

**ENGLISH
FIRST
ADDITIONAL
LANGUAGE**

**Literature
Summary**

Grade 11

TERM 4

A message from the NECT

National Education Collaboration Trust (NECT)

DEAR TEACHERS

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

WHAT IS NECT?

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

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

WHAT ARE THE LEARNING PROGRAMMES?

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

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

The FSS helped the DBE trial the NECT learning programmes so that they could be improved and used by many more teachers. NECT has already begun this embedding process.

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

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

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Introduction

Welcome to the NECT Term 4 EFAL revision programme!

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

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

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

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

Caps Compliance and Notional Time

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

TERM 4:

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

Resource Requirements for Teachers and Learners

Teachers must have:

- Copies of whichever two texts they taught

Learners must have:

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

LITERATURE REVISION - TIMING:

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

Novels

Novel Revision Guidelines

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

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

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

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

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

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

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

- 1 Turn to the ‘Plot Summary’ section in the Literature summary.
- 2 Read the ‘Plot Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary. (**NOTE:** For the novel and drama texts, learners can write up to eight points.)
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.
- 7 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 8 Give the small groups time to work out their final list of five points.

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

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

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

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

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

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

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

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

Preparation:

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

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

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

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

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

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

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

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

Preparation:

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

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

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

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

Activity:

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

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

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



Jayne
Bauling

Dreaming of Light

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

Novel: Dreaming of Light

GENRE	Novel
TITLE	DREAMING OF LIGHT
AUTHOR	Jayne Bauling

PLOT SUMMARY

Chapter 1: We meet 18-year-old Regile Dlamini who is in charge of a team of young Mozambican boys: the recruits (new members of the mining team). They have all been illegally trafficked into South Africa to work in an abandoned gold mine in Barberton. Regile was once like these young boys, but he has earned the trust of his boss, Papa Mavuso, over the four years he has been on the mine. He has even been allowed to visit his mother in Swaziland, because he always comes back. Taiba and his friend, Aires, (two of the recruits) have been working underground for two months now.

At first, Regile has no patience with the constant questions from Taiba. Taiba believes that they can be rescued from their slavery in the mine by the police. Regile tells him that the mine is too dangerous for the police and that the police have been bribed by the mining gangs. The legal owners have abandoned the mines and have lost control to the gangs (or syndicates). The miners who are sent down into the mines to work in them illegally are the zama zamas.

Taiba and his friend, Aires, have been badly beaten by Faceman for not working satisfactorily. Aires is now weak and ill. Taiba refuses to give up hope of going home again. He talks of the legendary Spike Maphosa who escaped from the mine. He believes that Spike will be able to rescue them all if they can only contact him. Regile tells Taiba that Spike does not really exist.

Chapter 2: When Faceman arrives back underground, Taiba tries to protect his friend, Aires, by talking a lot and challenging Faceman. He hopes that Faceman will not see how weak Aires is. Taiba does not want Faceman to discover that Aires cannot work. When Faceman sees Aires, he is so angry that he beats both Taiba and Regile. Taiba is very badly injured but is only interested in getting Aires out of the mine before he dies. Regile tells Taiba to hide his friend in the mine so that Faceman cannot find him.

Chapter 3: Regile and Taiba discuss the story of Spike Maphosa, who apparently escaped from an illegal mine and had the gang there arrested. He is now (supposedly) an artist creating paintings of the illegal mines and child miners. He has dedicated his life to saving them. Regile insists that Spike is not a real person. Taiba discusses the legend of Spike Maphosa with the other young miners.

Security guards sent by the legal owners of the mine arrive to check the mine. There is a gun battle between them and the illegal miners near the surface of the mine. Everyone underground is told to turn off their lamps and remain very quiet. The gunfire sets off a rock fall. Taiba hurries off to find Aires, who is still in hiding.

Chapter 4: After a long silence, the shooting starts again, but seems to move further away. Taiba returns with the news that Aires is injured and trapped in his hiding place. Regile agrees to help Taiba to dig him out. He thinks this could earn him a bonus from Papa Mavuso because he has kept the whole team safe. Taiba squeezes into the small space to rescue a bleeding Aires and Regile carries him back to their waiting place. They wait there not knowing what will happen.

They wait and wait for something to happen. They run out of water. Eventually someone comes for them. They are given plastic sunglasses to protect their eyes from the bright sunlight and are taken up in the lift back to the surface of the mine. They hear that four adult miners were killed and that the security guards of the mine owners handed over the other adults to the police. Faceman will not pay bribes to get them released – he has gone to the syndicate bosses to tell them what has happened.

Chapter 5: Their shift underground has ended and a fresh team of zama zamas takes over their equipment and goes down for the new shift. A Swazi woman is crying and pleading for the body of her dead relative. The boys are not set free and paid, as Taiba had expected. Instead, Regile and the others are roughly herded into a packed truck. We learn that (by the time someone comes for them) they have actually been underground for three months without a break.

They travel up the mountain on rough, back roads to avoid being seen. When they arrive at Papa Mavuso's house, all the boys except Regile are locked up in a shed. They are the prisoners of Papa Mavuso and the syndicate. We learn later that they will be rested and 'toughened up' here until they are strong enough to be sent back down into the mine again.

We meet Katekani, Papa Mavuso's daughter, for the first time. She knows Regile from previous visits. Katekani looks after the house, doing all the cooking and cleaning, even though she is disabled. One of her legs and foot is very weak and thin. She uses hand-made sticks to move around. Regile, who is not locked in the shed, reports to his boss about the last three months underground. He tells Papa about the rough treatment from Faceman, as well as Aires's injuries. Papa Mavuso criticises him for being 'soft'. Regile hears that he will not be allowed to visit his mother this time but can send money and a letter to her. Papa Mavuso gives Regile permission to visit the nearby town as long as he does not get into any trouble. Regile is angry that Papa Mavuso treats him so badly. He knows he is not valuable to Papa Mavuso – if he dies he will just be replaced by another miner. He also knows that he cannot say these things out loud. Papa is powerful. He has the power to tell the police about him (because he is in the country illegally).

Then he will be sent back home to Swaziland.

Katekani is responsible for bringing food and water to the boys in the shed. When Katekani and Regile visit the younger boys in the shed, they find that Papa Mavuso has treated Aires's wounds. Regile falls asleep under stars.

Chapter 6: Regile spends much of his time wandering in the wild mountainside or exploring along the main road. When he and Katekani visit the shed to bring food and water to the boys, he tells Taiba the whole truth about their situation – that they are prisoners on the mine and no one will rescue them. Even the police have been bribed not to say anything. Taiba wants to escape so that he can go and find someone to come back to free Aires and the others. He needs Regile's help. Again, Regile tells Taiba that Spike Maphosa is not real.

Katekani befriends Taiba when she brings food to the boys locked in the shed. She admires his hope that things will improve. She explains to Regile that her leg is disabled because she was sick as a child. Her mother died when she was young, and her father did not allow her to continue her schooling. Her father is very cruel to her. She feels trapped by her life. She hopes that her life of hardship and bullying from her father can change.

In this chapter, Katekani and Regile make a plan to walk to town together to earn some extra money from the tourists.

Chapter 7: Regile and Katekani walk down the mountain to visit Barberton. Every day they walk back up the mountain, and Katekani struggles on the path. They assist tourists on the Heritage Walk by chasing off monkeys or identifying rare birds in the bush and along the river. Sometimes, they earn good money from the birdwatchers who come to the area to see the birds. They visit the town over a few days, earning money here and there. Katekani keeps her plans for spending her money a secret, but Regile is planning to buy small things like soap and deodorant.

Finally, Katekani has enough money to buy what she has planned. They visit a general hardware store and she buys three tiny tins of paint – yellow, red and green, and some paintbrushes. She asks Regile to keep these things in his room, so her father does not know about them.

Taiba continues to believe that Regile will make a plan to get them out. During exercise time, he looks carefully at how to escape. However, he has realised that Aires is too weak to come with them. He decides that they will have to find help and come back for him later.

One day, Regile goes into town without Katekani and buys his deodorant and a cool drink. When he returns, he discovers that Katekani is decorating her sticks with red and yellow flowers and green vines (with the paint she bought). She says that she wants something pretty for herself when she leaves this house because she does not want to be ugly. Regile tells Katekani that she is not ugly and she smiles warmly at him.

Chapter 8: Katekani's sticks are colourful and brighten up the house. She tells Regile that her father used to be a legal miner. Then he lost his job and had all his savings stolen. Now, he does not think it is worthwhile to do things 'the right way'. This experience seems to have

hardened him and makes him believe that the world is a bad place where people cannot be trusted. Perhaps this is why he is so cruel to the zama zamas.

Katekani brings a newspaper to Regile to read. There is a picture of a strong-looking man surrounded by paintings. The caption says this is Spike Maphosa in his art studio in Kabokweni. The article talks about the terrible conditions that zama zamas experience. Spike seems to be involved in a campaign to do something about this. Regile finally realises that Spike Maphosa is real. However, Regile still does not want to help Taiba and the others – he still believes their hope is pointless. Katekani becomes angry with Regile and they argue. Regile is very upset as he does not know which decision to make: to stay (and to leave things the way they are) or to help Taiba in his plan to escape? He goes to sleep, but has bad dreams.

The next morning, he goes to Barberton but earns very little money. On his return, he finds Papa Mavuso brutally assaulting (beating) Katekani who is screaming for him to stop. Papa Mavuso picks up one of her sticks and breaks it on the edge of a table. Regile shouts at him to stop. Papa tells him that Katekani has allowed Taiba to escape when she was taking food to the boys. Regile tries to take the blame for this, but Papa is so angry that he takes away the keys for the shed. Papa Mavuso threatens Regile that he will tell the police that Regile has stolen from him and that he abused Katekani. Regile tries to help Katekani but she pleads with him to go.

Chapter 9: Katekani tells Regile she knows that Taiba is waiting for him in hiding. At first, he refuses to meet Taiba. After a very difficult time thinking things through, he changes his mind and decides he will go to help Taiba find Spike Maphosa. He gathers up his belongings – his mining lamp, his map, his few possessions, and the little bit of cash he has left. Before he leaves, Regile almost kisses Katekani but they are still a bit shy with each other. However, it is clear that they really like each other (in a romantic way). Katekani agrees to become Regile's girlfriend and there is hope in both of them that they will be together again. Katekani brings him bread and water for his journey in her old school bag. They say goodbye lovingly.

Regile meets up with Taiba who is now confident that together they will find Spike. Regile is still filled with many doubts.

Chapter 10: Taiba and Regile walk for many days in the heat, with little food. They are scared of being caught or reported to the police, so they do not ask anyone for help. Taiba struggles because he is still a small boy who is weak from his time in the mine and not being fed and cared for properly. On the journey Regile thinks deeply and fondly of his mother and of Katekani, his girlfriend. He tries to put these thoughts out of his mind. He thinks he needs to be tough not soft if he is to succeed in this journey. Taiba reads the newspaper article about Spike Maphosa (that Katekani gave to him) to give him hope to continue on. Finally, they get a lift in a truck filled with rotting cabbages and are dropped near Kabokweni, Spike's town.

When they arrive in Kabokweni, they ask after Spike Maphosa, but no one has heard of him. When they describe him as an artist, people recognise who they are talking about and give them directions to his house.

They finally come to a house with a painted and decorated gate. The painting on the gate is not a simple picture of one thing, but there is something in it that Regile recognises immediately: 'It's the world you see when you first come out from underground' (pg. 128). Immediately when Spike sees the two of them, he recognises them as zama zamas. Taiba runs straight into his arms. Once Spike has listened to their story, he invites them to take a shower. Regile asks if they will be able to help Katekani as well. Spike agrees easily.

Spike contacts the police and they all drive back to Papa Mavuso's house. Katekani greets them with one painted stick waving in the air. Papa Mavuso's house is raided and the boys in the shed are freed. We are not told directly, but it seems that Papa Mavuso has been arrested and that his criminal gang will be defeated.

The novel ends with the final sight, seen through Regile's eyes, of Taiba, Katekani and Aires standing together smiling. We are left believing that there is hope for all of them and that dreams can become reality.

SETTING

The novel is set in present day South Africa, mainly in and around an illegal gold mine in the mountains of the Barberton area, Mpumalanga.

BACKGROUND INFORMATION

Much of South Africa's wealth has been created through the mining of rich, underground gold deposits. The ancient rock of the Barberton Greenstone belt is almost 3500 million years old and lies across the border between the Mpumalanga Province and Swaziland. The many gold mines in the Barberton area were first discovered and worked on in the late 1880s.

All except four of these mines are now closed because most of the gold has been dug out or they are too expensive for the big mining companies to run. The owners have left many of the mines exactly as they were, but have closed and barred the entrances. Organised criminal gangs, who are also involved in human trafficking, have illegally broken down the barriers to the mines and send zama zamas (illegal miners) underground to mine what is left of the gold.

Many of the illegal miners are children who have left their countries (like Zimbabwe, Mozambique and Lesotho) with the promise of earning a living for their desperate, poverty-stricken families back home. They end up as mining slaves, sent underground for months at a time, and controlled by abusive, armed (with guns) and violent adult men. Young boys are chosen as recruits because of their small size – they are able to fit into crevices (very small openings) and narrow tunnels.

The work is physically hard and they seldom see daylight as they are kept underground most of the time. The conditions in these mines are frightening, with no escape from the many tunnels and dead ends. The only way to survive is to stay with the team leader. The miners suffer from heat exhaustion, a lack of oxygen and possible poisoning from carbon monoxide or methane gas. It is a very dangerous and unhealthy environment especially for young, growing children who need fresh air, exercise, good food, as well as loving care and schooling. They face injury and death from rock falls, gas explosions, neglect, assault and illness.

All the gold they are able to extract is sold on the 'black market' (illegally) and the profits are kept by the bosses. The young boys are usually paid only after they have worked for a while and the bosses have started to trust them. This is a way of ensuring they stay longer on the mines and do not try to run away. The money they receive is increased as they earn the trust of their bosses.

They have little chance of escape as they are carefully guarded by security men. They rely on their illegal mine bosses for food and protection. Because they are in the country illegally, with no travel documents, they can be arrested by the South African police. This is if they are able to escape from the mine. This makes them afraid to leave the mines and makes it even easier for the bosses to exploit (take advantage of) these young boys.

SUMMARY REVIEW ACTIVITY: SUMMARY EDITING

- 1 Below are five paragraphs describing different parts of the story.
- 2 There are ten errors in total across the five paragraphs.
- 3 Find the errors and correct them.

Paragraph 1: Regile Dlamini is in charge of a team of young boys (the recruits) who have been illegally trafficked into South Africa to work in an abandoned coal mine in Johannesburg. They have been underground for two months now. He has been working in this mine for four years and has earned the trust of his boss, Spike Maphosa. He is paid a salary, which he sends to his mother, and has been allowed to visit her a few times in Mozambique. He always chooses to come back to the mine to earn more money. He has no hope for a better life for himself and does not believe that he can do anything else.

Paragraph 2: Security guards sent by the legal owners of the mine arrive and there is a gun battle between them and the illegal miners. A fire injures and traps Aires. Regile organises the rocks to be moved, and Taiba squeezes in to rescue a bleeding Aires.

Paragraph 3: The zama zamas are transported to Papa Mavuso's house and the new recruits are given comfortable beds to sleep on. Regile reports to his boss about the last three months underground and Papa Mavuso rewards him for being obedient.

Paragraph 4: Regile meets Katherine, Papa Mavuso's blind daughter, who is bullied by her father and is very unhappy.

Paragraph 5: When Regile returns from Barberton, he finds Papa Mavuso beating his daughter for trying to free the recruits. Aires has escaped. Regile stands up to Papa Mavuso who threatens to report him to the police. Regile realises that Papa Mavuso is a violent bully without any kindness.

MARKING MEMORANDUM

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

2 Then discuss the correct answers with the whole class.

Paragraph 1:

- coal mine – gold mine
- Johannesburg – Barberton
- his boss, Spike Maphosa – his boss, Papa Mavuso
- Mozambique – Swaziland

Paragraph 2:

- fire – rock fall

Paragraph 3:

- given comfortable beds to sleep on – locked in a shed / locked away (or similar)
- rewards him for being obedient – criticises him for being too soft / weak / gentle / kind (or similar)

Paragraph 4:

- Katherine – Katekani
- blind – physically disabled / cannot walk unaided / has weak legs (or similar)

Paragraph 5:

- Aires has escaped – Taiba has escaped

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
corrupt (adj.) / corruption (n.)	When someone is corrupt, they behave dishonestly, illegally and probably take or pay bribes. The police are corrupt when they take bribes from Papa Mavuso. They are supposed to protect people from crime. Instead, they make money from letting crime happen.
criminal (adj.) syndicate (n.)	An organisation or gang of criminals who come together to carry out illegal activities to benefit everyone in the group. The illegal mines are run by criminal syndicates who traffic children to work illegally on the mines as zama zamas.
cynical (adj.) / cynicism (n.)	When you are cynical, you refuse to believe that people can be good. If you are feeling cynical, you also might question whether doing a particular thing is worthwhile. Regile is cynical for most of the novel because he has lost hope that people can be kind and honest. He thinks nothing can change his situation. His cynicism makes him question whether helping others is really worthwhile.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
to exploit (v.) / exploitation (n.)	When you exploit someone, you treat them unfairly for your own benefit. There is a lot of exploitation of zama zamas in the mines. Children are taken from their families and exploited by the criminal syndicates, who promise that they will earn lots of money. Instead, the gangs who run the mines make money off of the trafficked children and give them hardly anything in return.
human (adj.) trafficking (n.)	Human trafficking is a modern form of slavery. It is a system of illegally transporting people from one country or area to another, usually to force them to work under abusive circumstances without pay. In the novel, young boys are trafficked from their homes to work as slaves in the illegal mines.
illegal (adj.) mining (n.)	In order to make money, people force open abandoned mines to gain access to any ore that is left, without permission from the legal owners of the mine. The abandoned mines are re-opened illegally by the criminal gangs (syndicates) who send zama zamas down to bring up the gold that is still left.
naïve (adj.)	Someone who is naïve is innocent, lacking experience, childlike, or easily fooled. Taiba seems naïve when he continues to believe that there is hope of being rescued.
optimistic (adj.) / optimism (n.)	An optimist is hopeful, full of faith in the future, and has a very positive attitude (feels optimistic). Katekani is optimistic that if Regile helps Taiba to find Spike Maphosa, they will all be free to live better lives.
pessimistic (adj.)	Someone who is pessimistic sees only the worst in everything and has a very negative attitude. Regile is pessimistic and does not believe that there is any hope of escape from being a zama zama.
a recruit (n.)	A recruit is a person who joins an organisation, usually by choice and often for payment. Papa Mavuso describes the young boys as recruits even though they are not paid and have no choice in being able to leave.
slavery (n.)	Slavery is when people are forced to work for no pay, often under difficult unhealthy conditions, with no chance of being freed. When the young zama zamas are kept underground for months, forced to work in terrible conditions and receive no money for their labour, they are the same as modern-day slaves.
a zama zama (n.)	An insulting word for an illegal miner. The abandoned mines are reopened illegally by criminal syndicates who send down zama zamas to mine whatever gold is left in the mine.

MAJOR CHARACTERS	
NAME	REGILE DLAMINI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is the narrator and protagonist (leading character) of the story. 2 Works as a zama zama by choice, because he has earned the trust of his boss, Papa Mavuso over four years. 3 Is allowed to send money home to his mother and has visited her a few times. 4 Has been promoted to team leader in charge of new recruits, two of whom are Taiba and Aires. 5 Gets beaten by Faceman, who is angry with him and Taiba.

MAJOR CHARACTERS	
	<p>6 Helps to free Aires from a rock fall, even though he knows he is disobeying orders.</p> <p>7 Once his three-month shift underground is over, spends time in Barberton with Katekani, Papa Mavuso's daughter, earning extra money from tourists.</p> <p>8 Tries to stop Papa Mavuso from beating Katekani.</p> <p>9 Falls in love with Katekani.</p> <p>10 Makes the courageous decision to join Taiba in finding Spike Maphosa and, in doing so, frees himself, the zama zama boys and Katekani from their cruel lives.</p>
RELATIONSHIPS	Regile looks after his mother in Swaziland by sending his money to her. At first, he is irritated by Taiba, but he grows to like and admire him. He becomes Taiba's protector. He is terrified by Faceman and Papa Mavuso, and obediently follows orders to protect himself. He comes to realise that his boss is cruel and violent, and stands up to him in the end. He falls in love with Katekani.
PERSONALITY TRAITS	Regile has become hard and cynical in order to survive the terrible circumstances in the mine. He does not believe any other life is possible and he has given up hope of his life ever changing. He has learned not to become close to other people and to feel affection for anyone. However, he is deeply affected by Taiba's optimism and belief in Spike Maphosa. He tries to convince Taiba that he is wrong but in reality, he admires him. Regile is an intelligent, insightful young man, so he eventually responds to Taiba and Katekani's goodness and optimism. He eventually finds his own kindness and courage.
PHYSICAL DESCRIPTION	Regile is 18 years old and originally from Swaziland.
CHANGES	Through his relationships with Taiba and Katekani, he learns about bravery, loyalty and friendship. He grows and changes emotionally to the point where he allows himself to fall in love and to take a courageous stand against Papa Mavuso's cruelty and brutality. At first, he is terrified of his boss, Papa Mavuso. He finally stands up against him in the plot to overthrow the mine and free the zama zamas. By the end of the novel, he no longer 'dreams of light' or hope. He now 'sees the light' (an expression meaning 'sees the truth') in his self-understanding, freedom from the mine and in his newfound relationships.
NAME	TAIBA NHACA
IMPORTANT ACTIONS	<p>1 Is originally from Mozambique.</p> <p>2 Is forced by traffickers to work in an illegal mine in South Africa.</p> <p>3 Clings to hope in the story of Spike Maphosa (a legendary figure who managed to escape the mines and should be able to rescue them all).</p> <p>4 Protects his friend, Aires, even at risk to himself, and frees him from a rockfall.</p> <p>5 Once above ground, escapes from the shed in which the boys are locked.</p> <p>6 With Katekani's help, persuades Regile to go with him to find Spike Maphosa.</p> <p>7 After a terribly difficult journey, runs into Spike Maphosa's arms, when they find his house.</p> <p>8 Is finally free to return to his home in Mozambique with his friend, Aires.</p>
RELATIONSHIPS	Taiba is a loyal friend to Aires and he courageously protects and rescues him. He puts his faith and trust in Regile. He becomes friends with Katekani and they share an optimistic view on life.

MAJOR CHARACTERS	
PERSONALITY TRAITS	He is faced with difficult conditions and is abused. However his naïve optimism is unshakeable – he always believes that he will be rescued and he will return to his family. He is a loyal and brave friend.
PHYSICAL DESCRIPTION	He is probably about 14 years old. His face has been disfigured by a beating from Faceman and his body is ‘twisted out’ of shape from the assaults.
CHANGES	We do not see much change in his character as he remains consistently optimistic throughout the story.
NAME	KATEKANI MAVUSO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Papa Mavuso’s daughter. 2 Is treated very badly by her father: he prevents her from going to school and he beats her. 3 Does all the cooking and cleaning in the house. 4 Becomes friends with both Taiba and Regile. 5 Saves up her earnings to buy paint to decorate the sticks she uses to help her walk. 6 Looks after the zama zama boys locked in the shed by bringing them food. 7 Helps Taiba to escape. 8 Falls in love with Regile. 9 Convinces Regile to join Taiba to find Spike Maphosa. 10 At the end of the novel, is free from her terrible life with her father.
RELATIONSHIPS	Katekani is very frightened of her father. Her father bullies her and she is terrified of him. She becomes a good friend to Taiba. She falls in love with Regile. She becomes Regile’s conscience (to know the difference between right and wrong), convincing him to do good and make decisions based on bravery.
PERSONALITY TRAITS	We see that even though she has had a difficult life, she believes in the possibility of a better life and freedom for herself. She is optimistic, like Taiba. She is brave and cares about helping others.
PHYSICAL DESCRIPTION	She is disabled and walks with sticks (crutches).
CHANGES	She learns to stand up to her father and courageously helps to free the zama zama boys. She finally experiences freedom from her father’s cruelty.

MINOR CHARACTERS	
NAME	PAPA MAVUSO
Papa Mavuso is the antagonist (opposing Regile as the protagonist). He is a flat character who does not develop in any way during the story. He is cruel, corrupt, a bully and a criminal. He exploits the zama zamas to make money for himself.	
NAME	AIRES
Aires is Taiba’s friend. He is physically very weak and badly assaulted by Faceman. He is rescued from a rock fall and is also finally freed by Spike Maphosa.	

MINOR CHARACTERS

NAME	FACE MAN
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The syndicates have different levels of workers. Faceman is more senior than Regile. He is ruthless and beats the zama zamas regularly. After the shooting between the mine owners' security guards and the syndicate workers, Faceman refuses to bribe the police to get his workers back.

NAME	SPIKE MAPHOSA
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Spike Maphosa begins as an almost mythological character: at the beginning of the story, we are not sure if he is real or not. He is a hero because he managed to escape from his life as a zama zama in the mines. He turns out to be a real person, who now makes money as an artist. He actually does rescue the zama zama boys.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

OPTIMISM AND HOPE

This theme deals with the choices human beings make when they find themselves in oppressive and dangerous situations. Do they give up hope and believe that they can do nothing to improve their lives? Or do they cling to hope and optimism, believing that they have the power to change things and that good will win?

EVIDENCE OF THEME IN TEXT

The title of the novel 'Dreaming of Light' is the expression of this theme.

Dreaming is a chance for our imaginations to create a different future for ourselves: a better life. Regile dreams of earning more money to help his mother. Katekani dreams of a beautiful life without violence: she takes the sticks that remind us of her disability and turn them into something beautiful by decorating them. Taiba dreams of freedom from the mine and being rescued by Spike Maphosa.

Light is much more than just the literal lamps in the darkness of the tunnels, or the light of day above ground. It is the figurative light that brings hope to people who find themselves in terrible situations. Hope and optimism give people something to live for and to fight for. Regile learns this through his friendship with Taiba, when he realises that hope is not foolish but is real. He learns to understand himself and to make brave decisions, bringing light (understanding) into his own soul.

THEME 2

POWER AND INEQUALITY

People with power and wealth have control over those who do not have education, money or a stable background.

EVIDENCE OF THEME IN TEXT

The evidence of inequality is clear in the novel. We see that poor, uneducated children have very little power against those who run the illegal mines. This inequality of power is maintained through threats, violence and imprisonment. The higher up you are in a syndicate, the more power you have. Faceman has power over both Regile and his team and he uses violence to control them. This is why Regile is so concerned about earning the respect of his boss. If Papa Mavuso trusts him, he will earn more money and power over those beneath him, so it is very important to show his boss how obedient and loyal he is.

THEME 3**HUMAN TRAFFICKING AND CHILD LABOUR**

The practice of child trafficking is widespread in Southern Africa (and internationally). Child trafficking happens when children, particularly from poverty-stricken families, are lured (trapped) by promises of money and education. They leave their families to go with strangers who use them or sell them as slave labour.

EVIDENCE OF THEME IN TEXT

The author is showing us how real this is in South Africa. He uses the situation that Regile, Taiba, Aires and the other zama zamas are trapped in to show us an example of human trafficking. The boys in the story were tricked into believing that they could earn lots of money to send home to their families. Instead they earn very little, if anything at all, and are imprisoned. The work they are made to do is very dangerous and unhealthy. Both Taiba and Aires are very young and very small, so they are very useful to the miners who can send them into narrow underground tunnels. The narrow tunnels are incredibly dangerous, because they could become easily trapped.

What makes the situation even worse is that they are in South Africa illegally. They not only live in fear of their bosses who run the mines, but also in fear of being caught by the police. Their fear of leaving the mines and being caught by the police, gives the gang bosses even more power over the children in the mines.

THEME 4**ILLEGAL MINING, CORRUPTION AND EXPLOITATION**

Illegal mining is very profitable for crime bosses and syndicates throughout the world, and particularly in abandoned mines in South Africa. A network of corruption, bribery, abuse and violence controls this criminal activity.

EVIDENCE OF THEME IN TEXT

The mine in the novel is run by a criminal, Papa Mavuso, who rules his workers with cruelty and violence. He does not pay the young boys at all and pays the older miners very little.

He gets his workers through the organised trafficking of young children from neighbouring countries. His miners are armed and prepared to protect the mine from the security guards

of the legal mine owners. He has a corrupt relationship with the police and bribes them so that he can carry on his criminal activities.

Spike Maphosa has dedicated his life to fighting this exploitation and freeing young miners.

THEME 5

LOVE AND FRIENDSHIP

Love and friendship are seen as mutual expressions of closeness between people. Through love and friendship we learn a lot about ourselves, and learn how to be selfless too.

EVIDENCE OF THEME IN TEXT

In the novel, love and friendship become symbols of personal strength and power. We see this when Taiba is prepared to put himself in danger in order to protect his friend Aires.

The love that Katekani shows Regile through her admiration for him and belief that he is a 'good person' help him to find his own gentleness and courage. Up until then, he believed that being soft was a weakness. He has tried very hard to prove that he is loyal to Papa Mavuso by being hard on the young boys in his team. Katekani and Taiba believe that Regile will do the right thing, and this eventually helps to break down the barriers that he has put up in his heart. Regile is able to make the brave decision to lead Taiba to find Spike Maphosa and free the boys. He decides to support his friends rather than selfishly protect just himself.

THEME 6

DECEPTION AND INNOCENCE

People can innocently believe in the truth but can deceive (lie to) themselves when they refuse to accept reality.

EVIDENCE OF THEME IN TEXT

Regile believes that Taiba is deceiving himself (not telling himself the truth) by continuing to believe in Spike Maphosa. He thinks Taiba is naïve and foolish. In the end Regile realises that it is he who has been deceived by Papa Mavuso, who is cruel and refuses to let him visit his mother. When Spike Maphosa turns out to be a real person, we realise that Taiba was not just 'dreaming of light'. His innocent belief is proven to be true.

THEME 7

THE CYCLE OF VIOLENCE

Adults who are violent and abusive have often been the victims of abuse in their own childhood or youth. They continue this violence by abusing others because they have not learned how to behave differently.

EVIDENCE OF THEME IN TEXT

Faceman (like Regile) started as a zama zama recruit in the mine. He survived the horror and worked his way up through the ranks to the position of power that he now holds.

He perpetuates (carries on) the abuse by assaulting the new recruits. However, there are examples in this novel of people who break the cycle of violence by choosing not to perpetuate (continue) it: Spike Maphosa is an example of this. He escapes the mines, works as an artist and helps Regile and the others to freedom. Both Taiba and Katekani remain kind, loyal and brave even though they are both violently assaulted and abused. This is the dilemma that Regile faces: should he continue the cycle of violence to benefit himself or should he refuse to do so and fight against the abusers?

STYLE AND STRUCTURE

1 PLOT STRUCTURE:

In the **exposition** (introduction to the plot), we are introduced to Regile Dlamini and his team of young boys who have been illegally trafficked to work in an abandoned gold mine in Barberton. They have been underground, working a two-month shift. Regile has earned the trust of his boss, Papa Mavuso, over four years. He sends his salary to his mother in Swaziland. He chooses to stay in the mine to earn more money. He has no hope for a better life for himself and does not believe that he can do anything else. We are introduced to the terrible working conditions in the mine.

The **rising action** is when the conflict (problem) in the story builds. Taiba's questioning, optimism and unshaken belief that Spike Maphosa can rescue them irritates Regile. He thinks that Taiba is naïve and foolish to believe that things can change for the better.

- We see an **outer conflict** when Taiba hides Aires to protect him from Faceman. There is a shoot-out between the security guards and the owners of the mine, followed by a second rock fall. If Regile and Taiba try to rescue Aires, they could all be killed by a rock fall, or have to face more beatings when the boss finds out they have disobeyed. What should they do?
- The **inner conflict** happens inside Regile. He has learned to shut-off his mind and feelings from the horror of his circumstances in the mine. He just wants to survive and earn more status and money. He has lost all hope that he can do anything differently. He no longer feels positive about life. All he wants to do is control his team of boys so that he can please his boss, Papa Mavuso, and earn his respect. He is faced with a dilemma (difficult choice) when Taiba and Aires need his protection. He is deeply affected by Taiba's loyalty to his friend and his courage in protecting him. How does he do this without risking himself? Finally, he decides to join Taiba to help a badly injured Aires get to the surface safely.

There are further complications when the boys are freed from the mine. They are taken by truck to Papa Mavuso's house, where the young boys are locked up in a shed. Regile thought he would be completely free but is not allowed to see his mother. He continues to try to get

Taiba to give up his dream of escape. He and Katekani, Papa Mavuso's daughter, get to know each other when they spend time together in Barberton. They enjoy their time together, but they are both in constant fear of her father.

The **climax** (the main problem) of the story happens when Katekani helps the imprisoned boys escape from the shed. Taiba is able to run away, but the others are caught. Katekani is violently assaulted by her father as a result. Katekani knows that Taiba is waiting for Regile to join him. She persuades Regile to make the decision to join Taiba.

Taiba and Regile then set off on a difficult journey to find Spike Maphosa whom Taiba believes will be able to rescue the imprisoned boys. This is the beginning of the **falling** action. They experience great hardships on the journey, but eventually find Maphosa. He is now an artist, well known by his community. The **resolution** is reached when Taiba and Regile tell Spike their story. Spike, who has good contacts in the police, organises a raid on Mavuso's house and frees the boys. Katekani is also free of her father, and Regile, Taiba and Aires are free to go home.

2 NARRATIVE VOICE:

Jayne Bauling chose to write the story using the **first person narrator**: Regile. We see all the action and other characters through his point of view, shown in his use of the pronouns 'I', 'me', 'myself', 'mine', 'my'. This means that we are forced to see the world only as Regile understands it. However, this is very useful for allowing us to understand his thoughts, reactions and inner conflict (feelings). This type of narration allows us to notice the softening in his character first-hand and witness the changes he undergoes. We recognise his courage and kindness as he frees himself from his cynicism (negative outlook on life). We learn that he has not just been freed from the mine, but also from his pessimism.

3 FIGURES OF SPEECH:

The title of the novel, 'Dreaming of Light', is an 'extended metaphor' because we think of it many times throughout the story. It is central to the theme of optimism and hope.

- a** A **simile** is a direct comparison using 'like' or 'as'. There are several similes in the book:
- After Taiba asks Regile what his name is, Regile thinks to himself, 'When I am not down here, I'm like a ghost' (pg. 30). Regile compares himself to the spirit of a dead person. This is true for all of the recruits. They never see the light and do not live like other human beings. The young boys are treated as if they do not matter. Furthermore, they are also illegally in the country without documents to prove they exist. Even their families do not know exactly where they are. The fact that Regile compares himself to a ghost also shows us that he does not form relationships with other people – he keeps to himself.
 - 'Heat like a boiling fog fills my mind...' (pg. 109) This is Regile's reaction of rage when he witnesses Papa Mavuso's brutal beating of his daughter. He compares his thoughts to the steam produced by boiling liquid which prevents him from seeing clearly. He is so angry that he cannot think clearly about anything else.

b Personification is giving human / animal qualities to an inanimate object.

We see that the earth is personified in ‘The earth’s interior never sleeps, but when it’s settling, that’s when it’s angry enough to finish off anyone who survived its fury the first time.’ This refers to the rock falls and other dangers underground. The earth is being compared to a human being who is very angry and cannot rest until everyone has been killed.

c Irony is intended by an author when they use words that have one meaning but they want us to see the opposite meaning. There are some examples of irony in the names the author chooses for her characters in this novel.

- Faceman has no other name and we never get to see his face or identity clearly. The boys are too scared to look him in the face, or it is so dark underground that they can’t see him clearly anyway. Regile says: ‘I don’t know why they call him Faceman. We can never see his face properly’ (pg. 37). So, the name Faceman should be telling us that he has a face and therefore an identity, but in reality, we know almost nothing about the real person at all. This is ironic.
- Secondly, Papa Mavuso is abusive and violent and shows no love towards his daughter or any of the boys in his care. The word ‘Papa’ is associated with a good caring and loving father. It is ironic that his name is Papa Muvosa.

4 DIALOGUE:

There are two forms of dialogue in the novel:

- a External dialogue** is the conversation between people. The author uses this to help us get a better understanding of characters. We learn that Taiba, for example, is not English speaking and struggles to express himself in a language that is not his own. This is shown in his dialogue with Regile he says: “‘This is my idea I have, Regile. Aires, we hide him. These small-small places? Take food for him. I take his lamp. I work. Faceman says where is the other one? We say he died, the beating was too hard. Faceman, he won’t know, is it me or Aires working. Same-same for him. Then it’s time we go back, up to Papa Mavuso, we take Aires. And Spike Maphosa, he come get us.’” (pg. 45)
- b Internal dialogue** is the conversation people have with themselves in their own heads. This internal conversation happens when people try to understand the world and make difficult personal decisions. Regile’s inner conflict is expressed through his inner dialogue:

‘This is another strange thing about Taiba, the same as the smiling is strange. When zama zama boys’ bodies get broken, by beatings for in accidents, something inside them gets broken too. You can always tell. Taiba is different. Maybe it’s because whatever inside him is different. It must be, the ways is still thinking about helping Aires, and still believing in Spike Maphosa.’ (pg. 45)

5 MOOD & ATMOSPHERE:

There are a range of different moods in this novel and there are some that are recurring (they happen again and again): Fear and danger create an **ominous** (a feeling that something bad is coming) atmosphere. We feel this ominous mood especially when the zama zama boys are underground in the mine or when there is physical brutality from Papa Mavuso. This is balanced by the moods of **optimism** and **relief** when they are above ground and freedom is possible.

SAMPLE EXAM QUESTIONS

Read the excerpt below from ‘Dreaming of Light’ and answer the questions which follow it:

My mind is hot and hurrying, jumping too much to let my eyes follow full sentences to the end. I look up at Katekani. ‘He’s real.’	
‘Living in Kabokweni.’	
‘That’s on my map.’	
‘What will you do?’	5
The question clears my mind of the mad thoughts – crazy spinning pictures of wonderful, impossible things that are the ordinary life of people who are not zama zamas.	
‘Nothing,’ I say, and now that my heart has stopped thumping it feels slow and full of rocks. ‘I won’t do anything.’	10
‘But Taiba?’ Katekani’s voice is urgent.	
‘We mustn’t tell him,’ I decide. ‘We can’t let him, you know, get his hopes up.’	
‘But, Regile, he already hopes,’ Katekani argues. ‘He hopes so hard, he believes.’	15
‘I’ve heard that called wishful thinking.’ I hear how hard I sound, like Papa Mavuso.	
‘Sometimes things can go right, Regile.’ She sounds as obstinate as Taiba. ‘Never’.	

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

COLUMN A	COLUMN B
a Taiba	A Regile’s boss
b Katekani	B Boy from Mozambique
c Papa Mavuso	C Papa Mavuso’s child

- a B (✓)
b C (✓)
c A (✓)
- 2 Refer to 'My mind is ... He's real' (lines 1–2):**
- a Who is Regile talking about in these lines? [1]**
Spike Maphosa (✓)
- b How do you know that Regile cannot concentrate on what he is reading? [1]**
He says his mind is 'hurrying' (✓).
OR
He says his mind is 'jumping too much' (✓).
OR
He says his eyes are not following 'full sentences to the end' (✓).
- 3 Refer to 'The question clears ... are not zama zamas' (lines 5–7):**
- a Who are the zama zamas? [1]**
Illegal miners (✓)
- b Why is it 'impossible' for a zama zama to live like an 'ordinary' person? [1]**
Ordinary people are free from slavery / abuse / assault / violence / threat (✓).
OR
For Regile and the zama zamas, there seems to be no hope of freedom/escape/return to their families (✓).
OR
Other valid explanation (✓).
- 4 Refer to 'heart is full of rocks' (lines 8–9):**
- a Is Regile feeling optimistic or pessimistic? [1]**
Pessimistic (✓)
- b Explain why he chooses to use the word 'rocks'. [1]**
He is trying to explain that he is feeling heavy / weighed down. (✓)
- 5 There was a photograph in the newspaper article. Describe what was in the photograph. [2]**
Spike Maphosa (✓) in his art studio (✓).
- 6 What is it that Taiba has been hoping for? [2]**
That they would find Spike (✓) and he would rescue them from the mine /free them to go back home (✓).

- 7 Refer to “I’ve heard that called wishful thinking” (line 14). What does Regile mean when he says that Taiba’s hope is ‘called wishful thinking’? [2]**

That Taiba is just imagining what he would like to happen (✓) but it is unlikely to actually come true (✓).

- 8 Refer to ‘Sometimes things can go right, Regile’. She sounds as obstinate as Taiba’. (line 16)**

Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 6 in your answer. [1]

Regile believes that Katekani is being...

A ignorant

B silly

C stubborn

D cheerful

C stubborn (✓)

- 9 Identify and discuss the theme which is evident this extract. [3]**

One theme we can see is optimism and hope (✓). Taiba dreams of freedom from the mine and being rescued by Spike Maphosa. He refuses to give up. His optimism gives him something to believe in. (✓) Regile learns this through his friendship with Taiba, when he finally realises that hope is not foolish but is real. (✓)

(NOTE: Award ONE mark for identification and TWO marks for the explanation. Accept any relevant, text- based explanation.)

TOTAL: 17 MARKS

Cliff without name
Trotter Bay

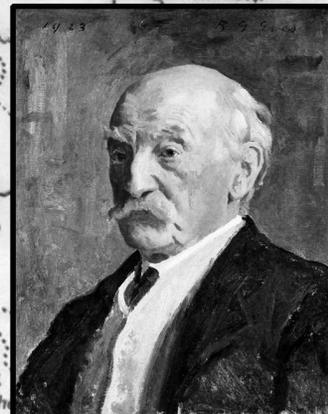
FAR FROM THE MADDING CROWD

R /
artin
Prospect
staple

OUTER WESSEX WESSEX Melch

Christminster
Batton Castle
Deansleig

THOMAS HARDY



Thomas Hardy
1840-1928

It is difficult for a woman
to define her feelings in
language which is chiefly
made by men to express
theirs.

NEW FOREST
Bramshurst
Gardbourne
ISLE OF WIGHT
Dorset SOUTH
Inollsee

ENGLISH



Novel: Far from the Madding Crowd

GENRE	Novel
TITLE	FAR FROM THE MADDING CROWD
AUTHOR	Thomas Hardy

PLOT SUMMARY

‘Far From the Madding Crowd’ is a story of love but different kinds of love – love can be superficial (on the surface), unrequited (not returned), obsessive (addicted), or steadfast (long-lasting and loyal). The plot twists and turns as we follow the love felt by three men - Gabriel Oak, William Boldwood and Frank Troy – for the same woman, Bathsheba Everdene.

Gabriel Oak is a young sheep farmer who has worked hard to buy his farm and herd of sheep. We are introduced to the young and beautiful Bathsheba at the beginning of the story. Gabriel’s first sight of her is when he sees her admiring herself in her hand mirror. He realises that she is a vain woman (very proud of her beauty). She has no wealth of her own, but she comes from a wealthy family. She is living with her aunt. Gabriel watches Bathsheba a few times without being seen, but when they do meet, she is embarrassed by his confident approach to her.

One night, Bathsheba saves Gabriel from suffocating from the smoke caused by a fire in his shepherd’s hut. After this, on two occasions, he asks her to marry him. She rejects him because she says she does not love him, but she also believes that he is not good enough for her. He tells he will never stop loving her.

Bathsheba inherits her wealthy uncle’s farm when he dies, and she moves to Weatherbury to take up her position as owner of the farm.

In the meantime, Gabriel faces catastrophe (disaster) when his entire flock of sheep dies in a horrible accident. His young, inexperienced sheep dog herds the sheep over the side of a hill. They fall to their deaths. He is left with nothing and needs to find work elsewhere. He tries to sell his labour as a shepherd but is unsuccessful.

By chance, he finds himself in Weatherbury where he sees a farm with its hayricks on fire. He takes charge of the men who are trying to put the fire out, and they successfully put out the fire. Both he and Bathsheba, the owner of the farm, are shocked to recognise each other. Bathsheba hires him as her shepherd.

We learn of Fanny Robin for the first time when Gabriel meets her on his way to Warren's Malthouse (an inn that serves alcohol). She is young, poor and does not want to be seen. We learn that she is one of Bathsheba's servants who has run away to be with her lover.

We meet some of the local workers and farm labourers in the Malthouse. We also hear that Bathsheba has fired her bailiff (farm manager) for theft.

Bathsheba decides to run the farm herself and we meet her farm labourers.

We are introduced to William Boldwood, the owner of the neighbouring farm and a wealthy and handsome bachelor. Many women have been unsuccessful in trying to get him interested in them. Boldwood visits to ask after Fanny as he had given her help when she was younger.

We learn that Sergeant Frank Troy has been in a relationship with Fanny Robin. She arrives at the garrison (army base) where he is living to remind him about his promise to marry her. He is unfeeling (show no emotion) when she arrives but agrees to meet her at a church to get married.

Bathsheba is learning to be a farmer and we see that she manages this well, even at the local market day. She is upset that Boldwood pays her very little attention and she cannot understand why she is not attracted to him. Thoughtlessly, Bathsheba sends him a Valentine card with 'Marry me' as part the message.

Boldwood, however, takes this card very seriously. He also mistakenly receives a letter addressed to Gabriel. When he delivers it to Gabriel, we learn that it is from Fanny who is returning the money Gabriel gave her. She is now engaged to Sergeant Troy. Gabriel confirms that the writing on the Valentine card is Bathsheba's.

Troy arrives at the church to marry Fanny, who is an hour late. She does not know the area well and has been waiting at the wrong church. Troy is furious and embarrassed that he had to wait, and cruelly rejects Fanny.

Boldwood is falling in love with Bathsheba. She wants to explain to him that the card was a silly mistake but is worried that, if she speaks to him, he might think she likes him.

We learn that Boldwood is known for his extreme moods and is unstable. Boldwood's attraction to Bathsheba begins to grow into a fanatical (mad and intense) love. He asks her to marry him. However, she rejects his proposals as she is not in love with him and had never meant for the Valentine to be taken seriously. He does not give up and she agrees to rethink her response sometime in the future.

Bathsheba is enjoying her independence as a farm owner. She has succeeded with Gabriel's help, and he has performed his work with great loyalty and gives Bathsheba's unselfish support.

She still does not see him as a worthy suitor (a man interested in a woman for marriage). Gabriel begins to believe that there is a relationship between Boldwood and Bathsheba. They argue when he accuses her of playing with Boldwood's feelings. She, in turn, accuses him of jealousy. Their argument ends with Gabriel leaving the farm.

Shortly afterwards, Bathsheba faces a disaster when her sheep eat young clover which makes their stomachs swell. The only person who knows what to do is Gabriel and she eventually pleads with him to return to save them. He manages to save almost the entire flock of sheep.

At the sheep-shearing supper, Boldwood again tries to persuade Bathsheba to marry him. She finally agrees to try to love him and she gives him hope that they may marry by the harvest.

One night while out on her farm, Bathsheba meets Troy who is completely charmed by her. We learn that Troy has a reputation as a man who has no depth of character but enjoys easy relationships with women. He is dishonest and uncaring.

Troy joins in with the haymaking and he spends time with Bathsheba telling her how beautiful she is. She is charmed by this attention even though it confuses her. As they continue to meet up, she falls further in love with him. When he finally shows off his sword-play skills and kisses her, she is overwhelmed.

Gabriel tries to warn Bathsheba of how dangerous Troy is, but this angers her so much that she tries to fire him again. He refuses to leave. It becomes clear that Bathsheba is losing control of her feelings and emotions.

Bathsheba writes to Boldwood to tell him she does not wish to marry him. When Boldwood realises she has fallen in love with Troy, he is so angered that he threatens to harm Troy if he sees him.

Bathsheba sets off in the middle of the night to travel to the city of Bath where Troy is staying. She wants to warn Troy of the danger. While there, Troy persuades her to marry him in secret. They do not return to Weatherbury for two weeks.

When they do return, Boldwood tries to make Troy marry Fanny by offering a bribe. When he sees Troy and Bathsheba together, he realises that their relationship is serious. He offers another bribe to make Troy marry Bathsheba. He is devastated when he is told they are already married. He gives up all hope. Troy enjoys Boldwood's embarrassment.

It starts to become clear that Troy has married Bathsheba for her money and to gain control of the farm. On the night of the harvest supper, a sudden storm threatens to destroy the harvested wheat and barley that have not yet been covered up. The labourers and Troy are all drunk and incapable of helping. Gabriel sets out to save the crops himself. Bathsheba

joins him in the dangerous storm. She confesses to Gabriel that she has made a mistake in marrying Troy.

The next morning Gabriel discovers that Boldwood has not saved his own crops from the storm because he is in such despair about Bathsheba.

The marriage between Troy and Bathsheba appears doomed. On their journey to Casterbridge, we hear that Troy is gambling Bathsheba's money away at the horse races. He has bought his way out of the army and, in an argument, he insults her when she cries.

They meet up with Fanny Robin on the journey. Troy sends Bathsheba on ahead. He tells Fanny he has had no idea where she has been. Fanny has been too scared to contact him. They plan to meet a few days later in Casterbridge. When Bathsheba questions him, he denies knowing Fanny.

That night a weak, ill Fanny walks to Casterbridge with great difficulty. She arrives at the poorhouse (a shelter for the homeless) by morning.

Bathsheba and Troy argue again when he asks her for money but will not tell her what it is for. She sees a curl of blonde hair in his pocket watch and is very upset. He says it belongs to a woman he had planned to marry. He refuses to destroy it.

The next day Bathsheba learns that Fanny Robin has died. She realises that this is the woman Troy had planned to marry, and she sends for her body so that she can bury it.

The labourer sent to collect the body stops at an inn on the way back. Gabriel finally brings the coffin to the farm. He leaves it in Bathsheba's sitting room, but rubs off the chalk on the coffin saying, 'and child'. It says only 'Fanny Robin'. We find out that Fanny was pregnant.

Bathsheba hears rumours that Fanny died in childbirth, and opens the coffin to find the blonde Fanny with her dead baby. She is in shock but arranges flowers around them.

When Troy arrives home to find the coffin, he confesses that he has done a terrible wrong to Fanny. He says that he should never have married Bathsheba. Troy is angry at Bathsheba. He is also terribly saddened by the deaths of Fanny and his baby. He seems to have lost control of his feelings. Bathsheba runs out of the house and spends the night in the cold. She loses her voice. When she returns to the house, she locks herself and her helper, Liddy, in the attic. She is frightened that Troy will return and is worried about what he might do to her.

Troy has bought a gravestone for Fanny's grave and decorates it with lots of flowers. He falls asleep in the church. During the night, it rains heavily and the water spouting from the mouth of the gargoyle (a statue of an ugly creature) above the grave washes everything away. He leaves the town.

Bathsheba and Gabriel repair the grave and replant the flowers.

Troy in the meantime wanders without purpose. When he gets to the beach he takes off his clothes and swims out. A strong current almost drowns him. He is rescued by a group of sailors. He decides to become part of their sailing crew.

Troy does not return, and his clothes are delivered to Bathsheba who believes he has drowned. Her only comfort comes from Gabriel's constant support.

Bathsheba begins to hand over more control of the farm to Gabriel. Boldwood also hires Gabriel and pays him a share of the profits his farm makes.

Bathsheba appears to be very depressed, but Boldwood starts to hope again that she will marry him. He becomes more and more obsessed by the possibility that she will marry him in six years, when Troy can be declared legally dead by the courts.

Troy has, in the meantime, travelled in America earning money from his sword fighting and gymnastics. He has now returned to England and is performing in a travelling circus show at the local sheep fair. He plans to see what Bathsheba's finances are like before he tells that he has returned. When he sees Boldwood and Bathsheba in the audience, he performs in disguise. He stops Bathsheba's ex-bailiff just in time from revealing who he is.

Boldwood pesters (irritates) Bathsheba to marry him. She makes a half-promise to tell him her response at Christmas. She is a little frightened by him but also feels very guilty. She confides her fear to Gabriel who criticises her behaviour.

Boldwood holds his Christmas party and hopes that Bathsheba will give him a positive answer to his marriage proposal. Gabriel advises him not to have too much hope. Boldwood is planning to hand over the management of his farm to Gabriel.

Troy disguises himself and plans to go to the party to stop Boldwood marrying Bathsheba.

Once Bathsheba arrives at the party, she very reluctantly agrees to accept Boldwood's engagement ring. His behaviour is becoming very frightening.

Troy announces his arrival and tries to pull Bathsheba towards him. She is terrified and screams. Boldwood reaches for a gun and shoots Troy dead. He is prevented from shooting himself and rushes out of the house.

Boldwood turns himself in at the prison and he is tried a few months later. During his trial we learn of how far his obsession with Bathsheba has gone. He has created a room in his house filled with clothes and jewellery ready for Bathsheba when she marries him. The court sentences him to be hanged, but Gabriel writes to the government on behalf of some of the people of Weatherbury asking for a lighter sentence. He is finally pardoned based on his mental instability and given a new sentence of life imprisonment.

Bathsheba buries Troy next to his wife and child.

Gabriel Oak has remained a loyal friend to Bathsheba through all her difficulties but plans to leave for America. He agrees to stay if Bathsheba agrees to marry him. He is now a

prosperous bailiff (farm manager) with good prospects. This time Bathsheba agrees. She is no longer the vain, carefree young woman of the start of the novel. She finally recognises the worth of Gabriel's loyalty and friendship.

SETTING

This book takes place in Wessex, an imaginary world created by Hardy. Hardy used Wessex as a setting for many of his novels. His descriptions of this world seem to be an attempt to recreate the English countryside and way of life that was under severe threat during Hardy's life at the end of the 19th century (1800s). The rural lifestyle of farming, rolling landscapes, land owners and their labourers was being replaced by modern technology and the age of the machine; people were leaving the countryside to move to big cities. Hardy writes of an idyllic (perfect) world, in touch with nature, the elements and the universe.

This novel is set mainly in the made-up villages of Weatherbury and Norcombe Hill, and the surrounding farm lands. People are occupied with work related to shepherding, harvesting, haymaking and markets.

However, for Hardy, setting is not just the geography in which people find themselves. Wherever characters belong tells us something more about them. People are deeply connected to, and affected, by land and community. In this novel, those characters who are most closely linked to their 'place' (to their community) do better than those who are not. We see this in the following ways in the story:

- William Boldwood, while rooted in the countryside on his farm, loses his way. He loses his connection to his community and reality, as his obsession with Bathsheba grows. He has no friends and is viewed as distant by the rural community. He finds it difficult to form a friendship with Gabriel. The further he withdraws from the reality and place, the more he risks and the more he loses. This disconnection is final when he is imprisoned for life far away from the countryside where he once belonged.
- Fanny Robin suffers tremendously and meets her death under tragic circumstances. She is badly mistreated by Troy. When she leaves her home in Weatherbury, we can feel that something bad is coming. She does not think she belongs at the garrison (army barracks) where Troy is living. She thinks that only prostitutes live there. She loses her way in the town and arrives at the wrong church for her wedding. After Troy's rejection, she wanders without a home until her death in the poorhouse. This is the last safe place for those with nothing to protect them. It is only after death that she is brought back home to Weatherbury (to be buried).
- Hardy reminds us that Troy is a wanderer of a different kind. He is unable to settle anywhere and cannot commit to any place (or person) for any length of time. Wherever he is, he needs new distractions and activities. This constantly reminds us of how shallow he is.
- The two main characters, Gabriel and Bathsheba, are closely connected to their community and farm. Even when Gabriel at first appears to be a stranger, we learn that his parents and grandparents were connected to the village and it is, in reality, his home.

Gabriel is at one with nature and intimately (closely) understands the stars and animals with which he works. He is easily accepted by the community and is able to create friendships with the labourers.

- Bathsheba is also closely connected with the village and when she inherits her uncle's farm, she is committed to making it a success, no matter how difficult. She cares about the wellbeing of her employees. It is only when Bathsheba leaves her place that she is in real danger. It is ironic that she first meets Troy as a 'passer-by' on a path away from home. This path is not as safe as home, and her meeting Troy sets the wheel of Bathsheba's bad luck in motion. Her fateful decision to marry is made in Bath, a coastal city far away from her known world of Weatherbury.

The novel ends where it begins – in the idyllic countryside. The two main characters are back where they belong in the farmhouse together. Their marriage is accepted and approved by the community. The villagers wish 'long life and happiness to neighbour Oak and his comely [good-looking] bride' (pg. 363).

BACKGROUND INFORMATION

The title of Hardy's novel is taken from Thomas Gray's poem, 'Elegy Written in a Country Churchyard', written in 1751. Here is an excerpt from the poem:

*Far from the madding crowd's ignoble strife
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.*

The 'madding' in Gray's elegy means wild, frenzied and overexcited. The 'crowd' refers to the town or city as opposed to the countryside. Gray implies that a quiet, pastoral (rural) world allows people to live a life of meaning.

As noted, Hardy's world was changing. The industrial revolution was under way. The rural way of life was changing, as people began to move to cities. In this process, customs, religion and culture were being questioned (Hardy himself struggled to accept that a kind, all-powerful god existed. It seemed to him that the world was deeply unhappy and at the mercy of evil and unkind Fate). Traditional ways were under attack from new ideas and scientific discoveries. Agricultural communities were at risk.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

Below is a timeline of Bathsheba Everdene's actions in 'Far From the Madding Crowd'. The sentences are in the wrong order. Put them in the correct order, as they happen in the novel. Number the sentences from 1 to 14. Number 1 has been done for you.

A fire breaks out on her farm and Gabriel Oak puts himself in grave danger to put it out. Bathsheba hires Gabriel as her shepherd.

- 1** Bathsheba believes that there is no one around. She admires herself in her mirror. Gabriel Oak is watching.

Bathsheba does not have her own money so she goes to live with her aunt.

Bathsheba meets Sergeant Frank Troy by chance one night. She is soon in love with him. Troy and Bathsheba marry secretly, but it is not a happy marriage.

Bathsheba saves a man from being suffocated in a fire and we realise it is Gabriel.

Bathsheba sends a Valentine card anonymously to her neighbour, William Boldwood. The message reads 'Marry me'.

Bathsheba's uncle dies and she inherits his farm in Weatherbury.

Boldwood falls in love with Bathsheba and proposes to her, but she rejects him.

Boldwood is sentenced to life imprisonment.

Boldwood uses this opportunity to push Bathsheba to marry him. He is led to believe that they will become engaged at the Christmas party.

Troy leaves Bathsheba and makes it appear as if he has drowned.

Gabriel asks Bathsheba to marry him but she rejects him because she believes he is not good enough for her.

Gabriel decides to leave but Bathsheba implores him not to, and agrees to marry him to prevent his leaving.

Troy arrives unannounced at the Christmas party and Boldwood is so enraged that he kills him.

MARKING MEMORANDUM

- 1** Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2** Then discuss the correct answers with the whole class.
 - 6** A fire breaks out on her farm and Gabriel Oak puts himself in grave danger to put it out. Bathsheba hires Gabriel as her shepherd.
 - 1** Bathsheba believes that there is no one around. She admires herself in her mirror. Gabriel Oak is watching.
 - 3** Bathsheba does not have her own money so she goes to live with her aunt.

- 9 Bathsheba meets Sergeant Frank Troy by chance one night. She is soon in love with him. Troy and Bathsheba marry secretly, but it is not a happy marriage.
- 4 Bathsheba saves a man from being suffocated in a fire and we realise it is Gabriel.
- 7 Bathsheba sends a Valentine card anonymously to her neighbour, William Boldwood. The message reads 'Marry me'.
- 5 Bathsheba's uncle dies and she inherits his farm in Weatherbury.
- 8 Boldwood falls in love with Bathsheba and proposes to her, but she rejects him.
- 13 Boldwood is sentenced to life imprisonment.
- 11 Boldwood uses this opportunity to push Bathsheba to marry him. He is led to believe that they will become engaged at the Christmas party.
- 10 Troy leaves Bathsheba and makes it appear as if he has drowned.
- 2 Gabriel asks Bathsheba to marry him but she rejects him because she believes he is not good enough for her.
- 14 Gabriel decides to leave but Bathsheba implores him not to, and agrees to marry him to prevent his leaving.
- 12 Troy arrives unannounced at the Christmas party and Boldwood is so enraged that he kills him.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
fate (n.)	Fate is the development of events outside a person's control, usually controlled by a supernatural power. It seems to be fate that leads Gabriel Oak to Weatherbury where he saves Bathsheba Everdene's farm from a fire.
infatuation (n.) / infatuated (adj.)	When you are infatuated with someone, you have very intense feelings for them after a relatively short period of time (i.e. you do not know them well enough to be properly in love with them). Boldwood is infatuated with Bathsheba.
a poorhouse (n.)	A poorhouse was an institution run by the state (especially in 18th / 19th century England) which supported and provided housing for those who were poverty-stricken. Fanny Robin has no choice but to go to the poorhouse to have her baby as she has no money or home to turn to.
a tragedy (n.) / tragic (adj.)	A tragedy is an event leading to great suffering. A play or novel can be called a tragedy when it deals with tragic events and has an unhappy ending: usually ending in the downfall of the main character. Fanny Robin is a young, innocent woman who is deceived by Sergeant Troy. Her life ends in a tragic death.
unrequited (adj.) love	One-sided love, or love that is not returned, is called unrequited love. Boldwood's obsessive love for Bathsheba is unrequited because she is unable to love him in return.
vanity (n.) / vain (adj.)	Someone who is vain has extreme pride in their physical appearance or beauty. Bathsheba's vanity is her downfall, as this makes it easy for Troy to deceive her.

MAJOR CHARACTERS	
NAME	BATHSHEBA EVERDENE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Heroine of the novel. 2 Initially rejects Gabriel Oak as she believes that he is not worthy of her. 3 Saves Gabriel from suffocation from fire smoke in his shepherd's hut. 4 Inherits her uncle's farm and takes over its management. 5 Selfishly tricks Boldwood into falling in love with her when she sends him a Valentine card saying, 'Marry me'. 6 Rejects Boldwood's proposals of marriage. 7 Marries Troy in haste because she is infatuated with and flattered by him. 8 Shows deep sympathy for Fanny Robin when she realises what Troy has done to her. 9 Is devastated by the news of Troy's 'death' by drowning. 10 Reburies Fanny and her baby after the storm. 11 Gives in to Boldwood's pleading to marry her and promises to tell him her response to his proposals at Christmas. 12 Screams in fear when Troy tries to pull her away at the Christmas party. 13 Finally realises that Gabriel Oak is the only man who has loved her patiently and faithfully from the start, and agrees to marry him.
RELATIONSHIPS	<p>Throughout the story, she is loved and desired by three men – Gabriel Oak, Sergeant Frank Troy and William Boldwood. However, her relationships with them are filled with difficulties. She does not believe, at first, that Gabriel is good enough for her. She does not love Boldwood, but the game she plays with the Valentine card leads to his obsessive love for her. She is harassed by him until she finally agrees in a time of grief to give him some sort of positive answer. Her relationship with Troy is based on her infatuation and his flattery of her. It is only at the end of the novel that she has matured enough to recognise that Gabriel's loyal, unselfish love is the basis of an honest and long-lasting relationship. She also has a close friend in Liddy, her helper.</p>
PERSONALITY TRAITS	<p>Bathsheba's vanity and pride are recognised by Gabriel the first time he sees her admiring herself in the mirror. These traits lead her to make poor, self-centred decisions, leading to tragic outcomes.</p> <p>Despite her flaws, Bathsheba is intelligent, lively, emotional, romantic, self-confident, efficient, sympathetic, dignified, honest, independent, caring and business-like. There are many positive things about her, which result in three diverse (different) types of men falling in love with her.</p>
PHYSICAL DESCRIPTION	<p>She is tall, slender, beautiful and dark-haired.</p>
CHANGES	<p>Bathsheba changes significantly throughout the novel. In fact, much of this story is about how and why she changes so much. At the beginning she is just a young girl, living with her aunt. Once Bathsheba inherits her uncle's farm, she reveals her independence and good management skills. She refuses to give in to difficulties; even risking her life to save her farm.</p> <p>We see Bathsheba change in the way she views love and relationships. At first, she is interested only in self-centred, flattering relationships based on her beauty and what she can gain from the relationship. She treats love as a game and is completely unaware of the feelings of others. This shallow view of love leads to her falling for the shallow attention of Sergeant Troy. After Troy's 'death', she shows great courage and maturity. She realises that she has</p>

MAJOR CHARACTERS	
	treated Boldwood badly and, because of her guilt, believes she should marry him to make up for it. It is only after the shooting of Troy and Boldwood's imprisonment that she realises the value of true love. She has grown to appreciate Gabriel's advice, worth and friendship. Finally, she understands the steadiness and loyalty of his love. She has developed the wisdom, maturity and humility that she lacked at the start of the novel.
NAME	GABRIEL OAK
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Protagonist of the novel. 2 Skilled, experienced farmer and shepherd. 3 Loses his entire flock of sheep in a terrible accident. 4 Does not accept defeat; faces economic ruin (complete loss) with dignity and immediately starts looking for new employment. 5 Saves Bathsheba's farm from destruction. 6 Gets a job as Bathsheba's shepherd. 7 Rebukes (criticises) Bathsheba for tricking Boldwood. 8 Shows Boldwood great sympathy. 9 Agrees not to leave England for America if Bathsheba marries him.
RELATIONSHIPS	Gabriel is initially an independent farmer. Due to losing his herd of sheep, he becomes an employee of Bathsheba's as a shepherd. However, he ends up doing the work of a bailiff (farm manager). With time, Gabriel's relationship with Bathsheba develops into love. He loves Bathsheba steadfastly (loyally) and patiently, despite all of her flaws and mistakes. He is a loyal, unselfish friend to Boldwood even though Boldwood is not really interested in friendship with anyone. Gabriel has a close friend in Jan Coggan, a labourer on the farm.
PERSONALITY TRAITS	Overall, Gabriel is a good and kind person. There are many positive adjectives we can use to describe him: dutiful, loyal, devoted, simple, honest, humorous, dignified, sympathetic, modest, humble, stoical (unmoved by difficulties), patient, insightful, unselfish, at one with nature, musical, well-read, wise and calm. We see his positive traits through his hard work at the farm, and through the kindness he shows towards the other characters.
PHYSICAL DESCRIPTION	At the beginning of the novel, he is 28 years old and single. Gabriel is most comfortable in working clothes, but dresses smartly when need be. He cares about his appearance, but he is not vain.
CHANGES	<p>Gabriel does not undergo immense change in the novel, but he does learn fortitude (determination in the face of difficulties) and endurance. He gains strength through difficult experiences. He is the symbol of patient love.</p> <p>His patience finally pays off in the end, when he marries Bathsheba.</p>
NAME	SERGEANT FRANK TROY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is a soldier. 2 Seduces Fanny and gets her pregnant. 3 Promises to marry her then rejects her. 4 Wins Bathsheba over through flattery and showmanship (showing off). 5 Marries Bathsheba for her wealth and property. 6 Deserts Bathsheba when he hears of Fanny's death. 7 Fakes his own drowning. 8 Returns to reclaim Bathsheba and her wealth. 9 Dies after being shot by Boldwood.

MAJOR CHARACTERS	
RELATIONSHIPS	Troy is Fanny's lover and father of their unborn child. However, we see he is not committed to this relationship – he is cruel to Fanny and leaves her. He then becomes Bathsheba's husband. He does not treat Bathsheba well either. He is unkind to her after they are married. Then, when he finds out Fanny has died, he leaves Bathsheba. He does not seem to honour or care about the relationships he has.
PERSONALITY TRAITS	Bathsheba falls for Troy because he is charming, a showman and a flatterer. In other words, he says and does nice things to get what he wants. However, we quickly see that Troy is interested only in personal gain. He is arrogant and self-centred. Although he is very persuasive, he is ultimately unable to settle or commit to anything. Overall, he is easily distracted and dishonest.
PHYSICAL DESCRIPTION	He is a soldier who is tall, athletic and handsome.
CHANGES	Just when we think Troy has changed, we find out he is exactly the same. For example, he appears to be deeply upset about the deaths of Fanny and their baby. This remorse (sadness and guilt) is short-lived, however, and he returns to reclaim Bathsheba and her farm. It seems that he has learned nothing. Ultimately, Troy does not experience any character development in the novel and is thus what we call a 'flat' character.
NAME	FARMER WILLIAM BOLDWOOD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is tricked into thinking that Bathsheba loves and wants to marry him when he receives her Valentine's card. 2 Repeatedly asks Bathsheba to marry him. 3 Becomes increasingly obsessed with her. 4 Buys and stores gifts to give to Bathsheba as his future wife. 5 Is engaged when she marries Troy. 6 Is filled with renewed hope when Troy appears to be dead. 7 Persuades Bathsheba to marry him, finally. 8 When Troy returns, kills him in rage. 9 Is prevented from shooting himself. 10 Sentenced to life imprisonment on account of insanity.
RELATIONSHIPS	Boldwood appears to have no friendships and is distant from other people. He is obsessively in love with Bathsheba and builds a fantasy in his head about their future marriage. He withdraws from the reality of the world.
PERSONALITY TRAITS	Boldwood is a man of complete and total opposites: We see that he is generous and sympathetic, particularly in his help and sympathy for Fanny Robin. He is reserved in that he keeps to himself and does not respond to the attention of women who are interested in romantic relationships with him. However, we also see that he is obsessive and can get very angry – his obsession with Bathsheba eventually drives him to murder Troy. When he eventually loses complete control, he is declared insane.
PHYSICAL DESCRIPTION	Boldwood is seen as an ideal suitor – he is 40 years old, single, handsome and dignified.
CHANGES	Boldwood's changes in character are revealed as he slips further and further into insanity. Once a dignified, reserved man, he gradually loses control of his actions. His obsession with Bathsheba takes over until he loses everything in the murder of Troy.

MAJOR CHARACTERS	
NAME	FANNY ROBIN
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is seduced by Troy and falls pregnant. 2 Tracks him down to make him keep his promise to marry her. 3 Arrives at the wrong church for their wedding. 4 Wanders the countryside poverty-stricken, until she eventually arrives at the poorhouse. 5 Dies giving birth.
RELATIONSHIPS	She is a young servant employed by Bathsheba. She is Troy's secret lover and mother of their unborn child.
PERSONALITY TRAITS	<p>Fanny is naïve (inexperienced). We learn this when she believes that Troy will keep his promise to marry her. She is honest and fair: she returns Gabriel's shilling to him when she thinks she no longer needs it. It takes great bravery to leave home to find the father of her child.</p> <p>She faces great hardships with determination.</p>
PHYSICAL DESCRIPTION	She is pregnant with Troy's child. She is frail (weak) and dies in childbirth.
CHANGES	Fanny may not be considered a main character in the novel. However, her existence and fate affect the other characters deeply. Her innocence is abused by the hard-hearted Troy. She becomes the victim of human cruelty and fate. Her death becomes the event that leads to the ill-fated climax of the novel.

MINOR CHARACTERS	
NAME	JAN COGGAN
Labourer on Bathsheba's farm. Generous and loyal, and a good friend to Gabriel.	
NAME	LIDDY SMALLBURY
Bathsheba's maid, a 'light hearted English country-girl'. She is a trusted and loyal, and a close friend of Bathsheba's.	
NAME	JOSEPH POORGRASS
Works for Bathsheba as a carter (transports things by cart or wagon). He enjoys alcohol. He is awkward, humble, shy and humorous.	
NAME	HENERY FRAY
Farm hand on Bathsheba's farm, wishing to be bailiff. He is a pessimist and very moody.	

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

WHAT IS LOVE?

Hardy explores many different types of love in this novel: infatuation (passionate feelings for someone based on outer appearances without knowing the person at all); obsession

(based on a selfish need to possess another person for one's own needs; whether or not that person returns the love); sacrifice (based on the willingness to give up one's own needs and desires for the satisfaction of another).

By the end of the novel, Hardy demonstrates that true love is based on mutual respect, patience, loyalty, friendship and desire for the wellbeing of the other person.

EVIDENCE OF THEME IN TEXT

Bathsheba Everdene is 'loved' by three men. Hardy explores these very different expressions of love in the novel. He tries to answer the eternal question about what true love should be.

At the start of the novel, Bathsheba rejects Gabriel Oak as being unworthy of her. Gabriel recognises her vanity and pride at this early stage, but states clearly: "I shall do one thing in this life – one thing certain – that is, love you, and long for you, and keep *wanting you* till I die" (pg. 26). Throughout the unfolding of events, Gabriel remains loyal and devoted to Bathsheba even though his love is unrequited (not returned).

Boldwood's love for Bathsheba is born out of trickery. Bathsheba's pride refuses to let her believe that any man could reject her. She turns love into a game. The game becomes an obsession for Boldwood, and marriage a way of possessing Bathsheba. Even when rejected by Bathsheba many times, his obsession grows stronger. His unrequited love is not real but based on a fantasy that he has created in his imagination. After Troy's disappearance and 'death', Bathsheba comes to believe that she should make up for her poor treatment of Boldwood by marrying him.

When Bathsheba falls in love with Troy, Hardy shows us that this is just infatuation. Bathsheba has been seduced by Troy's charm and outward appearance. Troy's love is self-centred, and he is prepared to exploit women for what he can gain. Both Fanny and Bathsheba's love for Troy are unrequited. He seduces Fanny and lies to her by promising to marry her. He eventually abandons her and his unborn child. His marriage to Bathsheba is a sham (lie) as all he wants is access to her farm and wealth.

By end of the novel Bathsheba realises that love is not infatuation or exploitation (like she had with Troy) or possessive and blind (like Boldwood). Her experiences have matured her. She now understands that true love is based on mutual respect, selflessness and wanting what is best for the other person. Her marriage to Gabriel is founded on a deep friendship and appreciation. Gabriel's patience (and true love) is finally rewarded when Bathsheba agrees to marry him.

THEME 2

MARRIAGE AS A PRISON

Hardy had great doubts about the value of marriage. This was a view well ahead of his time. He believed that English women of the time could be very limited by marriage. Marriage gave too much power and control to the husband. Hardy thought that marriage, without genuine friendship and companionship, was a prison.

EVIDENCE OF THEME IN TEXT

This view is hinted at right from the start when Bathsheba expresses her very real fear that she could become ‘men’s property’ (pg. 24). She is worried that she would not be able to escape from a husband who would ‘always be there’ (pg. 26).

Bathsheba’s marriage to Troy is not an honest one. She believes at first that he loves her, but this turns out to be a lie. Troy marries her to get hold of her money. He also tries to take control of the farm. He wastes her money on gambling. He is also violent and threatens her.

Boldwood’s idea of marriage is that his wife is a possession to own. He does not care about Bathsheba’s feelings. He is interested only in his own needs. He collects fine clothes and jewellery for her because he believes they will marry. He stores these things in a small room in his house. We are reminded of a prison cell. If Bathsheba marries him, she will be like a prisoner.

Gabriel loves unselfishly. He does not believe that a marriage can be happy if the relationship is unequal. He is rejected by Bathsheba during the novel, but he does not try to sweet-talk her like Troy does. He also does not want to control her like Boldwood. He accepts that she does not want to marry him. He waits patiently. In the end, he marries Bathsheba only when he is certain that she wants it as much as he does. Their marriage starts as a bond between equals and friends.

THEME 3

WHAT IS FATE?

Hardy explores the role of fate (or forces beyond human control) in the lives and choices of his characters.

Fate can be chance: events that happen to characters for no particular reason through good luck or bad luck.

Natural forces often seem to deliberately work against human beings.

Fate is not always fair and can lead directly to tragic outcomes.

Hardy constantly shows his belief that some indifferent (uninterested) outside force plays a crucial role in the fate of his characters. It is as if this outside force does not care about fairness or human suffering.

EVIDENCE OF THEME IN TEXT

‘Far from the Madding Crowd’ seems to be a novel based on the choices individual characters make when faced with conflict or tragedy. It has a plot that has many unexpected twists. Behind all of this, though, is the role that fate plays.

Gabriel Oak loses everything through a tragic sequence of bad luck: all his sheep die by falling off a cliff and he has to sell all he possesses to pay his debts. Another example of bad luck is when Fanny Robin arrives at the wrong church for her wedding with Sergeant Troy.

Sometimes fate works through nature: during the storm, Gabriel saves Bathsheba's farm but Boldwood loses his crop.

Fate can also bring good fortune to some: Bathsheba inherits her uncle's farm when he dies and becomes a landowner and employer overnight.

Fate can lead to the complete ruin of a character or a reversal of fortune. Who could have predicted that a reserved, serious Farmer Boldwood could become so obsessive in his love for Bathsheba? Or that he would end up insane and imprisoned for life?

How do we explain the unfairness of Fanny's fate? She seems to have been the helpless victim of chance throughout the novel. From the moment she falls in love with Troy, her fate is sealed.

THEME 4

CLASS AND MOBILITY

What is class? Society is divided into different groups or classes according to economic and social status.

Class divisions define our society. Generally, the class we are born into or grow up in decides our opportunities in life. Wealthier people have better opportunities. Poorer people do not.

Class is also linked to power. The wealthy own more (land and business, for example). This gives them a better chance to change the way society works. They can even influence the country's political decisions. Those with less wealth (the working class or peasants) have less power to change society.

In a capitalist society, it is in the interests of the owners of land and companies to keep the wages of their employees as low as possible. The capitalist system is based on making profit: the higher the better.

Can people change their class during their lives. Is your place in society set for life?

Education is important. With a better education, more opportunities arise to find better employment and thus improve your status.

A poor economy (or bad luck) can stop people improving their social or economic status. There may be fewer ways to earn money or people lose what wealth they have built up.

English society in Victorian times was very divided by class. People were seen as 'better' if they belonged to a wealthier class. Owning land and being educated gave people a better status. Those families who could pass on their wealth to their children made sure that their family kept its high status. There were few educational opportunities for the poor or landless in the countryside. They had to work as labourers on other peoples' land. If they lost their employment on a farm, they lost their home. There were many people who were forced to move from farm to farm with the seasons. The poorhouse was seen as the last shelter for those who had nothing left. The conditions in the poorhouse were bad. It was almost impossible to improve your situation once you were there.

EVIDENCE OF THEME IN TEXT

The Wessex society as described by Hardy is very divided by economic and social class.

When we first meet Gabriel Oak, we learn that he has been able to better himself. He has bought land and owns a herd of sheep. His social status has risen. However, his situation is not certain, as he still owes money on the farm. One terrible accident leads to his losing his herd and then his farm, as he has debt to pay. He also loses his social status and has to go back to working on other peoples' land. He is employed by Bathsheba and he uses this opportunity to work his way up to managing the farm.

He has a financial supporter in Boldwood who gives him shares in his farm, and finally hands over full management of the farm to Gabriel. When Gabriel does finally marry Bathsheba, he is now closer to her in terms of economic and social status. He enters the marriage, not as an employee, but as an almost equal partner. They are able to combine what they both own. This makes their future status as landowners very stable.

Gabriel's experiences show us how easy it is to lose your social status. It is also possible to improve it if you have the right opportunities and good luck. Without family wealth and land to support you, one piece of bad luck can take you right back to poverty.

Bathsheba starts off with no wealth of her own and lives with her aunt. However, she is educated and belongs to a wealthier class by birth. She believes this makes her better than Gabriel. For her, class is not just about having money. She rejects him because she thinks he is not good enough for her.

She has the good fortune to inherit her uncle's farm. Unusually for a woman of that time, she decides to manage the farm herself. Because of her background, she is comfortable in the role of landowner. She is not afraid to give orders to her labourers and servants.

Troy was not born into a wealthy class and does not inherit status. He has signed up as a soldier. This was one way of moving up in the world in Victorian times.

He is interested only in gaining social status and easy wealth. One way he does that is to marry Bathsheba. In this way he becomes a landowner and can spend her money. He does not understand the value of looking after property or money. He wastes money through gambling.

After he 'drowns', he has to earn a living as a showman. He misses the status of being Bathsheba's husband. He comes back to Bathsheba to reclaim her land and money.

Boldwood is born into the landowning class. He does not communicate easily with his employees and is quite unsociable. He is so used to owning things that he believes he can also own Bathsheba. He eventually loses interest in his farm because he is so obsessed with Bathsheba. He gives Gabriel shares in the farm and eventually hands over the management to him completely. This unusual generosity from a landowner allows Gabriel to improve his economic status.

Fanny Robin has little hope of improving her status from that of a farm servant. When she leaves the farm to find Troy, she loses her home and employment. She is unmarried and pregnant and has no power to change her circumstances. There is no one to support her.

When she is rejected by Troy, she has nothing to fall back on. She wanders the countryside, homeless and alone. Her fate is set. She ends up in the horrible conditions of the poorhouse, the only place left for those without status and money. She cannot escape her fate. She dies in childbirth.

It is not completely clear whether Hardy believes that it is possible to improve your class by moving to a higher class (being 'upwardly mobile'). Gabriel seems to manage to do this, but only because he received the gift of land from Boldwood. It was a reward for hard work and for his friendship, but this was very unusual. Hardy does not show us whether or not the farm labourers and servants can or want to improve their class and status.

We cannot forget how quickly Gabriel lost everything because of bad luck. We also cannot forget the terrible suffering of Fanny, who dies in complete poverty. Her luck was bad, she trusted the wrong man and she had absolutely no family wealth to support her. There was no hope that she could ever improve her economic status under those circumstances.

THEME 5

WOMEN IN A WORLD OF MEN (PATRIARCHY)

Just as class creates an unequal society, so does gender (being a man or a woman). Men have created most of our social and power structures. This means that power and control are usually in the hands of men. Tradition and religion still teach that women are supposed to be mothers and wives. They are not supposed to be independent and have strong opinions.

They are inferior to men and must take orders from them. Today we have many women and men who have broken these traditions. They support the independence and freedom of women. However in Hardy's time, an independent woman, running her own business, was a huge exception. Society judged these kinds of women very harshly, especially if they had strong opinions.

EVIDENCE OF THEME IN TEXT

In Hardy's Wessex, women are expected to play very traditional roles. This means that they fit exactly into the roles expected by society. They are not allowed to be different. This judgement of women comes almost always from the men in the novel. The men see the women in different ways, but outside appearance or beauty are important to them. After Bathsheba's first outing to the corn market, she is upset by the judgement of the male farmers she meets. Liddy states: "Men be such a terrible class of society to look at a body" (pg. 81). Liddy is saying that men judge women according to how they look.

We often see the female characters negatively through the eyes of the men. Women become:

- sexual conquests to be won for men's pleasure (as shown by Troy's relationships with Fanny and Bathsheba).

- possessions (Boldwood believes that he can own Bathsheba in the same way that he collects gifts for her).
- objects of beauty (all three men are fascinated by Bathsheba's beauty before they even know her).
- perfect virgins (Boldwood believes that Troy and Bathsheba are having a sexual relationship outside of marriage. He tries to bribe Troy to marry her. He thinks he needs to protect her reputation as a 'good' woman).
- 'fallen' women (Fanny who is pregnant and unmarried).
- harridans (nagging and nasty, like Susan Tall).

Women are not expected to be independent, capable, leaders of men or owners of business, like Bathsheba. Even though she proves herself very capable, she is still gossiped about and judged.

Most of the male characters stand in judgement of Bathsheba, no matter which class they come from. The farm labourers and workers have much to say about her being a boss. Some admire her - others are very critical.

- Bill Smallbury admires her beauty, but also believes she is capable: "I would do a martel man...Do ye foller me?" (pg. 92). Smallbury believes that Bathsheba will be successful because she speaks well (and this shows that she is educated).
- Henery Fray is particularly judgemental. He says, "She'll rue it - surely, surely!" (pg. 92) He calls her a "headstrong maid" (pg. 92) which means he thinks she is a stubborn young woman who refuses to listen to advice. He believes that her "pride and vanity" (pg. 92) will destroy her.

Fanny is mocked openly by the soldiers at the garrison. She has been let down by Troy and is now judged for it. There is little protection from men for women like Fanny. She is pregnant and single, and has no wealth of her own. The fact that Troy is the father of the child and he has betrayed her makes no difference to him or the other soldiers. Women in this position are judged more strictly than men.

Troy's relationship with Bathsheba is very shallow. Her beauty overwhelms him at first.

He treats her as a woman he must conquer through flattery. Because Bathsheba is inexperienced, she falls for his charms. She behaves in a way which was seen as social unacceptable for a woman: She kisses him before they are married and meets him alone in Bath. It is important to note that Troy, however, is not judged by society for either of these things: women had much stricter rules than men did.

Once Troy has married Bathsheba, he immediately takes over the authority on her farm and refuses to listen to what she wants. On their wedding day, he gives the men alcohol even though Bathsheba asks him not to. As the marriage progresses, Troy becomes very critical of her. He insults and verbally abuses her. He even blames Bathsheba for separating him from Fanny. He becomes jealous of Boldwood. Later in the novel, we see he believes he owns Bathsheba and goes to the Christmas party to claim her (and her farm) back.

Boldwood idealises Bathsheba. He sees her as the perfect woman and becomes completely focused on getting her to agree to marry him. We understand later that he may have planned to keep her like a prisoner in his house once they were married. She would probably have become another possession just like the clothes and jewellery he had stored up for her.

Boldwood is very judgmental of Bathsheba when she falls in love with Troy. He even attempts to bribe Troy to marry her so that she can keep her reputation as a 'good' woman. When Troy arrives at the Christmas party, Boldwood commands Bathsheba to go with him. He believes that, because Troy is her legal husband, she must obey.

Gabriel is the only man who sees Bathsheba as a person in her own right and shows her respect. However, he recognises Bathsheba's vanity from the start. Even he is captured by her beauty and almost worships her at times. He also believes that she cannot run the farm on her own as a woman, without a man like himself.

From a man's perspective, Bathsheba would make someone an excellent wife as she is educated and beautiful. Bathsheba, however, shows us early on that she is determined and stubborn and not interested in getting married. She is self-confident and easily rejects Gabriel as being unworthy of her. She is capable of carrying out all the routine farm tasks with her aunt. She rides horses like a man and not side-saddle like a woman (both legs on one side of the horse).

Once she inherits her uncle's farm, everything changes for Bathsheba. She no longer needs to marry to be financially independent. She owns her own land and is prepared to manage the farm herself. This situation would have been very unusual in Victorian England.

Bathsheba is hard-working and determined to learn about farming. She proves herself over time. Her confidence and authority grow. She is now giving orders to men and controlling the farm's finances. At the market, she proves that she can bargain as well as the men. She also knows how to use her charm and beauty to get her own way. She is prepared to do manual work and works side-by-side with Gabriel to save the hayricks (stacks of hay) in the storm.

Bathsheba has a clear view of marriage at the beginning. She says she will not get married if it means that she cannot escape her husband. She hates the idea that "whenever I looked up there he'd be" (pg. 26).

However, she is very inexperienced with men, and flirts openly with Gabriel. She is genuinely shocked that he takes her seriously. She understands that society expects men and women to flirt, but she feels that it is completely superficial. She feels immensely guilty when she understands that Boldwood has taken the Valentine card seriously.

She is completely uncomfortable with Troy's flattery. She is not sure how to respond, because she is worried about what people will say. When he kisses her, it is a great shock. Later on, she admits that one of the reasons she agreed to marry Troy was that she was concerned about how society would judge her if she did not. She knows that the community

of Weatherbury are watching and judging her. Once again, it is important to note that no one is judging Troy!

Bathsheba's marriage to Troy wears down her independence and confidence. She seems completely alone. She realises she could lose everything because of Troy's gambling debts. Bathsheba becomes very cynical about love and marriage. She tells Gabriel that she does not believe she can ever love Boldwood or any other man: "Love is an utterly bygone, sorry, worn-out, miserable thing with me – for him or for anyone else" (pg. 320).

Hardy himself falls into the trap of using superficial descriptions of women. He shows a Bathsheba who can be very silly and shallow at times. She is a superficial woman who flirts easily and plays with men's feelings. No matter how much he creates an independent, strong character in the rest of the novel, he never forgets that a major part of her power lies in her beauty.

The author's most puzzling statement is his description of Bathsheba after the death of Troy. She has calmed down and taken control of herself. She shows great power and courage. He says: 'She was of the stuff of which great men's mothers are made' (pg. 343). Even Hardy, in the end, seems unable to give Bathsheba her own power for her own sake. Women's strength lies in their ability to raise 'great men'!

STYLE AND STRUCTURE

1 PLOT STRUCTURE:

Throughout the story, we see that Gabriel Oak is the protagonist (main character). Troy and Boldwood are his antagonists (characters who present obstacles or stand in the way of the protagonist's goals). They stand in the way of his marrying Bathsheba. First, Gabriel's proposal is rejected by Bathsheba. She then marries Troy. Finally, she makes a half-promise to Boldwood that she may marry him in the future. As she matures through her experiences, Bathsheba realises the patience and loyalty of Gabriel's love. By the end of the novel, Troy is dead and Boldwood is imprisoned for his murder. There are no longer any obstacles. Gabriel is able to marry the woman he loves.

In the **exposition**, the story and conflict are introduced. Gabriel Oak is a farm owner who meets and falls in love with Bathsheba Everdene. When he proposes to her, she rejects him. Fate steps in and Gabriel loses his farm. He must begin looking for employment.

Conflict and tension builds in the **rising action** of the story. Gabriel coincidentally finds work as a shepherd for Bathsheba, the same woman who rejected his marriage proposal. He is still in love with her. This is complicated when William Boldwood falls obsessively in love with Bathsheba. He harasses her to marry him. Bathsheba falls in love with an arrogant young soldier, Sergeant Frank Troy, and marries him in haste. However, through Fanny's devastating death, Bathsheba learns the truth of her relationship with Troy. Troy deserts her and fakes his own death. Boldwood uses this opportunity to pressurise and persuade Bathsheba into agreeing to marry him. He plans to announce their engagement at his Christmas party.

The **climax** of the story happens when Troy arrives at the party to everyone's shock. An enraged Boldwood finally loses his grip on sanity and shoots and kills Troy.

In the **falling action**, Boldwood is sentenced to life imprisonment on grounds of insanity. The **resolution** can happen once both antagonists have met their tragic ends and no longer stand in Gabriel's way. Gabriel agrees not to leave for America and to stay in Wessex if Bathsheba wants to marry him. Unusually for a novel so filled with tragedy, 'Far from the Madding Crowd' ends in a happy marriage. Gabriel's patience has been rewarded.

2 NARRATIVE VOICE:

Hardy chooses a **third person omniscient narrator** to tell his story. A **third person** narrator usually stands outside of the minds of any one character and can narrate events from an outsider's perspective. However, an **omniscient** narrator is all-knowing and all-seeing, like a god.

Hardy's narrator is able to tell us everything we need to know about each character's history. The reader has more knowledge than any of the other characters have about each other.

However, in 'Far from the Madding Crowd', the narrator is more complicated than usual. Hardy sometimes switches to a **subjective perspective** (point of view). This is when the all-knowing narrator tells the story from one character's point of view. The characters do not tell the story but we, as readers, are able to see events through their eyes alone. We do not know how the other characters feel or think at these points, as we see events through the eyes of one character at a time. This is very cleverly done in Chapter 52, when we witness the lead up to the shocking murder at the Christmas party. We have three different subjective perspectives – Bathsheba (with Liddy), Boldwood (with Gabriel), and Troy (with Pennyways).

3 IMAGERY:

Imagery is the way the author uses words to help us visualise different ideas in a story. There are several significant images in 'Far from the Madding Crowd':

- a The Four Elements – Earth, Air, Fire, Water** – are woven through almost every page of the novel. Hardy tries to show how nature is a powerful force in human lives. Often it creates events that become turning points in the plot. Here are some of the examples:
- **Earth** is represented by the life-giving soil that is ploughed on the farms of Wessex. It is also a reminder of death when Gabriel's sheep are sent over the cliff. Hardy talks of our 'stately progress through the stars' (pg. 6). He wants to remind us that Earth is very small and unimportant compared to all the stars in space.
 - **Wind (air)** is a constant presence in the natural environment and weather of Hardy's Wessex: 'The thin grasses...were touched by the wind in breezes of differing powers...' (pg. 7). We watch its strength when it whips up the tarpaulins (covers) meant to protect the haystacks. When it blows smoke into Gabriel's hut, it becomes an element of the plot that brings Bathsheba and Gabriel together again.

- **Fire (light)** is a naturally destructive force as seen in the flames blowing through the hayricks on Bathsheba's farm: '...tongue of yellow hue from the burning straw licked and darted playfully' (pg. 38). It holds a strange power over human beings: 'the maltster, removing from the fire his eyes, which were vermilion-red and bleared by gazing into it for so many years' (pg. 39) We are reminded here that the maltster has sat looking into the fire for many years telling stories that have captured the imaginations of his listeners. Fire is also seen in the theme of love in the novel: from the blazing brightness of desire to the ashes of lost hope.
 - **Water** as a destructive force is used powerfully in the image of gushing of water from the gargoyle (stone carving) over Fanny's grave. Tears of sadness are echoed in 'the fog had by this time saturated the trees, and this was the first dropping of water from the over brimming leaves' (pg. 253). The rain water has become so heavy that it overflows from the leaves to the ground. This reminds us of how, in times of great sadness, our eyes brim and flow from our eyes.
- b The Two Watches:** Both Frank Troy and Gabriel Oak own watches that tell us something more about each character: they are **metaphors** for each man.
- **Troy's watch** has a noble history. It comes from a lifestyle that appeals to Troy because of its wealth and status. The watch comes from a family that inherited its wealth over generations. He bought it so that he could show off how expensive and beautiful it is. This reminds us that he believes that money entitles him to have whatever he desires without deserving it. The engraving on the watch 'Love yields to circumstance', reminds us of the superficiality (shallowness) of his love; it changes so easily when he believes that better choices are available. Troy may be as handsome and attractive as the watch, but he is really deceptive and shallow.
 - **Gabriel's watch** is old, small, and not very accurate. He still relies on the natural world (like the stars) for true accuracy. Gabriel's watch is clumsy to use, and he has to drag it out of his pocket 'like a bucket from a well'. Nevertheless, Gabriel values his watch, even if it is unreliable at times. In the same way, he values and respects Bathsheba even though he cannot always rely on her.
- c Shepherding:** Hardy draws our attention to the links between the behaviour of animals and people. One particular metaphor used very powerfully is that of the inexperienced sheepdog. A sheepdog is trained over many years to herd sheep and to protect them from harm. Gabriel's young sheepdog is trained but has no real experience to draw on. He ends up driving his master's sheep to their deaths. He is unable to plan too far forward and does not understand the danger the sheep are in.

Like the sheepdog, Boldwood is unable to understand that his relentless (constant) chasing of Bathsheba could destroy them both. Troy is also unable to change his pattern of behaviour of taking what he desires without thinking of others. This behaviour leads to the deaths of Fanny, their child and himself. It is only Gabriel, the experienced, reliable shepherd, who has the wisdom to wait rather than charge ahead. Eventually, through much patience, he marries Bathsheba in love and companionship.

3 ALLUSION:

Hardy regularly uses allusions (references or hints) in his writing. An allusion is when a writer refers to another well-known piece of literature. The title of the novel is one such allusion to Gray's *Elegy*, as explained in the note about the background to the novel above.

In 'Far from the Madding Crowd', many of the allusions are biblical. When Boldwood sees Bathsheba's beauty, Hardy compares this to Adam's reaction on seeing Eve for the first time. Bathsheba's name is an allusion to the beautiful biblical female figure of the same name. King David fell in love with her and sent her husband into battle to die so that he could have her for himself. He was then free to marry her. One of the labourers, Joseph Poorgrass, makes many biblical allusions, but they serve mostly as comic relief (a way to make us laugh during a serious story) as his references are usually incorrect.

4 MOOD / ATMOSPHERE:

The mood for much of the novel is sombre (serious) even tragic at times (for example, the death of Fanny Robin). Formal language and style reflect this seriousness. However, Hardy uses the language of his rustic (rough) characters to create humour and light relief. They tell stories, tease each other and share jokes. Hardy uses dialogue to demonstrate the light-heartedness of many of their conversations.

SAMPLE EXAM QUESTIONS

Read through the following excerpt from 'Far from the Madding Crowd' and answer the questions which follow it:

A strange voice came from the fireplace – a voice sounding far off and confined, as if from a dungeon. Hardly a soul in the assembly recognized the thin tones to be those of Boldwood. Sudden despair had transformed him.	
'Bathsheba, go with your husband!'	
Nevertheless, she did not move. The truth was that Bathsheba was beyond the pale of activity – and yet not in a swoon.	5
...	
Troy stretched out his hand to pull her towards him, when she quickly shrank back. This visible dread of him seemed to irritate Troy, and he seized her arm and pulled it sharply. Whether his grasp pinched her, or whether his mere touch was the cause, was never known, but at the moment of his seizure she writhed, and gave a quick, low scream.	10
The scream had been heard but a few seconds when it was followed by a sudden deafening report that echoed through the room and stupefied them all. The oak partition shook with the concussion, and the place was filled with grey smoke.	15
In bewilderment they turned their eyes to Boldwood. At his back, as he stood before the fireplace, was a gun-rack, as is usual in farmhouses, constructed to hold two guns. When Bathsheba had cried out in her husband's grasp, Boldwood's face of gnashing despair had changed. The veins had swollen, and a frenzied look had gleamed in his eye. He had turned quickly, taken one of the guns, cocked it, and at once discharged it at Troy.	20

- 1 Choose a description from COLUMN B that matches the word in COLUMN A. Write only the letter (A–D) next to the question number, 1(a)–1(d), in your answer. [4]**

COLUMN A	COLUMN B
a Boldwood	A Army sergeant
b Troy	B Farm servant
c Gabriel	C Gentleman farmer
d Fanny	D Shepherd

- a C (✓)
 b A (✓)
 c D (✓)
 d B (✓)

2 Refer to 'Nevertheless, she did not move...gave a quick, low scream' (lines 5–11):

a What emotion is Bathsheba feeling when she gives 'a quick, low scream'? [1]

shock / terror / fear (✓)

b Using your OWN words, identify THREE other things in these lines that tell you how she is feeling. [3]

She cannot move / frozen. (✓)

AND

She pulls away. (✓)

AND

She twisted / pulled her body. (✓)

3 What is the 'sudden deafening report' (line 13)? [1]

The sound of the gun being fired (✓).

4 Refer to 'A strange voice...had transformed him' (lines 1–3):

a Describe Boldwood's behaviour at the start of this event. [1]

He is hopeless / depressed / has given up (✓).

b Explain why he is behaving this way. [2]

He is in shock that Troy has returned (✓). He has lost all hope that he will be able to marry Bathsheba (✓).

5 Refer to 'Boldwood's face of gnashing despair had changed. The veins had swollen, and a frenzied look had gleamed in his eye' (lines 19–20):

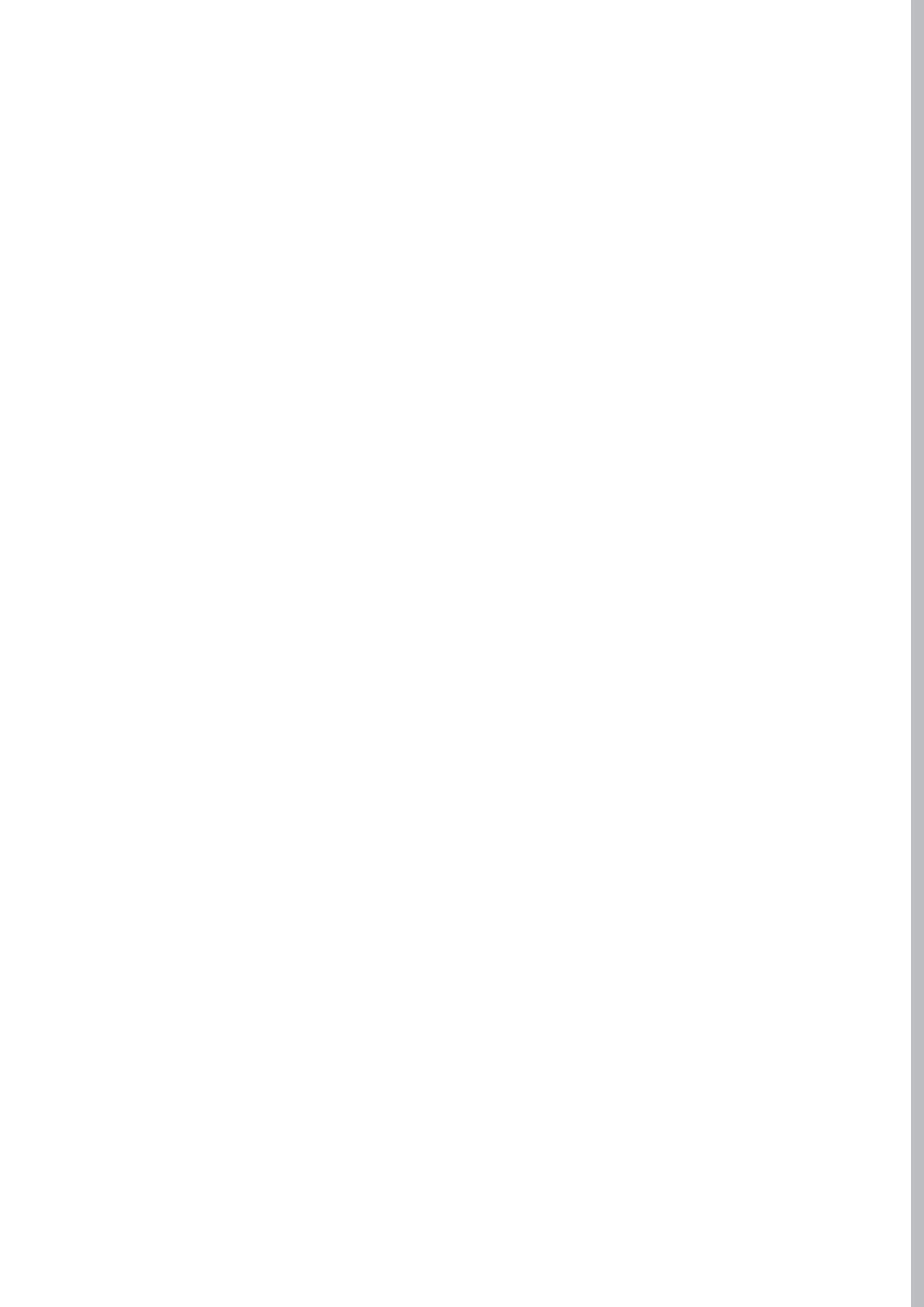
a Identify what has changed in Boldwood's behaviour by the time he reaches for the gun? [2]

He is enraged / extremely angry (✓). He seems to have lost control / become hysterical / lost his sanity (✓).

b What actions are taken against Boldwood after the death of Troy? [3]

He is found guilty of murder (✓). He is declared insane (✓). He is sentenced to life imprisonment (✓).

TOTAL: 17 MARKS



Dramas

Drama Revision Guidelines

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

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

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

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

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

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

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

- 1 Turn to the ‘Plot Summary’ section in the Literature summary.
- 2 Read the ‘Plot Summary’ out loud to the class.
- 3 After you have read the text, instruct each learner to write down five main points from the summary. (**NOTE:** For the novel and drama texts, learners can write up to eight points.)
- 4 Give learners a few minutes to write their points.
- 5 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 6 Explain that each group must now make a list of the five most important points.
- 7 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 8 Give the small groups time to work out their final list of five points.

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

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

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

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

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

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

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

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

Preparation:

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

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

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

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

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

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

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

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

Preparation:

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

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

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

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

Activity:

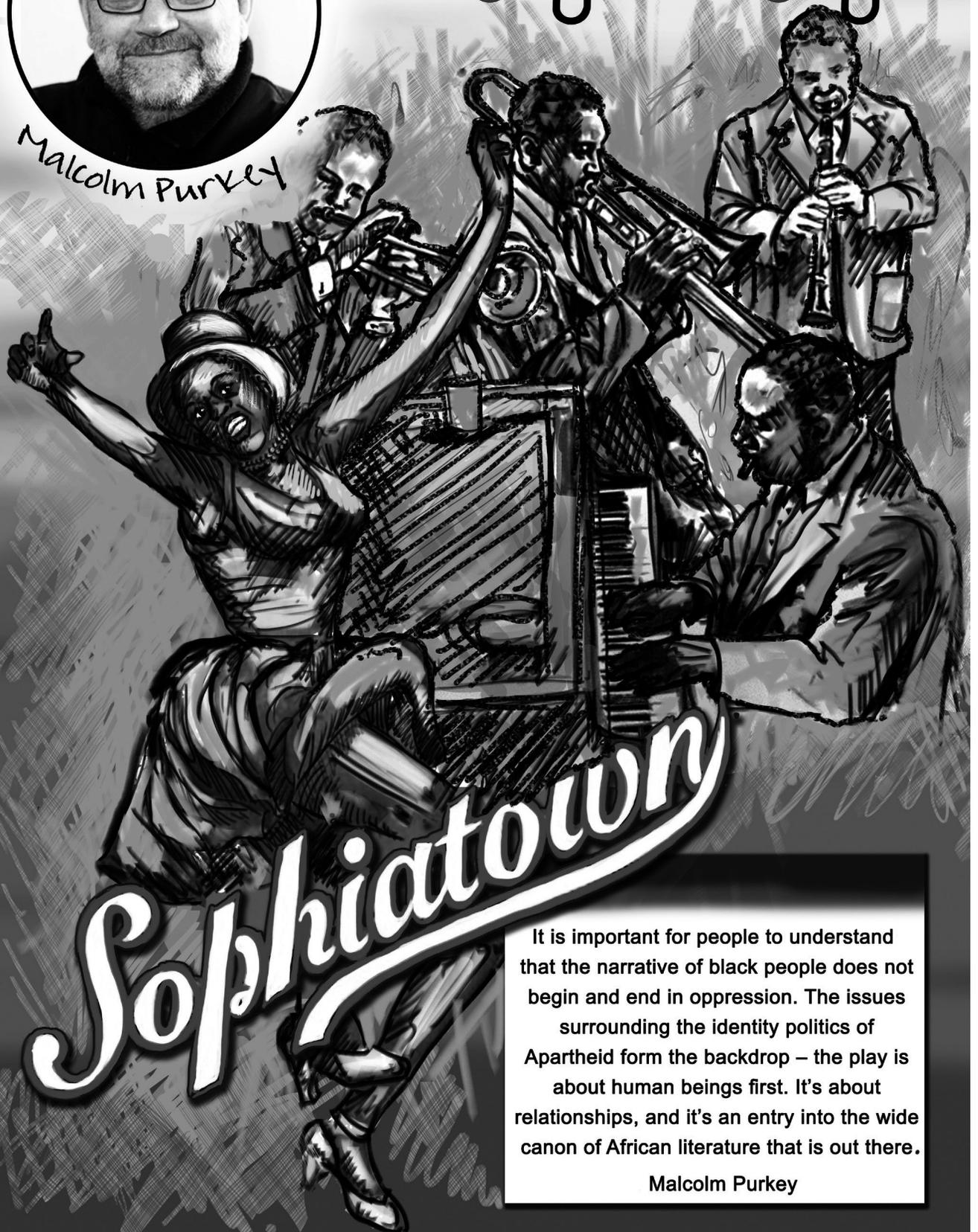
- 1 Explain to learners, that in Grade 12, the examiners use very academic words to ask questions.
- 2 Explain that learners need to know what these words mean so that they know what the examiners are asking them.
- 3 Go through each of the definitions.
- 4 Learners must copy the glossary into their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

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

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



Malcolm Purkey



Sophiatown

It is important for people to understand that the narrative of black people does not begin and end in oppression. The issues surrounding the identity politics of Apartheid form the backdrop – the play is about human beings first. It's about relationships, and it's an entry into the wide canon of African literature that is out there.

Malcolm Purkey

Drama: Sophiatown

GENRE	Drama
TITLE	SOPHIATOWN
AUTHOR	Malcolm Purkey

PLOT SUMMARY

‘Sophiatown’ is a play about the people who live at 65 Gerty Street, Sophiatown, in the 1950s and the forced removals that took place during this time. It is a musical (a play with singing and dancing) and has songs throughout the play to make important points about the story. The main character is Jakes. He is also the narrator of the play. He opens and closes the play and tells us about events at certain points of the play.

Jakes is a young black journalist who writes stories for ‘Drum’ magazine. He rents a room in a house which is also a shebeen. Mamariti owns the house and the shebeen. Her 16-year-old daughter, Lulu, lives with her. Mamariti’s son, Mingus, is a gangster, and lives close by in Toby Street. With Jakes’s help, Mingus starts a relationship with a girl called Princess and brings her to live in the house in Gerty Street. Mingus’s sidekick (companion who is of a lower status), is Charlie. He does whatever Mingus tells him to do. Fahfee lives in a shack in Toby Street. He is a frequent visitor to the house. He works for a Chinese man who runs the gambling game called fahfee. This is why he is called Fahfee. Fahfee is also a member of the organisation, The Transvaal Congress, which is active in resisting the government.

Act 1, Scene 1, begins with the characters on stage singing a song about refusing to move from Sophiatown. Jakes acts as a narrator telling us about Sophiatown – the famous places and the famous people – and how he came to be living at 65 Gerty Street. He mentions that the government does not like Sophiatown because it is a mixed-race area. The government believed that races should live separately from each other.

Jakes works as a writer. He writes about boxing for ‘Drum’ magazine. He wants to get a promotion for writing an interesting story, so he makes a deal with Mingus. Mingus will tell Jakes about what he does with his gang, The Americans, so that Jakes can write a story about them. In return, Jakes agrees to write a love letter for Mingus to a girl called Princess. Mingus tells Jakes what to put in the love letter to Princess. Mingus wants to impress Princess. Mingus tells Jakes to write about Mingus’s fancy clothes and all of the fancy places he will take Princess. But Mingus also shows himself to be a demanding person. He wants Princess to come to the house at six o’clock and says she must not be late. While Jakes and Mingus are talking, Charlie keeps trying to clean Mingus’s shoes. This shows his submissive position (Charlie does anything Mingus asks him to do). Fahfee arrives at the house and reports the latest news about the plans to resist the forced removals. Fahfee tells Jakes that he should write about these plans to resist. Jakes says his job is to write about boxing,

but he is hoping to get a promotion soon. The four men close the scene by singing about Princess, love, Sophiatown and moonlight. This symbolises hope for the future at this point of the play.

Jakes has put an advert in 'Drum' magazine asking for a Jewish (white) girl to live with him and the others in the house. He thinks this will make an interesting story for him to write about (and may get him the promotion he wants).

In Act 1, Scene 2, Ruth Golden, a white Jewish girl from Yeoville (a suburb east of Johannesburg's city centre), arrives at the door, ready to move in. She says she saw the advert and she wants to know what life in Sophiatown is like. At first, many of the other characters are uneasy (worried) because of the segregation laws. However, Mamariti lets Ruth stay because she will pay a lot of money for rent. Ruth also says she will help Lulu, Mamariti's daughter, with her school work. Finally, because she is white, Ruth can buy alcohol, which Mamariti can sell in her shebeen. Princess, who has also moved into the house, is not happy to have Ruth there and calls her a 'moegoe' (stupid). Ruth believes she will have a room to herself and a place to bath. She soon finds out she will have to share a room and probably a bed. There is no bath. Mingus immediately sends Charlie to find a bath for Ruth. The scene ends with the characters singing a song about women and relationships.

In Act 1, Scene 3, Lulu, Jakes, Mamariti and Fahfee watch Princess and Mingus argue about Ruth being in the house. Princess is jealous of the attention Mingus is paying Ruth (because he wants to impress Ruth). Jakes wants Ruth to stay because a white person staying in a mixed area like Sophiatown will be a popular story which will really interest his readers. Mingus wants Ruth to stay because Ruth will help Lulu (his sister) with her school work. He hopes Lulu will be an educated person like Jakes. Ruth comes into the room. She says she is tired because the barking dogs keep her awake. Charlie comes into the house. Mingus tells Charlie to stay outside at night and to kill the dogs if they bark. Charlie tells Mingus to come outside. He shows Mingus the bathtub he has found for Ruth. Mingus gets all the other men to help bring it into the house for Ruth to use. However, Ruth will not use it because she wants to be like everyone else. At the end of the scene, the characters sing another song about their love for Sophiatown and the threat of being removed. Jakes closes the scene by becoming the narrator. He tells the audience that the bath ends up being used to brew beer, and that Ruth seems like part of the family. He talks about planning his big story to publish in the magazine. Lastly, he says that the characters have decided to teach Ruth how to fit into Sophiatown.

Act 1, Scene 4 begins with Fahfee, Mingus, and Jakes teaching Ruth some of the customs and ways to speak in Sophiatown. They teach her some words in 'Tsotsitaal'. They also teach her about the fahfee numbers – that different numbers have different meanings. The numbers tell you different things about what will happen in the future. Ruth is learning slowly. Ruth feels frustrated when she cannot remember something. She talks about going back to Yeoville, but Fahfee tells her she is giving up. Mingus tells her she is ungrateful after everyone in the house has made her feel welcome.

Fahfee and Jakes encourage her to stay. The characters discuss their identities. Ruth speaks about being Jewish, white, South African and a Democrat. She also says she is confused. This shows she is still searching for an identity. Jakes explains that he speaks many languages. Jakes is angry that the government wants to move everyone to separate locations based on their racial identities. Jakes explains that identity is more complicated than just racial identity. He argues that one part of a person's identity should not decide where she or he lives. He is voicing his protest against the segregation that is coming.

In this scene, we also see another side of Mingus. We see that he can be violent and aggressive towards women. Mingus tells the other characters that he hit Princess until she loved him. Ruth is shocked. Mingus also gets aggressive towards Ruth. Mingus takes hold of Ruth to dance with her. As they dance, Mingus starts to scare Ruth by getting too close to her. When she moves away from him, he chases her around the room and she runs behind Jakes. The scene ends with Mingus yelling at Ruth that she must learn or go back to Yeoville. He is angry that she has rejected (said no to) his advances on her.

Act 1, Scene 5 is very short. Only Ruth is on stage. She is trying to remember the meanings of the fahfee numbers. This symbolises that she is trying to understand the predictions that say trouble is coming to Sophiatown. This foreshadows (tells us) the trouble that is coming. The audience is reminded that the forced removals did happen. There cannot be another ending to the play.

In Act 1 Scene 6, we see Ruth trying to help Lulu with an essay for school. Lulu must write about her family. Lulu writes that her brother is a gangster and that her mother brews beer. Lulu writes about them in a critical way, because she does not like what either of them does. Ruth tries to help Lulu see that there is a different way to look at things. Mingus pays for her school fees, and her mother also works hard brewing beer, to support her family. Whilst they are talking, Mingus and Princess come back from the movies. They do not see that Ruth and Lulu are there and they act out a scene from the movie 'Street With No Name'. Then Jakes comes into the room. Lulu shows herself and laughs at Mingus and Princess. Mingus is annoyed.

At this point, Fahfee arrives and is upset. He is talking about the meanings of the fahfee numbers. He has dreamed of bees, the number 26, and also the number 27. He explains that this means dogs, policeman and trouble. He also says that he dreamed of the number 8, which is the pig, or as he says, the white man. This is important to the play as it foreshadows trouble (tells us that trouble is coming). Then, Fahfee shares the date that the forced removals are set to happen. He tells all the characters that black residents must move to Meadowlands on the 12th of February. The police will start with Toby Street. (We, as the audience, know that this was part of the Native Resettlement Act of 1954).

No one wants to move to Meadowlands. Fahfee talks about how his family has been in Sophiatown since 1924 and explains that he will lose his job if he is separated from his Chinese boss.

Everything that Sophiatown stands for – a way of different cultures coming together – will be lost. Fahfee announces that The Congress is going to resist. In a moment of anger

Mingus turns on Ruth and blames her. He tells her to go back to Yeoville. The scene ends with the cast singing the song 'Meadowlands' to show defiance. In the song, they say they will not go to Meadowlands. In this scene, we have a strong sense that trouble is coming to Sophiatown.

In Act 1, Scene 7, Jakes publishes the story of Ruth living with them. He has made up many of the details. He includes all the characters from the play in his story. They have a party to celebrate and sing a song of celebration, which gets quite noisy. Ruth gets some home-made Jewish wine (Jewish people drink wine and pray on Friday nights). She says a Hebrew prayer. It is the only Hebrew she knows. The characters then have a conversation about Passover. They discuss the story in the bible about Passover. In that story, God's angel of death passed over the homes of the Jews because they had placed a symbol on their doors which was a sign that the angel of death must leave them alone. The story of Passover is an allegory (a story with a hidden meaning) to show how the Egyptian oppressors were punished for keeping the Israelites (Jews) in slavery. In the play, this bible story suggests to the audience that the same thing could happen in the future to the Apartheid government. Like the Egyptian oppressors, the government will be punished for oppressing black people. Mamariti wishes there could be a sign on her door that would make the police leave them alone too. The characters discuss the similarities between the Jewish god, the Christian god and the African ancestors. Jakes talks about how Sophiatown represents a brand-new generation and that they are blessed with 'perfect confusion' (pg. 73). He means that Sophiatown is a mixed racial area and so it is like a brand-new society. He is saying that when all different people live together, without categorising themselves according to race or religion, it is a better type of society.

Mingus then surprises Ruth by giving her some stolen pearls. This makes Princess jealous. Ruth does not want to accept them at first. She changes her mind because Princess sneers at her, calling her 'too clean, too holy, too white' (pg. 76). In other words, Ruth takes the pearls in order to feel accepted by them. There is a knock on the door and Lulu has to open it. It is a notice for Mamariti, informing her that all the black inhabitants of Sophiatown will be relocated to Meadowlands. Poor Charlie believes he is going to get a house in Meadowlands, but he is coloured, so he will be left behind (coloured people were relocated to specific coloured areas in later years).

Like Act 1, Scene 1, Act 2, Scene 1 begins with a song. However, this time it is a song of defiance rather than praise. The characters storm onto the stage, singing. All the characters (except Ruth, because she is white) take turns to shout out something in protest against the forced removals, while the other characters sing the song. Fahfee brings news about the resistance against the forced removals. He also announces that there has been a call for a total boycott of all schools. Lulu says she will stop going to school to protest against the Bantu Education Act (this was the act which was passed by the government to give people of colour a far more inferior education than white people). Mamariti wants Lulu to keep going to school. Mamariti also wants to stay in Sophiatown in the freehold house that her husband bought, and which she now owns. Fahfee reminds everyone about the Defiance

Campaign (when the ANC told people to burn their passbooks rather than carrying them). He encourages the other characters to actively resist.

At this point, Mingus comes in looking for Princess. He tells Charlie to go and find her. Fahfee asks Mingus if he will get his gang to be part of the resistance but Mingus says no. Mingus is only interested in how he can use the situation to make money. Fahfee is disappointed in Mingus.

Charlie returns carrying Princess. Mingus wants to know where she has been, and he hits her. She tells him she has a job as a model. He tries to take off the dress he bought her, but she runs away. Later, Ruth and Jakes argue about how Mingus treats Princess. Ruth cannot understand why Princess does not leave. Jakes says that Princess does not have many choices like Ruth has. He tells Ruth that she will always be an outsider because she is white. Ruth tells him he is an outsider too, because he just watches what everyone else is doing, and never gets involved. She wants to know if Jakes will join the resistance or if he will just carry on watching from the side. He tells her that she does not understand why he does what he does. He explains that she can just go back to her old life in Yeoville if things go wrong. Therefore, nothing can really go wrong for Ruth. She accuses him of keeping himself separate from everything by making up stories and by using his writing as an excuse. She wants him to really get to know her properly.

Act 2, Scene 2, is another very short scene. Ruth is alone on the stage repeating the fahfee numbers and their meanings from 17 to 26. This again shows that trouble is coming and cannot be stopped.

The whole of Act 2, Scene 3, is a sad song about the removals and about losing Sophiatown. Jakes, Mingus, Fahfee and Charlie enter dressed in smart evening dress like the famous Manhattan Brothers (a music group). They are wearing white jackets and bowties with walking-sticks and hats pulled down low over their eyes. The four men dance and sing '*Bantu Bahlala*' ('People Stay'). This song tells us that the special culture of Sophiatown will be lost with the forced removals.

In Act 2, Scene 4, Mingus comes home and finds Ruth alone at midnight. Ruth cannot sleep, and she is reading one of Jakes's stories on his typewriter. We see that she is curious about and interested in Jakes. Mingus asks Ruth to go for a ride with him. He gets angry when she says no. She avoids him and goes back to bed. He is very upset. He shouts at her and tells her to go back to Yeoville.

In Act 2, Scene 5, Jakes starts to write about the resistance to the forced removals. Fahfee arrives with the news that his shack on Toby Street has been demolished. It is three days early (before the notice stated). By coming early, the government has prevented too much resistance. Mingus arrives with all his boxes of stolen goods. His storeroom has been demolished. Again, we see that Mingus is angry and aggressive towards Ruth, blaming her for the forced removals. (The white government is responsible for these forced removals. Mingus is angry with white people for destroying his home and community. Ruth represents the white community). Fahfee and Jakes ask Mingus what he has done to stop the removals. Mingus says he was too busy working to do anything. Fahfee needs a place

to sleep, since his home has been destroyed. Mingus tells him to sleep in the bath. At the end of the scene, Princess comes in and announces that she is leaving Sophiatown. She says that she is going to live in Hillbrow (another suburb in Johannesburg) with the Dutch photographer for whom she was modelling. She says he treats her well and she has a place to stay. She leaves saying 'This Softown, it's finished' (pg. 108).

In Act 2, Scene 6, we see the characters beginning to go their separate ways. Mingus decides to move willingly to Meadowlands. He plans to make money there by selling his goods. Charlie helps Mingus to load his goods and personal belongings onto one of the removal trucks. Then Charlie goes to get his tattered suitcase. He does not realise that he cannot go with Mingus. Mingus shows some compassion (caring) when he explains to Charlie that he cannot come because only black people are allowed to live in Meadowlands – coloured people are not allowed to. Charlie is devastated. He does not know where he will sleep or work.

Ruth comes to say goodbye to Jakes. She confesses her (romantic) feelings for Jakes, but he rejects her. He says that they cannot be together because of the segregation laws. Because Ruth is white, she cannot go to Meadowlands. However, she decides not to go back to Yeoville. She feels she cannot go back to her old life after her experiences living in Sophiatown.

Act 2, Scene 7 is the final scene of the play. The cast sing sadly about leaving Sophiatown as they pack up their belongings. The bath is tipped on its side to symbolise that the residents have been tipped out of their homes. Mamariti climbs on her chair which is on top of an old tin trunk. This looks like she is climbing onto the truck that will take them to Meadowlands. Each of the characters takes a turn to speak in a monologue about what happened that day. They describe how the bulldozers and police came to move them, and their feelings about it. The only characters who do not speak are those who are not being relocated to Meadowlands – Ruth, Charlie and Princess. A flashback scene showing Charlie striking telegraph poles shows how some people tried to resist the removals, but ultimately failed.

Finally, Jakes tells the audience what happened to each of the characters. Princess went to Europe with her Dutch photographer boyfriend. Mingus was sent to prison for stealing. When he came out, he was a qualified plumber. Lulu never finished her education. Fahfee disappeared and probably joined Umkhonto we Sizwe – the armed wing of the ANC. Mamariti died from a broken heart. Charlie was living in a pipe. He was stabbed and crawled to the place he felt was home. He was found dead in the rubble of the Gerty Street house. Jakes mentions that he did try to see Ruth for a while, but that it was impossible.

Jakes speaks of his bitterness at what has happened. Sophiatown is cleared to make way for the white suburb, Triomf. He says he hopes that the government will pay for what it has done. He knows that it will take a long time for the people to get over this terrible event. The cast sing '*Izinyembezi zabantu*' ('Tears of the people') to conclude the play.

SETTING

The play is set in Sophiatown in 1955. The events take place in Mamariti's house at 65 Gerty Street. Her house represents all the households in Sophiatown at that time. The stage directions indicate that the backdrop of the stage should be made up of painted images from newspapers, magazines and photographs of Sophiatown at that time. This backdrop is meant to recreate what was happening at that time – celebrating the exciting cultural scene of Sophiatown and reminding us of the violent political events that took place there. The stage shows a typical living room at the time, with the basic furniture. This living space is 'cramped but comfortable, suggesting care and warmth' (pg. 2). Each character has a corner defined by his or her things. There are telegraph poles placed at different points on the set. These are attached to wires which run out over the audience, suggesting a link with the outside world.

BACKGROUND INFORMATION

THE HISTORY OF SOPHIATOWN:

The township of Sophiatown was named after the wife of Herman Tobiansky, Sophia. He was a developer who bought a portion of the farm, Waterval, in an area to the west of Johannesburg town centre, in 1897. The suburb was established in 1904 for white people. Four streets – Gerty, Ray, Edith and Bertha - were named after his daughters. Before the Land Act of 1913, black people could buy properties, and people of any race could own businesses in Sophiatown. As a result, many people of different races bought or rented property there. Later, the Johannesburg Town Council built sewerage disposal facilities in the area next to Sophiatown. This made the properties in Sophiatown worth less money. Most white people left, leaving a mixed community of black, coloured, Indian and Chinese people. Sophiatown was a freehold, meaning it did not have a superintendent or a fence around it like other black municipal areas, and so anyone could live there. After 1913 when many black people lost their smallholdings and farms in the country, they came to live in cities like Johannesburg. Many people moved to mixed areas like Sophiatown.

Sophiatown became a place known for creativity in writing, journalism, music and politics. In the play, many famous people are mentioned in order to show this. Jakes represents the well-known journalists who wrote for the famous 'Drum' magazine, all of whom lived in Sophiatown at some point. These journalists were Can Themba (who called his house in Sophiatown 'House of Truth'), Nat Nakasa, Lewis Nkosi, Bloke Modisane and Henry 'Mr Drum' Nxumalo. 'Drum' magazine published stories about life in Sophiatown and the growing black urban culture of the time. Many famous musicians lived or performed in Sophiatown, like Miriam Makeba, the Manhattan Brothers and Dolly Rathebe. There were also many famous political activists who lived in Sophiatown, and who are mentioned in the text. They included Father Trevor Huddleston, the priest in charge of the Anglican Mission in Sophiatown who protested against the forced removals; Bo Resha, one of the accused in the 1956 Treason Trial; Dr AB Xuma, the first black South African to qualify as

a medical doctor (who lived on Toby Street); Albert Luthuli, President General of the ANC; Oliver Tambo, the Secretary General of the ANC at the time; and Regina Brooks, a white woman living who was jailed for seven years for living with a black man in Sophiatown (because interracial relationships were illegal).

In the first scene of the play, Jakes also speaks about important places in Sophiatown like the Odin and Balansky Cinemas, the Windmill Theatre, the Back o' the Moon, Thirty-Nine Steps Shebeens and Freedom Square, where political meetings were held.

Sophiatown was overcrowded. There was a lot of poverty, as people moved to the cities in search of work. As a result, there was a lot of violence and gangs—people were looking for any way to make money to support themselves and their families. Gangs such as The Americans, The Russians, The Vultures, The Gestapo and The Berliners were often involved in crime and fighting over territories. All these gangs are spoken about in the play and Mingus is involved with one of them –The Americans. Gang members spoke *Tsotsitaal* (a slang mixture of different South African languages like Afrikaans, English, Zulu, Xhosa and Sotho). Other people in Sophiatown started to speak *Tsotsitaal* too. *Tsotsitaal* gave people a sense of identity and belonging. Most of the characters in the play speak *Tsotsitaal*.

POLITICAL EVENTS THAT IMPACT THE PLOT AND CHARACTERS OF 'SOPHIATOWN':

- In 1948, the National Party came to power. The National Party was a white party that wanted to make forced racial segregation legal. In 1950, the first Group Areas Act was passed. It ordered that people of different races were not allowed to live together in the same residential areas. This did not happen in reality until several years later. During the 1950s, the white suburbs next to Sophiatown (Auckland Park and Westdene) grew bigger. Many white people demanded that the government make Sophiatown a white residential suburb. White people were the only people with a political voice and power at that time. The complaints of white residents helped put pressure on the government to enforce segregation in Sophiatown.
- In 1953, the Bantu Education Act was passed. According to this act, there would be different schools and different curriculums for different races. The government mandated that black people would have an inferior education to white people. This was done to make sure there would be many uneducated black people to do unskilled labour. Black people were thus disempowered from being able to make a decent living, whilst white people benefitted from never having to do unskilled labour. In addition, not providing black people with an adequate education was an added form of oppression.
- In 1954, the Natives Resettlement Act was passed. The government then forcibly moved people of different races to different areas. The black residents of Sophiatown were forced to move to three different areas in Soweto. One of these areas was Meadowlands. The people of Sophiatown tried to resist the forced removals. They wrote the slogan 'Asihambi: Ons dak nie' (We won't go) on many walls throughout Sophiatown. In January 1955, the government announced that the 12th of February

would be the date of the forced removals. The government expected resistance, so they started the removals three days early, which caught the residents unprepared. On the 9th of February, the police arrived at 4:00 am with Sten (submachine) guns, rifles and knobkerries to force people out of their houses. Then bulldozers knocked houses down. The police packed black residents' belongings onto army trucks and took them to Meadowlands. The houses and the buildings were demolished. A suburb for whites, called Triomf, (Afrikaans for 'triumph') was built in its place.

HOW AND WHY THIS PLAY WAS WRITTEN:

The mid-1980s was a time of unrest and change in South Africa. Mandela was in prison. The ANC was a banned organisation. The armed wing of the ANC, *Umkhonto we Sizwe*, was in an armed struggle against the Apartheid government, to fight for equal rights for all South Africans. They organised strikes and boycotts to protest Apartheid. Protests broke out all over South Africa and the government declared a State of Emergency in 1985. This gave the police and military the power to make curfews, to limit the freedom of movement of citizens, and to arrest anyone thought to be opposing the government. There was censorship (when the government prevents people from saying certain things) so that newspapers and news channels could not correctly report on what the police were doing, or on the protests. Theatre became a way to show what was happening and to protest against it.

'Sophiatown' was written in 1985 as a workshop play by the Junction Avenue Theatre Company (JATC) and was first performed in 1986. The JATC was founded in 1976 at Wits University by a number of white students. To write the script for 'Sophiatown', the JATC was joined by black actors from the Theatre Company Workshop '71. A workshop play is written by a group of people who discuss a situation and act it out. They work out the story and write the script as they act it. In South Africa, actors use indigenous African performance techniques such as traditional oral forms, music, dancing and storytelling (which can all be seen in this play) in their process of developing a script. When the group of actors is happy with what they have put together, they write down the final script to perform on stage. One of the students, Malcolm Purkey, wrote the final script for 'Sophiatown'. This script was used for the final performances.

'Sophiatown' was written as a protest play. Protest plays look at social and political problems in order to criticise or comment on them. The main conflict of the play is not between the characters, but between characters and society. Protest plays are meant to help point out problems in society to the audience. The play should help the audience to be critical about certain things that are happening in the world. 'Sophiatown' does two things: it protests against oppression, and it also aims to remember and celebrate the historical township of Sophiatown: where people of different races and cultural backgrounds shared common goals and a sense of community.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

Below is a timeline of the plot of 'Sophiatown'. The sentences are in the wrong order. Put them in the correct order, as they happen in the play. Number the sentences from 1 to 12. Number 1 has been done for you.

- 1 Ruth Golden arrives to stay at 65 Gerty Street in response to Jakes's advert.
Mingus gives Ruth pearls which she refuses at first, then accepts. Charlie is found dead on the upturned bath.
Ruth declares her feelings for Jakes.
Charlie brings a bath tub for Ruth on Mingus's orders.
Princess announces she is moving to Hillbrow with her photographer boyfriend. Jakes, Mingus and Fahfee try to teach Ruth about surviving in Sophiatown.
Fahfee's shack and Mingus's store room are demolished.
Mingus blames the news of the removals on Ruth and tells her to run back to Yeoville.
The eviction notice arrives.
Lulu declares she is no longer attending school because of the implementation of the Bantu Education Act.
Jakes's story about Ruth is published in 'Drum' magazine.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**
 - 1 Ruth Golden arrives to stay at 65 Gerty Street in response to Jakes's advert.
 - 5 Mingus gives Ruth pearls which she refuses at first, then accepts.
 - 12 Charlie is found dead on the upturned bath.
 - 11 Ruth declares her feelings for Jakes.
 - 2 Charlie brings a bath tub for Ruth on Mingus's orders.
 - 10 Princess announces she is moving to Hillbrow with her photographer boyfriend.
 - 3 Jakes, Mingus and Fahfee try to teach Ruth about surviving in Sophiatown.
 - 9 Fahfee's shack and Mingus's store room are demolished.
 - 6 Mingus blames the news of the removals on Ruth and tells her to run back to Yeoville.
 - 7 The eviction notice arrives.
 - 8 Lulu declares she is no longer attending school because of the implementation of the Bantu Education Act.
 - 4 Jakes' story about Ruth is published in 'Drum' magazine.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
an activist (n.)	An activist is a person who campaigns or works to bring about political or social change. In the play, Fahfee represents the activists who tried to resist the forced removals in Sophiatown.
a conflict (n.)	Conflict happens when there is opposition (because of differences in beliefs or opinions) between people and events, or between people. In 'Sophiatown', the main conflict is between the characters and the laws of Apartheid. The secondary conflict happens between the characters in the play.
defiance (n.)	When someone is defiant, they openly resist laws or rules. Fahfee talks about the Defiance Campaign, when the ANC leaders encouraged black people to not carry their passes, and to burn them instead. Some of the characters show defiance at different times in the play. For instance, Fahfee tries to get Mingus to join the resistance, and Lulu talks about leaving school in defiance of the Bantu Education Act.
diversity (n.) / diverse (adj.)	Diversity is when a group of people is made up of members with identifiable differences in their cultural backgrounds or lifestyles. Sophiatown is diverse because people of different cultures and races live together. Jakes says 'this Softown is filled with Coloured and Indian and Chinese and Zulus ... And Softown is a brand-new generation and we are blessed with a perfect confusion' (pg. 73).
fahfee (n.)	Fahfee is a gambling game played on the streets. The game came to South Africa in the early 1900s with indentured (contracted) Chinese mineworkers. At the time in which 'Sophiatown' is set, it was an illegal game. It is composed of numbers from 1–36 and each number has a name or character.
a flashback (n.)	This is a scene that interrupts the correct order of the events in the plot by showing an event that took place in the past. The striking of the telegraph poles is a flashback to the events of the forced removals.
forced (adj.) removal (n.)	During Apartheid, the government conducted many forced removals. People were forced to move because of their race; the government did not want mixed races to live in the same areas. The government used forced removals to move the black people to Meadowlands in Soweto. The government did this to make Sophiatown into a white suburb. At the end of the play, the forced removals happen and Sophiatown is destroyed.
to foreshadow (v.) / a foreshadow (n.)	This is a word, phrase or image that gives a hint of something that is going to happen later in the story. At different times in the play, Fahfee announces the news of the day. The news foreshadows the forced removals (tells the audience that the forced removals are coming).
a freehold (n.)	A freehold is a document that indicates a property is permanently and completely owned by a person. Mamariti speaks about the fact that her husband bought the house in Gerty Street. She owns the property. In the play this freehold comes to mean nothing under Apartheid Laws. Mamariti loses her property even though she owns it fully.
a gangster (n.)	A member of a gang of violent criminals is called a gangster. Mingus is a member of The Americans – one of the gangs that were in Sophiatown at that time.
an identity (n.)	Identity is the qualities, beliefs, personality, looks and / or experiences that make up a person. Culture, race, religion and language are all important parts of someone's identity. Part of Ruth's identity is that she is Jewish and that she is white. At different times in life, different parts of our identity become more

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
	or less important. When Ruth moves to Sophiatown, many parts of her identity make her different from the other people she lives with. Jakes feels like his identity is complex (has many parts). He does not like the idea of the government defining (or deciding) his identity for him. Apartheid made people's race the most important part of their identities.
a journalist (n.)	A journalist is a person who writes stories or news for newspapers and magazines. In 'Sophiatown', Jakes writes for 'Drum' magazine and represents the famous journalists of the time.
a narrator (n.)	The narrator is a person / character who recounts the events of the play and comments on them. Jakes is the narrator of the play as well as a character in the play.
a perspective (n.)	This is a way of seeing something, or a point of view. Ruth and Jakes have different perspectives on Princess's choices in life.
resistance (n.)	Many people joined together to oppose the government's plan for forced removals. During protests, for example, they showed resistance to the government's plans. Fahfee tries to persuade Mingus to get his gang to join the resistance and help fight against the removals.
a shebeen queen (n.)	These were women who brewed and sold traditional beer illegally under Apartheid laws. Mamariti does this to support her family. Her house is a well-known shebeen. She is the owner (queen) of the shebeen.
stage directions (n.)	These are instructions in a play about the movement, position or tone of an actor, or the sound effects and lighting. They are usually shown in italics or brackets. For example, on pg. 113, ' <i>Charlie and Mingus freeze in their positions of parting on opposite sides of the stage. Ruth enters from one side, Jakes from the other. Ruth is carrying all her suitcases.</i> '
Tsotsitaal (n.)	<i>Tsotsitaal</i> is street talk using words from many different South African languages. This language is thought of as being used mainly by gangsters but is also used by many members of the community. Ruth tries to learn <i>Tsotsitaal</i> in order to fit into her new community better.

MAJOR CHARACTERS

NAME	JAKES
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Narrates the play. 2 Writes stories for 'Drum' magazine. 3 Places an advert for a white Jewish girl to come and live in Sophiatown so that he can write about her. 4 Writes a love letter to Princess for Mingus in exchange for a story about Mingus' s gang. 5 Discusses the meaning of identity with Ruth. 6 Writes an article about Ruth living in Mamariti's house in Sophiatown. 7 Writes about the forced removals. 8 Rejects Ruth's feelings for him. He tells her their different worlds will always keep them apart. 9 Tells us what happens to the other characters at the end of the play. 10 Comments on the cruelty of the forced removals as the last point of the play.

MAJOR CHARACTERS	
RELATIONSHIPS	He remains apart or removed from the people around him. He prefers to make up stories about Ruth rather than getting to know her. He pushes Ruth away at the end of the play. He is also in conflict with Mingus and Fahfee because he prefers words (and writing) to action.
PERSONALITY TRAITS	He is educated and an intellectual. He likes to think about things and observe things rather than to be a part of them. He speaks standard English and does not like to use <i>Tsotsitaal</i> . This sets him apart from the other characters. He is ambitious and he wants to get promoted at work. He sometimes does things that are not really right in order to get what he wants. For example, Jakes writing the letter to Princess for Mingus in exchange for a story about The Americans is unethical (not right) because Jakes knows that Mingus will mistreat Princess. Also, when Jakes invites Ruth to live at 65 Gerty Street, it is only because he wants to write about her. He does not allow himself to get too close to Ruth because he is afraid of being hurt. He knows that there is little hope for the relationship because of the segregation laws. At the end of the play, he gets more involved in the resistance, but in his own way – he writes about the forced removals.
PHYSICAL DESCRIPTION	He is a black man in his late twenties. He wears a suit and tie.
CHANGES	His character develops over the play from being just an observer to someone who becomes emotionally involved by writing and commenting on the forced removals. In Act 2 Scene 7, he shows this feeling when he says, 'The bitterness inside me wells up and chokes...' (pg. 119). This shows that by the end of the play, he has stopped watching from the sidelines. He is no longer avoiding his feelings. When the forced removals finally happen, he feels the impact personally – he does not just see them as an opportunity for a good story.
NAME	RUTH
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Moves from Yeoville to stay in Sophiatown to learn about and enjoy a different culture. 2 Represents the white liberals of the time. 3 Smuggles alcohol to Mamariti and offers to help Lulu with her schoolwork. 4 Tries to learn and adapt to life in Sophiatown (for example, she tries to learn <i>Tsotsitaal</i> and the meaning of then fahfee numbers). 5 Rethinks her identity. 6 Avoids attention from Mingus. 7 Is attracted to Jakes and tells him that she likes him. 8 Chooses not to go back to Yeoville after the forced removals.
RELATIONSHIPS	Ruth takes an interest in the other characters and tries to get on with them all. She tries to help Lulu with her schoolwork. She tries to be friendly with Princess. She manages to avoid Mingus's advances. She is attracted to Jakes and seems to understand his character very well.
PERSONALITY TRAITS	<p>Ruth is curious about other people and is interested in what others think. She is honest and stands up for what she believes. She is willing to take risks because she comes to live in Sophiatown.</p> <p>However, she is also naïve and privileged. She does not realise that other people have a lot less than she does, and that she takes these things for granted. She also does not realise that others, like Princess, may have fewer choices in life than she does. At least Ruth tries to adapt and learn. For</p>

MAJOR CHARACTERS	
	example, she accepts that she must give up luxuries like baths – she does not accept the bathtub because she does not want to be treated differently from the other people in the house. She is kind and treats Charlie as an equal.
PHYSICAL DESCRIPTION	She is a Jewish white girl in her 20s. According to Jakes's description of her in his magazine article, she is 'Five foot four. Long black hair pulled back in a swinging switch. A pert but comfortable figure. Curious bright eyes.' (pg. 66)
CHANGES	At first Princess calls her ' <i>moego</i> ' (stupid) because she does not realise that the things she thinks are standard and simple (like a place to sleep or a bathtub) are luxuries in Sophiatown. Ruth develops from being a curious observer to someone who understands the oppression that people of other races face living under Apartheid. At the end of the play of the play, she decides that she cannot simply return to her easy life as a white person while others suffer so much under Apartheid.
NAME	MINGUS
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Represents the gangsters of Sophiatown. He is a member of The Americans gang. He is involved in criminal activity to support his mother and sister. 2 Gets Jakes to write a love letter to Princess for him, in exchange for an interview about his gang. 3 Thinks it is acceptable to give Princess material things but be abusive towards her. 4 Gets Ruth a bath and gives her pearls he has stolen to impress her. 5 Tries to seduce Ruth and acts aggressively towards her when she turns down his advances. 6 Hits Princess and tries to take his dress and jewellery back from her. 7 Moves willingly to Meadowlands as he sees the opportunity to make money through crime.
RELATIONSHIPS	Mingus is domineering (controlling), especially in his relationships with women. We see that Mingus often acts in sexist ways. His treatment of Princess is abusive – he talks about hitting her, and at the end of the play he does hit her on stage. He makes advances towards Ruth after trying to impress her. He gets angry with her when she refuses him. Despite all of this, he helps to support his mother and sister.
PERSONALITY TRAITS	<p>Mingus is a complex character and we see many sides to him. We see that Mingus is a man of action and is confrontational. He believes that he is an 'honest gangster'. This means he feels it is wrong to steal from the local people – he says he only steals from the rich. He takes chances and tries to make money out of bad situations. He can be cruel and selfish. For example, during the stay-aways, some people tried to go to work. Mingus and his gang robbed these people and chased them off the trains. Then, the white authorities paid Mingus and his gang to ride the trains, so it looked like the stay-away had not worked. So, he uses situations to his advantage and has no moral compass (does not care about doing the right thing).</p> <p>Mingus often acts in sexist ways in his relationships with women.</p> <p>He is forceful and sometimes violent towards Princess. He also acts aggressively towards Ruth when she rejects him. Mingus knows what he wants. He shows this when he tells Jakes what to write in the letter to Princess. However, he is also insecure. We see this insecurity in his desire to impress Ruth. Mingus also has a caring side. He cares about his mother and his sister. He wants his sister</p>

MAJOR CHARACTERS

	to get an education. He also shows Charlie compassion when Charlie cannot go with him to Meadowlands.
PHYSICAL DESCRIPTION	He is a black man in his twenties, dressed very smartly in a suit, with a hat pulled low over his eyes.
CHANGES	Mingus is a complex character as we see different sides to him, but his character does not really change throughout the course of the play.

MINOR CHARACTERS

NAME	MAMARITI
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Mamariti is a shebeen queen and freehold owner of a house in Sophiatown. She is practical in her outlook and tries to take advantage of opportunities that come her way. We see this when she asks Ruth to buy alcohol for her. Mamariti represents the position of many women starting businesses to support their families. During the forced removals, she loses her home and her identity. She dies of a broken heart.

NAME	LULU
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Lulu is a 16-year-old schoolgirl. She decides to leave school to protest Bantu education. She represents the many young people of the time who refused to accept Bantu education. She has strong ideas about what is right and wrong. She does not like her mother's brewing and selling of liquor, or her brother's stealing. She is impressed by Ruth. She is curious about ideas of identity, language and truth. She wants to be a film star, but like many of her generation, she ends up with no education at all.

NAME	PRINCESS
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Princess is the pretty 'good-time girl' and represents many young, uneducated women who were dependent on others, especially men, for survival. She is jealous of Ruth and shows her dislike of her. Although she is abused by Mingus, she is not submissive – she escapes to Hillbrow and then to Europe with a photographer from the Netherlands.

NAME	CHARLIE
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Charlie is Mingus's 'sidekick'. He follows orders and hardly speaks in the play but wants to be heard at the end, saying, 'I am a man' (pg. 112). He represents the voiceless and the homeless when the forced removals occur. He is stabbed and is found dead amongst the rubble of the house on Gerty Street. He is one of the saddest characters in the play.

NAME	FAHFEE
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Fahfee represents the activists of the time. He always brings news to the other characters, such as news of Father Huddleston starting a protest committee, the latest plans to fight the forced removals and the boycott of the schools. He encourages the other characters to fight for Sophiatown and gets angry when the other characters do not do anything to protest. His character foreshadows events by bringing the others news of the outside world. He also foreshadows with the fahfee numbers. He teaches Ruth the numbers and symbols of the gambling game, and he interprets and predicts events according to the number system.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

DEFIANCE AND RESISTANCE

The aim of the play was to write down and perform the unwritten history of Sophiatown. The government destroyed Sophiatown. This play aims to expose (show) the pain caused by the actions of the government – even though Sophiatown is no longer standing, the pain still exists. By showing the events and pain of the forced removals, the play itself is a form of resistance.

EVIDENCE OF THEME IN TEXT

Several famous struggle leaders are mentioned in the play. Fahfee belongs to The Transvaal Congress, an organisation that resisted the government. The theme of resistance is shown by talking about the real struggle leaders who led the resistance in South Africa.

However, the play also shows us how the resistance failed to stop the forced removals. The message here may be that even when resistance fails, it is still important.

Defiance to the forced removals is shown clearly through the songs in the play, especially those songs that include the slogan '*Ons dak nie, ons pola hier*' ('We are not moving, we are staying here'). In addition to the larger acts of defiance, there are many small acts of defiance within the play. For example, Mamariti brews alcohol illegally. She defies the law in order to make a living. When Ruth comes to live in Sophiatown and tries to fit in, this is an act of defiance of the segregation laws.

We also see defiance and resistance when Lulu refuses to go to school to protest the Bantu Education Act. She hates being forced to learn in Afrikaans. She has to learn content which does not have relevance for her. For example, Lulu finds it difficult to learn Wordsworth's poem, 'I Wandered Lonely as a Cloud', because it does not mean much to her. She says, 'I don't want this Bantu education, Mama, it's for the gutter' (pg. 82). Lulu wants to learn in ways that feel important and relevant to her. The content and language taught under Bantu education were not focused on anything African. This law sent the message that languages of black children were not important. Lulu says they will make their own schools 'under trees, in dance halls, in special culture clubs, in shebeens' (pg. 87). This act of defiance is also a way of showing resistance to the government's plans to keep black people oppressed.

THEME 2

IDENTITY

Identity is the complex question of asking who we are. Each of us has our own unique identity, based on many different parts of us: our language/s; our race; our religion; our sex and gender; our sexuality; our family; our culture; and many other things. Sometimes how we feel about our identity is different from how other people think about who we are. It can be hurtful and oppressive when other people try to determine (decide) our identity for us.

Part of the reason the policies of the Apartheid government were so harmful is that they took away a person's ability to determine their own unique and complex identity. Instead, race was the only category used to define a person's identity.

EVIDENCE OF THEME IN TEXT

The characters in the play discuss and struggle with their own identities. One of the ways that we see the issue of identity brought up is through language. Language impacts how we communicate and connect to other people. Language also connects people to their specific cultures. Despite the fact that Ruth is Jewish, she cannot speak or understand much Hebrew (the ancient language of the Jewish people). She tells Jakes it is 'a terrible thing to lose a language. Imagine if I was the last person who could speak Hebrew? When I died, those words would be gone forever' (pg. 86). Ruth must think about whether or not knowing Hebrew impacts on her identity as a Jew.

We also see the issue of language and identity in the discussions of *Tsotsitaal* throughout the play. Because *Tsotsitaal* is the mixing of many languages, it represents the mixture of races living together in Sophiatown. Speaking *Tsotsitaal* gave the people of Sophiatown a strong sense of a collective identity (made them feel like a group of people with a common identity). The characters speak in *Tsotsitaal* for much of the play to show this. Ruth tries to learn to learn *Tsotsitaal* to fit in – to be part of Sophiatown's collective identity.

We see that Ruth is confused about her identity. She explains: 'What's Jewish? I don't know what the hell I am. I'm Jewish on Mondays, I'm White on Tuesdays, I'm South African on Wednesdays, I'm a Democrat on Thursdays, and I'm confused on all the other days. Mostly I'm just confused' (pg. 46). It seems that Ruth came to Sophiatown in search of herself – her own identity. Perhaps Ruth thinks that learning a new language will help her figure out who she is.

Despite Ruth's desire to understand the cultures and customs of black and coloured people in Sophiatown, Jakes points out that she will never truly understand — she will always be an outsider. In other words, Ruth can learn things about the cultures, languages and customs of Sophiatown, but she will always be different. Ruth will never have to face the type of oppression and racism that define the opportunities and experiences of the other characters in the play. Ruth's race (and privilege) and her upbringing will always be part of her identity, and she will thus always have more opportunities to be successful than any of the other characters in the play.

As the play progresses, we see that race becomes the defining (most important) factor in determining each character's identity. We see that other characters (especially Mingus) are upset with Ruth about the forced removals. Of course, while the forced removals are not Ruth's fault, Ruth's people will ultimately benefit in some way from such removals (Remember that Sophiatown was destroyed in order to make space for a white suburb). We see that Charlie, who is attached to Mingus (although Mingus treats him badly), must separate from Mingus because they are not allowed to live in the same place. Charlie loses his identity when he loses Mingus.

By the end of the play, the characters are separated by their races, showing how identity was defined by race during Apartheid.

THEME 3

MEMORY AND LOSS

By the end of the play, Sophiatown is destroyed. Nothing remains of it except the memories of those who were there. The characters lose their homes, families, community, livelihoods and identities. Charlie and Mamariti literally lose their lives.

The play records the story of Sophiatown – it recovers that loss through memory. The play remembers the liveliness, the energy and the possibilities that existed in Sophiatown. The memory exposes the cruelty of the Apartheid government.

EVIDENCE OF THEME IN TEXT

The word ‘lost’ is used many times in the text. Jakes says, ‘We lost, and Sophiatown is rubble’ (pg. 119). The cast sing ‘We are leaving you, Sophiatown’ (pg. 121). These examples show that the loss of this place is felt strongly by the characters. It also shows that the destruction of Sophiatown was a lost chance for people to live together – to know and understand each other. Each cast member (except for Ruth and Charlie) speak about their memories of the day of the forced removals.

Jakes says at the end of the play that ‘Memory is a weapon’ (pg. 120). He means that keeping the memory of Sophiatown alive makes it a weapon against Apartheid.

THEME 4

SEGREGATION, DIVERSITY AND RECONCILIATION

Sophiatown, with all the different people of different skin colours living together, is an excellent example of how well diversity can work. It shows the possibility of people from different backgrounds and languages coming together. It shows that friendships are possible across lines of difference.

The forced removals forced segregation amongst the different races. Segregation allows us to see people as ‘other’ – to think of them as different to us. It is easier to hate what we do not know. Segregation takes away the chance to understand, know and love people who are different from us.

The Apartheid government destroyed mixed race areas across South Africa, like Sophiatown in Johannesburg and District 6 in Cape Town. Mixed race areas threatened the ideas of racial hierarchy that the government wanted to instill in South Africa. This means that the white minority government did not want people of different races living together in harmony, because that would limit their power to keep control of the government.

EVIDENCE OF THEME IN TEXT

The mixture of race, customs and classes in Sophiatown is shown when Fahfee asks what will happen to everyone when they are removed. He says: 'What's going to happen to my business with the Chinaman, the Gong? Where's he gonna be when they move Sophia? And the Indians? And the coloureds? Where's the jazz? Where's the life? Where's the situations? Where's the teachers? Where's the life? Where's the Fahfee? Where's the life?' (pg. 61)

The policies passed by the National Party made the diversity of Sophiatown illegal. These policies prohibited any type of 'togetherness' in favour of strict segregation.

Segregation makes it difficult to get to know people who are different from us. With segregation, it becomes hard to reconcile (accept and understand) across race and culture. When Ruth moves to Sophiatown, we see that understanding and friendship are possible for people with different backgrounds. Experiencing difference teaches us important things about ourselves and the world. For example, when Ruth first arrives, she is unaware that what she thinks are the simplest things – 'a light to read by, somewhere to sleep and a place to bath' (pg. 26)– are luxuries in the lives of most of the people who live in Sophiatown. This shows that she is used to living in a privileged environment. If she had never moved to Sophiatown, it would be easy for her to think that everyone lived just like her. This shows that we learn important things about other people, and ourselves, by living together.

In Act 2, Scene 1 Jakes says diversity is important and segregation is pointless. He says: 'These native reserves that Verwoerd wants, what have they to do with Sophiatown? Here we listen to Bach and Beethoven. We listen to great American jazz. We read great Russian novels. We are a brand-new generation' (pg. 87). This shows we can learn and appreciate art, music and customs from different cultures when we live together.

In the end, Ruth wants to have a (romantic) relationship with Jakes. They are unable to be together because of segregation. This shows that segregation literally prevented people from loving each other and being together.

THEME 5

VIOLENCE

The violence people of colour experienced during colonisation and Apartheid made violence a regular part of society. It made violence seem acceptable and normal. Violence became (and is still very much part of) South African society. Women are often the ones who are hurt through this violence.

Violence is shown through the character of Mingus. Mingus's gangster life is mentioned often. We see violence against women in the way Mingus treats Princess and, at times, Ruth. This suggests that women (especially women who have few choices, like Princess) are vulnerable to abuse.

The biggest example of violence in the play is the forced removals and the violence of the government (and police) towards black people.

EVIDENCE OF THEME IN TEXT

Mingus tells stories of criminal activity. He describes violently robbing people: ‘*Kah! Kah! We hit them, man*’ (pg. 89). He thinks about how he can rob people on the train saying, ‘I hear say these trains from Meadowlands are going to be easy pickings...’ (pg. 110). He also describes how he robbed white people at the Ritz: “I walk into the Ritz – me and my boys ... ‘*Ouens steek julle linke hande uit*’ [*Guys, put out your left hands*]. All the left hands shoot out, zip! *Al die rappe* [*All the watches.*] ... ‘Yes, ladies, let’s see what you got’... There were the pearls, big ones and little ones.’ (pg. 75)

He shows Ruth the scars he got from being in gang fights saying ‘Look, look at my scars, look at my knife wounds – they’re from our own war’ (pg. 49). This suggests that Mingus feels his scars make him look strong and powerful. However, Mingus also talks about how he will not rob (poor) people from his own community. This suggests that Mingus, in his own way, uses violence to fight against a system that is unfair to him.

Mingus speaks violently and uses violence towards the women in the play. He tells Ruth ‘I’ll cut you up. I’ll kill you! I’ll kill you!’ (pg. 106). He explains his relationship with Princess: ‘Look at me and Princess. I *klapped* [*slapped*] her till she loved me’ (pg. 44). In the stage directions on pg. 92, it says [*Mingus casually walks up to Princess and then suddenly cracks her across the face*]. The violence Mingus is involved in does not stay in the streets – it comes into his home as well. Princess, who is uneducated and does not have many opportunities to support herself, is particularly vulnerable to this violence.

Finally, there is the violence of the forced removals. Houses are demolished into dust. People die as a result of this violence. However, the violence of the forced removals is not only physical. The violence is also emotional and psychological as the homes and communities that people love are ripped away from them.

STYLE AND STRUCTURE

1 STRUCTURE:

The play is structured into two acts of seven scenes each. Jakes sets the scene playing the role of the narrator. He describes the historical context of Sophiatown in 1955. This is the **exposition**. He introduces the main point of **conflict** in the play – that of the forced removals. At certain times during the play, Jakes speaks directly to the audience about what is happening in the play. This helps fill in the gaps for the audience by telling parts of the story that they do not see acted out.

Foreshadowing is when a word, phrase or image gives a hint of something that is going to happen later in the story. Jakes **foreshadows** the arrival of Ruth Golden by telling the audience that he is planning something to get a promotion. Ruth’s arrival in Act 1, Scene 2 starts the **rising action** between the characters and the forced removals. At the end of Act 1, Mamariti is given the notice of eviction. The tension continues to build in Act 2 and reaches a **climax** in Scene 5. This is when we hear that the bulldozers have arrived and demolished

Toby Street. This is the most important moment in the play. Sophiatown is destroyed, just like the audience has been expecting it to.

In the **falling action** of Act 2 Scene 6, the audience sees the powerlessness of the characters as they pack and leave the house in Gerty Street. The **resolution** takes place in Act 2 Scene 7, when Mamariti, Lulu, Fahfee, Mingus and Jakes remember the eviction day from each of their points of view. These characters speak in the past tense to show that the forced removals have already happened.

A **flashback** is when a scene interrupts the logical order of the events in the plot, by showing an event that took place in the past. In Act 2, Scene 7, there is a flashback to Charlie striking the telegraph poles before the removals happened. This action shows some of the resistance and anger towards the removals. This flashback happens while the characters are telling the audience about the day of the forced removals. The characters are thinking back to that terrible day. The flashback, along with each of the characters' stories, make the removals feel real to us. We feel sad and emotional. Jakes tells us what happened to Ruth, Princess and Charlie. The play ends with a sad song of mourning for what has been lost.

The **songs** address the audience directly. This is meant to make the audience's feelings part of the play. The songs give the audience (or the reader) moments where they can relax a little from the tension of the play. The songs also make comments about what is happening in the play and show the overall mood or the feelings of the characters. The songs express the defiance and the defeat experienced by the characters in the play. Another purpose for the songs is to show the vibrant lifestyle of Sophiatown at the time, so that we can feel the loss of the township even more.

2 SYMBOLS:

A symbol is when something is used to represent something else.

a The **fahfee numbers** and their symbols link to characters, ideas and events in the play. For example, Number 4 is 'Dead Man' and is the name of the prison in which Mingus ends up. Number 17 is the 'Diamond Lady', which symbolises Ruth as a wealthy and privileged woman. Each of the numbers in the game has a symbol for something. In addition, the game itself is a symbol in the play:

- When Ruth recites the fahfee numbers, it shows that her character is developing and growing. It shows her desire to learn about new things in Sophiatown. She is changing from being an outsider to being emotionally involved with the struggles faced by Sophiatown residents.
- Games like fahfee give people an outlet (something else to think about) when life is uncertain. The fahfee games are based on chance and luck and therefore people have no control over what happens (and whether they win or lose). This symbolises the idea that people in Sophiatown had no control over the events happening there either. In many different ways, the Apartheid system prevented people from having control over their lives.

- b** The **typewriter** is a central symbol of protest. In the play, writing and recording experiences is important, like the writing Jakes does to remember the forced removals. The typewriter symbolises the power of written words to help us remember events of the past.
- c** The **bathtub** represents many different things:
- Firstly, it symbolises white privilege. White privilege is the idea that white people benefit from things that they take for granted. The bathtub is an example of the material things people living in middle-class white neighbourhoods have, and think of as simple and common. In Sophiatown, a bathtub is considered a luxury. We see Ruth's white privilege in other ways too. Ruth is unable to understand that Princess does not have the same opportunities and choices available to her that Ruth has. When Ruth rejects the bathtub, it shows the other characters that she would like to reject the lifestyle that is only available to white people.
 - Instead, the bathtub is used to brew alcohol illegally. The bathtub is adapted to be useful for life in Sophiatown, just like Ruth adapts to her new community. The illegal brewing also shows defiance of the laws.
 - When Fahfee's shack is demolished, Mingus suggests that Fahfee sleep in the bathtub. This shows that the displacement has left him needing a place to sleep.
 - When the bath is turned on its side, it shows that the people of Sophiatown have been physically pushed out of their homes.
 - Finally, Charlie is found lying dead on the upturned bath. This shows the death and destruction of the removals.
- d** The **pearl necklace** represents all the stolen goods and how criminal activity is a part of everyday life in Sophiatown. Mingus offers it to Ruth to impress her, but her middle-class values make her refuse it at first. Princess accuses her of being a snob (someone who thinks they are better than others). Ruth then takes the necklace to fit in.
- e** The **suitcases** symbolise the lives and identities of the characters. At the beginning of the play, Ruth brings her life, her possessions and her identity to Sophiatown. Later, the suitcases show people going in their separate ways. Princess's suitcase signals her escape to a new life. Charlie and Fahfee's suitcases show that they have been displaced. Charlie tries to pack his suitcase with Mingus's goods, but Mingus explains that Charlie cannot come with him because he is coloured

3 USE OF LANGUAGE AND FIGURES OF SPEECH:

- a** The play is partly written in *Tsotsitaal* to help recreate and celebrate the spirit of Sophiatown's multi-racial community. *Tsotsitaal* uses words from many different South African languages. This shows that a language shared by people of different racial and cultural backgrounds brings them together. Ruth and Jakes do not use *Tsotsitaal*. This sets them apart from the other characters. They are outsiders and observers. However, Ruth tries to learn *Tsotsitaal* to fit into her new community.
- b** There are many **metaphors** used in the play. A metaphor is a comparison of two ideas or objects to see how they are similar:

- The play uses the metaphor of memory as a weapon. As long as people remember what really happened in history, the idea of Sophiatown will always be a form of protest against Apartheid. In this way, memory can empower people. Memory can be a weapon in the battle to freedom from oppression.
 - In Act 2, Scene 7, Jakes uses a metaphor comparing cancer (a dangerous illness that spreads through the body) to the Apartheid government's disgust and fear of Sophiatown. When someone has cancer, they must fight to remove it from their body. The government wants to fight to remove Sophiatown.
 - Jakes continues the metaphor of illness. He says, 'I hope the dust of that triumph settles deep in the lungs like a disease and covers these purified suburbs with ash' (pg. 120). When he says that the government has 'purified' the suburbs, he means they are now only for white people. He hopes the dust and ash created by the forced removals will infect (make sick) those suburbs. The 'ash' suggests fire. Fire is a metaphor that shows something has been burnt down and destroyed. After a fire, the only thing left is ash. The dust and ash symbolise this evil act of the government. When the ash covers the 'purified suburb', it shows that this white triumph (victory) will never be free from this evil deed. Jakes says he hopes they will pay for this horrible and oppressive act.
 - Jakes ends off by using a metaphor to say, 'Only a long rain will clean away these tears' (pg. 120). Rain is needed to make plants and trees grow again after a drought or after winter. Rain also cleans away dust. The 'long rain' suggests it will take a long time before people will stop feeling pain (the tears) and recover from this awful time.
- c Descriptive language** – in Act 1 Scene 1, Jakes describes Sophiatown in positive, optimistic words which celebrate the lifestyle and feeling of belonging that Sophiatown residents have. He says: 'It was ours! Not mine exactly, but it was ours' (pg. 6). At the end of the play, a negative feeling is created by the repetition of the words 'rubble', 'dust', 'tears' and 'rain' on pages 119–120. These words show how bleak and empty Sophiatown is after being demolished and how desperate the people feel now that it is gone.
- d Repetition** – In some parts in the play, like the songs or protest speeches, the characters repeat words like '*gee pad*' (get out of the way), 'watch out' and 'right over you'. This creates a mood of defiance, anger and protest.

4 DRAMATIC IRONY:

Dramatic irony is when the reader or audience knows something the characters do not. In Sophiatown, there is dramatic irony because the audience knows the historical facts that Sophiatown will be destroyed, but the characters do not know this. Fahfee hopes the protest action will succeed, and Mingus and Jakes try to decide whether to join the protests or not. However, the audience knows that the removals will eventually take place. The audience knows that no matter what the characters do, it will make no difference. Another example of dramatic irony is when Charlie thinks he will get a house in Meadowlands. We know that he cannot go to Meadowlands because he is coloured.

5 TONE:

The attitude of a speaker is often shown by the tone used. In 'Sophiatown' the songs show the tone and help signal changes in tone throughout the play.

- a** The play opens with the song '*Kofifi Sophia*' which shows a feeling of pride and belonging.

The characters also sing two songs about relationships and Sophiatown, which have a **light-hearted tone**. These songs create an **optimistic** (positive) tone. This positive tone carries on until Act 1 Scene 6, when the characters find out they will be relocated to Meadowlands.

- b** In Act 1, Scene 6, the characters sing the song 'Meadowlands' which starts out in a **slow and melancholy (sad) tone**, but builds to a lively upbeat jive song. This shows the hope that the characters feel that the removals will not happen and the strength they find in being together. This **hopeful tone** continues into Scene 7, where they sing a celebration song during the party. This song shows the characters' hope of the possibility that people of all races and backgrounds can continue to live together.
- c** In Act 1, Scene 7, Lulu sings a sad and drunken version of 'Stormy Weather'. This song has a **warning** tone just before the notice of eviction comes.
- d** Act 2 begins with a defiant singing of the song '*Koloi e*'. This **defiant** tone contrasts with the optimistic tone at the beginning of Act 1, Scene 1. It foreshadows the climax of the play where they find that defiance is useless. They are defeated and are forced to move.
- e** In Act 2, Scene 3, Jakes, Mingus, Fahfee and Charlie sing '*Bantu Bahlala*' and perform dance steps that are like the steps of the famous Manhattan Brothers. They are dressed like them too. This celebrates the dance culture of Sophiatown, but also shows that it is may be lost with the forced removals. So, the song is both a lament (a cry for something lost) and is nostalgic (thinks back to better times). '*People stay with sad hearts / Sophiatown is mine*' (pg. 97). The tone is both **nostalgic** and **sad**.
- f** In Act 2, Scene 7, the tone of **sadness** continues when some of the characters sing '*Boph' umthwalo*' ('We pack up'). Characters feel their grief together as they pack up and leave Sophiatown.
- g** The last scene of the play ends with the song '*Izinyembezi zabantu*' which is an elegy (a song of mourning) for Sophiatown. The lines '*We are leaving you, Sophiatown*' and '*Tears of the people*' are repeated to emphasise the **tragic** tone of the song. Tragic means something terrible has happened that cannot be fixed. This reflects the idea that what happened in Sophiatown was a tragedy.

SAMPLE EXAM QUESTIONS

Read the following extract from the ‘Sophiatown’ and then answer the questions that follow it:

Jakes:	She belongs to him, and that’s that!	
Ruth:	Now that I don’t understand.	
Jakes:	Look to be frank – there’s plenty that you’ll never understand because you’ll always be looking from the outside.	
Ruth:	In that case, I’m a lot like you. You’re always looking from the outside, watching.	5
Jakes:	Rubbish!	
Ruth:	Well, why don’t you join Fahfee? He needs you. You can’t watch forever, you know.	
Jakes:	When I decide the time is right, I’ll be a different person.	10
Ruth:	I think you’re just scared.	
Jakes:	Well, what about you?	
Ruth:	I’m here.	
Jakes:	You think that is enough? If you were a princess in Princess’s position, what would you do?	15
Ruth:	I’d fight. There’s no question. Nobody treats me like that. I wouldn’t tolerate it.	
Jakes:	Mingus would beat you up.	
Ruth:	Well, if I were treated like that, I would just leave.	
Jakes:	Where would you go? She’s a princess from the slums – no name, no home, no family. She’ll sleep wherever she can find a place. Now she’s got a place – she’ll stay. The truth is, no matter wherever you go, if something really happens to you, you’ll just go home to Daddy or Uncle or just the whites – rich and warm and loving. It’s just another kind of <i>laager</i> .	20 25
[Act 2 Scene 1]		

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

COLUMN A	COLUMN B
a Jakes	A Has few choices in her life.
b Ruth	B Believes that one should fight for one’s dignity and for a cause.
c Princess	C Thinks Ruth will take the easy way out.

- a C (✓)
- b B (✓)
- c A (✓)

2 Refer to ‘there’s plenty that you’ll never understand’ (line 3). Explain what Jakes means by this. [2]

Ruth is white and comes from a privileged situation where she has far more choice than a young black woman with no family (✓). She is ignorant of Princess’s situation so she is wrong to say that she would not do what Princess does (✓).

3 Refer to ‘In that case, I’m a lot like you. You’re always looking from the outside, watching’ (lines 5–6). Explain what Ruth means when she says that she and Jakes are similar. [2]

She means that they are both observers / watchers rather than participants. She is on the outside because she is white and does not understand what life is really like for the people of Sophiatown (✓) and he immerses himself in his writing rather than getting involved in resisting (✓).

4 Is Mingus simply a violent character for whom we have no sympathy? [3]

Mingus is a violent character: he strikes Princess when he suspects she is being unfaithful to him. He believes he has the right to hit her because he has bought her clothes and jewellery (✓). He also threatens to hit Ruth and Lulu (✓). However, he shows some honour because he refuses rob people of his community, and he helps to support his mother and pays for Lulu’s school fees (✓)

5 Refer to ‘It’s just another kind of laager’ (line 25):

a Jakes’s tone of voice here is... [1]

- A calm
- B scornful
- C frustrated
- D cautious

B scornful (✓)

b Identify the figure of speech used here. [1]

Metaphor (✓)

c Explain why the figure of speech used here is effective. [2]

A laager is a circular formation of ox wagons which was used to defend against enemies. (✓). It is effective as it suggests Ruth will protect herself by retreating to a safe, protected place in her white world(✓).

d Ruth tells Jakes he also in his own kind of laager. Explain what she means. [1]

She means he protects himself by immersing himself in his writing and not getting involved in the resistance (✓).

OR

She means he keeps his distance from people, so they do not they hurt him. (✓)

6 Identify and discuss one of the themes which is evident this extract. Use a quotation from the extract to support your answer. [3]

One theme that is shown in this passage is violence (✓). Ruth says she would leave if Mingus hit her like he hit Princess. She says 'Nobody treats me like that. I wouldn't tolerate it' (✓). She believes that violence against women is not ever acceptable and that women always have choices other than staying with an abusive partner. (✓)

TOTAL: 18 MARKS

Short Stories

Short Stories Revision Guidelines

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

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

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

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

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

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

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

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

- 7 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 8 Give the small groups time to work out their final list of five points.
- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

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

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

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

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

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

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

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

Preparation:

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

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

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

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

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

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

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

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

Preparation:

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

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

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

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

Activity:

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

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

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

Short Story: Gemini

GENRE	Short Story
TITLE	GEMINI
AUTHOR	Ahmed Essop

PLOT SUMMARY

Siva is a waiter at a fancy hotel in Johannesburg. For most of the story, he is on the train on the way home to Lenasia. On the train, he thinks about how disappointed he is in his own life. He regrets not working harder when he was at school. He would have liked to go to university to study to be a teacher or a doctor. He has put all his hopes in his son, Krishna. His wife is dead, so he takes care of Krishna. He hopes that Krishna will work hard, go to university and have the successful life that he failed to have. His hope and pride in Krishna give his life meaning.

When he gets home, his neighbor, Mrs Rudy, tells him that there was a fire in his house. He is deeply afraid that Krishna has died. He goes inside to check and is relieved to find Krishna sleeping. He takes out his old Standard Six report, which says that he has failed. He is hopeful that Krishna will pass Standard Six (Grade 8). However, Mrs Rudy brings in Krishna's report. It says that Krishna has failed as well. Siva is very sad and afraid for the future.

SETTING

The story is set in Johannesburg. Siva works in the city but lives in Lenasia, an Indian township 35km south west of the city. Most of the story happens while he is on the train on his way home. The story takes place over a very short period of time. It starts at 10pm when Siva gets on the train and ends an hour or two later when he gets home and goes into his house.

BACKGROUND INFORMATION

The story is set during Apartheid, when cities were still segregated by law. Therefore, Siva is not allowed to live in Johannesburg where he works. He has to live in Lenasia and travel into the city every day. At the time of the story, the South African education system did not use grades. Instead, after Grade 2, grades were called 'standards'. In the story, Krishna is in Standard Six. This is what we would call Grade 8 today.

SUMMARY REVIEW ACTIVITY: EDITING ACTIVITY

Below is a summary of the short story. It contains 10 errors. These errors could be grammatical, spelling and / or punctuation errors.

- 1 Identify the errors.
- 2 Correct the errors.
- 3 Say what kind of error it is.

Siva is a waiter at a fancy hotel in Johannesburg. For most of the story, he is in the train on the way home to Lenasia. On the train he thinks about how disappointed he is in his own life, he regrets not working harder when he was at school. He would have liked to go to university to study to be a Teacher or Doctor. He has put all his hopes in his son, Krishna. His wife is dead, so he take care of Krishna. He hopes that Krishna will work hard, go to university and have the successful life that he failed to have. His hope and pride in Krishna give his life meaning.

When he gets home, his neighbor Mrs Rudy tells him that there was a fire in his house. He is deeply afraid that Krishna has died. He goes inside to check and is relieved to find Krishna sleeping. He takes out his old Standard Six report, which says that he has failed. He is hopeful that Krishna will pass Standard Six however, Mrs Rudy brings in Krishnas report. It says that Krishna has failed as well. Siva is very sad and afraid for the future.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.

Siva is a waiter at a [1] fancy **fancy** hotel in Johannesburg. For most of the story, he is [2] in **on** the train on the way home to Lenasia. On the train he thinks about how [3] dissappointed **disappointed** he is in his own life [4], he. **He** regrets not working harder when he was at school. He would have liked to go to university to study to be a [5] Teacher or Doctor **teacher or doctor**. He has put all his hopes in his son, Krishna. His wife is dead so he [6] take **takes** care of Krishna. He hopes that Krishna will work hard, go to university and have the successful life that he failed to have. His hope and pride in Krishna give his life meaning.

When he gets home, his [7] neighbor **neighbour** Mrs Rudy tells him that there was a fire in his house. He is deeply afraid that Krishna has died. He goes inside to check and is [8] relieved **relieved** to find Krishna sleeping. He takes out his old Standard Six report, which says that he has failed. He is hopeful that Krishna will pass Standard Six [9] however, . **However**, Mrs Rudy brings in [10] Krishnas **Krishna's** report. It says that Krishna has failed as well. Siva is very sad and afraid for the future.

Errors:

- 1 Spelling mistake
- 2 Incorrect preposition

- 3 Spelling mistake
- 4 Comma splice (a type of run-on sentence)
- 5 Incorrect punctuation (capital letters)
- 6 Error of concord (incorrect subject / verb agreement)
- 7 Spelling mistake (American spelling)
- 8 Spelling mistake
- 9 Run-on sentence
- 10 Incorrect punctuation (missing apostrophe)

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
inequality (n.)	A lack of equality. This is when some people in society are extremely rich, while others are very poor. Poor people do not have as many opportunities for success as rich people, so it is difficult for them to get out of poverty. In the story, we see inequality between the rich people who Siva serves at the restaurant in the city, and his own life. He is poor, and he wants desperately for his son to have a better life than he has had.
disappointment (n.)	A feeling of sadness that things have not turned out the way you wanted them to. Siva feels disappointed in himself because he did not work hard at school, so he was not able to get a job that made him happy. He hopes that Krishna will make up for his disappointment by having a better life than he has had. His disappointment is therefore even harder to bear when he realises that Krishna has failed Standard Six and will thus probably not have a better life than he has had.
to regret (v.)	A feeling that you wish you had done something differently in the past. Siva regrets the way he behaved at school: having fun with his friends instead of studying hard.
potential (n.)	The ability to do something. We know that Siva had the potential to succeed at school and have a successful career. However, he did not realise this potential (make it real), and so he feels disappointed in himself.

MAJOR CHARACTERS

NAME	SIVA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Gets on a train to go home after work. 2 Feels frustrated with his life because he did not take his studies seriously when he was at school, and so he has spent his life as a waiter. He does not feel satisfied by his job. 3 Gets home and Mrs Rudy, his neighbour, tells him that there has been a fire in his house. 4 Goes inside to check that Krishna is ok. 5 Looks at his own Standard Six report with sadness, because that is the year at school that he failed. 6 Looks at Krishna's report and discovers that Krishna has also failed Standard Six. 7 Loses all hope.

RELATIONSHIPS	His wife is dead. He feels very close to his son, Krishna. He looks after him and has high hopes for his future. He has a good relationship with Mrs Rudy, his neighbour. She looks after his son when he is at work.
PERSONALITY TRAITS	Siva had a lot of potential when he was younger. However, he wasted it by not taking his studies seriously. He dropped out of high school and could not go to university. He now feels sorry for himself and bitter about his life. He does not enjoy being a waiter at a fancy hotel. He is humiliated by his job and by how poor he is. He is a good and loving father. However, he does not only want Krishna to succeed for Krishna's sake. He also wants Krishna to succeed in order to compensate (make up) for his own failures.
PHYSICAL DESCRIPTION	He is an Indian South African man. We do not find out what he looks like.
CHANGES	At the start of the story, we see that Siva is filled with hope for his son's future. He hopes that his son's success will make up for his own failures. At the end of the story he discovers that Krishna has also failed Standard Six. This means that he is making the same mistakes that Siva made. This means he will probably never go to university and have a successful career. Siva loses all hope. He is not angry with Krishna, but full of fear for his future.
NAME	KRISHNA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Fails Standard Six. Gives his report to Mrs Rudy. 2 Tries to light a cigarette in his house and accidentally sets his father's bed on fire. 3 Goes to sleep before Siva gets home.
RELATIONSHIPS	He is Siva's son. He does not have a mother – she has passed away. We know that he trusts Mrs Rudy because he gives her his report to give to his father. We do not learn anything about his other relationships.
PERSONALITY TRAITS	We do not learn anything about his personality directly. However, we can guess that he does not take school very seriously because he fails Standard Six. We also know that he breaks his father's rules because he lights a cigarette in the house.
PHYSICAL DESCRIPTION	We do not know what he looks like. However, we know that he looks similar to his father.
CHANGES	We do not learn anything about his thoughts or feelings. However, we can infer (work out) that his life will change now that he has failed Standard Six. His father has lost hope in him and it seems likely that this will affect their relationship.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

WASTED POTENTIAL

We all have the potential (ability) to achieve goals. However, we often do not realise (make real) this potential. Often, we make bad choices and land up not using the potential that we are born with.

EVIDENCE OF THEME IN TEXT

Siva wasted his own potential when he was a child. We know that he is intelligent because we are told that he could have been a teacher or doctor. However, he chose to have fun with his friends instead of working hard. He therefore failed Standard Six twice and had to drop out of school. Now he has a life that he does not like. He works as a waiter and is very poor. He hopes that Krishna will realise his potential (make it real), and so make up for his own wasted potential. At the end of the story, we discover that Krishna has also wasted his potential when we learn that he has also failed Standard Six.

THEME 2**EFFECTS OF INEQUALITY**

When someone grows up in a poor community, it is more difficult to succeed because there are fewer opportunities made available to them. If you are from a wealthy background, you have access to a better education, which will open doors for you in the future.

EVIDENCE OF THEME IN TEXT

Although the narrator does not tell us directly, we can infer (work out) that life is not easy for Krishna:

- Because his father has to work hard all the time, the neighbour (Mrs Rudy) has to look after him in the afternoons after school. This means that his father does not always know what he is doing.
- They do not have enough money for food. Siva steals leftover food from the hotel to feed Krishna.
- Because Siva did not pass Grade 12, we can work out that he cannot help Krishna with his school work.

Therefore, although Krishna's failure is a result of his bad choices, it is also a result of inequality in that he may not have enough food to concentrate in class, his father is always at work and so Krishna is left to his own devices (makes his own choices) and his father cannot help him with school work. This shows us how hard it is to overcome the cycle of inequality.

THEME 3**PARENTS LIVING THROUGH THEIR CHILDREN**

Sometimes when people regret the choices they have made, they try to compensate (make up) for their mistakes by giving their children a better life. Sometimes this leads them to have expectations of their children that are too high.

EVIDENCE OF THEME IN TEXT

The narrator tells us that Siva's 'only consolation was his son Krishna' (pg. 76). Looking after Krishna is a 'daily experience that gave meaning to his existence and hope to his secretly cherished belief that the boy would, by achieving what he himself had not, mend the tear

in his life, his personal failure. All that was now ignoble and humiliating in his life would be transcended when Krishna attended university and distinguished himself' (pg. 76). This shows that Siva wants Krishna to succeed in order to make himself feel better about his own failure.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is written in a **third person narrative voice**. This means that the narrator (who tells the story) is just a voice. It is not a character in the story. Siva does not tell his own story in his own voice. Rather, the story is told about him. However, we still hear his thoughts and feelings.

2 TITLE:

The title of the story is one of the signs of the zodiac: 'Gemini'. Signs of the zodiac are the signs that people believe determine their horoscopes. People born between 21 May and 21 June are said to be Geminis. The symbol for Gemini is a pair of twins. This story has nothing to do with the zodiac or horoscopes. It is called 'Gemini' because Essop is trying to give us a clue. When we read the title, 'Gemini', we immediately think of twins, but there are no twins in the story. So, as we read, we try to work out which characters are like twins. At the end of the story, we realise that Siva and Krishna are like twins. Although they are not literally twins, they make the same mistakes in school and they both fail Standard Six. We infer (work out) that Siva is afraid that Krishna will also waste his potential and not lead a life that makes him happy.

3 COMPOUND WORDS:

Essop uses compound words. These are words that are created by joining two other words with a hyphen, to create a new meaning. For example:

- a He describes the women Siva serves at the restaurant as 'doll-like women' (pg.75). This means that they have so much make-up on that they look like dolls.
- b Siva feels 'self-pitying bitterness' (pg. 75). This means that he pities himself (feels sorry for himself).
- c Siva's late wife is described as a 'self-willed woman' (pg. 76). This means that she had a strong will of her own and would not be told what to do.
- d Krishna has 'sleep-sealed eyes' (pg. 77). This means that his eyes are sealed with sleep. In other words, his eyes are closed because he is sleeping.

4 DESCRIPTIVE WRITING:

The narrator describes things in the story using many different senses. This makes it easy for us to imagine the things we are reading. For example:

- a The sense of sight: ‘The train stopped at Orlando Station and Siva looked through the open window. The brilliance of the city had vanished, and but for the glowing station lights, sprawling Soweto was in penumbra’ (pg. 75). ‘Penumbra’ means something that has some light but is partly in shadow. Soweto is not completely dark because of all the street lights.
- b The sense of feeling (or touch): ‘As he walked along the scarred, feebly lit roads, a fresh breeze awakened in the summer night’ (pg. 76). This means that a breeze started to blow as he walked down the dark streets.
- c The sense of smell: ‘Within, in the light of the paraffin lamp, everything seemed to be in order, though there was a lingering smell of fire, an amalgam of water, smoke, burnt wood and cloth’ (pg. 77). ‘Amalgam’ means a combination, so the smell in the house is a combination of those four different smells. This helps us to imagine the smell.

5 SYMBOLS:

Symbols are used in literature to represent bigger ideas. Essop uses uniforms as symbols in this story. The narrator describes Siva’s ‘stereotype outfit’ (pg. 75) at the restaurant in careful detail: ‘maroon jacket, white shirt, black bowtie, grey trousers and black shoes’ (pg. 75).

Siva does not like this uniform because it reminds him that he does a job that does not make him happy, and that he wasted his potential by not working hard at school. However, when Siva thinks this, he still has hope that his son Krishna will have a different life and will make up for his own failure. Even before we discover that Krishna has also failed Standard Six, the narrator gives us a clue that Krishna will make the same mistakes as his father, and not succeed in going to university. He describes Krishna’s school uniform: ‘maroon jacket, white shirt, black tie, grey trousers and black shoes’ (pg. 76). This uniform is almost exactly the same as Siva’s uniform. This is a clue to the reader that Krishna’s future will very likely be similar to his father’s.

4 FIGURES OF SPEECH:

The final two paragraphs are the most important part of the story. During the whole story, Siva’s hope about his son’s future is the only thing that gives his life meaning. In the final two paragraphs, however, he discovers that Krishna has failed Standard Six just like he did. He realises that all his hopes and dreams will probably not come true. Essop emphasises the emotion in this moment by using two **similes** to describe Krishna’s report.

- a Firstly, when Siva realises that Krishna has failed, he looks at the report ‘as if it had suddenly come into his hands, as though the turbid light from the lamp had been magically transmuted into a white sheet, its brittle whiteness imposing itself on his vision, inflicting its luminous reality’ (pg 79). Essop is comparing the report to a hologram, an image made of light. It seems to Siva that the report is not real, that it is just an illusion made out of the murky (dim) light from the lamp. This shows how upset Siva is. He does not want the report to be real, because he does not want to believe that Krishna has failed Standard Six. It is a simile because Essop uses ‘as’ when comparing the report to an illusion.

- b** Secondly, Siva shakes from the shock of the report. The report ‘slipped from his fingers and fluttered to the floor like some wounded bird’ (pg. 79). Essop compares the report to a wounded bird. This enables us to imagine the slow way in which the report falls to the ground. The image of the wounded (injured) bird also gives us a feeling of sadness, and helps us to feel how sad Siva is to discover this news. This is a simile because Essop has used the word ‘like’ in order to compare the report to a wounded bird.

SAMPLE EXAM QUESTIONS

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

He placed the lamp on the chest of drawers and then opened the top drawer to examine the contents. He took out some calendars and put them beside the lamp, some pencils, a comb, a bottle of perfume (left by a woman at the hotel), a gilt cigarette case (also from the hotel), a few envelopes tied with string. He untied the string and opened the envelopes: these contained his birth certificate, marriage certificate, identity document, bank savings book and Standard Six school report, yellow and brittle. Under pressure of some inner necessity he had always kept the report as though it were some sort of astrologer’s horoscope having strong links with his destiny.	5
He opened the report carefully, saw the name of the school he had attended and the marks he had achieved in various subjects. Then he read his teacher’s final comment: ‘Siva has not applied himself to his studies. He must spend another year in the same standard.’ The comment filled him as it always filled him when reading it, with sadness. He folded the report carefully and replaced it in the envelope. He gathered all the envelopes, tied them with the string and replaced them in the drawer.	10
There was a knock at the door and Mrs Rudy entered. ‘Krishna left it with me to give to you,’ she said, handing him an envelope. ‘It’s his school report’. She went out quietly.	15
He stood beside the lamp and looked at the envelope for a while. A tremor passed through him and his hands quivered. He opened the envelope, took out the report, unfolded it, saw the low marks attained by his son and read the final comment: ‘Krishna has failed. Another year in Standard Six may prove more rewarding.’	20
Siva looked at the paper as if it had suddenly come into his hands, as though the turbid light from the lamp had been magically transmuted into a white sheet, its brittle whiteness imposing itself on his vision, inflicting its luminous reality. His body shook in trepidation, the paper slipped from his fingers and fluttered to the floor like some wounded bird, his limbs softened as he stepped towards his son’s bed and, sagging down, stretched out his hand to touch him.	25
	30

- 1 Refer to 'a bottle of perfume (left by a woman at the hotel), a gilt cigarette case (also from the hotel)' (line 3). Explain why the narrator tells us that the perfume bottle and gilt cigarette case come from the hotel where Siva works? Choose the best answer from the choices below: [1]
- A to show us that Siva is a thief
 B to show us how poor Siva is
 C to show us that Siva misses his wife
 D to show us that rich people are careless
- B to show us how poor Siva is (✓)
- 2 Refer to 'and Standard Six school report, yellow and brittle' (lines 7–8). Why is Siva's Standard Six report yellow? [1]
- The paper is old. (✓)
- 3 Refer to 'He opened the report carefully, saw the name of the school he had attended and the marks he had achieved in various subjects' (lines 11–12). Provide a suitable synonym for 'various' as it is used in the sentence. [1]
- different (✓)
- 4 Refer to "Then he read his teacher's final comment: 'Siva has not applied himself to his studies. He must spend another year in the same standard.'" (lines 12–14) What tone does the teacher use in this comment? [1]
- formal / unemotional / matter-of-fact / impersonal (✓)
- OR
- disappointed (✓)
- 5 What evidence is there in this passage that Krishna trusts Mrs Rudy? [2]
- He gives her his report to give to his father (✓). His report shows that he failed so it is embarrassing, but he is still comfortable to give it to her. / He trusts that she will not shout at him or tease him for failing. (✓)
- 6 How do we know that Siva is nervous to open Krishna's report? [1]
- A tremor passes through him and his hands quiver before opening it. (✓)
- 7 Refer to 'Siva looked at the paper...his hand to touch him' (lines 26–32).
- a Choose the correct answer from the list below to complete the following sentence. [1]
- In this paragraph, Siva's main feeling is...
- A anger
 B sadness
 C fear
 D sorrow
- C fear (✓)

b Quote one word from the paragraph that explains your choice in (a). [1]

'trepidation' (✓)

8 Refer to 'His body shook in trepidation,...out his hand to touch him' (lines 29–32):

a Identify the figure of speech. [1]

simile (✓)

b Explain how the figure of speech in 9a above is effective. [2]

The simile compares the way the report falls to the way a wounded bird would fall (✓).

It shows us how sad / afraid Siva is after discovering that Krishna has failed (✓). / It shows us how much Siva is shaking with fear because we can picture the shaky way the report falls from his hand (✓).

9 What theme is explored in this passage? Explain your answer fully, with reference to the text. [3]

Wasted potential (✓)

We see how much Siva regrets wasting his own potential (✓). We know this because he opens his old Standard Six report showing that he failed. (✓) / We see how Krishna wastes his potential. We know this because we learn from his report that he has failed Standard Six. (✓)

OR

Effects of Inequality (✓)

We see how poor Siva and Krishna are. (✓) We know this because the only valuable items in the house, a bottle of perfume and a gilt cigarette case, are things left behind by other people at the hotel where Siva works. (✓)

OR

Parents living through their children (✓)

Siva is devastated and afraid that Krishna has failed. / Siva feels like he failed, and now his only hope is Krishna's success. (✓) We know that Siva regrets wasting his own potential because he has kept his Standard Six report and looks at it in this scene. / We know that he is afraid that he has lost all hope when he discovers Krishna's failure because he shakes with trepidation (fear). (✓)

TOTAL: 15 MARKS

Short Story: Raymond's Run

GENRE	Short Story
TITLE	RAYMOND'S RUN
AUTHOR	Toni Cade Bambara

PLOT SUMMARY

Squeaky is a young girl growing up in Harlem in the 1960s. She is a very fast runner. There is a new girl at the school, Gretchen, who has told everyone that she will win the first-place medal at this year's Field Day track meet (athletics competition). Squeaky really wants to win the 100-yard dash. She trains and practises all the time. When she practises, she has her brother Raymond with her. It is her responsibility to look after him. This is because he is cognitively impaired and cannot look after himself. One day while she is practising, Gretchen comes up to them with her sidekicks (companions who are of a lower status), Mary Louise and Rosie. They try to intimidate Squeaky. They say that Gretchen will beat her in the race and they tease Raymond.

On the day of the race, Squeaky takes Raymond to play on the swings in the park where the track meet will happen. Her teacher, Mr Pearson, suggests that she should lose her race on purpose, in order to give someone else a chance to win. She feels angry with him. As Squeaky's race is about to start, Raymond cheers for her. He pretends that he is also starting a race. He bends down, the way that runners do when they start a race. As Squeaky runs, Raymond also runs alongside her, but on the other side of the fence. He has a strange running style, with his arms flat against his sides.

There is some confusion as the judges try to work out whether Squeaky or Gretchen won the race. While they are waiting for the judges to decide, Raymond climbs over the fence to run towards Squeaky. Squeaky thinks about how Raymond ran alongside her during the race. She realises that he can run just as fast as her. She feels excited because she realises that she can train Raymond to be an excellent runner. She starts laughing and jumping with joy. At the same time, the judges announce that she is the winner. Everyone else thinks that she is laughing with happiness because she won the race. She looks at Gretchen and she no longer hates her. She feels friendly towards her and wonders if she would like to help Squeaky coach Raymond as a runner.

SETTING

The story is set in Harlem, an African-American neighbourhood in New York, USA. The story was published in 1971, so we can assume it is set at around that time. The action takes place on Broadway, a main road in New York, and in the park where the Field Day track meet happens.

BACKGROUND INFORMATION

Squeaky describes Raymond as 'not quite right and needs looking after' (pg. 127). This is a euphemism: a polite way of saying something that is difficult to talk about. She does not ever tell us directly what is wrong with Raymond. We can infer (work out) that he is cognitively impaired. His mind has not developed the way the other characters' have. He cannot do everything that other people can do. In some ways, he is like a child. Over the years, there have been many different ways of saying this. Nowadays, it is not acceptable to use terms like 'retarded' or 'handicapped'. These words are offensive and hurtful. It is also not acceptable to use words like 'stupid'. 'Cognitively impaired' may feel like a complicated way to describe Raymond's condition. However, it is the safest way to talk about it without hurting anyone's feelings or offending anyone.

SUMMARY REVIEW ACTIVITY: EDITING ACTIVITY

Below is a summary of the short story. It contains 13 errors. These errors could be grammatical, spelling and / or punctuation errors.

- 1 Identify the errors.**
- 2 Correct the errors.**
- 3 Say what kind of error it is.**

Squeaky is a young girl growing up in Harlem in the 1960s. She is a very fast runner. There is a new girl at the school, Gretchen, who has told everyone that she will win the first-place medal at this years Field Day track meet (athletics competition). Squeaky really wants to win the 100-yard dash. She trains and practises all the time. When she practise, she has her brother Raymond with her.

It is his responsibility to look after him. This is because he is cognitively impaired and can not look after himself. One day while she is practising, Gretchen comes up to them with her sidekicks, Mary Louise and Rosie, they try to intimidate Squeaky. They say that Gretchen will beat her in the race, and they tease Raymond.

On the day of the race, Squeaky takes Raymond to play on the swings in the park where the track meet will happen. Her teacher, Mr Pearson, suggest that she should loose her race on purpose, in order to give someone else a chance to win. She feels angry with him. As Squeaky's race is about to start, Raymond cheers for her. He pretends that he also starting a race. He bends down, the way that runners do when they start a race. As Squeaky runs, Raymond also run alongside her, but on the other side of the fence. He has a strange running style, with his arms flat against his sides.

There is some confusion as the judges try to work out whether Squeaky or Gretchen won the race. While they are waiting for the judges to decide, Raymond climbs over the fence to run towards Squeaky. Squeaky thinks about how Raymond ran alongside her during the race. She realises that he can run

just as fast as her. She feels excited because she realises that she can train Raymond to be an excellent runner she starts laughing and jumping with joy. At the same time, the judges announce that she is the winner. Everyone else thinks that she is laughing with happiness because she won the race. She looks at Gretchen and she no longer hates her. She feels friendly towards her and wonders if she would like to help Squeaky coach Raymond as a runner.

MARKING MEMORANDUM

- 1 **Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 **Discuss the correct answers with the whole class.**

[1] Squeaky **Squeaky** is a young girl growing up in Harlem in the 1960s. She is a very fast runner. There is a new girl at the school, Gretchen, who has told everyone that she will win the first-place medal at this [2] years **year's** Field Day track meet (athletics competition). Squeaky really wants to win the 100-yard dash. She trains and practises all the time. When she [3] practise **practises**, she has her brother Raymond with her. It is [4] his **her** responsibility to look after him. This is because he is cognitively impaired and [5] can not **cannot** look after himself. One day while she is practising, Gretchen comes up to them with her sidekicks, Mary Louise and Rosie[6] , they . **They** try to intimidate Squeaky. They say that Gretchen will beat her in the race, and they tease Raymond.

On the day of the race, Squeaky takes Raymond to play on the swings in the park where the track meet will happen. Her teacher, Mr Pearson, [7] suggest **suggests** that she should [8] loose **lose** her race on purpose, in order to give someone else a chance to win. She feels angry with him. As Squeaky's race is about to start, Raymond cheers for her. He pretends that he [9] **is** also starting a race. He bends down, the way that runners do when they start a race. As Squeaky runs, Raymond also [10] run **runs** alongside her, but on the other side of the fence. He has a strange running style, with his arms flat against his sides.

There is some confusion as the judges try to work out whether Squeaky or Gretchen won the race. While they are waiting for the judges to decide, Raymond climbs over the fence to run towards Squeaky. Squeaky thinks about how Raymond ran alongside her during the race. She realises that he can run just as fast as her. She feels [11] excited **excited** because she realises that she can train Raymond to be an excellent runner [12] she . **She** starts laughing and jumping with joy. At the same time, the judges [13] announce **announce** that she is the winner. Everyone else thinks that she is laughing with happiness because she won the race. She looks at Gretchen and she no longer hates her. She feels friendly towards her and wonders if she would like to help Squeaky coach Raymond as a runner.

Types of Errors:

- 1 Spelling mistake
- 2 Punctuation error (missing apostrophe)
- 3 Error of concord (subject and verb are not in agreement)
- 4 Incorrect pronoun
- 5 Spelling mistake
- 6 Comma splice (a type of run-on sentence)
- 7 Error of concord (subject and verb are not in agreement)
- 8 Spelling mistake
- 9 Missing verb (auxiliary verb)
- 10 Error of concord (subject and verb are not in agreement)
- 11 Spelling mistake
- 12 Run-on sentence
- 13 Spelling mistake

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
cognitively impaired (adj.)	If someone is cognitively impaired, it means that they are not able to do all the things that other people are able to do. Their brains do not work in the same way as other people's. Sometimes they seem childish.
to mind someone (v.)	To take care of someone, to look after them. Squeaky has to mind Raymond because he is cognitively impaired.
fits of fancy (n.)	Raymond has 'fits of fancy'. This means that he has a strong imagination. He likes to imagine all different situations and pretend that they are real. For example: He imagines that he is in the circus and he imagines that he is driving a horse-drawn wagon.
competitive (adj.) / competitiveness (n.)	Someone who really loves to win. We see Squeaky's competitiveness in how hard she practises for the Field Day track meet. However, she becomes less competitive at the end, when she decides to coach Raymond as a runner.
determined (adj.)	A person who has decided to do something, and then works hard to make it happen, no matter what gets in their way. Both Squeaky and Gretchen are determined to win the race.
compassion (n.)	A feeling of kindness and generosity towards other people, and sympathy for their suffering. Squeaky has compassion for Raymond. Even though it is a lot of work for her to look after him, she is never mean to him. She is kind and caring. She does not let other people tease him.

MAJOR CHARACTERS	
NAME	'SQUEAKY' (HER REAL NAME IS HAZEL ELIZABETH DEBORAH PARKER)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Looks after her brother Raymond. 2 Practises for the Field Day track meet. 3 Wins her race, the 100-yard dash. 4 While waiting for the judges to announce the winner, she realises that Raymond is an excellent runner. She decides to coach him. 5 Does not feel angry with Gretchen anymore. Wants to make friends with her. 6 Smiles at Gretchen.
RELATIONSHIPS	She looks after Raymond.
PERSONALITY TRAITS	She is caring and looks out for her brother. She is brave and tough. She loves running. She is competitive: she wants to be the best. She is dedicated and works hard to achieve her goals.
PHYSICAL DESCRIPTION	She has skinny arms and a squeaky voice.
CHANGES	At the start of the story, Squeaky is competitive and determined. All that matters to her is winning the race. She is not interested in making friends with the Gretchen, the new girl. At the end of the story, Squeaky realises that she can train Raymond to be a runner. Because she is now thinking about someone else instead of about herself, she feels excited and open-hearted. She feels like she wants to connect with Gretchen.
NAME	RAYMOND PARKER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Runs after Squeaky when she practises so that he can keep up with her. 2 Runs alongside her as she competes in the 100-yard dash at the Field Day track day. 3 Climbs over the fence when Squeaky wins the race, so that he can celebrate with her.
RELATIONSHIPS	Squeaky's brother.
PERSONALITY TRAITS	He is cognitively delayed. Because of this, other people take advantage of him. He has an active imagination. When Squeaky practises running, he often pretends that he is doing other things like performing in a circus or driving a horse-drawn wagon.
PHYSICAL DESCRIPTION	We do not know how he looks. All we know is that he has a strange style of running. He runs with his arms flat against his sides and his palms (the front of his hands) tucked up beside him. When he runs he also lets the wind pull his lips back, showing his teeth.
CHANGES	At the start of the story, no one takes Raymond very seriously. Squeaky looks after him, but he mostly just follows along behind her. Other children tease him because he is different. However, at the end of the story, Squeaky realises what an excellent runner he is. She dreams about a future in which she coaches him to be the running star.
NAME	GRETCHEN B. LEWIS
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Confronts Squeaky on the street. Tries to intimidate her. 2 Runs very well in the race but comes second. 3 Nods to congratulate Squeaky for winning. 4 Smiles back at Squeaky.

MAJOR CHARACTERS	
RELATIONSHIPS	She is friends with Mary Louise and Rosie. They are her sidekicks which means that they follow her around and do whatever she tells them to do.
PERSONALITY TRAITS	Like Squeaky, she is competitive and determined. She likes to win.
PHYSICAL DESCRIPTION	We do not know how she looks. All we know is that she can run very fast. When she runs, she juts her chin out (sticks it out in front of her).
CHANGES	At the start of the story Gretchen is just as competitive and determined to win the race as Squeaky is. She is not friendly towards Squeaky. Instead, she tries to intimidate her. At the end of the story, when Squeaky wins the race, Gretchen behaves better. She nods to congratulate Squeaky for winning. When Squeaky smiles at her, she smiles back. This shows that she is also being more open-hearted towards Squeaky.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

COMPETITIVENESS

When we are overly focused on winning, we see our competitors as our enemies. This stops us from being open-hearted and possibly making friends with our competitors.

EVIDENCE OF THEME IN TEXT

Squeaky and Gretchen are both very competitive. They both want to win the 100-yard dash at the Field Day track meet. Because of this, they are not friendly to each other. For example, when they meet in the street they are aggressive towards each other. Their smiles are not warm or friendly.

THEME 2

CARING FOR OTHERS CAN MAKE US KINDER

When we think about other people rather than about ourselves, this can make us behave in a kinder way. This is because we stop thinking of ourselves and our own interests, and instead think of what will make other people happy.

EVIDENCE OF THEME IN TEXT

For most of the story, Squeaky thinks only about herself, because all she wants to do is win the race. She is always kind to her brother, but she does not welcome the new student, Gretchen, very warmly. This is because she sees her as her enemy. However, at the end of the story when Squeaky starts thinking about coaching Raymond as a runner, her heart opens, and she becomes a kinder person. She smiles at Gretchen with real warmth and kindness. She thinks about working together with Gretchen. She wonders what Gretchen's middle initial ('B') stands for. This is the first time she thinks anything about Gretchen in a way that is not competitive.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story has a **first person narrative voice**. This means the narrator, the person who tells the story, is also a character in the story. She is the main character, Squeaky, and she tells her own story. This means that we see things from her perspective (point-of-view), and we learn about her thoughts and feelings. This makes us feel like we know her. As a result, we want her to win the race against Gretchen.

2 AMERICAN DICTION:

Because this story is American, there are a number of words that are different from the words we would use here in South Africa. For example:

- A 'track meet' is an athletics competition.
- They measure races in 'yards' instead of metres.
- A sweet shop is called a 'candy store'.
- Tracksuit pants are called 'sweat pants'.
- Squeaky says that Raymond is 'hollering'. This means that he is shouting.
- Squeaky says she is wearing 'sneakers' where we would say 'takkies' / sport shoes / trainers.

3 SPELLING:

If you look back through the story, you will notice that sometimes 'practice' is spelled with a 'c' and sometimes 'practise' is spelled with an 's'. There is a rule to tell you which letter to use. 'Practice' is a noun. 'Practise' is a verb.

4 JARGON:

Jargon is all of the words that we use to talk about a particular subject. Because this story is about running, it is full of running jargon. For example: *track meet*, *100-yard dash*, *race*, *clipboard*, *whistle*, *loudspeaker*, *judge*, *track*, *pistol*, *sweat pants*, *pro*, *Get-On-Your-Mark*, *ribbon*, *side-lines* and *coach*.

5 IMAGERY:

As Squeaky starts the race, Bambara uses **figurative language** to help us understand how Squeaky feels. Squeaky says, 'Just before I take off in a race, I always feel like I am in a dream... I dream I'm flying over a sandy beach in the early morning sun, touching the leaves of the trees as I fly by. And all the time I feel myself getting lighter and lighter... And then I feel my weight coming back just behind my knees, then down to my feet, and the pistol shot explodes in my blood and I am off and weightless again, flying past the runners' (pg. 131). Squeaky is not really flying. Instead, she is so focused that she feels like she is flying. The descriptive detail and figurative style that Bambara uses this helps us to imagine every detail of how Squeaky feels.

6 REGISTER:

Squeaky narrates the story in an **informal register**. This means that she does not use formal language. This makes it seem like she is talking to us, like it is a casual conversation. For example:

- a** 'So they are coming up Broadway, and I see right away that it's going to mean trouble because the street ain't that big' (pg. 128). The word 'ain't' is informal. This is the way Squeaky would speak in a conversation, not the formal way she would write something at school, for example. A more formal way of saying 'ain't' is 'isn't'. An even more formal way of saying it is 'is not'.
- b** 'But that's chicken, and I've got a reputation to consider' (pg. 128). The word 'chicken' is an informal way of saying 'cowardly'.
- c** 'I'm really looking for Gretchen, if you want to know the truth, but she's not around' (pg. 129). In this sentence, Squeaky talks directly to the reader, saying 'if you want to know the truth'. This makes us feel like we are just having a casual chat with her.

SAMPLE EXAM QUESTIONS

Read the following extract from 'Raymond's Run' and then answer the questions which follow it:

I get up and slip off my sweat pants and then I see Gretchen standing at the starting line, kicking her legs like a pro. Then as I get into place, I see Raymond on the other side of the fence, bending down with his fingers on the ground just like he knew what I was doing. I start to yell at him but I don't. It burns up your energy to holler.	5
Just before I take off in a race, I always feel like I'm in a dream, the kind of dream you have when you're sick with fever and feel all hot and weightless. I dream I'm flying over a sandy beach in the early morning sun, touching the leaves of the trees as I fly by. And all the time I feel myself getting lighter and lighter.	10
Then I spread my fingers in the dirt and crouch over for the Get-On-Your-Mark yell. I stop dreaming and I am solid again and tell myself, 'Squeaky you must win. You must win. You are the fastest in the world. You can even beat your father if you try'.	15
And then I feel my weight coming back just behind my knees, then down to my feet, and the pistol shot explodes in my blood and I am off and weightless again, flying past the other runners. My arms pump up and down, and the whole world is quiet except for the crunch-crunch as I zoom over the gravel on the track.	20
I glance to my left, and there is no one. But to my right is Gretchen, who's got her chin jutting out as if it would win the race all by itself. And on the other side of the fence is my brother Raymond with his arms down at his side and the palms tucked up behind him, running in his very own style. It's the first time I've ever seen him do that, and I almost stop to watch.	25
But the white ribbon is bouncing toward me, and I tear past it, running hard till my feet – with a mind of their own – start digging up footfuls of dirt and stop me. Then all the kids standing on the side-lines pile on me, slapping me on the back with their Field Day programmes because they think I've won again and everybody on the 151st Street can walk tall for another year.	30

1 Refer to 'kicking her legs like a pro' (line 2):

a Provide the full word for 'pro'. [1]

professional (✓)

b Provide a suitable antonym for 'pro', as it is used in the extract. [1]

amateur (✓)

- 2 Refer to, 'It burns up your energy to holler' (line 5). In your own words, explain what Squeaky means here. [2]**

It means that shouting / screaming (✓) / takes up a lot of energy / uses a lot of energy / is tiring / is exhausting. (✓)

- 3 Explain in your own words, how Squeaky feels just before a race. [4]**

She feels like she is dreaming / she is in a dream. (✓) In the dream she feels weightless / like she is flying. (✓) Then she feels solid / full of weight / on earth again. (✓)

She becomes very determined to win / confident in herself / competitive / focused. (✓)

- 4 Refer to, 'My arms pump up and down, and the whole world is quiet except for the crunch-crunch as I zoom over the gravel on the track' (lines 17–19):**

- a What figure of speech is 'crunch-crunch'? [1]**

onomatopoeia (✓)

- b Explain why this figure of speech is effective. [2]**

It helps us to imagine what the sound of Squeaky's shoes is like. / It is the sound that her shoes make on the gravel. (✓)

This makes the scene vivid / makes it easier for us to imagine the scene / helps us to feel like we are there with Squeaky. (✓)

- 5 Explain how we know that Squeaky is surprised to see Raymond running alongside her? [2]**

She almost stops to watch him. (✓) This race is the most important thing in the world to her. If she is tempted to lose it just to watch him, she must be very surprised. (✓)

- 6 Refer to 'because they think... can walk tall for another year' (lines 28–30):**

- a Explain both the literal and figurative meanings of 'walk tall'. [2]**

The literal meaning is to stand up straight / not slouch your shoulders. (✓) The figurative meaning is to be proud. (✓)

- b Explain why Squeaky says that 'everybody on the 151st Street can walk tall for another year'? [2]**

She lives on 151st street / she is representing 151st street. (✓) She has won the race. So now the whole street feels proud. (✓)

TOTAL: 16 MARKS

Short Story: Scared

GENRE	Short Story
TITLE	SCARED
AUTHOR	Anthony Horowitz

PLOT SUMMARY

Gary Wilson is a rude, aggressive and selfish teenager from London. He bullies children at school and treats his mother without respect. His mother takes him to visit his grandmother in a village in Suffolk for a week. He hates being there. He is bored and one day he decides to go for a walk. On his walk, he breaks all the rules that he is supposed to follow. He walks through the fields instead of sticking to the footpaths; he picks wild flowers and tears them up; he leaves gates open, hoping that the farmers' animals will run away; he throws his Coke can into a field; he breaks the branch of an apple tree; and he leaves his lit cigarette butt in the grass, which could cause a fire.

He gets lost and bad things start to happen to him. His feet get wet. He sprains his ankle. When he turns around, the landscape has changed, and he cannot find his way home. In a small forest, he scratches his shoulder and cuts his leg. He tears his jacket. He falls into a stream. He gets stung by nettles and by a wasp. It seems as if nature is attacking him as revenge for his terrible treatment of it.

Eventually he sees his grandmother's house. He gets halfway across the field. He feels hot and tired. He decides to rest and holds onto a pole in the middle of the field. He magically turns into a scarecrow. When he does not come home that evening, his mother calls the police. They search for him for five days. None of them realise that he is the scarecrow in the field next to his grandmother's cottage. His mother decides to go back to London. As she leaves, she notices the scarecrow in the field. She realises that it looks like Gary. However, she decides not to look at it more closely. We realise that she is relieved not to have Gary in her life anymore.

SETTING

The story is set in the countryside (a rural area) in Suffolk, England. (Suffolk is pronounced 'Suf-fik'). It is set in the current day.

BACKGROUND INFORMATION

The 'country code' is a set of rules in England for people who visit rural areas. For example, it instructs people to stick to paths instead of walking through fields, and it tells people to leave gates as you find them.

SUMMARY REVIEW ACTIVITY: EDITING ACTIVITY

Below is a summary of the short story. It contains 15 errors. These errors could be grammatical, spelling and / or punctuation errors.

- 1 Identify the errors.
- 2 Correct the errors.
- 3 Say what kind of error it is.

Gary Wilson is a rude, aggressive selfish teenager from London. He bullies children at school and treat his mother without respect. His mother takes him to visit her grandmother in a village in Suffolk for a week. He hates being there. He is board and one day he decides to go for a walk. On his walk, he breaks all the rules that he is supposed to follow. He walks threw the fields instead of sticking to the footpaths; he picks wild flowers and tears them up; he leave gates open, hoping that the farmers animals will run away; he throws his Coke can into a field; he breaks the branch of an apple tree; and he leaves his lit cigarette butt in the grass, which could cause a fire.

He gets lost and bad things start to happen to him. His feet get wet. He sprians his ankle. When he turns around, the landscape has changed and he can't find his way home. In a small forrest, he scratches his shoulder and cuts his leg. He tears his jacket, he falls into a stream. He gets stung by nettles and by a wasp. It seems is as if nature is attacking him as revenge for how badly he has treated it.

Eventually he sees his grandmothers house. He gets halfway across the field. He feel hot and tired. He decides to rest, and holds onto pole in the middle of the field. He magically turns into a scarecrow. When he doesn't come home that evening, his mother calls the police. They search for him for five days. None of them realises that he is the scarecrow in the field next to his grandmother's cottage. After that, his mother goes back to London. As she lives, she notices the scarecrow in the field. She realises that it looks like Gary. However, she decides not to look at it more closely. We realise that she is relieved not to have Gary in her life anymore.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.

Gary Wilson is a rude, aggressive [1] , **and** selfish teenager from London. He bullies children at school and [2] treat **treats** his mother without respect. His mother takes him to visit [3] her **his** grandmother in a village in Suffolk for a week. He hates being there. He is [4] board **bored** and one day he decides to go for a walk. On his walk, he breaks all the rules that he is [5] supposed **supposed** to follow. He walks [6] threw **through** the fields instead of sticking to the footpaths; he picks wild flowers and tears them up; he [7] leave **leaves** gates open, hoping that the [8] farmers **farmers'** animals will run away; he

throws his Coke can into a field; he breaks the branch of an apple tree; and he leaves his lit cigarette butt in the grass, which could cause a fire.

He gets lost and bad things start to happen to him. His feet get wet. He [9] sprains **sprains** his ankle. When he turns around, the landscape has changed and he can't find his way home. In a small [10] forest **forest**, he scratches his shoulder and cuts his leg. He tears his jacket [11], he . **He** falls into a stream. He gets stung by nettles and by a wasp. It seems as if nature is attacking him as revenge for how badly he has treated it.

Eventually he sees his [12] grandmother's **grandmother's** house. He gets halfway across the field. He [13] feels **feels** hot and tired. He decides to rest, and holds onto pole in the middle of the field. He magically turns into a scarecrow. When he doesn't come home that evening, his mother calls the police. They search for him for five days. None of them [14] realises **realise** that he is the scarecrow in the field next to his grandmother's cottage. After that, his mother goes back to London. As she [15] lives **leaves**, she notices the scarecrow in the field. She realises that it looks like Gary. However, she decides not to look at it more closely. We realise that she is relieved not to have Gary in her life anymore.

Types of Errors:

- 1 Missing word ('and' must separate the last two items in a list)
- 2 Error of concord (subject and verb are not in agreement)
- 3 Incorrect pronoun
- 4 Incorrect homophone ('board' and 'bored' are homophones)
- 5 Spelling mistake
- 6 Incorrect homophone ('through' and 'threw' are homophones)
- 7 Error of concord (subject and verb are not in agreement)
- 8 Incorrect punctuation (missing apostrophe)
- 9 Spelling mistake
- 10 Spelling mistake
- 11 Comma splice (a kind of run-on sentence)
- 12 Incorrect punctuation (missing apostrophe)
- 13 Error of concord (subject and verb are not in agreement)
- 14 Error of concord (subject and verb are not in agreement)
- 15 Spelling mistake

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a cottage (n.)	A small house. Gary's grandmother lives in a cottage in the countryside in Suffolk.
nettles (n.)	Plants that have thin hairs on them that sting you if you touch them. This causes a lot of pain. Gary gets stung by nettles when he grabs hold of a hedge that divides two farms.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
poetic (adj.) justice (n.)	When someone is punished in a way that seems right or appropriate for their crime. It seems right that Gary is punished by becoming a scarecrow. This is because he treated nature without respect, and now he has to spend the rest of his life in nature. This is satisfying for the reader because we feel like he has received the punishment he deserves.
revenge (n.)	Revenge means to get back at someone after they have done something bad to you. In this story, Gary treats nature very badly. Nature then gets revenge – it punishes Gary for what he has done.
a scarecrow (n.)	A figure that farmers put in their fields to scare away the birds. A scarecrow is meant to look like a person so that the birds will be afraid and stay away. In this story, nature takes revenge on Gary by turning him into a scarecrow.
supernatural (adj.)	Things that are not ordinary. This includes magic, ghosts, fairies, spirits, angels, demons, monsters, witches and wizards. This story has a supernatural element, because nature gets revenge on Gary by turning him into a scarecrow.

MAJOR CHARACTERS

NAME	GARY WILSON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is a very unkind boy – he is a bully. 2 His mother makes him go visit his grandmother in Suffolk. 3 Treats nature unkindly. 4 Gets lost in the fields. 5 Turns into a scarecrow.
RELATIONSHIPS	His father is dead. He did not have a good relationship with him before he died. His mother is afraid of him.
PERSONALITY TRAITS	He is mean. He bullies people. He likes to be in control. He does not like to be embarrassed. He enjoys hurting and scaring people. He likes to break rules. He hates the country and prefers to be in the city. He does not care about how his behaviour affects other people.
PHYSICAL DESCRIPTION	Gary is fifteen-years-old. He is tall for his age. He is thin and not heavily built. He has narrow eyes and he scowls a lot. This means that he has a mean and angry expression on his face. He has acne (lots of pimples) on his face.
CHANGES	At the beginning of the story, Gary is very powerful. He bullies the children at school and even his mother is afraid of him. He also treats nature without respect. At the end of the story, nature has taken revenge on him. He is now completely powerless because he has turned into a scarecrow: he cannot move or talk.
NAME	GARY'S MOTHER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Convinces Gary to come with her to Suffolk to spend a week with her mother in the countryside. 2 Leaves Suffolk after the police have searched for Gary for five days. 3 Recognises him in the field but decides not to go look.
RELATIONSHIPS	She is Gary's mother. Her husband is dead.

MAJOR CHARACTERS	
PERSONALITY TRAITS	She has a weak personality. She has no control over Gary. She cannot stop him swearing or doing mean things.
PHYSICAL DESCRIPTION	When she arrives at her mother's cottage, her mother notices that she does not look well. She is thinner and her skin is colourless. This means she is tired or unhappy.
CHANGES	At the start of the story, she is bullied by her son. She is afraid of him. He treats her badly and she does not have the authority to do anything about it. At the end of the story, we realise that she suspects Gary is the scarecrow in the field, but she does not go nearer to investigate. We realise that she feels liberated (freed) by what has happened to him. The narrator shows us that she is much happier: 'she looked rather less tired and rather less ill than she had when she arrived (pg.160).

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

RESPECT FOR NATURE

Nature has in it all the things we need to survive: food, water, sunlight, etc. However, when we do not show respect for nature, we can destroy it. This will affect us negatively in the long run. We have destroyed a lot of nature already through littering, building cities and running factories that release carbon dioxide into the atmosphere.

EVIDENCE OF THEME IN TEXT

Gary's grandmother expresses the idea that nature is good for us. She notices that his mother does not look well. She says, "You don't look well. But a week in the country will soon sort you out" (pg. 156). She often talks about the peace and fresh air in the country. She also reminds Gary to remember the "country code" (pg. 158). This is the set of rules in England that tell people how to treat nature respectfully. However, Gary does not care about this. He thinks it is nonsense. He does everything he can to destroy and disrespect nature. In real life, nature could not take revenge. In this story, however, Horowitz imagines what it would be like if nature had magical powers and could take revenge on people who treat it badly.

THEME 2

JUSTICE

This is the idea that things need to be fair. If someone does something bad, they need to be punished according to what they did wrong.

EVIDENCE OF THEME IN TEXT

Gary treats everyone badly: his classmates, his mother and his grandmother. He is mean, selfish, and violent. No one is able to control him. Therefore, the reader is satisfied at the

end of the story when Gary is punished by nature. He cannot hurt anyone anymore because he is a scarecrow and he cannot move.

Not only is Gary punished, but he is punished in a way that feels like the right kind of punishment. He hates nature, and now he is forced to spend the rest of his life in nature. This is called poetic justice, because the punishment is so right, it feels like poetry.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story has a **third person narrative voice**. This means that the narrator, who tells the story, is just a voice. They are not a character in the story. Gary does not tell his own story, even though he is the main character.

2 FORESHADOWING:

Foreshadowing is when the writer gives us clues about what will happen later on in the story. Horowitz gives us the following clues:

- a As they arrive at his grandmother's cottage a 'couple of crows swooped overhead and landed in a nearby field' (pg. 156). In stories, crows are often used as symbols of death. This is a clue that something bad is going to happen.
- b Gary's grandmother says "Everything is different in the country... You float along with time. You don't feel time rushing past you. You can stand out here and imagine how things were before people spoiled everything with their noise and their machines. You can still feel the magic in the countryside. The power of Mother Nature. It's all around you. Alive. Waiting..." (pg. 157). This comment gives us three clues. First, she describes how you can "stand out here". When Gary is turned into a scarecrow, all he can do is stand out in the field. Secondly, she says there is "magic in the countryside". At the end of the story, something magical really does happen when Gary is turned into a scarecrow. Thirdly, she personifies nature as Mother Nature, and says that Mother Nature is alive. We see how nature comes alive to take revenge on Gary during his walk, by hurting him in different ways. Therefore, his grandmother's comment acts as foreshadowing and gives the reader clues about what will happen later on in the story.

3 PERSONIFICATION:

Personification is a figure of speech in which things that are not human are described as if they have human characteristics. In this story, nature is personified as Mother Nature. Gary's grandmother describes nature as if it is a woman. She says, "The power of Mother Nature. It's all around you. Alive. Waiting..." (p. 157). Nature is not really a person. It cannot wait, because only human beings and animals can wait. Nature is often personified as Mother Nature to express the idea that nature will care for us if we protect it. Nature gives us everything we need to survive: food, water, sunlight and shelter. However, in this story, the personification becomes real: nature is actually able to do something that only human beings can do: take revenge. This is where the story becomes supernatural, or magical.

4 IRONY:

Gary sneers at his grandmother when she says that there is magic in the countryside. This means that he laughs at her in a mean, cruel way. He does not believe in magic. In particular, he does not believe that there is anything good about the countryside. It is therefore surprising when he discovers that there is actually magic in the countryside. In this story, nature is able to magically trap him in the field and turn him into a scarecrow. This is ironic.

Irony is when what happens is the opposite of what you expected to happen. Discovering magic in nature is the opposite of what Gary expected. Staying outside in the countryside is also the opposite of what he expected to happen.

5 THE TITLE:

When Gary realises that he is lost, he starts to feel a little bit scared. The narrator says, ‘He was also beginning to feel the first stirrings of... something. He wasn’t actually scared. He was too angry for that. But he was beginning to wonder just how much further he would have to walk before he knew where he was. And how much further *could* he walk?’ (pg. 156) Even though Gary does not admit that he is scared, we realise that he is starting to feel that way. Gary is not used to feeling scared. Usually, he is the one who makes other people feel scared. We are told earlier, ‘He actually enjoyed hurting other kids... But scaring them was just as much fun’ (pg. 154). We are also told that his mother is scared of him: ‘He was as tall as her now and he knew that in her own, quiet way, she was scared of him too’ (pg. 155). At the end of the story, Gary is turned into a scarecrow. The job of a scarecrow is to scare away the birds. It is funny and satisfying for the reader that now Gary scares things in order to protect nature.

SAMPLE EXAM QUESTIONS

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

'Isn't it beautiful?' his mother had said as the taxi from the station had rattled up the lane. A couple of black crows swooped overhead and landed in a nearby field.	
Gary had sniffed.	
'Pye Hall!' His mother had sighed. 'I was so happy here once'.	5
But where was it? Where was Pye Hall?	
As he crossed what he now realised was a quite enormous field, Gary found himself wincing with every step. He was also beginning to feel the first stirrings of... something. He wasn't actually scared. He was too angry for that. But he was beginning to wonder just how much further he would have to walk before he knew where he was. And how much further could he walk? He swatted at a fly that was buzzing him and went on.	10
Gary had allowed his mother to talk him into coming, knowing that if he complained hard enough she would be forced to bribe him with a handful of CDs – at the very least. Sure enough he had passed the journey from Liverpool Street to Ipswich listening to <i>Heavy Metal Hits</i> and had been in a good enough mood to give his grandmother a quick peck on the cheek when they arrived.	15
'You've grown so much,' the old lady had exclaimed as he slouched into a battered armchair beside the open fireplace in the front room. She always said that. She was so boring.	20
She glanced at her daughter. 'You're looking thinner, Jane. And you're tired. You've got no colour at all'.	
'Mother, I'm fine'.	
'No, you're not. You don't look well. But a week in the country will soon sort you out'.	25
A week in the country! As he climbed onward and onward through the field, swatting again at the wretched fly that was still circling his head, Gary thought longingly of concrete roads, bus stops, traffic lights and hamburgers. At last he reached the hedge that divided this field from the next and he grabbed at it, tearing at the leaves with his bare hands. Too late, he saw the nettles behind the leaves. Gary yowled, bringing his clenched hand to his lips. A sting of white bumps rose up, scattered across the palm and insides of his fingers.	30
What was so great about the country?	35

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

COLUMN A	COLUMN B
a Gary	A Loves nature. Thinks there is something magic and powerful about it, and it is good for you.
b Gary's mother	B Looks thin and has pale skin. Grew up in the countryside.
c Gary's grandmother	C Tall and thin. Has narrow eyes and scowling expression. Is disrespectful towards people and nature.

- a C (✓)
b B (✓)
c A (✓)
- 2 Refer to 'He was also beginning to feel the first stirrings of... something' (lines 8–9). Explain why the writer has used ellipsis (...). [2]**
- The ellipsis creates a pause. (✓)
- This is because Gary doesn't know exactly how he feels / Does not want to admit that he is really scared. (✓)
- 3 Refer to 'As he crossed what he now realised was a quite enormous field....He swatted at a fly that was buzzing him and went on. (lines 7–12):**
- a Identify one example of onomatopoeia. [1]**
- 'wincing' or 'buzzing' (✓)
- b How does the onomatopoeia add to the meaning of the sentence? [1]**
- It helps us imagine the sound Gary makes when he feels pain (✓).
- OR
- It helps us imagine the sound of the insect flying around his head (✓).
- 4 Explain why '*Heavy Metal Hits*' (line 16) is written in italics? [1]**
- It is the name of a CD / album (✓).
- 5 Refer to 'a quick peck' (line 17). Provide a suitable synonym for 'peck'. [1]**
- kiss (✓)
- 6 Explain how Gary's view of the countryside is different from his grandmother's. Provide evidence from the text to support your answer. [4]**
- Gary hates the countryside (✓).

We know this because he refuses to answer his mother when she says it's beautiful / he thinks longingly about the city / he hates the idea of spending a week in the country. (✓)
His grandmother loves the countryside. (✓)

We know this because she thinks that spending a week in the country will make Gary's mother feel better. (✓)

7 What evidence is there in the extract that nature is deliberately harming Gary in order to take revenge on him? Provide TWO points. [2]

- There is an insect that buzzes round his head and will not leave him alone. (✓)
(Accept answers calling it a fly or a wasp. It is a wasp, but at this point in the story, Gary still thinks it's a fly).
- He has sprained his ankle and is now in pain. (✓)
- He is lost and can't find his way home. The landscape seems to have changed so he cannot recognise it. (✓)
- There are nettles hiding behind the leaves in the hedge. / He is stung by nettles. (✓)

(NOTE: Accept any two of the above points.)

8 Refer to the whole passage.

1 Give one example of foreshadowing in the passage. [1]

When they arrive, Gary sees some crows (✓).

2 Explain how this is an example of foreshadowing. [1]

These foreshadow that something bad will happen / that he will be magically turned into a scarecrow / They are a symbol of death (✓).

TOTAL: 17 MARKS

Short Story: Pink Bow Tie

GENRE	Short Story
TITLE	PINK BOW TIE
AUTHOR	Paul Jennings

PLOT SUMMARY

This story is about a naughty fourteen-year-old school boy, who has just moved to a new school. On his first day at school, he gets a beating from Old Splodge, the principal, because he laughs at his pink bow tie. On the boy's next day at school, he is called to the principal's office because he dyed his hair (he has changed his hair colour from black to white). While waiting to go into the principal's office, the principal's beautiful secretary, Miss Newham (who is seventeen-years-old and who the boy has a crush on), asks him why he dyed his hair white. Before the boy can answer her, the principal calls him into his office.

Old Splodge tells the boy that he knows that he changed his hair colour because he can remember that when he gave him a beating yesterday, the boy's hair was black. Today, his hair is white. The boy tells the principal that he did not dye his hair and begins to tell him a long story about what happened:

The narrator says that he was on a train where another fourteen-year-old was smoking. When the conductor came to tell the kid to stop smoking (because kids are not allowed to smoke), the kid pulled out a machine (the Age Rager) which can magically turn a person older or younger by turning a knob. The kid turned himself into a twenty-five-year-old so that he could carry on smoking. After a few other people tried using this magical machine, a man tried turning himself older. He turned the knob too far and became 80 years old, then 100 years old, and then the man died and became a skeleton. This skeleton scared the boy so much that his hair changed from black to white.

The principal does not believe the boy's story because it seems like it is obviously a lie. So, the boy pulls out the Age Rager and puts it on the principal's desk to prove it to him. The principal then tells the boy to leave his office and to expect a suspension letter in the post. However, two weeks later the letter has still not arrived, and the principal has also been missing (which the boy is happy about). The sad thing for the boy is that Miss Newham now has an eighteen-year-old boyfriend who likes to wear pink bowties. From this information, the reader realises that Old Splodge used the Age Rager to make himself young again and is now Miss Newham's boyfriend.

SETTING

The time period is about 1980s in Australia. There are two settings. The one is in the principal's office in a school. The other is on a train. There is a story within a story. The teenage boy tells an inner story with its own setting, plot, characters, conflict and resolution. The inner story often reveals an important truth that is hidden or not spoken about in the outer story. In this short story, the setting in the principal's office feels real. The boy's story feels like fantasy – like something that is not real, because it is magical and made up. However, when we see the Age Rager in the principal's office, it connects the two stories.

BACKGROUND INFORMATION

Paul Jennings was born in England and grew up in Australia. He has published over a hundred books for children. Most of his short stories have an element (part) of fantasy, and end with a twist. The magical machine that can make people older or younger is the element of fantasy. The twist in the story is when Old Splodge ends up with Miss Newham..

In the time period the story is set in, it was acceptable to punish children by strapping (hitting or caning) them. This is now illegal in both Australian and South African schools.

SUMMARY REVIEW ACTIVITY:

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

The narrator is a boy of [1] _____ years and has been in the new school for [2] _____ days. We never get to know his name. He notices the pretty young [3] _____, Miss Newham. The principal's name is Old Splodge. The boy has already been [4] _____ by Splodge for laughing at Splodge's [5] _____.

Then the boy [6] _____ his hair [7] _____ and so he is in trouble again.

However, the boy denies having dyed his hair. He says his hair turned white [8] _____. He says he will [9] _____ how it happened. He was on the [10] _____ going home. In his carriage was an old [11] _____ a mean looking [12] _____, and another boy of fourteen who was [13] _____. When the [14] _____ tells the boy he cannot smoke, the boy pulls out a box that looks like a [15] _____. He slides a knob and grows older until he looks about [16] _____.

The ticket collector [17] _____ and runs away. The boy gives the box to the old lady and leaves. It is called an Age [18] _____ and it has a knob that can [19] _____ from younger to older. The old lady slides it to 'younger' and becomes [20] _____. She gives it to the narrator and leaves.

The [21] _____ guy takes it and pushes the knob to the 'younger' side. He becomes a [22] _____. The narrator tries to take the box away, but the baby will not let him. Then, the baby pushes the knob all the way to 'older'. The mean guy grows older until he [23] _____, rots and becomes a [24] _____. The narrator screams and tries to get out of the carriage, but the door is [25] _____ and the train is going too fast to jump out of the window. So, the narrator has to sit with the skeleton in the carriage for [26] _____ minutes till they reach the next station. The [27] _____ turns his hair white.

Splodge does not believe the boy even though he takes the Age Rager out of his bag as [28] _____. Splodge says he will suspend the boy for telling [29] _____ and he will write a [30] _____ to his parents. The narrator worries about the letter for two weeks, but no letter comes. Splodge has disappeared. Ms Newham has a new [31] _____ boyfriend who wears a [32] _____ bow tie. We realise from this that Splodge has used the Age Rager and made himself [33] _____ again.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.
 - 1 fourteen
 - 2 two
 - 3 secretary
 - 4 strapped
 - 5 pink bow tie
 - 6 dyes
 - 7 white
 - 8 overnight
 - 9 explain / tell him
 - 10 train
 - 11 lady / woman
 - 12 guy / man
 - 13 smoking
 - 14 ticket collector
 - 15 radio
 - 16 twenty-five
 - 17 screams / shouts
 - 18 Rager
 - 19 slide / turn
 - 20 sixteen
 - 21 mean

- 22 one-year-old / baby
- 23 dies
- 24 skeleton
- 25 jammed
- 26 fifteen
- 27 shock / fright / scare
- 28 proof
- 29 lies / stories
- 30 letter
- 31 good-looking
- 32 pink
- 33 young

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
deception (n.)	This means to mislead or to hide the truth. It seems that the narrator is trying to deceive the principal when he tells him the unlikely story about how his hair turned white.
defiance (n.) / defiant (adj.)	To be defiant means to be openly disobedient or resistant. When the mean-looking baby refuses to give the narrator the transistor, he is being defiant.
an illusion (n.)	An illusion is when something or someone appears to be something that it / they is not. The story that the narrator tells seems to be a lie, yet he produces the Age Rager. Splodge seems to become younger. By the end of the story, we believe the narrator's unlikely story. So, our understanding of the truth really might be an illusion.
a rebel (n.)	This is the action of resisting authority, control or convention. When the boy on the train is smoking, he is being a rebel. He is resisting or challenging the rules which say he is too young to smoke.
to strap (v.)	Hitting or caning someone. In the story, the boy is strapped for laughing at the principal's pink bow tie.
a transistor (n.)	The transistor radio was a small portable radio which came about when 'rock 'n roll' (a type of music in the 1950s and 1960s) was evolving. Rock 'n roll was often associated with rebellion. The transistor meant that teenagers could listen to their preferred music on a portable radio rather than on the big radio in the family living room. It represented freedom. This is why it makes sense that the Age Rager looks like a transistor (radio) as it gives people the freedom to choose their age.
unreliable (adj.)	When someone is unreliable, it means we cannot count on them or trust them. In this story, the narrator is unreliable. We do not know if we can believe what he says to be the truth.
a yarn (n.) / tall tale (n.)	A yarn is an unlikely story and a tall tale has a similar meaning. A yarn uses exaggeration – unbelievable parts are told as if they were true and factual. The boy's story about the train and the Age Rager seem like a tall tale.

MAJOR CHARACTERS	
NAME	THE NARRATOR – A SCHOOL BOY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Narrates both the outer story and the inner story. 2 Laughs at principal's pink bow tie and is strapped for it. 3 Dyes his hair white. 4 Admires Miss Newham and wishes he could be her boyfriend. 5 Tells the principal he has an explanation for why his hair turned white. 6 Claims to be sensitive and easily frightened. This makes us realise that he is an unreliable narrator and we doubt the truth of his story. 7 Emphasises so much that he was not the fourteen-year old who was smoking on the train, so we suspect that he does smoke on the train. 8 Tries to take the Age Rager away from the mean-looking baby. 9 Is traumatised by the man ageing, dying, rotting and becoming a skeleton. 10 Claims his hair turned white from the shock. 11 Takes the Age Rager out of bag as proof when the principal does not believe him. 12 Is worried his parents will find out that he has been suspended for telling lies. 13 Notices that Splodge has disappeared and that Miss Newham has a new boyfriend with a pink bow tie.
RELATIONSHIPS	He has a bad relationship with the principal. He has only been at the school for two days, but he has already been strapped (hit) by the principal. He does not seem to want to disappoint his parents. He says 'My parents will kill me if I am suspended from school. For the next two weeks I worry about the letter showing up in the letter box. But nothing happens. I am saved' (pg. 86). We wonder why he is new in the school and why he is nervous of his parents' reactions when he seems to be quite confident in front of the principal. Has he been expelled from another school?
PERSONALITY TRAITS	He seems to be rather rebellious. He is not scared of the principal or of breaking the school rules. He breaks the rules about hair colour and he is rude to the principal about his pink bow tie. When he starts to tell the principal the story, we doubt his honesty. He tells the principal he is a nervous person but that does not match what we know of him. He seems to be quite confident as he tells the principal an unbelievable story. He seems to be very imaginative.
PHYSICAL DESCRIPTION	Fourteen years old.
CHANGES	He does not really change. He doesn't seem to realise (like the reader does) that Splodge is the eighteen-year-old with the pink bow tie.

MINOR CHARACTERS	
THE PRINCIPAL, SPLODGE	<p>Splodge is the school principal who always wears a pink bow tie. We know that the narrator first got into trouble for laughing at the pink bow tie. The principal seems to get angry easily. He is clearly a disciplinarian (someone who enforces rules and discipline harshly).</p> <p>The narrator describes Splodge as being '... in a bad mood' (pg. 82) when the narrator laughs at his bow tie. Splodge 'doesn't see the joke and he gives [the narrator] the strap' (pg. 82)</p>

MINOR CHARACTERS	
	<p>'He is a grumpy old boy, he is due to retire next year and he does not want to go....He always wears this bow tie. He cannot seem to live without it' (pg. 83). It seems the principal is grumpy because he has to retire.</p> <p>When the narrator shows Splodge the Age Rager. Splodge looks at it carefully before speaking in 'a funny voice' (pg. 86). The fact that Splodge speaks in a 'funny voice' tells us that he is going to do something that he does not want the narrator to know about.</p> <p>Splodge disappears and is never seen again. We work out that he is Miss Newham's eighteen-year-old boyfriend with the pink bow tie.</p>
Miss Newham	<p>She's a 'real knockout' (pg. 82) and the narrator says that 'every boy in the school is in love with her' (pg. 82). She is seventeen and does not have a boyfriend. She asks him sweetly if he did not know it is against the school rules to dye his hair. She ends up going out with a good-looking eighteen-year-old boy who wears a pink bowtie.</p>
Smoking boy	<p>The narrator describes a boy on the train who is smoking. 'You are not allowed to smoke when you are fourteen. This is why I am not smoking at the time' (pg. 84). The narrator stresses that he is not the boy smoking. This makes us think that the narrator does smoke whenever he can. When the boy is challenged by the ticket collector, he slides a knob on the transistor and becomes twenty-five years old. This is probably what the narrator would like to do – become older so that people will stop telling him what to do. The smoking boy represents a challenge to authority.</p>

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

REBELLION

Many teenagers go through a phase of rebellion – of going against the rules. Usually, this is because teenagers feel older than they are. They feel like adults. They are ready for adults to stop telling them what to do!

EVIDENCE OF THEME IN TEXT

The narrator is rebellious and challenges authority. This can be seen when the narrator laughs at the principal's bow tie. It seems like the narrator wants to show he does not care about the principal's power. When the narrator dyes his hair, he is also challenging authority.

When he gets into trouble and begins telling the story of the train, this also seems defiant and rebellious. We think that he is refusing to tell the truth (although by the end we are not sure!) and that he is wasting the principal's time with tall tales.

The boy smoking on the train is representative of the narrator in the outer story. He says it is not him, but we understand that it probably could be. When the mean guy is changed into a skeleton, this is a warning of what can happen if you rebel too much.

THEME 2**AGE**

We are never satisfied with our age. Boys of fourteen want to be older so they can smoke or go out with seventeen-year olds. Older people want to be younger so that they can live life again.

EVIDENCE OF THEME IN TEXT

Everyone in the story wants to change their age. The narrator wants to be older, so no one will tell him what to do. Splodge wants to be younger so that he can be with his beautiful secretary. In the train, the old lady fights off the mean guy to have the chance to be young and full of life again. The Age Rager allows people in the story to change their ages. However, the narrator seems to be the only person who does not use the Age Rager. We wonder why this is.

THEME 3**WHAT IS TRUTH?**

In this story, it seems like the narrator is making things up. However, at the end of the story, the reader is left wondering what the truth is, and whether or not the narrator was really lying.

EVIDENCE OF THEME IN TEXT

The narrator tells a tall story (a story that is hard to believe because things in it do not make sense or they seem impossible). We doubt the narrator's story from the beginning. When he says he is sensitive and scares easily, this makes us trust him even less because this is very different to how he has shown himself to be.

We agree with Splodge when he says, "Do you expect me to believe that yarn?" (pg. 86). However, then the narrator takes the Age Rager out of his bag and we see it! Further, it seems that Splodge has used it to make himself younger. It seems that something we thought impossible might be true. This makes us think about the idea of truth – there might be lots of things that are not as impossible as they seem. In a fantasy world, normal rules do not apply. The story suggests that truth is an illusion.

STYLE AND STRUCTURE**1 STRUCTURE:**

There is a story within a story: an outer story which contains an inner story told by one of the characters in the outer story. Each of the stories has its own setting, plot, characters, conflict and resolution.

The outer story takes place in the principal's office and involves the narrator, Splodge and Miss Newham in Splodge's office. The **exposition** explains how the narrator comes to be in this situation (he is new in the school and has already got into trouble with the

principal) and introduces the **rising conflict** at the same time (he has dyed his hair white and is in trouble with the principal again). The tension continues to rise as the narrator says he can explain why his hair is white. We are expecting a conflict. The **climax** happens when the principal does not believe him, and he produces the Age Rager as proof of the truth of his story. The **falling action** happens as the narrator worries about the letter of his suspension from school. The letter does not come, and Splodge has disappeared. Then, there is a twist in the **resolution**. A twist happens when we are expecting one thing to happen but something else actually happens (Usually it is foreshadowed earlier in the plot in some way). In this case, the twist happens it is where the reader realises that Splodge has used the Age Rager to become eighteen and is Miss Newham's new boyfriend (This was foreshadowed earlier with the discussion about how every boy is in love with Miss Newham and that she does not have a boyfriend). Although the narrator does not realise that Splodge is Miss Newham's new boyfriend, we can make the connection because of the pink bow tie that both Splodge and the new boyfriend wear.

In the inner story, the **exposition** is when the narrator explains he was in the train with a group of characters that he briefly describes. The **rising conflict** happens when the ticket collector confronts the boy about smoking and he uses the Age Rager to become older. The action continues to rise with the old lady using the Age Rager to become sixteen and when the mean guy grabs it to use it next. The **climax** of the story is when the mean guy becomes old, dies, rots, and becomes a skeleton. The outcome or **falling action** and **resolution** in this story is where the narrator is trapped and shocked, causing his hair to change colour.

2 NARRATIVE VOICE:

The unreliable narrator is a **first person narrator**. In other words, it is one of the characters telling the story from his / her point of view. But the reader does not know whether to trust the narrator. The unreliable narrator usually says something near the beginning of the story to make the reader doubt his or her word. The reader then has to decide which parts of the story are true and which parts are untrue. In the introduction to the inner story, the narrator emphasises that he gets scared easily and is very sensitive. But we have seen how he has laughed at the principal earlier and now looks him 'straight in the eye' (pg. 83) while telling the story. This behaviour belongs to a confident person, not a nervous person. So, we are not sure that we can trust the narrator to tell us the truth.

3 WORD CHOICE:

Here are **slang** words used in the story like 'bloke', 'knockout', 'whacko' and 'surfie'. The words are used by younger characters like the narrator, or to describe a younger character in a sneering (angry) manner as the principal, Splodge does. The use of the slang words contributes to the themes of age and rebellion by showing an element of defiance in the story.

4 DRAMATIC IRONY:

Dramatic irony is when the reader knows or understands something that the narrator or the other characters do not know or understand. At the end of this story the reader knows something that the narrator seems not to have worked out. We know that Splodge has made himself younger to be able to date Miss Newham, but the narrator simply thinks Splodge has disappeared. He does not connect the pink bow tie of Miss Newham's new boyfriend with the pink bow tie of Mr Splodge.

SAMPLE EXAM QUESTIONS

Read the following extract from 'Pink Bow Tie' and then answer the questions which follow it:

Then, before I can move, he pushes the knob right up to the OLDER end. A terrible sight meets my eyes. He starts to get older and older. First he is about sixteen, then thirty, then sixty, the eighty, then one hundred and then he is dead. But it does not stop there. His body starts to rot away until all that is left is a skeleton.	5
I give a terrible scream and run to the door but I cannot get out because it is jammed. I kick and shout but I cannot get out. I open the window but I cannot get out. I open the window but the train is going too fast for me to escape.	
And that is how my hair gets white. I have to sit in that carriage with a dead skeleton for fifteen minutes. I am terrified. I am shaking with fear. It is the most horrible thing that has ever happened to me. My hair goes white in just fifteen minutes. I am frightened into being blonde. When the train stops I get out the window and walk all the rest of the way home.	10
And that, I say to Splodge, 'is the truth'.	15

1 Refer to the whole passage.

a Why is the character telling this story? [2]

He dyed his hair white (✓) and he is now telling this story to his principal to explain why his hair is white (✓).

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

The type of narrator in the passage above is ...

- A a first-person narrator**
 - B a first-person unreliable narrator**
 - C a third-person limited narrator**
 - D an omniscient narrator**
- B first-person unreliable narrator (✓)

c Provide a reason for your answer to 1 (b) above. [3]

The narrator says he is a nervous person who is easily scared (✓) but he speaks to the principal in a way that shows he is a confident person (✓). This makes us doubt everything he says after this (✓).

1 Refer to ‘His body starts to rot away until all that is left is a skeleton’ (lines 4–5). Explain what lead up to the person becoming a skeleton? [2]

He had pushed the knob to the ‘younger’ side of the Age Rager and had become a one-year-old baby (✓). Then he pushed it all the way to the ‘older’ side which made him grow older, die, rot and become a skeleton (✓).

2 Refer to “And that, I say to Splodge, ‘is the truth’” (line 15):

a Who is Splodge? [1]

Splodge is the principal (✓).

b Discuss how the theme of truth is shown in the story. [3]

The narrator tells a tall (an unbelievable) story which we, like Splodge, find difficult to believe (✓). However, there seems to be some truth to what the narrator has said because he produces the Age Rager and we realise at the end of the story that Splodge has used it to make himself younger (✓). It makes us ask ourselves what the truth is (✓).

3 Refer to the story as a whole. Explain how a twist occurs in the story. Your answer must make reference the pink bow tie. [3]

A twist is when something that we do not expect to happen in a story happens (✓). The twist in this story comes when we realise that Splodge has used the Age Rager to make himself young again (✓). We know this because of the pink bow tie that Splodge wore is now worn by Miss Newham’s eighteen-year-old boyfriend (✓).

TOTAL: 15 MARKS

Short Story: Swimming partners

GENRE	Short Story
TITLE	SWIMMING PARTNERS
AUTHOR	Timwa Lipenga

PLOT SUMMARY

Linda is the narrator of the story. She is looking back on her relationship with her sister. She is two years younger than her sister, Aisha. She adores her sister and tries to copy everything she says and does. The mean kids at school call her Aisha's 'slave' and others call her Aisha's 'shadow'. Sometimes, Aisha likes Linda following her but sometimes she gets irritated by it. She makes the plans for them and always tells Linda what to do.

One day she tells Linda that they are going swimming in the stream. They are not allowed to go to the stream and Linda feels nervous. But she follows Aisha anyway. Aisha takes off her school uniform and gets into the water. Linda takes off her uniform too but does not get in because she does not know how to swim. Aisha tells her she is just playing in the water. She says that if Linda does not want to get into the water and play, she should go home. When Linda gets in, she is cold. Linda copies her sister who is splashing water about. The girls start splashing water and chasing each other. Linda is so busy having fun that she forgets about the cold. On this day, the girls first become 'swimming partners'.

When Linda and Aisha get home, they are shivering from the cold. Their mother asks them where they have been. Aisha lies. She says they were trying to collect firewood. Mother does not believe her and asks Linda. Linda just keeps quiet –she does not want to lie to Mother and she does not want to betray Aisha. Mother feels her wet head. She figures out that they went swimming. She is very angry with them. She yells at Aisha for putting Linda in danger. She yells at Linda, saying she could have drowned. She tells Linda that she is like the *khope* bird that lets itself be carried by the wind in any direction. In other words, she will do anything Aisha tells her to without thinking about it.

Their mother then gives the girls their 'judgement' (punishment): she decides she will not tell their father (because he has enough to worry about). The girls are relieved, because they know he would have beaten them. Instead, Mother punishes them by not giving them supper. She dishes up for their father and then eats in front of them. Linda is so hungry and wants to cry. However, she does not cry because she does not want Aisha to laugh at her.

The punishment teaches the girls to be more careful, so they do not get caught in the future. They carry on going to the stream and teach themselves how to swim. They always make sure to collect firewood to take home before swimming, and not to stay in the water for too long. The stream makes them feel free. Linda explains that as they grow older they are more than sisters; they are friends. The stream, too, is like their friend.

When the girls are sixteen and eighteen, their father falls off a ladder while thatching their roof and dies. Their mother has to try and grow the maize crop for food and to sell to bring in some money. The girls still go to school, so they can only help her on weekends.

One Saturday, Linda and Aisha's lives change. Their older brother comes for a family meeting. Mother (with the help of their older brother) tells the girls that there is not enough money to send the girls to school. Their mother has tried to borrow money from people in the village; she has even spoke to their Member of Parliament about helping, but no one has money to help. The girls are shocked. They never thought that they would have to leave school. Now they must go to the maize field early in the morning and work until late in the evening. They can no longer go swimming. They no longer have the freedom to play in the stream. They are no longer carefree young girls. This marks their transition into adulthood.

Two young farmers, Yakobe and Itimu take an interest in the girls. They walk Linda and Aisha home and help them carry the heavy maize sacks. Aisha feels she has to escape from this life of back-breaking work in the village. She asks Linda to go with her to the city. She believes that they can find jobs even though they do not have school leaving certificates. Linda says she will not go, so Aisha says she will go without her. Linda is not the young girl who once followed her sister everywhere. Aisha leaves. Linda stays.

Linda gets married to Itimu and has two daughters, which makes her mother very happy. Linda is very busy looking after her children and the maize field and trying make sure her husband is not unfaithful to her. They have a corrugated-iron roof on their house which is a symbol of being rich in this community.

The story jumps ahead five years. The story is now told in the present tense, and we learn that Linda is now an adult. Aisha comes back after five years. She looks ill because she is dying from AIDS. Linda takes her sister in to care for her. Linda tells us that, Itimu, her husband, died six months earlier from AIDS. Linda explains that her husband shared his wealth with her, but he also shared his illness. She means that she also has AIDS, like Itimu and Aisha. Linda says that one day, she will tell Aisha about her AIDS and that they are still swimming partners.

SETTING

The author of this story, Timwa Lipenga, is Malawian. Although the setting is never told directly to us, we can infer (figure out) that this story is set in a rural village in Malawi. We know it is a rural setting because there is a stream and because the girls collect firewood. The parents work in the maize field. The kitchen is a separate cooking hut away from main house. We can work out the fact that the story takes place in Malawi because it is the author's home country. In addition, the food in the story gives us extra clues. They eat pumpkin leaves with groundnut stew, dried fish stew and nsima (thickened maize porridge) with vegetables. We can also work out that the family is living in poverty, because the mother is unable to pay Linda and Aisha's school fees – they have to leave school to help their mother work.

BACKGROUND INFORMATION

In the Shuter's anthology, the authors note that in the setting for this story, there is no cure for AIDS. Thus, AIDS is described as 'deadly'. In the story, Aisha does not get treated for her illness. She is sick and it seems she will not live for long. Linda is also infected with HIV / AIDS, but she does not go to the clinic or seek treatment. However, in South Africa today, many people live for long periods of time with HIV / AIDS. Anti-retroviral drugs help to treat HIV / AIDS. People also have more knowledge about ways to prevent HIV / AIDS infections. For example, there are many campaigns to educate people about using condoms in order to practise safe sex.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

Linda is the [1] _____ of the story. She is [2] _____ years younger than her sister, Aisha. Linda [3] _____ Aisha everywhere she goes and does everything she says. One day, they go [4] _____ in the stream even though they are not allowed to. They get into trouble when their mother finds out. They have to go without [5] _____ as punishment. Mother says Linda is like the [6] _____ bird that lets itself be carried by the [7] _____ in any direction it blows. The girls carry on going to the [8] _____ to swim but are careful not to get caught. They collect [9] _____ before they go swimming and make sure that they get back in time. The stream makes them feel free.

When the girls are sixteen and eighteen, their father falls off a ladder and [10] _____. Their mother tries to [11] _____ money, but she cannot pay for the girls' [12] _____. The girls have to give up school and work in the [13] _____ fields. They can no longer go [14] _____ in the stream.

Some young farmers, [15] _____ and [16] _____ are interested in the girls. They walk the girls home and help to carry the maize [17] _____. Aisha feels she has to escape from this life. She wants to go to the [18] _____ and she wants Linda to go with her. She says they will find [19] _____ even though they do not have school leavers' certificates. Linda is [20] _____ and for once says she will not follow Aisha. Aisha leaves without her. Linda marries Itimu and has [21] _____ children. Itimu is not a faithful husband.

Aisha returns to the village after [22] _____ years. She is dying from [23] _____.

Linda takes her into her house and nurses her. Itimu has died [24] _____ months earlier from AIDS. Linda also has AIDS, but she has to be the [25] _____ sister. She says that she and Aisha are still swimming partners.

MARKING MEMORANDUM

- 1** Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2** Discuss the correct answers with the whole class.
 - 1 narrator
 - 2 two / 2
 - 3 follows
 - 4 swimming
 - 5 dinner / supper / food
 - 6 Khope
 - 7 wind
 - 8 stream / river
 - 9 firewood / wood
 - 10 dies
 - 11 borrow / get
 - 12 school fees / fees
 - 13 maize
 - 14 swimming
 - 15 Yakobe
 - 16 Itimu
 - 17 sacks / bags
 - 18 city
 - 19 jobs / work
 - 20 scared / afraid
 - 21 two / 2
 - 22 five / 5
 - 23 AIDS
 - 24 six / 6
 - 25 stronger

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
HIV / AIDS (n.)	HIV is the acronym for Human Immunodeficiency Virus. HIV is the virus that causes AIDS. AIDS is the acronym for Acquired Immune Deficiency Syndrome. This is a condition where your body's immune system does not work as well to defend your body against illness. In the story, the author writes only AIDS. However, it is common to write HIV / AIDS.
a partner (n.)	Partners are people who work together. In the story, the girls are swimming partners. They work together to learn how to swim. They also work together to hide their secret from their mother.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a tragedy (n.) / tragic (adj.)	A tragedy is an event leading to great suffering. A play or novel can be called a tragedy when it deals with tragic events and has an unhappy ending (usually ending in the downfall of the main character). When we find out Aisha and Linda both have AIDS at the end of the story, it feels like a tragedy.

MAJOR CHARACTERS

NAME	LINDA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tries to follow Aisha everywhere. Even waits for Aisha after school, though she is tired and hungry. 2 Follows Aisha into the stream even though she is scared and cannot swim. 3 Tries to avoid lying to her mother about swimming. 4 Misbehaves with Aisha at the initiation ceremony. 5 Continues to disobey her mother and swim with Aisha in the stream. 6 Works with Aisha in the fields. 7 Refuses to go to the city with Aisha. 8 Marries Itimu and has two children. 9 Decides to care for Aisha when she returns to their village, sick. 10 Reveals to us (the reader) that she too has AIDS. Does not tell her sister.
RELATIONSHIPS	She adores her sister and has to be with her. She says, 'I could not bear to be separated from my big sister' (pg. 36). As the girls get older they are friends who do everything together. The first time Aisha cannot influence Linda is when Aisha wants to leave for the city. When Aisha comes back, Linda takes care of her and plays the role of 'the stronger sister' (pg. 43). She has a distant relationship with her father – he is the disciplinarian. She wants her mother's approval and cannot bring herself to lie to her directly. As an adult (at the end of the story) we understand that Linda spends time with her mother from what she says about her daughters being 'the pride and joy of my ageing mother' (pg.42). Her daughters remind her of herself and Aisha. Linda cannot trust her husband and says she has 'to keep an eagle eye' (pg. 42) on him. This means she has to watch him very carefully.
PERSONALITY TRAITS	Linda is a follower, who is often cautious and respects authority. She is nervous to get into the stream because she knows their mother would never allow them to go to the stream. She is easily influenced by her sister and her mother tells her, "You are like the <i>khope</i> bird which, although it has wings, lets itself be carried in any direction that the wind chooses to blow" (pg. 39). Linda is indecisive and lets Aisha decide for her most of the time. Sometimes she just withdraws rather than choose between her loyalties. She doesn't want to betray Aisha, but she cannot lie to her mother. She says, 'I took the safest but most damning way out: silence' (pg. 38).
PHYSICAL DESCRIPTION	Various ages in the story 7; 13; 16; approximately 23 but no description given.
CHANGES	She becomes stronger and more decisive in her own way. '... for the first time in my life, I stood by my decision and refused to go with her' (pg. 42). She does not go to the city with Aisha.

MAJOR CHARACTERS	
NAME	AISHA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Takes Linda swimming in the stream even though neither of them can swim. 2 Lies to her mother about swimming in the stream and says they were collecting firewood. 3 Teaches herself to swim. 4 Misbehaves at the initiation ceremony. 5 Works with Linda in the maize field. 6 Makes the decision to move to the city to get away from her life in the village. 7 Returns five years later sick with AIDS.
RELATIONSHIPS	<p>Aisha is Linda's older sister and therefore takes the lead in the close relationship she has with Linda. She expects Linda to follow her and do what she says. As young girls, this is always the case. Because she is the leader, her mother expresses anger and disappointment at Aisha when she finds out the girls have been swimming – Mother believes Aisha has been irresponsible to take Linda to the stream.</p> <p>When the girls are grown, Aisha is surprised when Linda will not go with her to the city. She prefers a life in the city to working in the field and marrying Yakobe.</p>
PERSONALITY TRAITS	<p>She is independent and takes risks. For example, she swims in the stream even though she does not know how to swim. When she goes swimming, she feels free. She is tough – when Mother punishes the sisters with no dinner, Linda wants to cry. However, Linda stays strong by thinking about how Aisha would laugh instead. Aisha is shocked when she must leave school. The risks she takes in the story show that she wants more from life. She says, "If I don't go, I will always be stuck here. It will be the same back-breaking work, day in, day out. ... there must be more to life than this" (pg. 42). Aisha wants to change her life.</p>
PHYSICAL DESCRIPTION	<p>Her age (and therefore her appearance) changes throughout the story. She is two years older than Linda. When Aisha comes back from the city, she is pale and thin because she is sick.</p>
CHANGES	<p>Aisha constantly challenges boundaries and she believes that their circumstances can change. She is surprised when Linda will not follow her to the city; she learns something about Linda's strength. She leaves for the city full of hope but returns rather hopeless.</p>

MINOR CHARACTERS	
NAME	MOTHER
<p>After her husband dies she has twice as much work to do to cultivate the fields to sell maize and feed her family. She tries very hard to keep the girls in school by asking many different people for help with the school fees but has to give up. She is very upset about this. She is a proud and loving granny to Linda's two daughters</p>	
NAME	ITIMU
<p>He is the husband of Linda and is unfaithful to her. He is considered a 'catch' as he is wealthy by village standards. He is described as a promising young farmer, but he gets AIDS from having multiple partners and dies. He also passes the virus on to Linda.</p>	

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

POVERTY (THE POVERTY TRAP)

Poverty is the state of being extremely poor. People living in poverty often do not have their basic needs of food, clothing and shelter met. People living in poverty do not have access to many opportunities, like good health care and higher education.

In the story, Linda and Aisha come from a family that is living in poverty. This causes the girls to have to leave school before getting their school leaving certificate. Without this, it will be difficult for them to find well-paying jobs. The poverty they live in is like a trap – it is difficult to escape from.

EVIDENCE OF THEME IN TEXT

This story tells the tale of two sisters who make different choices within their opportunities. Aisha tries to escape –she decides to take a chance and leave. Linda makes the choice to stay. In the end, the story ends the same for both of them: they both end up in their home village with AIDS. This shows us that they really had limited opportunities for a better life.

Poverty has trapped them.

As young girls, Linda and Aisha can sneak away to the stream. The stream represents freedom and more choices available to the girls. Linda says, ‘There was a certain freedom about being in the water that was more precious than any of the games we played at school’ (pg. 40).

When they are small and in school, it seems the girls have opportunities for choice and freedom. However, when the girls have to leave school to help their mother, they cannot swim anymore. This symbolises the loss of opportunities available to them. Also, they no longer have access to education, which will limit their future considerably.

We see how difficult it is for the family to make ends meet (make enough money to survive). The family must depend on growing enough for themselves to eat and to sell. Mother is worried about how much maize has grown in the field. When their father dies, their mother ‘was now faced with the challenging task of cultivating the maize field and harvesting enough not only for food but also to sell for our livelihood’ (pg. 40). The event of the father’s death is stated quite matter-of-factly. The emphasis is on the material impact rather than the emotional impact. The devastating (very sad) loss of a family member is reduced to the loss of income. It seems that Mother does not have time to grieve (mourn and feel sad) – she has to get right to work.

At the end of the story, Linda has two young girls who remind her of Linda and Aisha. These two girls have just lost their father, just like Linda and Aisha lost theirs. We are left wondering: will life be any better for them, or are they in the same trap? It seems that HIV / AIDS will make the situation even worse for these two young girls as they will only have their grandmother to raise them.

THEME 2

THE IMPACT OF HIV/AIDS

HIV/AIDS is a disease that affects the human body. However, HIV/AIDS is also a societal issue. HIV/AIDS is spread through a lack of information and education.

In the setting for this story there is no cure or treatment for AIDS. It is described as deadly. Therefore, can see how HIV/AIDS impacts this already poor community.

EVIDENCE OF THEME IN TEXT

When Mother says the girls must leave school, she explains that she has looked everywhere for help – she has even asked a Member of Parliament. However, this Member of Parliament already helps three orphans from the village. We can infer (work out through our own knowledge and clues from the text) that HIV/AIDS is having an impact on this village. The villagers are struggling, but HIV/AIDS makes life more difficult.

We do not hear the word ‘AIDS’ until the very end of the story, when Aisha comes back home. We are not sure how Aisha got AIDS. We do know that she went to the city without any education. Sometimes, out of desperation, young women become involved in prostitution.

This is one way that HIV/AIDS is spread. It is possible that Aisha contracted HIV/AIDS that way, but we do not know for certain.

We learn about the physical effect of AIDS on Aisha when she comes home. Her sister takes her in. Of course, her sister loves and wants to care for her. However, we can think about the added financial stress that taking care of Aisha might cause for Linda. Linda has just lost her husband to AIDS. She has lost his income. Now, she must take care of her daughters and her sister. We are left wondering how Linda will be able to afford all of this, and pay her daughters’ school fees.

At the very end of the story, we learn that Linda herself has HIV/AIDS as well. We wonder what will happen when she dies. We can then see that HIV/AIDS makes poverty and the poverty trap worse.

THEME 3

HOPE THROUGH LOVE

Sometimes, hope created through love and loyalty is the only thing left in a world of limited choices. Facing bad things together is sometimes all people can hope for.

EVIDENCE OF THEME IN TEXT

Aisha and Linda are sisters and best friends. They love and care for each other. They are partners and work together during difficult points in the story – they stick together when they are in trouble at home, and they are partners again when they both have AIDS at the end of the story. Their love and loyalty for each other gives the reader comfort and hope in this sad story.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

This story is told in the **first person narrator**. Linda is both a character in the story and the teller of the story. The story is told from her own perspective. She uses 'I'. We learn about Linda's attachment to her sister from Linda herself: 'From the time I could talk, I tried to talk like Aisha. And when I could finally walk, I followed her everywhere' (pg. 36). In a later incident when they go to the stream, we see her uncertainty. Her thoughts are shown to us: 'What would Mother say if she ever found out? But this was Aisha, I reassured myself, everything would be all right' (pg. 37). That evening she describes the exchange with their mother from her perspective: 'Mother came close and touched my head. Then she touched Aisha's. That was when I raised my head to look at her. I saw confusion on her face, then anger' (pg. 38).

At the end of the story, the narrator switches from speaking in the past tense to speaking in the present tense. We learn that Linda is telling us about her and Aisha's childhood as an adult.

2 FIGURES OF SPEECH:

Linda's mother uses **figurative language** when she compares Linda to a bird. She tells Linda 'You are like the *khope* bird which, although it has wings, lets itself be carried in any direction the wind chooses to blow' (pg. 39). This is a **simile**. She is comparing the actions of the bird letting the wind blow it in any direction to the action of Linda letting Aisha think for her.

Idiomatic language is also figurative language. Linda questions Aisha's move to the city, saying "But taking a plunge into the city...?" (pg. 42). This has both literal and figurative meanings. The **literal** meaning of taking a plunge is to jump or dive into water. The figurative or **idiomatic expression** is to take a risk and do something difficult or that requires courage.

3 MOOD / ATMOSPHERE:

The mood or atmosphere of a story refers to the feelings that the story creates for the reader. When the girls come back late from swimming, they know they are in trouble. This creates a tense atmosphere. Tension is created through the word choices and the placing of the words in the sentences and of the sentences in the paragraph. The words in bold show us this:

"When we got home, our mother was lighting the fire. She **did not talk to us** until she had finished stoking the fire. 'You two girls are not coming from school. Where have you been?' she asked **suspiciously**.

'**Um**, we were looking for firewood'. Aisha said **looking down**.

Linda, is that true? Were you looking for firewood? Mother asked.

I was in an awkward position. I did not want to lie to Mother. Both our parents had punished us before for lying. But then I did not want to betray Aisha either. So, I took the safest but **most damning** way out: **silence**.

The **silence seemed to drag on forever.** Although I **avoided** my mother's gaze, I could tell she was still looking at us, **searching for clues**" (pg. 38).

Actions words like 'did not talk', 'looking down', 'avoided', 'searching for clues', and words like 'silence' 'most damning' and 'suspiciously' all work together to create an atmosphere of tense suspicion. Aisha's hesitation is shown in words like 'um'. The sentences 'I was in an awkward position' and 'the silence seemed to drag on forever' all suggest pauses, which create uncertainty. When we read this, we feel the girls are hiding something and Mother knows it.

At the end of the story, the mood changes. The mood becomes one of sadness or even tragedy. The characters have met their downfall – they are both sick from a disease which will kill them. We feel sadness and helplessness on the characters' behalf.

SAMPLE EXAM QUESTIONS

Read the following extract from 'Swimming Partners' and then answer the questions which follow it:

And so we stopped going to school. Instead we would now go to the maize field very early in the morning; then we would be back at home in the evening.	
I think the maize field marked our transition into womanhood more than the initiation ceremony had ever done. For the first time in our lives, we could no longer go swimming.	5
It was while we were occupied with the maize field that I noticed that two of the village's promising young farmers, Yakobe and Itimu, seemed to take more than a polite interest in the two of us. When my mother was not around, the two would accompany us home, helping us with the maize sacks.	10
Then one day, after an exhausting day, Aisha turned to me in the evening. 'Linda, I can't take this anymore. I'm leaving the village,' she declared.	
I was alarmed. 'Why?'	
'If I don't go, I will always be stuck here. It will be the same back-breaking work, day in, day out. I know that Yakobe is going to ask for my hand in marriage, and it will probably be soon. Itimu has his eye on you. There must be more to life than this. Come with me, we will leave tomorrow.'	15
'But Aisha, how will we survive in town?'	
'We will find jobs. We may not have school leaving certificates, but at least we are literate.' I was scared. I had never been to the city. Life in the village was hard, but I was used to it.	20
But taking a plunge into the city ... ? 'I can't, Aisha'.	
She stared at me, then played her trump card. 'Then I will leave you tomorrow'.	25

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

COLUMN A	COLUMN B
a Linda	A Has to make a difficult decision about school fees.
b Aisha	B Makes a decision that is out of character.
c Mother	C Makes a decision to try to improve her life.

- a** B (✓)
b C (✓)
c A (✓)

- 2 Refer to, 'I think the maize field marked our transition into womanhood more than the initiation ceremony had ever done' (lines 3–4). In your own words, explain what Linda means here. [2]**

She is thinking that when they had the initiation ceremony to womanhood they had just giggled through it. It was just a ceremony (✓). This hard labour in the field was really what being a woman was about (✓).

- 3 Refer to, "There must be more to life than this. Come with me, we will leave tomorrow." (lines 17–18):**
Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 7 in your answer. [1]

Aisha's tone of voice here is...

- A disappointed**
- B hurtful**
- C confident**
- D cautious**

C confident (✓)

- 4 What can the girls no longer do and what does this symbolise? [2]**

They can no longer go swimming (✓). This symbolizes their loss of freedom (✓).

- 5 Refer to the conversation between Aisha and Linda:**

"Then one day, after an exhausting day, Aisha turned to me in the evening. 'Linda, I can't take this anymore. I'm leaving the village,' she declared." (line 13)

- a Explain why Aisha is leaving the village. [2]**

She knows Yakobe is going to ask her to marry him and she feels trapped (✓). She can see she will be living the same life her parents lived and she cannot bear the thought (✓).

- b Link this to a theme in the story and quote from the passage to support your answer [2]**

We see the theme of poverty / being trapped by poverty. She says, 'If I don't go, I will always be stuck here. It will be the same back breaking work, day in, day out'. We see that there are limited choices for the girls because of their poverty (✓). Aisha says 'there has to be more to life than this' but at the end, when she comes home, we feel like there isn't (✓).

- 6 What is significant about the fact that the girls do not have school leaving certificates? [2]**

They do not have school leaving certificates because they were too poor to pay school fees (✓). This means their chances of getting jobs are less (✓).

- 7 Refer to "But Aisha, how... 'I can't, Aisha'" (lines 19–23):**

- a What do these lines tell us about Linda's character? Refer to another part of the story to support your answer. [2]**

These lines show us how cautious (✓) Linda is. She was too scared to get into the stream until Aisha persuaded her (✓).

- b** Earlier in the story, Linda's mother said that Linda is like a *khope* bird. Explain what her mother means and why Linda's answer to Aisha here is very different to how she usually responds? [3]

A Khope bird flies where the wind takes it (✓). Usually Linda lets Aisha tell her what to do (✓) but this time she says she will not go even though it means losing Aisha (✓).

TOTAL: 19 MARKS

Short Story: The Journey

GENRE	Short Story
TITLE	THE JOURNEY
AUTHOR	Barry Hough

PLOT SUMMARY

Johan and Thembi are sitting on a bench at school. He tries to kiss her, but she refuses his kiss. She says she will not kiss him because he has a stammer. Johan is very upset but tries to hide it. She gives him a note during English asking him to meet her on the rugby field after school. That afternoon he meets her there and she tells him her plan. He does not stammer when he shouts or sings. Therefore, she asks him to stand far away from her on the field and shout. As they walk closer together, he must lower his voice, but still try not to stammer. Johan is very angry with Thembi for putting pressure on him. He shouts at her. She explains to him that she knows how it feels to be discriminated against, so she wants to help him. She leaves. The next day Johan sends her a note asking her to meet him on the field. They meet that afternoon and start practising according to her plan. They do this for a few weeks. His stammer gets better slowly. They get closer and closer on the field. When the term is almost over, they are standing so close on the field that he has to whisper to her. They celebrate their success. He tries to kiss her again. This time, she lets him.

SETTING

The story is set in South Africa in the mid-1990s. It is just after the country's transition to democracy. The story takes place at Johan and Thembi's school.

BACKGROUND INFORMATION

During Apartheid, all government schools were segregated by race. This means that black, coloured, Indian and white children could not go to school together. When Apartheid ended in 1994, some schools slowly started integrating. This means that children of different races were in school together for the first time.

SUMMARY REVIEW ACTIVITY: EDITING ACTIVITY

Below is a summary of the short story. It contains 12 errors. These errors could be grammatical, spelling and / or punctuation errors.

- 1 Identify the errors.
- 2 Correct the errors.

3 Say what kind of error it is.

Johan and Thembi sitting on a bench at school. He tries to kiss her but she refuses. She say she won't kiss him because he has a stammer. Johan is very upset, but tries to hide it. She gives him a note during english asking him to meet her on the rugby field after school. That afternoon she meets her their and she tells him her plan. He doesn't stammer when he shout or sings.

Therefore, she asks him to stand far away from her on the field and shout. As they walk closer together, he must lower his voice, but still try not to stammer. Johan is very angry with Thembi for putting pressure on him he shouts at her. She explains to him that she knows how it feels to be discriminated. She leaves. The next day Johan sends her a note asking her to meet him on the field. They meet that afternoon and start practicing according to her plan. They do this for a few weeks. His stammer get better slowly. They get closer and closer on the field. When the term is almost over, they are standing so close on the field that he has to wisper to her. They celebrate their success. He tries to kiss her again. This time, she let's him.

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**

Johan and Thembi [1] **are** sitting on a bench at school. He tries to kiss her but she refuses. She [2] say **says** she won't kiss him because he has a stammer. Johan is very upset, but tries to hide it. She gives him a note during [3] english **English** asking him to meet her on the rugby field after school. That afternoon [4] she **he** meets her [5] their **there** and she tells him her plan. He doesn't stammer when he [6] shout **shouts** or sings. Therefore, she asks him to stand far away from her on the field and shout. As they walk closer together, he must lower his voice, but still try not to stammer. Johan is very angry with Thembi for putting pressure on him [7] he . **He** shouts at her. She explains to him that she knows how it feels to be discriminated [8] **against**. She leaves. The next day Johan sends her a note asking her to meet him on the field. They meet that afternoon and start [9] practicing **practising** according to her plan. They do this for a few weeks. His stammer [10] get **gets** better slowly. They get closer and closer on the field. When the term is almost over, they are standing so close on the field that he has to [11] wisper **whisper** to her. They celebrate their success. He tries to kiss her again. This time, she [12] let's **lets** him.

Types of Errors:

- 1** Missing verb (auxiliary verb)
- 2** Error of concord (subject and verb are not in agreement)
- 3** Incorrect punctuation (missing capital letter for a proper noun)
- 4** Incorrect pronoun
- 5** Incorrect homophone ('there' and 'their' are homophones)

- 6 Error of concord (subject and verb are not in agreement)
- 7 Run-on sentence
- 8 Missing preposition
- 9 Spelling mistake (practise has an 's' if it's a verb; practice has a 'c' if it's a noun)
- 10 Error of concord (subject and verb are not in agreement)
- 11 Spelling mistake
- 12 Spelling mistake

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a stammer (n.)	A stammer is a speech impediment. It is when you get stuck on certain words or keep repeating the same sounds over and over again. It is also called a stutter.
discrimination (n.) / to discriminate (against) (v.)	This is treating someone differently and badly because they are different to you. People are also discriminated against because of their sexual orientation, gender, race, religion, nationality or disability. All kinds of discrimination are hurtful. In the story, Johan is discriminated against because of his stammer. Thembi is discriminated against because of her race.
integration (n.)	This is the coming together of different people who have been segregated (kept apart). During Apartheid, people of different races were segregated. From 1994 onwards, integration has slowly happened: people of different races have begun living next to each other, going to school together and spending time together.

MAJOR CHARACTERS

NAME	JOHAN
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tries to kiss Thembi. 2 Agrees to try Thembi's plan to get rid of his stammer. 3 Kisses Thembi.
RELATIONSHIPS	He is friends with Thembi. When she came to the school, he was warm and welcoming. He has a good relationship with his parents.
PERSONALITY TRAITS	He has a stammer. This means that when he talks, he gets stuck on certain words and repeats certain sounds. He is frustrated with this. He has tried to get help, but nothing has worked so far. He has been teased and discriminated against all his life because of his stammer. Therefore, he is sensitive to discrimination. He can tell when people are discriminating against Thembi for being black, even when they do not say anything out loud. He feels protective over Thembi, even though she does not need his protection.
PHYSICAL DESCRIPTION	We do not know what he looks like.
CHANGES	At the beginning of the story, he really likes Thembi, but she will not consider dating him because of his stammer. He goes on an inward journey to overcome his stammer by practising every day. He succeeds, and in the end, he wins Thembi's heart.

MAJOR CHARACTERS	
NAME	THEMBI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Moves to Johan's school when Apartheid ends. 2 Refuses to kiss him because he stammers. 3 Helps him get over his stammer by practising on the field. 4 Agree to kiss him at the end of the story when his stammer is gone.
RELATIONSHIPS	She is friends with Johan. She lives far away from her parents because she is a boarder at the school.
PERSONALITY TRAITS	She is a boarder at the school and is lonely in the beginning. She makes friends with Johan and spends a lot of time with his family. She is cheeky, quick-witted and intelligent. She is the chairperson of the debating society. She wants to make a difference in society by becoming a doctor. She is suspicious of politicians because she thinks that they use words to trick people.
PHYSICAL DESCRIPTION	She wears braids. We do not know anything else about how she looks.
CHANGES	At the beginning of the story, she refuses to kiss Johan because of his stammer. She works hard with him, helping him to overcome his stammer. At the end of the story, she has developed feelings for him and agrees to kiss him. It is kind of Thembi to work so hard to help Johan. However, she also seems very shallow because she will not kiss him because he has a stutter. She cares more about appearances (how Johan sounds), than about what is in his heart.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

OVERCOMING CHALLENGES

All of us face challenges in our lives. In order to overcome them, we need to persevere (keep trying). It also helps to have someone supporting us along the way.

EVIDENCE OF THEME IN TEXT

Johan's challenge is that he has a stammer. This is very difficult for him. It is embarrassing and frustrating. It makes people treat him differently. He has tried to fix it for many years, and he has given up hope. However, Thembi gives him the courage and strength to try one more time to overcome this challenge. She comes up with a plan and then helps him practise. By overcoming this challenge Johan feels stronger.

THEME 2

FEELING LIKE AN OUTSIDER

Often during their teenage years people feel like outsiders. They feel like they do not belong and like they are different from everyone else. This can be very lonely and difficult to deal with.

It can be even harder to handle when people are discriminated against. This happens for lots of reasons: race, religion, sexual orientation, nationality, disabilities and gender. Discrimination can be very hurtful. It can make people feel even more like outsiders.

EVIDENCE OF THEME IN TEXT

Thembi and Johan are both outsiders because they are different from other people. He is an outsider because of his stammer. She is an outsider because she is one of the first black learners at their school. They are not discriminated against openly, but Johan can see the discrimination in the way that people look at him and at Thembi. By the end of the story, they find acceptance and belonging with each other. They accept each other and support each other. They are not outsiders when they are together and they do not discriminate against each other.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story has a **third person narrative voice**. This means that the narrator, who tells the story, is just a voice. It is not a character in the story. Neither Thembi nor Johan tell the story.

2 DESCRIPTIVE WRITING:

Hough uses language to describe details about how things look, smell and feel. He does this to make it easier for the reader to imagine the things he is writing about. This makes the story more vivid. For example:

- Smell: 'During Maths he imagined he could still catch the sweet scent of her braids' (pg. 141). This means that in the lesson after he tries to kiss her, he can still smell the sweet smell that comes from her braids.
- Touch (feeling): 'And yet he clenched his fists so that the nails cut into his palms' (pg. 141). This means that even though he pretends to laugh with her, he is so upset that digs his nails into the skin on the inside of his hands.
- Sight: '...they sat on the bench under the delicately flowering pepper tree' (pg. 141). This means that the tree they are sitting under has flowers that are blooming. The flowers are beautiful and look delicate.
- Hearing: 'They speak so fluently, their words pour like cream from a jug' (pg. 142). This means that the politicians have such a good way of speaking, their words come out smooth and easily.

3 TONE:

When Thembi tells Johan her plan to help him stop stammering, he is furious (very angry). He shouts at her. He uses an angry, frustrated or indignant tone when he says, "You can all go jump in the bloody lake!... I've been trying for years. Speech therapists and shrinks

since I've been this high... I've had it, do you hear! I've had it. And now you!" (pg. 143). We know that his tone is very angry in the following ways:

- He uses the rude word 'bloody'.
- He insults Thembi by telling her to go 'jump in the lake'.
- He repeats himself to emphasise how he feels when he says, 'I've had it'.
- He uses the expression 'do you hear' to make sure she is taking him seriously.
- He uses exclamation marks at the end of three of his sentences.

4 FIGURATIVE LANGUAGE:

In traditional Greek mythology (stories about gods and supernatural creatures), it was common to have a story that involved a hero going on a journey in order to win a woman's love. This journey would often change his character for the better. In this story, Johan does not literally go on a journey. He does not travel anywhere. However, he goes on a figurative journey or an inward journey to find the courage and strength to try one more time to overcome the challenge of his stammer. This experience strengthens him and brings him closer to Thembi.

SAMPLE EXAM QUESTIONS

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

But when he got to the rugby field, Thembi was there waiting for him.	
'If you can shout without a stammer, you should also be able to speak and whisper fluently,' she said. 'I have a plan. You go to one set of goal posts, I go to the other. We walk slowly towards each other. At first you'll have to shout so that I can hear you. Then, as you approach me, you tone down until you speak, and eventually whisper.'	5
Johan exploded. 'You can all go jump in the bloody lake!' he shouted. 'I've been trying for years. Speech therapists and shrinks since I've been this high. On the phone I struggle. Orals are a n-nightmare. In primary school the kids used to laugh at me. Always looked at me as though I was a moron. Everybody in the family always gave advice. "Give him a good <i>skrik</i> . Put pebbles in his mouth. Make him sing". I've had it, do you hear! I've had it. And now you!'	10
He saw Thembi extending her hand towards him. But she hesitated and said softly, 'Do you really think I don't understand, that I don't know how it feels?' She turned and walked away. When she was through the gate and had disappeared around the corner, Johan roared and hurled stones at the posts.	15
The following day it was Johan's turn to send a note. After school Thembi waited on the rugby field.	20

In the weeks that followed, Johan's voice was frequently hoarse. Only he and Thembi knew the reason.

When the pepper tree flourished its red berries, they no longer started at opposite ends of the field. Johan no longer shouted. He merely spoke loudly. Occasionally, when he grew too excited about his progress, he stumbled over his words. Then Thembi would stop him. And sometimes he lost heart because the journey took so long. 25

And then, one afternoon, shortly before the end of term, they had moved so close to one another that Johan had to whisper.

1 Refer to, 'But when he got to the rugby field,..., and eventually whisper' (lines 1–6). Explain what these lines tell us about Thembi's character? Mention TWO things and give reasons for your answers. [4]

- She is clever (✓). We know this because she comes up with a successful plan to get rid of Johan's stammer. (✓)
- She is brave/ bold/ daring / confident. (✓) We know this because she comes up with the plan herself and orders him to follow her instructions. (✓)
- She is kind. (✓) We know this because she cares so much about Johan / wants to help him overcome his challenges. (✓)

(NOTE: Any TWO of the above)

2 Refer to, 'Johan exploded' (line 7):

a In your own words, explain what this means. [1]

He was very angry / he shouted. (✓)

b Why does Johan 'explode' at Thembi's suggestion? [3]

Johan has been trying for a long time/ for years / since he was a young child to get rid of his stammer. (✓) He has tried lots of methods to get rid of it. (✓) Nothing has worked. (✓) He is tired / fed up / frustrated / has lost hope. (✓) He does not believe Thembi's plan will work. (✓) He does not want to feel like she is pressuring him. (✓) He wants her to accept him for who he is.

(NOTE: Any THREE of the above or similar)

3 Refer to, "'You can all go jump in the bloody lake!'" (line 7). Identify Johan's tone here. [1]

angry / fed up / frustrated / furious / indignant / cross (✓)

4 Refer to the excerpt as a whole. Give two examples of why / when Johan's stammer is so difficult to deal with. [2]

- Talking on the phone (✓)
- Orals / speeches (✓)
- People think he is stupid / that he is a moron (✓)
- Children laughed at him in primary school (✓)

- Everyone is always telling him how to fix it (✓)

(NOTE: Accept any TWO of the above)

5 Refer to ‘skrik’ (line 11). Explain why ‘skrik’ is written in italics. [1]

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

6 Explain why the following statement is TRUE: Thembi knows how it feels to be discriminated against. In your answer, refer directly to the extract, and to the story as a whole. [2]

For the first mark, learners must refer to this extract in particular:

Thembi says to Johan, ‘Do you really think I don’t understand, that I don’t know how it feels?’

This shows that she knows how it feels to be discriminated against. (✓)

For the second mark, learners can refer to any ONE of the following from the rest of the story:

- Thembi is one of the first black learners at their school. (✓)
- The story is set at the end of Apartheid, a time when there was even more discrimination than there is now. (✓)
- Johan sees people looking at Thembi in a mean way. (✓)
- She feels lonely because she lives far away from her parents. It seems like not all people at the school are as welcoming to her as Johan’s family is. (✓)

7 Refer to ‘Johan no longer shouted. He merely spoke loudly’ (lines 24–25). What does this show us? Choose the correct answer from the list below: [1]

A Johan is no longer angry with Thembi for suggesting her plan.

B Johan’s voice is hoarse from all the shouting.

C Johan has given up on trying to overcome his challenge.

D Johan has learned not to stammer even when he is speaking normally.

D Johan has learned not to stammer even when he is speaking normally. (✓)

8 How do we know that this journey to overcome his stammer was not easy? Mention TWO things. [2]

Occasionally, when he grew too excited about his progress, he stumbled over his words.

(✓) Sometimes he lost heart because the journey took so long. (✓)

TOTAL: 17 MARKS

Short Story: The Love Potion

GENRE	Short Story
TITLE	THE LOVE POTION
AUTHOR	Herman Charles Bosman

PLOT SUMMARY

Oom Schalk Lourens (the narrator) tells a tale about a local plant that is used as a love potion. It is called the juba-plant. He explains that for the love potion to work, you must pick a little red berry from the juba-plant at midnight under a full moon. Then, if you squeeze the juice of the berry into the coffee of the person you fancy, they will fall in love with you. The narrator explains that if a young man puts the juice into a woman's coffee, she will find the man more attractive. He jokes about how ugly the men are.

The narrator tells us about how one girl's father caught a young man putting the juice in his daughter's coffee. The father hit the young man and his front teeth got knocked out. The narrator jokes that the juba-plant has made this man less attractive.

Oom Schalk tells us about a night he was out hunting with a lamp fastened on his hat. This bright light shows the eyes of animals in the dark, so you can find them in the dark and shoot them. He tells us a long story about why this type of lamp is illegal: a policeman was wearing this type of lamp on his hat while tracking cattle-smugglers and he got shot in the foot. The magistrate (local judge) said it was an accident. However, some of the leaders in the community council (the Volksraad) were secretly involved in the cattle smuggling. They were nearly caught by the policeman with the lamp on his head. So, the leaders passed a law that made it illegal to hunt with a lamp so they would not be caught. Oom Schalk was out hunting illegally and he was being very quiet because he did not want to be caught. Suddenly, he saw a policeman's hat in his lamp light. He tried to run away but he fell off a low cliff and knocked himself unconscious.

When Oom Schalk woke up he found the policeman, Gideon van der Merwe, bending over him. Gideon asked Oom Schalk for his lamp to help him find the juba-plant. Gideon says he needs the plant for his studies for his sergeant exam. Oom Schalk gives him the lamp and tells him where to look. Gideon finds the plant and picks a berry. Oom Schalk asks him if it is for Lettie Cordier.

Gideon says yes. Gideon explains that he visited Lettie's father, Krisjan, to hear his life story but really, he was only visiting to see Lettie. Gideon wants the berry juice so that Lettie will fall in love with him.

The next day Oom Schalk goes to visit Lettie's father, Krisjan. He talks about Gideon with Krisjan because he really wants to watch how Lettie reacts when he talks about Gideon.

When Oom Schalk discusses Gideon, Lettie blushes a bit and her eyes light up. Lettie meets Oom Schalk when he is on his way home and tells him that she loves Gideon. Oom Schalk tells her about meeting Gideon the night before. He tells her that Gideon picked the berry to make her fall in love with him. Oom Schalk tells Lettie that she must put her cup of coffee on the table where he can reach it easily to put the juice in it. Then, she must come back into the room and drink the coffee to make Gideon believe she has just fallen in love with him because of the juba-berry.

The next time Oom Schalk sees Gideon, he asks him if the plant worked. Gideon says he put it in her coffee and she took one sip and then jumped onto his lap. He then says he is sure the juba-juice would have worked if it had had the chance. He says he knows that Oom Schalk had been talking to Oom Krisjan that morning. This shows that Gideon knows that Oom Schalk had told Lettie about Gideon's feelings for her. She did not need the juice to show her feelings for Gideon, but she pretended by taking a sip before jumping into his lap.

SETTING

The story is set in Groot Marico in the old Western Transvaal in about the 1940s. The action takes place in the bush near a kopje and at Krisjan Cordier's farm in his voorkamer (front sitting room). There is also a brief mention of a court room during the story. It seems that the narrator is in one time frame telling a story about events that have happened in the past.

BACKGROUND INFORMATION

Herman Charles Bosman (1905 - 1951) is a well-known South African short story writer. He taught in the Groot Marico district. The area is a farming district. The local Afrikaans people there inspired his best-known stories with his fictional narrator, Oom Schalk Lourens. Oom Schalk Lourens observes what goes on in the district and tells stories about it all. The stories are satirical – they use humour to show and make fun of the local customs in the community.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

Oom Schalk Lourens is the narrator. He tells a tale about a local plant – the [1] _____ - _____ – which is a love potion. It must be picked at midnight under a full [2] _____. You can get a girl to fall in love with you if you squeeze the juice into her [3] _____.

Oom Schalk says one night he was out [4] _____ with a lamp fastened on his hat. He was out hunting illegally, and he was being very quiet because he did not want to be caught. Suddenly he saw a [5] _____ hat in his lamp light. He tried to run away but he fell off a low [6] _____ and knocked himself unconscious.

When Oom Schalk woke up, he found the policeman, [7] _____ van der Merwe, bending over him. Gideon asked Oom Schalk for his [8] _____ because he wanted to find the plant and pick the [9] _____. Oom Schalk gave it to him and told him where to look. Gideon found the plant and picked a berry. Oom Schalk asked him if it was for Lettie Cordier and Gideon said yes. He had been visiting Lettie's father, Krisjan, to hear his life stories, but he was really visiting to see [10] _____ .

The next day Oom Schalk goes to visit [11] _____ father, Krisjan. He talks about Gideon with Krisjan because he really wants to watch how Lettie acts when he talks about Gideon. She blushes a bit and her [12] _____ light up when they talked about Gideon. Lettie meets Oom Schalk when he is on his way home and tells him that she [13] _____ Gideon. Oom Schalk tells Lettie about meeting Gideon the night before and that he picked the [14] _____ to make her fall in love with him.

Oom Schalk tells Lettie that she must put her cup of [15] _____ on the table where he can reach it easily to put the juice in it. Then she must come back into the room and [16] _____ the coffee to make Gideon think she has just fallen in [17] _____ with him.

The next time Oom Schalk sees Gideon, he asks him if the plant worked. Gideon says he put it in her coffee and she took one sip and then jumped on to his [18] _____. He then says he is sure the juba-juice would have worked if it had had the chance. He says knows that Oom Schalk had been talking to Oom Krisjan that morning. This shows that Gideon knows that Oom Schalk had told [19] _____ about Gideon's feelings for her. She did not need the [20] _____ to show her feelings for Gideon, but she pretended by taking a sip before jumping into his lap.

MARKING MEMORANDUM

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

2 Discuss the correct answers with the whole class.

- 1 juba-plant
- 2 moon
- 3 coffee
- 4 hunting
- 5 policeman's
- 6 cliff
- 7 Gideon
- 8 lamp
- 9 berries

- 10 Lettie
- 11 Lettie's
- 12 eyes
- 13 loves
- 14 berries / juba-plant
- 15 coffee
- 16 drink
- 17 love
- 18 lap
- 19 Lettie
- 20 juice

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
humour (n.)	This is the quality of being funny or comical. There are many humorous events in the story. The events are also told in a humorous way.
innuendo (n.)	This is a hint about something - an indirect or subtle observation about a thing or a person. It can be critical or nasty, or it can be playful. The story uses innuendo to suggest that the very people who are supposed to uphold the law - the Volksraad and the police— are actually the law-breakers.
kêrel (n.)	Afrikaans for fellow / guy / man.
krantz (n.)	Afrikaans for a cliff.
a potion (n.)	A potion is a magical liquid. A love potion is a potion that will make someone fall in love you. In the story, juba-berries are said to have a love potion inside them.
satire (n.)	This is when humour is used to ridicule, to show and criticise the silly things people do or their bad habits or character traits. In the story, the corruption of the Volksraad and police is shown and gently mocked.
an understatement (n.)	This is when something quite serious is shown as being less serious or important than it really is. When Oom Schalk falls off the cliff, he describes it as going home 'the short way'. By describing it in such an understated way, he makes it humorous.
volksraad	Afrikaans for council.
voorkamer	Afrikaans for front sitting room / lounge.

MAJOR CHARACTERS

NAME	OOM SCHALK LOURENS
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Plays the role of narrator. 2 Goes hunting illegally and meets Gideon. 3 Gets a fright when he sees the policeman's hat and falls off a krantz. 4 Visits Krisjan to find out what he thinks of Gideon. 5 Observes Lettie's reaction to the mention of Gideon's name.

MAJOR CHARACTERS	
	<p>6 Asks Lettie how she feels about Gideon and tells Lettie what Gideon has done.</p> <p>7 Lies about who fell down the krantz.</p> <p>8 Advises Lettie how to act once Gideon puts the juice in her coffee.</p> <p>9 Realises he was mistaken about Gideon.</p>
RELATIONSHIPS	He takes on the role of a fictional storyteller and creates a relationship with us by addressing us directly. He is a friendly man who seems to get on with everyone. He advises Lettie on how to manage the situation with Gideon to make sure it works out. He says at first that he feels sorry for Gideon, who seems awkward. He helps him find the berries and gives him advice on how to work things out with Lettie by using the berry juice.
PERSONALITY TRAITS	Oom Schalk is observant. He makes an excuse to go to see Lettie's father, Krisjan. His real purpose is to find an opportunity to observe Lettie's reactions when he mentions Gideon's name to know how she feels about him. We see that he is a bit vain because when he recounts the event of falling down a cliff to Lettie, he tells her it was Gideon who fell, and not him. He does not want to look foolish in front of a young pretty girl. The fact that he is out hunting in the dark with his lamp shows that he is not above doing some illegal activities. He is able to laugh at himself a little when he realises he has been fooled.
PHYSICAL DESCRIPTION	None are given.
CHANGES	He realises that Gideon is not as simple as he had thought at the beginning of the story.
NAME	GIDEON VAN DER MERWE
IMPORTANT ACTIONS	<p>1 Speaks to Oom Schalk about borrowing his lamp to pick juba-plant berries.</p> <p>2 Picks berries from the juba plant.</p> <p>3 Tells Oom Schalk it is for his sergeant's exam.</p> <p>4 When asked, he admits the berries are for Lettie. Tells Oom Schalk that he is in love with Lettie.</p> <p>5 Goes to hear long-winded stories from Lettie's father, just to see Lettie.</p> <p>6 Winks at Oom Schalk at the end of the story, showing he is not as simple as Oom thought.</p>
RELATIONSHIPS	He is in love with Lettie but is shy about telling her. He hopes that the berries in her coffee will encourage her to say something (so that he does not have to be the first to say something). He goes to visit her father and listens to his long boring stories, just so he can see her when she brings in the coffee. Lettie's father, Krisjan, thinks he is very intelligent. Gideon describes how he feels when he sees her: "I have tried often to tell Lettie how much I think of her," Gideon said, "but every time, as soon as I start, I get a foolish feeling. My uniform begins to look shabby. My boots seem to curl up at the toes. And my voice gets shaky, and all I can say to her is that I will come round again soon, as I have simply got to hear the rest of her father's life story" (pg. 8). He thinks if he squeezes the juba-juice in her coffee it 'might make her say something first'.

MAJOR CHARACTERS	
PERSONALITY TRAITS	At first, he seems very earnest, shy, reserved and rather gullible (easily fooled) or simple. Oom Schalk says he is 'very likeable' and 'a good fellow' but he feels sorry for Gideon as he seems a bit inept (useless). However, it turns out that Gideon is quite astute (smart). He appears to be bumbling as part of his plan to enlist the help of Oom Schalk. Krisjan, Lettie's father, describes him as an 'interesting young man' and 'very intelligent'.
PHYSICAL DESCRIPTION	None are given.
CHANGES	He reveals that he is not as naïve / simple as we had initially thought.
NAME	LETTIE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Her eyes light up and she blushes when she hears Gideon's name. 2 She waits at the thorn tree for Oom Schalk to come past so she can tell him that she loves Gideon. 3 She leaves her coffee mug on the table and leaves the room long enough for Gideon to squeeze the juice into it. 4 She takes a sip of her coffee so that they can pretend that is why she suddenly loves him and jumps into his lap.
RELATIONSHIPS	She is Krisjan's daughter. She confides in Oom Schalk that she is in love with Gideon.
PERSONALITY TRAITS	She is shy but is also quite open with her feelings when she feels it is right to show them. She tells Oom Schalk that she loves Gideon. When she knows Gideon has squeezed the juice into her coffee – a declaration of his love – she jumps into his lap. She is quite practical in making sure Gideon has the chance to put the juice in her coffee.
PHYSICAL DESCRIPTION	She is a pretty picture with her brown arms and a sweet, quiet face and a full bosom.
CHANGES	She comes to understand that Gideon loves her. She becomes more confident with him. She pretends that she has been affected by the juice so that she can show her love for him.

MINOR CHARACTERS	
NAME	Krisjan Cordier (Lettie's father)
Krisjan is very garrulous (very talkative). He seems to be well-known for telling his life story in sequence. He thinks everyone is interested in his life story and that the incidents from his life can be helpful to others.	

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

LOVE AND COURTSHIP

Social customs (the proper ways to behave) seem to prevent people from simply expressing their feelings. They have to find fake or subtle ways to say what they really feel.

EVIDENCE OF THEME IN TEXT

The title indicates that this is a love story. Some have to pay a price for being in love like the unfortunate young man who had his teeth punched out by an angry father when the young man squeezed juice in his daughter's coffee.

Both Lettie and Gideon seem too shy to say what they feel and need something to help get them together. "I have worked it out," Gideon explained, "that at the rate he is going now, Lettie's father will have come to the end of his life-story in two years' time, and after that I won't have any excuse for going there. That worries me" (pg. 7). Gideon explains that he only has two years to keep visiting Lettie. It seems ridiculous that Gideon would not confess his feelings to Lettie in that amount of time. We see that Gideon does not have the confidence to simply tell Lettie that he likes her.

The juba-plant is merely a pretence (show) which lets people speak freely. Oom Schalk plays his role as the go-between and coordinates the eventual coming together of Gideon and Lettie. Both Gideon and Lettie take the opportunity to enlist his help. Gideon waits for a chance to meet Oom Schalk out in the veld and Lettie waits for him after he has been visiting her father. In the end, Lettie barely stops to sip her coffee before leaping into Gideon's lap. The berry does not really make her fall in love – it just gives her an excuse to act out her real feelings.

THEME 2

DECEPTION / HYPOCRISY

Deception is when people do not tell the truth. Hypocrisy is when someone says they believe something, but act differently to that belief.

EVIDENCE OF THEME IN TEXT

Almost all of the characters carry out some kind of deception in the story. Gideon pretends to be interested in Krisjan's life story to get access to Lettie. He lies about needing the juba-plant berries for the sergeant exam. We see at the end of the story, that he knew what he was doing all the time when he found Oom Schalk out hunting at night. Lettie plays along with the ruse (act) of the effect of the juba-plant juice. Oom Schalk is out hunting illegally and he lies to Lettie about who exactly fell off the krantz because he doesn't want to look foolish.

We see both deception and hypocrisy with the men of the Volksraad. They present themselves as upstanding citizens but are actually thieves or ex-thieves themselves, and are probably involved in cattle smuggling.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The main character is a fictional storyteller, **the narrator**, who tells the story but is also a participant in the story. He pokes fun at everyone in the story including himself. He confides in the audience telling us how "Another man might have wearied her with a long

and unnecessary description of the way he fell down the krantz, clutching at branches and tree-roots. But I am different. I told her it was Gideon who fell down the krantz.' He confesses to us how he avoided looking foolish by creating a small deception. We become aware that even though he pokes fun at the community, he pokes fun at himself too.

2 HUMOUR:

Humour is when something is funny. The way this story is written makes it **humorous**, or funny:

- a Understatement is used to create humour. The narrator says when he saw the policeman's helmet '... I went home. I took the shortest, way too, which was over the side of the krantz – the steep side – and on my way down I clutched at a variety of branches, tree-roots, stoneedges, and tufts of grass' (pg.6). In this understated way, he relates how he got such a fright at seeing the policeman that he panicked, misjudged, and fell down a small cliff. This potentially serious fall where he is knocked unconscious is downplayed and made humorous.
- b Innuendo is evident in the story with the incident of the policeman being shot in the foot. 'But the men in the Volksraad, ... knew better than the magistrate did as to how the policeman came to have a couple of buck-shot in the soft part of his foot' (pg. 5). The narrator hints that the upstanding men of the council are the ones who shot the policeman in the foot.
- c Mocking or making fun of people is evident throughout the story. For example, when the narrator says, 'I mean, if you consider what some of the men in the Marico look like' (pg. 4). Here he is saying that the impact of the juba-berry is enough causes girls to not notice how ugly some of the men in Marico are. He does this to make us laugh. He is mocking the men of Marico.

3 IRONY:

This is the difference between the appearance of things and the reality of things; what you expect to happen and what actually happens, or when the reader knows something that the characters do not. In this story, the **irony** is humorous (makes us laugh). Like Oom Schalk, we think Gideon is fooled in the story by thinking the juice of the berries will make Lettie love him.

However, he shows us at the end that we were foolish to think that. He knew what he was doing all along – he knew Oom Schalk would go and talk to Lettie. There is irony because we think that Oom Schalk is fooling Gideon, but Gideon is really fooling Oom Schalk.

4 TONE:

The attitude of the narrator is revealed by the **tone** used. In the story, the narrator says 'You can see from this that the plant must be very potent in its effects. I mean, if you consider what some of the men in Marico look like' (pg. 4). He uses a satirical tone in this example to mock the men's appearances.

When the narrator comments after seeing the policeman's helmet, 'I remembered that a moonlit night, such as that was, was not good for finding buck' (pg. 6), he is using an ironic tone. This means that a moonlit night should be the perfect night for hunting, but it is not good because there is a higher chance of being discovered breaking the law.

SAMPLE EXAM QUESTIONS

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

Next morning I rode over to Krisjan Cordier's farm to remind him about a tin of sheep-dip that he still owed me from the last dipping season.	
As I stayed for only an hour, I wasn't able to get a word in about the sheep-dip, but Krisjan managed to tell me quite a lot about the things he did at the age of nine. When Lettie came in with the coffee I made a casual remark to her father about Gideon van der Merwe.	5
'Oh, yes, he's an interesting young man,' Krisjan Cordier said, 'and very intelligent. It is a pleasure for me to relate to him the story of my life. He says the incidents I describe to him are not only thrilling, but very helpful. I can quite understand that. I wouldn't be surprised if he is made sergeant one of these days. For these reasons I always dwell on the more helpful parts of my story'.	10
I didn't take much notice of Krisjan's remarks, however. Instead, I looked carefully at Lettie when I mentioned Gideon's name. She didn't give much away, but I am quick at these things, and I saw enough. The colour that crept into her cheeks. The light that came in her eyes.	15

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

COLUMN A	COLUMN B
a Oom Schalk Lourens	A Appears to be a bit simple and unable to find the juba-plant without help.
b Gideon	B Leaves a coffee cup on the table and makes sure that Krisjan is called out to the mielie fields.
c Lettie	C Gives advice to two people about how to arrange a chance to show their feelings.

- a** C (✓)
b A (✓)
c B (✓)
- 2 Refer to 'As I stayed for only an hour, I wasn't able to get a word in about the sheep-dip, but Krisjan managed to tell me quite a lot about the things he did at the age of nine' (lines 3–5):**

a Who is Krisjan? [1]

Lettie's father (✓).

b What do these lines tell us about Krisjan? [1]

He is very talkative (✓).

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

The narrator's tone in these lines is:

A Angry

B Amused

C Bored

D Sad

C bored (✓)

3 Refer to 'When Lettie came in with the coffee I made a casual remark to her father about Gideon van der Merwe' (lines 5–6). Why does the narrator make a casual remark to Krisjan about Gideon when Lettie brings in the coffee? Quote from the passage to support your answer. [3]

He does it to see what her reaction will be when he talks about Gideon (✓). He wants to see if Lettie is in love with Gideon (✓). He says that he can see from 'the colour that crept into her cheeks' (she blushes) and 'the light that came into her eyes' (her eyes sparkled) that she was in love with him (✓).

4 Refer to 'and very intelligent' (lines 7–8). Does the narrator agree with Krisjan's belief that Gideon is very intelligent? Give a reason for your answer by making reference to an earlier part of the story. [2]

The narrator does not believe that Gideon is very intelligent (✓) because earlier in the story he that if Gideon could not find a juba-plant, he could never track the spoor of a cattle smuggler, and so he would never make a very good policeman (✓).

5 Refer to 'He says the incidents I describe to him are not only thrilling, but very helpful' (lines 8–9). Why does Gideon like to hear Krisjan's life story? [2]

He says that because it gives him an excuse to see Lettie when she brings them coffee (✓). He tells Krisjan the incidents are thrilling and helpful because the more he tells him the story, the more time Gideon can spend seeing Lettie (✓).

6 Refer to the story as a whole. How does the narrator think differently about Gideon at the end of the story? Explain your answer by referring to the story. [3]

At the beginning of the story the narrator feels sorry for Gideon and thinks he is a bit simple (✓). He thinks he should help Gideon (✓). At the end of the story when Gideon says he knows the narrator had been to visit Krisjan and then winks at the narrator, the narrator realises that Gideon had planned this all along and is not simple at all (✓).

TOTAL: 16 MARKS

Short Story: The Gift of the Magi

GENRE	Short Story
TITLE	THE GIFT OF THE MAGI
AUTHOR	O. Henry

PLOT SUMMARY

Della is the wife of Jim (Mr James Dillingham Young). The story begins with her counting up the money she has been saving and crying because it is too little to buy a Christmas present for Jim. While she is crying, the narrator invites the reader to take a look at the shabby (run down) state of the home. It is a furnished flat and its rent is eight dollars a week. In the vestibule (the entrance hallway) is a letter box and an electric button (buzzer) which does not work. Above the letter box and button is a sign with the name James Dillingham Young. It also looks worn out. These things show that Della and Jim are poor. We are told that his income has gone down from thirty dollars per week to twenty dollars per week. In other words, times are hard and money is short. But Della loves her husband very much and always welcomes him home with a hug. She has been trying to save money to buy him a Christmas present that she thinks is worthy of him and is deeply disappointed that she has so little money. She sees her reflection in a mirror in their flat and lets down her long hair. There are two items that she and Jim are particularly proud of. These are his gold watch and her beautiful long hair. She cries as she makes her decision, but she goes to Madam Sofronie who buys hair to make hair pieces. Madame Sofronie buys her hair for twenty dollars. Then Della goes to the store to search for the best watch chain she can find. She looks at many and finally buys a platinum one. Della says that Jim only has a shabby leather strap in place of a proper gold chain to hold his watch and so he quietly looks at his watch, so no one can see the sad state of the leather strap. Now he can display his watch proudly.

When she gets home she uses her curling irons to improve the look of her hair. The narrator says she looks like a naughty schoolboy, but Della thinks she looks like a chorus girl – a dancer of a lower class. She is worried about his reaction to her hair and whether he will still find her pretty.

When Jim comes in he stops dead. He just stares at her. He cannot seem to believe what she has done. It seems that Jim is going to be angry at her for it. She anxiously explains why she sold her hair and pleads with him to understand. She says that her hair has a number of strands but her love for him was more than that number. But Jim says that his feelings for her would not change because of a haircut. Then he throws a package on the table. Jim says if she opens the package she will know why he was so shocked about her hair.

When Della opens it, she screams with joy and then bursts into tears and Jim has to comfort her. He has bought her the hair combs that she admired. The combs are made of pure tortoise shell and have little jewels on the rims (sides). Della had really wanted the combs, but she never thought she would ever have them. Now she has the combs, but her hair is too short to use them.

Then Della holds out the watch chain to Jim. She tells Jim that he will have to look at his watch a hundred times a day now. She wants to put the chain on the watch. Jim tells Della that he sold the watch to buy the combs. He says they should put away their presents to use later.

The narrator comments by comparing the valuable gifts of gold, frankincense (holy oil) and myrrh (another holy oil) that the Magi (the three wise men who visited Jesus soon after his birth) to Della's and Jim's gifts. The narrator says that the Magi were wise in their choice of gifts. He says as a joke that Mary would have been able to exchange them (take them back to the shop) if someone else had bought the same presents. The narrator thinks that Della and Jim were foolish to buy each other gifts that they cannot really afford. Now, neither of them can use their new gifts and they have each lost their most prized possessions. He thinks they should have bought more sensible and affordable gifts like gloves and coats. But, he says, in another way, Della and Jim are even wiser than the Magi because they understand the true meaning of giving gifts: displaying their unselfish love for each other.

SETTING

The story is set in New York City in about 1905. We know it is New York because the story mentions Coney Island (an amusement park in New York) and Broadway (a famous street in New York where many theatres are found). It is Christmas Eve. Most of the story's action takes place in Della and Jim's shabby (run down) second story flat.

BACKGROUND INFORMATION

'The Gift of the Magi', was published in 1905. The title refers to the story in the bible where the three wise men (the Magi) came to visit the baby Jesus when he was born; they bought gifts of gold, frankincense and myrrh (special religious oils). In America in the early 1900s, one third of the work force was women. However, most wives stayed at home and the husband was the only breadwinner (money maker). Many people struggled to make ends meet; but they aimed to improve their standards of living and to change their social class.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the short story. Number the sentences from 1 to 12. Number 1 has been done for you.

- 1 Della counts the money she has saved for Jim's Christmas present and cries because it is so little.
Jim tells Della that he sold his watch to buy her the combs for her hair. Della shows Jim the watch chain and asks for the watch to attach the chain.
Della curls her short hair with the curling irons and hopes Jim will still think she is pretty. Jim hugs Della and tells her that her short hair will not stop him from loving her.
She buys Jim a simple platinum watch chain for twenty-one dollars.
Jim comes home and stands still from the shock of Della's short hair.
Jim says that they should put their presents away for now and have their supper. Jim and Della are very proud of her beautiful hair and Jim's gold watch.
Della pleads with Jim to understand why she cut off her hair. Della goes to Madame Sofronie to sell her hair for twenty dollars.
Della opens the package Jim gives her and screams with joy when she sees the combs.

MARKING MEMORANDUM

First, instruct groups to compare their answers, to see if they can correct their own mistakes. Then discuss the correct answers with the whole class.

- 1 Della counts the money she has saved for Jim's Christmas present and cries because it is so little.
- 11 Jim tells Della that he sold his watch to buy her the combs for her hair.
- 10 Della shows Jim the watch chain and asks for the watch to attach the chain.
- 5 Della curls her short hair with the curling irons and hopes Jim will still think she is pretty.
- 8 Jim hugs Della and tells her that her short hair will not stop him from loving her.
- 4 She buys Jim a simple platinum watch chain for twenty-one dollars.
- 6 Jim comes home and stands still from the shock of Della's short hair.
- 12 Jim says that they should put their presents away for now and have their supper.
- 2 Jim and Della are very proud of her beautiful hair and Jim's gold watch.
- 7 Della pleads with Jim to understand why she cut off her hair.
- 3 Della goes to Madame Sofronie to sell her hair for twenty dollars.
- 9 Della opens the package Jim gives her and screams with joy when she sees the combs.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
King Solomon (n.)	In the bible story, Solomon was the son of King David. He became King of Israel and was famous for his wisdom and his wealth. Jim's watch is more valuable to Jim than all of Solomon's wealth.
The Magi (n.)	In the bible, the Magi are the wise men who bought gifts of gold, myrrh and frankincense to honour the baby Jesus. In the story, their gifts are used as an example, against which Della and Jim's gifts are measured.
Queen of Sheba (n.)	A very wealthy Queen who visited Solomon to test his wisdom. To show how important Della's hair is, her hair is compared to all the Queen's wealthy possessions. To Della, her hair is more valuable than all the Queen's riches.
wisdom (n.)	This means to have knowledge or understanding of what is true or right. The wisdom in Della and Jim's foolish choices of gifts is their unselfish love for each other.
a sacrifice (n.)	This means to give up something prized or desirable for the sake of something considered as being more important. Della sacrifices her beautiful hair in order to buy Jim a gift.
social (adj.) status (n.)	This is the position of a person in relation to others in a social or professional situation. Jim's shabby leather watch strap shows his social status to be lower than he would like. Della wants him to have the fine platinum watch chain so he will look like a wealthier individual and be proud of his watch.

MAJOR CHARACTERS

NAME	DELLA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Counts her money that she has saved and is upset at how little it is. 2 Examines her beautiful long brown hair in the mirror. 3 Sells her hair for twenty dollars to Madame Sofronie. 4 Searches for the perfect Christmas present for Jim. Buys a platinum watch chain for his gold watch that his father and grandfather had owned. 5 Uses her curling irons to make her short hair more attractive. 6 Worries about whether Jim will be cross and if he will still find her attractive. 7 Appeals to him when he comes home to not be cross. 8 Screams with delight when she sees the combs he has bought her and then sobs when she remembers that her hair is too short to wear them.
RELATIONSHIPS	She adores her husband and shows it by the way she hugs him when he gets home. She wants to get him a worthy Christmas present – a present which shows his value. She worries about whether he will still find her attractive and whether he will be cross that she has cut off her hair. She is concerned about pleasing her husband.
PERSONALITY TRAITS	Della is loving and selfless as shown in her actions towards her husband when he is 'greatly hugged' (pg. 104) by her. She is quite determined and she has spent months trying to save for his Christmas present. She makes the best of things, which is shown when she fixes her hair with the curling irons. She is emotional and shows her feelings quite easily. For example, she howls (cries) when she does not have enough money for Jim's gift. When Jim gives her the combs, she gives an 'ecstatic scream of joy...hysterical tears and wails, necessitating the immediate employment of all the comforting power of the lord of the flat' (pg. 108-109). In other words, Jim must help her calm down.

MAJOR CHARACTERS	
PHYSICAL DESCRIPTION	Della is slim and has beautiful long brown hair. When she has her hair cut, it looks like 'close-lying little curls' which the narrator says makes her 'look like a truant schoolboy' (a naughty schoolboy). She thinks critically that she looks like a 'Coney Island chorus girl' (pg. 107).
CHANGES	Della learns a lesson about the pointlessness of material possessions. Like Jim, she has to face her foolish extravagance. However, she also realises how much she and Jim love each other and want to make each other happy. She also realises that Jim will love her despite her appearance. The events of the story help Della gain wisdom.
NAME	JIM
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 He is the breadwinner of the family. 2 Aims to be successful at work. 3 He is very proud of his gold watch and Della's hair. 4 Stares in shock when he enters the flat and sees Della's short hair. 5 Hugs Della when she tells him how much she loves him. 6 Throws a package with her gift in it on the table. 7 Tells Della his love for would not change over a haircut. 8 Comforts Della when she cries hysterical tears over the fact that she cannot wear her combs. 9 Philosophically accepts the situation and tells Della to put on the chops for dinner.
RELATIONSHIPS	Jim loves Della very much and pays attention to the things she would like to have. This is how he knows that she really loves the combs. He wants Della to have them and so sells his precious watch to buy them.
PERSONALITY TRAITS	He is kind and comforts Della when she cries. He loves Della deeply – not just her appearance. He is unselfish and kind. He sells his beloved watch to buy Della the combs she admires. He pays attention to the things Della likes. He works hard to support them. He is practical and makes the best of the situation. He says they should have dinner when he realises that their gifts cannot be used.
PHYSICAL DESCRIPTION	He is twenty-two, is thin, and looks serious. He needed a new overcoat and gloves.
CHANGES	Like Della, he realises the foolishness of their gifts. However, he also sees that their gifts show how much he and Della love each. He is wise like the Magi because he knows this.

MINOR CHARACTERS	
NAME	MADAME SOFRONIE
She buys Della's hair for twenty dollars. She buys hair often as she has a 'practised hand' at weighing the hair. Her name sounds foreign, but she is 'chilly, too white' and "hardly looked the 'Sofronie'" (pg. 106).	

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

LOVE AND SACRIFICE

When we love someone, we are willing to sacrifice things that are important in order to make the other person happy.

EVIDENCE OF THEME IN TEXT

Both Della and Jim love each other so deeply that they sacrifice their most important possessions to be able to buy the thing they know that the other wants. Their sacrifices make their gifts useless, but they are still valuable. The gifts show how far they will go for each other. Della uses the image of her thick hair strands to express how much she loves Jim. She says, “Maybe the hairs on my head were numbered, ... but nobody could ever count my love for you” (pg. 108). There is no material possession that is more important to her than Jim.

THEME 2

MARRIAGE CONVENTIONS

During the time this story was written, marriages often followed strict gender roles. Today, some marriage still follow these roles. However, we also see many marriages where people choose to follow less traditional ideas of what men and women must do.

The roles in this story are part of a patriarchal society – a society where men have more power and say than women.

EVIDENCE OF THEME IN TEXT

The roles of the two characters are stereotypical roles in a patriarchal society – a society build to give men power: Jim is the breadwinner; Della cleans, cooks and shops for groceries. Jim’s name is on the post-box, not Della’s.

In this type of traditional marriage, women are expected to see to their husbands’ immediate needs. Della makes sure that everything is ready for the moment Jim arrives home: ‘At seven o’clock the coffee was made and the frying pan was in the back of the stove, hot and ready to cook the chops’ (pg. 107). Jim is the decision-maker. Della asks: “Shall I put the chops on, Jim?” (pg. 108).

Finally, emotions are also stereotyped in the story. This means that women are seen as being allowed to be emotional, while men must hide their feelings. Jim’s role is also that of comforter when Della has hysterics (cries uncontrollably). Even though Jim is probably upset about the situation, he does not show any emotion.

THEME 3

MATERIAL WEALTH AND SOCIAL STANDING

We often judge people by their material possessions. We think we know a person because of the things they own. However, people's actions say much more about their worth. This story shows how loving and kind Jim and Della are. In the end, the material possessions are not actually important.

EVIDENCE OF THEME IN TEXT

Della and Jim are very proud of her beautiful hair and his gold watch. The narrator exaggerates the value of the hair and watch by saying they are more valuable than the jewels and treasures of the Queen of Sheba and King Solomon. This comparison emphasises the huge sacrifices both Della and Jim make in giving up the hair and watch.

Della wants to buy Jim 'Something fine and rare and sterling – something just a little bit near to being worthy of the honour of being owned by Jim' (pg. 105). She is aware that 'Grand as the watch was, he sometimes looked at it on the sly on account of the shabby old leather strap that he used in place of a proper gold chain' (pg. 106). This shows the idea that to be thought of well in society, you have to own valuable things. You are judged by the things you have. Della thinks that a beautiful watch chain will show Jim's worth but what really shows Jim's worth is the sacrifice he makes for Della. In the end, the material things are irrelevant (they do not matter). What really matters are Della and Jim's kind and loving sacrifices.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The **third person limited narrator** will know everything about a single character in a story, without being that character. The narrator tells us about what Della does, how she feels and what she says. For example: Her thoughts are shown when she finds the watch chain she likes, 'She found it at last. It surely had been made for Jim and no one else' (pg. 106). The narrator comments about the characters quite affectionately calling them 'foolish children'.

Sometimes he addresses the reader directly as 'you' or 'dear friends'. At other times he directs the reader's attention to certain things like the shabby furnishing saying, 'take a look at the home' (pg. 104). At some points in the story he predicts or hints at something to come: 'This dark assertion will be illuminated later on (pg. 108). He concludes the story by declaring Della and Jim the wisest Magi.

2 FIGURES OF SPEECH:

A variety of devices are used in the story:

- a There is a **simile** in the description: 'Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters' (pg. 105). The colour of Della's long brown hair and the movement of Della's hair as it falls down is compared to the flowing movement of water tumbling down a waterfall.

- b** When Della feels down-hearted, the **repetition** of the word 'grey' creates a dull hopeless mood: 'looked out dully at a grey cat walking a grey fence in a grey back yard' (pg. 104–105).
- c** In the Bible there is the story of King Solomon and the Queen of Sheba. They were both very wealthy. The narrator alludes (refers) to their wealth as a comparison with the possessions of Della's hair and Jim's watch. This **hyperbole** (exaggerated or overstated) is used to show how valuable these two items are to Della and Jim.

3 IRONY:

Irony the difference between how things appear and what is really there. It can also be the difference between what you expect to happen and what actually happens in a story. An ironic twist is an unexpected change in the outcome of the plot at the end of the story. This twist is often foreshadowed earlier in the plot. Della and Jim both make big sacrifices for each other. They expect their gifts to improve the life and happiness of their partner. However, that is not what happens. It is ironic that the sacrifices that make their gifts useless, actually make the gifts truly valuable.

4 TONE:

This is the **attitude** that a writer has towards a subject or an audience. The author's tone in this story is a whimsical (playful), indulgent (easy-going) and even affectionate (loving or caring). For example, a whimsical tone can be seen when the narrator calls Jim 'the lord of the house'. The narrator uses an affectionate tone when he refers to Jim and Della as 'foolish children'.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Gift of the Magi' and then answer the questions which follow it:

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two – and had to be burdened with a family! He needed a new overcoat and was without gloves.

Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

5

- 1** Refer to 'His eyes were fixed on Della' (line 5). Explain why Jim's eyes are fixed on Della. Explain what actions have lead up to this point in the story. [3]

Della has cut her hair to get money to buy Jim a Christmas present (✓). She has been worrying about his reaction as they both loved her hair (✓). Jim has now seen that Della's hair is short and is shocked (✓).

2 Refer to 'Poor fellow, he was only twenty-two - and had to be burdened with a family! He needed a new overcoat and he was without gloves' (lines 1-3):

a Whose voice is evident in this comment? Give reasons for your answer. [2]

The narrator's (✓). The narrator has commented throughout the story on the characters and what they do (✓).

b Choose one of the words below to complete the following sentence. Write only the word:

The tone in this quote is: [1]

A angry

B sarcastic

C sympathetic

D ironic

C Sympathetic (✓)

c What should Della have really got Jim for Christmas? Quote from the passage to show your answer. [2]

She should have got him something practical that he really needed (✓) like a new coat or gloves. 'He needed a new overcoat and he was without gloves' (✓).

3 Refer to 'Jim stepped inside the door, as immovable as a setter at the scent of quail' (line 4):

a Identify the figure of speech used here. [1]

Simile (✓)

b Explain why it is effective. [3]

A setter is a hunting dog used to smell birds being hunted (✓). They stand extremely still so as not to scare the birds away (✓). Jim is standing still in the same way (✓).

4 There is an ironic twist to the end of this story. Explain what it is. [3]

Della sold her hair to buy Jim a watch chain for his watch, but he sold his watch to buy the tortoiseshell combs for her hair (✓). The gifts they buy for each other turn out to be useless (✓). However, they both realise that the value of the useless gifts is in the love they showed to each other in their acts of sacrifice (✓).

5 Refer to the title of the story, 'The Gift of the Magi'. Explain the relevance of the title in relation to what happens in the story. [2]

The Magi were the three wise men who bought valuable gifts for Jesus when he was born (✓). The title is appropriate because it is about the wisdom of knowing what the most valuable gifts are (✓).

TOTAL: 17 MARKS

Poetry

Poetry Revision Guidelines

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

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

CONCEPTUAL VOCABULARY (7 MINUTES):

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

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

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

SUMMARY (9 MINUTES):

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

- 7 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 8 Give the small groups time to work out their final list of five points.
- 9 Instruct each group to decide on a speaker.
- 10 Call the class back together.
- 11 The speaker for each group shares the group's final list.
- 12 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

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

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

DICTION / FIGURATIVE LANGUAGE (8 MINUTES):

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

Preparation:

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

Activity:

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

SUMMARY REVIEW ACTIVITY (10 MINUTES)

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

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

SAMPLE EXAM QUESTIONS (5 MINUTES)

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

Preparation

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

Activity

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

Poetry: Shantytown

GENRE	Poetry
TITLE	SHANTYTOWN
AUTHOR	Anonymous

SUMMARY

The poet describes life in Jabavu, a very poor section of Soweto in Johannesburg. There are no trees or grass. The township has no electricity or roads. It is dry, dusty and exceptionally cold during winter. The people of Jabavu have very little to protect them against illness and the freezing temperatures. The cold is overpowering. They only have thin blankets, rags and old sacks to cover themselves to keep out the cold.

There are three stanzas, clearly divided into three descriptions of the township. The first stanza talks about how isolated Jabavu is from the city. There are no trees or grass in Jabavu – it is not protected. The second stanza goes into deeper detail about the suffering the people experience during winter. They are freezing and sick. The last stanza takes us into the hopeful future of a Jabavu that has been developed and cared for. It has become a place where healthy children play in beautiful parks. People live with dignity in proper houses with electricity. They are all safe and warm. The speaker paints a positive picture of what he wishes for the future of Jabavu.

ERA

It is difficult to say with certainty when this poem was written as we do not know who the poet is. The poem was certainly written during Apartheid South Africa, when townships had no electricity or roads. Many shacks had been built by people coming to Johannesburg looking for work.

BACKGROUND INFORMATION

The poem is set in Jabavu township in Johannesburg. Jabavu was a typical ‘shantytown’ to the south of Johannesburg in the larger area known as Soweto. Today, shantytowns are called ‘informal settlements’ or ‘squatter camps’. South African shantytowns have always housed the poorest of the poor. People build makeshift homes out of corrugated iron and whatever materials they can find.

Jabavu, like most other black townships of the time, had no electricity or roads. The government built some very basic houses to start with, but during Apartheid the township

was deliberately ignored. The government spent most of its money on developing areas for white people.

Over the years many people moved into Jabavu and built shacks in open areas and in people's yards.

The area was barren, dusty and unhealthy for children. The Highveld winter in South Africa can be bitterly cold at night. It is a season that has no rain, so the soil becomes very dry.

Today, Jabavu is still not a wealthy part of Soweto, but it has electricity and mainly tarred roads. The majority of houses are simple, but they are solidly built with walls and yards. There are a number of schools that serve the area as well as clusters of shops and other services. Trees have been planted and there is a green, open space called Jabavu Park.

TYPE OF POEM

This poem is a social commentary on extreme poverty. It raises the issues of children's health and freedom. It talks of how neglected this area is in terms of basic services like electricity. It is concerned with the lack of green, safe spaces for children to play in.

CHARACTERISTICS

This poem is written in free verse. It is made up of 3 stanzas. There is no fixed rhyme scheme, but the poet uses rhyme to support his message, by linking certain words, such as 'shacks' and 'sacks'.

SUMMARY REVIEW ACTIVITY: WORD WORK

- 1 Draw the following table on the board.
- 2 Instruct learners to make two lists, according to the headings below.
- 3 The first one under each heading has been done for them.

What life is like in Jabavu now (in the present in the poem):
1 There are no streets.
2
3
4
5
6
7

What life will hopefully be like in Jabavu in the future:

1 The children will be happy.

2

3

4

5

6

7

MARKING MEMORANDUM

- 1 First, instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.

What life is like in Jabavu now (in the present in the poem):

1 There are no streets.

2 There is no electricity.

3 There is no grass or trees.

4 The children are sick.

5 It is freezing cold at night.

6 The soil is dry, dusty and rocky.

7 The people do not have warm things to cover themselves with.

What life will hopefully be like in Jabavu in the future:

1 The children will be happy.

2 The children will be healthy.

3 The children will be able to play.

4 There will be parks with flowers.

5 The people living there will have properly built houses.

6 There will be electricity.

7 The people living there will be able to keep warm.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a shantytown (n.)	A very poor area usually outside a city or town. The houses are made of corrugated iron, wood and plastic. There are no services such as electricity. Jabavu is a shantytown in the bigger township of Soweto.
to grasp (v.)	To hold something very tightly without letting go. The winter cold grasps the earth tightly.
a rasp (n.)	A metal tool used to rub down or file other things. A rasp would be used to smooth edges or make grooves in something quite hard, such as wood or iron. The winter cold is as 'rough as a rasp' (line 10).
to invade (v.)	If someone invades, they attack and enter. The freezing cold winter 'invades the shacks' (line 11).

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is unnamed, but is probably the poet himself. The speaker uses the third person. He describes the conditions in Jabavu and what he sees for the future.

2 VOICE:

The voice is of someone who knows Jabavu well and has probably lived there. He understands all the difficulties and suffering of the people, especially in winter. He has a vision for much better living conditions in the future. His tone is descriptive, despairing (sad and worried) and then hopeful.

3 ADDRESSEE:

The speaker addresses society as a whole. We need to understand the suffering of people in Jabavu (and other 'shantytowns'). We should all be involved in bringing about positive change.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

POVERTY IN SOUTH AFRICAN TOWNSHIPS

During Apartheid, the vast majority of black people near towns and cities lived under harsh conditions. As more and more people moved to be near the city for work, the townships filled with people who had no proper housing. Many lived in informal settlements in open areas. They also built shacks in other people's yards.

Black people were not allowed to own houses near the cities. Townships were built outside of towns and cities for the poor workers. They were seen as places for black people to sleep until work started the next day.

There were no basic services provided to these areas. The government deliberately neglected the people living in these areas. Most services were developed in white suburbs only. The living conditions in townships were very unhealthy, especially for children.

EVIDENCE OF THEME IN TEXT

‘Shantytown’ is another word for an informal settlement. The poet describes the harsh living conditions of a shantytown in Soweto, called Jabavu. He knows Jabavu well and probably lived there himself. However, the conditions in Jabavu were very similar to many other informal settlements in South Africa at the time.

The speaker describes the emptiness of the area. The land is completely barren: ‘Dry as the sand’ (line 10) and ‘dusty’ (line 12) and ‘rocky’ (line 13). Nothing grows there in winter. It is ‘bare of trees, and bare of grass’ (line 3).

It is located on the highveld, with extremely cold winters. Children have become ill because of these conditions. People find it impossible to protect themselves from the cold which ‘invades the shacks’ (line 11). Their thin ‘cotton blankets, rags and sacks’ (line 15) provide no warmth against the cold. People are living in poverty and cannot afford thick, warm blankets.

Despite the awful conditions, the poet dreams of something better. The poet ends the poem on a note of optimism (hope) when he describes how much better life in Jabavu could be in the future.

DICTION / FIGURATIVE LANGUAGE

1 REPETITION:

A good writer repeats words to draw the reader’s attention to certain ideas or images. The poet repeats certain words or phrases in the poem.

- a** ‘And bare of trees, and bare of grass’ (line 3) stresses the fact that there is absolutely nothing growing in the area.
- b** Repetition emphasises the extreme cold. The word ‘cold’ is repeated four times throughout the poem because trying to keep warm is all that the people can think about at night. ‘Through dusty ground...the night cold creeps’ (lines 12–14): in these lines, the word ‘ground’ is repeated three times, emphasising that the cold is so intense and powerful that nothing stops it, not even the ground.
- c** ‘Jabavu sleeps’ is repeated five times. The first two stanzas describe the township at night during winter. People are desperately trying to sleep but they struggle because it is so cold. In reality, Jabavu and its people are not sleeping. In stanza three that we understand that the poet is using ‘sleeps’ symbolically. The speaker believes that Jabavu’s future will be a great improvement on its past. When that happens, it will be

as if the township has woken up from its long sleep of poverty and suffering. These harsh conditions are temporary, only 'for tonight' (line 23). Line 24 expresses this hope by repeating 'Jabavu sleeps', but we now know that the stars above are 'bright' symbols of hope.

2 RHYME:

The poet uses rhyme to support his message. By linking certain words, he makes us think about the meaning they share. 'shacks' (line 11) and 'sacks' (line 15) rhyme to remind us of their poverty. 'grasp' (line 8) and 'rasp' (line 10) are very harsh words describing the toughness of winter. 'day' (line 18) and 'play' (line 20) are words which remind us of happiness and new beginnings. 'light' (line 22) and 'bright' (line 24) are both words communicating hope for the future.

3 PERSONIFICATION:

Personification is when a non-living thing is given human / animal qualities. Jabavu, the shantytown, is personified as a person who is asleep and will wake up 'One day' (line 17). It will be able to 'greet' everyone just as people say 'good morning' to each other at the start of a 'new and shining day' (line 18). Jabavu is given the human qualities of sleeping, waking and greeting others. The winter cold is also personified by the poet. It is described as unstoppable because it 'creeps' (line 14) or crawls into everything. It is like an enemy that attacks and 'invades' (line 11) a town and its houses. The winter is more intimidating when we picture it doing these actions.

4 SIMILE:

A simile is a direct comparison between two things, using the words, 'like' or 'as'. Line 10 has two similes: 'Dry as the sand' compares the harsh dryness of the cold winter to the dryness of sand. Then, 'rough as a rasp' compares the cold to an icy rough metal tool rubbing against the skin. In other words, the cold of winter is so severe that it feels painful.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Shantytown

Anonymous

High on the veld upon that plain
And far from streets and lights and cars
And bare of trees, and bare of grass,
Jabavu sleeps beneath the stars.

Jabavu sleeps. 5

The children cough.
Cold creeps up, the hard night cold,
The earth is tight within its grasp,
The highveld cold without soft rain,
Dry as the sand, rough as a rasp 10

The frost rimmed night invades the shacks.
Through dusty ground
Through rocky ground
Through freezing ground, the night cold creeps.
In cotton blankets, rags and sacks 15
Beneath the stars Jabavu sleeps.

One day Jabavu will awake
To greet a new and shining day;
The sound of coughing will become
The children's laughter as they play 20
In parks with flowers where dust now swirls
In strong-walled homes with warmth and light.
But for tonight Jabavu sleeps.
Jabavu sleeps. The stars are bright.

- 1 Refer to 'Dry as the sand, rough as a rasp' (line 10):
 - a Identify the figure of speech that is used twice in this line. [1]

Simile (✓)

b Choose one of the examples and explain why it is effective. [2]

'Dry as the sand'. In this simile, the sand's dryness (✓) is being compared to the dry cold (✓).

OR

'rough as a rasp'. In this simile, the cold's roughness (✓) is compared to the roughness of a rasp (✓).

2 Refer to the whole of stanza 2. In this stanza, personification is used.

a Define personification. [1]

Personification is when human / animal qualities are given to inanimate objects. (✓)

b Quote two different words from the stanza that show that the cold is personified. [2]

- 'creeps' (✓)
- 'grasp' (✓)
- 'invades' (✓)

(Note: Any TWO from the above)

c How does the personification add to the meaning of what the cold feels like? Quote to support your answer. [4]

- The cold is like an enemy (✓) 'invades' (✓)
- It is secretive / sly (✓) 'creeps' (✓)
- It is harsh / persistent / relentless (✓) 'grasp' (✓)

(Note: Any TWO from the above)

3 Refer to 'One day Jabavu will awake...The stars are bright.' (lines 17–24):

a State whether the word 'sleeps' is used literally or figuratively. [1]

Figuratively (✓)

b Explain your answer in 3b above. [2]

Jabavu is like a person (personified) who is sleeping for a short period of time (✓) and will 'wake up to' a better future (✓).

4 In your own words, describe three things that will be different for the shantytown in the future. [3]

- The children will be happy. (✓)
- The children will no longer be sick. (✓)
- The children will be able to play in the parks. (✓)
- The parks will be pretty. (✓)
- Houses will be solidly built. (✓)
- People will be warm. (✓)

- Houses will have electricity. (✓)

(NOTE: Any THREE of the above answers.)

5 Refer to 'Jabavu sleeps. The stars are bright' (line 24):

a Identify the speaker's tone in this line. [1]

optimistic / hopeful / positive (✓)

b Quote a word to support your answer in 5a above. [1]

'bright' / 'stars' (✓)

TOTAL: 18 MARKS

Poetry: A Sleeping Black Boy

GENRE	Poetry
TITLE	A SLEEPING BLACK BOY
AUTHOR	Mongane Wally Serote

SUMMARY

A young boy is lying face down on the grass next to a city street. He is clearly neglected and in need of help. He is addicted to sniffing glue. People notice him but pass by, trying to ignore him and pretend he is not there. Nobody stops to help.

We cannot see the boy's face as he is lying face-down on the grass. His head is covered by a large jacket. He must be feeling smothered (suffocated) by the heat under the jacket. He is perhaps too drugged to notice. The boy is filthy and the smell of his body is overpowering.

However, people walk past the boy, ignoring him. The speaker hears the sound of the water in the small pool nearby and the loud noise of the traffic passing his body. It seems as if these sounds are the only 'lullaby' the young boy heard before he fell asleep. The adults who walk past pretend not to see him and quickly look away.

The speaker predicts that this boy will eventually die from his addiction to sniffing glue.

ERA

The poem is set in a modern, uncaring city where one of the social problems is street children who become addicted to cheap drugs that eventually kill them. It is likely that this is a South African city, where a child's race can put them at even more risk.

BACKGROUND INFORMATION

Recent statistics from 'South African Missing and Exploited Children' estimate that there are over 60,000 'street children' in South Africa. The majority of these children are black boys who have run away from home or who have been orphaned or abandoned. Many come from poverty-stricken or abusive backgrounds. They end up begging for food and are easily exploited (taken advantage of) by criminals. Virtually all of the children on the streets of South Africa are black, a reflection of the poverty that still affects black people far more than other races.

Because they are hungry, frightened and bored, many become addicted to alcohol and drugs. The cheapest and easiest drug available to these children is glue. This drug also makes feelings of hunger go away. The sniffer feels happy and cut off from the world but

only for a very short time. In order to keep this feeling going, the sniffer has to inhale glue more often.

Glue-sniffing is highly addictive and causes serious damage to the brain, heart, lungs and nerves. If used for a long time, it affects thinking, sight, hearing and the ability to move properly. It can cause the heart to suddenly stop beating or the lungs to suffocate.

TYPE OF POEM

This poem is a descriptive poem with a strong social message. The poet wants us as readers, to really see the sleeping street child that we usually ignore so easily. The images are very evocative (creating clear pictures that create strong emotional responses).

The poem exposes a social problem with a hope that society will do something to change it.

CHARACTERISTICS

The poem is written in free verse so there is no rhyme. It is only one stanza.

SUMMARY REVIEW ACTIVITY: WORD WORK

- 1 Draw the following table on the board.
- 2 Split your class into groups of 3 learners.
- 3 In their groups, learners must find words in the poem which mean the same as the word in the column on the left. Learners must also write down the line number where they find the word. The first one has been done for them.

	WORD IN THE POEM
enormous	huge (line 3)
pounding	
sealed	
trapped	
decayed	
pool	
shrieks	

MARKING MEMO

- 1 First, instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.

	WORD IN THE POEM
enormous	huge (line 3)
pounding	throbbing (line 6)
sealed	stuck or glued (line 12)
trapped	pinned (line 6)
decayed	rotten (line 5)
pool	pond (line 7)
shrieks	screams (line 5)

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a lullaby (n.)	A song usually sung to children to help them fall asleep. The young boy lying in the grass has no parents to sing him to sleep with a lullaby.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker uses the third person, describing the boy from an observer's point of view.

2 VOICE:

The speaker's tone is descriptive and ironic.

3 ADDRESSEE:

The speaker addresses society as a whole, criticising the way it ignores vulnerable and desperate children and appears to do nothing to change their suffering.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

ADDICTION

The abuse of easily-available drugs is very common with people who live on the streets. They provide temporary escape from a very hard life, but can lead to addiction and possible death.

EVIDENCE OF THEME IN TEXT

Glue-sniffing is the central addiction in the poem. The speaker describes in detail the effect that it has on the child. The boy is able to cut himself off from his surroundings: ‘face deep into the green grass / the huge jacket covered his head’ (lines 2–3). He is completely neglected: ‘the dirt screams’ (line 5). If this addiction continues ‘this small boy will die one day’ (line 11).

THEME 2**CHILD NEGLECT AND ABUSE**

Street children are very vulnerable. They have no adults to protect them and they can easily be abused by criminals. They may have to commit crimes or beg for money or food. They are not safe at night because they have to sleep in the open. They seem to be ignored by society and are in desperate need of help.

EVIDENCE OF THEME IN TEXT

The boy in this poem is ignored by those who pass by him: ‘the eyes of the adults passing by’ (line 9). He is clearly in desperate need of help: ‘the dirt screams from his flesh’ (line 5). He is in danger of dying from the effects of his addiction and neglect. Society does not seem to care: he is completely neglected.

DICTION / FIGURATIVE LANGUAGE**1 CONTRAST AND CONTRADICTION:**

The poet uses images that do not usually belong together and usually have opposite meanings. They appear to contradict themselves. He does this for a reason – the differences (contrasts) make us stop to think more carefully about what he is trying to say.

- a** Line 5: ‘the dirt screams from his flesh like a rotten smell’. Here the poet uses two different senses to describe the smell of the boy’s body. Normally we do not talk about hearing a smell. The smell of dirt and his unwashed ‘rotten’ body is so powerful that it cannot be ignored. It ‘screams’ at us. In this line, the speaker reminds us of how dirty the boy is and how desperately he needs help.
- b** Line 8: ‘steel river’. A river is made of flowing water, whereas steel is hard and solid. The cars in the heavy traffic are made of metal but are moving by as steadily as a stream or river. This reminds us that no one seems to care for this young boy. There is no gentleness from the rest of the world passing him by. It is cold and unfeeling like steel.

2 SIMILE:

A simile is a direct comparison using ‘like’ or ‘as’. In lines 9–10, the poet writes ‘and the eyes of adults passing by / dart around like bubbles of boiling water’. The adults are pretending that they do not see boy lying on the grass and ignore him. The movement of their eyes is compared to the surface of water that is boiling (which move around very quickly). This line tells us that the adults’ eyes move all around so that they can avoid looking at the boy.

3 ONOMATOPOEIA

Onomatopoeia is when the word has the same sound as what it describes. In lines 7–8, the speaker uses two examples of onomatopoeia: ‘his lullaby is the hiss of the water from the pond and the / roaring steel river’. Even though the boy seems completely unaware of what is happening around him, the noises are powerful and echoed in the words chosen by the speaker. The water in the pool is ‘hissing’ softly like a snake and the traffic is ‘roaring’ loudly like a lion. A lullaby is a song sung to help children to fall asleep. It should be gentle and calming, but these sounds are frightening.

4 PERSONIFICATION:

Personification is when an inanimate object is given human / animal qualities. In ‘his lullaby is the hiss of the water from the pond and the / roaring steel river’ (lines 7–8), the water and the river are given animal-like qualities. The water sounds like a snake hissing. The traffic sounds like a lion roaring. Both are threatening and dangerous.

5 IRONY:

Irony is when the opposite to what we expect happens. There is irony in lines 11–12: ‘this small boy will die one day / his lips stuck together, glued by the glue he smokes’. Glue addicts may eventually die of suffocation, because one of the effects of glue inhalation is that the lungs stop working properly. The intended purpose of glue is to seal (stick) things together so that they do not come apart. The irony is that this child has not been using glue for its real purpose, but his addiction will eventually ‘seal’ his lips when he dies.

SAMPLE EXAM QUESTIONS

A Sleeping Black Boy

Mongane Wally Serote

he lay flat

face deep into the green grass

the huge jacket covered his head, the heat into his ears

he is dirty

the dirt screams from his flesh like a rotten smell

5

he is pinned down by the throbbing footsteps passing by

his lullaby is the hiss of the water from the pond and the
roaring steel river;

and the eyes of adults passing by

dart around like bubbles of boiling water –

10

this small boy will die one day

his lips stuck together, glued by the glue he smokes.

1 Refer to 'roaring steel river' (line 8):**a Identify the sound device. [1]**

onomatopoeia (✓) OR alliteration.

b Use your OWN words to explain the sound being described. [3]

The traffic/cars (✓) are very loud (✓) like the growl/snarl of a lion/wild animal (✓).
OR The repetition of the R sound almost makes the sound of the cars it is imitating - it is like the sounds of the engines. This helps us to imagine what the sounds sound like.

2 Refer to 'the dirt screams...from the pond at the' (lines 5-6) Quote THREE words / phrases from these lines that show that the boy desperately needs help and to be rescued. [3]

'screams' (✓) 'rotten' (✓) 'pinned down' (✓)

3 Refer to 'his lullaby is the hiss of the water from the pond' (line 7):**a What is a 'lullaby'? [1]**

A song sung to children to help them fall asleep (✓).

b Give TWO reasons why the poet chooses 'lullaby' to describe the sounds around the boy. [2]

To remind us that the boy has no parents / has no one to care for him (✓) To remind us that the glue has made him fast asleep / unconscious (✓).

4 Refer to the phrase, 'passing by' (lines 6 and 9). Comment on why the repetition of this phrase is effective. [2]

It emphasises that no one stops to help the boy (✓), which shows us that no one cares about him (✓).

5 Refer to 'glued by the glue he smokes' (line 12). Explain the irony in this line. [3]

Glue is used to stick / seal things together (✓). However, the boy has not used the glue for what it is supposed to be used for (✓). One day he will die from his addiction to glue and his lips will be sealed by the glue (✓).

TOTAL: 15 MARKS

Poetry: At a Snail's Pace, Please

GENRE	Poetry
TITLE	AT A SNAIL'S PACE, PLEASE
AUTHOR	Oswald Mbuyiseni Mtshali

SUMMARY

Two very small creatures in nature – a chameleon and a snail – are contrasted with cars driven extremely fast by reckless drivers. Both creatures are known for their slow speed. The speaker appeals to (asks) these speeding drivers to reduce their speed. He tries to remind them of the peace and pace these slow creatures enjoy.

Stanza 1: The poet describes the way a chameleon thoughtfully catches its prey for its next meal, and carefully takes each step forward.

Stanza 2: We are reminded that a snail needs very little power to move it towards its food.

Stanza 3: Powerful motor cars speed past the snail, using up huge amounts of fuel and leaving behind the dead bodies of insects they have killed.

Stanza 4: The noise of a motor car accident in the countryside alerts the farmers who rush to help.

Stanza 5: Villagers are shocked by the scene and just stare, even though people are calling for help.

Stanza 6: Ambulances arrive noisily in the dark. The speaker appeals directly to speeding motorists to slow down and prevent death on the roads. Both the chameleon and the snail are safely asleep.

ERA

The poem is set at a time where the slowness of the countryside is being disturbed and endangered by reckless drivers. We can infer (guess) that perhaps the poem is set on a rural road in South Africa.

BACKGROUND INFORMATION

This poem was published in 1971 in Mtshali's first anthology, the famous 'Sounds of a Cowhide Drum'. This was one of the first collections of poetry by a black South African poet.

Before leaving South Africa to study and work overseas, Mtshali was employed as a messenger in Johannesburg. He used his observations of city life for the subjects of many of his first poems.

TYPE OF POEM

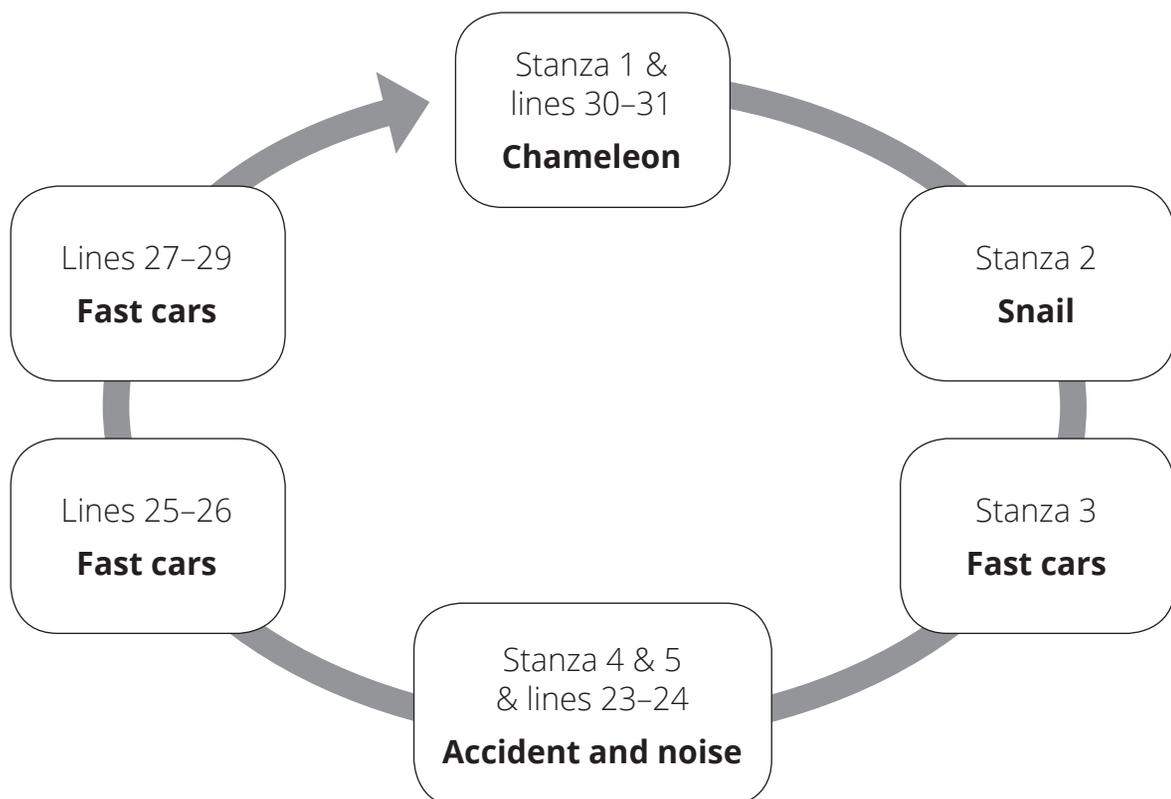
This poem combines the characteristics of three types of poetry. It is a narrative: it describes a car accident on a highway in a rural area. It is a nature poem: it describes little creatures that live at a slow, natural pace. It is also a poem with a strong social message: we can learn from nature. It is not necessary to travel fast and put people's lives in danger.

CHARACTERISTICS

The structure of this poem is like a circle. It starts with a description of the quiet, steady chameleon, then moves to a description of the slow, efficient snail. The next stanza takes us onto the highway where cars drive fast and without care for life. It is disordered and confused.

The last stanza takes us backwards from the accident scene to fast, to the snail asleep in its shell and, finally, back to the chameleon, resting peacefully.

Here is a picture showing this circular structure:



SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

In Stanza 1, a [1] _____'s lightning-fast [2] _____ is compared to 'boiling glue' that will catch ('cook') flies for its next meal. This figure of speech is called a [3] _____. We are reminded that a snail needs very little power to move it towards its [4] _____. Powerful motor cars [5] _____ past the snail, using up huge amounts of fuel and leaving behind the dead bodies of [6] _____ they have killed. The noise of a motor car accident in the countryside alerts the [7] _____ who rush to help. Villagers are shocked by the scene and just stare, even though people are calling for [8] _____. In Stanza 6, the speaker appeals directly to speeding motorists to slow down and prevent death on the roads. The poet sees the behaviour as evil and cruel when he chooses the word [9] '_____' to describe them. He believes that because the motorist's 'knell has sounded', they are responsible for their own [10] _____.

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.
 - 1 chameleon's
 - 2 tongue
 - 3 metaphor
 - 4 food / prey
 - 5 speed / drive
 - 6 insects
 - 7 farmers
 - 8 help
 - 9 'fiend'
 - 10 deaths

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a chameleon (n.)	A small, slow-moving lizard with a long tail. It rolls out its extendable tongue to quickly catch its prey. It is able to move each eye independently. It has the ability to change colour. The chameleon in the poem moves forward very carefully.
confetti (n.)	Tiny pieces of coloured paper often thrown over a couple who have just been married. The confetti scatters all over the ground. In the poem, dead insects and animals are scattered on the road like confetti.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a knell (n.)	The sound of church bells rung at a funeral. When drivers go too fast, they cause their own deaths. It is as if they ring their own knell.
low-octane (adj.) petrol (n.)	The lower the octane level of petrol a motor car can use, the less energy is wasted. Snails move very slowly like cars that need only low-octane petrol.
reckless (adj.)	Dangerous, wild, irresponsible. The poet believes that drivers who go too fast are reckless and do not care about the deaths they cause.
a trapeze artist (n.)	A trapeze artist often performs in circuses on high wires and swings. Their skill relies on balance and very careful movements to prevent them falling to the ground. The chameleon moves carefully to keep its balance like a trapeze artist.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

For most of the poem, the speaker uses the third person. This means that he is not involved in the action but is watching it happen. In the final stanza, the speeding motorists are addressed directly in the second person. We know this because he tells them to 'look' and 'see' the snail and chameleon.

2 VOICE:

The voice is both admiring and dismissive. The speaker admires the chameleon and the snail and how peaceful they are. He believes that the slow pace of nature can teach us important lessons about how to live better. The poet's view of the drivers is dismissive – he is angry at how little respect they have for nature.

3 ADDRESSEE:

The poem directly addresses the reckless motorists. But he is also talking to all people – we need to understand that modern technology, like fast cars, bring danger. We need to remember where we came from in nature. We have forgotten how to live a slower, more peaceful life.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****NATURE VERSUS MACHINE**

There is struggle between modern technology and the natural world. We think that modern machines bring us improvements and that a natural life is old-fashioned. However, the improvements can also bring death and suffering.

The poet believes there is an important lesson to be learned from nature. The quiet, slow natural world of nature is safe and peaceful. Fast cars and bad drivers bring death and disorder into our world. The noise and panic caused by accidents disturb the peace and rest of the countryside. When we look to the snail and chameleon, we see that nature is safer, quieter and more peaceful. If we want to live better lives, then we should return to nature to learn from it.

EVIDENCE OF THEME IN TEXT

The chameleon and snail move at slow, careful speeds, even when hunting prey or searching for food. Speed is used only when needed. For example, the chameleon's tongue is very quick to catch its food: 'a pot of boiling glue / to cook flies for breakfast' (lines 3–4). Small creatures are shown to be safe, protected by their carefulness and slow pace. The snail sleeps safely protected by its shell. This is contrasted with the reckless speed of drivers or 'speed fiend[s]' (line 25). These crazy drivers cause disturbance – the sound of ambulance sirens 'tearing' the quiet of the countryside at night. They cause accidents – the cars are 'twisted wrecks coated with fresh blood' (line 21). Nature is seen as preferable to the machine.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things, showing what they have in common.

- a 'Under the belly of every snail / lies a tankful of low-octane petrol' (lines 8–9). Here, the snail is compared to a slow-moving car that does not need expensive petrol to move. A snail uses very little energy to move. It does not waste its energy like the cars that need 'gallons of gasoline' (line 14) to move fast.
- b 'gory confetti of corpses' (line 14) compares dead insects to confetti at a party. The bodies of dead insects ('corpses') killed by fast cars seem like 'confetti'. They are bright spots of colour scattered on the road. This description is also ironic because confetti is usually a sign that a marriage or birthday has been celebrated. Death is not something that is usually celebrated and a birthday is the opposite of a death.

2 SIMILE:

A simile is an indirect comparison of two things using the words 'like' or 'as'. In stanza 1, the chameleon moves 'like a trapeze artist' (line 7). The chameleon moves carefully step by step like a person balancing carefully on a wire high above the ground.

3 PERSONIFICATION:

Personification is when an inanimate object is given human / animal qualities. Fast cars are described as 'drunk' (line 14) and 'mechanical monsters' (line 13). Just like monsters, fast cars leave death ('corpses') behind them. They use up lots of petrol in order to drive so recklessly. It is as if they are intoxicated ('drunk') and out of control.

4 ALLITERATION:

Alliteration is the repetition of a consonant sound (usually at the beginning of a word). In stanza 6 the / s / and / sh / sounds are repeated: 'sound shrill sirens', 'silky shawl' and 'night's silence'. This reminds us of the frightening and harsh sounds made by tearing metal in car accidents and the high-pitched warning alarms of ambulances.

5 APOSTROPHE:

Apostrophe is used to address a person directly, sometimes by name. Words like 'Oh' are often used. In stanza 6 the speaker says 'O! speed fiend' (line 25). Here, the speaker is calling out to the reckless motorist. He wants him to understand that what he is doing is dangerous. He could cause his own death.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

At a Snail's Pace, Please**Oswald Mbuyiseni Mtshali**

At the tip
of the chameleon's tongue
there is a pot of boiling glue
to cook flies for breakfast
before he sets off 5
on a slow tightrope walk
like a trapeze artist.

Under the belly of every snail
lies a tankful of low-octane petrol
to propel the miniscule engine 10
to the destination of a juicy cabbage leaf.

It is overtaken
by American mechanical monsters,
drunk with gallons of gasoline,
that leave highways strewn 15
with gory confetti of corpses.

The loud Bang!
brings brawny farmers
running from homesteads to render help.

From beehive huts tumble black bumpkins
to gawk at twisted wrecks coated with fresh blood
amid cries of 'Help!'

Ambulances sound shrill sirens,
tearing the silky shawl of the night's silence.

O! speed fiend
whose knell has sounded,
look at the snail
slumbering
in his shell.

See the chameleon
cosy under her quilted coat.

20

25

30

1 Refer to 'there is a pot...flies for breakfast' (lines 3–4):

a Identify the figure of speech. [1]

metaphor (✓)

b Explain the effectiveness of the figure of speech in 1a above. [2]

The chameleon catches prey / flies on the end of its sticky tongue (✓). A chameleon's tongue is sticky like glue and flies stick to it like the would stick to glue (✓).

2 Refer to 'It is overtaken...of corpses' (lines 12–16):

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

The poet tells us that fast cars are ...

- A powerful**
- B dangerous**
- C enormous**
- D fun**

B dangerous (✓)

3 Refer to 'brings brawny farmers...fresh blood' (lines 18 to 21):

a Explain what the farmers do when the accident happens. [1]

The farmers offer to assist / help (✓).

- b Explain what the rural villagers do when the accident happens. [1]**

The villagers stand and stare (✓).

- 4 Refer to 'Ambulances sound...night's silence' (lines 23 to 24):**

- a Identify the sound device. [1]**

Alliteration (✓)

- b In your OWN words explain what sound the poet is describing. [1]**

The ambulance alarms / bells (✓).

- c Why is 'tearing' a good way to describe the effect of this sound? [1]**

It shows how the loud sounds of the ambulance shock / disturb (✓) the peace and quiet of the night (✓).

- 5 Refer to 'O! speed fiend / whose knell has sounded' (lines 25 to 26):**

- a Who is the poet addressing in line 25? [1]**

Fast drivers (✓)

- b Explain the metaphor in line 25. [2]**

The fast driver is being compared to a devil (✓). Both are evil / deadly (✓).

- 6 Identify and discuss the theme of this poem. [3]**

The theme is 'Man versus Nature' (✓). Fast cars are often noisy and can cause horrible accidents. (✓). People need to look at nature to learn that living slowly / slowing down, brings peace and calm / is safer (✓).

TOTAL: 15 MARKS

Poetry: The Call

GENRE	Poetry
TITLE	THE CALL
AUTHOR	Gabeba Baderoon

SUMMARY

The speaker receives a telephone call from her mother just as she is about to leave her flat to move somewhere else. She stops to answer the phone and we realise that her mother lives very far away in another country. The speaker gives us very little background to help us understand what is said between mother and daughter. The conversation appears to be awkward and uncomfortable.

Stanza 1: The speaker is halfway down the stairs on her way out of the flat, when she hears the phone ring in another room. She puts down her heavy suitcase with difficulty, bruising herself at the same time. She finds her old telephone handset among the box of things she is leaving behind. She plugs it into the wall socket to connect to the call. She sits down on a pile of telephone directories and then greets her mother.

Stanza 2: The speaker tells us that she is leaving yet again for another place far from home. Her mother lives in another country. She is scared that she will not see her mother again. She wants to tell her mother of her fear of never returning home, but does not.

Stanza 3: Her mother seems disappointed but does not say more. She tells her to travel safely.

ERA

The poem is contemporary (in our time), but before the time of cell phones.

BACKGROUND INFORMATION

The poet grew up in Cape Town and has spent time travelling overseas as a writer and university lecturer. She received the Daimler Chrysler Award for South African Poetry in 2005.

The telephone the speaker uses in this poem is not a cell phone. It is a landline. She has disconnected her landline telephone from the socket in the wall. She hears the phone ringing in her flatmate's room. She has to find her old telephone in the box. She plugs it into a wall socket on the landing to connect to her mother.

There is a 'seven-hour time difference' between the two countries that the mother and daughter are in. This means that, if her mother is in South Africa, the speaker is probably in North or South America, or even possibly somewhere like Japan.

TYPE OF POEM

This is a narrative poem.

CHARACTERISTICS

A narrative poem tells a story. This poem describes what happens just before and during a short telephone conversation.

This poem has three stanzas. The first is the longest. The first is a factual description of the time it takes her to answer the phone. The second, shorter stanza describes the thoughts she would like to share with her mother, but does not. The final stanza is the shortest reminding us that the mother says very little, and that the conversation comes to a quick end. It is written in free verse.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 15. Number 1 has been done for you.

Her mother is phoning her from another country. Her mother says very little.

Her mother sounds disappointed. Her mother tells her to travel safely.

She bruises her leg when the suitcase catches it. She greets her mother.

The speaker is about to leave for another new place. She is carrying a heavy suitcase.

She is scared that she will not see her mother again.

She plugs the phone into the socket in the wall of the passage. She sits down on a pile of telephone directories.

She stops herself from telling her mother that she is frightened.

She takes her old phone out of a box of things she is leaving behind.

1 The phone rings.

The speaker is on the landing of the stairs.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.
 - 10 Her mother is phoning her from another country.
 - 14 Her mother says very little.
 - 13 Her mother sounds disappointed.
 - 15 Her mother tells her to travel safely.
 - 4 She bruises her leg when the suitcase catches it.
 - 8 She greets her mother.
 - 9 The speaker is about to leave for another new place.
 - 3 She is carrying a heavy suitcase.
 - 11 She is scared that she will not see her mother again.
 - 6 She plugs the phone into the socket in the wall of the passage.
 - 7 She sits down on a pile of telephone directories.
 - 12 She stops herself from telling her mother that she is frightened.
 - 5 She takes her old phone out of a box of things she is leaving behind.
 - 1 The phone rings.
 - 2 The speaker is on the landing of the stairs.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
an impetus (n.)	The force of something as it moves. The impetus of the suitcase makes it hit her leg and bruise it.
a landing (n.)	The flat area between one set of stairs and the next. The speaker is on the landing of the staircase when her mother phones.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker uses the first person – ‘I’, ‘me’, ‘my’. The speaker is probably the poet herself.

2 VOICE:

The voice is that of a daughter (child) who has left home, has travelled to a number of different places and is regularly on the move. She experiences both fear and guilt about the possibility that she will never see her mother or return home again. Her tone is unemotional and factual – there are no long descriptions of the flat or how she is feeling.

3 ADDRESSEE:

The poem speaks to everyone. Mothers and daughters who are apart from each may recognise the feelings of the speaker and her mother.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****THE RELATIONSHIP BETWEEN A MOTHER AND ADULT CHILD**

There is often a strain between parents and their children who have left home for faraway places. Leaving home is a natural step in the process of becoming an adult. It is often hardest for the parent to cope with this break.

EVIDENCE OF THEME IN TEXT

The speaker is about to move houses, but she left her home in another country a while ago. She is an adult busy with her life in the world, but she misses home and her mother.

The speaker expresses a mixture of fear and possibly guilt about never returning home and seeing her mother again: 'I am losing / a centre to which I can return, / but do not' (lines 18–20). She views home and her mother as something steady and reliable ('a centre'). Her adult life, however, is often on the move, far away from home: 'I am leaving for a new place, / each further from where I started' (lines 14–15).

Her mother seems disappointed as her voice is 'flattened' (line 211), but she does not argue or express her feelings. She only tells her daughter to be safe on her travels. She seems to have accepted that her daughter is not coming back any time soon.

THEME 2**LEAVING AND DISTANCE**

There is a connection between physical distance and emotional distance. We may love someone and miss them when we are away. It is very difficult to keep a relationship going when we are far apart. Because we do not see each other as often, we may find that talking about our feelings becomes difficult.

EVIDENCE OF THEME IN TEXT

Physical and emotional distance is tied together in this poem. The speaker is far away from home and her mother: 'seven-hour time difference' (line 16). It seems that every time she moves to a new place, she is moving further from home: 'each further from where I started' (line 15).

Neither daughter nor mother is able to express their feelings honestly to each other. A lot is left unsaid: 'what is not said' (line 22). We are not given reasons for this. All we know is that there is an emotional distance between them. It is likely that the great physical distance between them has impacted their relationship.

DICTION / FIGURATIVE LANGUAGE

1 TITLE:

The title of this poem, ‘The Call’, has both a literal meaning and a figurative meaning. The speaker is literally receiving a telephone call from her mother. A ‘call’ or ‘calling’ can also mean something we feel we should or must do, even though it is not said out loud. The speaker also misses home and feels guilty about not going back. She has a ‘calling’ to go back home. In other words, it is as if she is figuratively being ‘called back home’ by her desire to return.

2 UNEMOTIVE LANGUAGE:

We usually expect emotive words in poetry, which force us to feel strongly. This poem does the opposite. It uses very factual (unemotional, non-feeling) language, and seems to describe what happens in very ordinary words: for example: ‘phone’, ‘landing’, ‘suitcase’, ‘place’. These ordinary words, however, carry a lot of meaning in this poem.

- a A ‘phone’ (mentioned three times) is the only communication the mother has with her daughter. They cannot see each other, they are far away from each other, and they cannot touch each other. The phone call reminds us how far away from each other they are physically and also emotionally.
- b The ‘landing’ is a half-way place between the top of the staircase and the bottom. It is a place to pause. This phone call interrupts her on the way down the stairs with her suitcase. The call is very short as the mother and daughter have very little to say. It reminds us that the daughter is moving again and that she does not seem to stay in any one place for very long.
- c A ‘suitcase’ is a container which holds our clothes and personal belongings. However, a suitcase is not big enough to fit in everything we own. When we leave a permanent place like home, we must leave behind anything that will be too difficult to pack. We are reminded of that by the ‘box of things to give away’ (line 8) that she is leaving behind. One of the things she has had to leave behind is her mother. She feels guilty that she has done this. She knows she could go back but has chosen not to - ‘I can return, / but do not’ (lines 19–20).
- d The speaker describes where she is going as ‘a new place’ (line 14). The word ‘place’ has no feelings attached to it and has no name. It is not like the word ‘centre’ (line 19) that she uses to describe her mother and her home. ‘Centre’ shows where her roots are and where she is connected by her feelings. A ‘place’ has no emotional connection for her.

3 ENJAMBMENT AND END-STOPS:

Enjambment (or a ‘run-on line’) is when the end of one line of poetry ‘runs on’ into the next. There is no punctuation at the end of the line and the idea continues in the next line. An end-stop is when a line of poetry ends with a full stop or a semi colon. The idea comes to an end.

In this poem, enjambment is used to highlight the fact that this conversation comes in the interval between the speaker leaving and going. The speaker is caught in coming downstairs, on the landing, with a heavy suitcase in her hand. She interrupts this to take the call from her mother.

- a** The lines in stanza 1 hesitate and jerk forward just as the speaker does: she is caught on the landing, she has her hand on the handle, her suitcase keeps moving, she bruises herself, she finds her phone, she plugs it into the socket. Each movement is described in its own line to show her panic and rush. However, everything happens in only a few seconds, so the lines also run-on to each other to show the sequence of events.
- b** The stanza ends when she finally sits down and we catch our breath with her: 'sit' (at the end of line 11) and relax. Her rush ends with the full stop at the end of line 11. Line 12 is the first line that moves more slowly as she rests before greeting her mother.
- c** The enjambment in lines 16 and 18 makes us pause on the last words of each line. The emphasis is on her 'fear' and loss ('losing').
- d** The last stanza is one sentence, broken up into four separate lines. Her mother comes 'only so close' (line 22) to expressing her feelings but hesitates (stops before she speaks). This hesitation is shown in the breaks between lines.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

The Call

Gabeba Baderoon

The sound of the phone from my flatmate's room catches me on the landing halfway down the stairs, my palm on the handle not enough to still	5
the impetus of the suitcase. It takes a bruise on my thigh to stop it. From the box of things to give away – signs I was once here –	
I grab my phone, plug it in in the passage, and sit on the stack of phonebooks against the wall. Hallo, Mama, I answer.	10
I am leaving for a new place, each further from where I started.	15
Across the seven-hour time difference I fear I will never see her again. I want to say out loud I am losing a centre to which I can return, but do not.	20
She speaks too in a way flattened by what is not said, coming only so close to the parting between us by telling me to leave safely.	

- 1 Refer to 'The sound of the phone...to stop it' (lines 1-7):**
- a Identify the device used at the end of the lines in this stanza. [1]**
- Enjambment / run-on lines (✓)
- b What is the effect of this device? [1]**
- It reminds us that the speaker is being interrupted / stopped in the middle of what she is doing (✓).
- 2 Refer to the second stanza. Quote THREE consecutive words that show that the speaker and her mother are in different countries? [1]**
- 'seven-hour time difference' (✓)
- 3 Refer to 'a centre to which I can return' (line 19):**
- a Explain what she is referring to. [1]**
- Home / her mother (✓)
- b Explain why she uses the word 'centre'. [1]**
- Her home is her foundation / starting point / focus / the place where everything else in her life stems from (✓).
- 4 Refer to the poem as a whole. Is the speaker forced to stay away from her mother and home? Give a reason to support your answer. [2]**
- No, she is not (✓). She says that she 'can return' but she chooses not to ('but do not') (✓).
- 5 Refer to the poem as a whole. The poet uses words that end in '-ing', like 'leaving', 'losing', 'parting', 'telling'. In your OWN words, explain why the poet does this. [2]**
- The words show that these actions and feelings are continuous (✓). / They have happened more than once (✓) / They do not end (✓).
- (NOTE: Accept any TWO of the above.)
- 6 Refer to 'what is not said' (line 22). What do you think her mother wants to say, but does not? [1]**
- I think she wants to say that she loves her daughter and misses her (✓).
 - I think she wants to tell her daughter to come home (✓).
- (NOTE: Accept any other reasonable answer.)
- 7 Refer to the title of the poem, 'The Call'. This has a literal meaning and a figurative meaning. In your OWN words, explain what these are. [2]**
- The literal meaning is a telephone call (✓).
- The figurative meaning is the desire to return home (being 'called back home') (✓)
- 8 Identify and discuss one of the main themes in this poem. [3]**

One theme is the relationship between a mother and adult child after the child leaves home (✓). When children grow up and move away from home, it is easy for the child and parents to lose touch with each other (✓). It can become very difficult to communicate your feelings properly when you are no longer together (✓).

OR

One theme is about the leaving and distance between people (✓). The speaker is far away from home and her mother, in a completely different country. She feels that every time she moves to a new place, she is moving a little bit further from home ('each further from where I started') (✓). Neither daughter nor mother can talk about their feelings honestly. A lot is left unsaid ('what is not said'). We do not know the reasons for this. All we know is that there is an emotional distance between them (✓).

TOTAL: 15 MARKS

Poetry: The Chimney Sweeper

GENRE	Poetry
TITLE	THE CHIMNEY SWEEPER
AUTHOR	William Blake

SUMMARY

Before electricity was invented, wealthy people used fire places to keep their homes warm. In order for the smoke to move freely through the chimney, the chimneys had to be cleaned regularly. A chimney sweeper was someone who cleaned people's chimneys. Chimney sweepers were often children, because they were small enough to fit up the chimneys.

In stanza one, the speaker, a young boy, tells us briefly how he came to be a chimney sweeper. He tells us that his mother died when he was very young and his father sold him as a chimney sweep. He cleans other people's chimneys and lives in dirt.

In stanza two, he tells us about his friend, Tom Dacre, who is upset when his blond curls are shaved off (probably because he had lice). He tries to comfort him by saying that now his hair will no longer be made dirty by the soot from chimneys.

In stanzas three to five, the narrator describes Tom's dream. In the dream, thousands of chimney sweepers, like himself, are locked up in black coffins. An angel frees them with a gold key. They run happily into green fields. They wash themselves clean in the river. They are clean and naked (wear no clothes) and no longer carry their chimney sweeping equipment. They rise up into the clouds and play as if they are in heaven. The angel tells Tom that, if he is a 'good boy' (line 19), he will always be protected and happy: 'never want joy' (line 20).

In the final stanza the dream comes to an end. The boys wake up before dawn to a reality that has not changed – they prepare to go back to work. The boys gather all their equipment. Even though it is cold, Tom feels 'happy & warm' (line 23). The poem ends with the statement that the boys will be kept safe if they 'do their duty' (line 24). Tom's dream has comforted him and he believes that he will be safe if he does his work.

ERA

The poem is set in the last part of the 18th century (1700s) in England. The poem was published in 1789.

BACKGROUND INFORMATION

The poem 'The Chimney Sweeper' is the first of two poems by William Blake exposing the terrible conditions of child labour. In England at the time, young boys were sold to clean chimneys. They were perfect for the job because they were small in size and could climb into chimneys to clean out the soot (black dust from fires). The boys endured terrible living conditions and very dangerous work. Many of these boys died from disease. Some fell or became stuck in narrow chimneys.

TYPE OF POEM

This poem tells an anecdote (a short story) and conveys a strong moral and political message to bring about social change. Blake is exposing the terrible working conditions of young chimney sweepers. He is also very critical of the religious teaching that poor people must accept dangerous working conditions because they will be rewarded in heaven.

CHARACTERISTICS

The poem is written in a simple style using words that a child might use. It sounds very much like the kind of nursery rhymes that English children were told when they were little.

There are six stanzas of four lines each. These are called quatrains. There are two couplets (2 rhyming lines) in each stanza, except for the last stanza. The rhyme scheme is aabb cddd eeff gghh ijij klmn.

SUMMARY REVIEW ACTIVITY: GROUP WORD WORK

- 1 Draw the following table on the board.
- 2 Split your class into groups of 3 learners.
- 3 In their groups, learners must find evidence in the poem which means the same as the word(s) / phrases in the column on the left. Learners must also write down the line number. The first one has been done for them.

	EVIDENCE IN THE POEM
The boy has no mother.	'my mother died when I was very young' (line 1)
He was sold into labour.	
One of the boys was infested with vermin (lice).	
The soot will cover the boy's bare head.	
Tom has a dream.	

	EVIDENCE IN THE POEM
Being a chimney sweeper could easily lead to death.	
The chimney sweepers carry their own equipment.	
The chimney sweepers start work very early.	
It is still cold when they start work.	

MARKING MEMORANDUM

- Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- Discuss the correct answers with the whole class.**

	EVIDENCE IN THE POEM
The boy has no mother.	'my mother died when I was very young' (line 1)
He was sold into labour.	'my father sold me' (line 2)
One of the boys was infested with vermin (lice).	'who cried when his head, / That curl'd like a lamb's back, was shav'd' (lines 5-6)
The soot will cover the boy's bare head.	'when your head's bare / ...soot cannot spoil your white hair' (lines 7-8)
Tom has a dream.	'As Tom was a-sleeping, he had such a sight!' (line 10)
Being a chimney sweeper could easily lead to death.	'lock'd up in coffins of black' (line 12)
The chimney sweepers carry their own equipment.	'their bags' (line 17) OR 'our bag & our brushes' (line 22)
The chimney sweepers start work very early.	'we rose in the dark' (line 21)
It is still cold when they start work.	'the morning was cold' (line 24)

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a chimney (n.)	A narrow channel which carries the smoke and gases from fires out through the roof of a house. Tom and the speaker are employed to clean chimneys.
a chimney sweeper (n.)	A person who cleans chimneys, using brushes to scrub the dirt and soot off the inside walls of the chimney. The chimney sweepers in the poem are young boys.
soot (n.)	The black carbon powder that is left inside a chimney from a fire. The speaker tells his friend that the soot will not dirty his hair.
a duty (n.)	Responsibility; or a task that must be done as part of a job. The boys are told that they must do their duty obediently.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker uses the first person in Stanzas 1 and 6, when he talks about his own life and work. In Stanzas 2 to 4, he speaks in the third person, on behalf of his friend who has told him about the dream he has had.

2 VOICE:

The speaker is a young chimney sweeper, probably about six or seven years old, who becomes the voice of all exploited children in England at the time. His tone is wistful (longing for something) and exuberant (excited).

3 ADDRESSEE:

The speaker addresses society at large. He wants to show the terrible conditions of child labourers in order to encourage social change.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

CHILD LABOUR AND EXPLOITATION

Children should not have to work. It is their right to be free to play and go to school. During the Industrial Revolution, poor children were employed to work in small spaces like chimneys and mining tunnels. This work was very dangerous and many children died.

In 1839, Britain passed its first laws protecting children in employment. Today the International Labour Organisation has created regulations that should apply to all children in the world. However, children are still employed in dangerous conditions in many places in the world. Often these are in poor countries which produce products for richer countries.

EVIDENCE OF THEME IN TEXT

Blake uses his poem to expose the oppression and dangers facing poor children. In particular, he refers to those who are used as chimney sweepers.

These children are powerless and can do nothing to change their terrible conditions. In the poem, little Tom wakes up in the morning after a lovely dream of heaven, but has to go back to work under awful conditions. Only adults can step in to rescue boys like Tom. Society needs to take responsibility for their exploitation.

THEME 2**THE ROLE OF CHRISTIANITY IN OPPRESSION**

At the time this poem was written, Christianity taught that if people live good lives on earth, they will be rewarded by God in heaven. This teaching was used by both the church and politicians to keep poor people in their places. Poor people were told that their real reward would be in a world after death. This was the excuse for making sure people obeyed those in power. If people protested against dangerous working and living conditions, those in power could say they were disobeying God's law. They were not being 'good' and would lose their chance of reward in heaven.

EVIDENCE OF THEME IN TEXT

The poet believes that the promise of heaven or paradise after death is just a way of making sure that poor people and child labourers do their work without complaint. If they are 'good' they will earn God's love and be rewarded with eternal happiness after death. God loves them only if they do their work without complaint. 'So if all do their duty they need not fear harm' (line 24). Those in power (and in the church) tell society that everyone is destined (meant) for a particular 'duty' in society. The church says this must not be questioned but accepted with patience, as it is the only way to earn any reward and avoid 'harm'.

The poet has no patience with this morality. He believes that oppression and poor working conditions must be changed on earth while people are still living.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor is a direct comparison between two things. In the poem, chimneys are compared to coffins containing dead bodies. The young boys who clean the chimneys are 'lock'd up in coffins of black' (line 12). The chimney sweepers spend their time in narrow chimneys covered in soot. Some of them die in these chimneys.

2 SIMILE:

A simile is an indirect comparison using 'like' or 'as'. Tom's hair is 'curl'd like a lamb's back' (line 6). Tom's blond curly hair is compared to the wool on a lamb. Blake uses the lamb as a symbol of innocence, just as Tom is young and innocent.

3 ALLUSION:

An allusion is a reference to other writing or poetry.

- a 'an Angel who had a bright key' (line 13). The poet is alluding to the Christian story of St. Peter who holds the key to the gates of heaven. He unlocks the gates only for those who have lived good lives on earth.
- b 'wash in a river, and shine in the Sun' (line 16). Again, the poet is alluding to the Christian belief that all who are good and 'free of sin' will be rewarded. In the dream, the boys are cleaned of all the soot, as if they have been cleaned of all their sins.
- c 'God for his father' (line 20). This is another allusion to the Christian belief. In the dream the angel tells Tom that God will be his father. The dream promises Tom that, if he obeys his master on earth, God will protect him like a proper father should. The next day the boys go back to work, believing incorrectly that God will now protect them from danger.

4 IRONY:

Irony is when the poet / writer says the opposite of what is true to make an important point. 'So if all do their duty they need not fear harm' (line 24) is ironic because it means that everyone who has done their duty on earth will be protected and safe in heaven. However, Blake has exposed the terrible exploitation and dangerous working conditions of child chimney sweepers. They are in constant danger and they have no protection. Rewards after death do not change their suffering while they are alive. Doing their 'duty' on earth will bring them harm and possibly kill them.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

The Chimney Sweeper

William Blake

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry 'weep! weep! weep! weep!
So your chimneys I sweep, & in soot I sleep.

There's little Tom Dacre, who cried when his head,
That curl'd like a lamb's back, was shav'd: so I said
'Hush, Tom! never mind it, for when your head's bare
'You know that the soot cannot spoil your white hair'. 5

And so he was quiet, & that very night,
As Tom was a-sleeping, he had such a sight! 10
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them lock'd up in coffins of black.

And by came an Angel who had a bright key,
And he open'd the coffins & set them all free;
Then down a green plain leaping, laughing, they run, 15
And wash in a river, and shine in the Sun.

Then naked & white, all their bags left behind,
They rise upon clouds and sport in the wind;
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father, & never want joy. 20

And so Tom awoke; and we rose in the dark,
And got with our bags & our brushes to work.
Tho' the morning was cold, Tom was happy & warm;
So if all do their duty they need not fear harm.

1 Refer to the poem as a whole. Identify the rhyme scheme. [1]

aabb ccdd eeff gghh ijij klmn (✓)

2 Refer to ‘That curl’d like a lamb’s back’ (line 6):

a Identify the figure of speech used here. [1]

Simile (✓)

b In your OWN words, explain the effectiveness of this figure of speech. [4]

Tom’s hair was white (✓) and curly (✓). It looked like the wool (✓) of a lamb which is also white and curly (✓).

3 Refer to ‘thousands of sweepers, Dick, Joe, Ned, & Jack’ (line 11). Explain why the poet uses these names. [2]

He wants to give each of the boys an identity (✓). These were very common boys’ names at the time (✓)

4 Refer to ‘Were all of them lock’d up in coffins of black. /.../ set them all free’ (lines 12–14):

a What are the ‘coffins of black’? [1]

Chimneys (✓)

b Why are these coffins black? [1]

They are dirty with soot (✓).

c In your OWN words, explain the allusion (reference) to the ‘Angel’ and the ‘bright key’. [3]

Many Christians believe that an angel / St. Peter (✓) will open the gates of heaven (✓) to those people who have lived a good (obedient) life on earth (✓).

5 Refer to ‘So if all do their duty they need not fear harm’ (line 24). In your OWN words, explain why this is ironic. [3]

The chimney sweepers are told that, if they are obedient / do not complain / do their jobs (✓) they will be protected and safe (✓). The truth is that doing this job puts them in danger / can kill them (✓).

TOTAL: 16 MARKS

Poetry: I Sit and Look Out

GENRE	Poetry
TITLE	I SIT AND LOOK OUT
AUTHOR	Walt Whitman

SUMMARY

'I Sit and Look Out' are the thoughts and ideas of an uninvolved observer of universal oppression, cruelty and inhumanity — someone who just watches while bad things happen in the world. The list of horrors is listed line by line. It includes personal suffering, natural disasters and unjust political power. The speaker does not offer help or involve himself in opposing (going against) the evil. All he does is watch passively (without action):

Line 1 speaks of the sadness and cruelty happening throughout the world.

Line 2 describes the personal suffering, guilt and regret of young men who have done terrible things.

Line 3 talks of the old, dying woman rejected by her children; alone in her hopelessness.

Line 4 speaks of the woman abused by her husband and an untrustworthy man who manipulates young women for his sexual pleasure.

Line 5 describes those who try to mask (hide) their jealousy or the fact that their love is not returned.

Line 6 talks about large-scale destruction through war, natural disasters and political oppression, and of those who are killed or jailed for their political views.

Line 7 speaks of those are lost at sea deciding who should live or die, in order to survive.

Line 8 talks about those whose prejudice and insults are directed at the working class, black people and the poor.

Line 9 reminds us that even though all this misery is unending, the speaker is passive: he does not do anything to change anything.

Line 10 is a final reminder of the speaker's refusal to become involved or speak out about all these things that are wrong with the world.

ERA

The poem was written in the second half of the 19th century. However, this is a poem that talks of issues that are relevant at any time in the modern world: this poem is still relevant today.

BACKGROUND INFORMATION

Whitman witnessed people starting to control trade, technology and wealth. Their aim was to make a profit (more money) for themselves, without considering the benefit to society. Whitman refers in this poem to the suffering that came with these changes.

TYPE OF POEM

It is a philosophical (concerned with deep questions about life) poem.

CHARACTERISTICS

The poem is written in free verse. Free verse does not rely on traditional rhythm and rhyme to make its point. This poem is written as series of statements that, at first glance, do not appear to be particularly poetic. The richness of the diction (wording) and imagery are what makes it a powerful poem.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 11. Number 1 has been done for you.

- There is an old, dying woman rejected by her children.
All this misery is unending.
There is large-scale destruction through war, natural disasters and political oppression.
The working class, black people and the poor are often insulted by people who are prejudiced against them.
- 1** There is sadness and cruelty happening throughout the world.
People are hurt and try to pretend that they are not when the people they love do not love them in return.
There is sadness and cruelty happening throughout the world.
The speaker is adamant to not become involved or speak out about all these things that are wrong with the world.
Young men have done terrible things and they have guilt and regret about doing those things.
There is a woman who is abused by her husband.
There are people who are lost at sea deciding who should live or die, in order to survive.

MARKING MEMORANDUM

- 1** Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2** Discuss the correct answers with the whole class.
 - 3** There is an old, dying woman rejected by her children.
 - 10** All this misery is unending.
 - 6** There is large-scale destruction through war, natural disasters and political oppression.
 - 8** The working class, black people and the poor are often insulted by people who are prejudiced against them.
 - 1** There is sadness and cruelty happening throughout the world.
 - 5** People are hurt and try to pretend that they are not when the people they love do not love them in return.
 - 1** There is sadness and cruelty happening throughout the world.
 - 11** The speaker is adamant to not become involved or speak out about all these things that are wrong with the world.
 - 2** Young men have done terrible things and they have guilt and regret about doing those things.
 - 4** There is a woman who is abused by her husband.
 - 7** There are people who are lost at sea deciding who should live or die, in order to survive.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
agony (n.)	Great suffering. The speaker talks about the unending agony suffered by human beings in a cruel world.
oppression (n.)	Cruel or unjust treatment of groups of people. In the first line, the speaker refers to oppression and then lists examples of it.
a martyr (n.)	People who are killed for what they believe in are called martyrs. The speaker refers to those who are jailed or martyred by those who disagree with them.
tyranny (n.)	Tyranny is oppressive political rule or an oppressive government. The speaker lists tyranny as one of the evils that affects large groups of people.
unrequited (adj.) love (n.)	Love is unrequited when the person you love does not love you back. The speaker refers to the personal sadness of those who try to hide the fact that they love someone who does not requite their love.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is an uninvolved, passive observer who appears not to care about the suffering of other people. The speaker uses the first person throughout, repeating the pronoun 'I' thirteen times.

2 VOICE:

The voice of the speaker is very pessimistic (negative) about the world. Still, he has no intention of getting involved to make it a better place.

3 ADDRESSEE:

The speaker refers to himself throughout the poem, but is also addressing a general audience.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

PERSONAL RESPONSIBILITY FOR HUMAN SUFFERING

The world is full of suffering and cruelty. Every person in the world has a choice: do nothing and let it continue – or take a stand and refuse to let the suffering continue.

EVIDENCE OF THEME IN TEXT

The words 'sit' and 'look out' from the title, shows us that the speaker refuses to become involved in the suffering of the world. He can see the overpowering human misery, but he has no wish to do anything about it. The speaker believes he is not part of the suffering of the world, even though he is capable of recognising the problems of the world. Because the problems are not part of him, he can choose to ignore them if he wants – which is what he chooses to do.

The speaker questions why he does nothing when he can list all these examples of human suffering. There is a well-known English expression: silence is consent. If we do not say or do anything about evil and oppression, then it is the same as supporting it. Doing nothing about human suffering allows it to carry on.

DICTION / FIGURATIVE LANGUAGE

1 TONE:

The tone of this poem is deeply pessimistic (negative). There seems to be no hope for any good in a very cruel and miserable world.

2 IMAGERY:

The poet has deliberately chosen images that are highly emotive (creating strong emotional responses). All of these descriptions are powerful and intense. This is suffering that is so extreme that it seems absolutely impossible to ignore it.

Line 2: 'convulsive sobs' - violent crying

Line 3: 'neglected, gaunt, desperate' – abandoned, extremely thin, hopeless

Line 6: 'pestilence' – epidemics of illness

Line 7: 'famine' – starvation

Line 8: 'degradations' – humiliation

Line 9: 'agony' – extreme physical and emotional pain

These images are contrasted with the words used to describe himself: 'sit', 'look', 'hear', 'see', 'mark' (note), 'observe'. These are all simple verbs which we normally associate with action, but here they are all used to show passivity (doing nothing) instead. There is no need to act if you choose not to get involved.

3 REPETITION:

When something is repeated, it helps bring attention to a point a writer / poet is trying to make.

The first eight lines of the poem all start with the pronoun 'I' followed by a verb. This shows that the thoughts in the poem all belong to the speaker. He admits that he is completely aware of the horrors that he lists in each line. 'I' emphasises his personal responsibility.

It is only in the last line that he finally admits that the 'I' sees and hears everything but is guilty of making the choice to stay 'silent'.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

I Sit and Look Out

Walt Whitman

I sit and look out upon all the sorrows of the world, and upon all oppression and shame;

I hear secret convulsive sobs from young men, at anguish with themselves, remorseful after deeds done;

I see, in low life, the mother misused by her children, dying, neglected, gaunt, desperate;

I see the wife misused by her husband—I see the treacherous seducer of young women;

I mark the ranklings of jealousy and unrequited love, attempted to be hid—I see these sights on the earth;

5

I see the workings of battle, pestilence, tyranny—I see martyrs and prisoners;

I observe a famine at sea—I observe the sailors casting lots who shall be kill'd to preserve the lives of the rest;

I observe the slights and degradations cast by arrogant persons upon laborers, the poor, and upon negroes, and the like;

All these—All the meanness and agony without end, I sitting, look out upon,

See, hear, and am silent.

10

1 Match the words in the Column A with their meanings in Column B. Write only the matching letters (A-D) next to the letters a-d. [4]

COLUMN A	COLUMN B
a remorseful (line 2)	A epidemic
b unrequited (line 5)	B suffering
c pestilence (line 6)	C unreturned
d agony (line 9)	D sorry

- a D (✓)
- b C (✓)
- c A (✓)
- d B (✓)

2 Refer to the whole poem as a whole:**a What is the narrative voice of this poem? [1]**

First person narrative voice (✓).

b Give one piece of evidence from the poem for your answer. [1]

Repetition of (the pronoun) 'I' (✓).

c Identify the tone of this poem. [1]

The tone is pessimistic / hopeless (✓).

d Explain your answer in 2c above. [2]

The speaker lists all of the suffering in the world (✓). He describes the suffering as 'without end' (✓).

3 The poet uses repetition to emphasise his message. In your OWN words explain why the following words or phrases are repeated.**a 'I see' [2]**

The speaker is a personal witness to the suffering of this world (✓). This emphasises that he has seen but chosen to do nothing about it. (✓)

b 'all' [1]

There is an enormous / huge / overwhelming amount of suffering and oppression in the world (✓).

4 Refer to the poem as a whole:**a In your OWN words, identify and explain the main theme of this poem. [3]**

The theme of this poem is 'personal responsibility for human suffering'. (✓) The world is full of examples of suffering and cruelty (✓). Every person has a choice: do nothing and let it continue – or take a stand and refuse to let the suffering continue (✓).

b How does the last line of the poem add to this theme? [2]

The speaker admits that he is completely aware of all the world's suffering (✓). His final choice, however, is to say nothing and do nothing (✓).

TOTAL: 17 MARKS

Poetry: Mirror

GENRE	Poetry
TITLE	MIRROR
AUTHOR	Sylvia Plath

SUMMARY

From the very first line, we are told that the speaker is a mirror, which reflects exactly what it sees.

Stanza 1: The mirror describes itself as silver and square. It reflects exactly what it sees, without any ‘preconceptions’ (personal feelings or fixed ideas). Anything that comes near it is reflected exactly as it is in reality. The mirror does not lie but it is also not ‘cruel’ (harsh). It is like a ‘small god’ which sees everything. Much of the day is spent reflecting the wall opposite it which is ‘pink, with speckles’ (line 7). It almost feels as if the wall is part of the mirror itself: ‘part of my heart’ (line 8). This changes when night comes, or when people look into the mirror and block the view of the wall.

Stanza 2: The speaker now becomes a lake. There is a woman bending over the lake trying to see her reflection. The woman does not seem happy with what she sees. She turns away and looks for a softer, gentler reflection of herself using the moonlight or candlelight. The lake knows that these are dishonest reflections of the woman. The woman is terribly upset whenever she sees herself in the lake, but she comes back every morning. We realise at the end of the stanza that the woman is upset because she is ageing (getting older). She remembers when she could see a youthful face reflected back. Now all she sees is a woman who is getting older every day. The future scares her.

ERA

The poem was written in the early 1960s, but its message is timeless (could apply to any time).

BACKGROUND INFORMATION

Sylvia Plath is considered one of the greatest American poets of the last century. However, she lived a troubled life and committed suicide in 1963.

While a great many of Plath’s poems are autobiographical (written about her own life), this particular poem can stand on its own. It can apply to anyone.

TYPE OF POEM

This poem is written in free verse.

CHARACTERISTICS

There is no specific rhyme scheme. However, there are two separate stanzas of nine lines each. Each stanza is written from the point of view of a different speaker: a mirror on a wall, and a lake.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

The mirror describes itself as [1] _____ and exact. It reflects exactly what it sees, without any personal [2] _____. Anything that comes near it is reflected exactly as it is in reality. The mirror does not [3] _____ but it is also not cruel. It is like a small [4] _____ which sees everything. Much of the day is spent reflecting the wall opposite it which is [5] _____, with speckles. It almost feels as if the [6] _____ is part of the mirror itself. This changes when [7] _____ comes, or when people look into the mirror and block the view of the wall.

The speaker now becomes a [8] _____. There is a woman bending over the lake trying to see her [9] _____. The woman does not seem happy with what she sees. She turns away and looks for a softer, gentler reflection of herself using the [10] _____ or candlelight. The lake knows that these are dishonest reflections of the woman. The woman is terribly upset whenever she sees herself in the lake, but she comes back every [11] _____. We realise that the woman is upset because she is [12] _____. She remembers when she could see a young face reflected back. Now all she sees is a woman who is getting older every day. The future scares her.

MARKING MEMORANDUM

First, instruct learners to compare their answers, to see if they can correct their own mistakes. Then discuss the correct answers with the whole class.

- 1 silver
- 2 feelings / opinions
- 3 lie / tell a lie
- 4 god
- 5 pink
- 6 wall
- 7 night / dark

- 8 lake
- 9 reflection
- 10 moonlight / light from the moon
- 11 day / morning
- 12 ageing / getting old / getting older

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
agitation (n.) / agitated (adj.)	Agitation is nervousness or anxiety. The woman is upset by her reflection in the mirror and her hands move in an agitated way.
to flicker (v.)	When something flickers it changes brightness and flutters (like the flame of a candle in the wind). The reflection on the wall flickers whenever a person passes between the wall and the mirror. This also happens at night when the light is switched off.
to meditate (v.)	When we meditate we take time to focus deeply and quietly on one thing. The mirror quietly reflects the wall opposite for most of the day. It only thinks about the wall, as if it is meditating.
a preconception (n.)	A preconception is like an assumption. It is an opinion decided before an event or fact is known. The mirror makes no judgements or preconceptions about what it will reflect. It reflects things exactly as they are.
a speckle (n.)	Speckles are small patches or spots of colour. The wall is painted pink but there are small speckles of colour on it as well.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker uses the first person throughout the poem ('I'). In the first stanza, the speaker is a mirror on a wall. In the second stanza, the speaker is a lake (large open stretch of water).

2 VOICE:

The voice seems to be that of an all-knowing, objective observer of life. However, there is a deep sympathy for the frightened woman described in the second stanza. We know this because the speaker recognises her fear. The tone is gloomy (negative).

3 ADDRESSEE:

The speaker addresses us all. Many people are caught up in how they appear to others. Many would prefer to hide the truth of how they look from themselves – especially as they grow older.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

TRUTH AND APPEARANCES

Many people are very concerned about how they appear (seem) to other people. They try to disguise (hide) unpleasant parts of themselves or their personalities from others. They do not always want other people know the truth about how they really look or think.

EVIDENCE OF THEME IN TEXT

The mirror is very clear that it tells only the truth. It is 'exact' (line 1) and reflects everything 'Just as it is' (line 3). The mirror is unable to disguise what we do not want to see or what we do not want to show to others. However, it has no wish to hurt anyone: 'I am not cruel' (line 4). No matter how distressed we are by the truth, it cannot be hidden. The woman at the lake tries to disguise her ageing by using softer light like 'candles or the moon' (line 12). However, these are 'liars' and the woman returns every day to see 'what she really is' (line 11). Seeing the truth 'is important to her' (line 15).

THEME 2

TIME AND AGEING

One fact that all human beings share is that we all grow old. Beauty and youth are temporary. Women are taught they are beautiful only when they are young. Society puts a lot of pressure on women, in particular, to work hard at remaining youthful. Growing old is a reminder of time passing.

EVIDENCE OF THEME IN TEXT

It is only at the end of the poem that we realise that another theme of the poem is ageing and loss of youth over time. The speaker reflects not just the facts of what they see, but also the process of ageing. A mirror cannot stop time. It can only reflect its passing. The woman is deeply sad about losing her youth. It is as if her young self has 'drowned' (line 17) in the lake. Youth is transient (temporary). We are reminded of this when the poet uses descriptions such as 'flickers' (line 8) and 'comes and goes' (line 15). What the woman sees every day is the reflection of someone who is getting older. The future is inevitable (cannot be escaped). Old age frightens her so much that it is compared to 'a terrible fish' (line 18) that will rise out of the water to kill her.

DICTION / FIGURATIVE LANGUAGE

1 PERSONIFICATION:

Personification is when something that is not living is given the feelings or abilities of a living being. In line 2, the mirror 'swallows' everything it sees. It also states that it has the 'eye of a little god' (line 5) as if it has the power to see everything.

'I have looked...over and over' (lines 7–9): in these lines, the mirror personifies itself as having a heart. The heart is a symbol of emotion and love.

2 METAPHOR:

A metaphor is a direct comparison between two things.

- a 'unmistaken by love or dislike' (line 3) compares our strong emotions to the fogging up (misting) of a mirror by steam. Our feelings can be so strong that they stop us from understanding (seeing) other people clearly.
- b 'In me she has drowned a young girl' (line 17). The speaker compares the disappearance of the woman's youth to someone drowning. This means that over the years the woman has watched her reflection in the lake change. It is no longer youthful. It is as if that young girl is now dead, having drowned in the lake.

3 SIMILE:

A simile is an indirect comparison between two things, with the words 'like' or 'as'.

'and in me an old woman / Rises toward her day after day, like a terrible fish' (lines 17–18): every time the woman looks at her reflection in the lake, she sees that she is ageing. She realises that getting old cannot be stopped. Getting old is compared to a frightening fish that is hunting her from the lake. It will eventually catch her and eat her, just like getting old and dying cannot be escaped.

4 SENTENCE STRUCTURE:

In the beginning of stanza 1, the poet uses simple, short statements, as well as short words. The mirror stresses that it tells only the truth. It describes itself exactly as it is - 'silver' (line 1) and 'four-cornered' (line 5). It reflects only what it sees: an 'exact' reflection, '[j]ust as it is' (line 3). The wall opposite is described without any emotion. All the mirror sees is that it is 'pink, with speckles' (line 7). The mirror does not mean to hurt anyone: 'I am not cruel' (line 4).

The second stanza begins in the same way: 'Now I am a lake' (line 10). This type of short sentence does not allow for any flow. The poet sometimes even ends sentences in the middle of lines to add to this disjointed rhythm. This is to remind us that the mirror has no feelings about what it reflects.

However, the poet also uses longer, more flowing sentences (and longer words). When the speaker is more thoughtful and personal, the sentence structure is no longer short and sharp. We see this near the end of the first stanza when the mirror thinks more deeply about its relationship with the wall. Many of the sentences used in the second stanza are longer and have a gentler rhythm. This is because the description of the woman is far more personal.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

Mirror

Sylvia Plath

I am silver and exact. I have no preconceptions.

Whatever I see I swallow immediately

Just as it is, unmisted by love or dislike.

I am not cruel, only truthful -

The eye of a little god, four-cornered. 5

Most of the time I meditate on the opposite wall.

It is pink, with speckles. I have looked at it so long

I think it is part of my heart. But it flickers.

Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me, 10

Searching my reaches for what she really is.

Then she turns to those liars, the candles or the moon.

I see her back, and reflect it faithfully.

She rewards me with tears and an agitation of hands.

I am important to her. She comes and goes. 15

Each morning it is her face that replaces the darkness.

In me she has drowned a young girl, and in me an old woman

Rises toward her day after day, like a terrible fish.

1 Refer to 'I am silver ... have no preconceptions' (line 1):

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

The tone of the speaker in this line is...

A angry

B objective

C subjective

D personal

B objective (✓)

2 Refer to ‘Whatever I see I swallow immediately’ (line 2):

a Is the word ‘swallow’ here meant literally or figuratively? [1]

It is used figuratively (✓).

b Give a reason for your answer in 2a above. [1]

Mirrors are inanimate and can therefore not really swallow (✓).

c Explain what the poet means by this line. [2]

Like someone who swallows food without chewing it (✓), the mirror does not stop to think before reflecting an image (✓).

3 Refer to ‘I am not cruel, only truthful’ (line 4): Explain what this means. [2]

The mirror does not intend to hurt anyone (✓). It reflects exactly what it sees (✓).

4 Refer to the second stanza. Explain how the woman tries to hide the truth from herself. [2]

She tries to soften the aging on her face (✓) by using the light of candles or the moon (✓).

5 Refer to ‘The eye of a little god’ (line 5):

a Identify the figure of speech in this line. [1]

Metaphor (✓)

b Explain how the figure of speech in 5a is effective. [2]

The mirror has the same purpose as an eye of a god (✓). It can see everything (✓).

6 Refer to ‘Rises toward her day after day, like a terrible fish’ (line 18):

a Identify the figure of speech in this line [1].

Simile (✓)

b Explain how the figure of speech in 6a is effective. [2]

Getting older is compared to being hunted by a monstrous fish (✓). Neither can be escaped / is pleasant (✓).

TOTAL: 15 MARKS

Poetry: Biltong

GENRE	Poetry
TITLE	BILTONG
AUTHOR	James Twala

SUMMARY

The poem describes the struggle of a poverty-stricken family who have very little to eat and are desperate for food to fill their empty stomachs. The title, 'Biltong' refers to a strip of dried meat. The biltong in this poem is old and has very little nutrition in it. It has also been infected by flies and may be rotten.

In stanza 1, strips of meat have been hung out to dry on a washing line in the sun. It has slowly turned into biltong. Flies buzz around the meat.

In stanza 2, it is dusk (early evening) and the mother comes out of the house, shoos away the flies, then pulls the biltong off the washing line. We begin to see how hungry this family might be. The woman is described as 'large-mouthed' (line 9). Her mouth is wide open as if ready to bite or swallow something. She plucks the biltong like people pluck plants when picking vegetables. The mother is clearly frustrated and impatient: She 'stomps' (line 10), 'snaps and jerks at the biltong' (line 11).

In the third stanza, we move into the house to find four children squatting on the floor 'like sleepy frogs' (line 18) waiting desperately for something to eat with their 'porridge'. There is no plate of food for the mother.

In stanza 4, the children 'tear' at the biltong in pain: they have 'twisted faces' (line 21). Their teeth are 'half-rotten' (line 23) so they are unable to chew the tough biltong properly and swallow some of it whole. At night they feel ill and vomit up some of their undigested food to swallow it again. They are compared to cows regurgitating (bringing up) their food for digestion: 'like cows in the kraal' (line 28).

ERA

The poem is set in a poor township or a rural village in South Africa. We can tell this from the reference to 'biltong' and 'cows in the kraal'.

BACKGROUND INFORMATION

James Twala is a South African poet who born in 1941. He was born in KwaZulu-Natal and educated at Newclare Community School where he developed an interest in poetry. He eventually settled in Soweto.

TYPE OF POEM

This poem is a narrative: it tells a story.

CHARACTERISTICS

The story is told straight-forwardly and appears to be quite simple. There is, however, an interesting structure.

Stanzas 1 and 2 are seven lines each. They each describe the situation before the meal of pap and biltong is served to the children. The description is detailed and drawn out. This emphasises how long and tedious the waiting is.

Stanza 3 has only five lines. The children are balanced, like frogs, ready to leap on their food. They greedily watch as the biltong is measured out. We have almost reached the point when the waiting is over and the children will soon receive their supper. Everyone is very still, waiting for the moment when they can eat.

The last stanza has nine, very short lines to reflect how the children eat the food as fast as they can. The short lines also reflect that the food does not stay in their stomachs for very long.

SUMMARY REVIEW ACTIVITY: GROUP WORD WORK

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

The poem describes the struggle of a poverty-stricken family who has very little to [1] _____ and are desperate for food to fill their empty [2] _____. The [3] _____ in this poem is old and has very little nutrition in it. It has also been infected by flies and may be rotten.

Strips of meat have been hung out to dry on a [4] _____ in the sun. It has slowly turned into biltong. [5] _____ buzz around the meat.

Now it is [6] _____ and the mother comes out of the house, shoos away the flies, then pulls the biltong off the washing line. Her [7] _____ is wide open as if ready to bite or swallow something. She plucks the biltong like people pluck plants when picking vegetables. The mother is clearly [8] _____ and impatient.

Next we move into the house to find four [9] _____ squatting on the floor waiting desperately for something to eat. There is no plate of food for the [10] _____ .

The children tear at the biltong in pain. Their teeth are half-rotten so they are unable to chew the tough biltong properly and [11] _____ some of it whole. At night they feel ill and vomit up some of their undigested food to swallow it again. They are compared to [12] _____ regurgitating (bringing up) their food for digestion.

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
 - 1 eat
 - 2 stomachs / tummies
 - 3 biltong
 - 4 washing line
 - 5 flies
 - 6 dusk / early evening / nightfall
 - 7 mouth
 - 8 frustrated / irritated / angry / annoyed
 - 9 children / kids
 - 10 mother / mom
 - 11 swallow
 - 12 cows

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
biltong (n.)	Dried strips of meat eaten as a snack by the wealthy in South Africa, but eaten as a poor substitute for protein by the poor.
to regurgitate (v.)	Cows have more than one stomach and do not digest their food immediately. It gets regurgitated (brought up) to be digested a second time. This is also called 'chewing the cud'. The children regurgitate the dried, rotten biltong at night while they are sleeping. Their stomachs cannot keep the food down: it makes them feel ill.
malnutrition (n.)	When someone suffers from malnutrition, it means that they do not have enough food, or enough healthy food to eat. People living in poverty often suffer from malnutrition. Malnutrition weakens bones and teeth, and makes the person very tired. The children in the poem suffer from malnutrition.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker uses the third person to tell the story about this family's poverty.

2 VOICE:

The voice is that of a sympathetic observer – he feels sorry for this family living in great poverty. His tone is despairing as he is concerned about the family too.

3 ADDRESSEE:

The speaker addresses society at large as he exposes the terrible circumstances of a poverty-stricken family.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

THE STRUGGLE OF POVERTY

People who are poor struggle to find food for every meal. If they do have food, it is usually the cheapest that can be found. It is not always healthy. When you are poor, it is a luxury to be able to choose what to eat. People eat whatever they have, even if it is bad for their health.

EVIDENCE OF THEME IN TEXT

The poet describes the suffering of poor people in South Africa who do not have access to good food and proper nutrition. His descriptions are very detailed as if he may have experienced and witnessed this himself. The family has no choice but to eat 'pap' as their basic food. The only protein they have is dried, rotten biltong. This does not fill their stomachs and provides almost no nutrition. It makes them nauseous (feel ill) and will be regurgitated.

THEME 2

THE MOTHER AS PROVIDER

Traditionally mothers are seen as the providers of food and nourishment for their children. Poor mothers struggle daily to provide any food for their families. They often go without food themselves.

EVIDENCE OF THEME IN TEXT

We feel the hopelessness of the mother of a poor family with four children. She may also be a single parent. She is desperate to feed her children but has very little to offer them. This has made her frustrated and impatient: she 'stomps' and 'snaps and jerks at the biltong' (lines 10–11). It seems as if she gives what little food there is to her children and has nothing left for herself. She provides four bowls of porridge for her four children, but there does not seem to be one for herself. Despite her efforts, her children are unhealthy and thin: 'half-rotten teeth' (line 23) and 'lean-bodies' (line 17).

DICTION / FIGURATIVE LANGUAGE

1 SIMILE:

A simile is an indirect comparison of two things using 'like' or 'as'.

- a Lines 1–2: ‘The lean strips hang like / dead faceless serpents’. The strips of meat are compared to dead snakes. The dried meat has no goodness in it – it is ‘lean’. The word ‘dead’ also evokes a negative / unpleasant image. It is compared to a threatening ‘faceless serpent’ that could poison them.
- b Lines 11–12: ‘snaps and jerks at the biltong / as if it were bait’. The mother’s actions are compared to a fish. The mother pulls at the biltong on the line like a fish going after bait on a hook. The fish thinks it is swallowing food, but it is about to die. The mother and her family are starving and are prepared to take the risk of eating the biltong even if it can make them sick.
- c Lines 13–14: ‘plucks the biltong like dry / washing from the line’. The mother grabs the biltong off the line in the same way she would pull clean clothes off once they are dry. The movements are quick and rough.
- d Lines 18–19: ‘squatting like sleepy frogs / with their eyes fixed on the biltong’. The children are crouching on the floor. They look like frogs ready to spring up and catch their prey. The children are watching the biltong very closely (with ‘eyes fixed’) just like a frog studies a fly before leaping to catch it.
- e Line 28: ‘like cows in the kraal’. The children bring up their food later at night. They are compared to cows who ‘regurgitate’ their food to digest it a second time.

2 ALLITERATION:

Alliteration is the repetition of consonant sound, often at the beginning of the word. We see this in ‘The wings of large flies / sing continuously’. The repetition of the /s/ sound is like the buzzing sound made by house flies settling on the meat.

3 REPETITION:

The poet repeats three words throughout the poem: ‘biltong’, ‘line’ and ‘lean’.

- a Repeating the word ‘biltong’ emphasises that the family has no other option but to eat biltong. There is no other nutritious food available.
- b The repetition of the word ‘line’ is a reminder that the meat has been hanging outside in the sun and has been infected by flies. It is also a trap (like the hook on a fishing line) because it will not satisfy their hunger. They are more likely to become ill from eating it.
- c ‘Lean’ means thin. Repeating this word reminds us of how thin and malnourished the children are, and of how little nutrition they will get from eating the biltong.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

Biltong

James Twala

The lean strips hang like
dead faceless serpents on the slack washing line.

The sun parches the biltong
with the patience of a housewife.

The wings of large flies 5
sing continuously around the dangling strips
that are streaked with dark fat.

At dusk,
a large-mouthed woman emerges 10
from the house and stomps to the washing line,
snaps and jerks at the biltong
as if it were bait,
then plucks the biltong like dry
washing from the line.

Inside the house 15
four mounds of steaming porridge are ready
and four lean-bodied children
are squatting like sleepy frogs
with their eyes fixed on the biltong.

They gnaw on the biltong 20
with twisted faces,
grip and tear the biltong
with their half-rotten teeth.

What is not ground well, 25
will be brought up
deep in the night
to be chewed a second time
like cows in the kraal.

1 Refer to the poem as a whole:

Match the words in the Column A with the words in Column B. Write only the matching letters (A-D) next to a-d. [4]

COLUMN A	COLUMN B
a slack (line 2)	A repeatedly
b continuously (line 6)	B chewed
c stomps (line 10)	C loose
d ground (line 24)	D tramps

- a C (✓)
 b A (✓)
 c D (✓)
 d B (✓)

2 Refer to the poem as a whole:**a Why does the poet repeat the word 'biltong' so many times? [1]**

He repeats the word to stress that this is the only meat they have / they have no other protein / they have no other options. (✓)

b The poet uses the word 'lean' twice. Explain what it means in 'lean strips' (line 1) and what it means in 'lean-bodied' (line 17)? [1]

It means without fat. (✓)

3 Refer to 'four mounds of porridge' (line 16). Explain what the number of helpings tells us about the mother. [2]

The mother may not have enough food for herself (✓). The mother serves her children first (✓).

4 The poet uses similes in every stanza of the poem.

In your OWN words, explain the meaning of the following similes:

a 'squatting like sleepy frogs' (line 18) [3]

The children are balanced on their haunches (✓) on the floor waiting for their food. They are compared to frogs watching their prey (✓). Both the children and the frogs are waiting to pounce on their prey (✓).

b 'like cows in the kraal' (line 28) [2]

The children feel ill during the night and they bring up the undigested biltong (✓) from their supper. They are like cows that regurgitate their food (✓) to digest it again.

5 Refer to 'gnaw' (line 20) and 'twisted' (line 21):**a What do these words mean? [2]**

'Gnaw' means to chew roughly or tear at food with your teeth. (✓) 'Twisted' means distorted / out of shape / crumpled. (✓)

b What picture of the children do these words create in our minds? [2]

- They tear at the biltong (✓) because they are starving (✓).
- They are so hungry (✓) they cannot wait to chew their food properly (✓).
- They find it difficult to chew the biltong (✓) because their teeth are rotten (✓).

(NOTE: Accept any ONE of the above answers.)

TOTAL: 17 MARKS

Poetry: Memory

GENRE	Poetry
TITLE	MEMORY
AUTHOR	Chris Van Wyk

SUMMARY

The poem tells the story about a traumatic (disturbing, shocking) childhood memory. The poet remembers an event that happened when he was four years old. He was in the kitchen with his younger brother, Derek, and his mother. His mother was frying vetkoek in a pan of hot oil on a primus stove (a stove using paraffin with an open flame). His father was due home from work shortly. The pan of oil tipped over unexpectedly, sending a stream of boiling oil towards little Derek who was sitting happily in a chair, sucking his dummy. Derek was completely unaware of the danger. His mother put her arm in the path of the hot oil and tried to persuade Derek to move without making him panic. When the oil reached her arm, she let out a piercing scream of agony (extreme pain). The horror of this memory cannot be forgotten. His mother still has a scar from the burn.

Stanza 1: The poem begins with the speaker playing with flour on the floor of the kitchen while his mother prepares vetkoek for what seems to be their supper. His mother has placed his baby brother Derek on a chair so that he can see what she is doing. He is too short to see over the table. The speaker reminds us of how young his brother is by referring to the dummy that he is sucking. He makes sounds like a bird. The mood is relaxed and happy.

Stanza 2: The speaker describes how he remembers himself at the time and reminds us quite proudly that he has already turned four years old. He is taller than his brother and can see over the table clearly. He compares himself to a giraffe whose shadow and patchy hide are reflected on the ceiling and walls. The shadow is cast by the flickering light of a candle and the primus stove. We have the impression that the family may be poor if they have no electricity for light or cooking. An ominous mood (a feeling that something bad is coming) is introduced with the reference to 'flames' and therefore potential danger.

Stanza 3: We learn that his father is due home from work in the factory. The speaker is not sure what his father does for a living. He seems to associate the factory with furniture. He is aware that his father may be weakened physically by the work he does.

The speaker is not aware of any poverty in the home and he compares the vetkoek to gold coins and riches. Another ominous reference is made to the 'growing', possibly threatening vetkoek. They are swelling as they cook, but the word 'bloated' has unpleasant connotations (feelings) of ill-health and infection.

Stanza 4: The speaker suddenly stops the story to state that this is his first clear memory from his childhood. He wonders why he has not written about it before. He recalls the sudden noise and rapid activity when the pan unexpectedly tips over. The boiling oil spills onto the table and starts to move towards Derek. We are reminded of how young and vulnerable Derek is when the speaker refers to his dummy and compares him again to a bird. His mother, without hesitation, places her arm in the way of the oil to protect Derek. The oil appears to be deliberately moving towards Derek as it ‘swims’ in a hot ‘flood’ across the table.

Stanza 5: His mother quietly tries to persuade Derek to move away from the danger, without creating panic. Derek does not understand the danger and takes his time climbing off the chair. He finally understands that something is wrong and bursts into tears. It is clear too that the poet is now also aware of the danger.

Stanza 6: When the oil reaches her arm, his mother’s scream is a horrifying sound the speaker remembers right into adulthood. The memory is like the terrible scar that his mother still carries as her reminder of that day. Just like his mother can still see the scar, he can still feel the impact of that horrible event.

ERA

The poem is set in the childhood home of a poor but happy family, probably in a South African township.

BACKGROUND INFORMATION

Van Wyk was a South African poet. He claimed to have had a ‘love affair with words’ from the age of five when he showed a talent for story-telling. Much of his writing is autobiography (based on his own life) and memoir (based on his memories and not necessarily fact).

TYPE OF POEM

This is a powerful narrative poem about a childhood memory.

CHARACTERISTICS

Often poems about childhood memories tell the story through the eyes of a child. The mood can be nostalgic (longing for a happy past). In this poem, there is a happy and peaceful atmosphere in the kitchen before the accident. Then, the mood changes as it describes the traumatic childhood memory that is still very real to the speaker. He remembers all the details that perhaps only a child would notice.

The poem is divided into six stanzas. The first three stanzas (six lines each) describe the details the child remembers of the scene in the kitchen before the accident. The speaker is the child.

This changes in stanzas four and five (also six lines each) when the speaker is now the adult recalling the horror of the accident.

The final stanza is short - only two lines long. It focuses on the memory of his mother's terrible scream. We are reminded that she has lived with a real scar since then. Since then the poet has lived with the 'scar' of this traumatic event in his memory.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the poem. Number the sentences from 1 to 16. Number 1 has been done for you.

Derek begins to cry loudly.

1 Derek is sitting on a chair.

Derek is sucking his dummy. Derek moves very slowly.

Hot oil spreads on the table towards Derek. The father is due home from work soon.

The light from the candle and primus stove is casting shadows on the wall. The mother calmly tries to persuade her child to get down from the chair. The mother has placed Derek on a chair so he can see over the table.

The mother is preparing vetkoek for supper.

The mother places her arm between the oil and her child. The mother screams in pain.

The speaker is playing with flour on the kitchen floor. The speaker realises something is terribly wrong.

The pan falls with a loud noise.

The vetkoek are swelling and are golden in the pan.

MARKING MEMORANDUM

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

2 Discuss the correct answers with the whole class.

15 Derek begins to cry loudly.

1 Derek is sitting on a chair.

5 Derek is sucking his dummy.

13 Derek moves very slowly.

10 Hot oil spreads on the table towards Derek.

- 7 The father is due home from work soon.
- 6 The light from the candle and primus stove is casting shadows on the wall.
- 12 The mother calmly tries to persuade her child to get down from the chair.
- 4 The mother has placed Derek on a chair so he can see over the table.
- 3 The mother is preparing vetkoek for supper.
- 11 The mother places her arm between the oil and her child.
- 16 The mother screams in pain.
- 2 The speaker is playing with flour on the kitchen floor.
- 14 The speaker realises something is terribly wrong.
- 9 The pan falls with a loud noise.
- 8 The vetkoek are swelling and golden in the pan.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
cauterization (n.) / cauterized (v.)	The burning of skin or a wound exposed to heat or a chemical, in order to stop bleeding or to prevent infection. It usually leaves a scar. The poet's mother has a real scar on her arm from the boiling oil. The poet has a 'scar' (line 32) in his memory. He feels as if the event 'cauterized' or stopped the innocence of his childhood.
a primus stove (n.)	A stove using paraffin with an open flame for cooking. The pan of hot oil falls from the primus stove.
vetkoek	A South African food: a small, unsweetened cake of deep-fried dough. In the poem, the narrator's mother is cooking vetkoek.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker tells us his story in the first person. For the first three stanzas we see the incident from the point of view of a four-year-old child. From stanza four, the speaker is the adult recalling the childhood memory and what it has meant for him.

2 VOICE:

The voice is that of an adult still traumatized by a childhood memory – that one moment when the peace and happiness of childhood was forever destroyed. The tone is initially nostalgic (thinking about a happy childhood memory), then becomes ominous (we sense something bad is going to happen) and then is traumatic.

3 ADDRESSEE:

The poem appears to be a story for everybody. There is, however, a moment of questioning when the speaker addresses himself and wonders why he has never recorded this significant event before.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

HOME

The home is supposed to be a place of safety and happiness for a child. It is where our earliest memories are created. The kitchen is often the centre of the home.

EVIDENCE OF THEME IN TEXT

The poem begins with a nostalgic description of a loving and secure home. We are in the kitchen with the children and their mother. It is peaceful and happy. This peace is broken when the accident happens. The home is no longer safe but dangerous. The accident shows the speaker that home is not the safe place he once thought it was. This is what causes him to lose his childhood innocence.

THEME 2

MOTHERHOOD

The traditional mother is a symbol of love and safety. She will always protect her children from danger.

EVIDENCE OF THEME IN TEXT

The poet's mother instinctively (without thought) places herself in danger to protect her child. The speaker clearly loves his mother, remembering her warmly as 'Mummy'. When he remembers her scream of pain, he calls her 'Ma'. This is his name for his mother now that he is an adult. The scar on her arm is a reminder to him of what she did to keep her child safe.

THEME 3

TRAUMATIC MEMORY

Bad experiences in childhood can affect people for the rest of their lives. When people remember these events, they may still feel the pain and suffering (the trauma).

EVIDENCE OF THEME IN TEXT

The poem describes a traumatic childhood event that is still very real to the speaker as an adult. It is as if it happened only recently.

Scars are not just physical like the one his mother will always carry on her arm. There are also the emotional 'scars' of painful and shocking childhood memories that many children carry into their adult lives. No one can see emotional scars. Instead, emotional scars continue to hurt us on the inside.

DICTION / FIGURATIVE LANGUAGE

1 SIMILE:

A simile is an indirect comparison, using the words ‘like’ or ‘as’:

- a ‘Daddy’s coming home soon / from the factory where they’re turning him into / a cupboard that creaks’ (lines 13–15). The speaker’s father is compared to an old cupboard that creaks. This also shows us that the speaker does not understand the work that his father does.
- b ‘the vetkoek are sizzling and growing / like bloated gold coins. / We’re rich!’ (lines 16–18). In fairy tales and children’s stories, gold coins are often used as a symbol of great wealth. The speaker alludes to those fairy tales. He compares the appearance of the vetkoek in the pan to gold coins.

2 METAPHOR:

A metaphor is a direct comparison of two things. We see that the narrator compares himself to a giraffe in the poem:

- ‘I’m a giraffe and the blotches of shadow /.../ are the patches on my back’ (lines 9–12)
- ‘and the giraffe’s patches flare on the restive walls’ (line 30)

The speaker compares himself to a giraffe because he is older and taller than his brother. In his childlike imagination, the shadows cast by the candles and primus stove at the start of his story are like the patterns on a giraffe’s coat. However, at the end the ‘patches’ or shadows on the walls are threatening and dangerous: they ‘flare’.

3 IRONY:

Irony is one the opposite thing to what we think will happen, happens. In stanza 6 the speaker says the traumatic event ‘cauterizes my childhood like a long scar’ (line 32). When a wound is ‘cauterized’ a chemical is used to stop the flow of blood on a wound to stop the risk of infection. The speaker compares this event to a cauterized wound because the ‘flow’ of childhood is stopped. The speaker’s view of life has changed forever. It is ironic that what happened to his mother brought her harm and pain, not healing. It is the moment when the safety of his home was destroyed. His ‘scar’ is not visible but it has continued to affect him even as an adult.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

Memory**Chris Van Wyk**

Derek is dangling on the kitchen chair
 While I'm shuffling about in a flutter of flour.
 Mummy is making vetkoek on the primus.
 Derek is too small to peer over the table,
 that's why Mummy has perched him on the chair. 5
 His dummy twitters, so he's a bird.

I'm not that small; I was four in July.
 I'm tall enough to see what's going on;
 I'm a giraffe and the blotches of shadow
 on the ceiling and the walls 10
 from the flames of the primus and the candle
 are the patches on my back.

Daddy's coming home soon
 from the factory where they're turning him into
 a cupboard that creaks, 15
 but the vetkoek are sizzling and growing
 like bloated gold coins.
 We're rich!

This is the first vivid memory of childhood.
 Why have I never written it all down before? 20
 Maybe because the pan falls with a clatter
 and the oil swims towards the twittering bird.
 Mummy flattens her forearm on the table
 stopping the seething flood.

As she does so she pleads with the bird to fly 25
 away, but quietly so as not to ruffle his feathers.
 But my brother clambers off the chair
 As if he has all the time in the world.

Sensing danger, the twittering gives way to a wail
 and the giraffe's patches flare on the restive walls. 30

Ma gives a savage scream that echoes across the decades
 and cauterizes my childhood like a long scar.

- 1 Refer to stanza 1. In your OWN words, explain what each of the three people are doing. [3]**

Speaker: playing with flour on the floor (✓) Derek: sitting on a chair / sucking his dummy (✓) Mother: frying vetkoek (✓)

- 2 Refer to ‘but the vetkoek are sizzling and growing / like bloated gold coins’ (lines 16–17)**

- a Identify the figure of speech. [1]**

Simile (✓)

- b Explain why this figure of speech is effective. [3]**

The vetkoek are round (✓) and shiny (✓) like gold coins are shiny and round (✓).

- 3 Refer to the poem as a whole. There are two speakers in this poem.**

- a Who is the speaker in the first three stanzas? Quote one line that tells you this. [2]**

The poet as a four-year-old (✓): ‘I’m not that small; I was four in July.’ (✓).

- b Who is the speaker in the last three stanzas? Quote one line that tells you this. [2]**

The poet as an adult (✓): ‘Why have I never written it all down before?’ (✓).

- 4 The speaker uses the word ‘Mummy’ to describe his mother for most of the poem. In the last stanza he calls her ‘Ma’. Why does he do this? [2]**

He uses ‘Mummy’ to describe his mother as he remembers her as a child (✓). He calls her ‘Ma’ now that he is an adult (✓).

- 5 The word ‘scar’ is used literally to describe the scar on his mother’s arm. What is the figurative meaning of ‘scar’ in the last line? [1]**

The ‘scar’ is the painful memory (✓) of this childhood event.

- 6 In stanzas two and five, the speaker compares himself to a giraffe. He compares his shadow on the wall to the patches on a giraffe’s skin.**

- a How are these shadows made in stanza two? [2]**

Stanza two: the shadows are made by the flickering light of the candle (✓) and the flame of the stove (✓).

- b How has the atmosphere changed in the second description (line 30)? What does the word ‘restive’ tell you about the family? [2]**

The atmosphere has become one of danger. (✓) ‘Restive’ tells us that the family is now worried / frightened / anxious (✓).

TOTAL: 18 MARKS

Poetry: [Composed Upon] Westminster Bridge, September 3, 1802

GENRE	Poetry
TITLE	[COMPOSED UPON] WESTMINSTER BRIDGE, SEPTEMBER 3, 1802
AUTHOR	William Wordsworth

SUMMARY

The speaker has paused on Westminster Bridge in London to watch dawn break over the city. He is awe-struck (in wonder) at the beauty that he can see when he looks out over the Thames River (Note: Thames is pronounced as /tems/). He sees well-known landmarks and houses in which people are still sleeping. He believes that anyone who does not find this sight beautiful has no feeling. He realises that this is a remarkable moment, and that everything will go back to normal as soon as the day starts.

In lines 1 – 3, we learn that the speaker does not believe that there is anything more beautiful on earth than what he sees in front of him. Anyone walking past and ignoring the view would be very ‘dull’ (boring) if they were not moved emotionally by the magnificent scene.

Lines 4 – 7 describe the scene in front of the speaker: Dawn is breaking and the city is quiet. He can clearly see the sites that London is famous for – towers, domes, theatres and temples. He can also see further to the farms and open spaces just outside London. In line 8, the speaker tells us that everything seems to shine in the morning light and the air is clear and unpolluted.

In lines 9 – 10, the speaker states that sunrise in the countryside could not be more impressive than this. In line 11 – 12, we see that the speaker is overwhelmed by the peace and stillness, like the Thames River flowing slowly and calmly through the city.

Finally, in lines 13 -14, the speaker expresses his view that when the people of London wake up, the city itself will go back to its usual busy self.

ERA

The poem is set in early 19th century (1800s) London on the old Westminster Bridge crossing over the River Thames. London at the time was the centre of politics, banking, trade and fashion. It was an industrialised, noisy busy city, polluted by smoke and dirt.

BACKGROUND INFORMATION

Wordsworth was one of the first of the English romantic poets. Some of the characteristics of romantic poetry are: The expression of strong feelings, a belief that God could be found in nature and a sense of childlike wonder.

TYPE OF POEM

This is an Italian (or Petrarchan) sonnet.

CHARACTERISTICS

We know this poem is a Petrarchan sonnet because it has:

- 14 lines in total.
- The first section of 8 lines called an octet.
- A turn (or 'volta') in line 9 where the poet gives more details or changes the subject.
- The second section of 6 lines called a sestet.
- The rhyme scheme: abbaabba cdcdcd.

Lines 2 and 3 are what is called 'eye rhyme'. They both end in the same letter (y) and look as if they rhyme. However, when you say them aloud, they sound different to each other.

SUMMARY REVIEW ACTIVITY: GROUP WORD WORK

- 1 Draw the following table on the board.
- 2 Split your class into groups of 3 learners.
- 3 In their groups, learners must find words in the poem which mean the same as the words in the description column. Learners must also write down the line number(s) where they find the words. The first one has been done for them.

DESCRIPTION	LINE FROM THE POEM
The sky is shining and free of smog.	'All bright and glittering in the smokeless air' (line 8)
The poet is feeling peaceful.	
People have not yet woken up for the day.	
The light of dawn covers the whole city.	
There is nothing more beautiful than this.	
The Thames flows slowly and calmly.	

MARKING MEMORANDUM

- 1 Instruct learners to compare their answers, to see if they can correct their own mistakes.
- 2 Discuss the correct answers with the whole class.

DESCRIPTION	LINE FROM THE POEM
The sky is shining and free of smog.	'All bright and glittering in the smokeless air' (line 8)
The poet is feeling peaceful.	'a calm so deep' (line 11)
People have not yet woken up for the day.	'the very houses seem asleep' (line 13)
The light of dawn covers the whole city.	'This City now doth, like a garment, wear / The beauty of the morning' (lines 4–5)
There is nothing more beautiful than this.	'Earth has not anything to show more fair' (line 1)
The Thames flows slowly and calmly.	'The river glideth at his own sweet will' (line 12)

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a garment (n.)	A garment is an item of clothing. The sunrise over the city is compared to a garment.
to glideth (v.)	Glideth is old English for 'glide'. To glide is to move slowly, smoothly and continuously. The Thames River 'glideth' through the city.
majestic (adj.)	Magnificent. The poet describes the beauty of the City of London as majestic.
splendour (n.)	Splendour is when something is very beautiful in appearance. The splendour of a rural sunrise is not as beautiful as the one the poet experiences in the city.
to steep (v.)	To steep is to soak. For example, when we put a tea bag into hot water, the tea bag steeps in the hot water before we drink the tea. In the poem, the dawn seems to steep the city in its light.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker uses the third person to describe the beauty of the city at dawn. Then, when he abruptly changes to the first person in line 11, we feel his personal wonder at the glorious scene.

2 VOICE:

The voice is that of someone who is enthusiastic and in awe about his world. He finds beauty even in a cityscape. He has spent time in the countryside and can compare dawn in the city to sunrise over the countryside.

3 ADDRESSEE:

The speaker talks to the reader with great enthusiasm, clearly wanting to share the beauty that he witnesses.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

TRANSIENCE AND RENEWAL

When something is ‘transient’ it lasts only for a short time. The time between night and day (dawn) and between day and night (dusk) are often seen as symbols of transience. They happen every day, but they last for a very short period of time.

Dawn has long been a symbol of renewal, the start of a new day. It is the moment just before the world wakes up and our loud, busy lives begin again.

In order to appreciate these natural moments of beauty, we need to stop all activity. We must pause to appreciate these brief minutes. If we do not, we will miss them because they last for such a short time.

EVIDENCE OF THEME IN TEXT

The sonnet captures the moment of dawn just before the city of London wakes up to begin a new day. The speaker makes us pause (stop for a while) to appreciate the moment. Even the river seems to have slowed down: ‘glideth at his own sweet will’ (line 12). We know that this moment will come to an end soon when the life of the city wakes up. For the moment, however, it is so quiet and peaceful that even the ‘houses seem asleep’ (line 13). The heart of the city is resting. The title of the poem is very specific in its detail. We are stopped (paused) on:

- Westminster Bridge
- over the Thames River
- in London
- in early September
- of 1802

This reads exactly like a diary entry that has captured one moment that is fleeting (passes by quickly). It is a moment that could be easily missed by anyone who does not appreciate beauty.

The poet also uses punctuation to control the speed and pace of the reader. This punctuation forces us to slow down and pause. The poet wants us to stop to appreciate each

moment before it passes. For example, in line 6, he uses commas to separate each landmark that he sees in front of him. Each item on the list is equally important, and worth pausing for. This helps the reader slow down and appreciate the transient (temporary) moment before it passes.

DICTION / FIGURATIVE LANGUAGE

1 TONE:

The tone of a poem is how we describe the poet's attitude to his subject. Here the speaker's tone is one of awe (feeling of respect and wonder). He says that he has never seen beauty or experienced peace as wonderful as this before 'Earth has not anything to show more fair' (line 1) and 'Ne'er saw I, never felt, a calm so deep' (line 11). He even believes that nature could not be as beautiful: 'Never did sun more beautifully steep / In his first splendor, valley, rock, or hill' (lines 9–10).

The poet uses three exclamation marks in lines 11, 13 and 14: all of which stress the wonder that he feels.

2 HYPERBOLE:

Hyperbole is a big exaggeration (making something much bigger or better than it may be). The speaker seems to overstate how beautiful the scene is. This hyperbole reminds us again of how strong his emotions are in response to the transient (short-lived) beauty of this scene. He uses exceptionally strong terms like: 'not anything' (line 1); 'Never' (line 9) and 'Ne'er' (line 11). 'ne'er' is an abbreviation for 'never'.

3 PERSONIFICATION:

Personification is when an inanimate object is given human / animal qualities. The poet personifies different parts of the city:

- a** 'The river glideth at his own sweet will' (line 12): The river seems to have a mind of its own. The use of the pronoun 'his' shows the personification. It seems to have decided to flow slowly and at his own pace.
- b** 'the very houses seem asleep' (line 13): The people in the houses are still sleeping. The scene is so quiet and peaceful that it seems as if the houses themselves are still sleeping.
- c** 'And all that mighty heart is lying still' (line 14): The city is given a heart. It is compared to a living creature that is at rest but will soon wake up from its sleep.

4 SIMILE:

A simile is an indirect comparison between two things using the words 'like' or 'as'. The speaker says, 'This City now doth, like a garment, wear / The beauty of the morning' (lines 4–5). Here, the sunlight of dawn spreading over the city is compared to a beautiful item of clothing covering a body.

SAMPLE EXAM QUESTIONS

Read the poem below and then answer the questions that follow it:

[Composed upon] Westminster Bridge, September 3, 1802

William Wordsworth

Earth has not anything to show more fair:

Dull would he be of soul who could pass by

A sight so touching in its majesty;

This City now doth, like a garment, wear

The beauty of the morning; silent, bare, 5

Ships, towers, domes, theatres, and temples lie

Open unto the fields, and to the sky;

All bright and glittering in the smokeless air.

Never did sun more beautifully steep

In his first splendour, valley, rock, or hill; 10

Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:

Dear God! the very houses seem asleep;

And all that mighty heart is lying still!

1 Refer to the poem as a whole.

a Which type of poem is this? [2]

Petrarchan / Italian (✓) sonnet (✓)

b Identify the rhyme scheme of the octet. [1]

abbaabba (✓) NOTE: the learner must get the whole scheme right for the mark.

c Name the section of the poem with the rhyme scheme cdcdcd. [1]

Sestet (✓)

2 Refer to 'This City now doth, like a garment, wear / The beauty of the morning' (lines 4–5):

a Identify the figure of speech used in these lines. [1]

Simile (✓)

b Explain the effectiveness of the figure of speech in 2a. [2]

The light of dawn spreading over the city (✓) is compared to a beautiful item of clothing covering a body (✓).

3 Refer to 'Never did sun... heart is lying still!' (lines 9–14):

a Identify the literary device used here. [1]

Hyperbole (✓)

b Identify TWO techniques that the poet uses to create the literary device in 3a above. [2]

He repeats the word 'Never / Ne'er' (✓). He uses exclamation marks (✓).

4 Refer to 'The river glideth at his own sweet will /.../ And all that mighty heart is lying still' (lines 12–14):

a Refer to line 12. Explain how the Thames River is personified. [2]

It makes its own decisions about how fast or slowly it will flow (✓). It is given the pronoun 'his' (✓).

b Refer to line 14. The poet describes the city as having a 'heart'. What does he mean? [3]

The city is resting / sleeping like a person (✓). Soon it / the people will wake up (✓).
The heart of the city will beat faster / The city will be active again (✓).

5 Identify and discuss the theme of this poem. [3]

The beauty of dawn is transient / fleeting / lasts a short time (✓). We need to pause / stop being busy (✓) to appreciate the moment. (✓)

TOTAL: 18 MARKS

Writing Genres: Summaries

INTRODUCTION

- In the writing lesson plans across Grades 10 – 12, 18 different genres are covered.
- The genres are split into the 3 different types of writing that are examined in Grade 12: Essays, Longer Transactional Texts and Shorter Transactional Texts.

IN THIS PACK YOU WILL FIND:

- Study notes for each genre, such as the correct format, register, useful phrases, etc.
- A well-written example text for each of the 18 genres.
- A Teacher’s Example, which will help you to identify the elements of the genre.
- A National Senior Certificate Paper 3 past paper. Use this to familiarise learners with the structure of Paper 3. It can also be used by Grade 12 learners for examination practice.
- Rubrics for each different type of writing: Essay, Longer Transactional Texts and Shorter Transactional Texts. Use these to familiarise learners with the assessment requirements for each genre.

TIMING SUGGESTIONS:

GRADE 10 AND 11:

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

- We suggest that you cover 9 genres in Grade 10 revision, and another 9 genres in Grade 11 revision.
- In Term 4 of Grade 10 and 11, there are 9 hours available for writing revision, which means you can spend 1 hour revising each writing genre.
- We suggest that in Grade 10, you revise **3 essays**, **4 long transactional texts** and **2 short transactional texts**.

- Then, in Grade 11, we suggest that you revise 2 **essays**, 5 **long transactional texts** and 2 **short transactional texts**.
- Alternatively, you can use your discretion to revise the genres you feel would benefit your learners.

GRADE 12:

WEEK 1	WEEK 2	WEEK 3	WEEK 4
Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 2 using summary provided	Reading: 2 hours Revise Text 2 using summary provided
Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided

- For Grade 12, we suggest that you use the time to engage closely with the past paper and assign **two essays** (spend 2 ½ hours on these), **two long transactional texts** (spend 2 ½ hours on these) and **two short transactional texts** (spend 1 hour on these), which learners can work on in class and at home.
- You can use this opportunity to remind learners of the planning, drafting, editing and publishing stages we use in the writing lessons. (Refer to the Writing Lesson Plans from terms 1–3 if you need a reminder on how to do any of these stages.)
- You can use the marking guidelines and the rubrics in this pack to mark learners’ work and to give them feedback.

WRITING REVISION LESSONS

INTRODUCTION:

- 1 The steps below can be repeated for each of the 18 writing genres:

ACTIVITY:

- 1 Write the following **Genre Notes** and **Example Text** up on the chalkboard before the lesson to save time.
- 2 If you have access to a photocopy machine, please photocopy the Genre Notes and Example Text as a reference for the learners to study from.
- 3 If you do not have copying facilities, please give your learners some time to copy down the Genre Notes and Example Text.
- 4 Introduce learners to the genre that you are revising.
- 5 Read through the Genre Notes with learners.
- 6 Next, instruct learners to work in pairs or small groups, to look for the following in the Example Text:
 - Format (for transactional texts)

- Typical features of each text
 - Examples of typical language
- 7 After about 15 minutes, call learners to attention.
 - 8 Ask learners to give feedback on the task.
 - 9 Check learners' feedback against the 'Sample for Teacher' that is included below. The 'Sample for Teacher' points out how the format, structure, typical features and typical language have been used.
 - 10 Ensure that learners have a clear understanding of what is expected of them in terms of the genre.
 - 11 If time allows, briefly explain how the rubric (at the end of this pack) will be used to mark this genre.

ESSAYS:

- 1 In the Grade 12 final examination, learners are not told which TYPE of essay they must write in each question. They need to work this out for themselves.
- 2 Thus, it is very important that they learn the Genre Notes and purpose for each of the different types of essay, so that they know which essay(s) are appropriate for each question.
- 3 At the end of these writing revision lesson plans, you will find the Genre Notes and Example Texts for each of the different types of essay.

NOTE: The example texts for the essays are for Grade 12, which means they have a longer word allowance than Grade 10 or 11.

LONGER TRANSACTIONAL TEXTS: 120–150 WORDS

- 1 There are four categories of longer transactional texts.
- 2 The Grade 12 final examination has one question for each of these four categories. You only have to answer ONE of the questions. In the examination, you must choose the text type format you know the best.
- 3 At the end of these writing revision lesson plans, you will find the examples and notes for each of the texts which are in **bold** in the table below.
- 4 The points in the 'Don't forget' section of each genre table are items which learners often forget to include in their transactional writing. These items are easy marks for learners to get!

Longer Transactional Texts	
Category A	1 Formal letter
	2 Personal / Friendly letter
	3 Letter to the press
Category B	4 CV and covering letter
	5 Obituary

Longer Transactional Texts	
Category C	6 Review 7 Newspaper article 8 Magazine article 9 Agenda and minutes of a meeting 10 Formal and informal report
Category D	11 Dialogue 12 Written interview 13 Written formal and informal speech 14 Written formal and informal speech

(Source: Mind the Gap: First Additional Language: Paper 3 Writing)

SHORTER TRANSACTIONAL TEXTS: 80–100 WORDS

- 1 There are three categories of shorter transactional texts.
- 2 The Grade 12 final examination has one question for each of these three categories. You only have to answer ONE of the questions. In the examination, you must choose the text type format you know the best.
- 3 At the end of these writing revision lesson plans, you will find the examples and notes for each of the texts which are in **bold** in the table below.

Shorter Transactional Texts	
Category A	1 Advertisement 2 Invitation card 3 Flyer 4 Poster
Category B	5 Diary entry 6 Postcard
Category C	7 Instructions 8 Directions

(Source: Mind the Gap: First Additional Language: Paper 3 Writing)

Genre Notes		
Type of text	Descriptive Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	Descriptive writing is writing that uses words to create vivid images in the reader's imagination. It helps the reader to picture what the writer is writing about.	
Tense	Present	
Register	Formal and informal but no slang or colloquial language.	
Typical Features	<ul style="list-style-type: none"> • Describe something vividly • Show, don't tell • Create a picture in words • Use images of sight, sound, hearing, taste and touch • Use interesting adjectives and strong verbs • Use figures of speech like metaphors and similes 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: DESCRIPTIVE ESSAY

Topic: Write an essay in which you describe the place where you live.

THE HOUSE UNDER THE JACARANDA TREES

There is a road that runs from the centre of Johannesburg. On either side are shops – butcheries, pharmacies and dry goods stores. Everywhere you look are hand-painted signs, some with the lettering skew. Many of the shops hang up their merchandise from hooks on the walls and ceiling, so walking down the pavement is like walking through a forest of bags, sunglasses, pots and pans. All day and late into the night taxis hoot, a continuous stream of angry noise. Sharp exhaust fumes mix with the smell of boerewors rolls being sold on the corner.

If you turn off this road and drive through the suburbs for a few minutes you arrive at a quieter place. Here the pavements are wider and tall trees drape the passersby in cool, green shade, even in the burning midday sun. Turn right on one of these streets. After a short distance you come to a face-brick house. The bricks are made of the reddish clay of the highveld. Over the driveway, two enormous jacaranda trees peer down from above and carpet the drive with a rich, purple layer of fallen flowers. But be careful where you walk, as the bees hovering inside these flowers don't appreciate being trodden on.

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

SAMPLE FOR TEACHER: DESCRIPTIVE ESSAY

THE HOUSE UNDER THE JACARANDA TREES

Introduction

There is a road that runs from the centre of Johannesburg. On either side are shops – butcheries, pharmacies and dry goods stores. Everywhere you ^{SIGHT} look are hand-painted signs, some with the lettering skew. Many of the shops hang up their merchandise from hooks on the walls and ceiling, so walking down the pavement is like walking through a forest of bags, sunglasses, pots and pans. All day and late into the night taxis ^{SOUND} hoot, a ^{STRONG ADJ.} continuous stream of ^{PERSONIFICATION} angry noise. ^{STRONG ADJ.} Sharp exhaust fumes ^{SMELL} mix with the smell of ^{STRONG ADJ.} boerewors rolls being sold on the corner.

Body

If you turn off this road and drive through the suburbs for a few minutes you arrive at a quieter place. Here the pavements are wider and tall trees ^{STRONG VERB} drape the passersby in ^{STRONG ADJ.} cool, green shade, even in the ^{STRONG ADJ.} burning midday sun. Turn right on one of these streets. After a short distance you come to a face-brick house. The bricks are made of ^{STRONG ADJ.} the reddish clay of the highveld. Over the driveway, ^{STRONG VERB} two enormous jacaranda trees ^{SIGHT} peer down from above and carpet the drive with a ^{STRONG ADJ.} rich, purple layer of fallen flowers. But be careful where you walk, as the bees hovering inside these flowers don't appreciate ^{TOUCH} being trodden on.

Conclusion

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

Genre Notes	
Type of text	Discursive Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	Discursive writing presents arguments from different viewpoints.
Tense	Present
Register	Formal
Typical Features	<ul style="list-style-type: none"> • Statement of issue • Arguments for statement with evidence • Arguments against statement with evidence • Conclusion with summary / recommendation
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Useful phrases to learn	<p>‘This is a controversial topic because...’</p> <p>‘Some people think...because...’</p> <p>‘Furthermore, supporters of...believe...’</p> <p>‘On the other hand...other people believe...This is because...’</p> <p>‘Another reason why people do not support...is because...’</p> <p>‘In conclusion...’</p>
Don’t forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: DISCURSIVE ESSAY

Topic: Should governments be fighting for gender equality?

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades.

This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

SAMPLE FOR TEACHER: DISCURSIVE ESSAY

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades. This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Arguments for the statement with evidence

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

Arguments against the statement with evidence

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

Conclusion with recommendations

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

first argument for gender equality

second argument for gender equality

first argument against gender equality

second argument against gender equality

Genre Notes	
Type of text	Argumentative Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	<ul style="list-style-type: none"> • To argue a case for a point of view • To attempt to convince the reader to agree with your point of view
Tense	Present
Register	Formal
Typical Features	<ul style="list-style-type: none"> • Statement of position • Series of arguments in the format of points plus elaboration on those points • Summary and restatement of the opening position
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Useful words / phrases to learn	<ul style="list-style-type: none"> • Firstly... • Secondly... • Additionally... • Finally... • However... • Unfortunately.... • Therefore... • Similarly... • Consequently... • On the other hand... • Based on the fact that... • It is thus... • As a result... • Although... • Further... • Moreover... • One reason... • Another contributor...
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: ARGUMENTATIVE ESSAY**Topic:** Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: ARGUMENTATIVE ESSAY

Topic: Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. ^{USEFUL PHRASE} One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

^{USEFUL PHRASE} Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

^{USEFUL PHRASE} It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

Statement of position (Introduction)

Argument 1 with elaboration (body)

Argument 2 with elaboration (body 1)

Summary and restatement of the opening position (conclusion)

Genre Notes	
Type of text	Reflective Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	To give an emotional reaction and feeling on something that occurred in the past.
Tense	Past
Register	Formal and informal but no slang or colloquial language
Typical Features	<ul style="list-style-type: none"> • Use reflective writing (not descriptive or narrative writing). • Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think. • Explain the experiences that made you feel this way. • Write from a first person perspective. (E.g. 'I feel...') • Structure the essay, with a new idea in each paragraph.
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Last Friday night was the most exciting night of my life. It all began at my best friend's house.

Lulu's parents were in Johannesburg, so we decided to invite our friends to her house. We felt very sneaky, and we were scared we were going to get caught, but we were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.

I was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, my annoyance went away! He is so handsome. My palms were sweaty and my hands shook as he greeted me. It was difficult to get my pulse to stop racing so fast!

The more time we spent together during the evening, the more comfortable I felt with him. We really got to know one another. In some way, it felt like I had known him my whole life.

At the end of the night, Sizwe kissed me goodbye. My stomach had butterflies in it and I couldn't stop smiling. If it wouldn't have looked so lame, I would have skipped away. Luckily I managed to control myself. I hope I can always remember how I felt that night.

SAMPLE FOR TEACHER: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Introduction	<p>Last Friday night was the most exciting night of (my) life. It all began at (my) best friend's house.</p>	
Body	<p>Lulu's parents were in Johannesburg, so (we) decided to invite our friends to her house. (We) felt very sneaky, and (we) were scared (we) were going to get caught, but (we) were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.</p> <p>(I) was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, (my) annoyance went away! He is so handsome. (My) palms were sweaty and (my) hands shook as he greeted (me). It was difficult to get (my) pulse to stop racing so fast!</p> <p>The more time we spent together during the evening, the more comfortable (I) felt with him. (We) really got to know one another. In some way, it felt like (I) had known him (my) whole life.</p>	<p>1st point = planning for party</p> <p>2nd point = Sizwe arriving</p> <p>2nd point = time with Sizwe</p>
Conclusion	<p>At the end of the night, Sizwe kissed (me) goodbye. (My) stomach had butterflies in it and (I) couldn't stop smiling. If it wouldn't have looked so lame, (I) would have skipped away. Luckily (I) managed to control myself. (I) hope (I) can always remember how (I) felt that night.</p>	

○ = examples of 1st person

Genre Notes		
Type of text	Narrative Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	To entertain	
Tense	Past	
Register	Formal and informal	
Typical Features	<ul style="list-style-type: none"> • Orientation / Exposition setting and characters • Events leading up to a complication / conflict • Resolution 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Useful elements to remember	<ul style="list-style-type: none"> • Use dialogue including different speech tags e.g. 'shouted', 'whispered', 'screamed' etc. • Can be written in first person or third person • Use strong verbs and adjectives • Use connectives that signal time: e.g. 'Early that morning...'; 'Later on...' 	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: NARRATIVE ESSAY

TOPIC: WHY?

Mrs Moyo's raised voice could be heard clearly in the houses on either side. "Why don't you go to the doctor, Mpho? You are obviously very ill," she scolded her husband.

"I am just tired," replied Mpho as he walked to the door.

"Wait, Dad!" shouted their son Phindo from the kitchen. Phindo hurried into the tiny lounge.

"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."

"Don't worry, son," said Mpho.

Mpho's condition worsened during the day. He began vomiting, and experienced difficulty breathing. He collapsed onto the floor and lay there, unconscious.

His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. Later, Danie went to inform his wife about what had happened.

At the hospital, they found Mpho hooked up to many machines, gasping for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.

Some time later, a nurse came out to tell them Mpho had passed away, and that he had come to them too late.

"If only he had listened," wailed Mrs Moyo.

"I want to find those who dumped that waste on our street," cried Phindo. "They killed him."

SAMPLE FOR TEACHER: NARRATIVE ESSAY

TOPIC: WHY?

exposition/orientation	Mrs Moyo's ^{STRONG ADJECTIVE} <u>raised</u> voice could be heard clearly in the houses on either side.
	"Why don't you go to the doctor, Mpho? You are obviously very ill," she ^{INTERESTING SPEECH TAG} <u>scolded</u> ^{STRONG VERB} her husband.
	"I am just tired," ^{INTERESTING SPEECH TAG} <u>replied</u> Mpho as he walked to the door.
rising action	"Wait, Dad!" ^{INTERESTING SPEECH TAG} <u>shouted</u> ^{STRONG ADJECTIVE} their son Phindo from the kitchen. Phindo hurried into the <u>tiny</u> lounge.
	"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."
	"Don't worry, son," said Mpho.
climax	Mpho's condition worsened ^{TIME CONNECTIVE} <u>during the day</u> . He began vomiting, and experienced difficulty breathing. He ^{STRONG VERB} <u>collapsed</u> onto the floor and lay there, unconscious.
	His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. ^{TIME CONNECTIVE} <u>Later</u> , Danie went to inform his wife about what had happened.
falling action	At the hospital, they found Mpho hooked up to many machines, ^{STRONG VERB} <u>gasping</u> for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.
resolution	^{TIME CONNECTIVE} <u>Some time later</u> , a nurse came out to tell them Mpho had passed away, and that he had come to them too late.
	"If only he had listened," ^{INTERESTING SPEECH TAG} <u>wailed</u> ^{STRONG VERB} Mrs Moyo.
	"I want to find those who dumped that waste on our street," ^{INTERESTING SPEECH TAG} <u>cried</u> ^{STRONG VERB} Phindo. "They killed him."

Genre Notes	
Type of text	Formal letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	Various, e.g. to apply for a job or bursary; to complain, request etc.
Tense	All tenses are used
Register	Formal
Structure	<ul style="list-style-type: none"> • Introduction • Body • Conclusion
Don't forget!	<ul style="list-style-type: none"> • Address of sender • Date • Recipient's title: e.g. The Municipal Manager • Address of recipient • Opening greeting • Subject line • Closing greeting • Signature • Name of sender

EXAMPLE: FORMAL LETTER

Topic: You have seen a television programme about how much sleep teenagers need and at what time of day teenagers are most likely to absorb information.

Write a letter to your headmaster on behalf of your grade requesting that school starts at 10.00am instead of 8.00am.

64 Victoria Street
Orlando
Soweto
1803
16 October 2018

Principal Gwebu
Greenfields High School
71 Nelson Mandela Avenue
Johannesburg
2000

Dear Principal Gwebu

Re: Request to Start School at 10am

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

Scientific research has proven that teenagers need, on average, 9 and a half hours of sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health. Many of the world's top performing schools have taken this research into consideration and changed their school timetables.

On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted and stressed. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation.

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

Yours sincerely

Relebohile Jara

Relebohile Jara

SAMPLE FOR TEACHER: FORMAL LETTER

ADDRESS OF SENDER

64 Victoria Street
Orlando
Soweto
1803

16 October 2018

DATE

TITLE AND ADDRESS OF RECIPIENT

Principal Gwebu
Greenfields High School
71 Nelson Mandela Avenue
Johannesburg
2000

Dear Principal Gwebu

OPENING GREETING

Re: Request to Start School at 10am

SUBJECT LINE

Introduction

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

Scientific research has proven that teenagers need, on average, 9 and a half hours of sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health. Many of the world's top performing schools have taken this research into consideration and changed their school timetables.

Body

On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted and stressed. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation.

Conclusion

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

Yours sincerely

CLOSING GREETING

Relebohile Jara

SIGNATURE

Relebohile Jara

NAME OF SENDER (PRINT)

Genre Notes	
Type of text	Personal / Friendly letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	<ul style="list-style-type: none">• To inform and maintain a relationship• To communicate something to the reader
Tense	All tenses are used
Register	Informal
Structure	<ul style="list-style-type: none">• Introduction• Body• Conclusion
Don't forget!	<ul style="list-style-type: none">• Address of sender• Date• Opening greeting• Suitable ending• Closing greeting

EXAMPLE: PERSONAL / FRIENDLY LETTER

Topic: Write a letter to a friend who moved away your hometown a few months ago.

(NOTE: the example is on the next page, so you can see exactly how it must be formatted)

15 Victoria Street
Johannesburg
Oaklands
2192
24 November 2017

Dear Yonela

Thank you so much for your letter - I am so glad your move went well and that you got to Durban safely.

I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.

Other than that, not much has happened around here since you left. I'm still struggling in Life Science, but I passed my last test so at least there's some improvement. Did you hear that Mr Abrahams left the school? Apparently he's going to work for the government or something like that. We had a big farewell for him in assembly last week.

What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.

Please write to me and let me know how you're doing.

Your friend

Michelle

SAMPLE FOR TEACHER: PERSONAL / FRIENDLY LETTER

		<small>ADDRESS OF SENDER</small>
		15 Victoria Street Johannesburg Oaklands 2192
		24 November 2017
		<small>DATE</small>
Introduction	Dear Yonela	<small>OPENING GREETING</small>
	Thank you so much for your letter - I am so glad your move went well and that you got to Durban safely.	
Body	I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.	
	Other than that, not much has happened around here since you left. I'm still struggling in Life Science, but I passed my last test so at least there's some improvement. Did you hear that Mr Abrahams left the school? Apparently he's going to work for the government or something like that. We had a big farewell for him in assembly last week.	
Conclusion	What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.	
		<small>SUITABLE ENDING</small>
	Please write to me and let me know how you're doing.	
	Your friend	<small>CLOSING GREETING</small>
	Michelle	<small>NAME OF SENDER</small>

Genre Notes	
Type of text	Obituary (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	A full-length obituary is a longer piece of writing published online or in a newspaper that notifies the public about the death of someone who was famous or highly regarded in their field. It commemorates their life, which means that it celebrates their achievements.
Tense	Past tense except for memorial service details
Register	Formal
Structure	<p>Introduction: contains the person’s full name and information about the person’s death: when, where and sometimes how they died</p> <p>Body: contains information about the person’s life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.</p> <p>Conclusion: contains the names of who they left behind (husband / wife and children) and practical information about the funeral / cremation / memorial service, so that readers can attend: date and address.</p>
Don’t forget!	<ul style="list-style-type: none"> • Heading • Full name of the deceased • Date of the birth • Birthplace • Where the person was living at the time of their death • Key survivors (spouse, children) and their names

EXAMPLE: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN

It is with great sadness that we have learnt about the passing of Thandi Klaasen, well known and celebrated jazz singer, on Monday, 15 January 2017. She passed peacefully in the company of her family early in the morning after a battle with pancreatic cancer.

Thandi Klaasen (nee Majola) was born in Sophiatown, Johannesburg in 1931 to Tebogo and Grace Klaasen. Klaasen decided to embark on a career in music after a jazz band visited her school as a child.

Thandi Klaasen was known for being one of the era-defining singers who emerged from Sophiatown, where South African jazz took shape from the 1950s. She went on to become very well respected along with singers like Dolly Rathebe and Miriam Makeba. She travelled to many countries for her career. Klaasen received awards both locally and internationally.

Klaasen was happily married to Jonathan Klaasen from 1955 until he passed away in 2010. They had three daughters together: Lorraine, Maria and Jeannette.

Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg on Friday, 19 January 2017 at 11 o'clock.

SAMPLE FOR TEACHER: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN HEADING

It is with great sadness that we have learnt about the passing of Thandi Klaasen, PERSON'S FULL NAME well known and celebrated jazz singer, on Monday, 15 January 2017. WHEN SHE DIED She passed peacefully in the company of her family WHERE SHE DIED early in the morning after a battle with HOW SHE DIED pancreatic cancer.

Thandi Klaasen (nee Majola) was born in Sophiatown, Johannesburg WHERE SHE WAS BORN in 1931 WHEN SHE WAS BORN to Tebogo and Grace Klaasen. Klaasen decided to embark on a career in music WORK SHE DID after a jazz band visited her school as a child.

Thandi Klaasen was known for being one of the era defining singers who emerged from Sophiatown, where South African jazz took shape from the 1950s. She went on to become very well respected WORK ACHIEVEMENT along with singers like Dolly Rathebe and Miriam Makeba. She travelled to many countries for her career. Klaasen received AWARDS AND ACHIEVEMENTS awards both locally and internationally.

PERSONAL LIFE
Klaasen was happily married to Jonathan Klaasen from 1955 until he passed away in 2010. They had three daughters together, Lorraine, Maria and Jeannette.

WHO SHE LEFT BEHIND
Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg PRACTICAL INFORMATION ABOUT THE FUNERAL on Friday, 19 January 2017 at 11 o'clock.

Genre Notes	
Type of text	Review (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To summarise, analyse and respond to literary texts or performances
Tense	Present
Register	Formal
Structure	<p>Heading: Title and author</p> <p>Introduction: Title, author and genre (type of book)</p> <p>Body: 1st paragraph contains a summary of the plot of the story (but not the ending) 2nd paragraph contains the learner’s opinion of the novel (this must be positive) Conclusion: Last comment and recommendation</p>
Don’t forget!	<ul style="list-style-type: none"> • Heading • Title • Author

EXAMPLE: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.

'Where the Birds Sing'

BY ROSIE SMITH

'Where the Birds Sing', by Rosie Smith, is a thrilling love story. Skye and Taylor fall in love against a backdrop of Skye's strange family and the town's prejudice towards them.

It's never easy being different, but on top of being different, Skye gets bullied because of her unusual appearance when she starts at Westwater High. Boys threaten Sky because her family is so strange. Jealous Mary-Jane badmouths kind, gentle Sky, because she wants Taylor for herself. Then Taylor's parents forbid the relationship...

This story is intriguing. The author very cleverly made me rethink about my own prejudices towards people who are 'different' as well as my belief that murder is always wrong – regardless of the circumstances.

If you like gripping stories with lots of twists and turns, then I highly recommend you read 'Where the Birds Sing'.

SAMPLE FOR TEACHER: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.

	HEADING		
	'Where the Birds Sing'	TITLE	
	BY ROSIE SMITH	AUTHOR	
	TITLE	AUTHOR	GENRE
Introduction	<p><u>'Where the Birds Sing'</u>, by <u>Rosie Smith</u>, is a thrilling <u>love story</u>. Skye and Taylor fall in love against a backdrop of Skye's strange family and the town's prejudice towards them.</p>		
Body	<p>It's never easy being different, but on top of being different, Skye gets bullied because of her unusual appearance when she starts at Westwater High. Boys threaten Sky because her family is so strange. Jealous Mary-Jane badmouths kind, gentle Sky, because she wants Taylor for herself. Then Taylor's parents forbid the relationship...</p>		Summary of the plot
	<p>This story was intriguing. The author very cleverly made me rethink about my own prejudices towards people who are 'different' as well as my belief that murder is always wrong – regardless of the circumstances.</p>		Learner's opinion of the novel
Conclusion	<p>If you gripping stories with lots of twists and turns, then I highly recommend you read 'Where the Birds Sing'.</p>		Last comment and recommendation

Genre Notes	
Type of text	News Article (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To inform, educate, enlighten and entertain the public
Tense	All tenses
Register	Formal
Structure	<ol style="list-style-type: none"> 1 Headline: The title. A short statement that grabs the reader’s attention. Full sentences are not necessary. 2 Blurb: Also known as sub-title. Tells the reader what the article is about and appears directly below the headline. 3 Byline: ‘By...’ (the name of the writer of the article). 4 Lead paragraph: The first short introduction and contains the most important information. It answers the five questions of journalism (the ‘five Ws’): <ul style="list-style-type: none"> • What happened? • Who did it? • Where did it happen? • When did it happen? • Why did it happen? 5 Elaboration: One or more paragraphs containing other details, including direct quotations from people in the event, as well as witnesses. 6 Background information: One or more paragraphs containing background information which might help readers to understand the story.
Don’t forget!	<ul style="list-style-type: none"> • Headline • Blurb • Byline • Answer the ‘five Ws’

EXAMPLE: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime

Don't be a victim!

By Jennifer Samuels

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

Make it difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.

At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.

Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.

Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime HEADLINE

Don't be a victim! BLURB

By Jennifer Samuels BYLINE

lead paragraph

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

elaborations

Make is difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.

At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.

Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.

Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

conclusion

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

Genre Notes	
Type of text	Informal Report (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a personal experience
Tense	Past tense
Register	Informal, but no colloquial language or slang
Structure	1 Orientation: Set the scene or establish the context (where and when). 2 Narration of events: Explain what happened in chronological order. 3 Reorientation: Make a closing statement.
Useful time connectives to remember	'first', 'then', 'next', 'afterwards', 'just before that', 'at last', 'meanwhile', 'finally', 'while'
Don't forget!	<ul style="list-style-type: none"> • It must be written in the past tense • The orientation and reorientation

EXAMPLE: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

Last week Thursday, I lost my cell phone at school.

In the beginning, I thought that one of my friends was hiding it. I asked them where it was and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it.

First I looked in the bathroom, but it wasn't there. Then I checked around the tuckshop, but I couldn't see it. After that, I went from classroom to classroom and asked all the teachers if they had seen it. They said it was my own fault for bringing a phone to school in the first place!

By the time school ended, I had searched the whole building and hadn't found any clues about where it might be.

After all that, I think I have to conclude that it was stolen. That was one of the worst days of my life.

SAMPLE FOR TEACHER: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

orientation [^{WHEN} Last week Thursday, I lost my cell phone ^{WHERE} at school.

narration of events [^{TIME CONNECTIVE} In the beginning, I thought that one of my friends was hiding it. I asked them where it was, and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it.

[^{TIME CONNECTIVE} First I looked in the bathroom, but it wasn't there. ^{TIME CONNECTIVE} Then I checked around the tuckshop, but I couldn't see it. ^{TIME CONNECTIVE} After that, I went from classroom to classroom and asked all the teachers if they had seen it. They said it was my own fault for bringing a phone to school in the first place!

reorientation [^{TIME CONNECTIVE} By the time school ended, I had searched the whole building and hadn't found any clues about where it might be.

[After all that, I think I have to conclude that it was stolen. That was one of the worst days of my life.

Genre Notes	
Type of text	Dialogue (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a conversation between characters taking turns to speak.
Tense	Present
Register	<ul style="list-style-type: none"> • When the dialogue involves family or close friends the register and be informal, include colloquial language and some slang. • When the dialogue involves strangers, the register must be more polite and formal
Format	<ul style="list-style-type: none"> • A context must be provided at the beginning of the dialogue • The names of the speakers to be written on the left hand side of the page • A colon must be used after the character’s name • A new line must be started each time a character speaks • Where necessary, stage directions must be written in brackets before the words are spoken
Don’t forget!	<ul style="list-style-type: none"> • The context at the beginning of the dialogue • Go through the format again!

EXAMPLE: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

(Mma is standing in the kitchen. She sees Lufuno about to open the front door to leave the house.)	
Mma Mukwevho:	And where do you think you are going, my girl?
Lufuno:	(Keeps her back to her mother) Just out.
Mma Mukwevho:	Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.
Lufuno:	You're so unfair!
Mma Mukwevho:	(Stands with her hands on her hips) It's my duty to protect you!
Lufuno:	(Shouts) I'm not a child anymore!
Mma Mukwevho:	Don't you forget your culture. Our family does not behave this way!
Lufuno:	This is so frustrating! All of my friends are dating!
Mma Mukwevho:	All of them? I pity those parents.
Lufuno:	(Shakes her head) You never listen to me.

SAMPLE FOR TEACHER: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

CONTEXT
(Mma is standing in the kitchen. She sees Lufuno about to open the front door to leave the house.)

names of speakers on left-hand side of page

Mma Mukwevho:	And where do you think you are going, my girl?
	<small>COLONS AFTER CHARACTERS' NAMES</small>
Lufuno:	<u>(Keeps her back to her mother)</u> Just out.
	<small>STAGE DIRECTION</small>
	<small>NEW LINE MUST BE STARTED EACH TIME A CHARACTER SPEAKS</small>
Mma Mukwevho:	Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.
Lufuno:	You're so unfair!
	<small>STAGE DIRECTION</small>
Mma Mukwevho:	<u>(Stands with her hands on her hips)</u> It's my duty to protect you!
	<small>STAGE DIRECTION</small>
Lufuno:	<u>(Shouts)</u> I'm not a child anymore!
Mma Mukwevho:	Don't you forget your culture. Our family does not behave this way!
Lufuno:	This is so frustrating! All of my friends are dating!
Mma Mukwevho:	All of them? I pity those parents.
	<small>STAGE DIRECTION</small>
Lufuno:	<u>(Shakes her head)</u> You never listen to me.

Genre Notes	
Type of text	Interview (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record questions asked by an interviewer and the answers given by the person being interviewed (the interviewee).
Tense	Present
Register	Formal or Informal, depending on the context.
Format	<ul style="list-style-type: none">• A brief scenario / context must be given before the speakers start speaking• The names of the speakers to be written on the left hand side of the page• A colon must be used after the speaker's name• A new line must be used to indicate a new speaker
Don't forget!	<ul style="list-style-type: none">• The context / scenario must be given at the beginning of the interview.• Go through the format again!

EXAMPLE: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager

Manager: Welcome, Mr Guevara. Thank you for coming to the job interview.

Mr Guevara: Thank you for the opportunity.

Manager: Firstly, I'm interested in your qualifications for this job.

Mr Guevara: I studied for a business diploma at Grantly College.

Manager: Do you have any other diplomas or certificates?

Mr Guevara: Yes, I completed a computer course in Microsoft Office.

Manager: What would you say are your best qualities?

Mr Guevara: I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.

Manager: Do you have any work experience?

Mr Guevara: Yes, I did a six-month internship in administration at a local business.

Manager: Are you able to work flexible hours?

Mr Guevara: Yes.

Manager: Thank you for your time. We will contact you next week and let you know whether your application has been successful.

Mr Guevara: Thank you, sir.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager SCENARIO/CONTEXT

names of speakers on left-hand side of page

Manager:	Welcome, Mr Guevara. Thank you for coming to the job interview.
Mr Guevara:	Thank you for the opportunity.
Manager:	Firstly, I'm interested in your qualifications for this job.
Mr Guevara:	I studied for a business diploma at Grantly College.
Manager:	Do you have any other diplomas or certificates?
Mr Guevara:	Yes, I completed a computer course in Microsoft Office.
Manager:	What would you say are your best qualities?
Mr Guevara:	I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.
Manager:	Do you have any work experience?
Mr Guevara:	Yes, I did a six-month internship in administration at a local business.
Manager:	Are you able to work flexible hours?
Mr Guevara:	Yes.
Manager:	Thank you for your time. We will contact you next week and let you know whether your application has been successful.
Mr Guevara:	Thank you, sir.

COLONS AFTER SPEAKERS' NAMES

NEW LINE MUST BE STARTED EACH TIME A SPEAKER SPEAKS

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

Genre Notes	
Type of text	Speech (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To present a message to an audience which will inform, educate, enlighten and entertain them.
Tense	All tenses
Register	Formal
Format	<ol style="list-style-type: none"> 1 Introduction: Greeting (address the audience); opener (attract attention); topic statement (introduce the topic / problem / issue) 2 Body: present each point with supporting details / examples (each new point must be in its own paragraph) 3 Conclusion: Review (refer to the main points but DO NOT summarise – this is different from a conclusion in an essay) and closer (clincher / call to action / challenge)
Don't forget!	<ul style="list-style-type: none"> • Think about the purpose of the speech. Have you written points that correspond with the purpose? • If it's a persuasive speech, have you used lots of persuasive techniques?

EXAMPLE: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Fellow students,

Are you happy with the way things are run at our school?

I stand before you today as a candidate for class representative. In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.

I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.

As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.

I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'

I stand before you today, to ask for your vote. I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today.

Thank you.

SAMPLE FOR TEACHER: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Introduction	<p><u>Fellow students,</u> <small>GREETING = ADDRESS THE AUDIENCE</small></p> <p><u>Are you happy with the way things are run at our school?</u> <small>OPENER</small></p> <p><u>I stand before you today as a candidate for class</u> <small>TOPIC STATEMENT</small> <u>representative.</u> In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.</p>	
	<p>I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.</p>	<p>point 1 = honest communication</p>
Body	<p>As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.</p>	<p>point 2 = team work</p>
	<p>I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'</p>	<p>point 3 = working together leads to change</p>
Conclusion	<p style="text-align: center;"><small>CALL TO ACTION</small></p> <p>I stand before you today, <u>to ask for your vote.</u> I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today.</p> <p>Thank you.</p>	

Genre Notes	
Type of text	Poster (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	30
Purpose	<ol style="list-style-type: none"> 1 Event poster: To inform public about an event and invite them / convince them to attend the event. 2 Social issue poster: To raise awareness of a social / health / environmental issue in order to warn against dangers or to convince readers to modify behavior and attitudes, or to convince people to do / not do something 3 Advertisement poster: To advertise a product / service / film / festival etc.
Tense	All tenses
Register	Formal or informal depending on the audience
Format	<ol style="list-style-type: none"> 1 Event poster must include (but not necessarily in this order): slogan, statement / announcement of event, date, time, venue, important information, invitation to attend, second slogan / concluding statement, name of event organiser 2 Social issue poster: slogan, statements, reasons, second statement, reasons, name of person / organisation issuing the poster 3 Advertisement poster: slogans , logos, design to make advertisement eye-catching and admirable, figurative language to make the language memorable e.g. repetition, rhyme, alliteration, metaphor, simile etc.
Don't forget!	<ul style="list-style-type: none"> • Does your poster 'speak' to the target audience? • If it's an advertisement poster, have you used lots of persuasive techniques? • Use catchy slogans • Use action words to convince reader to act e.g. 'buy', 'donate', 'come'.

EXAMPLE: POSTER

Topic: There has been toxic waste dumping in your district. Residents need to be made aware of the dumping and be given information on what to do if they discover toxic waste.

Write a social issues poster to convey this message to residents.

RESIDENTS OF EHLANZENI DISTRICT: BE WARNED!

The health of all our residents is being seriously threatened by containers of hazardous hospital waste illegally dumped in our area.



KEEP FAR AWAY from these containers!

Warn friends and family members too. Children must not play with old gloves, syringes or medical samples. These items are very dangerous.

Should you discover any suspicious-looking containers, please inform any of the following authorities:

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

Issued by the Department of Health and the Department of Environmental Affairs

Your health and safety are our concern

SAMPLE FOR TEACHER: POSTER

**RESIDENTS OF
EHLANZENI DISTRICT:
BE WARNED!**

1st
statement

**The health of all our residents is being seriously
threatened by containers of hazardous hospital
waste illegally dumped in our area.**

reason



KEEP FAR AWAY from these containers!

2nd
statement

**Warn friends and family members too. Children must not play with old
gloves, syringes, or medical samples. These items are very dangerous. REASON**

**Should you discover any suspicious-looking containers,
please inform any of the following authorities:**

ACTION WORD

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

**Issued by the Department of Health and the
Department of Environmental Affairs**

organisation
issuing the
poster

Your health and safety are our concern

slogan

Genre Notes	
Type of text	Diary Entry (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To record and reflect on a personal experience
Tense	Mostly past tense, but can include other tenses too
Register	Informal
Format	<ul style="list-style-type: none"> • Entries are dated • Use personal recount text type (for more information, see the personal recount summary notes above)
Don't forget!	<ul style="list-style-type: none"> • Uses first person, 'I' • Language must be simple and informal • The tone must suit the emotions reflected in the topic • Usually the Grade 12 final examination asks for TWO diary entries with two different dates / times

EXAMPLE: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019

I'm so humiliated, I wish the ground would open up and swallow me! My father saw me chatting to Sifiso at the community sports day. He came up to us, acting super friendly and introduced himself. You should have seen Sifiso's face! He'll never ask me out now! I've been cursed with the world's most embarrassing father.

26 March 2019

I thought things couldn't get worse. Well, I was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life!

SAMPLE FOR TEACHER: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019 DATE

I'm so ^{EMBARRASSED TONE} humiliated, I wish the ground would open up and swallow me! ^{EMBARRASSED TONE} My father saw me chatting to Sifiso at the community sports day. He came up to us, acting super friendly and introduced himself. You should have seen Sifiso's face! He'll never ask me out now! I've been cursed ^{DESPONDENT TONE} with the world's most embarrassing father.

26 March 2019 DATE

I thought things couldn't get worse. Well, I was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life! ^{DRAMATIC TONE}

○ = examples of first person

Genre Notes	
Type of text	Postcard (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To briefly tell someone your news and let them know you are thinking of them.
Tense	All tenses
Register	Informal
Format	<ul style="list-style-type: none"> • Date and place you are writing from • Opening greeting • Message • Closing greeting
Don't forget!	<ul style="list-style-type: none"> • Receiver's and sender's names • Uses first person, 'I' • The tone must be friendly • Concise (short and to the point)

EXAMPLE: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

13 March 2019 – Blyde River Farm

Hi Mom

I'm having such an awesome time on camp! We've seen so much – even the trip here was so beautiful.

The farm is amazing. I've learnt so much about all the animals they have here: cows, horses and chickens. We even saw video footage of a jackal which they caught on a game camera.

Our camp is basic, but very comfortable. The leaders are so much fun and always make us laugh.

Lots of love

Promise

SAMPLE FOR TEACHER: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

DATE 13 March 2019 PLACE YOU ARE WRITING FROM Blyde River Farm

OPENING GREETING Hi Mom RECEIVER'S NAME

message

I'm having such an awesome time on camp! We've seen so much – even the trip here was so beautiful.

The farm is amazing. I've learnt so much about all the animals they have here: cows, horses and chickens. We even saw video footage of a jackal which they caught on a game camera.

Our camp is basic, but very comfortable. The leaders are so much fun and always make us laugh.

CLOSING GREETING Lots of love

Promise SENDER'S NAME

○ = examples of first person

Genre Notes	
Type of text	Directions (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To briefly tell someone how to get somewhere through a series of sequenced steps.
Tense	Present tense
Register	Formal
Format	<ul style="list-style-type: none"> • Heading stating where the directions are from and to • Use of bullets / numbers to show the different steps
Don't forget!	<ul style="list-style-type: none"> • Directions can be in point form using bullets • You do not need to use full sentences • Directions must be given in the correct sequence (order), including reference to distance, turns and landmarks. • Use the imperative voice ('Go...', 'Turn...', 'Continue...' etc.)

EXAMPLE: DIRECTIONS

Topic: You and your friends have decided to meet at your house to celebrate the end of examinations.

Write out the directions you will give your friends to travel from the school to the house. In your response you must include some distances, turns and landmarks. Do not include sketches or maps.

Directions from school to my house

- From the front school exit, turn left into Ramphele Road.
- At the T-junction, turn right.
- Continue straight down the road for 500 metres and cross the bridge.
- After crossing the bridge, turn right at the first road into Fairview Street.
- Go straight past Fairview shopping centre.
- At the robots, turn left at the Corner Café into Edward Street.
- I live at 11 Edward Street on the left-hand side of the road. The house has a blue front door, a red roof and green gates.

SAMPLE FOR TEACHER: DIRECTIONS

Topic: You and your friends have decided to meet at your house to celebrate the end of examinations.

Write out the directions you will give your friends to travel from the school to the house. In your response you must include some distances, turns, and landmarks. Do not include sketches or maps.

Directions from school to my house

HEADING

- From the front school exit, (turn) left into Ramphele Road.
- At the T-junction, (turn) right.
- (Continue) straight down the road for 500 metres and cross the bridge.
- After crossing the bridge, (turn) right at the first road into Fairview Street.
- (Go) straight past Fairview shopping centre.
- At the robots, (turn) left at the Corner Café into Edward Street.
- I live at 11 Edward Street on the left-hand side of the road.
The house has a blue front door, a red roof and green gates.

steps are in sequence

BULLETS

○ = imperative voice

National Senior Certificate

English First Additional Language Paper 3

November 2017

TIME: 2 ½ HOURS

INSTRUCTIONS AND INFORMATION:

- 1** This questions paper consists of **THREE SECTIONS**:
SECTION A: Essay (50 marks)
SECTION B: Longer Transactional Text (30 marks)
SECTION C: Shorter Transactional Text (20 marks)
- 2** Answer **ONE** question from **EACH** section.
- 3** Write in the language in which are you are being assessed.
- 4** Start **EACH** section on a **NEW** page.
- 5** You must plan (e.g. using a mind map / diagram / flow chart / key words), edit and proofread your work. The plan must appear **BEFORE** each test.
- 6** All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
- 7** You are strongly advised to spend approximately:
 - 80 minutes on SECTION A
 - 40 minutes on SECTION B
 - 30 minutes on SECTION C
- 8** Number the answers correctly according to the numbering system used in this question paper.
- 9** Give each response a suitable title / heading.
- 10** Do **NOT** consider the title / heading when doing a word count.
- 11** Write neatly and legibly.

SECTION A: ESSAY

QUESTION 1

- Write an essay of between 250 and 300 words in length on ONE of the following topics.
- Write down the number and title of the essay you have chosen correctly, for example 1.1 No one knows...
- Give your own title if your choice is QUESTION 1.7.1 OR 1.7.2.
- Spend approximately 80 minutes on this section.

1.1 No one knows... [50]

1.2 'Alone we are smart. Together we are brilliant.' – Steven Anderson [50]

1.3 My music, my life [50]

1.4 The world in 2050 [50]

1.5 You are not a victim of circumstances; you are a product of your decisions.
Do you agree? [50]

1.6 Teachers shape the future. Discuss this statement. [50]

1.7 Choose ONE of the pictures and write an essay on a topic that comes to mind.
Write the question number (1.7.1 OR 1.7.2) and give your essay a suitable title.
NOTE: There must be a clear link between your essay and the picture you have chosen.

1.7.1



1.7.2



SECTION B: LONGER TRANSACTIONAL TEXT**QUESTION 2**

- Respond to ONE of the following transactional writing texts.
- The body of response should be between 120 and 150 words in length. Write down the number and the heading of the text you have chosen, for example 2.1 FORMAL LETTER.
- Pay particular attention to format, language and register.
- Spend approximately 40 minutes on this section.

2.1 FORMAL LETTER

Your local municipality has shown improvement regarding service delivery. Write a letter to the municipal manager, expressing your gratitude for these improvements. Refer to specific improvements in your area. [30]

2.2 OBITUARY

A famous South African celebrity passes away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her. Write out the obituary. [30]

2.3 MAGAZINE ARTICLE

Life in the 21st century is challenging for teenagers. Write an article for a teenage magazine, *Teen Mag*, in which you give advice on how teenagers can cope with life in this century. Write out the article. [30]

2.4 SPEECH

A group of Grade 12 friends has planned a party to celebrate the end of their schooling. They have asked you to present a speech at this party. Write out your speech. [30]

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXT

QUESTION 3

- Choose ONE of the following topics and write a short text.
- The body of your response should be between 80–100 words in length.
- Write down the NUMBER and the HEADING of the text you have chosen, for example
3.1 ADVERTISEMENT.
- Spend approximately 30 minutes on this section.

3.1 POSTER

Your family wants to start a transport service for learners to and from school. They have asked you to create a poster that will be placed in a local newspaper.

Write out the poster.

NOTE: Do NOT include illustrations or drawings. **[20]**

3.2 DIARY ENTRIES

A career guidance workshop will be held for all Grade 12 learners at your school. You have decided to attend the workshop.

Write two diary entries. The first entry must indicate how you felt before attending the workshop and the second entry must express how you felt after attending the workshop.

3.3 POSTCARD

You and your family have moved to a new country / province.

Write a postcard to your friend sharing some of these experiences in this new country/ province. **[20]**

TOTAL SECTION C: 20

GRAND TOTAL: 100

NSC Marking Guidelines

INSTRUCTIONS AND INFORMATION

This memorandum must be used together with the attached English FAL assessment rubrics for SECTIONS A, B and C.

SECTION A: ESSAY

QUESTION 1

Instructions to Markers:

- Candidates are required to write on ONE topic only.
- The ideas listed below the topics are only **some ways** in which the topic could be interpreted.
- Full credit must be given for the candidate's own interpretation.
- Marking must be objective. Give credit for relevant ideas.
- Use the 50-mark assessment rubric to mark the essays. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content and planning (30 marks)
 - Language, style and editing (15 marks)
 - Structure (5 marks)

NOTE:

- Adhere to the length of 250–300 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

1.1 No one knows...

Narrative / Reflective / Descriptive

- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.
- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.2 'Alone we are smart. Together we are brilliant.' – Steven Anderson.

Reflective / Argumentative / Discursive / Narrative

- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If argumentative, the essay must reflect a specific argument or viewpoint for or against the topic. The candidate should give a range of arguments to support or substantiate his / her view. The conclusion should be a strong, clear and convincing statement of the writer's opinion.
- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.3 My music, my life

Descriptive / Narrative / Reflective

- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.4 The world in 2050

Descriptive / Reflective / Narrative

- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.5 You are not a victim of circumstances; you are a product of your decisions. Do you agree?

Argumentative / Discursive

- If argumentative, the essay must reflect a specific argument or viewpoint for or against the topic. The candidate should give a range of arguments to support or substantiate his / her view. The conclusion should be a strong, clear and convincing statement of the writer's opinion.

- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.6 Teachers shape the future. Discuss this statement.

Discursive / Descriptive / Reflective / Narrative

- If discursive, the arguments for and against must be well-balanced and clearly analysed in the essay. The candidate must provide supporting evidence for arguments. The candidate may come to a particular conclusion at the end of the essay, which should include recommendations.
- If descriptive, the writer should create a picture in words, trying to use as many senses as possible to make the description clear.
- If reflective, the essay should convey emotional reactions and feelings the candidate experiences / experienced.
- If narrative, the essay must have a strong story line and an interesting ending. The essay is usually written in the past tense.

NOTE: A candidate may write an essay which contains elements of more than one type of essay / any other essay type. [50]

1.7 Interpretation of pictures

The candidate

- must give the essay a suitable title.
- may interpret the pictures in any way.
- may choose to write any type of essay.
- must link the interpretation to the picture.
- may write in any appropriate tense.

1.7.1 Picture: **Selfie**

Narrative / Descriptive / Reflective / Argumentative / Discursive

- Literal interpretations: taking selfies; a romantic relationship; memories.
- Figurative interpretations: the effects of technology on our lives; modern life; joy. [50]

1.7.2 Picture: **Keys**

Narrative / Descriptive / Reflective / Argumentative / Discursive

- Literal interpretations: safety; losing keys; locking / unlocking doors
- Figurative interpretations: career choices; making decisions; education is the key to success; confusion / uncertainty. [50]

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXT

QUESTION 2

Instructions to Markers:

- Candidates are required to answer ONE question.
- Marking must be objective. Give credit for relevant ideas.
- Use the 30-mark assessment rubric to mark the responses in this section. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content, planning and format (18 marks)
 - Language, style and editing (12 marks)

NOTE:

- Adhere to the length of 120–150 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

2.1 FORMAL LETTER

Your local municipality has shown much improvement regarding service delivery.

- Allow for acceptable variations of the format (address).
- The letter should be addressed to the municipal manager.
- The tone and register should be formal.
- The letter should have an introduction, a body and a conclusion.
- The following aspects of format must be included:
 - Address of sender
 - Date
 - Recipient: The Municipal Manager
 - Address of recipient
 - Greeting / Salutation
 - Subject line
 - Suitable ending
 - Signature
 - Name of sender
- The letter must express gratitude.
- The candidate must give details of the improvements. [30]

2.2 OBITUARY

A famous South African celebrity passed away recently.

- The tone must be formal.
- The following aspects of format **must** be included:
 - Full name of the deceased
 - Date of birth
 - Date of death

- Birthplace
- Where the person was living at the time of death
- Key survivors (spouse, children) and their names
- The following aspects **may** be included:
 - Biographical information
 - Cause of death
 - Date, time and place of funeral
- A tribute must be paid to the deceased. [30]

2.3 MAGAZINE ARTICLE

An article for *Teen Mag*

- The article must have a suitable heading.
- Paragraphs should not be too long.
- The article must provide suggestions to the reader on how teenagers can cope with teenage life in the 21st century.
- The style should be personal, speaking directly to the reader.
- The article should be stimulating to the reader.
- The language may be formal / informal. [30]

2.4 SPEECH

Speech at a Grade 12 party

- The speech should be written using a suitable salutation / greeting.
- The tone and register should be appropriate for the audience.
- The speech must include the following:
 - an introduction that attracts attention
 - well-developed points
 - a conclusion [30]

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXT

QUESTION 3

Instructions to Markers:

- Candidates are required to answer ONE question.
- Marking must be objective. Give credit for relevant ideas.
- Use the 20-mark assessment rubric to mark the responses in this section. The texts produced by candidates must be assessed according to the following criteria as set out in the assessment rubric:
 - Content, planning and format (12 marks)
 - Language, style and editing (8 marks)

NOTE:

- Adhere to the length of 80–100 words as prescribed in the CAPS document. However, should the maximum word count be reached mid-sentence, read to the end of that sentence.
- No additional penalties may be imposed as the rubric itself imposes penalties.

3.1 POSTER

Transport service

- The poster should:
 - have a catchy headline to attract the attention of the reader.
 - create an interest in and desire for the service.
 - have the following details: service rendered, cost involved and contact details.
 - inspire action.
- The target market should be clear.
- The language may be formal or informal but not slang or colloquial.

NOTE: Do not award marks for illustrations. [20]

3.2 DIARY ENTRIES

The candidate's feelings before and after attending the career guidance workshop.

- There **MUST** be TWO diary entries with two different dates / times.
- The entries should express the candidate's feelings before and after attending the career guidance workshop.
- The diary entries should be written in the first person.
- The language should be simple and informal.
- The tone must reflect suitable emotions. [20]

3.3 POSTCARD

Postcard to friend sharing experiences in new province or country.

- The postcard should be conversational and informative.
- Tone should be friendly. [20]

TOTAL SECTION C: 20

GRAND TOTAL: 100

RUBRIC FOR ESSAYS

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

RUBRIC FOR ESSAYS (CONTINUED)

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

RUBRIC FOR LONGER TRANSACTIONAL TEXT

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

RUBRIC FOR SHORTER TRANSACTIONAL TEXT

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<p>CONTENT, PLANNING & FORMAT</p> <p>Response and ideas; Organisation of ideas; Features/conventions and context</p> <p>12 MARKS</p>	<p>10-12</p> <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	<p>8-9</p> <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	<p>6-7</p> <ul style="list-style-type: none"> Adequate response, demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	<p>4-5</p> <ul style="list-style-type: none"> Basic response, demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	<p>0-3</p> <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
<p>LANGUAGE, STYLE & EDITING</p> <p>Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling</p> <p>8 MARKS</p>	<p>7-8</p> <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to audience and context Grammatically accurate and well-constructed Virtually error-free 	<p>5-6</p> <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	<p>4</p> <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	<p>3</p> <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured 	<p>0-2</p> <ul style="list-style-type: none"> Tone, register, style and vocabulary do not correspond to purpose, audience and context Error-ridden and confused Vocabulary not suitable for purpose Meaning seriously impaired
<p>MARK RANGE</p>	17-20	13-15	10-11	7-8	0-5