the world that she belongs to the wealthy upper class. The Maguires have been poor for a long while because Paddy was involved in the Irish revolution (struggle for independence). Now that Paddy has a job in government, she believes they can afford to buy a fur coat for her. She believes she deserves this luxury after all the difficult years of her life, when she had to work very hard while Paddy was in The Struggle and in prison. We see a bit of selfishness on Molly's part: she is only concerned about a coat for herself, and not about anything for her husband. Paddy loves Molly and wants to give her anything she asks for. His initial response that she can even get two fur coats proves his generosity. Later he encourages her to 'order the best fur coat that money can buy'.	Explain why Molly desires a fur coat and not anything else.	<ul style="list-style-type: none"> <li>To her a fur coat is a symbol of wealth and status. Only the very rich could afford a fur coat.</li> <li>Molly wants to appear very rich now that her husband has a position in government.</li> <li>Molly had gone years and years without being able to afford luxury items, like a fur coat. Now, that her husband is making more money, she wants to buy the most luxurious item she can think of.</li> </ul>
75	One thousand guineas ... Don't ye all dress?	Themes: Love and Generosity AND Selfishness AND Wealth and Social Class Character(s): Paddy and Molly Maguire	Molly again shows her selfishness; she knows how expensive a fur coat is (a whole year's salary) but she still asks for one. Paddy shows his love for her and his generosity by being willing to buy Molly the coat even though it is so expensive. Molly claims she does not want to show off in a fur coat. Rather, that she wants to go to events (that she expects they will be attending now that he has this new job) looking as well dressed as everybody else. She believes one can wear 'any old thing' under a fur coat and still look good.	Discuss how Molly contradicts herself in this extract.	She claims she does not want a fur coat to show off, yet she says she wants to be as well dressed as everybody else.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
76	'Paddy, don't be silly ... as the best of them.'	Themes: Selfishness AND Wealth and Social Class Structural element: Conflict Character(s): Molly Maguire	<p>Molly claims here that she is unlike other women who 'think of nothing else but dress'. She states that dressing costs a lot of money in a way that suggests that she is very critical of those women who spend a lot on clothes. Yet she herself is asking for a single item that costs so much money.</p> <p>Molly is experiencing inner conflict, which occurs when there is a clash between opposing wishes or needs. Molly wants to own a fur coat. She has had a difficult life. She has had to sacrifice a lot in her life while Paddy was away. She could not afford to spend money on new clothes. But now, Paddy has a well-paying job. She wants to wear something beautiful and expensive to the events she will be attending with Paddy now that he has this new job. There will be many events where wealthy, well-dressed women will be present. Molly feels very insecure in such company. She wants to be able to fit in with them and appear wealthy and glamorous like these women. However, she cannot imagine spending such a large amount of money on a fur coat because they have been very poor for a long time. The conflict is thus between her desire to look wealthy and fit in on the one hand, and her feeling of guilt about spending that much on herself on the other hand.</p> <p>This internal conflict leads to her arguments with Paddy – the outer conflict. Paddy is quite happy to pay for any coat Molly wants, but she becomes angry with him because of her own feelings of insecurity and guilt. She loses her temper with him even though he tells her to get the coat. Paddy finds it difficult to understand her feelings. To him it is a simple matter of buying the coat if she wants one. For Molly the issue is more complex: she wants the coat, but she feels guilty about wanting an expensive item when they have been poor for most of their lives; she also worries about Paddy's opinion of her, and that others may think her a show-off.</p>	<p>Molly states, 'The beauty of a fur coat is that you can just throw it on and you're as good as the best of them.'</p> <p>Do you find this a valid reason for wanting a fur coat?</p> <p>Discuss your view.</p>	<p>Open-ended. Accept well- substantiated answers, like:</p> <p>No. This suggests she wants to be like (or compete with) other women. One should not want to buy something just to be 'as good as' others.</p> <p>OR</p> <p>Yes. Molly does not want to feel self-conscious when she has to attend events with Paddy now that he has this important new job. She wants to be able to fit in. It makes sense that she wants a fur coat to help her look and feel like she belongs.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
76	And she crashed out ... A dozen pyjamas ...	Themes: Selfishness AND Wealth and Social Class Character(s): Molly Maguire	There is a lot of mending that Molly has to do. This suggests they are not well-off enough to buy new clothes, yet she wants to spend a lot of money on a coat that she will only wear when they go out. She wants to be on the same level as the other wealthy upper-class women she will meet at important events. Her selfishness is again evident: she wants to satisfy her desire for a fur coat and spares no thought about her family who will have to wear old clothes that have been mended.	Explain the irony of Molly having to mend her family's clothes.	<ul style="list-style-type: none"> <li>Molly must mend the clothing for her family because they do not have enough money to easily buy new clothes – even when their own clothing has holes.</li> <li>Yet, Molly wants her husband to buy her a fur coat that costs a large amount of money. She will be wearing an expensive, beautiful item of clothing, while her family will have to wear old clothes that have been mended.</li> </ul>
76–77	'Because I don't care ... an imitation ocelot.'	Theme: Wealth and Social Class Character(s): Molly Maguire	Molly is very knowledgeable about the different types of fur used to make coats. It is likely she has been doing some research on the subject of fur coats. This tells us she has been wanting a fur coat for a while now, despite claiming that 'there is something vulgar about a fur coat.'  Again, we see her internal conflict. On the one hand, she has clearly been thinking and dreaming about the fur coat she will buy. On the other hand, she does not want to look 'vulgar'.  She uses the term ' <i>nouveau riche</i> ' to show that she doesn't want to look like she has money for the first time, and is spending it in ridiculous ways. She wants to look like she fits in with the upper-class women easily.	Do you think Molly really believes 'there is something vulgar about a fur coat'? Discuss your view.	<p>Open-ended. Accept a well-substantiated response, like:</p> <ul style="list-style-type: none"> <li>No. She is just saying this so that she does not appear too eager to buy a fur coat.</li> <li>She does not want Paddy to think badly of her for wanting a fur coat.</li> </ul> <p>OR</p> <p>I think Molly is torn. She knows there is something vulgar about owning a fur coat, but she still wants one.</p>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
78	'All the other women ... the basket of mending at him.	Theme: Love and Generosity Character(s): Paddy and Molly Maguire	Paddy is very reasonable and speaks calmly. Molly seems to be getting more and more worked up, until she throws the basket of mending at him. It shows us her inner conflict. It could be that she wants Paddy to fight with her. She knows she should not really want (or get) a fur coat. It would be so much easier for her to be angry with Paddy for saying no than to be angry with herself for wanting the fur coat, or for having this internal conflict.	Why do you think Molly becomes angrier by the minute?	Open-ended. Accept a reasonable response, like: <ul style="list-style-type: none"> <li>• She knows that she will not be able to bring herself to buy such an expensive item, although she really wants to own a fur coat.</li> <li>• She is having an internal conflict about the fur coat. She is very torn – she wants the fur coat but she is also angry at herself for wanting it. She takes her anger out on her husband.</li> </ul>
79	'Stop it! ... fury and disappointment.	Theme: Selfishness Character(s): Molly Maguire	Molly wants a fur coat, but claims she does not want one. She accuses Paddy of being 'mean' and of having a 'peasant streak'. This really hurts Paddy, because he has not been mean to her. No matter what he says, it seems that he cannot say the right thing!	Is Molly justified in describing Paddy as mean? Give a reason for your answer.	No: <ul style="list-style-type: none"> <li>• He is actually the opposite of mean.</li> <li>• He has not refused to buy her the coat.</li> <li>• He is even willing to buy it on credit.</li> </ul>
79	It took them three days ... I'm trying to say?	Theme: Selfishness Structural element: Irony Character(s): Paddy and Molly Maguire	Molly tears up a cheque that Paddy gives her to buy a coat. The cheque was for one hundred and fifty pounds – a huge amount of money. Earlier in the story, she accused Paddy of having a peasant streak. She means that he continues thinking like a poor man although he is no longer poor. But her unwillingness to spend the money Paddy has so generously given her shows us she is the one with 'a peasant streak' – not Paddy; she wants the fur coat, but cannot bring herself to spend that much money, because she has been poor for such a long time.	In your view, why does Molly apologise to Paddy?	Accept a relevant response, like: <ul style="list-style-type: none"> <li>• She feels guilty for having hurt his feelings.</li> <li>• She feels guilty because he has left a cheque for a generous amount for her to buy the fur coat.</li> </ul>

STORY 4

## Concluding discussion

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- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What reasons does Molly give for wanting a fur coat?
  - b QUESTION 2: Discuss the *real* reason for Molly wanting a fur coat.
- 4 Please note the following are 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:
    - Paddy can finally afford to buy her a fur coat now that he is Parliamentary Secretary to the Minister for Roads and Railways.
    - They will be attending many social events, and she does not have suitable clothes to wear. A fur coat can be worn over just about anything and she will still look good.
  - b QUESTION 2: Possible answers:
    - She wants to look as good as the other wealthy, upper-class women that will be attending these events.
    - She wants to appear wealthy and as if she belongs to the upper class.
    - She is self-conscious. She doesn't want to wear old clothes that she has mended to functions with her husband.

## 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 'Stop it! I told you ... with fury and frustration.' on pg. 79:
    - 1.1 Explain what these lines tell the reader about Molly's character. Mention TWO points. (2)
    - 1.2 Discuss the irony in these lines? (2)
  - 2 Refer to the story as a whole. (pg. 74 to 79):
    - 2.1 Give THREE reasons why Molly feels justified in having a new fur coat. (3)
- B:** Answers
- 1.1
    - Molly is immature as she throws a tantrum/behaves like a child when she does not get her way. (1)
    - Molly does not know/understand her husband very well. (1)
  - 1.2
    - It is ironic that Molly accuses Paddy of being 'mean' and having a 'peasant streak'. (1)

- Paddy is not the one being mean/Molly is being mean. In fact, Paddy is being very generous. (1)

### 2.1

- Molly says there will be many events that she and Paddy will have to attend now that Paddy is the Parliamentary Secretary to the Minister for Roads and Railways (a man with a position). (1)
- Other wives at these events will be well dressed and Molly wants to fit in. (1)
- Molly explains that if she has a fur coat, she will not need other new outfits as the coat will cover anything she is wearing. (1)

## Summarising activity

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

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

- 1 Molly Maguire asks her husband Paddy to buy her a fur coat to wear to important events now that he is the Parliamentary Secretary to the Minister for Roads and Railways. [EXPOSITION]
- 2 She wants to look as good as the many wealthy, well-dressed women who will attend these events.
- 3 She tells Paddy she can just wear her fur coat over anything and still look good.
- 4 Molly believes she deserves this luxury after the tough life she led while Paddy was involved in the revolution. [CONFLICT]
- 5 Paddy tells her to buy the best coat that money can buy, or even two coats if she wants. [RISING ACTION]
- 6 Molly worries that Paddy may see her as wasteful and vulgar.
- 7 Molly starts mending her son's pyjamas.
- 8 She is filled with despair because deep down she wishes they were well off; then she would not have to mend clothes.
- 9 Then she tells Paddy that she does not want anyone to think she likes to show off, and that fur coats are shapeless and look vulgar.
- 10 They talk about the different types of furs that are used to make coats and how much they cost – a subject Molly knows a lot about.
- 11 Molly gets more upset with Paddy when he says she seems to have been hankering after (wanting) a fur coat.

- 12** Molly tells Paddy she does not want a fur coat because it is too expensive. It seems she feels guilty about wanting something so expensive.
- 13** Paddy no longer knows whether she wants the fur coat or not.
- 14** He tries speaking to her kindly and gently, but she gets irritated with him.
- 15** He suggests that she buys a black outfit which will cost much less, but she says she will have to buy other items to go with it, and she would need more than one outfit.
- 16** Molly hurls (throws) the basket of mending at Paddy in anger, accuses him of being mean and of behaving like a peasant, and then runs out. [CLIMAX]
- 17** Paddy gets very upset that she can believe this of him.
- 18** After three days, Paddy leaves a cheque for one hundred and fifty pounds on her dressing table, but she tears it up. [FALLING ACTION]
- 19** She finally realises that Paddy is not mean, but that she cannot buy something that expensive. She goes to apologise to Paddy. [RESOLUTION]
- 20** She admits that she does not really know why she cannot buy the fur coat.
- 21** We can infer (guess) she has been poor for so long she now finds it difficult to spend money.

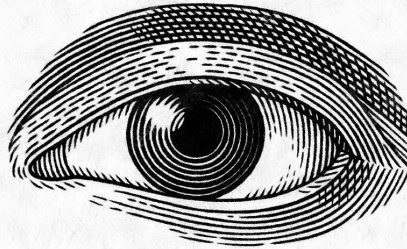


**Short  
Stories**

**Reading**

**STORY 5**

THE LAST  
BREATH



**GIVE THE GIFT OF LIFE.**

BECOME AN ORGAN DONOR AND YOU COULD SAVE UP TO SEVEN LIVES.



sam kahiga

"I'm going to the hospital to receive a new cornea from ... someone else - someone who is about to - to cross over."

# Reading and viewing

## The Last Breath

**SAM KAHIGA**

**1 HOUR AND 45 MINUTES**

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: ‘The Last Breath’.
- 3 Inform learners that the story deals with the subject of organ donation. Talk about the concept of organ donation:
  - With advances in medicine, today it is possible to transplant many different organs from one person’s body into another.
  - Organs such as the kidney may be donated while a person is still alive. This is because people have two kidneys and it is possible for a person to live normally with only one kidney. Thus, if a person suffers kidney failure, he may receive a kidney transplant which will help to prolong his life.
  - In the case of other organs, such as the heart, lungs and corneas, the person has to die before the organs are donated. As soon as they die, their organs are removed and transplanted into patients who have been waiting for a donor.
- 4 Explain to the learners that the country where this story is set is not mentioned. We can therefore assume this short story is set in a country where there are facilities for corneal transplants to be performed. The action takes place in a blind school and in the narrator’s home.
- 5 Inform learners that the writer, Sam Kahiga, is a Kenyan who has written short stories and novels.

### Introducing the themes

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

### **THEME 1: LOVE**

(NOTE: If you have already taught one of the other stories e.g. ‘The Fur Coat’, that explores love and you have already done this activity, then you do not need to redo this activity.

Instead, use the opportunity to revise the theme with the following discussion questions:

- a What is love?
- b What other short stories have this theme?
- c How is the theme explored in those other stories?)

#### **DISCUSSION:**

- 1 Ask learners what their understanding is of the word ‘love’. This could turn into quite an interesting discussion!
- 2 Work with learners to come to a definition. Give several learners a chance to respond, and write relevant words/phrases on the board as they attempt to arrive at a definition. The definition should include the following ideas:
  - Love connects all humans.
  - We all feel and need love in our lives.
  - There are different types of love, such as love for one’s parents, love for one’s siblings, romantic love, platonic love (love for friends and family, love for pets).
  - Animals are also known to feel and express love.
  - One may also have love for one’s religion, for God, for learning, books, etc.

#### **WRITING:**

- 1 Instruct learners to write down the theme as heading in their books: **Love**.
- 2 Ask learners to write a definition of love in their books, based on the discussion and using the words and phrases you have put up on the board.

### **THEME 2: ORGAN DONATION**

#### **DISCUSSION:**

- 1 Ask learners to turn and talk with a partner about organ donation.
- 2 Instruct them to discuss the following questions. They do not need to write down their answers. They are for discussion only:
  - What is an organ?
  - Which organs may be donated?
  - What is the purpose of organ donation?
  - Would you donate any of your organs?
  - What are some of the problems associated with organ donation?
- 3 Ask volunteers to tell the class the answers they arrived at with their partners.
- 4 Put relevant words and phrases on the board.
- 5 (NOTE: Some information on organ donation is provided in the Term 4 summary. This will help with answers to the first four questions.)
- 6 Below are some important points to discuss with learners:
  - Some people believe that their religion forbids organ donation.

- Family members may be unable to agree to or accept organ donation as there may be certain cultural/religious beliefs, or simply a lack of knowledge about the procedures and benefits of organ donation.
- Organ donation is complicated because the donor and recipient must have matching blood types. This means just because you want to donate an organ to someone doesn't mean you can, or you may need an organ but may be unable to find a suitable donor.
- There is a worldwide demand for certain organs. As a result, there is an increase in crimes related to organ harvesting (removing organs from a corpse or a living person), theft of organs from corpses in mortuaries, etc.
- Poverty-stricken people sometimes 'sell' their organs, such as kidneys, to wealthy families who are struggling to find a donor.

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Organ Donation**.
- 2 Instruct learners to write five short sentences on organ donation in their books.

**THEME 3: THE ROLE OF PARENTS****DISCUSSION:**

- 1 Ask learners to think about the role of parents in our lives.
- 2 After about a minute, ask for learners' ideas on the topic.
- 3 Work with the learners towards coming up with a good description of the role of parents in our lives. You may write key words and phrases on the board as the discussion progresses. This may include the following ideas, among others:
  - Primary caregivers
  - Providers (of money, food, love, etc.)
  - Language acquisition
  - Provide nurturing and support
  - Role models
  - Educators/provide education
  - Religious instruction
  - Teach about culture, traditions, rituals
  - Provide guidance/give advice
  - Punish/scold in order to teach certain lessons

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **The Role of Parents**.
- 2 Ask learners to write about three sentences on what their parents mean to them.
- 3 Get volunteers to read out some of their sentences.
- 4 Compliment learners on thoughtful answers.

**THEME 4: DISABILITY AND PREJUDICE AGAINST PEOPLE WITH DISABILITIES (ABLEISM)**

**DISCUSSION:**

- 1 Ask learners to think about disability, and some examples of disabilities.
- 2 After about half a minute, ask volunteers to talk about disabilities, using examples.  
Guide the discussion to include the following ideas:
  - A disability may be physical or mental.
  - A disability limits a person's movements, senses or activities.
- 3 Examples of disabilities include: blindness, deafness, not having full use of the arms or legs.
- 4 Then discuss prejudice.
- 5 Give a few learners the opportunity to define prejudice.
- 6 Write relevant words and phrases on the board as you discuss. The definition should include the following ideas:
  - Prejudice is the dislike, hostility or unjust behaviour shown towards people of a certain group.
  - Prejudice is not based on a reason or an actual experience.
  - Sometimes, when someone is prejudiced, they get an idea about a whole group of people based on the actions of just one person (This is called stereotyping).
  - There are different types of prejudice that exist in every society. We usually learn these through our parents and other people around us.
  - The world is built for people who are able-bodied. People are discriminated against because of disabilities, both by people being unkind and unfair and by the way our society has been built (think about stairs, getting into a taxi, etc). This type of discrimination is called ableism.
  - There are other types of prejudice. For example, discrimination on the basis of a person's race is known as racial prejudice or racism.
- 7 (NOTE: Ask about other types of prejudice learners have encountered in the stories. If you have read 'The Doll's House', 'A Chip Of Glass Ruby' or 'The New Tribe', ask learners:
  - a What kind of prejudice did you encounter (see) in those stories?
  - b What is similar about these types of prejudice? What is different?)

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Disability and Prejudice against People with Disabilities.**
- 2 Instruct learners to write a few short sentences on disability and prejudice against people with disabilities in their books.
- 3 Ask volunteers to read out some of their sentences.
- 4 Compliment learners on thoughtful sentences.

## Preparing for reading the short story

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

## 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 117.
- 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
117	I wondered what ... hoarse with anger.	Themes: Love AND The Role of Parents AND Disability and Prejudice against People with Disabilities AND Organ Donation Structural element: Diction (word choice) Character(s): The narrator and his father	<p>The narrator informs readers very early on in the story that he is in love with Eva and will marry her as soon as he can. We also learn of the conflict between the narrator and his father even before his father speaks. The narrator wants his father to approve of his decision to marry. However, when he says, 'whatever it was it made no difference', we see that he will still marry Eva whether his father approves or not.</p> <p>The father objects to his son marrying Eva because she is blind. This causes conflict between the father and son. The father is prejudiced against Eva because of her disability. The reader is reminded that many parents believe they should have a say in who their child chooses as a life partner.</p> <p>It is interesting that the writer uses several words related to sight and seeing in this extract, e.g. watched, glanced, watching, eye, look, etc. This is appropriate because we have characters who can see but are in conflict over one who is blind, and the conflict between father and son arises only because the son has chosen a blind girl to marry. The theme of organ donation is introduced when the narrator prophetically (predicting what will happen in the future) tells his father, 'Then give her eyes.'</p>	<p><b>1</b> Is the father justified in objecting to his son's choice of a blind girl as his life partner? Substantiate your response.</p> <p><b>2</b> Predict what will happen in this short story.</p>	<p><b>1</b> Open-ended. Accept a well-substantiated response, like: No.  <ul style="list-style-type: none"> <li>Eva is blind, but normal in other respects. Eva and the narrator are in love. Her blindness should not be held against her.</li> <li>The father should not interfere in the son's life.</li> </ul>                     OR                      Yes. People with disabilities experience many problems. His son will therefore have to share in these problems as well.</p> <p><b>2</b> Learners' own responses. Encourage learners to make predictions.</p>



Page	Line	Element	Explanation	Discussion Question	Possible Answers
118	I wondered bitterly ... take care of her.	Theme: The Role of Parents Character(s): The narrator	The narrator is resentful that his father has repeatedly interfered in his life. He gives the example of his father preventing him from studying music. The narrator is sad that he will probably remain working in the bank for a long time – a career he had not chosen for himself. He believes his father has made important decisions for him, but he will no longer allow his father to do this. The narrator again makes it clear he will marry Eva.	<ol style="list-style-type: none"> <li>Why do you think the narrator's father prevented him from studying music?</li> <li>Do you think the father is fulfilling or over-stepping his role as a parent? Explain.</li> </ol>	<ol style="list-style-type: none"> <li>Possible answers: <ul style="list-style-type: none"> <li>Only a few people make it in the music world.</li> <li>He wanted his son to do something more 'practical'.</li> <li>He worried about his son's ability to make money with a music qualification.</li> <li>He did not take his son's dreams seriously.</li> </ul> </li> <li>Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> <li>Over-stepping. Parents should guide their children, but they should not tell them what to do. They should not stand in the way of their children's dreams.</li> </ul> </li> </ol> <p>OR</p> <ul style="list-style-type: none"> <li>Fulfilling. He is making sure his son makes clever choices in his life.</li> </ul>
118	'What does he say? ... to be unhappy ...'	Themes: The Role of Parents AND Love AND Disability and Prejudice against People with Disabilities Character(s): The narrator	In this conversation with his mother, the narrator pleads to be allowed to marry Eva. He provides some solid arguments in favour of treating disabled people as equals, with respect and as we would treat able-bodied human beings. He explains that she is blind 'through no fault of her own', and that her blindness should not make his father regard her as an 'outcast'. The narrator and Eva make each other very happy, which seems a good enough reason for them to marry.	The narrator tells his mother, 'She says I have brought sunshine into her life. ... If I left her I'd plunge her back into darkness ...' Discuss the significance of the metaphors used in these lines.	<ul style="list-style-type: none"> <li>Sunshine is used as a metaphor for happiness.</li> <li>Darkness symbolises the pain and misery Eva would suffer if he had to leave her.</li> <li>This shows how important the narrator has become in Eva's life. Just as life on earth depends on the sun, so too does Eva depend on the narrator's love.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
119	'Your father cares ... not quite comprehending.'	Theme: Love Character(s): The narrator and his mother	The narrator's mother tells him that his father cares for his happiness. She then informs him that his father is seriously ill with lung cancer. Her love for her husband is clear. She warns the narrator to be careful of what he does, as this will have an impact on his father.	How do you think the narrator feels on hearing this news about his father?	<ul style="list-style-type: none"> <li>• He is probably shocked as he had had no idea that his father was ill.</li> <li>• Perhaps he also feels guilty or ashamed that he had been too caught up in his love affair with Eva to notice that his father is ill.</li> </ul>
120	'No!' she said ... God bless him ...!'	Theme: Organ Donation Character(s): The narrator and Eva	Eva returns the ring the narrator has given her, telling him she will accept the ring when she can see. Then we find out that a donor has been found for her – she will receive a corneal transplant. The donor's corneas will be transplanted into Eva's eyes, and her vision will be restored. The transplant will be performed soon after the donor dies. The happiness and excitement she feels, tell us (the readers) that organ donation should be supported. We see the joy and excitement it brings into someone's life. We see that Eva will have a new beginning! Her life will change completely.	In your view, should organ transplants be carried out? Discuss your view.	<p>Open-ended. Accept a well- substantiated response, e.g.</p> <p>Yes. People who suffer great pain and difficulty can be helped to lead a normal life if they receive a transplant.</p> <p>OR</p> <p>No.</p> <ul style="list-style-type: none"> <li>• I think organ transplants interfere too much with the work of God.</li> <li>• Doctors should not play God by interfering with the natural cycle of life and death.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
121	I stood there ... with those lovely eyes ...'	Themes: Love AND Organ Donation Character(s): The narrator and Eva	Some time has passed and Eva can now see because she has received the narrator's father's corneas. The father has shown how much his son's happiness meant to him – although he originally did not approve of his son marrying Eva, he donated his corneas to ensure his son's happiness with her.	What do you think is the writer's message?	<ul style="list-style-type: none"> <li>The writer shows us the positive outcomes of organ donation.</li> <li>Even though the father has died, a part of him lives on in Eva. He has given someone else a new beginning and chance at life.</li> <li>This suggests that the writer supports organ donation. His message is that people should donate their organs as it can change someone else's life.</li> </ul>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Describe the narrator’s relationship with his father.
  - b QUESTION 2: What do you think was the writer’s intention in writing this story?
- 4 Please note the following are 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 had a troubled/rocky relationship. The narrator felt that his father interfered too much in his life, and made important decisions for him.
    - They found it difficult to communicate. The father was very pushy and tried to run his son’s life. This made the narrator very unhappy.
  - b QUESTION 2: Possible answers:
    - The writer wanted to show us that organ donation can be a good thing, and bring joy into people’s lives.
    - The writer wanted to promote/encourage organ donation.

## 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 wondered bitterly when my father would start to understand me and my feelings.’ on pg. 118:
    - 1.1 Describe the incident that has led to the speaker feeling this way. (3)
  - 2 Refer to ‘Only a year before he had ruined a plan I had to study music.’ on pg. 118:
    - 2.1 Suggest why the father did not want the narrator to study music. (2)
  - 3 Refer to the story as a whole (pg. 117 to 121):
    - 3.1 Discuss how the narrator’s feelings towards his father change during the course of this story. (3)
- B:** Answers
- 1.1
    - The narrator and his father went to the blind school to meet Eva. (1)
    - The father tells the narrator that he cannot marry a blind girl. (1)
    - The father becomes very angry when the narrator tells him he will marry Eva when he comes of age. (1)
  - 2.1
    - The father feels that music is not an acceptable career choice. (1)

- The father feels that one cannot earn a living/find a job easily with just a music qualification. (1)

### 3.1

- At the beginning of the story, the narrator is very angry with his father because his father has told him not to marry Eva because she is blind. (1)
- The narrator feels bitter towards his father when he remembers how often his father has prevented him from doing what he had his heart set on. (1)
- At the end of the story, the narrator is grateful to his father for giving Eva the gift of sight. (1)

## Summarising activity

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

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

- 1 The narrator has brought his father to meet Eva at the blind school because he is in love with Eva and wants to marry her. [EXPOSITION]
- 2 When they leave, his father says angrily he cannot marry a blind girl. The narrator is disappointed because he had expected his father to see beyond Eva's blindness. [CONFLICT]
- 3 The narrator decides he will propose to Eva when he comes of age (turns 18). [RISING ACTION]
- 4 The narrator angrily tells his father to give Eva eyes.
- 5 The father breaks into a terrible fit of coughing that causes the car to go very close to the edge of the road.
- 6 The narrator thinks about his troubled relationship with his father, and believes his father has always ruined his plans.
- 7 The narrator decides that he will no longer allow his father to make decisions for him, and he makes up his mind to marry Eva.
- 8 He talks to his mother about the visit to Eva.
- 9 He tells her the meeting with Eva has not changed his father's views on marriage to a blind girl.
- 10 The narrator feels that his mother understands his feelings as she has met Eva and has not tried to make him change his mind.

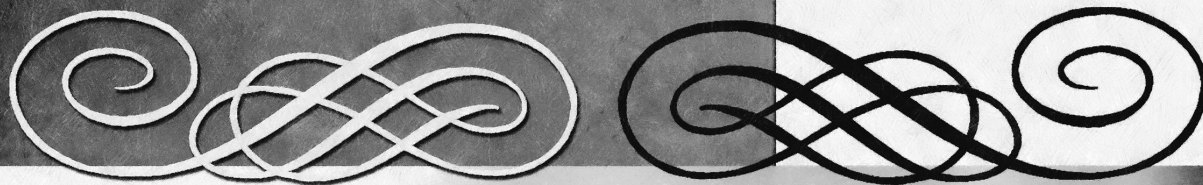
- 11** He informs his mother he will still marry Eva as she makes him very happy and she understands him. He also says Eva will be devastated if he leaves her.
- 12** His mother tells him they only want him to be happy.
- 13** She warns him to be careful about what he does as his father has lung cancer. This is a surprise to the narrator. [CLIMAX]
- 14** One day he puts a cheap ring on Eva's finger. She returns it to him, telling him he can give the ring to her when she can see it. [FALLING ACTION]
- 15** She explains that she is going into hospital for a corneal transplant. She tells him she is very grateful to this unknown donor for giving her sight.
- 16** Some time later, the narrator's mother and Eva wait for the narrator to go to the garden to pluck oranges.
- 17** He stops at his father's grave to tell him how thankful he is to him for donating his corneas to Eva. [RESOLUTION]
- 18** He says his father had a kind heart right up until the time of his last breath.

**Short  
Stories**

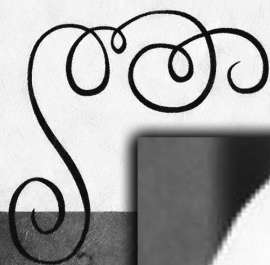
**Reading**

**STORY 6**

# THE NEW TRIBE



*"I just want to  
know who my  
parents are"*



**Buchi  
Emecheta**  
(1944 – 2017)



# Reading and viewing

## The New Tribe

**BUCHI EMECHETA**

1 HOUR AND 45 MINUTES

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, 'The New Tribe'.
- 3 Inform learners that the text they will read is actually an extract from a novel (also titled 'The New Tribe'). The novel was published in 2000. 'The New Tribe' deals with the subject of adoption and mixed-race families.
- 4 Inform learners about the writer: Buchi Emecheta. She was born in 1944 in Lagos, Nigeria. In 1962 she moved to London where she lived and worked as a writer. She wrote novels, plays, an autobiography, as well as children's literature. She died in January 2017.

### Introducing the themes

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

(NOTE: More information on these themes is provided in the Term 4 summary)

#### THEME 1: ADOPTION

##### DISCUSSION:

- 1 Ask learners to turn and talk with their neighbour about the meaning of adoption.
- 2 Give them 1–2 minutes for this; then call the class back together.
- 3 Ask volunteers for answers to the following two questions:
  - What does it mean to adopt a child? (This is when a person legally becomes the parent of a child that is not their biological child.)

- Who would adopt a child? (People who cannot have children of their own, or people who want to add to their families, and help a needy child at the same time, would adopt a child.)
- Who would give up their child for adoption? (Teenage mothers who have no means to support a baby; victims of rape who find out too late that they are pregnant; poverty-stricken mothers/parents who cannot afford another child; unemployed parents may give up their babies/children for adoption.)
- What are some of the challenges associated with adoption? (Adoption can be a long legal process; the process can be especially complicated when a child has been abandoned and the mother cannot be traced; it may be difficult to inform a child later on that he or she was adopted; some people go to great lengths to find their biological parents, and often experience great emotional pain in the process.)

**WRITING:**

- 1 Instruct learners to write down the theme as a heading in their books: **Adoption**.
- 2 Ask learners to write down the meaning of adoption in their books, based on the discussion.
- 3 Instruct learners to write down who would adopt a child, and also who would give up their child for adoption.
- 4 Tell learners to write down two challenges associated with adoption.
- 5 Ask a few volunteers to read their answers out loud.
- 6 Praise learners who have written thoughtful sentences.

**THEME 2: MIXED-RACE FAMILIES**

**DISCUSSION:**

- 1 Ask learners to turn and talk with a partner about what it means to be a mixed-race family.
- 2 Give them 1–2 minutes to discuss.
- 3 Call the class back together.
- 4 Ask volunteers to tell the class the points they arrived at with their partners.
- 5 Explain to the class that a mixed-race family is one in which the members are not all of the same race.
- 6 Ask the class to think about how a family can become one of mixed race.
- 7 After about a minute, ask volunteers for their answers. Praise learners who share thoughtful responses. (A mixed-race family can result from marriage between people of different races, adoption of a child that is not the same race as the adoptive parents, or if there is an ancestral throwback, which happens when a child looks more like earlier generations/ancestors than like the actual parents.)

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Mixed-race Families**.
- 2 Instruct learners to write 2–3 short sentences on mixed-race families in their books.

**THEME 3: RACIAL PREJUDICE**

(NOTE: If you have read ‘The Fur Coat’, ‘The Doll’s House’ or ‘A Chip Of Glass Ruby’, which all share a similar theme, ask learners:

- What other stories have we read with a similar theme?
- How was the theme explored in those other stories?)

**PAIR DISCUSSION:**

- 1 Ask learners to think about the term ‘racial prejudice’.
- 2 As learners think, write the following questions on the board for discussion:
  - a How do you know if someone is racially prejudiced?
  - b How do you know if someone is not racially prejudiced?
  - c How does someone become prejudiced towards people of another race?
- 3 Instruct learners to turn and discuss these questions with a partner. These questions are for discussion only. Learners do not need to write anything down.
- 4 Give learners a few minutes to discuss.
- 5 Call the class back together and ask learners to share their ideas about racial prejudice. (Racial prejudice is the dislike or hostility/hatred shown towards people of another race. It could also be unjust behaviour towards people of another race. We usually learn racial prejudice through our parents and other people around us. People of any race and in any country may be racially prejudiced (it is not restricted to any one race group, or to SA alone). Even people who experience racial prejudice themselves can be guilty of being racially prejudiced against another person/group of people.)

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Racial Prejudice**.
- 2 Ask learners to write a few sentences on racial prejudice.
- 3 Get volunteers to read out some of their sentences.
- 4 Compliment learners on thoughtful answers.

**Preparing for reading the short story**

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

## 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 166.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
167	So the authorities were ... Julia's adoptive parents.	Theme: Adoption Character(s): The Arlingtons and Julia	We learn here about the steps the Arlingtons have to follow before they can adopt the baby who has been abandoned and brought to their house. The process is 'lengthy and complicated' but Ginny is unable to have children, so she is willing to do whatever is necessary in order to adopt Julia.	In your view, why is adoption such a 'lengthy and complicated' process?	Accept a relevant, thoughtful response, like: <ul style="list-style-type: none"> <li>Adoption is a legal process, so everything has to be in order.</li> <li>The authorities must make certain that nothing sinister (bad) is going on.</li> <li>They must make sure that the prospective adoptive parents will be good parents before they can adopt a child.</li> </ul>
168-169	One of the social workers ... not to be found.	Themes: Adoption AND Racial Prejudice AND Mixed-race Families Character(s): Ginny and Chester	The social worker has assumed Ginny may have a problem with adopting a black child because Ginny is white. Back then, it was not common for people to adopt a child of a different race. But clearly, Ginny is not racially prejudiced. Ginny feels the child's race is not a matter to even consider, especially not when this child is so traumatised after being abandoned and put into the care of Social Services.	Why does the social worker make a point of informing Ginny about the child's race?	<ul style="list-style-type: none"> <li>It was not common for people to adopt a child of a different race.</li> <li>The social worker assumes that because the Arlingtons are white, they would not want to adopt a black child.</li> <li>The social worker is worried that the Arlingtons might be prejudiced/racist.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
170	Chester could not remember ... Chester and Julia sheltered.	Themes: Adoption AND Mixed-race Families Character(s): Chester	From a young age, Chester is aware that he is different from the rest of his family. He is also a sensitive child – he knows he will hurt his parents by asking questions about his background. The Arlingtons provide a good stable home for the children, but the feeling that he does not belong is still there.	In your view, should children be told from a very young age that they are adopted? Give a reason for your answer.	Open-ended. Accept a well-substantiated response, like: Yes. It would be terrible for the child to find out accidentally on their own. OR No. The child should be told but at a later stage when he or she is more emotionally mature.
172	As the first term drew ... of unbelonging strengthened.	Themes: Adoption AND Racial Prejudice AND Mixed-race Families Character(s): Ginny and Chester	Chester is chosen to play the part of one of the three kings in the Christmas nativity play. The teacher is very insensitive. She tells the other children that Chester should play the role of the king because he looks like he comes from 'the Orient'. The teacher is basically pointing out to the other children that Chester is different, which is not a kind or appropriate thing for a teacher to do at all. Later on, Chester's friend Ray's father calls Chester 'king of the Orient'. Chester asks Ginny about the East and the Orient, and without realising the full impact her words will have on Chester, she tells him this is where his people come from. This only serves to strengthen his feeling that he does not belong in his family.	Should Ginny have explained further about Chester's origins at this point? Would it have helped Chester feel more secure?	Open-ended. Accept a well-substantiated response, like: Yes. • It would have cleared up his doubts and made him feel more secure. • Chester already knows the Arlingtons are very good parents in all respects, so they just need to reassure him that they love him although he is adopted and different from them. OR No. At this point he is still quite young to understand everything. It could add to his feelings of insecurity.

Page	Line	Element	Explanation	Discussion Question	Possible Answers
173–174	'I just want to know ... love you both very much.'	Themes: Adoption AND Mixed-race Families Character(s): Ginny, Chester and Julia	The moment the Arlingtons have been dreading has arrived. Chester asks about his real mother. Arthur tells both the children the whole truth about how they had come to be with them. He also reassures them that they wanted the children very much, and that they are loved. Up until now, Chester has assumed that Julia is the biological child of the Arlingtons. However, here he finds out that they are both adopted.	What are your views on the way Arthur handled the situation?	Open-ended. Accept a well-substantiated response, like: <ul style="list-style-type: none"> <li>I think he handled the situation very well.</li> <li>It is good that he tells the whole story to the children. This way they know everything from their father, and not from some other outside, less reliable source.</li> <li>It is better to be open and honest. This will help build trust within the family.</li> </ul> OR <ul style="list-style-type: none"> <li>I think he did not handle the situation very well.</li> <li>There was no need to go into so many details which could have hurt the children's feelings. For example, he tells them indirectly that both their mothers clearly did not want them. He could have left this detail out.</li> </ul>
179	Before she could continue ... who took control.	Themes: Racial Prejudice AND Mixed-race Families Character(s): Chester	The theme of racial prejudice is revealed here. The children mock Chester by calling him the 'king of the devils', which is a cruel reference to his dark skin colour. It also shows that Chester is growing up, as he can now firmly tell his mother he does not want to be king in the nativity play.	Why did Chester go to the Miller's house?	Chester ran away when Ginny wanted him to try on the robe she made for him to wear in the play. Ray Miller was Chester's good friend, so this is where he ran off to.

**STORY 6**

## Concluding discussion

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- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: What are your views on adopting a child of a different race?
  - b QUESTION 2: What do you think is the writer’s message in this story?
- 4 Please note the following are 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 is perfectly acceptable to give any child a home, irrespective of the child’s race.
    - Children’s needs are the same, no matter what their race is. So it makes no difference what race the child belongs to. If the parents can provide the child with a loving home, that is the most important thing.
    - I think it is acceptable, but parents who adopt children of a different race should be especially sensitive and aware of how their child might feel different. For example, Chester is a black child in an all-white school where he is made fun of about his race. Ginny and Arthur should have been more aware of how Chester might feel different/might be made fun of.
  - b QUESTION 2: Possible answers:
    - Adoption should not be taken lightly as it can be very difficult for both children and parents.
    - It can be very difficult to be an adoptive parent. Whether you tell the child of his adoption or not, there are bound to be problems.
    - Even a loving family cannot shield a child from bullying, teasing, and feeling different.
    - Identity is complicated. It can be especially difficult for a child who looks different from their parents and siblings to figure out how and where they belong.

## 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 story as a whole. (pg. 166 to 180):
    - 1.1 Explain how Chester came to be adopted by the Arlingtons. (3)
    - 1.2 In your opinion, should a child be informed that he/she is adopted? Discuss your view. (3)
  - 2 Refer to ‘He was the Rock of Gibraltar.’ (pg. 180):
    - 2.1 Identify the figure of speech in this quote. (1)



**2.2** Explain how this figure of speech adds to the description of Chester's character. (3)

**B: Answers**

**1.1**

- Chester's biological mother had read about Julia's adoption in the press. (1)
- Chester's mother was expecting twins and their father did not want to keep another man's child as well. (1)
- Chester's mother asked if the Arlingtons would take Chester in, knowing that they were good Christians. (1)

**1.2** Open-ended answers:

- Yes, a child should always be told that they are adopted because the child has a right to know. (1)
- It is important for a child to know its heritage. (1)
- Being honest with the child, will prevent him/her from finding out by accident and causing emotional harm. (1)

OR

- No, a child should not be told that they are adopted because it will make them feel less part of the family. (1)
- The child has been chosen by the adoptive family and should therefore be treated as completely part of that family. (1)
- Knowing that one is adopted may cause hurt, resentment and confusion. (1)

**2.1** Metaphor (1)

**2.2**

- The Rock of Gibraltar is a high cliff in Spain, overlooking the sea to Africa. (1)
- It is a very strong, solid cliff. (1)
- The metaphor is that Chester is the same as the rock – solid, strong and dependable. (1)

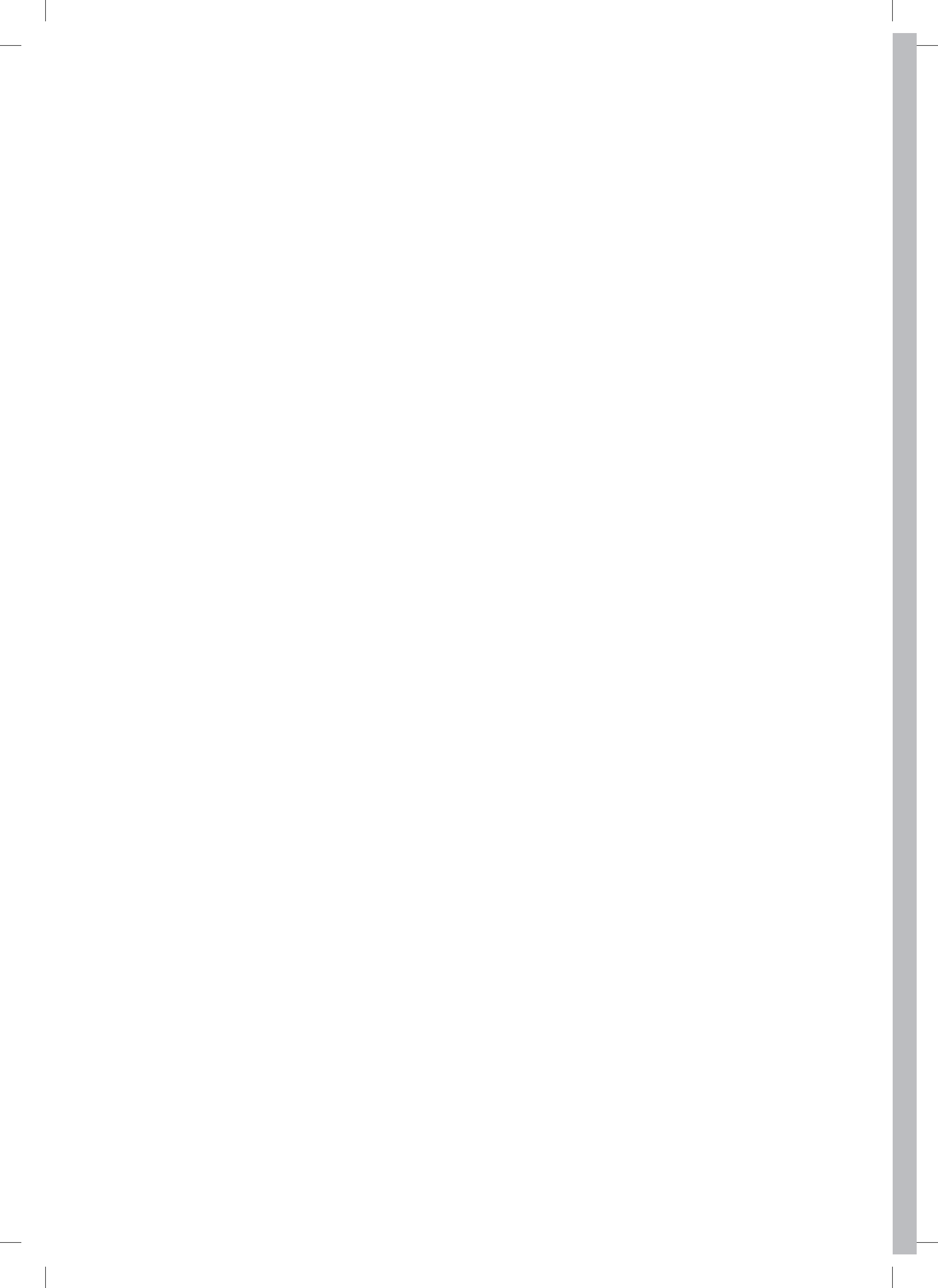
### Summarising activity

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

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

- 1 Julian, the local paperboy finds an abandoned baby that he takes to the Reverend Arthur Arlington. [EXPOSITION]
- 2 Arthur's wife Ginny, who has been unable to have children, takes the baby girl and feeds her milk with her finger.
- 3 The Arlingtons inform the police and social welfare office, and get a doctor to check the child.
- 4 Ginny is allowed to care for the baby, whom they name Julia, after the paperboy.
- 5 Julia's mother cannot be found, so the Arlingtons become her foster parents, and, after a lengthy process, her adoptive parents. [CONFLICT]
- 6 When Julia is two, the social workers ask the Arlingtons to foster an 18-month-old boy whose mother has chosen them after following Julia's story in the press. [CONFLICT]
- 7 The boy's mother is expecting twins, and the father of the twins does not want the boy, who is from the mother's previous relationship. [RISING ACTION]
- 8 The social worker mentions that Chester is Nigerian. Ginny says she still wants to adopt the child, whose name is Chester.
- 9 Ginny does some research to create a beautiful storybook to help Chester to learn about Nigeria.
- 10 She reads the book to him every night, and Chester eventually memorises all the words and pictures.
- 11 The children have brought Ginny much happiness, but Arthur feels somewhat neglected, as Ginny no longer has time for him.
- 12 At about the age of four or five, Chester realises he does not belong in the family because of his colour, but still regards the Arlingtons as his parents.
- 13 On Chester's first day of school, he cries for his mother, causing all the other children to cry to go home as well.
- 14 The teacher brings Julia from her class to pacify Chester, and when the headmaster jokingly calls Chester a devil, Julia bravely tells him Chester is not a devil.
- 15 Because he is black, Chester is chosen to play the leader of the three kings in the Christmas nativity play.
- 16 When Chester questions Ginny about the 'Orient' and the 'East', she unknowingly replies that is where his people come from, adding to his sense of not belonging in the family.
- 17 One day Chester asks Arthur who his real mother is. He was told in school he could not be their biological child because he is black. Because Julia is white, Chester believes she is the Arlingtons' biological child. [CLIMAX]
- 18 Arthur tells both children the truth, reassuring them that they are loved.
- 19 That evening, Chester is reluctant to be embraced by Ginny, but eventually gives in when he sees how upset she is.
- 20 Chester begins to have a recurring dream about what he believes to be an African village, and begins to think of it as his city. He often escapes there in his imagination.
- 21 Julia changes too, becoming more introverted and staring into space quite often.
- 22 There is much strain in the family, and they are often silent during meals.

- 23** One day, when Julia knocks a teacup over, Chester laughs. Arthur punishes Chester by making him clear up and wash the dishes, even though he will be in trouble at school for arriving late. [CLIMAX]
- 24** Chester knows he will leave home one day. He knows he must find the city he dreams about. [FALLING ACTION]
- 25** Chester feels pressured to be good as the vicar's son. As the only black boy in the community, he also feels he has to prove himself to everyone.
- 26** Ginny makes a robe for Chester, assuming he will again play the leader of the three kings in the nativity play. But he runs away, refusing to try on the robe.
- 27** Chester explains that he does not want to be king any longer because other children call him 'king of the devils'.
- 28** Another boy plays the part Chester usually played, while Chester gets a job backstage.
- 29** Chester feels guilty for hurting Ginny, but realises he does not have to allow others to tell him what to do. [RESOLUTION]
- 30** Chester makes a fancy Christmas card and buys a diary, which he hands to his mother personally to show how sorry he is about the play.
- 31** Chester believes his father is very strong and therefore cannot be hurt.



**Short  
Stories**

**Reading**

**STORY 7**



# Transforming Moments

Goana Mhlope

“A woman praise poet – I’d never heard of one,  
but what did it matter? – I could be the first one.”

# Reading and viewing

## Transforming Moments

**GCINA MHLOPHE**

**1 HOUR AND 45 MINUTES**

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text: 'Transforming Moments'.
- 3 Inform learners that the text they will read deals with the subject of self-confidence, and how one young girl develops from having very little self-confidence into someone who is confident about her own worth and abilities.
- 4 Inform learners about the writer: Gcina Mhlope is a well-known storyteller, writer, actress, playwright, television personality and motivational speaker. She is inspired by the traditional stories of her grandmother. She is passionate about promoting reading among the youth of South Africa. This story may be autobiographical (a story about the author herself).

### Introducing the themes

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

(NOTE: More information on these themes is provided in the Term 4 summary.)

#### **THEME 1: SELF-DISCOVERY AND SELF-LOVE**

##### **DISCUSSION:**

- 1 Ask learners to turn and talk with their neighbour about the meaning of 'self-discovery' and 'self-love'.
- 2 Give them 1–2 minutes for this; then call the class back together.
- 3 Ask volunteers for answers to the following two questions:

- What does self-discovery mean? (Self-discovery is the process of learning about oneself – we must all learn about the things that make us passionate and happy.)
- What does self-love mean? (Self-love is the process of caring about and loving ourselves. Self-confidence and self-esteem are part of self-love. It is important that we learn to love ourselves, despite our flaws.)

**WRITING:**

- 1 Instruct learners to write down the theme as a heading in their books: **Self-Discovery and Self-Love.**
- 2 Ask learners to write about the meaning of self-discovery and self-love in their books, based on the discussion.
- 3 Instruct learners to write a personal experience they have had relating to self-discovery/self-love/self-esteem.
- 4 Ask a few volunteers to read their personal experiences out loud.
- 5 Praise all learners who choose to share this sensitive information.

**THEME 2: JEALOUSY**

**DISCUSSION**

- 1 Ask learners to turn and talk with a partner about jealousy.
- 2 Give them 1–2 minutes to discuss.
- 3 Call the class back together.
- 4 Ask volunteers to tell the class the points they arrived at with their partners.
- 5 Tell the class that jealousy is felt when a person believes that someone else has what they want. A jealous person feels or shows envy about someone else's achievements, success, advantages, possessions, status, etc.

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Jealousy.**
- 2 Instruct learners to write 1–2 short sentences on jealousy in their books.

**THEME 3: FRIENDSHIP**

**PAIR DISCUSSION:**

- 1 Ask learners to think about the word friendship and what friendship means to them.
- 2 As learners think, write the following questions on the board for discussion:
  - a How do you know if someone is your friend?
  - b How do you know if someone is not your friend?
  - c Are there different kinds of friendship? What do you expect from your friendships?
  - d What would cause you to end a friendship with someone?
- 3 Instruct learners to turn and discuss these questions with a partner. These questions are for discussion only. Learners do not need to write anything down.
- 4 Give learners a few minutes to discuss.
- 5 Call the class back together and ask learners to share their ideas about friendship.



- 6 Emphasise that friendship refers to the relationship between friends. True friends will make you feel happy and good about yourself. They are there to help and support you. A true friend would never make you feel bad about yourself.

**WRITING:**

- 1 Ask learners to write a few sentences on **Friendship**.
- 2 Get volunteers to read out some of their sentences.
- 3 Compliment learners on thoughtful answers.

## Preparing for reading the short story

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

## 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 97.
- 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
97	I was seventeen ... Miss-ugly-top-of-the-class.	Theme: Self-Discovery and Self-Love Character(s): The narrator	The story is told from the perspective of a successful adult looking back on her teenage years. The narrator makes it clear that she hates herself right in the very first paragraph of the story. Although she is doing 'exceptionally well' academically, she has very low self-esteem (confidence in her own worth or abilities). She considers herself ugly because of her hair, which is difficult to manage, her knock-knees and her big feet. Being top of her class does nothing to boost her self-confidence. She refers to herself as Miss-ugly-top-of-the-class. We can say that she focuses too much attention on her looks, but does not look at her other strong points, such as her intelligence, and her ability to produce top results.	Name three aspects of the narrator's appearance which she finds ugly.	Her hair; her feet; her knock-knees.
98	Well, I thought ... end of that year.	Themes: Jealousy AND Friendship Character(s): The narrator and Sizwe	The girls at the school are jealous of the narrator because she is intelligent, hard-working and attains high marks. They are even more jealous when Sizwe, the good-looking star of the school rugby team, shows interest in the narrator. They make nasty remarks about her looks and her clothes. The girls' comments make the narrator lose even more self-confidence. We see that there are different types of friendship in this story. The girls at school only befriend the narrator because they need her help with their schoolwork. They are not true friends because they want something from her – they use her because she is intelligent and hardworking. They do not care about her feelings. They say nasty things to her and about her. Sizwe and the narrator develop a strong and true friendship. Their relationship gets off to a bad start when Sizwe tries to win the narrator's love. Initially she wants nothing to do with him because she wants to concentrate on her schoolwork. However, they slowly become friends. They are kind to each other and enjoy each other's company.	Explain why the narrator finds it difficult to believe Sizwe could actually want to be her boyfriend.	<ul style="list-style-type: none"> <li>• She considers herself ugly, and Sizwe is very good-looking. She can't believe he would want to be with her because of this.</li> <li>• He is the star of the rugby team, and the narrator believes that this is usually the kind of boy who can get any girl he wants.</li> <li>• The narrator cannot believe he would be interested in her when he can be with any girl he wants.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
99	I was doing my Standard 9 ... hide the big grin.	Theme: Self-Discovery and Self-Love Character(s): The narrator	The narrator's self-esteem is crushed when she is thrown out of the school choir because of her deep voice. However, the kind minister helps ease some of the narrator's pain by insisting that she join the church choir, and describing her voice in a more positive way – 'strong and resonant.' The minister helps boost the narrator's self-confidence even more by inviting her to go with him to visit his family.	Why do you think the minister shows an interest in the narrator?	Open-ended. Accept a relevant response, like: <ul style="list-style-type: none"> <li>The minister knows how well she is doing academically, and also knows that she has low self-confidence.</li> <li>He also notices her because of the volunteer work she does in the church.</li> </ul>
101	The brightly dressed man ... I was also a praise poet.	Theme: Self-Discovery and Self-Love Character(s): The narrator	The narrator has the opportunity to witness a praise poet perform when she goes with the minister to a meeting at the chief's place. She is so completely impressed by the praise poet's language use and movements that she decides to become a praise poet herself. This is her moment of self-discovery – finally discovering what it is she wants to do.	Explain why the narrator will do very well at being a praise poet.	<ul style="list-style-type: none"> <li>She has always loved reading and read more than the other students.</li> <li>She reads everything she can find after completing her prescribed books.</li> <li>She spends most of her time reading, not wanting to do sports.</li> <li>She is also a very good writer – her essays are read out to her class as examples of good work.</li> <li>She clearly has a flair for language – this will help in writing praise poetry.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
102	It was Monday ... in agreement too!	Themes: Self-Discovery and Self-Love AND Friendship Character(s): The narrator	The narrator now seems like a different person from the one we met at the beginning of the story – she has been transformed into someone who is confident enough to try something new, like becoming the first female praise poet. She is able to accept her looks and the sound of her voice. She finally loves herself and thinks she is perfect the way she is.  It is the minister, Father Fikeni, who helps her to reach this turning point in her life. He takes her to the meeting where she meets the praise poet who inspires her so much. Father Fikeni is a true friend to her – he helps to boost her confidence and self-esteem by guiding her towards something she loves and can be good at.	The story ends with the following sentence:  'Across the fence a big red cock flapped its wings and crowed loudly at me, in agreement too!  Is this an appropriate ending to the story? Discuss your view.	Open-ended. Learners must give a reason for their response, like: <ul style="list-style-type: none"> <li>• Yes. This is an appropriate way to end the story.</li> <li>• A cock crowing usually marks the beginning of a new day.</li> <li>• In the case of the narrator, the cock crowing symbolises a new beginning/new chapter in her life.</li> </ul>

## Concluding discussion

- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: In what way does Sizwe contribute to the narrator’s growth towards self- discovery and self-love?
  - b QUESTION 2: Discuss the role Father Fikeni plays in the narrator’s life.
- 4 Please note the following are 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:
    - Sizwe boosts her self-confidence by saying he loves her and wants to be her boyfriend. When she makes it clear she does not want that kind of relationship with him, they become good friends. This helps the narrator to see that she has qualities that can attract people to her/she is not ugly/she is worthy of respect and admiration.
    - He is handsome and the star player of the rugby team – a guy any girl would want as a boyfriend. He chooses to be friends with her. This makes her feel wanted, attractive, interesting, worthy of love and friendship, etc.
  - b QUESTION 2: Possible answers:
    - Father Fikeni first makes her feel better about her voice. After she is kicked out of the school choir, he makes her sing in the church choir, and describes her voice in a positive way – ‘strong and resonant’. He shows an interest in her because she is an excellent student. He invites her to accompany him and his wife to Tsolo. Then he takes her to the meeting at the chief’s place, which leads to the turning point in her life - her meeting with the praise poet. This meeting helps her to discover that her passion lies in writing poetry. She begins to accept and love herself after writing her first poem. So we can say that Father Fikeni helps the narrator on her road to self-discovery and self-love.

## Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘Well, I thought he was crazy! ... not to sleep with boys!’ on pg. 98:
    - 1.1 Explain what these lines tell the reader about the narrator. (2)
  - 2 Refer to ‘He had chosen an unsuitable girl and set the whole school on fire.’ on pg. 98:
    - 2.1 Explain what the narrator means by this observation. (2)

- 3** Refer to ‘I’ve never had a child, but that great feeling that swept over me was too overwhelming for words, maybe that’s how people feel when they have their first baby, I don’t know.’ on pg. 102:
- 3.1** Identify the narrator’s tone in these lines. (1)
- 3.2** Why does the narrator use this tone? (1)
- 4** Refer to the story as a whole. (pg. 97 to 102)
- 4.1** Name one of the themes that is evident in this story. (1)
- 4.2** Discuss the theme you have chosen in 3.1. in the context of this story (3)

**B: Answers**

**1.1**

- The narrator has low self-esteem/self-confidence as she believes that she is ugly. (1)
- The narrator is determined to finish school./Education is her priority. (1)

**2.1**

- The boy is good-looking but is interested in/has fallen in love with an ugly girl. (1)
- The whole school is talking about this. (1)

**3.1** Excited/enthusiastic/proud (1)

**3.2** She feels excited about having written her first poem (just as a woman will feel excited about having her first-born baby.) (1)

**4.1**

- Jealousy (1)
- OR
- Friendship (1)
- OR
- Self-Discovery and Self-Love (1)

**4.2**

- Jealousy: The other girls are jealous of the narrator (1) because (choose any two of the following reasons):
    - a** The narrator is intelligent and hard-working but not very good-looking. (1)
    - b** Sizwe, the good-looking star of the school rugby team shows interest in the narrator. (1)
    - c** The minister takes the narrator away for a weekend. (1)
- OR
- Friendship: false vs true. (1) Choose any two of the following:
    - a** The girls at school only befriend the narrator because they need her help with their school work. (1)
    - b** Sizwe and the narrator develop a true and strong friendship because they are kind to each other and enjoy each other’s company. (1)
    - c** The relationship between Father Fikeni and the narrator is one of mentor and student. (1)

OR

- Self-Discovery and Self-Love: The narrator discovers what makes her happy and fulfilled. (1) Choose two of the following:
  - a At the beginning of the story, she hates herself because she does not like her looks or her voice. (1)
  - b She realises that she should be proud of her intelligence. (1)
  - c The narrator discovers her true talent for poetry, which gives her a sense of direction for the future. (1)

### Summarising activity

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

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

- 1 The narrator is a seventeen-year-old girl with little self-confidence although she is a brilliant student. [EXPOSITION]
- 2 She believes she is ugly and the other girls tease her because no boys are interested in her.
- 3 She reads a lot and helps the other students with their work late into the night.
- 4 Some girls are only friends with her because of the help they can get from her.
- 5 One day the handsome star rugby player, Sizwe, asks the narrator to be his girlfriend. [CONFLICT]
- 6 She is not interested in him because she wants to concentrate on her studies. [RISING ACTION]
- 7 However, they get to know each other and become good friends.
- 8 The other girls are jealous and become nasty towards the narrator. They cannot understand how a handsome boy can be interested in someone who is ugly and does not wear fashionable clothes.
- 9 The narrator's sister, who pays for her education, is pleased with her school results.
- 10 She joins the church choir on Father Fikeni's insistence, although she thinks her voice is ugly.
- 11 One day Father Fikeni asks her to accompany him and his wife to visit his family in Tsolo for the weekend.
- 12 The next morning, she goes with Father Fikeni to a meeting at the chief's place.
- 13 There she sees a praise poet or *imbongi* perform. [CLIMAX]

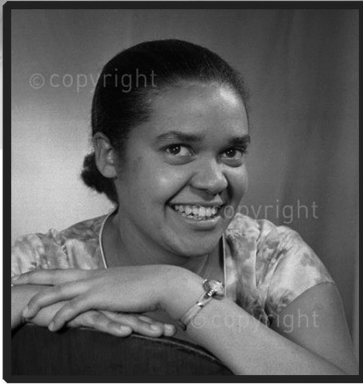
- 14** The narrator is impressed by his skill and language use.
- 15** She decides she will also become a praise poet.
- 16** Father Fikeni introduces the narrator to the chief and the praise poet.
- 17** The praise poet, called Cira, has such an effect on the narrator that she cannot speak. She feels ‘baptised as a poet’ when she shakes Cira’s hand.
- 18** That Monday afternoon she writes her first poem.
- 19** When she reads the poem out aloud, she realises she has a beautiful voice for reading poetry, and begins to love herself for the first time. [FALLING ACTION]
- 20** She resolves to buy a notebook in which to write her poetry.
- 21** She knows Father Fikeni will be happy for her, and she is finally happy to be herself.
- 22** A big red cock flaps its wings and crows loudly, and the narrator sees this as a good sign. [RESOLUTION]



**Short  
Stories**

**Reading**

**STORY 8**



## Bessie Head

6 July 1937 – 17 April 1986

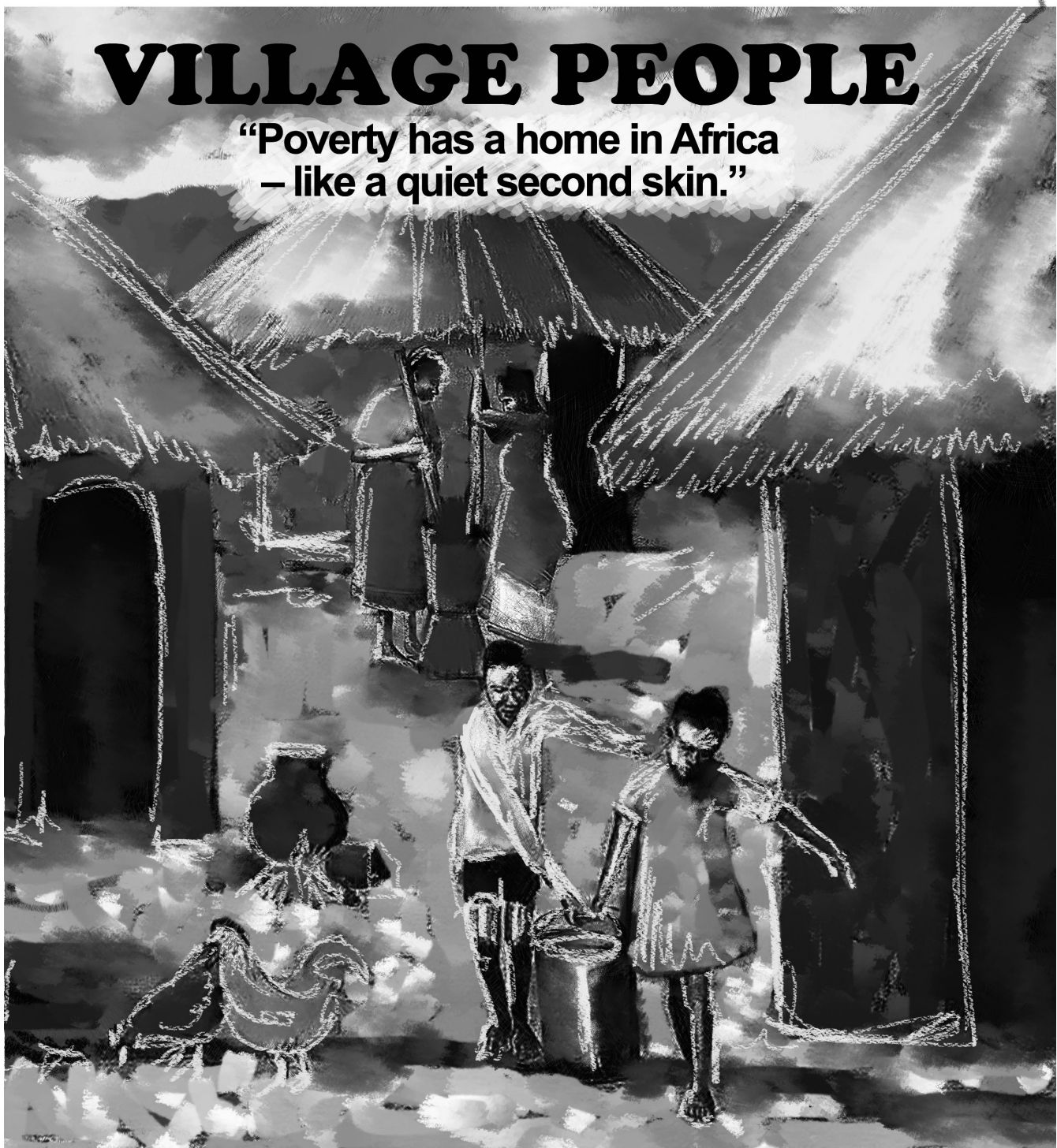
*A discipline I have observed is an attitude of love and reverence to people.*

South African writer

Bessie Head

# VILLAGE PEOPLE

**“Poverty has a home in Africa  
– like a quiet second skin.”**



# Reading and viewing

## Village People

**BESSIE HEAD**

1 HOUR AND 45 MINUTES

### Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, 'Village People'.
- 3 Inform learners that the text they are studying is actually part of a longer text with the same title: the longer text consists of an essay on poverty and four short stories. The text they are studying this year consists of the essay and two of the four short stories.
- 4 The text deals with the subject of poverty in Africa.
- 5 Inform learners about the writer: Bessie Head was born in 1937 in a mental asylum in Pietermaritzburg. She was the daughter of a white woman and a black man. Head's mother was put into the mental asylum when her parents found out she was pregnant. Because of the political situation in South Africa at that time, the relationship and pregnancy were considered an embarrassment to her mother's family. Head grew up in foster care and in an orphanage. She trained and worked as a teacher and worked later as a journalist. She became a political activist and later fled to Botswana. While in Botswana, she wrote novels and short stories, based on her experiences in South Africa and Botswana. Much of her work focuses on the difficulties people face in Africa.

### Introducing the themes

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

(NOTE: More information on the themes below is provided in the Term 4 summary – especially on how themes 1 and 2 are linked to each other.)

### **THEME 1: POVERTY AND SUFFERING IN AFRICA**

(NOTE: If you have already taught ‘The Doll’s House’, you have already discussed the definition of poverty. Remind learners of the definition of poverty and the problems associated with poverty, e.g. malnutrition, poor living conditions, etc. Use this opportunity to revise the theme with the following discussion questions:

- a How did we see the theme of poverty in other short stories we have read?
- b What are some of the effects of poverty we might see in this story?)

#### **DISCUSSION:**

- 1 Remind learners that poverty is the state of being poor.
- 2 Ask learners to talk with their neighbour to the right (or left) about the causes and effects of poverty.
- 3 Give them 2–3 minutes for this; then call the class back together.
- 4 Ask volunteers for answers to the following two questions:
  - What are the causes of poverty? (Answers may include the following points, among others: large families; lack of education; unemployment; lack of job opportunities; corruption in government; poor farming methods; drought; soil erosion.)
  - What are the effects of poverty? (Answers may include the following points, among others: hunger; malnutrition; poor living conditions; poor health; children working instead of getting an education; young people turning to crime.)

#### **WRITING:**

- 1 Instruct learners to write down the theme as a heading in their books: **Poverty and Suffering in Africa**.
- 2 Ask learners to write an about the causes and effects of poverty in their books, based on the discussion.

### **THEME 2: MAN VS NATURE**

#### **DISCUSSION:**

- 1 Tell learners that ‘versus’ means the same as ‘against’. The expression ‘man vs nature’ therefore refers to man’s struggle to survive against the forces of nature.
- 2 Inform learners that this theme is closely linked to the theme of poverty and suffering in Africa.
- 3 Ask learners to turn and talk with a partner about some of the forces of nature people in Africa have to deal with and how this links to poverty.
- 4 Call the class back together and ask volunteers to tell the class the points they arrived at with their partners.
- 5 Put relevant words and phrases on the board.
- 6 Below are some important points to discuss with learners:
  - Many people in Africa depend totally on the land for food.
  - Ongoing drought makes life very difficult for them. They cannot plant any crops, and their cattle, goats and other animals die.

- This means they have little or no food, which results in starvation and malnutrition.
- Many countries in Africa rely on foreign aid, e.g. donations in the form of maize or medical supplies.
- The ongoing drought leads to soil erosion; when the rains do come, much of the fertile soil is washed away.
- Africa is known for its intense heat in many places. This adds to people's suffering.
- Many diseases are common in Africa, e.g. cholera, malaria and HIV/Aids.

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Man vs Nature**.
- 2 Instruct learners to write down 3–5 ways that nature can impact humans.

**THEME 3: KINDNESS AND COMPASSION****DISCUSSION:**

- 1 Ask learners to think about the words 'kindness' and 'compassion'.
- 2 After about a minute, ask for learners' ideas.
- 3 Work with the learners towards coming up with good definitions of kindness and compassion.
- 4 Help learners understand that kindness is shown by being friendly, generous and considerate. Compassion refers to the pity and concern one shows for the suffering or misfortune of others.

**WRITING:**

- 1 Ask learners to write down the theme as a heading in their books: **Kindness and Compassion**.
- 2 Ask learners to write a few sentences on the meaning of kindness and compassion.
- 3 Get volunteers to read out some of their sentences.
- 4 Compliment learners on thoughtful answers.

**Preparing for reading the short story**

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

## 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 39.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Page	Line	Element	Explanation	Discussion Question	Possible Answers
39	Poverty has a home ... of my village.	Themes: Poverty and Suffering in Africa AND Kindness and Compassion Character(s): The narrator	The focus here is on how widespread poverty is in Africa. By telling us, 'Poverty has a home in Africa,' the writer wants us to know that poverty is always present (it is a permanent feature) among the people of Africa. The narrator says that people have suffered poverty for so long that they have become used to it; they do not even notice the signs of each other's poverty anymore. All they focus on is the person you really are deep down inside. According to the narrator, poverty 'strips man down to his simplest form'; this results in the 'immense humanity and the extreme gentleness' she has seen in people in her village.	Discuss the significance of the simile in the opening line: 'Poverty has a home in Africa – like a quiet second skin'.	<ul style="list-style-type: none"> <li>Just as a second skin will be literally very close to you, so too is poverty very close to the people of Africa.</li> <li>Skin surrounds our bodies, just like poverty surrounds people in Africa.</li> </ul>
39	This adaptation to ... demands as possible.	Themes: Poverty and Suffering in Africa AND Man vs Nature Character(s): The narrator	The narrator describes the difficulties faced by people in rural Botswana. The drought leads to starvation and malnutrition, with babies falling victim first. The people are capable of great compassion, as shown when a mother loses her baby. The narrator believes that people are afraid to leave the relative safety of this village to face the unknown world outside. The narrator comments that one should not only strive to exist – there should be something more. But she believes that people live in difficult conditions, and do not accept change easily. They survive by living as simply as possible.	The writer describes this country (Botswana) as 'permanently drought-stricken' then goes on to state that people do not want to leave. In your view, why do the people not want to leave?	<p>Accept a suitable response, like:</p> <ul style="list-style-type: none"> <li>People are afraid to leave home/ their families.</li> <li>They are very conservative people who are very set in their ways.</li> <li>Things are not very much better outside the village.</li> </ul>

Page	Line	Element	Explanation	Discussion Question	Possible Answers
40	I merely ask this ... taking care of.	Themes: Man vs Nature AND Kindness and Compassion Character(s): The narrator	The narrator comments that despite their hardships, the people are full of love and warmth. The narrator is of the view that these people should be rewarded for their love and warmth. The reference to 'desert and semi-desert' emphasises the dryness of the place as a result of the on- going drought.	The essay closes with the sentence, 'I should like to remind them that there are people here too who need taking care of.' Is this an appropriate ending to the essay? Discuss your view.	Open-ended. Accept a well-substantiated response, like: Yes. <ul style="list-style-type: none"> <li>The essay focuses on the suffering of the people as a result of the drought.</li> <li>The people desperately need help.</li> <li>This is an appropriate follow up to the previous sentence, 'It may be that they overlook desert and semi-desert places.'</li> </ul>
40	'Never mind,' I said ... food for you.'	Themes: Man vs Nature AND Kindness and Compassion Character(s): The narrator	The drought has reduced the old woman to the weakened state she is in. This shows how difficult it is for people to struggle against the forces of nature, such as drought. The narrator is offering the starving woman food. She is unlikely to have much herself, but still makes the offer of freshly prepared food to help the old woman.	Discuss how this story is linked to the opening essay.	<ul style="list-style-type: none"> <li>In the opening essay, the narrator pointed out the humanity, love and warmth of her people.</li> <li>In this story, she illustrates how people can show kindness and compassion without expecting anything in return.</li> </ul>



Page	Line	Element	Explanation	Discussion Question	Possible Answers
41	All day long ... to the village	Theme: Man vs Nature Character(s): The narrator	The writer emphasises people's total dependence on nature. People can do nothing without the rain. The narrator informs us that the situation was the same the previous year. This tells us that they are experiencing a drought. The cycle of cultivation and harvesting food cannot continue without rain. There is no other water available to water crops.  We also see that cultivating and harvesting crops requires the whole family to work together.	What do you think is the writer's intention at this point in the story?	Accept a thoughtful response, like: <ul style="list-style-type: none"> <li>The writer wishes to emphasise the people's dependence on the land/nature.</li> <li>The writer wants us to feel empathy for the people in the story (and other people who are suffering in the same way).</li> </ul>
42	Actually, I have not been ... reason at all.	Theme: Man vs Nature Character(s): The narrator	The narrator tells us what she does and thinks about during her family's long wait for the rains to arrive. The narrator wishes to show that humans have no control over certain forces of nature - the family cannot make the rains come, as desperately as they might need it.  The issues she raises are issues affecting many people on the African continent. She appears to be an intelligent young girl who is keen to learn English. She informs us about the importance of the goat in their lives - they survive on goat meat during the drought. She knows about how foolish it would be to fall pregnant and add another mouth to feed to the already struggling family. The young girl is thinking about many different things, and telling us about all the things inside her head. This is sometimes called a 'stream of consciousness'.	What does the extract suggest about the narrator's character?	<ul style="list-style-type: none"> <li>She is very young but has a good understanding of the key issues affecting many people in Africa.</li> <li>She is very sensible, mature in her thinking and intelligent.</li> </ul>

## Concluding discussion

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- 1 Instruct learners to think about the text we have read.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that human beings face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
  - a QUESTION 1: Discuss how the opening essay and the two stories are linked to each other.
  - b QUESTION 2: What do you think the writer’s intention was in writing these stories?
- 4 Please note the following are possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
  - a QUESTION 1: Possible answers:
    - The opening essay focuses on poverty and the suffering caused by drought in Africa. The first story gives an example of an old woman who is so poor she collapses from hunger. The second story focuses on drought and the people’s dependence on nature.
  - b QUESTION 2: Possible answers:
    - The writer wishes to highlight the suffering of Africans and show that despite their suffering, they are kind and compassionate people.
    - She wants people to empathise with the poor people who are so dependent on nature for survival.
    - She wants to draw attention to her people, whom the rest of the world seems to ignore or have forgotten about.

## 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 ‘Poverty has a home in Africa. ... of the people of my village.’ on pg. 39:
    - 1.1 According to this extract, what effect does poverty have on the people of Africa? Give THREE points, using your own words. (3)
  - 2 Refer to ‘Poverty here has majority backing. ... maize, and fire wood.’ on pg. 39:
    - 2.1 In your view, why has the writer included this information in the opening essay? (2)
  - 3 Refer to ‘She was so frail that her whole body swayed this way and that like a thin stalk of corn in the wind. Her arms were as flat as boards.’ (pg. 40):
    - 3.1 Each of these sentences contains the same figure of speech. Identify the figure of speech. (1)
    - 3.2 Explain how each of these figures of speech add to the description of the woman. (4)

**B: Answers****1.1**

- The people of Africa are no longer impressed by outward appearances./They do not judge you by what you wear. (1)
- The people of Africa are kind and compassionate to others. (1)
- The people of Africa have become very gentle. (1)

**2.1** Accept any TWO points:

- The writer wants to emphasise how simply people live. (1)
- The writer wants the reader to see that their diet is deficient/not balanced. (1)
- The writer wants to emphasise the hardships they face daily. (1)

**3.1** Simile (1)**3.2**

- In the first simile, the woman's body moves in a way that is similar to how corn would move in the wind. (1)
- This tells us that her body is long and thin. (1)
- In the second simile, her arms are compared to 'flat boards'. (1)
- This tells us that her arms are very thin – like boards. (1)

**Summarising activity**

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

**THE FOLLOWING IS AN EXAMPLE OF WHAT THE SUMMARY COULD LOOK LIKE:****A. OPENING ESSAY:**

- 1 The narrator in the essay may be Bessie Head herself, because she had first-hand experience with the problems faced in African countries, having lived in both South Africa and rural Botswana.
- 2 The narrator focuses on the effects of poverty in Africa. She says that most Africans have been poor for so long they have become used to it, and do not notice the signs of each other's poverty anymore. They focus instead on the person you really are deep down inside.
- 3 The narrator says that poverty has caused Africans to possess 'immense humanity and extreme gentleness'.

- 4 The narrator believes that the problems in rural Botswana face are the same as those faced in most parts of Africa: starvation and malnutrition as a result of drought, lack of water and electricity, having to fetch water and firewood, and lack of transport. People have adapted to their difficulties and survive by living with the bare necessities.
- 5 The narrator believes that people resist change, or only allow change to occur very slowly.
- 6 The narrator says that these humble people are extremely warm and loving.
- 7 She believes that the Gods and people elsewhere need to be reminded that such places and people exist.

**B. STORY ONE: The old woman**

- 1 The narrator is the same as in the opening essay.
- 2 A very old, frail, starving woman collapses from extreme hunger. [CONFLICT]
- 3 The narrator instructs a small child to take the starving woman to her hut, where the narrator prepares food for her later. [RISING ACTION]
- 4 That afternoon a young woman comes to the narrator's yard with a pail of water, as a token of her family's gratitude for assisting the old woman. [CLIMAX]
- 5 They are too poor to offer anything else, and they know that the narrator fetches water daily from the tap. [FALLING ACTION]
- 6 The narrator comments at the end that the Gods and the rest of the world seem to have forgotten places such as this village, but the ordinary, poor people here are kind, compassionate and generous with the little they have. [RESOLUTION]

**C. STORY TWO: Summer sun**

- 1 The narrator is a young girl.
- 2 The narrator and her family have come to their lands to wait for the summer rains which have not yet come although it is already January. [CONFLICT]
- 3 When the rains come, they can plough the land and sow their maize, millet, pumpkin and watermelon seeds before returning to their village. [RISING ACTION]
- 4 The family survives on goat meat because only goats can survive a drought as they eat anything.
- 5 The narrator has a lot of time to think and read as she waits with her family.
- 6 She tries to learn English from the geography book given to her by her cousin Lebenah.
- 7 Lebenah has told the narrator about the importance of learning English, and the need for African women to improve themselves, especially now that Africa is changing so rapidly.
- 8 The narrator thinks deeply about many things: climate change; drought and food shortages; improving herself; not falling pregnant like her sister did; how water is formed; the importance of planting more trees to increase oxygen levels. [CLIMAX]
- 9 We see that the love her family members have for each other makes their suffering bearable. [RESOLUTION]



# Structure of the short story 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.

# **Short Stories**

**Writing and  
presenting**

**CYCLE 1**

# Writing and presenting

## Narrative essay

### Topic:

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At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In ‘The Last Breath’, the conflict happens in the narrator’s home, between the narrator and his father; his father does not want him to marry a blind girl.

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

### Length of task

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250–300 words

### CAPS reference: pg. 39

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

### Introduction

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Tell learners that today they are going to write a narrative essay. The essay will be linked to the poem, ‘The Last Breath’. In this essay, some kind of conflict will take place.



## Teach the genre

### PURPOSE:

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

### Activity 2: Work with conflict

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

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

## CONFLICT WORKSHEET

READ THE FOLLOWING EXAMPLES OF CONFLICT:

- 1** The biggest boy in the class screamed at the teacher.
- 2** I had a fight with my parents about what time I should be home.
- 3** The man in the taxi was yelling at the driver for driving too fast.
- 4** As a boy, my grandfather wanted to quit school, but his parents made him continue.
- 5** She was killed by a drunk driver who came up onto the curb.
- 6** The lightning flashed dangerously, sending the family back indoors.
- 7** The movie was about a farmer who struggled during a period of drought.
- 8** She is trying to decide whether she should emigrate to Canada or stay.
- 9** His friends are attending the concert, but he does not want to attend.
- 10** The phone rang, but I resisted the temptation to answer it.

### MODELLING:

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

### JOINT WORK:

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

### PAIR WORK:

- 1** Instruct learners to do the rest of the list with the person next to them.
- 2** Discussion: after 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
  - 1** **The biggest boy in the class screamed at the teacher.**
    - a** Conflict between the boy and the teacher.
    - b** External conflict
  - 2** **I had a fight with my parents about what time I should be home.**
    - a** Conflict between the narrator and their parents.
    - b** External conflict
  - 3** **The man in the taxi was yelling at the driver for driving too fast.**
    - a** Conflict between the passenger and the taxi driver.
    - b** External conflict
  - 4** **As a boy, my grandfather wanted to quit school, but his parents made him continue.**
    - a** Conflict between the narrator's grandfather and his parents.
    - b** External conflict

- 5 **She was killed by a drunk driver who came up onto the curb.**
  - a Conflict between the girl and the drunk driver.
  - b External conflict
- 6 **The lightning flashed dangerously, sending the family back indoors.**
  - a Conflict between the family and nature/lightning.
  - b External conflict
- 7 **The movie was about a farmer who struggled during a period of drought.**
  - a Conflict between the farmer and nature/the drought.
  - b External conflict
- 8 **She is trying to decide whether she should emigrate to Canada or stay.**
  - a Conflict inside someone's mind, between the desire to emigrate to Canada and the desire to stay.
  - b Internal conflict
- 9 **His friends are attending the concert, but he cannot decide whether to attend or not.**
  - a Conflict inside someone's mind, between attending and not attending the concert.
  - b Internal conflict
- 10 **The phone rang, but I resisted the temptation to answer it.**
  - a Conflict inside someone's mind, between the desire to answer the phone and the desire not to.
  - 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 in this lesson, they will learn how 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. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In ‘The Last Breath’, the conflict happens in the narrator’s home, between the narrator and his father; his father does not want him to marry a blind girl.

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

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

##### CONFLICT:

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

##### CHARACTER:

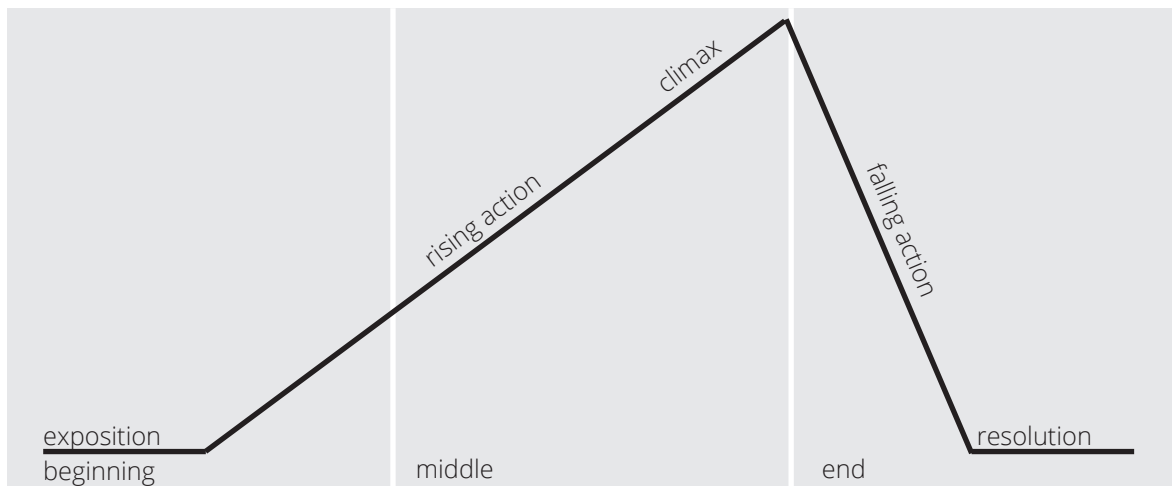
- 1 Instruct learners to write the heading ‘Character’ in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience that conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have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

##### SETTING:

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

**C. PLAN THE PLOT**

- 1 Explain to learners that they now need to plan the structure of the plot so that it flows in a logical order.
- 2 Draw this on the board under the heading 'Narrative Arc' and instruct learners to copy it into their exercise books.
- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.



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

**SAMPLE FOR TEACHER**

**SAMPLE OF ROUGH PLANNING NOTES**

**CONFLICT**

Conflict between two sisters. External conflict. The one sister has borrowed a dress without her sister's permission and dropped some food on it, leaving an ugly stain. She does not tell the other sister about the damage to the dress, leaving it quietly in the sister's cupboard after failing to remove the stain. When the owner of the dress sees the stain, she confronts her sister.

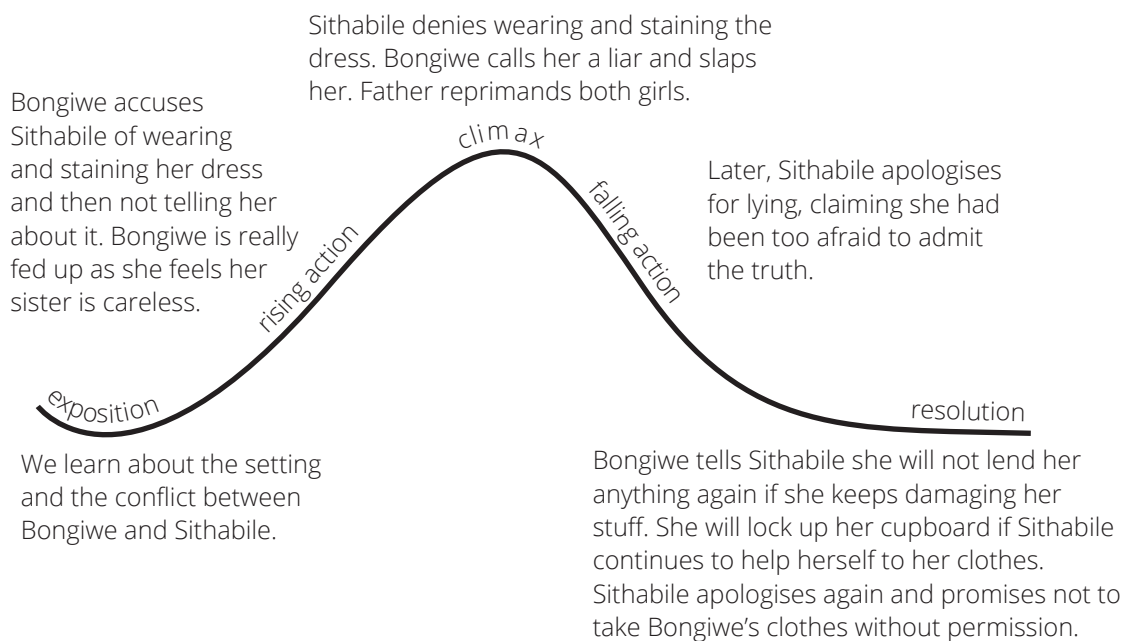
**CHARACTER**

- The protagonist (main character) is a 17-year-old girl named Bongiwe. She is tall and slender. She has long braids. She is brave, honest and stands up against injustice. She is in grade 12, plays netball and is a school prefect.
- The antagonist (villain/bad character) is her younger sister, Sithabile. She is tall and slightly larger than her sister, and has big feet. She also has her hair in braids. She loves her sister, but they often have squabbles. Fourteen-year-old Sithabile is always borrowing Bongiwe's things and somehow manages to either damage or lose them.

**SETTING**

- Place: The family home in Gugulethu. The family is large, comprising the grandmother, parents three brothers and the two girls.
- Time: Set in 2017. The action takes place over the course of one day in summer.

**PLOT: NARRATIVE ARC**



### 3. Drafting

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#### INTRODUCE CRITERIA

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

- 1 This is an essay, so it must be 250–300 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and conclusion.

#### INSTRUCTIONS

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<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>	<b>10</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>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>14-15</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>11-12</b> <ul style="list-style-type: none"> <li>Logical development of details</li> <li>Coherent</li> <li>Sentences, paragraphs logical, varied</li> </ul>	<b>8-9</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>5-6</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>5</b>	<b>4</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>3</b> <ul style="list-style-type: none"> <li>Relevant details developed</li> <li>Sentences, paragraphs well-constructed</li> <li>Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>Some valid points</li> <li>Sentences and paragraphs faulty</li> <li>Essay still makes some sense</li> </ul>	

## 4. Editing

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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**

Dear Sister

With their beautiful complexions, lean figures and perfectly braided hair, the Sibiya girls, Bongiwe and Sithabile, could easily be mistaken for fashion models. Seventeen-year-old Bongiwe was in matric. Fourteen-year-old Sithabile loved borrowing her sister's clothes – sometimes without permission. Sithabile usually got away with it because Bongiwe was so busy studying and attending extra classes.

Mr Sibiya was watching television when he heard Bongiwe saying, "Just look at this stain! It must be you again, Sitha. Sneaking into my cupboard and helping yourself!"

"Did you see me wearing your dress? When?"

"I don't know when," said Bongiwe. "It could not have been one of the boys now, could it?"

"I did not wear that dress," said Sithabile, unable to look directly at Bongiwe. "You must have stained it last time you wore it."

"You liar! How dare you blame me!" shouted Bongiwe. She slapped Sithabile. Sithabile began to howl, holding her palm to her stinging cheek.

"Now girls, what's going on there?" asked Mr Sibiya. "She slapped me, Dad," wailed Sithabile.

"She wore my dress without my permission, Dad. And she stained it too," complained Bongiwe.

"Remember we have neighbours all around," said Mr Sibiya from the lounge, "Get your act together, girls, or I will ground you both."

Sithabile continued sobbing silently. Bongiwe rushed off to study with her best friend Mona.

When Bongiwe returned two hours later, Sithabile says, “I’m sorry, sis, for lying. I was afraid to tell you. I wore your dress to Bonnie’s house. Some rich gray fell onto it, and I tried to clean it up immediately, but the stain wouldn’t budge.”

“Well, don’t take my stuff again without asking. Otherwise, I will stop lending you things, and I will lock my cupboard,” warned Bongiwe.

“Sorry again, sis. I will definitely ask first.”

Word count: 300

**Mark: 46/50**

**TEACHER FEEDBACK**

A believable story. Your structure is excellent, and your use of direct speech is flawless. Well done on your careful paragraphing and editing. Your introductory description of the two main characters is excellent. Some more detailed descriptive writing, e.g. about the father could have been included. Keep up the excellent work.

# **Short Stories**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Discursive essay

### Topic:

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In the short story ‘Next Door’, the Leonards argue about leaving their eight-year-old son Paul alone at home while they go out to watch a film. The father believes their son is old enough, but the mother thinks he is not.

But it is not only when parents have to go out in the evening that children are left alone or in the care of others. In many households, both parents work. Traditionally, mothers have been regarded as the caregivers in most societies, but these days, leaving children at home is a difficult choice many parents are forced to make. When both parents have to go out to work, they have to find someone to take care of their children. They can choose to have a relative, neighbour or domestic worker take care of the children, or, if they can afford the fees, put the children in a crèche (place where babies and young children are cared for during the day).

There are several advantages and disadvantages to mothers going out to work. In fact, in many parts of the world, women have to go out to work, leaving their children in the care of others. Few families can afford not to have the mother working. Many women choose to work after having children because of the feeling of independence, and to supplement the family income. However, there may be problems when children are left in the care of others, such as difficulty in disciplining them.

What are your thoughts on this discussion? Do you believe that mothers should remain at home to take care of the children? Or should they go out to work and leave their children in the care of others?

Write a discursive essay in which you discuss the arguments for and against mothers going out to work. You may choose a side at the end if you wish, but it is not essential (important).

### Length of task

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250–300 words

### CAPS reference: pg. 39

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Text type	Purpose	Text Structure	Language Features
Discussion/ Discursive Essay	To present arguments from differing viewpoints	Statement of the issue; may preview main arguments, e.g. <i>The issue of whether or not we should wear school uniforms is very important. There are good reasons for both ...</i>	Simple present tense Generic participants, e.g. schools, uniforms, students

Text type	Purpose	Text Structure	Language Features
		Arguments for, plus supporting evidence Arguments against, plus supporting evidence Conclusion – summary/ recommendation	Reason, cause and effect, concessive conjunctions/ logical connectors, e.g. <i>therefore, however, so</i> Movement from generic to the specific

## Introduction

Tell learners that today they are going to write a discursive essay. The essay will be linked to the poem, 'Next Door'. In this essay, learners will discuss the good things and the bad things about mothers going out to work.

## Teach the genre

### PURPOSE:

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

### HOW TO WRITE A DISCURSIVE ESSAY:

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

## Teach selected text structures and language features

### Activity 1: Pair debates

#### INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that in their pairs they will have 2-minute debates: each person will have exactly 1 minute to convince their partner that they are right. The topic is: Should the death penalty be reinstated in South Africa?
- 3 Before they start, tell them that in their 1 minute, they need to give as many reasons for their opinion as possible. Each one of these reasons is called an argument. These reasons

should be backed up by facts wherever possible. These facts are called evidence. (As you say this, write the words ‘argument’ and ‘evidence’ on the chalk board.)

**ROUND 1:**

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

**ROUND 2:**

- 1 Explain to learners that in the second round, they need to take the opposite position from the one they took before. E.g. if a learner argued that the death penalty should be reinstated, they now need to argue that it should not.
- 2 Give pairs another 2 minutes to debate, indicating when 1 minute is up.

**DISCUSSION:**

- 1 Call the class back together.
- 2 Ask a few learners to share their experiences about what it was like to argue the other side.
- 3 Explain that the most important thing about discursive writing is that it doesn’t only argue from one side.
- 4 A discursive essay examines the arguments on both sides of a topic.

**Activity 2: Read a discursive text**

**SHOULD THE DEATH PENALTY BE REINSTATED IN SOUTH AFRICA?**

Many South Africans believe that reinstating the death penalty will help reduce the very high rate of violent crime. Those for the death penalty argue that putting a murderer into a prison where all his (or her) needs are met, is not really punishment. In fact, they might argue that the criminal is being rewarded. They say our prisons are more like hotels these days, with the only difference being that the occupants are criminals staying free of charge instead of being paying guests.

On the other hand, those against the death penalty argue that the South African Constitution guarantees all citizens the right to life, which means no one can take your life, not even the courts. This is the main reason for abolishing the death penalty. Even murderers have the right to life. Those against the death penalty believe that, instead of sentencing criminals to death, they must be rehabilitated and then sent back into society.

- 1 Instruct learners to listen out for the two different sides of the discussion as you read the text above.
- 2 When you finish reading the text out loud, ask them what the two sides of the discussion were.



- 3 Make sure they understand that the one side is the idea that criminals are given a better life in prison, and the other is that even criminals have the right to life.

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

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their discursive essays.
- 2 They will use a writing frame to draft a discursive essay that presents the arguments for and against mothers going out to work.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Compile arguments.
- c Fill in writing frames.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** In the short story 'Next Door', the Leonards argue one evening about leaving their eight-year-old son Paul alone at home while they go out to watch a film. The father believes their son is old enough to be left alone, but the mother thinks he is not.

But it is not only when parents have to go out in the evening that children are left alone or in the care of others. In many households, both parents work. Traditionally, mothers have been regarded as the caregivers in most societies, but these days, leaving children at home is a difficult choice many parents are forced to make. When both parents have to go out to work, they have to find someone to take care of their children. They can choose to have a relative, neighbour or domestic worker take care of the children, or, if they can afford the fees, put the children in a crèche (place where babies and young children are cared for during the day).

There are several advantages and disadvantages to mothers going out to work. In fact, in many parts of the world, women have to go out to work, leaving their children in the care of others.

Few families can afford not to have the mother working. Many women choose to work after having children because of the feeling of independence, and to supplement the family income. However, there may be problems when children are left in the care of others, such as difficulty in disciplining them.

What are your thoughts on this discussion? Do you believe that mothers should remain at home to take care of the children? Or should they go out to work and leave their children in the care of others?

Write a discursive essay in which you discuss the arguments for and against mothers going out to work. You may choose a side at the end if you wish, but it is not essential (important).

**B. COMPILE ARGUMENTS**

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

**MOTHERS SHOULD GO OUT TO WORK**

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

**MODELLING:**

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 Do this by writing in one reason why mothers should go out to work. E.g. ‘More women are educated today, so they can contribute to the economy.’

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board to fill in a reason in the ‘yes’ column, i.e. why mothers should go out to work. E.g. ‘Mothers should go out to work because they can bring in additional income.’
- 2 If the learner struggles, assist them.

**INDEPENDENT WORK:**

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

**DISCUSSION:**

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

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

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

**MODELLING:**

Demonstrate how to fill in a writing frame

- 1 Point out that the writing frame template contains the topic and 6 empty boxes: 1 for the introduction, 4 for the body of the essay and 1 for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Mothers are...'
- 4 Explain that they are expected to complete the sentence by providing a definition for the term 'mothers.'
- 5 Demonstrate by writing a definition on the board, like: 'Mothers are women in relation to their child (or children).'
- 6 Explain that introductions also often have useful background information.
- 7 After the definition, add the following sentence, as an example of background information: 'Many people believe that it is the mother's responsibility to take care of the children, and that mothers should not go out to work. This is evident in the workplace, where even today, women are not given as much power and responsibility as men because of their responsibilities at home.'

**JOINT ACTIVITY:**

Do the activity together with a learner

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

**INDEPENDENT WORK:**

Fill in the writing frame.

- 1 Ask learners to look at the next 4 boxes.
- 2 Explain that these 4 boxes will help them to write the 4 paragraphs that will make up the body of their essays.
- 3 Point out that the first two boxes require arguments for mothers going out to work, and the next two require arguments against mothers going out to work.

- 4 Explain that they will need to choose from their lists of reasons in their exercise books to fill in the 2 strongest reasons that support mothers going out to work and 2 strongest reasons against mothers going out to work.
- 5 Then they will need to fill in the last box on the frame: the conclusion. This box should summarise the four arguments. If they want to, they can state which side they think is stronger, i.e. whether they think mothers should go out to work or whether they think they should not.
- 6 Give learners time to fill in these 5 boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

### SAMPLE FOR TEACHER

Below are 3 samples:

- 1 A completed ‘for’ and ‘against’ list.
- 2 A blank template of the writing frame to give each learner.
- 3 A completed writing frame so you can see what it looks like when filled in.

### SAMPLE COMPLETED FOR AND AGAINST LIST

#### MOTHERS SHOULD GO OUT TO WORK

No	Yes
1 Children need the love and care of their own mothers.	1 Children can be adequately brought up by good caregivers or family members.
2 Traditionally, mothers took care of all the child- rearing responsibilities.	2 Psychologists tell us today that both parents need to take responsibility for all child- rearing duties.
3 Taking care of the household is a woman’s job.	3 People today believe both partners need to share duties in the house.
4 Society has shaped people into believing that the woman’s place is in the home.	4 People believe that men and women are equally good in the workplace.
5 Children of mothers who do not work display fewer behavioural problems.	5 Women should also have the opportunity to develop their careers.
6 Children placed in a crèche pick up many diseases.	6 Families can afford to buy more of what they want and need.
	7 Studies show that children of women who work do better in school.
	8 It is important for children to see that parents have equal roles and duties in a household.

**BLANK TEMPLATE FOR LEARNERS**

**TOPIC**

Do you believe that mothers should remain at home to take care of the children? Or should they go out to work and leave their children in the care of others? Write a discursive essay in which you discuss the arguments for and against mothers going out to work. You may choose a side at the end if you wish, but it is not essential.

**INTRODUCTION: Mothers are**

**This is a controversial topic because**

**Some people think that mothers should not go out to work because**

**Furthermore, people who support this argument**

**On the other hand, many people believe mothers should go out to work. This is because**

**Another reason why many people support the idea that mothers should go out to work is**

**In conclusion**

### COMPLETED TEMPLATE FOR TEACHER

#### TOPIC

Do you believe that mothers should remain at home to take care of the children? Or should they go out to work and leave their children in the care of others? Write a discursive essay in which you discuss the arguments for and against mothers going out to work. You may choose a side at the end if you wish, but it is not essential.

**INTRODUCTION: Mothers are** women in relation to their child (or children). Many people believe that it is the mother's responsibility to take care of the children, and that mothers should not go out to work. This is evident in the workplace, where even today, women are not given as much power and responsibility as men because of their responsibilities at home. **This topic is controversial because** there are arguments both for and against women going out to work.

**Some people think that** mothers should not go out to work because children need the love and care of their own mothers. Society has shaped people into believing that the woman's place is in the home. Traditionally, mothers took care of all the child-rearing responsibilities. Many also believe that taking care of the household is a woman's job.

**Furthermore,** people who support this argument believe children of mothers who do not work display fewer behavioural problems. Such children are better disciplined, and also do better academically than those children brought up by others, even if the caregivers are close family members.

**On the other hand,** many people believe that mothers should go out to work. This is because they feel very strongly that children can be adequately brought up by good caregivers or family members.

**Another reason** why many people support the idea that mothers should go out to work is that it brings additional income into the family. The family can afford so much more if both parents are earning a salary, giving the whole family a better quality of life. There can even be money for luxuries such as an overseas holiday.

**In conclusion,** there are valid arguments both in favour of and against mothers going out to work. Mothers need to weigh up the advantages and disadvantages of going out to work.

### 3. Drafting

#### INTRODUCE CRITERIA

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

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

#### INSTRUCTIONS

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>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>

## 4. Editing

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### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

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

### EDITING CHECKLIST

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

## 5. Presenting

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### **PUBLISHING REQUIREMENTS**

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

### **PRESENTING STRATEGY**

Turn and Talk

### **PRESENTING INSTRUCTIONS**

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

**COMPLETED EXAMPLE**

**DISCURSIVE ESSAY**

**SHOULD MOTHERS GO OUT TO WORK?**

Mothers are women in relation to their child (or children). Many people believe that it is the mother's responsibility to take care of the children, and that mothers should not go out to work. This is evident in the work-place, where even today, women are not given as much power and responsibility as men because of their responsibilities at home. This topic is controversial because there are arguments on both sides, and people tend to feel very strongly about their position.

Some people think that mothers should not go out to work because children need the love and care of their own mothers. Society has shaped people into believing that the woman's place is in the home. Traditionally, mothers took care of all the child-rearing responsibilities. Many also believe that taking care of the household is a woman's job.

Furthermore, people who support this argument believe children of mothers who do not work display fewer behavioural problems. Such children are better disciplined, and also do better academically than those children brought up by others, even if the caregivers are close family members.

On the other hand, many people believe that mothers should go out to work. This is because they feel very strongly that children can be adequately brought up by good caregivers or family members.

Another reason why many people support the idea that mothers should go out to work is that it brings additional income into the family. The family can afford so much more if both parents are earning a salary, giving the whole family a better quality of life. There can even be money for luxuries such as an overseas holiday.

In conclusion, there are valid arguments both in favour of and against mothers going out to work. I believe it should be up to each individual mother – it should be her choice alone.

Word count: 303  
**Mark: 42/50**

**TEACHER FEEDBACK**

A very well-structured essay. Your introduction clearly lays out the topic. The second and third paragraphs show clear reasons why people believe mothers should not go out to work. The following two paragraphs present clear arguments in favour of mothers going out to work. The other strength of your essay was that you used clear 'connectives', especially 'On the other hand' to indicate when you were switching from the arguments for mothers not going out to work to the arguments for mothers going out to work half way through the essay.

Well done for not introducing any new facts at the end. You stated factors that need to be considered without taking any side. Excellent work.

# **Short Stories**

**Writing and  
presenting**

**CYCLE 3**

# Writing and presenting

## Reflective essay

### Topic:

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Have you ever done something bad, expecting that you will get away with it? Did you feel guilty afterwards? Reflective essays describe an event or experience, and then analyse the meaning of that experience and what can be learned from it. In ‘The Fur Coat’, Molly Maguire wants a fur coat and then feels guilty about wanting something that expensive for herself. She eventually realises how generous her husband Paddy is to her, and that she really cannot buy a fur coat although Paddy has given her a cheque to buy one.

Write a reflective essay imagining that you are Molly Maguire. Describe your thoughts and feelings about owning a fur coat (e.g. your reasons for wanting a fur coat, and no longer wanting one) and what you have learnt.

### Length of task

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250–300 words

### CAPS reference: pg. 39

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Text type	Purpose	Text Structure	Language Features
Reflective essay	To give an emotional reaction and feeling on a specific matter	A writer can reflect on a dream or aspirations, e.g. <i>How I remember my best teacher; My view of life ...</i> Subjective Feelings and emotions play an important role Greater part of the essay may be descriptive	Personal pronouns Vocabulary that expresses viewpoints, emotions, etc

### Introduction

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Tell learners that today they are going to write a reflective essay. The essay will be linked to the short story, ‘The Fur Coat’. You will imagine you are Molly Maguire and describe your thoughts and feelings about owning a fur coat.

## Teach the genre

### PURPOSE:

The narrator uses words to think about an experience. They express their ideas, thoughts, memories and feelings.

### HOW TO WRITE A REFLECTIVE ESSAY:

- Use reflective writing (not descriptive or narrative writing).
- Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think.
- Explain the experiences that made you feel this way.
- Write from a first person perspective. (E.g. 'I feel ...')
- Structure the essay, with a new idea in each paragraph.

## Teach selected text structures and language features

### Activity 1: Description vs reflection

#### GETTING READY

Before class begins make copies of the table on the next page for learners. If you do not have access to a photocopier, you can draw it on the board:

#### MODELLING:

- 1 Explain that a reflective essay is a personal piece of writing in which you express your thoughts and feelings about the places you have been and experiences you have had.
- 2 Ask learners to close their eyes and think back to their first visit to a shopping mall. If they haven't visited a shopping mall, they must imagine the experience: What people, places or events do you remember?
- 3 Allow learners to give some suggestions, like:
  - a People: strangers, different age groups, shop assistants, waitrons, security personnel, cleaners.
  - b Places: the location of the mall, the parking area, the lifts and escalators, the stores and restaurants
  - c Events: arriving at the mall, finding a parking space, looking at the map of the mall, finding stores to visit, looking for bargains in the bookstore/chain store.

### My first visit to a shopping mall

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
1.		
2.		
3.		
<b>PLACES:</b>		
1.		
2.		
3.		
<b>EVENTS:</b>		
1.		
2.		
3.		

- 4 Write an example of a person or people into the first column of the table you have drawn on the board, like:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
1. Shop assistants		



- 5 Then, explain that in the second column, learners must write a description of the people, places or events they have chosen. A description includes how something physically looked, smelled, tasted, and sounded.
- 6 Write a sample description for learners, like:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
1. Shop assistants	Friendly, smiling, eager to help; some wear uniforms bearing the company logo	

Finally, explain that in the third column, learners must write a reflection about the people, places or events they have chosen. Explain that when we write a reflection, we write about our thoughts and feelings.

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
<b>PEOPLE:</b>		
1. Shop assistants	Friendly, smiling, eager to help; some wear uniforms bearing the company logo	Excited, eager to look at stuff/find a bargain, curious to see what is in the various stores

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board.
- 2 Ask the learner to decide on a place to add to the table. Then, ask the learner to write a description and a reflection of this place.
- 3 If the learner struggles, guide him/her.
- 4 Ask learners: how is the information in the two columns DESCRIPTION and REFLECTION different?
- 5 Make sure learners understand that descriptions give a picture of what you see (factual, objective) whereas reflections are opinions (your reaction, subjective, personal).

**INDEPENDENT WORK:**

- 1 Instruct learners to take out their exercise books and copy the table into their books.
- 2 Instruct learners to fill in some of the people, places, and events they remember from their first visit to a shopping mall. They should have at least one thing for each category.

- 3 Remind learners that they must write a description and a reflection for each thing they remember.
- 4 Allow 5–10 minutes for learners to fill in their tables. Walk around the classroom to help any learners who might be struggling.

**DISCUSSION:**

- 1 Call the class back together. Ask for one volunteer to describe and reflect on one PERSON or GROUP of PEOPLE they encountered at the mall.
- 2 Ask the class: Did anyone else have the same person or group of people on their list? How did you describe the person/group? What are your reflections/thoughts about this person/group? (Remind learners that they can be honest but never rude.)
- 3 Ask for another volunteer to describe and reflect on one PLACE they saw.
- 4 Ask the class: Did anyone else have the same place on their list? How did you describe the place? What are your reflections/thoughts about this place?
- 5 Ask for a third volunteer to describe and reflect on one EVENT they experienced.
- 6 Ask the class: Did anyone else have the same event on their list? How did you describe the event? What are your reflections/thoughts about this event?
- 7 End this activity by saying: Our descriptions of something should be fairly similar because we are seeing the same thing. However, our reflections can differ greatly. This is because our reflections depend on our own experiences and reactions.

**Activity 2: Features of emotive language in reflective writing**

**INTRODUCTION:**

- 1 Explain that good reflective writing is personal and gives the reader the feeling that they are experiencing the same emotions as the writer. This is a skill that can be developed with practice.
- 2 Ask learners: What is emotion? Can you give some examples?
- 3 Allow learners to make some suggestions: feelings such as love, hate, anger, etc.
- 4 Ask learners: In what ways can we show our feelings?
- 5 Allow learners to make some suggestions: through speech, touch, behaviour, etc.
- 6 Ask learners: How can we express these feelings in writing?
- 7 Allow learners to make some suggestions: through our choice of words, such as adjectives, adverbs, abstract nouns (love, hate, etc.), interjections (ouch, phew, etc.); intonation (the way we use our voice).
- 8 Tell the learners that emotive language persuades us to adopt the point of view of the writer or speaker, because it helps us feel the same feelings. It influences, manipulates and creates emotions in people.

**PAIR WORK:**

- 1 Write the following extracts on the board or give each pair a printed copy if you have access to a photocopier.
- 2 Split learners into pairs.
- 3 Instruct the learners to read the two extracts, both entitled ‘My Pal Charlie’

**My Pal Charlie/Extract 1:**

Charlie came to us about a year ago. He was skinny and looked neglected. He was very afraid of everything that moved. He ate quickly, and then snoozed, keeping out of everyone’s way.

With love and patience, he has turned into a beautiful little Dachshund, commonly known as a ‘sausage dog’.

**My Pal Charlie/Extract 2:**

Charlie came to us about a year ago, emaciated and obviously badly neglected by a careless family. He would cower in absolute fear at any sign of movement. He would wolf down the nourishing meals I lovingly prepared for him, and then retire to his favourite corner behind the small, antiquated television set. With much love and great patience, Charlie has been totally transformed into a bright-eyed, energetic and absolutely adorable little Dachshund, commonly known as a ‘sausage dog.’

- 4 Ask learners to discuss the similarities and differences as they read.
- 5 After 5 minutes, call the class back together.
- 6 Ask learners: Which extract did you prefer to read? Why?
- 7 Allow learners to respond.
- 8 Ask learners: What are the similarities between the two extracts? What are the differences between the two extracts?
- 9 Emphasise that both extracts are about the same thing. The second extract is more interesting because it is not purely factual. The second extract has a sense of reflection, thinking back over the event. It is not just a list of things that happened. It includes a personal anecdote (story) and emotions. When we read the second extract, we can feel the same feelings as the writer. We want to know more!
- 10 Tell learners that when writing a reflective essay, you must consider the audience. To a reader, the interesting things are the writer’s thoughts and feelings about what happened. The writer expresses these by using emotive language.

**Useful genre-related vocabulary**

<b>reflection</b>	thinking about and evaluating life experiences
<b>description</b>	saying what you saw
<b>anecdote</b>	a short personal story
<b>emotion</b>	a feeling
<b>evaluation</b>	to establish the value of something
<b>analysis</b>	a detailed examination
<b>epiphany</b>	a realisation; an ‘aha’ moment

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that they are now going to write their reflective essays.
- 2 First, they will plan their essays using a mind-map.
- 3 Then, they will learn how to structure this type of essay.

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm using a mind-map.
- c Plan the structure of the essay using a planning table.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

**Topic:** Have you ever done something bad, expecting that you will get away with it? Did you feel guilty afterwards? Reflective essays describe an event or experience, and then analyse the meaning of that experience and what can be learned from it. In ‘The Fur Coat’, Molly Maguire wants a fur coat and then feels guilty about wanting something that expensive for herself. She eventually realises how generous her husband Paddy is to her, and that she really cannot buy a fur coat although Paddy has given her a cheque to buy one.

Write a reflective essay imagining that you are Molly Maguire. Describe your thoughts and feelings about owning a fur coat (e.g. your reasons for wanting a fur coat, and no longer wanting one) and what you have learnt.

#### B. USING A MIND-MAP TO BRAINSTORM A REFLECTIVE ESSAY

##### GETTING READY:

- 1 Draw the mind-map template on the board (see below in the ‘Sample for Teacher’ section).

##### GROUP WORK:

- 1 Explain that learners will use a mind-map to brainstorm ideas for their essays.
- 2 Split learners into groups of four.
- 3 Instruct learners to take out their exercise books and copy the template from the board.
- 4 Instruct them to write ‘The Fur Coat’ in the middle box of the template.
- 5 Then ask each group to brainstorm (think of) words or phrases they associate with (connect to) Molly and the fur coat and write them in the other boxes. It could be about her personality or events from the text.

- 6 Remind learners that this is a planning process so any ideas that are not relevant to the final essay will be cut out in the drafting process.
- 7 After 10 minutes, call the class back together.
- 8 Ask learners to share some of the things they have written down.
- 9 As the learners speak, include the information on the mind-map on the board.
- 10 Instruct learners to add any new ideas to their own mind-maps.

### C. STRUCTURING THE ESSAY

#### INDIVIDUAL WORK:

- 1 Remind learners they will write a reflection from the perspective of Molly and her experience of wanting a fur coat and then changing her mind about it.
- 2 Draw the planning grid (below in the 'Sample for Teacher' section below) on the board. As you write, explain that they will structure their essay in the following way:
  - a DESCRIPTION: an explanation of the context. What is the event?  
What happened?
  - b EVALUATION: the effect the person, place or event had on Molly at the time.  
What was her reaction? How did it make her feel? What did other people do?
  - c ANALYSIS: the lesson learnt from the reflection on the person, place or event.  
Why did the event make her feel this way? Would she react differently now?  
Why? This last paragraph may include an epiphany – the 'aha' moment.
- 3 Instruct learners to open their exercise books to a clean page and copy the planning grid into their books.
- 4 Explain that now, learners will fill in the grid with Molly's description, evaluation and analysis of her experience of wanting the fur coat and then changing her mind about it. Learners must remember to write as if they are Molly. They will need to review their mind-map for any relevant information about her personality.
- 5 Give learners 10–15 minutes to structure their essays.
- 6 As learners work, walk around the classroom to assist struggling learners.

#### GROUP WORK:

- 1 Explain to the learners that they will now share their plan with their classmates.
- 2 Split learners into groups of four learners.
- 3 Explain that one learner in each group will read their work aloud to the others.
- 4 Then, the other group members will give the learner feedback about their plan.
- 5 Instruct the learners to repeat this process until everyone in the group has read their work and been given feedback.

**SAMPLE FOR TEACHER**

**BLANK MIND-MAP TEMPLATE:**



**COMPLETED MIND-MAP TEMPLATE**

(This is a suggestion: learners will have lots of other ideas)



**BLANK PLANNING GRID TEMPLATE:**

<b>1</b>	<b>DESCRIPTION (CONTEXT)</b>	
<b>2</b>	<b>EVALUATION (EFFECT)</b>	
<b>3</b>	<b>ANALYSIS (REFLECTION)</b>	

**COMPLETED PLANNING GRID:**

**(This is just a suggestion, learners will have other ideas too)**

<b>1</b>	<b>DESCRIPTION (CONTEXT)</b>	<p>Paddy has a new job after years in the struggle for independence. Molly has had a difficult life taking care of the family while Paddy was away – either involved in the struggle or in jail for his political beliefs and activities. Now she believes she deserves a beautiful fur coat – and they can now afford one.</p> <p>Paddy wholeheartedly agrees. But Molly has doubts about buying the coat.</p> <p>She is worried about what Paddy and others will think of her for wanting such an item.</p>
<b>2</b>	<b>EVALUATION (EFFECT)</b>	<p>Guilty, sad, disappointed.</p>
<b>3</b>	<b>ANALYSIS (REFLECTION)</b>	<p>Molly is thoughtful, sad, worried, disappointed.</p>

### 3. Drafting

**INTRODUCE CRITERIA**

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

- 1 The essay must be 250–300 words long.
- 2 The essay must be written from the perspective of Molly.
- 3 The essay should be written in the past tense.
- 4 The writing must be structured in logical and coherent (understandable) paragraphs.
- 5 The relevant information from the mind-map and planning grid should be included.
- 6 The language should be reflective.

**INSTRUCTIONS**

- 1 Settle learners so that you have their attention.
- 2 Explain that now they will use the information from their mind-maps and planning grids to draft a full essay with a beginning, middle and end.
- 3 Ask learners to turn to a clean page in their writing books.
- 4 Explain to learners that their essay will have three paragraphs.
- 5 Tell learners to structure their paragraphs in the following way:
  - a Description: The first paragraph will be the orientation to the context. Molly describes what the issue is.
  - b Evaluation: The second paragraph will evaluate Molly’s thoughts and feelings about her experience of wanting a fur coat, and then changing her mind about it.
  - c Reflection: The final paragraph will be a reflection on Molly’s actions and decisions.

- 6** Ask learners to start constructing their paragraphs by writing full sentences using the information they have planned out.
- 7** The essay may be completed for homework.



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>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>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>• Excellent development of topic</li> <li>• Exceptional detail</li> <li>• Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Logical development of details</li> <li>• Coherent</li> <li>• Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>• Relevant details developed</li> <li>• Sentences, paragraphs well-constructed</li> <li>• Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>• Some valid points</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay lacks sense</li> </ul>
	<b>15</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>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>

## 4. Editing

### STRATEGY

Peer-editing and self-editing

### INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use 'peer-editing': they will help each other to improve their reflective writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partner's work at the same time in silence. As they read, they must look at the following:
  - a Structure: Has the information been grouped correctly into paragraphs? Have the paragraphs been written in an order that makes sense?
  - b Reflective language: Has their partner used reflective language? Does the language express Molly's thoughts and feelings?
- 4 Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 5 As learners work, walk around the room to help pairs that are struggling.
- 6 When learners are finished they must have a conversation with their partner. Taking turns, they must share their ideas with their partners about how to improve the writing.

### USING THE CHECKLIST

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

### EDITING CHECKLIST

- 1 Are there three paragraphs?
- 2 Is the essay written in the first person 'I' from the perspective of Molly?
- 3 Does the information in the paragraphs makes sense?
- 4 Is the language reflective, not just descriptive?
- 5 Is the number of words in the essay correct?
- 6 Is the spelling correct?
- 7 Is the punctuation correct? Does every sentence start with a capital letter and end with appropriate punctuation marks?
- 8 Is the grammar correct?

## 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 ‘Reflective Essay’ and the title of the essay.
- 3 They must write neatly leaving a line between paragraphs.
- 4 At the bottom of the 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

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into pairs. Make sure they have a different partner to the one who peer-edited their work.
- 2 Tell them to take turns to read their essay to their partner.
- 3 Instruct learners to find at least one specific thing they like about their partner’s writing, and to share this feedback with their partner.
- 4 Ask for three volunteers to read their writing to the class.
- 5 Praise each one for one specific thing they did well.
- 6 Praise the class on the process of writing and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE****REFLECTIVE ESSAY****I DON'T NEED A FUR COAT TO FIT IN**

My husband Paddy now has a wonderful, well-paying job after years spent in the struggle for Ireland's independence. I have had to really struggle to look after our children while he was away or in prison. He now earns a decent salary, so I asked him to buy me something I have always wanted: a soft, luxurious fur coat. A fur coat is a status symbol, and something only the wealthy, upper class can afford. Paddy was quite shocked when I told him how much a fur coat could cost. But he will do anything to make me happy, so he generously agreed.

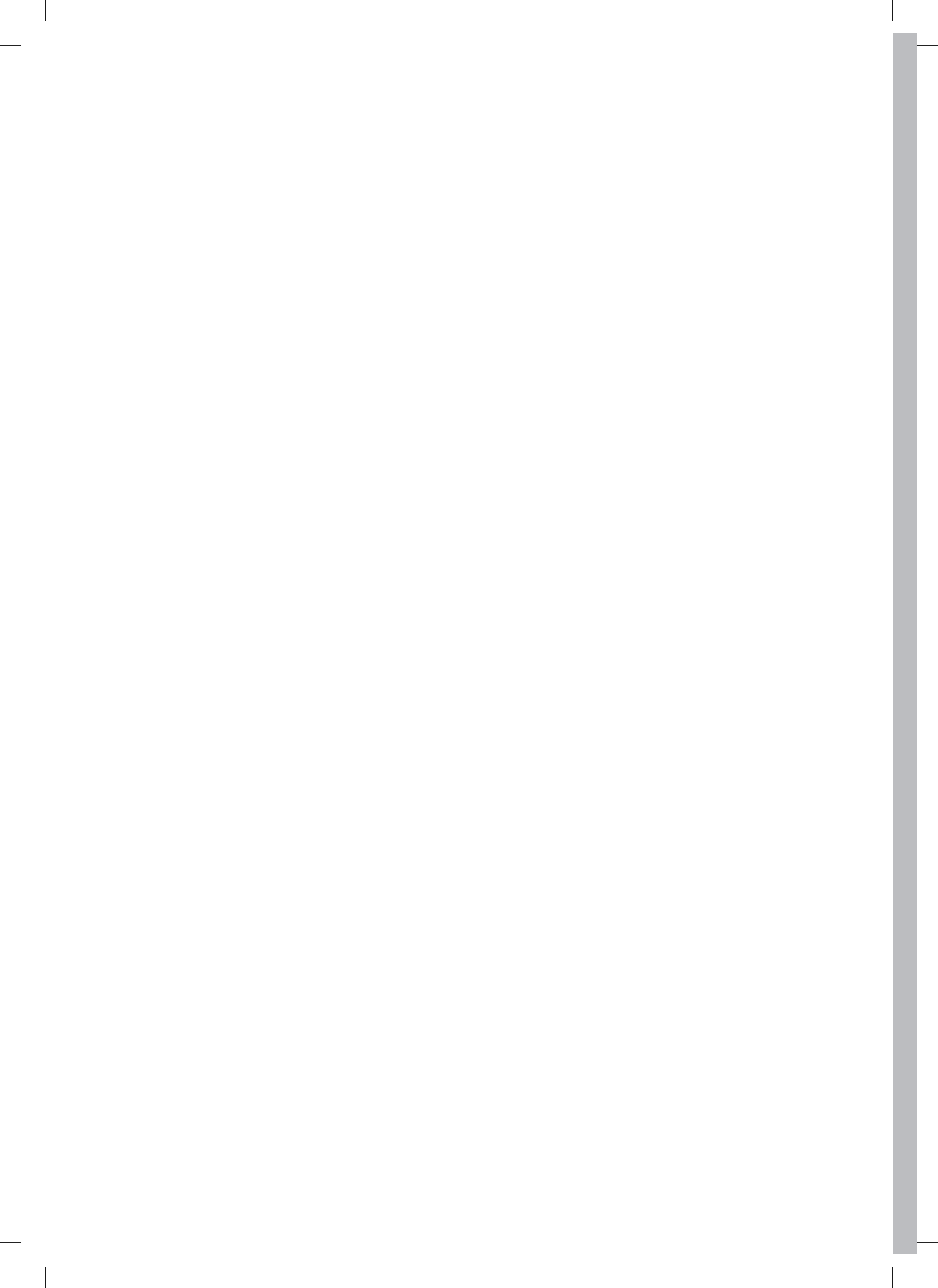
I asked myself whether I really needed a fur coat. I was only asking for one because I thought it would make me appear rich and sophisticated when Paddy and I went to fancy events with other politicians, important government officials and their wives. I thought I could wear any old thing and then just slip the fur coat over it. But I felt guilty about the high price Paddy would have to pay for a fur coat. I tried talking to Paddy about it, but stupidly I lost my temper and called him mean and an Irish peasant. How I regret that!

Poor Paddy looked so shocked when I said that. I know I have really hurt his feelings. He has always been so generous to me. This morning I found a cheque on my dressing table. It made me feel even worse. How I wish I could take my words back! I realise the best I can do is apologise to him, and admit to him that I was stupid to even think I could buy a fur coat.

Word Count: 284

**MARK: 45/50****TEACHER FEEDBACK**

I very much enjoyed reading your essay. I can tell that you enjoy this genre and it is easy for you to write this type of essay. You have worked the events into Molly's reflections exceptionally well. You clearly show how regretful she is now that she realises how much she has hurt Paddy's feelings. A very good effort! Keep it up!



# **Short Stories**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Personal (or friendly) letter

### Topic:

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In ‘The Doll’s House’, the Burnell children are very excited when they receive a beautiful, fully furnished doll’s house. As the eldest, Isabel wants to be the one to tell all the other girls at school about the doll’s house. Imagine that you are Isabel and that you want to tell a friend living in another part of the country about your new doll’s house. Write the letter you will send to this friend.

### 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

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Tell learners that today they are going to write a personal (friendly) letter. The letter will be linked to the short story ‘The Doll’s House’.

### Teach the genre

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#### PURPOSE:

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

#### HOW TO WRITE A PERSONAL (FRIENDLY) LETTER:

- Write the sender’s address, date and informal greeting, such as ‘Dear Mihle.’



- Structure the body of the letter in logical paragraphs.
- Use informal register but keep the language perfect.
- End with an informal closing like 'Your friend', 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 sample letter (on the next page), along with the questions below. (If you do not have access to a photocopy machine, copy the address, date and greeting on the board and read the rest of the letter out loud.)
- 3 Instruct learners to work with a partner to read the letter and answer the questions in their exercise books. Walk around the room as they work to assist struggling learners.

**Read the personal letter below and answer the following questions about the format:**

- 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.

37 Smith Street  
Malvern  
Durban  
4001  
24 November 2017

Dear Genelia

I'm so excited to share my news with you: my brother Daniel has just completed his Master's degree in engineering, and we are all so proud of him. I really wish you could be here to celebrate his achievement with us, but I know that will not be possible.

Our new neighbours, the Thompsons, moved in last week and are a mixed-race family. Mr Thompson is white, his wife is black and their two adopted children are Indian and Chinese. The children are aged five and seven. We had them over for tea on Sunday and the children are really polite and well behaved. The older boy is very protective of the younger one.

I miss our afternoon study sessions, and your mum's amazing chocolate cake. Please tell her she makes the best chocolate cake I've ever eaten, and that I look forward to having some again when I visit you.

Please write soon.

Your friend

Melinda

#### 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

### SET THE TASK

- 1 Remind learners that they will now write their personal letters based on events in 'The Doll's House'.

## 2. Planning

### PLANNING STRATEGY

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

### INSTRUCTIONS FOR PLANNING

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

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:

**Topic:** In ‘The Doll’s House’, the Burnell children are very excited when they receive a beautiful, fully furnished doll’s house. As the eldest, Isabel wants to be the one to tell all the other girls at school about the doll’s house. Imagine that you are Isabel and that you want to tell a friend living in another part of the country about your new doll’s house. Write the letter you will send to this friend.

#### B. COME UP WITH IDEAS

##### INTRODUCTION:

- 1 Explain to learners that they will start planning their letters by putting together ideas about the doll’s house. These ideas will then be turned into full letters.
- 2 Explain that some details about the doll’s house are contained in the story, but we can also make other details up. Everyone’s will be different. To come up with ideas, we can use mind maps.
- 3 Draw a mind map on the board with sections for the colour, the external structure of the house, the rooms, the furniture, the fittings, the dolls. (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 details about the colour of the house.

##### JOINT ACTIVITY:

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

##### INDEPENDENT WORK:

- 1 Give the learners time to come up with their own ideas to fill in mind maps in their exercise books.

- 2 Explain that learners can refer back to the short story if they need help remembering any of the details.
- 3 Remind them that everyone's ideas will be different.
- 4 While they work, walk around the room and assist struggling learners.

**WORK OUT THE ORDER:**

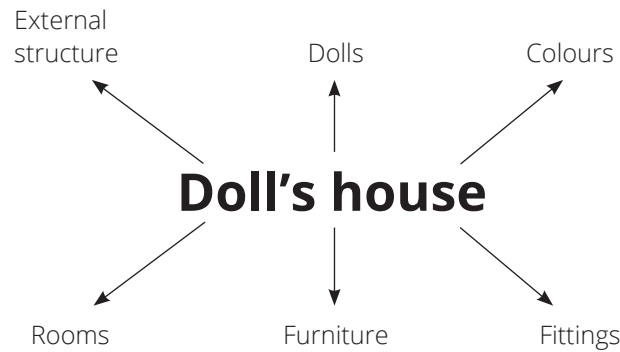
- 1 Call learners back together.
- 2 Explain that learners now need to put their ideas into an order that makes sense. There are no rules because everyone's ideas will be different.
- 3 Point out that a letter of this length will probably have about 3 paragraphs. They need to choose which kinds of information from their mind maps go into each paragraph.
- 4 For example, one paragraph could be about the appearance of the house from the outside; another could be all about the inside of the house; and a third could be about the furniture and fittings. 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 the doll's house.
- 6 Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their lists with the class.

**C. WRITE TOPIC SENTENCES**

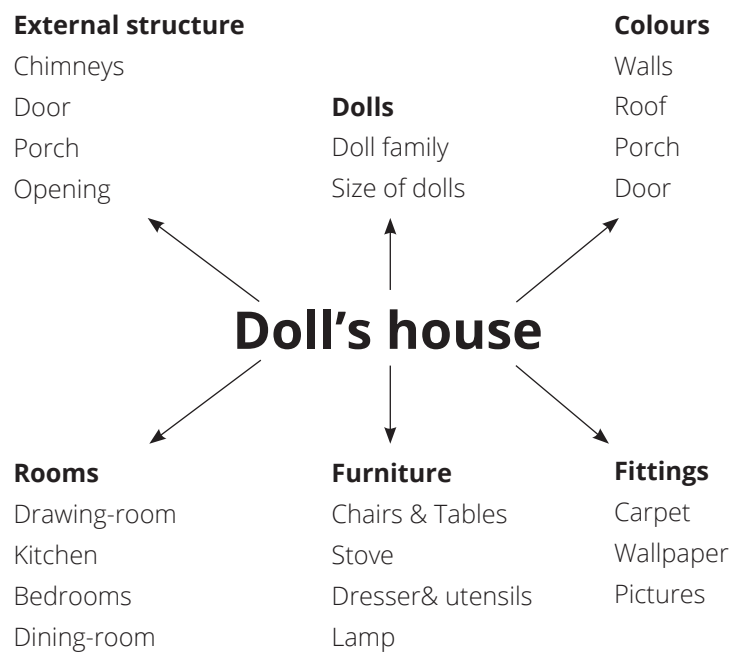
- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2 This topic sentence is a like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.
- 3 For example, a topic sentence could be: 'The house was newly painted.' Then the rest of the paragraph will be about the colours used for the different parts of the house. Or a topic sentence could be: 'The kitchen was fully fitted.' and the rest of the paragraph will be about the kitchen.
- 4 Remind learners that the tone of their letters must be friendly. This means that it should be written like they would speak to the other person. They are allowed to use casual language and contractions. The spelling and punctuation, however, must still be perfect.
- 5 Instruct learners to write the topic sentence for each one of their paragraphs. Each topic sentence will come from the ideas on their mind maps.
- 6 Give learners 5 minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their topic sentences with the class.

**SAMPLE FOR TEACHER**

**SAMPLE BLANK MIND-MAP**



**SAMPLE COMPLETED MIND-MAP**



**SAMPLE TOPIC SENTENCES**

- The house is stunning on the outside.
- The entire front opens up to reveal the inside.
- Inside, everything is just perfect.

**3. Drafting**

**INTRODUCE CRITERIA**

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

- 1 The body must be 120–150 words long (not including address and greeting).
- 2 The personal letter format must be perfect.
- 3 They must write from Isabel's perspective.

- 4 The body of the letter must inform Isabel's friend about the doll's house.
- 5 The writing must show that they understand what has happened in the story and can express Isabel's opinions and feelings.
- 6 The register can be informal (i.e. casual) but the language must be error-free.
- 7 The tone can be warm, happy and friendly.

## **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 Isabel's address, keeping in mind that she lives in a small village in New Zealand.
  - They can make up the date, but it must be in the early 1900s, when the story is set.
  - They must use appropriate informal greetings and closings.
  - They must use Isabel's name at the end.

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

Self-edit

### INSTRUCTIONS FOR EDITING

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

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

### EDITING CHECKLIST

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

## 4. Presenting

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### PUBLISHING REQUIREMENTS

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



**PRESENTING STRATEGY**

Posting and delivering the letters

**PRESENTING INSTRUCTIONS**

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

**COMPLETED EXAMPLE**

**PERSONAL LETTER**

14 Holly Crescent  
Brentwood  
Auckland  
76432  
18 December 1918

Dear Amanda

I hope you're well. My sisters and I recently received a beautiful doll's house from old Mrs Hay. I've already told all the girls at school about it.

The house is stunning on the outside. It has a little yellow porch outside the front door. The house is green with yellow accents, and there are two red-and-white chimneys. The windowpanes are real glass.

The entire front opens up, revealing the whole house at once. There is a beautiful drawing-room with red plush chairs. On the dining-room table there is a realistic lamp which even has oil in it. In the kitchen there is a stove and a wooden dresser with miniature tin plates and a tiny enamel jug.

Inside, everything is just perfect – from the plush deep-red carpet to the soft, pale-green wallpaper. The beds are made up in real bedclothes. How I wish you could see our doll's house!

Please do write back soon.

Your friend

Isabel

Word count: 155 words  
**Mark: 26/30**

**TEACHER FEEDBACK**

A good letter. I can feel how proud Isabel is of the doll's house. You have definitely picked up all the details about the house in the story. You have managed to fit many details into your word count.

Your personal letter format is also perfect. Well done.

# **Short Stories**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## Dialogue

### Topic:

In ‘Transforming Moments’, the narrator is very grateful that Father Fikeni has taken her to Tsolo for the weekend. It is during this weekend that she witnesses a performance by the praise poet Cira, which inspires her to also become a praise poet. After writing her first poem, she reads it out aloud and begins to see herself in a different light. She tells us, ‘That’s the day I fell in love with myself – everything about me was just perfect.’ We can say this is the turning point in her life.

Imagine that the narrator has a conversation with Father Fikeni after this turning point in her life. Write a dialogue recording that conversation. What would she have wanted to tell him? How would he have answered her? How would they both have felt during this conversation? To prepare for this lesson, reread the following:

- To understand how the narrator used to feel about herself: paragraph 1 on pg. 97
- To see the effect the praise poet has on the narrator: paragraph 2 on pg.101 AND the last two paragraphs on pg.102

You must set the scene at the top of the page, and include a few stage directions in the dialogue.

### Length of task

120–150 words (excluding characters’ names)

### CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Dialogue (Long)	It is a record of the exchanges as they occur, directly from the speaker’s point of view.	When writing a dialogue: <ul style="list-style-type: none"> <li>• Write the names of the characters on the left side of the page;</li> <li>• Use a colon after the name of the character who is speaking;</li> <li>• Use a new line to indicate each new speaker;</li> <li>• Advice to characters (or readers) on how to speak or present the action must be given in brackets before the words are spoken;</li> </ul>	<ul style="list-style-type: none"> <li>• When the dialogue involves family or close friends the “casual style” is used. Well-known formulae for requests, questions, orders, suggestions and acknowledgement are used.</li> <li>• When the conversation involves strangers the consultative style is used. More elaborate politeness</li> </ul>

Text type	Purpose	Text Structure	Language Features
		<ul style="list-style-type: none"> <li>Sketch a scenario before you start writing.</li> </ul>	procedures are added to the well-known formulae for requests, questions, orders, suggestions and acknowledgement.

## Introduction

Tell learners that today they are going to write a dialogue. The dialogue will be linked to the short story, 'Transforming Moments'. The dialogue will be between the narrator and Father Fikeni.

## Teach the genre

### PURPOSE:

A written record of a conversation between characters taking turns to speak.

### HOW TO WRITE DIALOGUE:

- 1 Set the scene in brackets at the top of the page. In a couple of sentences, explain where the characters are and what they are doing.
- 2 Write the characters' names on the left side of the page.
- 3 Use a colon after the name of the character that is speaking.
- 4 Use a new line to indicate each new speaker.
- 5 Use stage directions to show how characters speak and act. These are phrases in brackets about what they are doing as they speak.
- 6 If the characters are friends or family, they speak to each other in a casual, colloquial style. They can even interrupt each other. If they are strangers, they will be more polite, ask more questions, and wait for the other person to finish speaking.

## Teach selected text structures and language features

### Activity 1: Different ways to record a conversation

#### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Call two volunteers to the front. Whisper to the volunteers what they need to say and ask them to say it out loud to each other:

Volunteer 1: I am so upset with my son. Volunteer 2: My daughter often makes me angry.

- 3 Explain that all learners must write down what the volunteers have said. Give them a minute to do this.
- 4 Ask learners to explain how they wrote down what was said (e.g. what punctuation they used and if they used the exact same words). Take a few examples from learners.
- 5 Explain that there are in fact three ways to record what people say:
  - a Reported (or indirect) speech
  - b Direct speech
  - c Dialogue

**REPORTED SPEECH:**

- 1 Remind learners that reported speech tells us about what someone else said but does not use the exact same words.
- 2 We do not need to use any special punctuation.
- 3 Discuss with learners how we write what the volunteers said in reported speech.
- 4 Write the reported speech sentences on the chalkboard. For example:

Mrs Gumede said that she was so upset with her son.

Mrs Botha said that her daughter often made her angry.

**DIRECT SPEECH:**

- 1 Ask learners: What do we know about direct speech?
- 2 Remind learners that in direct speech, we write the exact words that the speaker says inside quotation marks.
- 3 We add a speech tag, like ‘he said’ or ‘she responded’. This can be before or after their words.
- 4 Discuss with learners how we write the volunteers’ words in direct speech.
- 5 Write the sentences on the chalkboard in direct speech. For example:

Mrs Gumede said, ‘I am so upset with my son.’

‘My daughter often makes me feel angry,’ responded Mrs Botha.

**DIALOGUE:**

- 1 Explain that in a play or drama, all the words are meant to be read as a conversation. We need to know how to write dialogue like this for the longer transactional writing section of the creative writing exam (paper 3).
- 2 Ask learners to work with the person next to them. They must look at any page in their copies of ‘Transforming Moments’ and describe the way that the dialogue is written.
- 3 Ask a volunteer to share their answer and discuss.
- 4 Explain that ‘Transforming Moments’ is a prose text, like a novel. It is written in paragraphs. The words spoken by the characters are written on a separate line if they are in direct speech.
- 5 Ask learners if they know how a dialogue (or a play) is written.
- 6 Make sure the discussion includes the following:
  - 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.
- 7 Call a volunteer to the board to write the volunteers' lines from the activity above as a dialogue.
- For example:
- Mrs Gumede: I am so upset with my son.
- Mrs Botha: My daughter often makes me feel angry.

**SETTING THE SCENE:**

- 1 Explain that at the start of a dialogue, you need to set the scene.
- 2 This means that you explain where the characters are and what they are doing.
- 3 This is written in brackets at the top of the page.
- 4 Ask learners: Where are these characters? What are they doing?
- 5 Write an example of scene setting on the board. For example:  
(Mrs Gumede and Mrs Botha are walking in the park one sunny afternoon. They chat while they walk.)

**STAGE DIRECTIONS:**

- 1 Explain that we can, from time to time, include stage directions.
- 2 These are instructions in brackets that tell us about the characters' facial expressions and body language while they speak, or what emotion they have in their voices.
- 3 Instruct learners to open page 100 of their books. The first 7 lines on this page are an example of direct speech. Ask learners to talk with their neighbour about the stage directions they would include if these lines were part of a play.
- 4 After a minute, discuss their answers with the class. The discussion should include the following:
  - words that convey the speaker's feelings
  - words that indicate what the speakers do as they speak/before they speak.

Example: (assuming the narrator is Gcina)

Nosisa: (Grabbing Gcina's arm as she walks out the door) Aren't you going to tell us where you are going?

Gcina: (Pulling her arm free and walking quickly out of the gate) I am going with Father Fikeni to visit his family for the weekend, he said I must run.
- 5 Discuss with learners how they think the volunteers' lines (from the activity above) should be said. For example, should they be whispered or yelled? Should they be said in a happy way or a sad way? Should Mrs Gumede be rolling her eyes? Should Mrs Botha sigh?
- 6 Add in the stage directions on the board. For example:
 

Mrs Gumede: (Rolling her eyes) I am so upset with my son.

Mrs Botha: (Sighing loudly) My daughter often makes me feel angry.
- 7 Read these lines out loud, acting out the emotions that are in brackets.
- 8 Explain that now, we know exactly what each character said and how they said it.

Useful genre-related vocabulary	
<b>character</b>	people in a poem, song, novel or play
<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 a conversation
<b>stage directions</b>	instructions in bracket and italics that tell the reader what the character is doing, e.g. (She sits with her head in her hands.)

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that they are now going to write their dialogues.
- 2 They will plan and write an exchange between the narrator and Father Fikeni from 'Transforming Moments'.

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of topic.
- b Set the scene.
- c Get ideas from the story.
- d Plan the content.
- e Write stage directions.

### INSTRUCTIONS FOR PLANNING

#### A. REMIND LEARNERS OF THE TOPIC

- 1 Write the topic on the board, or make photocopies for the learners:

**Topic:** In 'Transforming Moments', the narrator is very grateful that Father Fikeni has taken her to Tsolo for the weekend. It is during this weekend that she witnesses a performance by the praise poet Cira, which inspires her to also become a praise poet. After writing her first poem, she reads it out aloud and begins to see herself in a different light. She tells us, 'That's the day I fell in love with myself – everything about me was just perfect.' We can say this is the turning point in her life.

Imagine that the narrator has a conversation with Father Fikeni after this turning point in her life. Write a dialogue recording that conversation. What would she have wanted to tell him? How would he have answered her? How would they both have felt during this conversation? To prepare for this lesson, reread the following:

- To understand how the narrator used to feel about herself: paragraph 1 on pg. 97



- To see the effect the praise poet has on the narrator: paragraph 2 on pg.101 AND the last two paragraphs on pg.102

You must set the scene at the top of the page, and include a few stage directions in the dialogue.

### B. SET THE SCENE

- 1 Ask learners to imagine where the narrator, Gcina (remember, we are assuming the narrator is Gcina herself) and Father Fikeni are having their conversation. Get some suggestions from volunteers and write them on the board. For example:
  - a Inside the church.
  - b At the church door.
  - c The street outside the church.
- 2 Instruct learners to write down where they would like to set their dialogue.
- 3 Ask learners to imagine what Gcina and Father Fikeni are doing while they talk. Get some suggestions from volunteers and write them on the board. For example:
  - a Gcina is walking in through the church door.
  - b Father Fikeni is busy preparing a sermon.
  - c They are sitting on chairs in the tiny church.
  - d Gcina has just arrived at the church and finds Father Fikeni at his desk, working on a sermon.
- 4 Instruct learners to write down what they would like their characters to be doing during their dialogue.
- 5 Explain that in their final version, these two facts will need to be written as a sentence or two inside brackets at the top of the page.

### C. GET IDEAS FROM THE SHORT STORY

- 1 Instruct learners to reread the key paragraphs to find useful information that they can use when writing their dialogues.
  - a Paragraph 1 on page 97.
  - b Paragraph 2 on page 101.
  - c The last two paragraphs on page 102.
- 2 Explain that as they read, they can write down any useful quotes they find. Later on, they can refer back to them while they write their dialogues, or even use a few phrases in the dialogues.

(NOTE: Refer to the 'Sample for Teacher' section below for an example of what this might look like.)

### D. PLAN THE CONTENT

- 1 Explain that before writing their dialogues, learners must plan what their dialogues will be about.
- 2 To do this, they can write a short paragraph to explain what Gcina and Father Fikeni are going to talk about.

- 3 Give learners time to write their paragraphs.
- 4 As learners work, walk around and help struggling learners.

(NOTE: Refer to the ‘Sample for Teacher’ section below for an example of what this might look like.)

**E. WRITE STAGE DIRECTIONS**

- 1 Remind learners that we can tell how someone feels by looking at how they act.
- 2 In a dialogue, we use stage directions to do this.
- 3 Instruct learners to copy the following table:

Feeling	Action
<b>Gcina</b>	
<b>Father Fikeni</b>	

- 4 Instruct learners to write down some feelings that the characters might have during their conversation in the left-hand column.
- 5 Give learners 2–3 minutes to come up with their key words.
- 6 Now instruct learners to fill in an action that could show each feeling. You can demonstrate one or two on the board to show them. For example:

Feeling	Action
<b>Gcina</b>	
happy	smiling broadly
grateful	holding her hand to her heart

- 7 Give learners time to fill in their tables.
- 8 Walk around and help struggling learners.
- 9 Call the class back together and explain that they can use these actions as stage directions (in brackets) in their dialogues.

(NOTE: Refer to the ‘Sample for Teacher’ section below for an example of what this might look like.)

**SAMPLE 1: SETTING THE SCENE**

(Father Fikeni is busy writing at his desk. He is preparing his next sermon. Gcina knocks at his study door.)

**SAMPLE 2: IDEAS FROM THE STORY (USEFUL QUOTES)****1 PARAGRAPH 1, PAGE 97:**

Somehow it did not do much for my confidence or give me any self-love. I thought I was very ugly and the fact that my hair was so hard to manage did not make things easier. I used to describe it as dry grass in winter. And after a while I stopped combing it. I'd wash it and dry it, get dressed in my black skirt and white shirt which were not as nice as other girl's, and I'd be on my way to school. To top it all, I had knock-knees and big feet! I was ugly and awkward – I hated myself. And, my God, I sat in the front desk – Miss-ugly-top-of-the-class.

**2 PARAGRAPH 2, PAGE 101:**

I was staring open-mouthed; even today looking back, I still don't know exactly how to describe the feeling I had right then. I only remember that when the man had finished and people moved forward to congratulate him, I knew I was too tired to even clap my hands or join in the ululation and whistles. I just sat there and in my dreamy mind saw myself in a kind of similar attire, doing what I had just seen the man do. I made my decision there and then that I was also a praise poet. That was a beautiful moment, to think of myself as such. I shook a few people's hands and the minister introduced me to the chief, who thanked him for coming and laughingly asked what I was doing at such a meeting.

**3 THE LAST TWO PARAGRAPHS, PAGE 102:**

It was Monday afternoon and I was lying on my stomach at my favourite corner under the black wattle trees when I wrote my first poem. I've never had a child, but the great feeling that swept over me was too overwhelming for words, maybe that's how people feel when they have their first baby, I don't know. I sat up and read it out loud. I liked the sound of my own voice – I liked to hear the poem. I put the paper down and ran my fingers on my face to feel my features – the smile that wouldn't leave my face, my nose, my cheekbones, my eyes, my ears – everything just felt fine. My voice sounded like it was a special voice made especially to recite poems – with dignity. Resonant – was that it? That's the day I fell in love with myself – everything about me was just perfect.

I collected my books and the towel I was lying on, stood up and stretching my limbs – I felt tall and fit. I felt like jumping and laughing until I could not laugh any more. I wanted tomorrow to come so I could go buy myself a new notebook to write my poems in. A woman praise poet – I'd never heard of one, but what did it matter? – I could be the first one. I knew Father Fikeni would agree with me. I couldn't wait to see his face when I read him my poem. Across the fence a big red cock flapped its wings and crowed loudly at me, in agreement too!

**SAMPLE FOR TEACHER**

**SAMPLE 3: PARAGRAPH FOR PLANNING THE CONTENT**

In my dialogue Gcina will be thanking Father Fikeni for taking her to Tsolo for the weekend. Father Fikeni will tell her it was a pleasure for him to do this, and that he wanted her to meet new people and get experience of the real world outside the school. She will tell him the highlight of her weekend was the meeting at the chief's place, where she saw the praise poet perform. Father Fikeni will tell her he was also impressed by the skill of the praise poet. Gcina will tell him about the effect the praise poet has had on her, and how she now feels inspired to write her own poetry. Father Fikeni tells her he has taken an interest in her because she is so intelligent, and that he knows she will do very well in whatever field she chooses after finishing school. Gcina tells him she will bring her book later to read her poem to him.

**SAMPLE 4: STAGE DIRECTIONS**

<b>Feeling</b>	<b>Action</b>
<b>Gcina</b>	
happy	smiling broadly
grateful	holding her hand to her heart
excited about the future	big smile
<b>Father Fikeni</b>	
happy	his eyes light up with joy and he smiles
satisfied/pleased with himself	hugging Gcina

### 3. Drafting

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#### INTRODUCE CRITERIA

- 1 Write a dialogue between Gcina and Father Fikeni, with Gcina thanking him for taking her to Tsolo and for the opportunity to meet the praise poet Cira.
- 2 Set the scene in brackets at the top of the page.
- 3 Line up the characters' names on the left.
- 4 Use a colon after each name.
- 5 Make sure that what each character says also lines up.
- 6 Write 120–150 words (excluding the characters' names, but including the scene setting and the stage directions).
- 7 The language must sound like real speech.
- 8 Describe body language and movement in bracketed stage directions.

#### INSTRUCTIONS

- 1 Explain that now learners will use all the material they created in the planning stage to help them draft their dialogues: their scene setting, paragraphs and stage directions.
- 2 Remind learners of the criteria (above).
- 3 Instruct them to start writing their dialogues in class.
- 4 As learners write, go around the room and help struggling learners.
- 5 Whatever they don't finish can be finished for homework. They will need to bring these drafts with them to the next lesson so that they can peer-edit them.

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

## 4. Editing

### STRATEGY

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 a dialogue

- 1 Is the dialogue on topic?
- 2 Does the language sound like it is what Gcina and Father Fikeni would really say?
- 3 Is there a line setting the scene?
- 4 Do the stage directions describe characters' feelings and actions?
- 5 Are the stage directions in brackets?
- 6 Are the characters' names against the left-hand margin with a colon between the names and the spoken words?
- 7 Are the words that the characters say lined up?
- 8 What is something you like about this dialogue?
- 9 What is something that could be improved?

## 5. Presenting

### PUBLISHING REQUIREMENTS

- 1 Explain that each learner must rewrite a final, neat copy based on the editing feedback, which you will take in.
- 2 Instruct learners to read the feedback they have received from their peer-editor.

- 3 Give learners time to read through the feedback they have received and write their final dialogues.

### **PRESENTING STRATEGY**

In pairs, learners will present their dialogues to the whole class in oral form. Each pair will read their own lines, like a play, as a prepared oral. They must also do the actions in the stage directions.

### **PRESENTING INSTRUCTIONS**

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their exercise books and open to their final dialogues.
- 3 Ask for three volunteers to read their dialogues like a play.
- 4 Explain that this will involve the following:
  - The person who wrote the dialogue can read one character's lines.
  - They must choose a friend to read the other character's lines.
  - They must not read the stage directions. Instead, they must act out what the stage directions say.
  - They must read their dialogue aloud, with appropriate expression (emotion) in their voices and on their faces.
- 5 Give the three volunteers a few minutes to choose friends to help them.
- 6 Call learners back together. Ask for volunteers to come to the front of the classroom and read their dialogues.
- 7 Afterwards, for each dialogue, take a minute or two to ask the class whether they thought it was relevant (on topic) and appropriate (suited the situation).



**COMPLETED EXAMPLE****DIALOGUE**

(Father Fikeni is busy writing at his desk. He is preparing his next sermon. Gcina knocks at his study door.)

Father Fikeni: (Looking up from his writing) Hello, my child. Come in.

Gcina: (Smiling broadly) Hello, Father. Oh, I have so much to tell you!

Father Fikeni: (Closing his book) I can see you are excited about something.

Gcina: Oh, yes! Thanks for taking me to Tsolo.

Father Fikeni: My pleasure. I want you to meet new people and experience the world outside.

Gcina: The highlight was the meeting with Cira.

Father Fikeni: Amazing, isn't he? His language use is impressive.

Gcina: (Dreamy look on her face) Yes. He's so talented. I also want to write poetry and be a praise poet just like Cira.

Father Fikeni: I have no doubt you'll succeed in whatever you try – you are a very intelligent young lady.

Gcina: Oh, Father! Thank you. I've already written my first poem. I feel so much better about myself.

Father Fikeni: Great! I want to read it.

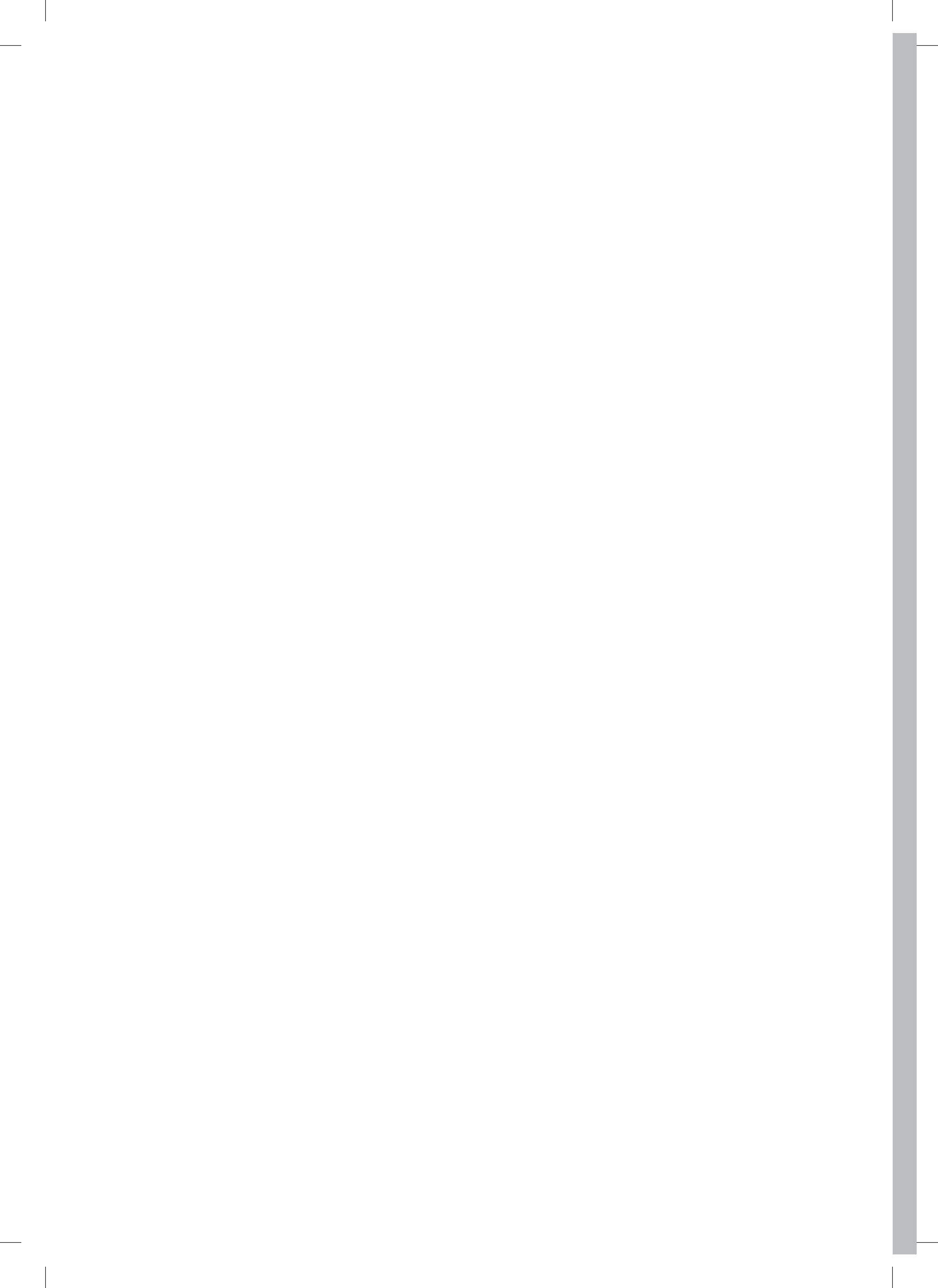
Gcina: I'll fetch it.

Word count: 151

**Mark: 26/30**

**TEACHER FEEDBACK**

An excellent effort! I can see that you followed all the steps we used in class when you were planning and drafting your dialogue. The scene setting helped me to visualise the conversation and the stage directions were well chosen. You have captured Gcina's gratitude and joy very well. Your punctuation was perfect. The dialogue sounded believable, like I was really listening to Father Fikeni and Gcina talking. Well done!



# **Short Stories**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Newspaper article

### Topic:

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In ‘The New Tribe’, a new born baby girl is found in a shopping bag inside a phone booth. Julian, the paperboy who finds her, brings her to Arthur Arlington, the vicar of the town, because he does not know what else to do.

Imagine that you are a news reporter who has to write an article on this incident. To prepare, reread pages 166 to 167 of the short story. Remember to use the correct format for a news article, to answer the ‘5 Ws’ and to use the appropriate tone, register and perspective.

### Length of task

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120–150 words

### 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

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Tell learners that today they are going to write a newspaper article. The article will be linked to the short story, ‘The New Tribe’. The newspaper article will be about Julian finding the baby girl.

## 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 NEWS 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 'Format of a Newspaper Article' notes and the newspaper article, 'Child abandoned at airport' (In the 'Sample for Teacher' below).
- 2 If you do not have access to a photocopy machine, the notes and the article may be written on the board or on chart paper for the learners to copy.

#### INTRODUCTION:

- 1 Explain that all newspaper 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 photocopy machine) get learners to copy it off the board.
- 3 Explain that the learners' task today will be to identify the features/sections in the newspaper 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 labelled article in the ‘Sample for teacher’ section below to see where the byline, blurb, lead paragraph, elaboration and background information are.
    - b Refer to the labelled article in the ‘Sample for teacher’ section below to see where there are quotations.
    - c The journalist is not writing from any one person’s point-of-view. For example, she is not writing from the point-of-view of the police or the children’s parents. She is also not writing from her own personal point of view. She is trying to be objective.
    - 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 she is having a casual chat to a friend. She uses formal sentence structure and vocabulary.

### **SAMPLE FOR TEACHER**

#### **FORMAT 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 and witnesses.
- 6 **Background information:** One or more paragraphs containing background information, which might help readers to understand the story.

## NEWSPAPER ARTICLE:

**Child Abandoned at Airport****Child was seated quietly for a few hours at least, say security personnel****By Tercia Bothma**

A little boy, believed to be between 22 and 30 months old, was found seated in the waiting area just outside the domestic departures gate of King Shaka International Airport in Durban on Tuesday afternoon. It is believed he was abandoned there earlier by a woman who could be his mother.

The boy, who was warmly dressed and appeared well cared for, was crying when he caught the attention of security personnel. Thuli Manyoni, an employee of security company G4S, said, "I went to the child and picked him up. He kept crying for his mother. Next to him was a plastic shopping bag with a set of clothes, a bottle of juice and a container of biscuits. My supervisor called the police."

The child is now in the care of social workers. Police are investigating.

## LABELLED NEWSPAPER ARTICLE:

**Child Abandoned at Airport** (HEADLINE)**Child was seated quietly for a few hours at least, say security personnel** (BLURB)**By Tercia Bothma** (BYLINE)

(LEAD PARAGRAPH) A little boy, believed to be between 22 and 30 months old, was found seated in the waiting area just outside the domestic departures gate of King Shaka International Airport in Durban on Tuesday afternoon. It is believed he was abandoned there earlier by a woman who could be his mother. (ANSWERS: WHAT, WHO, WHEN, WHERE, WHY)

(ELABORATION) The boy, who was warmly dressed and appeared well cared for, was crying when he caught the attention of security personnel. Thuli Manyoni, an employee of security company G4S, said, "I went to the child and picked him up. He kept crying for his mother. Next to him was a plastic shopping bag with a set of clothes, a bottle of juice and a container of biscuits. My supervisor called the police." (QUOTATION)

(ADDITIONAL INFORMATION) The child is now in the care of social workers.

(ADDITIONAL INFORMATION) Police are investigating.

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that they will now write their own newspaper articles based on the short story, ‘The New Tribe’. Examine a news article to determine the format, point-of-view, tone and register.

## 2. Planning

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### PLANNING STRATEGY

- a Remind learners of the topic.
- b Learners will use a planning table to plan out the content of their newspaper article.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** In ‘The New Tribe’, a new born baby girl is found in a shopping bag inside a phone booth. Julian, the paperboy who finds her, brings her to Arthur Arlington, the vicar of the town, because he does not know what else to do.

Imagine that you are a news reporter who has to write an article on this incident. To prepare, reread pages 166 to 167 of the short story. Remember to use the correct format for a news article, to answer the ‘5 Ws’ and to use the appropriate tone, register and perspective.

#### B USE A PLANNING TABLE

##### GETTING READY

- 1 Before the lesson, draw a blank planning table on the board (example is 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 will go in their articles. They will use the planning table to help them make sure they have all the information needed for a newspaper article.
- 4 Explain that learners must think about information from the text. They must imagine they are reporters who have to inform the public about the abandoned new born baby.
- 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>• Julian was on his paper round when he heard the sound of a baby crying.</li> <li>• He looked into a phone booth and found a baby in a shopping bag.</li> <li>• He took the baby to Arthur Arlington.</li> <li>• Arthur called the police, the doctor, and the social services.</li> <li>• Ginny allowed to look after the baby while they search for the mother.</li> </ul>
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- 3 Remind learners that this is just the planning stage, so they do not need to write in full sentences yet.

**JOINT ACTIVITY:**

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

Who was involved?	<ul style="list-style-type: none"> <li>• Probably the mother</li> </ul>
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- 4 If the learner makes any mistakes/gives information that is inaccurate, explain 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 did it? 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 they may refer to the text ( pages 166 to 167) if they need information for their articles.
- 4 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 reference the completed sample table below for some examples)

**HOMEWORK:**

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

**SAMPLE FOR TEACHER**

**SAMPLE BLANK PLANNING TABLE**

<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**

(Learners' ones will all be different)

<b>What happened?</b>	<ul style="list-style-type: none"> <li>• Julian was on his paper round when he heard the sound of a baby crying.</li> <li>• He looked into a phone booth and found a baby in a shopping bag.</li> <li>• He took the baby to Arthur Arlington.</li> <li>• Arthur called the police, the doctor, and the social welfare department.</li> <li>• Ginny allowed to look after the baby while they investigate</li> </ul>
<b>Who was involved?</b>	Probably the mother
<b>When did it happen?</b>	Very early one morning (can make up a day)
<b>Where did it happen?</b>	The phone booth in town
<b>Why did it happen?</b>	Unwanted pregnancy or mother unable to care for baby
<b>Elaboration/Explanation (other important information, some of which may be in the form of quotations)</b>	May quote Arthur Arlington, Ginny Arlington, Julian the paperboy, doctor who examined the baby
<b>Important additional information</b>	Case of child abandonment opened by police

### 3. Drafting

#### 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 the 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:

**Newborn Found Abandoned in Phone  
Booth** [CENTERED]

**Baby now in the care of local vicar’s wife** [CENTERED]

[LEAVE A LINE OPEN]

*By Nomusa Nene* [RIGHT]

- 2 Instruct learners to take out their exercise books 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.
- 5 (NOTE: There are different options for the byline (all of which will be marked as correct in an exam): The byline may be written directly after the blurb OR you may skip a line 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):** provides 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

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### 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 photocopier machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's 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 very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

- 1 Does the article have a headline?
- 2 Is the headline appropriate and does it grab attention?
- 3 Does the blurb contain 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**

**NEWSPAPER ARTICLE**

## **Newborn Found Abandoned in Phone Booth**

**Baby now in the care of local vicar’s wife**

*By Nomusa Nene*

A newborn baby girl was found abandoned in a phone booth in Roseglen early on Tuesday morning. She was found inside a plastic shopping bag by Julian King, who was alerted by her cries while on his paper round.

“I took her straight to the vicar,” said King. “I had no idea what else to do.”

The vicar, Arthur Arlington, alerted the police and the social welfare department. He also called in a doctor, who found the baby to be in good health.

A massive search is underway for the mother of the baby. In the meantime, the baby is in the care of Arthur’s wife, Ginny. The couple has no children of their own.

Although the Arlingtons know the process may be long, they are prepared to adopt the baby if her mother cannot be found.

Word count: 155

**Mark: 27/30**

**TEACHER FEEDBACK**

A good effort. The article contains all the parts required of a newspaper article. The headline, blurb and lead paragraph are good. There are quotations that are correctly written to support the article. When I read this article, I feel like it could be in the story, ‘The New Tribe’. There is additional information as well. Well done.



# **Short Stories**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## Poster

### Topic:

In the short story, ‘Village People’, the villagers suffer greatly because of the ongoing drought. Recently, many parts of South Africa have received insufficient rain, bringing dam levels right down. A poster can be a valuable tool to inform the public how to conserve water. This type of poster is known as a social issue poster.

You will design a social issue poster to inform people how to conserve water. Copies of the poster will be put up in public places around your town/area.

(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 it is within the block/circle, e.g. ‘photo of leaking drums of toxic waste.’)

### Length of task

80–100 words

### CAPS reference

Text type	Purpose	Text Structure	Language Features
Poster (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 required for exams.)	EVENT POSTER: To inform the public of an event and invite/encourage them to attend/help/support.  SOCIAL ISSUE POSTER: To raise awareness of a social/health/environmental issue in order to warn against dangers, or to convince readers to modify behaviour and attitudes, or to convince people to do/not do something  ADVERTISEMENT	EVENT POSTER: Informs public about an event and invites them/convince them to attend the event. Includes: <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> <li>• Concluding slogan/statement</li> <li>• Name of event organizer</li> </ul> SOCIAL ISSUE POSTER: Informs the public about an important social issue. Includes:	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”, “Save”  Catchy slogans/phrases

Text type	Purpose	Text Structure	Language Features
	POSTER: To advertise a product/service/film/fair, etc.	<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> ADVERTISEMENT POSTER: 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 short story, 'Village People.' The poster will be about conserving water.

## 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 organisation, 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 a serious litter problem in their area/town/city.
- 4 Tell them to work with a partner and think about the following two questions. These are discussion questions, and they don't need to write down their answers:
  - a What would you warn them about? How would you do this?
  - b How would you encourage them to keep the area/town/city clean?

- 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 poster on the next page along with the questions below. If you do not have access to a photocopy machine, draw it on the board.
- 3 Instruct learners to work with a partner. In pairs, they must read the poster and answer the questions in their exercise books.
  - 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 information to discourage littering.
  - 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 photocopy machine, write it on the chalkboard and instruct learners to copy it down.

# ATTENTION ALL RESIDENTS ...

**THE BEAUTY OF YOUR TOWN IS IN YOUR HANDS!**



**PLEASE DO NOT LITTER.**

**LET US SET A GOOD EXAMPLE FOR THE YOUNG ONES IN OUR  
COMMUNITY - USE THE REFUSE BINS PROVIDED.**

**LITTERING:**

- Discourages visitors and tourists – thereby reducing income
- Makes our town look unhealthy/unhygienic
- Costs money to clean up
- Requires manpower to clean up
- Clogs storm water drains – an unnecessary expense
- Reduces land values in the area

**Issued by the Department of Environmental Affairs TEL: 011- 4067945**

**Keeping environments SAFE for ALL**

(91 words)

### 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>conserve</b>	prevent wasteful or harmful overuse
<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

## 1. Setting the task

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### SET THE TASK

- 1 Remind learners that will now design and write the contents of a poster based on the conservation of water.

## 2. Planning

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### 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:** You will design a social issue poster to inform people how to conserve water. Copies of the poster will be put up in public places around your town/area.

(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 it is within the block/circle, e.g. ‘photo of leaking drums of toxic waste.’)

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

**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 points, like:
  - 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 conserving water: how the water shortage affects them, what they must/must not do, who else to warn, who to report to and how to contact them.
  - 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 they need to get really serious about conserving water.
- 10 Ask learners: What kind of words might we use to ensure readers know how serious the situation is?
- 11 Brainstorm words with learners to help build their vocabulary. Write words on the board to help learners, like: severe drought, urgent measures, conserve, shortage, scarcity.
- 12 Explain that learners must try to use different words to describe the situation. This will help the reader understand just how big the problem is!
- 13 Explain that it is now their job to write rough notes in their exercise books about what content they will include in their posters. These rough notes are part of their planning, so they don't have 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 (and NOT copy the example!)
- 3 While they work, walk around the room and assist learners who are struggling.

**HOMEWORK:**

Explain that if learners have not finished planning, they must finish their plan for homework.



### **SAMPLE FOR TEACHER**

#### **SAMPLE OF LEARNER’S ROUGH WORK**

**(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.)**

- a** Opening line/slogan: IT IS OUR DUTY TO SAVE OUR MOST PRECIOUS RESOURCE: WATER.
- b** Body: Statistics, e.g. dam level, how many days more water will last, or how much each household should try to save/cut down by.
- c** Conclusion: Issued by the Minister of Water Affairs. In the interest of conserving our most important natural resource.
- d** Slogan: Ensuring our survival.

## **3. Drafting**

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

## 4. Editing

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### STRATEGY

Peer-edit

### INSTRUCTIONS FOR EDITING

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

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's 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 appropriate punctuation marks?
- 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 page, 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 strictly necessary in an examination).

- 4 They may choose to include pictures or drawings (although this is not strictly 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!

**COMPLETED EXAMPLE**

**POSTER**

# **IT IS OUR DUTY TO SAVE OUR MOST PRECIOUS RESOURCE: WATER**

**Current dam level: 28%**

**Number of days water will last (at  
current usage): 14 days**

**Number of days water will last (at 50%  
of current usage): 28 days**

**PLEASE CUT DOWN YOUR DAILY WATER CONSUMPTION IMMEDIATELY!**

- No hoses and sprinklers!
- No leaking taps and pipes!
- No washing of cars!
- No full bathtubs!
- No refilling of pools!
- **NO WASTAGE!**

Issued by the Minister of Water Affairs.

In the interest of conserving our most important natural resource.

**DEPARTMENT OF WATER AFFAIRS**

Ensuring our survival

WORD COUNT: 99

**Mark: 18/20**

**TEACHER FEEDBACK**

Excellent 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 that grabs attention; the statistics you give are an eye-opener to readers. I like the repetition of the word 'No' which conveys your message very well. The body contains all the necessary information; the conclusion gives information about who issued the poster. There is also a good slogan at the end. Well done.