

**ENGLISH
FIRST
ADDITIONAL
LANGUAGE**

**Literature
Summary**

Grade 12

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!

Contents

Introduction	vi
Caps Compliance and Notional Time	vi
Resource Requirements for Teachers and Learners	vii
Novels	1
Novel Revision Guidelines	2
Strange Case Of Dr Jekyll And Mr Hyde	7
Cry, the Beloved Country	28
Dramas	53
Drama Revision Guidelines	54
Macbeth	59
My Children! My Africa!	79
Short Stories	97
Short Stories Revision Guidelines	98
A Chip of Glass Ruby	103
Next Door	116
The Doll's House	129
The Fur Coat	142
The Last Breath	154
The New Tribe	166
Transforming Moments	177
Village People	187
Poetry	199
Revision Guidelines	200
Alexandra	203
Captive	210
Death	219
Everything Has Changed (Except Graves)	225
Mid-Term Break	232
Poem	239
Sonnet 18 [Shall I Compare Thee To A Summer's Day?]	246
Spring	253
Still I Rise	261
To Learn How To Speak	269
Writing Genres: Summaries	277

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	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided	Writing: 1.5 hours Revise Genre using guidelines provided

Resource Requirements for Teachers and Learners

Teachers must have:

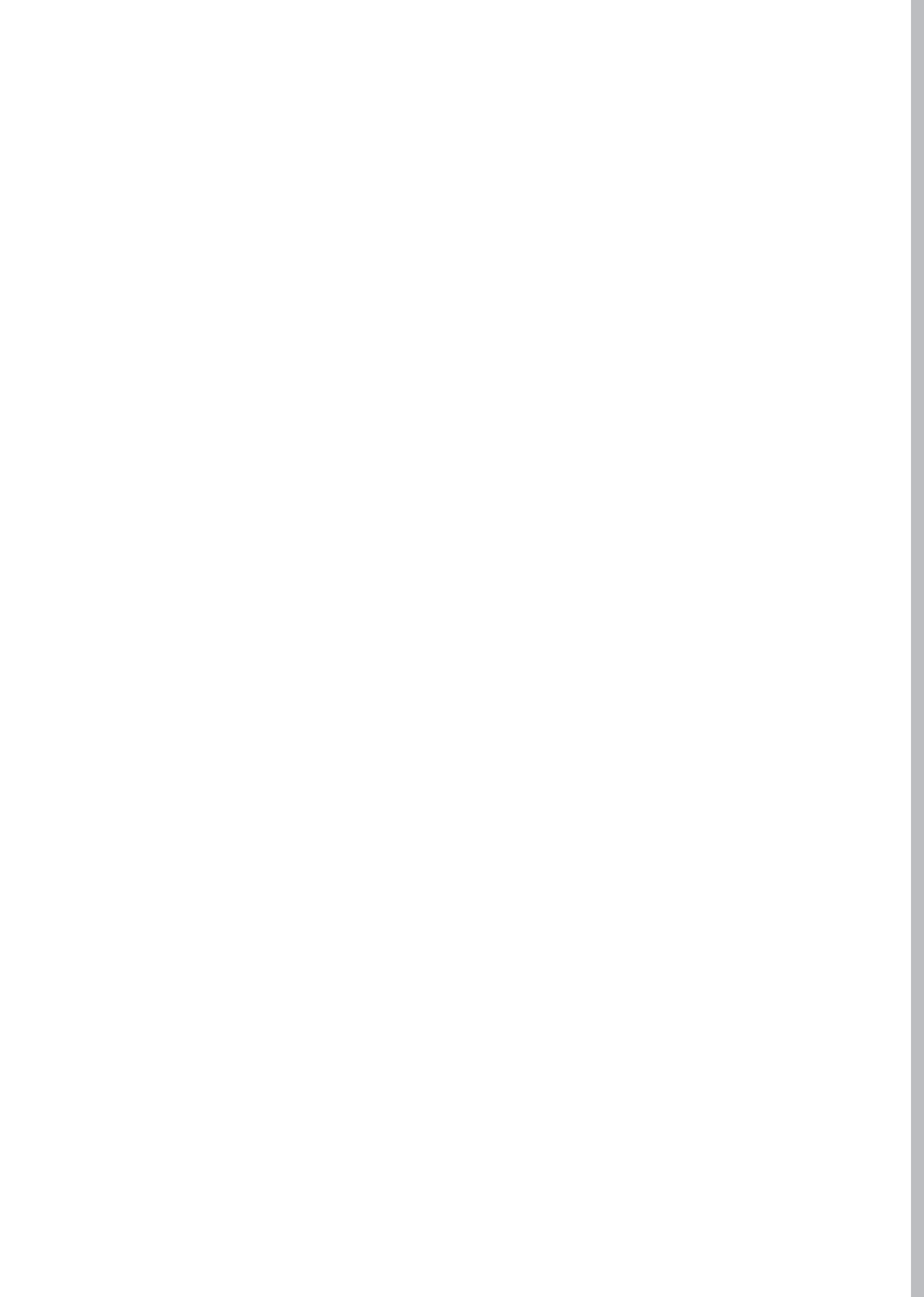
- Copies of whichever two texts they taught

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.

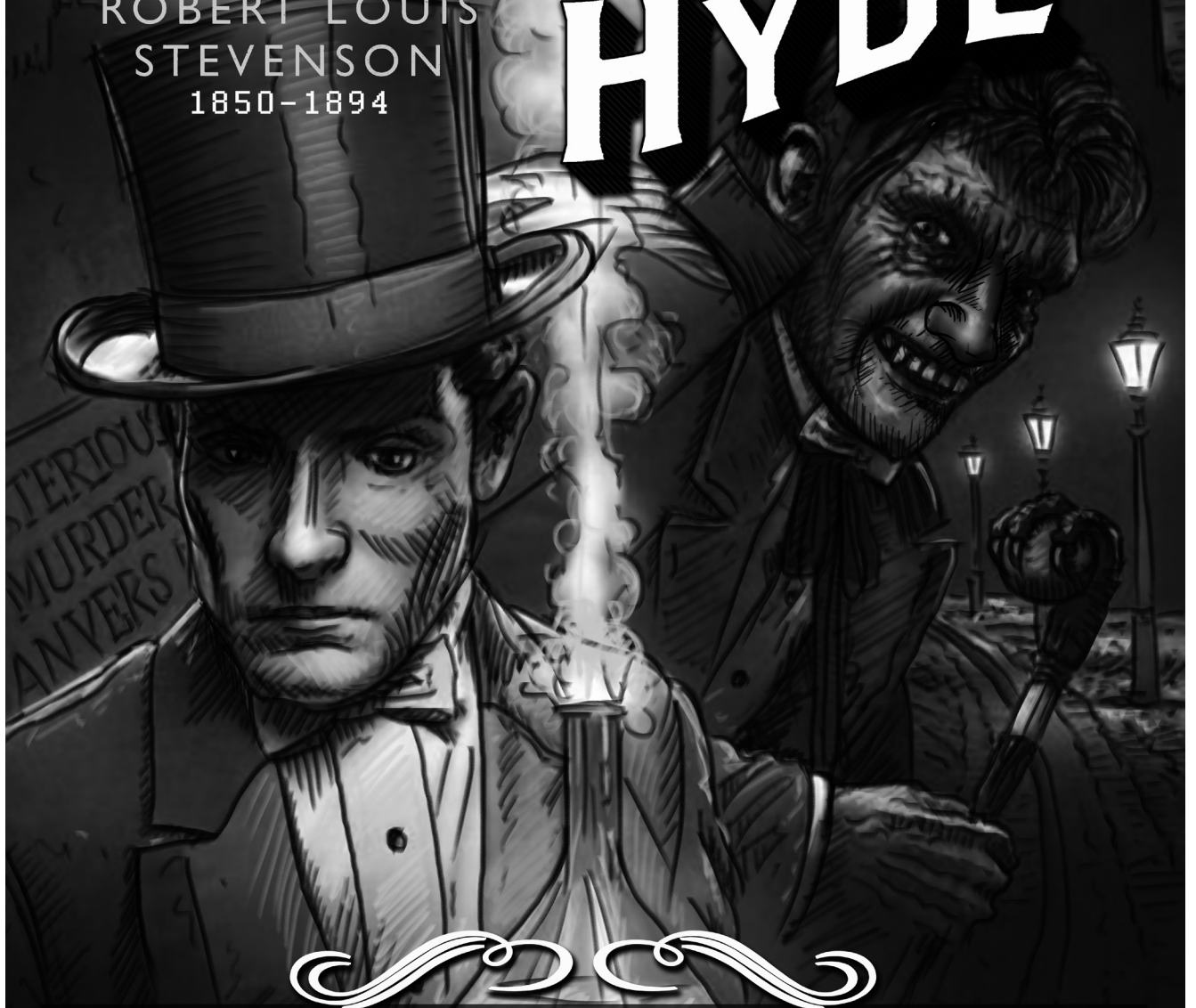
STYLE AND STRUCTURE (NOVEL OR DRAMA: 30 MINUTES / SHORT STORY: 8 MINUTES):

- 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.



ROBERT LOUIS
STEVENSON
1850-1894

The Strange Case of
Dr
Jekyll
& MR
HYDE



In each of us, two natures are at war- the good and the evil.
All our lives the fight goes on between them, and one of
them must conquer. But in our own hands lies the power to
choose - what we want most to be, we are.

Novel: Strange Case Of Dr Jekyll And Mr Hyde

GENRE	Novel
TITLE	STRANGE CASE OF DR JEKYLL AND MR HYDE
AUTHOR	Robert Louis Stevenson

PLOT SUMMARY

A lawyer named Mr Utterson is walking the London streets with his friend, Mr Enfield. Enfield passes on some gossip from his cousin, who witnessed a man suddenly attack a child in the street. In the tale, the man brutally tramples the young girl and tries to leave, not caring about the injury he has caused. The child's relatives nearly attack him, and the man has to bribe them not to tell the police. He goes into a house on the street and comes back with a cheque signed by Dr Henry Jekyll, a respectable scientist. We find out that this man is Mr Hyde.

Utterson is worried because Dr Jekyll is his client and a friend of his. Jekyll is behaving strangely. Utterson goes on to tell Enfield that Dr Jekyll recently rewrote his will, leaving all his property to this Mr Hyde – the same man who trampled the little girl. Jekyll lies to Utterson, saying that Hyde is his assistant / employee in the laboratory: that he is harmless and that nothing is wrong. Utterson has dreams about a dangerous, faceless figure roaming the streets, looking for trouble.

Utterson visits Jekyll but finds out nothing. Then he sees another friend, Dr Lanyon, who knows both Utterson and Dr Jekyll. Utterson tries to learn more. Lanyon tells Utterson that he and Jekyll had a terrible argument about Jekyll's secret research experiments, and they are not friends anymore.

Utterson begins to follow Mr Hyde. He sees Hyde going into a laboratory, which is part of Jekyll's home. When he stops Hyde, Utterson is amazed by how ugly and strange the man seems. It is as if there is something wrong with his face and body. Hyde is not worried that Utterson stops him. He gives Utterson his address. Hyde tells Utterson not to get involved any further with Dr Jekyll.

A year passes, and Dr Jekyll and Mr Hyde continue their secret experiments. One night, a female servant sees Hyde beat an old man to death. His name is Sir Danvers Carew. Carew is a well-known member of parliament. Carew is also one of Utterson's clients. When the police interview Utterson, he tells them Hyde is the murderer. He leads the officers to Hyde's rooms. When they arrive, no one is there.

Utterson visits Dr Jekyll again. Jekyll says that he no longer sees Hyde. He shows Utterson a note from Hyde, saying sorry for all the trouble he has caused. But that night, Utterson's

secretary / clerk (an employee), Mr Guest, reads the note. Mr Guest points out that the handwriting looks just like Jekyll's handwriting. Utterson incorrectly thinks that Jekyll has forged (faked) Hyde's handwriting to protect himself.

For a few months, Jekyll is sociable and friendly, and Utterson relaxes. Then suddenly Jekyll stops seeing people. Dr Lanyon (who had the argument with Jekyll about his experiments) dies from a heart attack or some kind of shock. Utterson thinks Lanyon's death has something to do with Jekyll again, because Lanyon gave Utterson a letter before he died. Lanyon told Utterson not to read the letter until after Jekyll's death: it has some awful secret information in it.

Utterson goes on his usual walk with Enfield again, and they see Jekyll at a window. They all start talking but Jekyll suddenly looks terrified and slams the window closed. He will not come out.

A few weeks later, Mr Poole, Jekyll's servant, visits Utterson. Poole is desperate. Jekyll has locked himself in his own laboratory for days. His voice does not sound normal. Poole wants Utterson to come and help the household servants rescue Dr Jekyll, because something strange is going on.

At Jekyll's house, the servants are huddled in a small group and they seem very scared. They argue, but then Poole and Utterson decide to break into Jekyll's laboratory. Once inside, they find the dead body of Hyde, but he is wearing Jekyll's clothes! It looks like he has committed suicide by deliberately swallowing poison. There is a letter there from Jekyll to Utterson. Utterson takes the document home. He has two letters now.

The last two chapters of the novel are flashbacks – contained in the letter from Lanyon, and then Jekyll's letter. We already know that Hyde poisons himself. First Utterson reads the letter from (the now dead) Dr Lanyon. Lanyon's letter explains that he has become sick with shock because he watched first-hand as Mr Hyde drank a potion (medicine or *muti*) and changed into Dr Jekyll. Lanyon is so haunted by the information that he feels as if he is dying from the discovery (We know that he does die soon after that).

The second letter is Dr Jekyll's confession and explanation. Jekyll writes that he struggles to live a peaceful life, even though everyone expects it of him because he has it all: he is rich and a doctor. He wants to do bad things, but his conscience bothers him afterwards. He discovers a way to live guilt-free. Because he is a scientist, he can make a potion that changes his body and mind when he wants to, into the evil Mr Hyde. Hyde has no conscience, and does not care about the hurt, damage or illegal things that he does. Because they do not look the same, everyone thinks they are two separate people. Then Hyde can drink more potion and turn back into Jekyll again and go back to his respectable life as a doctor without the guilt or shame.

At first Jekyll loves becoming Hyde because he feels free. But soon Hyde is out of control. Jekyll starts turning into Hyde in his sleep, even when he has not drunk the potion. Jekyll panics and decides to stop becoming Hyde. But it gets too difficult to control himself. Hyde takes over, and one night, the urge to do something bad is too strong. Hyde rushes out and

murders Sir Danvers Carew. Jekyll is horrified at what he has done. He tries harder to stop the transformations from happening. For a while this works. But then, one day, while sitting in a park, he suddenly turns into Hyde. This is the first time an unplanned transformation happens in the day while he is awake.

Hyde desperately needs the potion so that he can turn back into Dr Jekyll again. But he is far away from his laboratory. The police are also hunting him for murder (because Utterson led them to Hyde's rooms). Hyde needs Dr Lanyon's help to make more potion. He goes to Lanyon's consulting room and transforms right in front of Lanyon. The doctor gets such a shock that he falls ill (and later dies).

Jekyll goes back to his laboratory. He finds himself trapped there because he cannot control the transformations anymore. The transformations are happening more often and he needs more potion each time to reverse them. If Jekyll cannot find more potion, he will have to stay Mr Hyde forever. Then the police will jail and hang (execute) him. One of these sudden metamorphoses (transformations) is what caused Jekyll to slam his laboratory window shut when Utterson and Enfield were talking to him.

At last the potion runs out. Jekyll panics because the salts from the chemist do not have the same effect as they usually have. He sends desperate letters to all the chemists in town, but nothing works. It turns out that the reason the first salts made such a powerful potion was because there was something wrong with them. Dr Jekyll will never again be able to make the same potion. Without the potion, he will not be able to change back from being Mr Hyde. Jekyll wonders if Hyde will be hanged for his crimes or if he will kill himself instead. Jekyll says that, either way, the end of his letter is also the end of Dr Jekyll's life. We already know that Hyde commits suicide by drinking poison. When the letter of confession ends, the novel also ends. We do not find out Utterson's reaction to Lanyon's and Jekyll's testaments.

SETTING

The novel is set in Victorian London: (when Queen Victoria ruled England) in the late 1800s. England was the centre of a large and powerful empire and had lots of colonies. It was trying to colonise South Africa at the time – and eventually did! The English thought of themselves as superior, educated and advanced when it came to language, architecture, medicine, technology, beliefs and culture.

The writer, Robert Louis Stevenson, was actually Scottish, so he was an outsider and never really felt that he belonged in England. He ended up living his last years on an island in Samoa, and died young after a lifelong illness of the lungs. He thought a lot about what it meant to be English or Scottish, white and middle-class.

Stevenson was fascinated by the urban (city) underworld. He describes the city of London in contrasting (opposing) language. There are two main settings in the book – London by day and London by night.

During the day, London has good weather, lovely parks and a strict social order: the elite is at the top and the working class is at the bottom. It is a well-kept, bustling centre of commerce: where rich, respectable, middle-class people go about their daily business (like Dr Jekyll, Mr Utterson, Dr Lanyon etc.). In this novel, day is a symbol of good, right or moral order.

At night, however, London is a foggy, dreary, nightmarish place. The area of Soho, where Mr Hyde has rooms, is especially muddy and dark, and filled with robbers, drunks and sex workers. People go there for entertainment, but they also do not want to be seen paying money to commit sexual and violent acts. Mr Hyde likes to be out at night, where the darkness can hide his terrible behaviour. Mr Hyde is really Dr Jekyll's shadow self – the part that he wants to hide. We think of darkness and night as a symbol of negative things, secrecy, wrong or chaos (the loss of control).

Just as Jekyll has both positive and negative qualities (a dual nature), so does the city and society.

BACKGROUND INFORMATION

This novel is a horror story. It deals with the supernatural (things that cannot be explained by the physical, logical world of science), combined with the societal norms at the time. At the time the novel was written, people were very keen to experiment with new ideas. People such as Charles Darwin were trying out new theories about how humans came to be on earth. Sigmund Freud (the famous psychologist) was explaining how little we really know about how our brains work. Many people felt threatened by these theories. Many people felt they had to choose between the logic of science or take their religion on faith and just believe. Robert Louis Stevenson was using this time of excitement and change to write a warning about humans 'playing God'. His message is that we might think we are powerful, but we do not understand the results of our actions.

Victorian England had two opposing sides. On one side, scientific, medical and technological progress was happening as new discoveries were made. This meant that there were faster ways to produce more goods in factories and fewer people were dying of preventable diseases because medicine had improved. Dr Jekyll experimented with transcendental (spiritual or beyond normal) medicine.

Society also expected doctors, lawyers and scientists to be moral citizens (good people) just because of the status of their jobs. Many people felt repressed – as if they were not allowed to do all the things they really wanted to do. They had to hide their true feelings and desires so that their fellow citizens did not reject them. Some, like Dr Jekyll, were extremely unhappy.

Economies improved as people moved from the rural areas to work in the cities and earn salaries. However, some still lived in terrible conditions that made them ill with tuberculosis (because they were cramped together, with very few windows). Cities were huge, dangerous, and very dirty: most places did not have proper sewerage and drainage systems.

There was some social advancement, as things such as child labour began to be illegal. Women still could not vote, and the lowest and largest part of the social order was the poor. If you were poor you owned nothing, had no rights, and people looked down on you. Members of the upper and middle classes had more social power, and they could do immoral things – be addicts, have affairs, or exploit their servants – as long as they did not do them in public. It was very important to keep your reputation (what other people thought of you) good.

Most people in England were still Christian and feared God. The idea of sin and punishment was very serious, and people believed that after you died, if you had been immoral in any way, your soul would be in torment forever. Victorian England was a strict and judgmental place. This is why Dr Jekyll felt so frustrated. He wanted to behave badly without feeling guilt or shame afterwards.

The other side of English society was the dark side. Rich men such as Dr Jekyll lived well because they were educated and protected by their wealth. However, they were part of a tiny, elite group and most people were poor. There were many places like theatres, informal bars (like shebeens) and brothels (where sex workers trade). Because so many people were poor and desperate, they did any work they could.

Wealthy men could move between these two sides of Victorian England. In the day they could behave as respectable doctors, lawyers or businessmen – and then at night, in secret, they could visit the dark side of the city and take part in things that were illegal and frowned upon (looked down on) by society. They were able to have the best of both worlds.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

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

- 1** Mr Enfield tells Mr Utterson about a full-grown man brutally attacking an eight-year-old girl.
- Utterson and Poole find Hyde lying dead, wearing Dr Jekyll's larger clothes.
- The police search Mr Hyde's rooms, but he is not found.
- Dr Jekyll's servant, Poole, asks Utterson to break into Jekyll's laboratory.
- Dr Lanyon tells Utterson that Jekyll has been doing strange experiments.
- Utterson suspects and spies on Hyde, stopping him at the door of Dr Jekyll's laboratory.
- Mr Hyde disappears, and for two months Dr Jekyll is happy and friendly.
- Sir Danvers Carew is murdered.
- Dr Lanyon dies. He has written a letter which is not to be opened until Jekyll dies or disappears.
- Utterson visits Dr Jekyll and thinks that Mr Hyde is somehow blackmailing 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.**
- 1** Mr Enfield tells Mr Utterson about a full-grown man brutally attacking an eight-year-old girl.
- 10** Utterson and Poole find Hyde lying dead, wearing Dr Jekyll's larger clothes.
- 6** The police search Mr Hyde's rooms, but he is not found.
- 9** Dr Jekyll's servant, Poole, asks Utterson to break into Jekyll's laboratory.
- 4** Dr Lanyon tells Utterson that Jekyll has been doing strange experiments.
- 2** Utterson suspects and spies on Hyde, stopping him at the door of Dr Jekyll's laboratory.
- 7** Mr Hyde disappears, and for two months Dr Jekyll is happy and friendly.
- 5** Sir Danvers Carew is murdered.
- 8** Dr Lanyon dies. He has written a letter which is not to be opened until Jekyll dies or disappears.
- 3** Utterson visits Dr Jekyll and thinks that Mr Hyde is somehow blackmailing him.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
an assault (n.)	An assault is an attack. In the novel, Mr Hyde assaults a little girl and walks away. This tells us he is cruel and immoral.
brutal (adj.) / a brute (n.)	Brutal means vicious, cruel or without feeling. In the novel, Mr Hyde is called a brute because he enjoys causing harm: such as the murder of Danvers Carew.
a conscience (n.)	Your conscience is the voice in your head that tells you to do the right thing. In the novel, Dr Jekyll has a conscience because he regrets (is sorry for) killing Danvers Carew. Hyde has no conscience.
deformed (adj.)	Deformed means twisted out of shape, damaged or ugly. In the novel, Mr Hyde looks physically deformed.
dual (adj.) / duality (n.)	Duality means having or being two things at the same time. In this novel, Stevenson looks at how one man, Dr Jekyll, has two sides to his personality. He has a dual nature, just like all of us do too. In the novel those two sides are in conflict – Dr Jekyll is peaceful, respectable, and law-abiding. Mr Hyde is immoral, corrupt, violent and cruel.
foreboding (adj.)	Foreboding is a feeling that something bad is going to happen. In the novel, Mr Utterson meets Mr Hyde and has a foreboding feeling that Mr Hyde will do something evil.
frustrated (adj.) / frustration (n.)	Frustration is the feeling of anger and unhappiness because you are not allowed to do something. Dr Jekyll feels frustrated because society expects him to be a moral, law-abiding citizen because he is wealthy and a doctor.
involuntary (adj.)	Involuntary means without trying (the opposite of deliberate) or out of your control. In the novel, Dr Jekyll's transformations into Mr Hyde become involuntary: he cannot stop them or control them from happening.
isolated (adj.) / to isolate (v.)	Isolated means alone or by yourself. In the novel, Dr Jekyll isolates himself in his laboratory because he keeps turning into Mr Hyde.
to metamorphose (v.)	Metamorphose means to change or to transform. In the novel, Dr Jekyll metamorphoses into Mr Hyde.
repressed (adj.) / repression (n.)	To repress means to keep something secret or hidden, usually because you are ashamed of it. Dr Jekyll is ashamed of his desires for sexual and violent acts. He wants them to stay hidden so that people will keep thinking he is a moral, respectable citizen.
a reputation (n.)	Your reputation is what other people say about you. In the novel, Jekyll is very careful about keeping his good reputation as a kind and caring doctor who 'relieves the suffering of others'. He wants other people to keep thinking highly of him.
respectable (adj.)	Respectable means decent, honourable and admired by other people. In the novel, Dr Jekyll starts out as a respectable man, but slowly turns into a monster.
secluded (adj.) / seclusion (n.)	Secluded means quiet or isolated. In the novel, London is definitely not a secluded place – there are lots of people around. Dr Jekyll has to lock himself in his laboratory for seclusion.
sinister (adj.)	Sinister means evil or threatening. In the novel, Mr Hyde has a sinister look on his face all the time. People are afraid of him because he looks dangerous.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
tainted (adj.)	Tainted means corrupt, damaged or dirty. In the novel, the salts (ingredients) that Dr Jekyll first used in his potion (<i>muti</i>) recipe were tainted. This is why the potion had such a weird and powerful effect.
a testament (n.) / to testify (v.)	A testament is a confession or a statement of what happened. In the novel, there are a few testaments: the servant who sees the murder of Danvers Carew testifies to the police about it; Dr Lanyon testifies in a letter about the transformation he saw (Dr Jekyll turning into Mr Hyde); and Dr Jekyll confesses in the last letter, explaining his whole transformation story, from start to finish.
a will (n.)	A will is a legal document that tells people who gets your possessions (the things you own) when you die. In the novel, the lawyer Utterson is worried when Jekyll changes his will and leaves his house to Hyde.
a witness (n.)	A witness is a person who has seen an event first-hand. In the novel, Dr Lanyon witnesses the transformation of Jekyll into Hyde.

MAJOR CHARACTERS

NOTE: We find out in the end of the novel that Dr Jekyll and Mr Hyde are the same person. But for most of the book we think they are two different characters. We will discuss them separately, but remember that they are one man: Jekyll is a combination of good and evil, but Hyde is only pure evil.

NAME	DR HENRY JEKYLL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> Makes a potion (like a magical medicine / <i>muti</i>) with 'tainted salts' that can turn him into another person – the evil Mr Hyde. Only the potion can change him back into Dr Jekyll. Meets Utterson and reassures him that Hyde is his assistant in the laboratory and that he is harmless. Seems to get rid of Mr Hyde, and is friendly and sociable again for about two months. Runs out of potion. He is desperate. He is worried that he will be stuck in Mr Hyde's body forever, and the police will hunt him down. Barricades (locks) himself in his laboratory for days. He will not allow anyone inside with him. Sees Enfield and Utterson from his window. He closes the window in the middle of the conversation and disappears. Later we know this is because he cannot stop the transformation into Mr Hyde anymore and he could tell he was about to transform. Writes his letter of confession (testament). While he is Mr Hyde, he kills himself by swallowing poison.
RELATIONSHIPS	Jekyll's most difficult relationship is with himself. At first, he loves being Hyde and feels no guilt. Jekyll enjoys all the devious and violent acts Hyde performs, including 'any degree of torture'. He 'plays God' and chooses to transform himself the first few times, before it gets out of control. Only after Carew is murdered does Jekyll seriously try to get rid of Hyde. Jekyll is one man with two sides to his nature.
PERSONALITY TRAITS	Jekyll is highly intelligent but also very repressed. He wants to keep his urges hidden because they will cause him public embarrassment. He wants to commit crimes without dealing with the consequences / punishment of them.

MAJOR CHARACTERS	
	He worries about himself, but he still enjoys all the terrible things that Hyde does. At the end of the novel, he chooses to poison himself rather than live with the public shame and the punishment for murder.
PHYSICAL DESCRIPTION	Jekyll is tall, refined and handsome: a gentleman on the outside. He is older, larger and taller than Mr Hyde (Maybe Stevenson is saying that Hyde is a smaller part of Jekyll). Jekyll's adult-sized clothes are too big for Hyde, as we see when Hyde is lying dead at the end of the story.
CHANGES	Jekyll finds that he cannot control himself when he changes into Hyde. He is addicted to the potion – he needs more and more each time to make the change back to his old self. Jekyll is literally his own worst enemy.
NAME	MR EDWARD HYDE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Runs over a little girl and has to bribe her relatives not to report him to the police. 2 Tells Utterson that Jekyll is his employer and friend. Utterson is suspicious. 3 Kills Sir Danvers Carew, and a servant sees him do it. 4 Transforms in front of Dr Lanyon, who is so shocked, he gets very ill and later dies. 5 Barricades (locks) himself in Jekyll's laboratory for days. 6 Kills himself by drinking poison.
RELATIONSHIPS	Mr Hyde is not a whole other person. He is really part of Dr Jekyll: his dark side. His name is a pun – Hyde is 'hide', as in the part of Jekyll that he has repressed / hidden away from people because he is ashamed of it.
PERSONALITY TRAITS	Hyde has no conscience and feels no guilt. He wants to hurt, torture and kill people – just to see if he can get away with it. Hyde does not care about the friends, respect, wealth or love that Jekyll needs.
PHYSICAL DESCRIPTION	Hyde is short, hairy and tanned. He looks like he is part of the working class (Workers got sunburnt, but the rich shaded their faces and stayed pale). He is younger, stronger and more energetic than Jekyll, but he is also smaller: Utterson says he is 'dwarfish'. Jekyll's clothes are too big for Hyde. His most memorable feature is the terrible, cruel expression he has on his face. Utterson says he looks deformed with evil. Passers-by avoid him in the street, as if his spirit will affect them.
CHANGES	At the end of the novel, Jekyll says that he wonders if he will wait for Hyde to be charged and executed because he murdered Carew, or if he will kill himself first. He does not regret any of his terrible crimes. Hyde knows that he will not be allowed to keep living in London: Utterson and the police know that he murdered Carew.
NAME	MR GABRIEL UTTERSON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Suspects and questions Hyde when he enters Jekyll's house. 2 Tells the police Hyde killed Sir Danvers Carew. 3 Breaks into Jekyll's laboratory (with Poole, the butler) and finds Hyde dead. 4 Reads Dr Lanyon's letter and finds out that Jekyll can transform himself into Hyde. Seeing this gives Lanyon such a shock that he dies. 5 Reads Dr Jekyll's confession, which explains his addiction to transforming into Hyde, and desperation at being unable to control when the change happens. 6 Never suspects that Jekyll and Hyde are the same person.

MAJOR CHARACTERS	
RELATIONSHIPS	Utterson is Jekyll's lawyer, Enfield's friend and 'distant relative'.
PERSONALITY TRAITS	He is calm, logical, trustworthy, honest and moral. He also has a curious nature. He is tolerant, but he also tries to protect Dr Jekyll. He has a sense of humour. Utterson is the most developed character in the novel, as we learn the most about him. He also survives to tell (narrate) the story.
PHYSICAL DESCRIPTION	Utterson is a lean and unfashionable middle-aged man. He does not often smile, and he does not talk much.
CHANGES	He stays trustworthy, loyal, and dedicated to the truth. There is little change in Utterson, except that he understands at the end of the novel that we cannot truly know someone simply by what they look like on the outside.
NAME	DR HASTIE LANYON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tells Utterson that he and Jekyll have had a terrible argument about Jekyll's unscientific research. They are no longer friends. 2 Writes a letter to Utterson, which must only be read if Jekyll dies or disappears. 3 Has what looks like a heart attack. After a long mental (mind) and physical illness he dies of shock. Utterson thinks Jekyll has something to do with it. 4 Opens Lanyon's letter and reads about how Jekyll transformed into Hyde in front of Lanyon. We learn that seeing the metamorphosis is what has made Lanyon so sick and caused his death.
RELATIONSHIPS	Lanyon is Jekyll's fellow doctor. They went to medical school together and were once close friends. He is also a client of Utterson's, who is a lawyer.
PERSONALITY TRAITS	He is not a very likeable man. Utterson calls him pompous, which means he thinks he is superior (better) to others.
PHYSICAL DESCRIPTION	Lanyon is a large, talkative and overbearing person. He expects people to listen to him when he talks. He is loud and blustery when we first meet him.
CHANGES	Utterson remarks how Lanyon has changed from being a superior person to one who is much more approachable.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SCIENCE VERSUS RELIGION AND THE SUPERNATURAL

Science tries to explain the world, using experiments, observation (looking carefully) and proof. Logic and reason try to use facts and the laws of nature to understand how things work. There is very little room for feelings and opinions in the scientific world.

Scientists often argue that the supernatural (ghosts) and gods cannot exist because you cannot prove that they exist. In science, proof and evidence is important. Religion is having faith, or trusting in the unknown, and not trying to explain things logically. Religion is about believing in things that do not need proof or evidence.

Neither science nor religion can explain everything about human nature or about the world. Sometimes, religion and science can be in conflict. In other words, things that scientists say

can go against religion or things that religion says can go against scientific principles. Some people only believe in science. Some people only believe in religion. Some people believe in both science and religion.

EVIDENCE OF THEME IN TEXT

Jekyll and Lanyon are both scientists. They used to be friends, but Lanyon has avoided Jekyll for ten years because of his ‘fanciful’ and ‘wrong-minded’ ideas and experiments. Lanyon believes only in science.

Jekyll is different. He is fascinated by the mystery of human nature. This kind of investigation is closer to religion and psychology than 19th-century science. Jekyll was ‘playing God’ when he made a potion that could change him into another creature.

In his final confession, Jekyll says his investigations ‘led wholly towards the mystic and the transcendental’ (pg. 71), which means he believed there were forces or beings from outside the natural, scientific, logical world.

Both men are destroyed by their beliefs. Lanyon falls ill because he cannot imagine or accept a spiritual explanation for Jekyll’s powers. Jekyll kills himself because he does accept the dark powers that lie beyond our world: he cannot control when he changes into Hyde. At last he runs out of potion, and he knows that he must lock himself in his laboratory because the police will find him and arrest him for killing Sir Danvers Carew. He kills himself to avoid the arrest.

THEME 2

INDIVIDUALS VERSUS SOCIETY

Individuals (separate persons) live in a society together. If each person obeys the social rules and laws of the country, then we can live together peacefully. But individuals are all different and all want different things. Often we want to enjoy ourselves instead of taking on boring, difficult, stressful responsibilities.

Society needs everyone to take responsibility and obey the rules for living together. Corruption, violence and suffering in society causes anxiety within social groups.

Society is important, but some societies have made harmful decisions, too. Individuals are responsible for changing society. Not everything is right in society, just because there is consensus. Ideas can change over time. For example, in 1886, sexism was entrenched in the law. Women could not vote in England at this time. Another example of this is Apartheid. Apartheid oppressed and brutalised people of colour. Consensus (agreement) about what is good and evil in a society changes. It is up to individuals to make sure society is fair and equitable. We must always question our society to make sure that it is fair for everyone.

EVIDENCE OF THEME IN TEXT

Jekyll has always felt that there is more to life than wealth and social status. He wants to be free as an individual to act without shame. He lives in Victorian society, which does not

allow much freedom for people to express their wants and desires. There is social judgement against anyone who does things differently, and Jekyll – as a doctor and charitable giver – is expected to behave decorously and politely at all times. He finds this very difficult to live with all the time.

On page 88, Jekyll says that ‘doom’ (death or destruction) is coming for him and Hyde. He cannot live in London in Hyde’s body, because he will be recognised as a murderer. There is no public place for them in society because Hyde is a murderer. (He has broken a social law, so he will be punished by the court and the police.)

Jekyll wonders ‘Will Hyde die upon the scaffold?’ (pg. 88) The public execution by hanging is society’s punishment of Hyde for breaking the law. Hyde has murdered Carew, and Jekyll knows he is unfit to live in a community.

THEME 3

ADDICTION AND DESPERATION

Addiction is when we become dependent on something. When we become dependent on something, we need that thing in order to survive or to be happy. We all eat food. However, someone who is addicted to food will want food to make them feel happy. They will eat continuously because it makes them feel happy – not because they feel hungry. If you are an addict, you cannot control the urge you have for that thing. You can be addicted to many different things: drugs, alcohol, the Internet, food etc. Some addictions are more socially acceptable: many people think drinking too much alcohol is fine. Tik or nyaope are less acceptable.

Addiction often escalates (gets worse), even when it seems as if it is under control. Our brains crave the reward chemicals (dopamine and serotonin) that make us feel happy. When we are addicted, we may want to stop our addiction because it is damaging our relationships with friends and family, but we cannot. We always need more and more of the thing or activity we are addicted to – and we might do stupid or illegal things to get it. Addictions have the power to ruin people’s lives. Frequently, addicts need some kind of professional help (like rehab) in order to recover from their addiction.

EVIDENCE OF THEME IN TEXT

In the novel, Jekyll needs more and more of the potion to turn back from being Mr Hyde into his public self, Dr Jekyll. This is the same pattern we see in addicts, who need more and more of their substance or activity just to feel well or normal. Soon Jekyll cannot control his transformations, which is similar to addiction in that addicts cannot control themselves to stop their addiction.

THEME 4

DUALITY AND REPRESSION

Duality means having two sides. Most people contain two sides as part of their nature – good (moral) and evil (immoral). Most of us repress or push down the evil parts of our personalities – the parts that deliberately hurt or damage other people. For example, when we get really angry with someone, we might have the urge to hurt that person. But we repress (push away) those feelings. We know it is not acceptable to hurt others.

However, there are other things that we repress that we should not. For example, we should be able to express our feelings rather than repress them. Pushing our feelings away can often make us feel much worse later. In Victorian society, people were forced to repress a lot of things that we would consider normal and healthy to express today.

In this novel, Stevenson is making a comment on the extremely repressive atmosphere of Victorian England. He is saying that it warped (changed) people and made them behave in unhealthy ways. People felt as if they had to behave in very specific, moral ways if they wanted to fit into society. Individuals were repressed in terms of what emotions they could show. It was seen as very bad to show extreme anger, for example. Sexuality was very repressed during these times, especially for women. People were not supposed to talk about sex. Even married couples often slept in separate beds because they were only supposed to have sex when they wanted to have a baby. Maybe Stevenson is also saying that repressing or ignoring our desires and urges is unwise, because they might come out in full force when they are ignored. Perhaps he is saying we need to express ourselves more freely.

EVIDENCE OF THEME IN THE TEXT

In his final testament for Utterson, Jekyll writes about our dual nature. He says that he was an educated man from a respectable family. He felt that he had to behave well at all times because society expected him to. But he also felt like a fake or fraud, because he wanted to do terrible things to innocent people. He had no real motive (reason) for these desires: they were just part of his personality. No one suspected this part of his nature. They thought he was a Victorian gentleman.

Jekyll begins his experiments because he is trying to separate the two sides (good versus evil) of his nature. He wants to be a respected man, but he also does not want to feel shame and guilt. Jekyll has to repress his real urges and wants so he can conform to (fit in with) other people's social expectations.

His duality becomes physical: one body for Jekyll, and another for Hyde. Jekyll panics when he changes into Hyde one day in the park. By the end of the novel, however, he is trapped in Hyde's body. The change is permanent when he runs out of potion. Jekyll knows that it is all his fault. He locks himself in his laboratory because he is terrified of being arrested and executed for the murder of Danvers Carew.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

Narrative voice tells us whose eyes the reader sees a story through. In this novel, the writer uses a view different voices and points of view.

- a The story begins with **third-person narration** and that continues to chapter eight. The writer uses 'he', 'she' and 'they'. We hear about Mr Hyde working in the laboratory, the Carew murder case, the strange death of Dr Lanyon. We hear about Dr Jekyll ducking away from his window to avoid his old friends. The advantage of third-person narration is that we get a more balanced or objective (unbiased) view of the character. The disadvantage is that there is less detail about the characters as we do not get insight into their thoughts and feelings.
- b Chapter 9 is written in a different narrative voice. It is Dr Lanyon's testament, which he gave to Utterson, his lawyer, before he died. In it Lanyon describes in the **first person** voice what he has witnessed. A witness always gives first-hand information about something they saw. Lanyon describes (using 'I', 'you' and 'we') how he saw Dr Jekyll transform into Mr Hyde right in front of him.
- c Chapter 10 is Henry Jekyll's testimony. In his own words, Jekyll gives a confession of what happened to Utterson, from start to finish. It is also **first-person narration**, using 'I', 'you' and 'we' from Jekyll's perspective. It is intimate, personal and detailed. We understand at last why Jekyll felt so trapped in his life as a respectable doctor – because he was also living a secret life as Mr Hyde.

2 ATMOSPHERE:

Atmosphere refers to the **feeling, emotion** or **mood** a writer conveys to a reader through descriptions. Stevenson uses imagery to make us feel the same fear and horror that the characters are feeling. We imagine how they are feeling.

- a The novel is a horror story, or a story of the supernatural. Stevenson tries to make the reader feel tense and frightened. He wants an atmosphere of suspense and dread (expecting something bad to happen). He creates this atmosphere of depression and dread with eerie descriptions of London's dark and deserted streets. The city becomes a dangerous place at night – somewhere most citizens do not want to roam. Stevenson refers to London as 'still three parts jungle', which means that the laws of society do not apply, and anything unexpected could happen.
- b Utterson's friend, Mr Enfield, tells a story in Chapter 1, and it feels like the beginning of a horror movie: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps...till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman' (pg. 6–7). We are able to picture a dark, isolated and scary scene with this description.
- c Stevenson also uses weather imagery to create the same suspenseful atmosphere in the reader. In chapter 8, Poole goes to fetch Utterson to help him check on Dr Jekyll in

his laboratory. Utterson and Poole travel to Jekyll's house through empty, windswept, sinister streets. The mood feels wild, as if something chaotic and frightening is about to happen – and it is. After this section, Mr Hyde is found dead in the laboratory. This language makes us feel scared and anxious. 'It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her... The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers... The square, when they got there, was all full of wind and dust, and the thin trees in the garden were lashing themselves along the railing.'

3 REGISTER:

Register relates to how formal or informal the language used in a text is.

- a Stevenson uses the **formal diction** (word choice) of the 19th century. This was the way middle- and upper-class people spoke in London in the 1800s. This English is no longer used. Learners should read for the overall meaning, and try not to worry about the definition of every word.
- b There are lots of **archaic** (old-fashioned or out-of-date) nouns: 'chamber' (room); 'strain' (song); 'cheval-glass' (mirror), etc. Explain to learners that they must look at the words around the new or difficult term to work out the meaning. Remind learners that the plot of the story is the most important part.

4 FIGURES OF SPEECH:

Stevenson uses a **lyrical (song-like) style**, and long descriptions. His main stylistic feature is **metaphor**. A metaphor is when a direct comparison is made between two things. Jekyll says in his testament, near the end of his life, that '...horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh...' (pg. 87). There are four different metaphors in this one line. They all focus on the fact that Jekyll felt how very close Hyde was to his inner being.

- 1 When you 'knit' you make stitches so close to each other that they form one garment. Jekyll is saying that he and Hyde are like part of the same garment of clothing.
- 2 'A wife' is supposed to be close to her partner. Most married people share the same bed. Jekyll is saying it is as if Hyde is pressed close to his own body. They share everything, like an intimate married couple.
- 3 'An eye' is part of your body. It is incredibly painful and damaging to remove. Jekyll is saying that he cannot simply get rid of Hyde because Hyde is part of his very body.
- 4 'Caged in his flesh' tells us that Jekyll feels as if Hyde is trapped inside his own skin. He cannot free himself, the same way that a cage keeps an animal or prisoner behind bars. If he tried to get rid of Hyde, Jekyll would have to destroy his own flesh.

5 IRONY:

Irony is when the opposite of what you would expect to happen happens. Here are some examples of irony in the novel:

- a** It is ironic that Dr Jekyll first feels free when he metamorphoses into Mr Hyde. Because, by the end of the novel Jekyll feels trapped and desperate to escape. He is sickened and disgusted by Hyde's crimes. He knows that the respectable side of who he is has disappeared almost completely. He will do anything to escape being Mr Hyde – including drinking the poison that he always has standing by in his laboratory. It is ironic that the thing that Jekyll once loved has become the same thing that he now hates, and he wants only to be free of Hyde.
- b** There is a further irony in the way that Hyde dies. He drinks a 'draught' (liquid poison) from a little glass bottle. For both situations – at his birth and at his death – Mr Hyde is at the mercy of his creator, Dr Jekyll. For both the start and the end of his life, he has to drink a potion made in his laboratory.
- c** It is ironic that it is Jekyll who kills Hyde, just as he once created him. He dies at the hands of the same person who first brought him into the world. He was self-made, and then killed by suicide. There is a neat and ironic beginning and end to his existence.

SAMPLE EXAM QUESTIONS

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1 AND QUESTION 2.

1 EXTRACT A

[Mr Enfield and Mr Utterson are having a conversation.]

'H'm,' said Mr Utterson. 'What sort of man is he to see?'	
'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable.	
I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory, for I declare I can see him this moment.'	5
Mr Utterson again walked some way in silence and obviously under a weight of consideration. 'You are sure he used a key?' he inquired at last.	10
'My dear sir' – began Enfield, surprised out of himself.	
'Yes, I know', said Utterson; 'I know it must seem strange. The fact it, if I do not ask you the name of the other party it is because I know it already. You see, Richard, your tale has gone home. If you have been inexact in any point, you had better correct it.'	15
'I think you might have warned me,' returned the other with a touch of sullenness. 'But I have been pedantically exact, as you call it.'	
[Story of the Door]	

1.1 Describe the differences between the houses of Dr Jekyll and Mr Hyde (TWO differences for EACH character's house). [4]

Dr Jekyll's house is large / neat / light / middle class and located in a good area. (✓) It is well-furnished / spacious (✓).

Mr Hyde's house is small / untidy / dark / located in (Soho) (✓) a lower socio-economic area (✓).

(NOTE: Accept any TWO RELEVANT points for each character's house.)

1.2 Mr Enfield is upset about the actions of the 'man' (line 1).

What has the man done? [1]

He has trampled on a young child. (✓)

1.3 Refer to lines 2–6 (He is not...an extraordinary-looking man').

a Identify Mr Enfield's tone in these lines. [1]

Panic-stricken / disbelief / anxiety / disgust (✓)

- b What does this tone suggest about Mr Enfield's feelings?** [1]
Mr Enfield is disturbed by Mr Hyde's appearance. (✓)
- 1.4 Refer to lines 10–11 ('Mr Utterson again...inquired at last').**
- a Identify the figure of speech in these lines.** [1]
Metaphor (✓)
- b Explain what the author means in these lines.** [2]
He means that Mr Utterson does not respond immediately (✓) and that he is thinking deeply / seriously / being contemplative / is giving serious consideration to what he hears. (✓)
- c What do these lines reveal about Mr Utterson's character? State TWO points.** [2]
He is rational / cautious / curious / not impulsive. (✓) (✓)
(NOTE: Accept any TWO of the above for c)
- 1.5 What does Mr Utterson mean by, 'You see, Richard, ... better correct it' (lines 15–16)?** [2]
Mr Utterson believes what he has been told by Mr Enfield. (✓)
Mr Enfield must therefore ensure that his facts are accurate / correct. (✓)
- 1.6 This extract is taken from a chapter titled, 'Story of the Door'. Discuss the suitability of this title.** [3]
Accept a relevant response which shows an understanding of the following aspects of the title of the chapter, **among others**:
- the door symbolizes the mystery regarding the identity of Mr Hyde;
 - the door is the link between Dr Jekyll and Mr Hyde;
 - Mr Hyde is in possession of a key to the door behind which lies the truth of his creation;
 - the door allows Mr Hyde to come and go as he pleases.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the novel.

AND

2 EXTRACT B

[Dr Lanyon relates the incident with Dr Jekyll.]

'O God!' I screamed, and 'O God!' again and again' for there before my eyes – pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death – there stood Henry Jekyll! What he told me in the next hour I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight had faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous;	5
As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror.	10

I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde, and hunted for in every corner of the land as the murderer of Carew. 15

[Dr Lanyon's narrative]

2.1 Refer to line 1 ('O God!' I screamed, and 'O God!' again and again').

Why does Dr Lanyon scream 'again and again'? [2]

He is in a state of fear / shock / disbelief. (✓)

He has just witnessed the physical transformation of Mr Hyde to Dr Jekyll. (✓)

2.2 Explain the repetition of the words 'saw' and 'heard' in line 5 ('I saw what I saw, I heard what I heard'). [2]

The repetition emphasises the horror that Dr Lanyon experiences when he witnesses Mr Hyde changing into Dr Jekyll. (✓)

He tries to reassure himself that the transformation of Mr Hyde into Dr Jekyll has actually happened. (✓)

2.3 Explain why the following statement is FALSE:

Dr Lanyon commits suicide. [1]

Dr Lanyon falls ill / becomes sick (from shock) (✓) OR

Dr Jekyll commits suicide. (✓)

2.4 Refer to lines 13–15 ('The creature who...murderer of Carew').

a Give TWO reasons for Dr Lanyon's reference to Hyde as 'the creature'. [2]

Hyde's physical appearance is detestable. (✓)

Hyde is not a real human being. (✓)

The criminal acts performed by Hyde are beastly. (✓)

It is a reference to the deterioration of Hyde's behaviour to a level that is devoid of humanity. (✓)

(NOTE: Accept any TWO of the above.)

b What did Carew do for a living? [1]

Carew was a member of parliament / politician. (✓)

c Why does Hyde murder Carew? [1]

Hyde's lust for evil / loss of moral sensibility / loss control causes him to kill Carew. (✓)

2.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.5) in the answer book.

The beneficiary nominated in Dr Jekyll's will is...

A Mr Poole.

B Mr Hyde.

C Dr Lanyon.

D Mr Enfield.

B Mr Hyde

2.6 Consider the novel as a whole.

Describe TWO ways in which Mr Utterson shows his loyalty towards Dr Jekyll. [2]

Mr Utterson does not discuss the contents of the will. / He obeys the instruction about the letters to be read upon Dr Jekyll's death.

He tried to find out about Mr Hyde as he knows he is the beneficiary in Dr Jekyll's will.

He continues to visit Dr Jekyll.

He does not report Dr Jekyll to the police.

(NOTE: Accept any TWO relevant points above.)

2.7 One of the themes in the novel is scientific experimentation. [3]

Discuss this theme. [3]

Accept a relevant, text-based response which shows an understanding of the theme of scientific experimentation.

A scientist, Dr Jekyll, experiments on himself with shocking consequences. An evil, dual personality emerges that penetrates immoral deeds. This scientific experiment that goes wrong, alters the natural status of Dr Jekyll's mind and body. This theme highlights how man, through actions, crosses the boundaries of nature, with disastrous effects.

NOTE:

- For full marks, the response must be well-substantiated.
- A candidate can score 1 or 2 marks for a response which is not well-substantiated. Credit responses where a combination is given. The candidate's interpretation must be grounded in the text of the novel.

2.8 With reference to the entire novel, do you think that Dr Jekyll preferred being himself or Mr Hyde? Discuss your view. [3]

Open-ended.

Accept a relevant response which shows an understanding of the following aspects,

among others:

As Dr Jekyll:

- he has a good reputation and is known for his good deeds;
- he is a respected scientist / intellectual
- he is considered to be a gentleman.

OR

As Mr Hyde:

- he does not have to be bound by his conscience;
- he does not have to adhere to the rules of society;
- he can do as he pleases without anyone knowing his true identity.

NOTE: For full marks, the response must be well-substantiated.

A candidate can score 1 or 2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the text of the novel.

TOTAL: 35 MARKS

REFERENCES:

- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

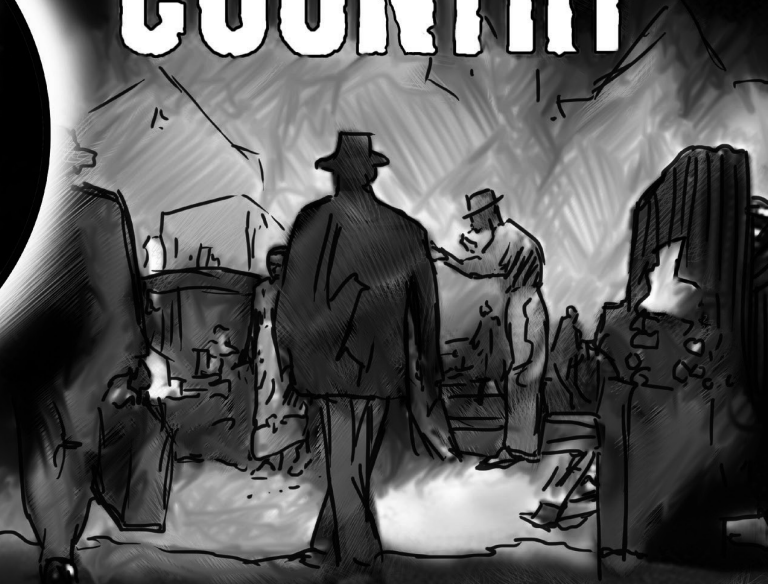
"The tragedy is not that things are broken.
The tragedy is that things are not mended again."



CRY, THE BELOVED COUNTRY



ALAN PATON
1908 - 1988



Novel: Cry, the Beloved Country

GENRE	Novel
TITLE	CRY, THE BELOVED COUNTRY
AUTHOR	Alan Paton

PLOT SUMMARY

BOOK ONE

Reverend Stephen Kumalo gets a letter from Reverend Msimangu in Johannesburg, telling him that his sister, Gertrude, is sick and he must come at once. Reverend Kumalo lives in Ndotsheni, a village in Natal (now KwaZulu Natal) and has never been to such a big city before. He is overwhelmed when he arrives. He finds Gertrude working as a prostitute and selling home-made alcohol. He convinces her to come back home with him. He then begins searching for his son, Absalom. He has not heard from him in a long time. Msimangu helps him in his search, and they become friends. Kumalo and Msimangu visit John Kumalo, Rev. Kumalo's brother. He has changed a lot over the years. He is no longer religious and now he has strong political opinions. His business is quite successful. They learn that John's son, Matthew, and Absalom are friends, but John does not know where they are.

Kumalo and Msimangu speak to many people who have known Absalom since he moved to Johannesburg. They visit all the places where Absalom has lived in the last few years: Mrs Ndlela in Sophiatown, Mrs Mkize in Alexandra and Mrs Hlatshwayo in Shanty Town, Orlando. We learn about how this informal settlement was built, and how much the people who live there suffer. In Shanty Town, Kumalo and Msimangu discover that Absalom was sent to a reformatory. At the reformatory, they learn that he was released in order to look after his pregnant girlfriend and future child. They visit his girlfriend in Pimville. She tells them that Absalom has left.

That night, Msimangu and Kumalo learn that a man named Arthur Jarvis has been shot and killed in his home. Kumalo knows the Jarvis family because they live in Carisbrooke, near his home. Kumalo is afraid that Absalom had something to do with the murder. We hear opinions from lots of white people. They are afraid of crime, and many of them are racist. Many of them do not understand that their oppression of black people is causing the crime, because they are keeping people poor.

The next morning, Msimangu and Kumalo discover that the police are looking for Absalom. They revisit all the places where Absalom has stayed and learn that the police have been to each place. They discover that Absalom has been arrested for the murder of Arthur Jarvis. They visit him in prison. Kumalo is very upset and angry with his son. Absalom looks lost and hopeless.

Later on, Kumalo visits Absalom's girlfriend again. He invites her to come live with him and his wife. She agrees and comes to stay with him in Sophiatown until he is ready to go back to Natal. Father Vincent, one of the priests at the Mission House where Msimangu lives, finds them a lawyer, Mr Carmichael. Carmichael agrees to take the case for free. He will try to prove that Absalom fired the gun because he was afraid, not because he meant to kill Arthur Jarvis. Kumalo's brother, John, has found another lawyer who will try to convince the judge that Matthew (John's son) and Johannes Parfuri were not part of the robbery. Absalom feels betrayed by them.

BOOK TWO

In Carisbrooke, the police tell James Jarvis that his son has been killed. He and his wife Margaret fly to Johannesburg and stay with the Harrisons, the parents of Mary, Arthur's wife. We learn that James was not so close to Arthur. He is surprised to learn that his son was demanding that the government give black people equal rights. James Jarvis visits Arthur's house and reads some of his writing. This writing calls strongly for treating black people with respect and paying them decent salaries. He is not used to hearing white people criticise racism. All the white people around him are racist like him. He is very moved by what he reads. Slowly, he learns to be less racist.

Arthur Jarvis's domestic worker regains consciousness (wakes up). He was injured by Johannes Parfuri when they broke into Jarvis's house, and he has been unconscious ever since. He says that there were, indeed, three robbers who broke into the house that day. He recognised Johannes Parfuri, because he was Jarvis's former gardener. Even though he says this, Matthew and Johannes deny that it was them, and there is no physical evidence linking them to the crime. At the trial, the prosecutor questions Absalom. He pleads guilty and admits that he broke into the house and shot Arthur Jarvis. We realise how childish, lost and frightened he is.

Kumalo travels to Springs to find a woman that someone in Ndotsheni had asked him to look for. He is shocked when James Jarvis opens the door to the house. Jarvis and his wife have gone there to visit their cousin. With great sadness and pain, Kumalo tells Jarvis who he is. The two men quietly feel their pain together. Jarvis says that he is not angry with Kumalo.

At the same time as the trial is happening, gold has been discovered in the Orange Free State (now called the Free State). Paton mocks South Africans for being so obsessed with money. He fears that another big city like Johannesburg will develop around the gold field. He thinks that is a terrible thing because gold does not make everyone rich. It enriches a few rich people at the top and everyone else is left with the problems of living in a big city. John Kumalo is one of the men leading demonstrations that call for black miners to be paid better salaries in the new mines. Kumalo and Msimangu are in the crowd, and Kumalo is surprised by how powerful his brother is. James Jarvis is also in the crowd, but he is not very interested, because he does not feel like the issues being spoken about directly affect him. John Kumalo has a very powerful voice, but he does not have the courage to talk about

real freedom from racial oppression. He does not want to be arrested. A strike takes place among the miners, but it does not spread to other industries. The judge delivers his verdict (judgment) in court. Matthew Kumalo and Johannes Parfuri are acquitted (set free) because it has not been proven that they participated in the robbery. Absalom is convicted (found guilty) and sentenced to death. Kumalo takes Absalom's girlfriend to the prison and Father Vincent marries them. They do this so that their child will not be born out of wedlock (to unmarried parents), even though Absalom is going to be executed (killed). Kumalo talks privately to Absalom. Absalom cries and says he is afraid of the hanging. Later that day Kumalo visits his brother John to say goodbye. When he is there, he is overcome by anger (because John helped Matthew to betray Absalom) and he says hurtful things to John. He feels guilty about this afterwards. That night, Msimangu has a party for Kumalo at Mrs Lithebe's house. When Msimangu leaves, he gives Kumalo all his money. When Kumalo wakes up the next morning, he discovers that Gertrude has run away.

BOOK THREE

Kumalo returns home to Ndotsheni with Absalom's wife and Gertrude's son. He is afraid that people will ask him where Gertrude and Absalom are. The drought in the valley has got worse and people are afraid that they will not be able to grow food. The people are very happy that Kumalo has come home. People at the church sing a hymn in thanks for his return. That night, he tells his wife about everything that happened in Johannesburg.

Kumalo decides that he needs to do something to help the people of Ndotsheni because of the terrible conditions of the land: especially the drought and soil erosion. These have been problems in the valley for a long time. However, his trip to Johannesburg has motivated him to do something about the problems. He has seen how black miners in the city are trying to make their lives better by striking. He realises that he must do something here instead of waiting for the government to help them. He goes to the chief and the local headmaster for help. He realises that neither of them has any power. This shows how the system of racial discrimination has left black people powerless.

Arthur Jarvis's young son is in Carisbrooke, visiting his grandfather. He arrives at the church on horseback. Kumalo did not know Arthur well, but he remembers what he looked like as a child.

The young boy gives Kumalo a shock, because he looks so much like Arthur used to look. The boy comes into Kumalo's house and they talk. He is a polite, respectful and curious young boy, and it is clear that he has been taught to respect black people. Kumalo teaches him some words in isiZulu. He asks Kumalo why there is no milk to drink. Kumalo explains that there is a drought, people are too poor to buy milk, and that small children are dying as a result. The clever boy tells his grandfather about this conversation, and James Jarvis sends cans of dried milk to Kumalo's house that night. He says that from then on, he will supply all the young children in the village with milk until the drought ends.

The next day Kumalo receives news that no mercy has been granted for Absalom. He will be hanged. He and his wife grieve silently and decide that they need to keep busy with

work. He goes outside and sees a meeting taking place between Jarvis, the chief and his counsellors, and some white men. They put sticks down into the ground to mark where they will build a dam. After a long drought, the rain finally comes. It is a huge storm. Jarvis takes shelter in Kumalo's church. He sees that the roof leaks everywhere.

Arthur's son returns for another isiZulu lesson. James Jarvis returns from Johannesburg with an agricultural demonstrator. Jarvis has hired him to teach the people in Ndotsheni how to farm sustainably, so that there will be less soil erosion and better agriculture.

Margaret Jarvis (James's wife) dies. Kumalo sends a letter of condolence to Jarvis. That day a huge storm comes. They prepare a celebration at the church for the confirmation (a Christian ceremony) of Absalom's wife. After the confirmation, the Bishop tells Kumalo that he is going to send him away from Ndotsheni. He is afraid of trouble between Jarvis and Kumalo, because he does not know that they have developed a good relationship, and that there is no hatred for Kumalo in Jarvis's heart.

While they are talking, Kumalo receives a letter from Jarvis, telling him that he wants to rebuild Kumalo's church. The Bishop is amazed and agrees to let Kumalo stay in Ndotsheni.

The day before Absalom is due to be hanged, Kumalo goes up onto a mountain so that he can pray and hold a silent vigil. On his way there, he sees James Jarvis. Their conversation is brief, but it is clear that they have much respect for each other. Jarvis tells Kumalo that he is going to live with his daughter-in-law and grandchildren in Johannesburg, but will return often to the valley, and will continue with the plans to rebuild the church. Kumalo spends the night alone on the mountain. When the sun rises in the morning he knows Absalom is dead. He hopes for a different future, one in which the people of Africa are free and no longer have to suffer.

SETTING

The novel is set in South Africa in 1946. This is two years before Apartheid officially started, but there is already a lot of discrimination against black people. The story happens in two places: Ndotsheni, a small rural village in the Umzimkulu Valley in Natal (now Kwa-Zulu Natal) and Johannesburg. Some events that happen at this time:

- There is a serious drought in the country.
- Gold is discovered in Odendaalsrus.
- There is a lot of crime and violence in Johannesburg.

BACKGROUND INFORMATION

1 MINING AND URBANISATION

During the 1800s, South Africa was ruled by Britain. The British government kicked many black people off their land all across South Africa. They forced them to live in the 'reserves'. (Later, under Apartheid, these became the 'Homelands' or 'Bantustans' like Transkei, KwaZulu, and Bophuthatswana). Reserves were rural areas where black people were forced

to live. The areas were much too small. Because so many people farmed there, they over-used the soil. This led to soil erosion. The crops could not grow properly. Life was difficult in the reserves. People were poor.

Ever since gold and diamonds were discovered under the ground in the 1800s, South Africa's wealth has been based on mining. The mine owners needed lots of men to come and work for them. However, they did not want to pay them good salaries. In order to force men into the mines, the government demanded that everyone pay taxes. Many black families in the reserves could not afford to pay these taxes, so men left home and travelled far away to work in the mines on the Witwatersrand (now called Gauteng), so that they could earn money. (Cecil John Rhodes played an important role in this plan. This is one of the reasons why university students demanded that his statue was taken down at the University of Cape Town). Miners were forced to live in compounds without their families. These were big dormitories and some of them were like prisons. As time passed, more and more young people also went to the cities, especially Johannesburg, to look for work.

Once they were there, they lived a totally different life to the one they were used to back home. Urban (city) culture was different from the rural (village) culture they knew. There were many exciting things about living in a city. There was music, dancing, alcohol and entertainment. However, life was also very difficult in the big city: there was lots of crime and people felt homesick. Often people had to turn to crime or become sex workers in order to support themselves. Very often, they did not go home again. This was for a few different reasons. Sometimes they were too embarrassed about the things they had done in the city. Sometimes they felt that they had changed too much and would be bored with the simple rural life. Often, they were too poor to go home.

2 BECAUSE THE BOOK WAS WRITTEN SO LONG AGO, THERE ARE MANY THINGS IN IT THAT SEEM STRANGE AND OFFENSIVE TODAY.

For example:

- Paton refers to traditional Zulu dress as 'primitive' (pg. 9).
- White people are referred to as 'European' and black people are referred to as 'natives'.
- When it comes to sex, Kumalo and Msimangu judge women more harshly than men (although in modern times, a lot of people still judge women more harshly!).
- White people are seen as more important than black people. For example, Kumalo says, "He is in prison, for the most terrible deed that a man can do... He has killed a white man" (pg. 96).
- The 'h' is missing from 'Xhosa' so that it is spelled 'Xosa'. The 'isi' is also missing from the beginning of the word.

SUMMARY REVIEW ACTIVITY:

The following statements are FALSE. In each one, change one word to make them TRUE:

- 1 Reverend Stephen Kumalo gets a phone call from Reverend Msimangu in Johannesburg, telling him that his sister, Gertrude, is sick and he must come at once.

- 2 Kumalo and Msimangu discover that Absalom has been arrested for the murder of James Jarvis.
- 3 The lawyer, Mr Carmichael, tries to prove that Absalom fired the gun because he was angry, not because he meant to kill Arthur Jarvis.
- 4 James Jarvis and his wife, Mary, fly to Johannesburg and stay with the Harrisons, the parents of Arthur's wife.
- 5 James is proud to learn that his son was demanding that the government give black people equal rights.
- 6 At the same time as the trial, diamonds have been discovered in the Orange Free State.
- 7 Matthew Kumalo is one of the men leading demonstrations that call for black miners to be paid better salaries in the new mines.
- 8 Absalom is acquitted and sentenced to death.
- 9 Kumalo takes Absalom's girlfriend to the prison and Father Msimangu marries them.
- 10 When Kumalo wakes up the next morning, he discovers that Absalom's wife has run away.
- 11 When Kumalo returns to Ndotsheni, he discovers that the flood has got worse.
- 12 Kumalo goes to the chief and the magistrate for help.
- 13 Kumalo teaches Arthur's son some words in isiXhosa.
- 14 When they discover that Absalom has been denied mercy, Kumalo and his wife grieve loudly.
- 15 James Jarvis returns from Johannesburg with an agricultural instructor who will teach the people in Ndotsheni how to farm sustainably.
- 16 Kumalo receives a letter from Jarvis, telling him that he wants to rebuild Kumalo's house.
- 17 Kumalo spends the night on the mountain. When the sun rises he knows Absalom is happy.

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 Reverend Stephen Kumalo gets a **letter** from Reverend Msimangu in Johannesburg, telling him that his sister, Gertrude, is sick and he must come at once.
- 2 Kumalo and Msimangu discover that Absalom has been arrested for the murder of **Arthur** Jarvis.
- 3 The lawyer, Mr Carmichael, tries to prove that Absalom fired the gun because he was **afraid**, not because he meant to kill Arthur Jarvis.
- 4 James Jarvis and his wife, **Margaret**, fly to Johannesburg and stay with the Harrisons, the parents of Arthur's wife.
- 5 James is **surprised** / **shocked** to learn that his son was demanding that the government give black people equal rights.
- 6 At the same time as the trial, **gold** has been discovered in the Orange Free State.

- 7 **John** Kumalo is one of the men leading demonstrations that call for black miners to be paid better salaries in the new mines.
- 8 Absalom is **convicted** and sentenced to death.
- 9 Kumalo takes Absalom's girlfriend to the prison and Father **Vincent** marries them.
- 10 When Kumalo wakes up the next morning, he discovers that **Gertrude/ his sister** has run away.
- 11 When Kumalo returns to Ndotsheni, he discovers that the **drought** has got worse.
- 12 Kumalo goes to the chief and the **headmaster** for help.
- 13 Kumalo teaches Arthur's son some words in **isiZulu**.
- 14 When they discover that Absalom has been denied mercy, Kumalo and his wife grieve **silently**.
- 15 James Jarvis returns from Johannesburg with an agricultural **demonstrator** who will teach the people in Ndotsheni how to farm sustainably.
- 16 Kumalo receives a letter from Jarvis, telling him that he wants to rebuild Kumalo's **church**.
- 17 Kumalo spends the night on the mountain. When the sun rises he knows Absalom is **dead**.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
an amendment (n.)	Usually, an amendment means change. In this novel, it means a positive change in a person. Kumalo hopes that his son can take responsibility for his actions and become a better person. Father Vincent says to Rev. Kumalo, "And do not fear to pray for your son, and for his amendment" (pg. 95).
an oppression (n.)	When one group of people treats another group of people badly and takes away their rights and freedom. Racial oppression has existed in South Africa ever since white people came here in 1652. This oppression got worse after 1948, when it was written into law under the system of Apartheid. Even though the novel takes place before Apartheid, we can see that black people already face a lot of oppression.
a parson (n.)	A reverend, priest, father or umfundisi. Kumalo is a parson.
a Post Office Book (n.)	People could save money at the post office. The Post Office Book was where their record of how much money they had saved at the post office was kept. Kumalo spends almost all the money in his Post Office Book on his search for Gertrude and Absalom. When he leaves Johannesburg, Msimangu gives him his own Post Office Book, which has much more money in it than Kumalo's ever had.
redemption (n.) / to redeem (v.)	Redemption is the act of being saved from wrongdoing. This word originally referred only to being saved by God from sin. However, it can also be used in another way, not referring to anything religious. In this context, it means finding meaning or starting fresh after you have done something wrong. See the 'Themes' section for more information on redemption in the novel.
a reformatory (n.)	A place where children are sent when they have broken the law. It is like a combination of a prison and a school. Absalom is sent to a reformatory in Johannesburg. The superintendent there is a good man and treats him well. Absalom does very well there.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
'the tops' (n.)	In the novel, the characters use the phrase 'the tops' to refer to a place in the Umzimkulu Valley. It refers to the higher areas in the hills around the valley where the white farmers live. Kumalo and the other black characters live in Ndotsheni, in the valley below the tops. The tops are a much better place for agriculture than the valley below, because in the tops the land has not been destroyed by drought, over-grazing and soil erosion.
tribal (adj.)	Paton uses this word in an old-fashioned way. When he calls things 'tribal' he means traditional. He is talking about the way that things are done in rural areas, where (in his time) people were still living according to African traditions. Things in the cities (and especially Johannesburg) had already changed a lot. For example, Kumalo, 'thought slowly and acted slowly, no doubt because he lived in the slow tribal rhythm; and he had seen that this could irritate those who were with him' (pg. 96). In other words, people in Johannesburg do everything much faster than people who live in rural areas. It is difficult for Kumalo to adjust his behaviour to fit in.
urban migration / urbanisation (n.)	The movement of large numbers of people away from rural areas (villages) to urban areas (cities). This has happened in every country in the world. It has advantages and disadvantages. In South Africa, it was originally linked to mining, because many young men went to work in the mines. In South Africa, urbanisation made life more difficult for people because of the racist laws that did not let men take their wives and children with them to the cities. It broke up families.

MAJOR CHARACTERS	
NAME	REVEREND STEPHEN KUMALO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Goes to Johannesburg to look after Gertrude, who he has heard is sick, and to look for Absalom while he is there. 2 Convinces Gertrude to come home with him. 3 Searches for Absalom with Msimangu. 4 Gets a lawyer to defend Absalom, to try to prevent him getting the death penalty. 5 Tells James Jarvis that his son killed Jarvis's son. 6 Arranges for Absalom to marry his girlfriend before he is executed. 7 Fights with his brother John, because he is angry about his betrayal of Absalom. 8 Takes Absalom's wife and Gertrude's son back to Ndotsheni with him. 9 Tries to get the chief and the headmaster to help him rejuvenate the valley. 10 Makes friends with the young son of Arthur Jarvis. 11 Sends a letter of condolence to James Jarvis when his wife dies. 12 Spends the night before Absalom's execution praying on the mountain.
RELATIONSHIPS	He is a very loving father and husband. He has excellent relationships with the people in his community. He forms a close relationship with Msimangu as they search for Absalom. He and James Jarvis come to respect each other a lot. They are not friends, but they work together to uplift Ndotsheni.
PERSONALITY TRAITS	He is a thoughtful, calm, old man. He is kind and wise. He is very religious. He is kind to the people around him. He is humble. He tries not to judge other people for their mistakes.

MAJOR CHARACTERS	
PHYSICAL DESCRIPTION	He is an old man with white hair. He is poor, so his 'clerical' (priest's) clothes are old and worn. He uses a walking stick.
CHANGES	At the start of the novel, he is full of fear about Absalom, but he also has some hope that he will find him. By the end of Book 1, when he has discovered that his son has committed murder, he feels totally hopeless. When he returns to Ndotsheni, he realises that he needs to take responsibility for restoring his valley. Otherwise, all the young people will keep leaving for the big cities to find work. At the end of the novel, he is full of grief about his son, but he is also grateful for all the good people in his life.
NAME	JAMES JARVIS
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Goes to Johannesburg for his son's funeral. 2 Starts to realise that his racist views are wrong when he reads his son's writings. 3 Meets Kumalo and tells him that he is not angry with him. 4 Gives money to John Harrison (Arthur's brother-in-law) to donate to their boys' soccer club. This is the first piece of evidence that he is becoming less racist. 5 Sends milk to Kumalo to give to the children in Ndotsheni who are starving. 6 Builds a dam in the valley so that the people of Ndotsheni can keep their cattle alive during the drought. 7 Brings an agricultural educator back from Johannesburg to teach the local people how to farm in a sustainable way. 8 Decides to have Kumalo's church rebuilt. 9 Moves to Johannesburg.
RELATIONSHIPS	He was not very close to his son, Arthur. He did not know about Arthur's opinions, or about how well-known he was in Johannesburg. He gets to know Kumalo after his son dies. Although he is full of grief, he does not blame Kumalo for Arthur's death. He comes to respect him and works with him to uplift the community.
PERSONALITY TRAITS	He is a quiet man who does not talk much. Even though he is old, he is able to learn a new way to treat people.
PHYSICAL DESCRIPTION	No description is given.
CHANGES	<p>At the beginning of the novel, James Jarvis is a typical white South African. He uses racist terms for black people. The only black people he has interacted with are the people who work for him. In Johannesburg, he learns that Arthur, his son, had a different way of seeing things.</p> <p>He also interacts with black people as equals for the first time. He becomes less racist, and he starts to take responsibility for the well-being of the people who live near him. He supplies them with milk for the children, builds a dam, gets an agricultural demonstrator to teach them better farming methods, and plans to rebuild the church. Kumalo describes him as a man 'who put his feet upon a road, and that no man would turn him from it' (pg. 220–221). This means he is on a journey towards wisdom and love of all people.</p>

MAJOR CHARACTERS	
NAME	REVEREND THEOPHILUS MSIMANGU
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Writes to Rev. Kumalo. He tells Kumalo that Gertrude is sick so that Kumalo will come to Johannesburg to help Gertrude leave her life of prostitution. 2 Is extremely generous to Kumalo. Helps him in many ways: finds him a place to stay and helps search for Absalom. 3 Gives Kumalo all his money before Kumalo leaves.
RELATIONSHIPS	He cares for all the people in his community. Many people know and respect him.
PERSONALITY TRAITS	He is a very kind and generous man. He does a lot to help the people in his community. He is very judgmental of women who have sex before marriage (pg. 59). However, he apologises for his behaviour afterwards.
PHYSICAL DESCRIPTION	He is a young man. He wears the 'clerical dress' of a reverend.
CHANGES	After his experience with Kumalo searching for Absalom, he decides to give up all his money and possessions and live the life of an ascetic (a life characterised by extreme simpleness).
NAME	ABSALOM KUMALO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Before the novel starts, he goes to Johannesburg to look for Gertrude. Once there, he decides to stay. 2 Leaves his factory job and becomes a thief. He moves from place to place: Sophiatown, Alexandra and Orlando. He gets involved in crime. 3 Is sent to a reformatory. They release him early so that he can be with his pregnant girlfriend. 4 Breaks into Arthur Jarvis's house and kills Arthur by mistake. 5 Decides to give himself up to the police but is arrested first. 6 Marries his girlfriend before he is executed, so that their child will not be born out of wedlock. 7 Is hanged to death for the murder of Arthur Jarvis.
RELATIONSHIPS	He is the son of Rev. Stephen Kumalo. He stops sending his parents letters when he is in Johannesburg. He gets a girl pregnant.
PERSONALITY TRAITS	He is young, foolish and lost. He is easily influenced by others. He is very poor, so he decides to rob houses, but he does not really want to hurt people.
PHYSICAL DESCRIPTION	He is a teenager. When he is in prison, his hands are 'lifeless' as he has given up hope.
CHANGES	Living in Johannesburg, he gets caught in a life of poverty and crime. He feels guilty for killing Arthur and wishes he had stayed in Ndotsheni.
NAME	JOHN KUMALO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Opens a carpentry shop in Johannesburg that is successful and makes a lot of money. 2 Realises that black people can fight for freedom and create a new way of living. He becomes an activist leader. 3 Gets Matthew out of jail by pretending that he did not commit the robbery with Absalom. 4 Talks at a demonstration about miners' low wages. 5 Fights with Kumalo and kicks him out of his shop.

MAJOR CHARACTERS	
RELATIONSHIPS	He is Rev. Stephen Kumalo's brother. He had a wife named Esther who left him because he cheated on her. Now he has a new girlfriend. He is Matthew Kumalo's father. He and Matthew do not speak to each other anymore because Matthew does not like John's girlfriend. However, he still helps Matthew when he is in trouble.
PERSONALITY TRAITS	He is a powerful man who is a natural leader. He has a convincing voice that other people listen to. He is not very close to his family. He does not mind lying and betraying his nephew if it will save his son from jail. He is ambitious and wants to be famous.
PHYSICAL DESCRIPTION	He is a fat man. He has a large voice.
CHANGES	He changes a lot in Johannesburg (he becomes less religious and more politically active), but that is long before the story starts. During the story, he is confident and selfish. At the end of the story he is very angry with his brother for confronting him about his betrayal of Absalom.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

URBANISATION AND THE DESTRUCTION OF TRADITIONAL CULTURE

At the time this novel was written, a lot had changed in South African society. People had been moving to urban areas (cities) for a long time.

In cities, people followed a different way of life. People who spoke different languages lived together. They shared languages and customs and moved away from their traditional cultures. They became very different to the people who were left behind in the rural areas (villages). They were often less religious and more political.

These changes had advantages and disadvantages.

EVIDENCE OF THEME IN TEXT

Paton shows us some of the advantages of moving to the big city. 'All roads lead to Johannesburg. If you are white or if you are black they lead to Johannesburg. If the crops fail, there is work in Johannesburg. If there are taxes to be paid, there is work in Johannesburg. If the farm is too small to be divided further, some must go to Johannesburg. If there is a child to be born that must be delivered in secret, it can be delivered in Johannesburg' (pg. 45). In other words, in the big city, there is more opportunity to make money, and to start again if you are not happy with your life.

The character who likes this change in society the most is Kumalo's brother, John Kumalo. He says, "I do not say we are free here... But at least I am free of the chief. At least I am free of an old and ignorant man, who is nothing but a white man's dog. He is a trick, a trick to hold together something that the white man desires to hold together... But it is not being held together... it is breaking apart, your tribal society. It is here in Johannesburg that the

new society is being built” (pg. 30). John is optimistic that in the cities they can create a new kind of society. His time in Johannesburg helps Rev. Kumalo to see that the traditional system of chiefs is old-fashioned, and that the chiefs have no real power anymore because they must obey the white government. He sees that times have changed and it is time for a new system.

However, Paton also shows us how this change in the structure of society has disadvantages. Kumalo describes the rural areas as ‘a land of old men and women, and mothers and children... the tribe was broken, and the house broken, and the man broken; ... when they went away, many never came back, many never wrote any more’ (pg. 17). Later, Rev. Msimangu says, “the house that is broken, and the man that falls apart when the house is broken, these are the tragic things. That is why children break the law, and old white people are robbed and beaten’(pg. 21). These comments show us that when things change so quickly in society, it can be difficult. Firstly, the people left behind in the rural areas miss their loved ones who leave and go to the city. Secondly, the people who move to the city sometimes feel lost without their families, communities and traditions.

THEME 2

RACIAL OPPRESSION, EXPLOITATION AND FEAR

In South Africa, certain white people have always discriminated against people of colour, especially black people. They have oppressed them: taken away their rights and freedom. This got worse in 1948 when Apartheid started, but it existed before that as well, during the time in which the novel is set.

EVIDENCE OF THEME IN TEXT

Paton writes, “It suited the white man to break the tribe... But it has not suited him to build something in the place of what is broken... They are not all so. There are some white men who give their lives to build up what is broken. ... But they are not enough... They are afraid, that is the truth. It is fear that rules this land” (pg. 21). In the novel, we see the impact of racial oppression on all the black characters.

There are some white characters in the novel who are not racist: Father Vincent, the young superintendent at the reformatory and Arthur Jarvis. However, we see that most white South Africans at this time are very racist. They look down on black people and see them as uneducated criminals. They are also afraid of black people. Paton shows us that many white people wanted to keep black people uneducated, so that they would have to continue working on white people’s farms and mines for very low wages. Mr Harrison, the father of Arthur’s wife, is like this. He does not have compassion for black people and is not interested in understanding their lives.

Paton often refers to the racist and discriminatory way of doing things in South Africa as ‘the custom’. For example, black and white people have to leave the court from different doors, ‘according to the custom’ (pg.175). Similarly, Kumalo does not visit James Jarvis when his wife dies because ‘this was not according to the custom’ (pg. 220). The reference

to the word 'custom' is because at this time Apartheid had not yet started, so Apartheid laws had not yet been passed. Once Apartheid began, these 'customs' became laws. Because Paton mentions this 'custom' of discrimination so many times in the novel, we can infer (work out) that he is critical of this custom.

THEME 3

THE ROLE OF THE CHURCH

On the one hand, the church does a lot to help black people who suffer in the novel. On the other hand, some characters criticise the role it plays. The church teaches people to endure (put up with) suffering in this life, because they will find peace in the next life. Those who criticise the church feel that if black people believe this, they are less likely to resist (stand up against) oppression.

EVIDENCE OF THEME IN TEXT

Kumalo finds much comfort and support in the church. When he goes to Johannesburg, Rev. Msimangu looks after him and Father Vincent helps him. Mrs Lithebe, a member of the church, lets him stay with her for free. Throughout the novel, prayer brings Kumalo peace and comfort when he is sad and full of grief.

On the other hand, John Kumalo says, "the Church too is like the chief. You must do so and so and so. You are not free to have an experience. A man must be faithful and meek and obedient, and he must obey the laws, whatever the laws may be. It is true that the Church speaks with a fine voice, and that the Bishops speak against the laws. But this they have been doing for fifty years, and things get worse, not better" (pg. 30). John is saying that the church teaches people to be obedient, but what is needed is people who can fight against oppression and discrimination.

THEME 4

COMFORT IN DESOLATION

'Comfort' means feeling better. 'Desolation' means feeling so sad that it feels like you have been destroyed.

Life is complicated and human emotions are complicated. We can feel many different emotions at the same time. For example, we can feel angry and happy at the same time. We can feel hopeful and sad at the same time. Even when we are suffering and feeling grief, we can still find love and joy. ('Grief' is the feeling of loss we have when someone we love dies.) When we feel grief, it can be a great comfort to us to feel loved or respected by someone else. This does not take away our suffering, but it can make it easier to bear.

EVIDENCE OF THEME IN TEXT

Rev. Kumalo says to Msimangu, "The things are not happy that brought me to Johannesburg... but I have found much pleasure in your company" (pg. 35). Later, when he

tells his wife about his time in Johannesburg, he describes Msimangu as “the best man of all my days” (pg. 195). It was during the most painful time of his life that he found the best friend he has ever had.

When Kumalo plays with Gertrude’s son, he is surprised that it brings him happiness, even though he is so sad about Absalom. He thinks, ‘Now God be thanked that there is a beloved one who can lift up the heart in suffering, that one can play with a child in the face of such misery’ (pg. 53).

Kumalo also finds comfort in the way that the people of Ndotsheni welcome him home from Johannesburg, and the way that Jarvis decides to start helping the people of Ndotsheni to restore their valley and improve their agriculture.

THEME 5

PATRIARCHY

Women are judged more harshly for having sex out of marriage than men are. They are even judged for talking to men who they are not married to.

Although this double standard was much worse at the time of the novel (seventy years ago), it still exists today. When it comes to sex and relationships, there is one set of expectations for men, and a harsher set of expectations for women.

EVIDENCE OF THEME IN TEXT

In a city like Johannesburg, it can be very difficult for poor people to survive. Often, they turn to illegal things to make a living, like stealing or prostitution. In the novel, every time a woman becomes a prostitute, or relies on boyfriends to survive, the other men in the story judge her. In particular:

- Msimangu and Kumalo judge Gertrude for being a prostitute. However, they do not express any judgment of Gertrude’s male customers.
- They judge Absalom’s girlfriend for having sex with him, but they do not judge Absalom as much for the exact same behaviour.

This is a double standard: they judge the women more harshly than they judge the men. This is particularly unfair when it comes to Absalom’s girlfriend. She was abandoned by her father, and her mother was an alcoholic, so she ran away. The only way she could survive was to find men to take care of her. Kumalo knows this, but he still judges her harshly for her behaviour: ‘He stood up, and a wish to hurt her came into him’ (pg. 98). However, a bit later, he overcomes this hatred and feels compassion for her. ‘And he, seeing her, and the frailty of her thin body, was ashamed also, but for his cruelty, not her compliance’ (pg. 99).

This judgment of women is so bad that Mrs Lithebe even judges Gertrude for just talking to men. She is worried that if Gertrude talks to men she will land up having sex with them. The expectations of Gertrude are so high, she feels frustrated that she does not know how to behave. In desperation, she considers becoming a nun. She hopes that will get rid of her

natural sexual desires. No one would demand such strict behaviour from a man. This shows the double standards in society.

THEME 6

JOURNEY

A journey is literally a trip from one place to another. It can also be a metaphor for a psychological or spiritual change that someone goes through. Sometimes a physical journey can lead to a spiritual journey.

EVIDENCE OF THEME IN TEXT

Kumalo makes a journey to Johannesburg to save Gertrude and find Absalom. He lands up finding Absalom in jail. James Jarvis makes a journey to Johannesburg to attend his son's funeral. Both men are changed by their physical journeys. The suffering that they experience on the journey is very difficult. They try to find meaning in it and afterwards try to live their lives in a kind and generous way.

This theme is linked to the theme of Redemption, below.

THEME 7

REDEMPTION

Redemption is the act of being saved from wrongdoing. This word originally referred only to being saved by God from sin.

However, it can also be used in another way, not referring to anything religious. In this context, it means finding meaning or starting fresh after you have done something wrong.

EVIDENCE OF THEME IN TEXT

This novel is, at its heart, about redemption. Kumalo and Jarvis both suffer so much. Jarvis loses his son and wife. Kumalo loses his son. His sister will not come home with him. His people are poor and starving. However, they both try their best to find meaning in their suffering and to create something good out of it. Together, they work to restore the Ndotsheni Valley, and to find a place in their hearts for each other. This is the meaning that comes out of their terrible experience. It gives the reader some kind of hope at the end of the novel, even though it has all been full of pain. It gives us hope for the future that things might get better.

THEME 8

TAKING RESPONSIBILITIES FOR YOUR ACTIONS

Taking responsibility for your actions means caring about how you affect other people. If you take responsibility for your actions, you think about your effect on others, you care when you hurt them and you try to repair the damage that you cause. All religions and laws

try to get us to take responsibility for our actions. However, doing this can be very difficult. When we are lazy, selfish, greedy or careless, we fail to take responsibility for our actions.

EVIDENCE OF THEME IN THE TEXT

In the conversation between Kumalo and Absalom, we see how Absalom has never taken responsibility for his actions:

- He blames his friends for getting him involved in crime.
- Then he blames the devil for influencing him.
- He is released early from the reformatory in order to care for his pregnant girlfriend, but then puts himself in danger by committing robbery.

However, in the end we start to see a change in him: he has taken responsibility for murdering Arthur Jarvis by admitting it to the police and giving them the gun.

When Kumalo returns to Ndotsheni, he realises that he needs to take responsibility for his community, because the government will not. James Jarvis, too, returns to Ndotsheni, and his figurative journey also continues. Now that his son's writing has opened his mind, he realises that he must take responsibility for the community, because he is privileged at their expense. He sends milk powder for the children of the community and will do so every day until the drought ends and there is enough food again. He organises for the magistrate to build a dam in the valley, to better irrigate the community's crops. He tries to take responsibility for the way in which white South Africans oppress and exploit black people. He does this by trying to improve the agriculture in Ndotsheni, so that the community can become prosperous.

STYLE AND STRUCTURE

1 STRUCTRE:

The novel is separated into **three sections** called 'books'.

- **Book One:** 17 chapters. Focuses on Kumalo's journey to Johannesburg and his search for Absalom. It ends when he finds a lawyer to defend Absalom.
- **Book Two:** 12 chapters. Focuses on James Jarvis' journey to Johannesburg for his son's funeral and the court case against Absalom for Arthur's murder. It ends when Absalom is convicted and Kumalo leaves Johannesburg with Absalom's wife and Gertrude's son.
- **Book Three:** 7 chapters. Focuses on Kumalo and Jarvis's return to the Umzimkulu Valley, and their efforts to restore the land. It ends when Absalom is hanged.

2 PUNCTUATION:

Paton has not punctuated the **direct speech** in the usual way. Usually, direct speech would have quotation marks (") around it. Instead of quotation marks, Paton has started each piece of direct speech with a long dash (-). One style of punctuation is not better than another. It is just a different way of showing direct speech.

3 DEROGATORY LANGUAGE:

Paton uses **racist language** when he is trying to show us the way that white people at that time spoke and thought. He uses this language to show us how racist many of his white characters are. For example:

- a He describes Jarvis going 'along the kaffir path' (pg. 109). Although this is not direct speech, he uses this hateful word because this is the word that Jarvis would have used.
- b John Harrison (Arthur's brother-in-law) refers to Arthur's domestic worker as the 'house-boy' even though he is probably an adult man. Mr Harrison (Arthur's father-in-law) refers to his domestic worker as a 'girl' even though she is an adult woman.
- c People who care about the welfare of black people are referred to as 'Kaffirboeties' (pg. 148).

4 DIFFERENT PERSPECTIVES:

At times, Paton writes long passages (of a few pages at a time) from the perspective of different characters. He does this so that we can learn about their thoughts and feelings. This allows us to learn about South African society beyond the main characters in the novel. It helps us understand the society in which the story takes place. However, because Paton does not use direct speech in these passages, it is easy to confuse these ideas as being his own opinion. For example:

- a Book 1, Chapter 12: After Arthur Jarvis is killed, we hear lots of voices talking about their fear of crime. Some of these people are racist and think that black people are dangerous. Other voices disagree and think that white people have created the problem.
- b Book 2, Chapter 9: A high-ranking police officer thinks about the miner's strike. He is clearly racist. He looks down on black people and poor people, and describes them as simple and lazy.

5 STYLE:

Paton uses a style that is poetic and at times even biblical. This means that the language he uses is not the ordinary language we use every day. It is as grand as the language used in the Bible. It makes the things he is writing about sound very important. This biblical style is created with long sentences that have many clauses and phrases; formal diction (words) and lots of repetition of important phrases. For example:

- a 'Have no doubt it is fear in her eyes. Have no doubt it is fear now in his eyes also. It is fear, here in this house' (pg. 40). In ordinary English, we would just say, 'They were afraid.'
- b 'Call, O small boy, with the long tremulous cry that echoes over the hills. Dance, O small boy, with the first slow steps of the dance that is for yourself. Call and dance, Innocence, call and dance while you may. For this is a prelude, it is only a beginning' (pg.193). In ordinary English, we would just say, 'The small boy danced with happiness because he was still innocent.'
- c 'The thunder roared over the valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away, and the soil cannot

keep them anymore. And some of the children are there in the church being confirmed, and after a while they too will go away, for the soil cannot keep them any more' (pg. 221). In ordinary English, we would just say, 'There was a thunderstorm over the valley. Many of the young people had left because of the drought. Even the children in this church service will probably leave one day'.

6 DESCRIPTIVE WRITING:

Paton uses language to describe the way that things look, smell, sound, taste and feel. This makes it easy for the reader to picture the things they are reading in detail. For example:

- a Paton describes the beauty of the land many times. See point 7, 'Imagery' below for an example.
- b He describes how John Kumalo's voice sounds: 'The great bull voice is speaking there in the square... the great bull voice growls and rises and falls. There are those who can be moved by the sound of the voice alone. There are those who remember the first day they heard it as if it were today, who remember their excitement, and the queer sensations of their bodies as though electricity were passing through them. For the voice has magic in it, and it has threatening in it,... and thunder echoes in it over the black mountains' (pg. 159). This detailed description helps the reader to imagine the power in John's voice.
- c He describes how the thunderstorm looks and sounds on the day of Absalom's wife's confirmation: 'It was dark in the church for the confirmation, so that they had to light the lamps. The great heavy clouds swept over the valley, and the lightning flashed over the red desolate hills, where the earth had torn away like flesh. The thunder roared over the valleys...' (p.221).

These descriptive passages use lots of adjectives, figures of speech and detailed descriptions of how things look and sound.

7 IMAGERY/ FIGURES OF SPEECH:

- a Paton uses the land as a **metaphor** for the moral state of the country. The areas where white farmers live are fertile and healthy: 'There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it.... Where you stand the grass is rich and matted, you cannot see the soil' (pg. 2). However, the land where black people are forced to live is eroded and over-grazed and cannot support rich agriculture: 'But the rich green hills break down. They fall to the valley below, and falling, change their nature. For they grow red and bare; they cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it.' (pg. 2). This metaphor is showing how difficult life is for black people who live under a system of racial oppression.
- b Paton also uses the image of a house as a **metaphor** for traditional society. Kumalo says to Father Vincent, "Look what has happened to the house that I built when I was young and strong. What kind of house shall I build now?" (pg. 93).

SAMPLE EXAM QUESTIONS

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1 AND QUESTION 2.

1 EXTRACT A

[Stephen Kumalo asks his wife for the money.]

- How can I use it? he said. This money was to send Absalom to St Chad's.
- Absalom will never go now to St. Chad's.
- How can you say that? he said sharply. How can you say such a thing?
- He is in Johannesburg, she said wearily. When people go to Johannesburg, they do not come back. 5
- You have said it, he said. It is said now. This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And *Tixo alone knows where we shall go. 10
- It was not I who opened it, she said, hurt by his accusation. It has a long time been open, but you would no see.
- We had a son, he said harshly. Zulus have many children, but we had only one son. He went to Johannesburg, and as you said - when people go to Johannesburg, they do not come back. They do not even write any more. They do not go to St. Chad's, to learn that knowledge without which no Black man can live. They go to Johannesburg, and there they are lost, and No one hears of them at all. And this money... But she had no words for it, so he said, It is here in my hand. 15

[Book 1, Chapter 2]

GLOSSARY:

- *Tixo* - God

1.1 Describe the differences between the landscapes where Stephen Kumalo and James Jarvis live (TWO differences for EACH character's landscape). [4]

The landscape where Stephen lives is dry / barren / overgrazed / no longer suitable for farming. (✓) (✓)

The landscape where James lives is green / cultivated / fertile / well-kept. (✓) (✓)

NOTE: Accept any TWO points for each character's landscape.

1.2 Refer to lines 1-4 ('How can I ... such a thing?').

a Why did the Kumalos want to send Absalom to St. Chad's? [1]

They wanted Absalom to further his education / attend high school. (✓)

- b Choose the correct answer to complete the following sentence. Write on the letter (A–D) next to the question number (1.2 (b)) in the ANSWER BOOK. [1]**

Absalom goes to Johannesburg to...

A further his studies.

B become a priest.

C look for Gertrude.

D visit his uncle.

C look for Gertrude (✓)

1.3 Refer to lines 5–6 (He is in...not come back').

- a Identify the tone that Mrs Kumalo uses in these lines. [1]**

Her tone is disappointed / disheartened / sad / bitter / hopeless / despair. (✓)

- b Why is Mrs Kumalo's tone appropriate in these lines? [1]**

She is extremely sad because she knows that her son / family members will not return. / It expresses / conveys how she feels about her son / family members who have gone to Johannesburg. (✓)

1.4 Refer to the lines 8–10 ('You have opened...we shall go').

- a Identify the figure of speech in these lines. [2]**

Metaphor (✓)

- b Explain what Stephen Kumalo means in these lines. [2]**

They have come to realise / never discussed (✓) that Absalom will no longer return (to pursue his studies at St. Chad's). (✓)

- c What do lines 9–10 ('And *Tixo* alone...we shall go') suggest about Stephen Kumalo's beliefs? [2]**

He places his fate in the hands of God. (✓) / He is deeply religious. (✓) **OR**

He has faith in God and he believes that God determines one's destiny. (✓) (✓)

1.5 Stephen and John Kumalo are brothers; however, they are very different in character.

State ONE difference between the characters of Stephen and John Kumalo. [2]

Stephen Kumalo is kind / considerate / reserved / respectful (✓) whilst John Kumalo is boisterous / outspoken / disrespectful / manipulative. (✓)

OR

Stephen Kumalo is faithful and committed / remains faithful to his wife (✓) whilst John Kumalo is unfaithful / commits adultery / lacks commitment. (✓)

OR

Stephen Kumalo is honest (encourages his son Absalom to tell the truth in court) / incorruptible (✓) whilst John Kumalo is dishonest (tells his son, Matthew, to lie in court) / corruptible. (✓)

OR

Stephen Kumalo is humble (✓) whilst John Kumalo is ambitious / power-hungry / disrespectful. (✓)

NOTE:

- Accept ONE difference for each character.
- Consider other RELEVANT comparisons.

1.6 Absalom's background contributes to his actions when he is in Johannesburg. Do you agree? Discuss your view. [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, among others:

No.

- Absalom comes from a God-fearing family, yet his behaviour does not reflect this;
- he was raised with good values and should not have pursued a life of crime;
- when Absalom moves to Johannesburg, he chooses a life of crime rather than having to work;

OR

Yes.

- the family circumstances required Absalom to go to Johannesburg (in search of his aunt);
- while in Johannesburg, he realises that there are no job prospects back home and decides to remain in Johannesburg;
- he tries to remain legitimately employed but the appeal of life in Johannesburg makes him go astray;
- he does not lie when questioned about the murder because of his values.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the novel.

AND

2 EXTRACT B

[Stephen Kumalo and James Jarvis speak for the first time.]

<p>– Then, said the old man, this things that is the heaviest thing of all my years, is the heaviest thing of all your years also. Jarvis looked at him, at first bewildered, but then something came to him. You can mean only one thing, he said, you can mean only one thing. But I still do not understand.</p>	5
<p>– It was my son that killed your son, said the old man. So they were silent. Jarvis left him and walked out into the trees of the garden. He stood at the wall and looked out over the veld, out of the great white dumps of the mines, like hills under the sun. When he turned to come back, he saw that the old man had risen, his hat in one hand, his stick in the other, his head bowed, his eyes on the ground. He went back to him.</p>	10
<p>– I have heard you, he said. I understand what I did not understand. There is no anger in me.</p>	
<p>– Umnumzana.</p>	

- The mistress of the house is back, the daughter of uSmith. Do you wish to see her? Are you recovered? 15
- It was that I came to do, umnumzana.
- I understand. And you were shocked when you saw me. You had not thought that I would be here. How did you know me?

[Book 2, Chapter 8]

2.1 Why does Stephen Kumalo go to the house of Smith's daughter? [1]

He goes in search of Sibeko's daughter. (✓)

2.2 Explain why the following statement is FALSE:

While in Johannesburg, James Jarvis stayed with Smith's daughter. [1]

He was just visiting Smith's daughter. / He did not stay at the Smiths, he stayed at the Harrisons / with Arthur's in-laws. (✓)

2.3 What does Stephen Kumalo mean by 'the heaviest thing...your years also' (lines 1-2)? [2]

The heaviest thing for Stephen Kumalo is that his son (Absalom) killed James Jarvis's son (Arthur) / has been accused of murder. (✓) The heaviest thing for James Jarvis is that his son (Arthur) has been murdered. (✓)

2.4 Discuss what this extract reveals about James Jarvis's character? [2]

He is respectful. (✓)

He is compassionate / empathetic / understanding. (✓)

He is forgiving. (✓)

NOTE: Accept any TWO of the above.

2.5 Give TWO examples of how James Jarvis assists the community of Ndotsheni after the death of his son. [2]

He provides milk for (malnourished) young children. (✓)

He plans to build a dam. (✓)

He plans to rebuild the church in his wife's name. (✓)

He pays for an agricultural demonstrator to teach the community proper farming methods. (✓)

NOTE: Accept any TWO of the above.

2.6 Refer to line 19 ('How did you know me?').

How does Stephen Kumalo know James Jarvis? [1]

Stephen Kumalo has seen James Jarvis riding past the church in Ndotsheni. (✓)

James Jarvis is a well-known farmer in Ndotsheni. (✓)

Stephen Kumalo has seen James Jarvis in court. (✓)

NOTE: Accept any ONE of the above.

2.7 Explain what eventually happens to Absalom after the judge's verdict is given. [2]

Absalom is sentenced to death (✓) and he is executed (hanged). (✓)

2.8 Urbanisation is one of the themes in this novel. Discuss the impact of urbanisation on the Kumalo family. [3]

Accept a relevant, text-based response which shows an understanding of the theme of urbanisation and the effect on the Kumalo family.

- The Kumalo family was negatively affected by urbanisation.
- The drought and poor farming methods in the rural areas pushed members of the Kumalo family into the city in search of a better life.
- John Kumalo leaves for Johannesburg, commits adultery and becomes a corrupt politician.
- Gertrude's husband goes to Johannesburg in search of work and abandons his responsibility to his family.
- Gertrude, together with her young son, goes in search of her husband and becomes a sex worker.
- Absalom goes in search of Gertrude. He chooses a life of crime, eventually becoming a murder.
- Johannesburg, an overcrowded city, has many socio-economic problems that impact negatively on members of the Kumalo family. They are corrupted by the attractions of the city and, as a result, the Kumalo family is fragmented.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the novel.

Award one mark for the impact of migration and 2 marks for the discussion.

2.9 Discuss the suitability of the title of the novel, 'Cry, the Beloved Country'. [3]

Accept a relevant response which shows an understanding of the following aspects of the title of the novel, **among others:**

- Whilst this is a beautiful country, it has many challenges which affect it, e.g.:
- racism;
- crime;
- unemployment;
- social ills;
- drought in the rural areas;
- migration and urbanisation.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the novel.

TOTAL: 35 MARKS

REFERENCES:

- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

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 of the top of an A4 blank piece of paper.
- 4 Write the following headings under the name of each character: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description', leaving blank space under each heading. Example:

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

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

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

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

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

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

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

Preparation:

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

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

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

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

Activity:

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

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

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



William Shakespeare
1560-1616

*Double double toil and trouble,
Fire burn, cauldron bubble!*



MACBETH

Drama: Macbeth

GENRE	Drama
TITLE	MACBETH
AUTHOR	William Shakespeare

PLOT SUMMARY

Macbeth is the Thane of Glamis and cousin to the King Duncan of Scotland. Macbeth has fought bravely and defeated the traitor, the Thane of Cawdor. The Thane of Cawdor had joined forces with the Prince of Norway to try and defeat King Duncan. Macbeth's friend, Banquo, also fought bravely in this battle.

On their way home, Macbeth and Banquo meet three witches. The witches predict that Macbeth will become the new Thane of Cawdor, and then the King of Scotland. They also predict that Banquo will be father to a line of kings, although he himself will not be a king. The witches then vanish.

Two men sent by King Duncan inform Macbeth that the previous Thane of Cawdor has been executed for treason. The two men inform Macbeth that the king has just given Macbeth the title of Thane of Cawdor as a reward for his bravery in battle. Macbeth realises that the first of the witches' predictions has come true. Macbeth writes to his wife, Lady Macbeth, to inform her of the predictions.

King Duncan comes to visit at Macbeth's castle. Lady Macbeth has long wanted to be Queen of Scotland. She persuades her husband to kill the king during his visit. Macbeth has doubts about killing the king. However, he is encouraged by his wife and the witches' predictions. Macbeth decides to kill the king because he wants to be King of Scotland. The king's guards are framed for the murder. Lady Macbeth places the daggers used to kill the king with the guards. She also smears the king's blood on the guards to make them appear guilty of the murder. Fearing for their lives, King Duncan's sons flee from Scotland – Malcolm flees to England and Donalbain to Ireland. Because they flee, Malcolm and Donalbain become suspects in Duncan's murder.

The witches' next prophecy is fulfilled when Macbeth is crowned King of Scotland and his wife, Queen. Banquo suspects that Macbeth killed King Duncan. Macbeth and his wife are not happy or at peace, even though they have achieved their ambition of becoming King and Queen of Scotland. Macbeth feels threatened by the prediction made for Banquo, since the first two prophecies have come true. To prevent Banquo's prediction from coming true, Macbeth hires murderers to kill Banquo and his son Fleance. However, Fleance escapes.

The new king and queen hold a banquet. Macbeth learns of Fleance's escape. Macbeth sees Banquo's ghost in an empty seat at the table, but no one else at the banquet can see the ghost. Macbeth becomes agitated and talks to the ghost. Lady Macbeth tries to cover for

him, saying that he has been having such fits for a while. When the guests leave, Macbeth confides in his wife that he is afraid. Macbeth tells his wife that he has tried to put a spy into every house. He knows he cannot go back and undo the murder he has committed.

Hecate, the leader of the witches, meets the other witches. She is angry with them for having told Macbeth what the future holds for him, and for having left her out of it all. She has plans to make Macbeth suffer even more. Hecate arranges to meet Macbeth the next morning.

Lennox, one of the Thanes of Scotland, informs a lord that Malcolm is safe in England. Another Thane of Scotland, Macduff, has also gone to England to get help. The English king, King Edward, is raising an army to rescue Scotland from Macbeth's reign of terror.

The witches prepare a spell as they wait for Macbeth. When Macbeth meets the witches, he demands to know about his future. This time the witches do not make any prophecies (predictions) themselves. Instead, the witches summon three apparitions (ghostlike images of people) to show Macbeth the prophecies. The first apparition warns Macbeth to beware of Macduff. The second apparition encourages him to do as he pleases, because 'none of woman born shall harm Macbeth.' The third apparition advises him that he will not be defeated until Great Birnam Wood (a forest) comes to Dunsinane Hill to fight him. The apparitions then disappear. Although the first apparition's prophecy seems to be a warning, Macbeth takes the second and third prophecies literally. He is happy because all men are born of women and a forest cannot move by itself. To Macbeth, the prophecies mean that no one can harm or defeat him – he is invincible!

Lennox informs Macbeth that Macduff has fled to England. Macbeth decides to kill everyone at Macduff's castle. The Thane of Ross warns Lady Macduff that she and her children are in danger. Soon after, the killers hired by Macbeth kill her, her children and her entire household.

In England, Macduff tries to convince Malcolm to return with an army to Scotland to overthrow Macbeth and take over the throne (Remember, after Duncan's murder, Malcolm fled from Scotland fearing for his life; he is heir to the throne, so he suspects his father's killers will try to kill him as well). Malcolm does not know whether he can trust Macduff. He wonders whether Macduff is actually there to tempt him to leave England, where he is safe, and then kill him. Malcolm then lists a number of his weaknesses to prove to Macduff that he would make a far worse king than Macbeth. Ross arrives to report that Macduff's family has been murdered. Malcolm urges Macduff to avenge their deaths.

Lady Macbeth sleepwalks, and is constantly washing her hands while babbling about King Duncan. An attendant to Lady Macbeth discusses her illness with a doctor. The doctor says he cannot help her. Lady Macbeth is beginning to go mad from the guilt she feels over the murders.

The army led by Malcolm approaches Birnam Wood near Dunsinane Hill. Macbeth is not concerned about the nobles that have deserted him. Macbeth believes he cannot be defeated (as the apparitions have informed him). Malcolm orders the soldiers to cut branches off and hold them up in order to conceal themselves.

Women are heard wailing inside the castle. Macbeth is informed of Lady Macbeth's death (which we find out later was a suicide). Macbeth is not as overcome by grief as we would expect. Reports come in that Birnam Wood is approaching Dunsinane. Seen from Macbeth's castle on the top of the hill, the soldiers carrying branches from Birnam Wood actually look like the forest was moving. This reminds us of the prophecy made by the witches' apparition. However, Macbeth still believes he is invincible.

When Malcolm's army arrives at the castle, Macbeth goes out to face them since he is convinced no man can harm him. While Macbeth and Macduff fight, Macduff informs him that he was not born the natural way, but by Caesarean section (when the baby is surgically removed from the mother). Macbeth finally realises that he had misunderstood the apparitions' prophecies all along. Macduff eventually kills Macbeth. Malcolm's army is victorious. Macduff parades with Macbeth's head as a sign of victory. Malcolm is hailed as the new king. There is hope that peace will be restored in Scotland.

SETTING

The play is set in Scotland in the 11th century. Most of the scenes take place in Scotland. Some scenes are outdoors, e.g. Act 1, Scene 1 takes place on the battlefield, and Act 1, Scene 3 on the heath (open uncultivated land). A few scenes are set in England, e.g. Act 4 Scene 3 is set in the English court.

BACKGROUND INFORMATION

Shakespeare wrote the play to please King James I of England. King James I was Scottish-born and had been King James V of Scotland before he succeeded to the English throne in 1603. The play was put on at Hampton Court in August 1606 to entertain King Christian of Denmark during his visit to England. The play is loosely based on 'The Chronicles of Scotland', compiled in 1577 by Raphael Holinshed.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

In the play 'Macbeth', Macbeth and his wife [1]_____ murder in order to become king and queen. Macbeth is a [2]_____ to King Duncan, but he is not next in line to the [3]_____. It is [4]_____, son of King Duncan who is next in line. King Duncan is murdered when he visits Macbeth at his castle in [5]_____. King Duncan's [6]_____ are framed for the murder. King Duncan's sons flee to [7] _____ and [8]_____, respectively.

After Macbeth is crowned King, he is afraid that the next [9]_____ made by the witches will also come true. Therefore, he kills [10]_____, but his son [11]_____ escapes. Macbeth also arranges for the murder of [12]_____ family, because he has gone to [13]_____ to get help to overthrow Macbeth.

After hearing the [14]_____ of the apparitions, Macbeth is convinced he is [15]_____, but in the end he is killed by [16]_____.

- 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.**

MARKING MEMORANDUM

- 1 commit
- 2 cousin
- 3 throne
- 4 Malcolm
- 5 Inverness
- 6 guards / attendants / chamberlains
- 7 England / Ireland
- 8 Ireland / England
- 9 prophecy / prediction
- 10 Banquo
- 11 Fleance
- 12 Macduff's
- 13 England
- 14 prediction(s) / prophecy / prophecies
- 15 invincible
- 16 Macduff

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
ambition (n.) / blinded by ambition	When we have ambition, we have a strong desire to do or achieve something. When we say someone is 'blinded by ambition', it means they will do anything to achieve their goals. Macbeth and Lady Macbeth are blinded by their ambition to be king and queen. They are willing to do anything – even kill – to achieve what they want.
an apparition (n.)	An apparition is a ghost-like image of a person. When Macbeth meets the witches for the second time, he demands to know more about the future. The witches call up apparitions. The apparitions make predictions. These predictions are in the form of riddles.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
an assassination / to assassinate	An assassination is the murder of an important person in a surprise attack for political or religious reasons. King Duncan is assassinated by Macbeth.
a prediction (n.)	A prediction is something that we think will happen; a forecast. The witches' prophecies can also be called predictions.
a prophecy (n.)	To prophesise means to say that something will happen in the future (verb). A prophecy is a prediction (noun). The witches make a prophecy that Macbeth will be King. The apparitions make prophecies about Macbeth's defeat and death.
sovereign (adj.) / a sovereign (n.)	A supreme ruler, such as a king, is a sovereign. A country may have sovereign power. This means that a king or queen rules without any interference from a government.
succession (n.)	This is the right or sequence of inheriting a position or title. With kings and queens, there is a line of succession. The eldest son of a king or queen usually becomes the next king. Malcolm (Duncan's son) should have become the next King of Scotland after King Duncan's murder.
supernatural (adj.)	Something is supernatural if it cannot be explained by scientific knowledge or the laws of nature. For example, Banquo's ghost is a supernatural being. The witches and apparitions are also supernatural beings.
a thane (n.)	A thane is a man who owned land granted by the king. This was an important title as it gave the thane some wealth and power. In the play, there are six thanes, among them Macbeth, Macduff and Ross.
treason (n.)	Treason is the crime of betraying one's country, especially by attempting to kill the king or queen or overthrow the government. The previous Thane of Cawdor was guilty of treason. King Duncan sentenced him to death. Macbeth is also guilty of treason because he killed King Duncan.
a tyrant (n.)	A tyrant is a cruel and oppressive ruler. Macbeth becomes a tyrant when he ascends the throne (becomes the king) of Scotland. There are many murders and most of his people hate him. He is the opposite of the previous king, Duncan. Duncan was not a tyrant. Duncan was a kind and gentle king.

MAJOR CHARACTERS	
NAME	MACBETH
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Fights bravely for King Duncan in a battle against the Thane of Cawdor and the Prince of Norway. 2 Becomes the new Thane of Cawdor. 3 Kills King Duncan, then Banquo and then Macduff's family. 4 Becomes the hated King of Scotland. 5 Goes into battle against an army put together by Macduff and Malcolm. 6 Killed by Macduff.
RELATIONSHIPS	Macbeth is Lady Macbeth's husband. When he becomes King, she is his Queen. Lady Macbeth exerts a very powerful influence on Macbeth. He loves her and will do anything to please her – including commit murder. The murder of King Duncan when he is a guest at their castle is largely as a result of Lady

MAJOR CHARACTERS	
	<p>Macbeth's influence on Macbeth. She believes Macbeth is too kind to perform the deed that would make them king and queen. She questions his masculinity when he expresses doubts about killing King Duncan. This pushes Macbeth to the extent that he commits the murder.</p> <p>Macbeth is cousin to King Duncan and the respected commander of his army. At the beginning of the play, he is loyal to the King. He risks his life on the battlefield to serve his king and country. Macbeth wants to be King. He knows he will not become king because King Duncan has sons who will succeed him. Therefore, he kills the King after the witches make their prophecies.</p> <p>Macbeth is first Thane of Glamis, then Thane of Cawdor, and finally King of Scotland. This means he has power over people. When Macbeth becomes King of Scotland, he is hated by his people. He is a tyrant king. The people live in fear of Macbeth. They suffer extreme poverty and hardships during his reign (rule).</p>
PERSONALITY TRAITS	<p>Macbeth is a very courageous warrior. He is able to kill the enemy on the battlefield. He is ambitious. He lusts for power and wealth; therefore, he wants to be the King of Scotland. However, he is not able to kill Duncan without the influence and pressure of his wife. Macbeth is ruled by his wife. She goads (provokes him until he takes action) him until he commits the murder.</p> <p>He is jealous of Banquo. The prophecy made by the witches for Banquo's family seems greater than the prophecy they have made for him. Macbeth is too impatient to wait to become king. Soon after the witches' prophecies for him, he takes action to become king: he murders King Duncan.</p> <p>He has a moral conscience at the beginning of the play. He feels guilty about having the blood of the king on his hands. He is self-reflective – throughout the play, he thinks about what he has done and what is happening to him.</p>
PHYSICAL DESCRIPTION	He is strong.
CHANGES	Macbeth is loyal to king and country at the beginning of play, but he later commits treason by killing King Duncan. He is filled with regret and guilt about the murder of Duncan, but he becomes a tyrant king. During his reign the people of Scotland suffer greatly. He no longer hesitates to kill. He becomes so intent on holding onto power that he arranges for the murder of Banquo and Fleance. Later he has Macduff's family killed in revenge because he hears that Macduff goes to England to get support against Macbeth.
NAME	LADY MACBETH
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Persuades Macbeth to kill Duncan. 2 Comes up with the plan to kill Duncan and frame the guards. 3 Mocks Macbeth for being weak and indecisive. 4 Returns the daggers to the sleeping guards and smears Duncan's blood on them to frame them for Duncan's murder. 5 Covers for Macbeth when he talks to Banquo's ghost at the banquet. 6 Commits suicide.
RELATIONSHIPS	She is Macbeth's wife and later his queen. She exerts a powerful influence on her husband. She plans Duncan's murder and then urges Macbeth to commit the deed. When Macbeth hesitates to kill Duncan, she insults his masculinity and reminds him how long they have wanted to be King and Queen of Scotland. She takes charge when Macbeth cannot complete the task.

MAJOR CHARACTERS	
	When Macbeth returns with the bloody daggers after killing Duncan, she goes to smear the blood on the drunken guards and places the daggers near them. Lady Macbeth keeps Macbeth's spirits up. When he feels guilty and afraid that he has blood on his hands, she tells him the blood can be easily washed off.
PERSONALITY TRAITS	<p>Lady Macbeth is a cruel woman with no moral conscience – Macbeth describes her as 'fiend-like' (meaning evil). She is ambitious. She lusts for power and wealth. She has long wanted to be Queen of Scotland. Like her husband she is impatient. She cannot wait to become queen.</p> <p>She is scheming and conniving. When she hears the King is coming to visit for only one night, she plans his murder. She is very clever. She comes up with the plan to kill Duncan while he is in their castle and then frames the guards. After she plans Duncan's murder, she makes sure Macbeth executes her plan. She is very persuasive. She knows exactly what to say to make Macbeth take action.</p> <p>Lady Macbeth is quite unlike other women of her time who were expected to be soft, gentle and ladylike. One does not really expect a woman to be able to go to the scene of a brutal murder, but Lady Macbeth does. She is also able to smear the king's blood on his guards to make them appear guilty of the murder.</p>
PHYSICAL DESCRIPTION	Lady Macbeth is beautiful.
CHANGES	Initially she is cold and cruel and without conscience; later she goes mad with guilt and commits suicide.
NAME	BANQUO
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Receives the witches' prophecy for his lineage (who will take over his title) but does not take any action – he serves as a counterpoint to Macbeth. 2 Warns Macbeth not to take the witches seriously as he may come to harm. 3 Encourages his son Fleance to flee when they are attacked by Macbeth's hired murderers. 4 Is killed by murderers hired by Macbeth. 5 Appears as a ghost at Macbeth's banquet.
RELATIONSHIPS	He is a respected Commander of the Scottish army alongside Macbeth. He is a friend to Macbeth.
PERSONALITY TRAITS	Banquo is loyal to king and country. He is brave on the battlefield where he fights alongside Macbeth. He is very mature in his outlook. He warns Macbeth about agents of evil such as the witches. He is very patient. Unlike Macbeth and Lady Macbeth, he does not take any action, but is prepared to wait to see if the witches' prophecy for his family will come true.
PHYSICAL DESCRIPTION	He is strong, like Macbeth.
CHANGES	Remains the same until his death.
NAME	MACDUFF
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Discovers the body of slain (killed) King Duncan. 2 Leaves his wife and young children to go to England. 3 Is devastated when he hears of the murder of his family, but tries hard to hide his grief.

MAJOR CHARACTERS	
	<p>4 Persuades Malcolm to get an army and return to Scotland so they can overthrow Macbeth.</p> <p>5 Kills Macbeth.</p>
RELATIONSHIPS	Macduff is the Thane of Fife. He is very loyal to King Duncan. He loves his family and is devastated by their deaths. He supports Malcolm in the battle to overthrow Macbeth.
PERSONALITY TRAITS	<p>Macduff is fiercely loyal to Scotland. He is a true patriot who cannot bear to see the misery and poverty in his country during Macbeth's reign. Macduff plans to overthrow Macbeth. He is very brave. Macduff is willing to make personal sacrifices for the benefit of his people.</p> <p>Although the times are dangerous, Macduff leaves his family to go to England. He puts his country before his family. He believes in justice. He persuades Malcolm to return to Scotland to defeat Macbeth and take the throne. The throne is rightfully Malcolm's after the death of his father, King Duncan.</p>
PHYSICAL DESCRIPTION	Strong.
CHANGES	Remains the same throughout the play.
NAME	MALCOLM
IMPORTANT ACTIONS	<p>1 Flees to England after Duncan's death.</p> <p>2 Is persuaded by Macduff to return to Scotland with an army.</p> <p>3 Commands soldiers to each chop off a branch from the trees in Birnam Wood and carry it so Macbeth will be fooled – this actually makes the apparitions' prophecy about Birnam Wood coming to Dunsinane come true.</p> <p>4 Becomes the new King of Scotland after Macbeth's death.</p>
RELATIONSHIPS	Malcolm is the son of King Duncan. King Duncan proclaims Malcolm the Prince of Cumberland. Malcolm is therefore the rightful heir to the throne after King Duncan is killed. When Macbeth is defeated, he becomes the new King of Scotland.
PERSONALITY TRAITS	<p>Malcolm is very patient. He is content to remain in England, even though he is the rightful King of Scotland. He is very mature in his thinking. He is careful about whom he trusts. When Macduff finds him in England, Malcolm takes a while before deciding to believe Macduff is really on his side.</p> <p>He is brave and intelligent on the battlefield. In the final battle, it is Malcolm who comes up with plan that the soldiers must carry tree branches above their heads. This tactic conceals the exact size of his army as they approach Macbeth in Dunsinane.</p> <p>Malcolm is loyal to his country. As King, he will restore order and peace in Scotland.</p>
PHYSICAL DESCRIPTION	Strong.
CHANGES	Malcolm appears frightened and weak at the beginning. He flees to England, fearing for his life. Later he returns with Macduff and leads an army to overthrow Macbeth. Malcolm becomes king after Macbeth's death.

MAJOR CHARACTERS	
NAME	THE THREE WITCHES
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 The witches meet in the opening scene to discuss their fate for Macbeth. 2 They meet Macbeth and Banquo. They tell Macbeth he will be Thane of Cawdor and then King of Scotland. They tell Banquo he will not be king, but his sons will be king. 3 Meet with Hecate who is angry as to why she was not part of the plan to win Macbeth's soul. 4 Meet with Macbeth again to show him the three apparitions which prophesise his future.
RELATIONSHIPS	<p>The three witches are sometimes referred to as 'weird sisters', but we do not know for sure if they are related to one another. They use their evil power to get Macbeth to do what they want him to do.</p> <p>It is important to realise that the witches never compel anyone to do anything. Instead, they tell half-truths to lure men into giving into their own dark desires.</p>
PERSONALITY TRAITS	<p>The witches are manipulative and cunning. They use Macbeth's greed for power against him.</p> <p>The witches' knowledge of future events clearly indicates that they have supernatural powers and they also clearly enjoy using those powers to cause havoc and mayhem among mankind.</p>
PHYSICAL DESCRIPTION	Ugly. They have beards even though they seem to be women. They are old.
CHANGES	They do not change.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

BLIND AMBITION VS MORAL CONSCIENCE

Ambition is a strong desire to do or achieve something. Your conscience is the inner feeling or voice that tells you what is right and what is wrong. Morality has to do with choosing between right and wrong.

EVIDENCE OF THEME IN TEXT

Macbeth and Lady Macbeth allow their blind ambition to get the better of them. They want to be King and Queen of Scotland but have to commit murder to gain these positions. King Duncan is Macbeth's cousin and he trusts Macbeth to be a loyal subject. Duncan has been a good king who is loved by his people. He has rewarded Macbeth for his bravery on the battlefield. He does Macbeth and his wife the honour of staying at their castle. Yet Macbeth allows his blind ambition to overpower his moral conscience as he kills the King while he is visiting. In Act 1 Scene 7, Macbeth argues with Lady Macbeth about why he should not kill the king: 'He's here in double trust. / First, as I am his kinsman and his subject, / Strong both against the deed; then as his host, / Who should against his murderer shut the door, / Not bear the knife myself' (Act 1, Scene 7 / Lines 12–16). But later, after Lady Macbeth

questions his masculinity, Macbeth agrees to kill Duncan. In the end, he lets his ambition to become king win.

THEME 2

GOOD VS EVIL

In most stories, there is some struggle between the forces or symbols of good and the forces or symbols of evil. Usually, we expect good to triumph over evil. There is a sense of satisfaction in the reader (or audience) when good triumphs over evil.

EVIDENCE OF THEME IN TEXT

In *Macbeth*, we have Duncan, Macduff, Banquo and Malcolm representing good. Macbeth, Lady Macbeth and the three witches represent evil because of their murderous intent. Macbeth and his wife are successful in their plan to take over the throne of Scotland by killing King Duncan. Then Macbeth kills Banquo. Instead of maintaining order and peace in the kingdom, Macbeth becomes a hated tyrant. Under Macbeth's rule the people suffer hardship, fear and poverty. Macduff tells Malcolm about Macbeth's reign of terror in Act 4 Scene 3: 'each new morn, / New widows howl, new orphans cry, new sorrows / Strike Heaven on the face, that it resounds / As if it felt with Scotland' (Act 4, Scene 3, Lines 4–7). Until Macbeth is overthrown, it seems that evil will win.

It is Macduff who begins the fight against the evil Macbeth and his wife. He goes to England to get Malcolm and an army to defeat Macbeth. When we hear that Lady Macbeth has died, we feel little sympathy as she was so evil. Similarly, there is a feeling of satisfaction (and no sympathy) when Macbeth is finally killed. This feeling of satisfaction is intensified when we learn that Malcolm, the rightful heir to the throne, will be the new king. This is because the forces of good have finally defeated the forces of evil.

THEME 3

FATE VS FREE WILL

When you believe in fate, you believe that events develop in a way that is beyond a person's control; you believe the sequence of events is determined by some kind of supernatural power. Free will, on the other hand, refers to the ability to act as one sees fit in a particular situation, without the influence of fate. In other words, a person can choose how he or she wants to act.

EVIDENCE OF THEME IN TEXT

The witches and the apparitions represent fate. Macbeth is human. He therefore represents free will. In other words, after hearing the different prophecies, he can decide what he wants to do. He can also decide whether he wants to do anything at all. He has control over his own actions. Macbeth makes the choice to kill Duncan and Banquo. He also decides to kill Duncan's guards. He could have framed them for the murder without killing them. Instead he chooses to kill the guards. He can then pretend he was angry on seeing Duncan lying

dead. In contrast with Macbeth, is Banquo. Banquo also hears a prophecy for his family from the witches. But he chooses to do nothing about it.

We can argue that the witches' prophecies are fate, and that Macbeth has no choice at all in his actions. It is fate that makes him behave the way he does. Or we can argue that Macbeth causes the prophecies to come true by making certain choices, such as killing the King and the others.

THEME 4

APPEARANCE VS REALITY

Appearance is how you see something or what something looks like. Appearances are often deceiving and misleading because how something appears to be is not always how it is in reality.

Reality is how something actually exists in real life as opposed to an imaginary idea of it.

In 'Macbeth', deliberate deception leads to the discrepancy (difference) between appearance and reality.

EVIDENCE OF THEME IN TEXT

When Lady Macbeth reads the letter Macbeth has written to her, she has dark, evil thoughts on how to get rid of the king. However, when she sees Macbeth, she is far softer with her words so that she does not scare him with her evil plan. She puts on the mask of goodness, keeping Macbeth calm. She tells her husband how to behave in a certain way when the king arrives, so that her evil plan can go into action. She also pretends to be kind and polite upon greeting the king. However, we know that she is not actually kind – she has very evil plans!

Macbeth and Lady Macbeth host a dinner at which they must keep calm and be pleasant with their guests. Outwardly, Macbeth pretends to be enjoying the banquet in his honour but inwardly, he knows that he has already put the next step of his plan into action: the murder of Banquo. When Banquo's ghost appears, Lady Macbeth has to cover up her husband's reaction.

Macbeth finally realises that the prophecies of the apparitions have indeed come true. What appeared to be impossible has become reality. Macbeth sees Birnam Wood moving towards him. Another prophecy that Macbeth did not think possible comes true when Macbeth realises that Macduff was not born naturally. He was ripped from his mother's womb and therefore not 'of woman born' (Act 4, Scene 1, Line 80).

STYLE AND STRUCTURE

1 STRUCTURE:

The play is divided into five acts. Each act is divided into a number of scenes: Act 1 consists of 7 scenes, Act 2 of 4, Act 3 of 6, Act 4 of 3, and Act 5 of 9 scenes. There are thus 29 scenes in the play. The play commences with conflict. There is conflict within Macbeth himself. He

struggles with the choices he has to make between his ambition, on the one hand, and his sense of right and wrong on the other. The **rising action** includes Macbeth and Banquo's meeting with the witches, and Lady Macbeth's goading (persuading) of Macbeth into killing Duncan. The **climax** of the play is Duncan's murder in Act 2. This is the point of no return.

Macbeth has to continue killing people to avoid facing the consequences of his first murder. The **falling action** includes the murders of Duncan's guards, Banquo, Lady Macduff, and her son. Additionally, Macbeth's second meeting with the witches, when the apparitions speak to him, is also part of the falling action. Finally, the falling action includes the battle in which Macbeth must face Macduff and be killed. The **denouement** (or resolution) is in the final scene when Malcolm is hailed as the new King of Scotland.

2 DRAMATIC IRONY:

Dramatic irony is when a character speaks or acts in way that shows he does not know what is really going on, but other characters or the audience do know. Early in the play, we (the audience) know that Macbeth and Lady Macbeth are planning to kill King Duncan. King Duncan has no idea about their plan to murder him. Instead, he is so pleased and excited to be at their castle and the reception they hold for him, that he gives Lady Macbeth a diamond as a gift. Later on in the play, we know that the army is approaching Dunsinane.

We know that Malcolm has instructed the soldiers to hold branches in the air to hide themselves as they march. Macbeth, however, has no idea about the branches that the soldiers have as they march towards his castle. He does not see the army until it is too late.

3 SYMBOLS:

A symbol is a real (literal) thing that stands for or represents something else with a figurative meaning:

- a The witches represent the supernatural in the play. Some may say the witches also represent dark forces or evil. They have knowledge of what will happen in the future. They take delight in informing Macbeth and Banquo what will happen. The witches' prophecy for Macbeth leads to much of the action in the play. Later on, when Macbeth demands more information from the witches, they summon up the apparitions. The apparitions make more prophecies: Macbeth must beware of Macduff; no man of woman born will defeat Macbeth and Macbeth need only fear when Birnam Wood comes to Dunsinane Hill. These prophecies make Macbeth believe he is invincible. Ironically, these same prophecies predict his death in the final battle – he is killed by Macduff, who was born by Caesarean section, after the trees of Birnam Wood moved to Dunsinane Hill. It must be noted that the witches only predict what will happen; they do not tell Macbeth what to do. That is left entirely up to Macbeth himself. He makes the choice to carry through the murders.

4 IMAGERY:

Some of the well-known images from the play include:

- a 'yet do I fear thy nature. / It is too full o'th'milk of human kindness / To catch the nearest way' (Act 1, Scene 5, Lines 14 -16). Milk is something that sustains life. The image of milk here suggests that, in Lady Macbeth's opinion, Macbeth lacks the ability to kill in order to fulfil his ambition to be king. Lady Macbeth laments the fact that her husband does not have it in him (is too full of compassion) to commit murder. She is upset that he is not ready to do what must be done for him to become King of Scotland, as predicted by the witches.
- b 'Hie thee hither, / That I may pour my spirits in thine ear, / And chastise with the valour of my tongue / All that impedes thee from the golden round, / Which Fate and metaphysical aid doth seem / To have thee crowned withal' (Act 1, Scene 5, Lines 23–28). Lady Macbeth wants her husband to hasten (hurry) home so she can begin influencing him with her words ('my spirits'). She knows he lacks the 'valour' (bravery) necessary to commit the deed. She will have to 'chastise' (reprimand) him to remove those doubts which are holding him back from achieving 'the golden round' (the crown).
- c 'Here's the smell of the blood still; all the perfumes of / Arabia will not sweeten this little hand.' (Act 5, Scene , Lines 42–43). Lady Macbeth uses **hyperbole** (exaggeration) here. She is so guilty about her role in the murder of the King that she can still smell the blood on her hands. Remember that she smeared Duncan's blood on his guards to frame them for his murder. She suggests that she can never get rid of this smell even if she uses 'all the perfumes of Arabia'. This means that she cannot do anything to get rid of the guilt she feels from committing the crime.
- d 'Till Birnam Wood remove to Dunsinane, / I cannot taint with fear' (Act 5, Scene 3, Lines 2–3) – Macbeth considers himself invincible because he believes the wood can never come up to Dunsinane Hill. Yet it **literally** does later, when the soldiers carry branches as they march forward.
- e 'This dead butcher and his fiend-like queen' (Act 5, Scene 9, Line 35) – **Metaphors** are used here to emphasise how evil Macbeth and Lady Macbeth were; Macbeth is compared to a butcher because of all those he has had killed, while his wife is compared to a demon because of her evil nature and her influence on Macbeth.

5 WORD CHOICE:

Shakespeare cleverly indicates the social status of the various characters in the play by using different types of verse. He uses **blank verse** (verse without rhyme) for the nobles, such as Macbeth. **Rhymed verse** is used for the witches. The ordinary working class characters speak in **prose**. The language used by Macbeth, for example, is richer and more powerful than the language used by the witches or the messengers. This is entirely in keeping with Macbeth's higher social status.

SAMPLE EXAM QUESTIONS

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1 AND QUESTION 2.

1 EXTRACT A

[The Sergeant gives Duncan a report.]

SERGEANT:

Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald –
 Worthy to be a rebel, for to that
 The multiplying villainies of nature 5
 Do swarm upon him – from the Western Isles
 Of kerns and gallowlasses is supplied;
 And Fortune, on his damned quarrel smiling,
 Showed like a rebel's whore. But all's too weak;
 For brave Macbeth – well he deserves that name – 10
 Disdaining Fortune, with his brandished steel,
 Which smoked with bloody execution,
 Like valour's minion carved out his passage,
 Till he faced the slave;
 Which ne'er shook hands, nor bade farewell to him, 15
 Till he unseamed him from the nave to the chops,
 And fixed his head on our battlements.

DUNCAN:

O valiant cousin! Worthy gentleman!

SERGEANT:

As whence the sun 'gins his reflection
 Shipwrecking storms and direful thunders break, 20
 Discomfort swells. Mark, Kind of Scotland, mark:
 No sooner justice had, with valour armed,

Compelled these skipping kerns to trust their heels, But the Norwegian lord, surveying vantage, With furbished arms and new supplies of men, Began a fresh assault.	25
DUNCAN: Dismayed not this Our captains, Macbeth and Banquo?	
SERGEANT: Yes. As sparrows eagles, or the hare the lion.	30
[Act 1, Scene 2]	

1.1 If you had to introduce the characters to the audience BEFORE the play is performed, how would you introduce Macbeth and Lady Macbeth? [4]

Macbeth and Lady Macbeth are husband and wife.

Lady Macbeth is loyal / supportive of her husband.

Macbeth will be introduced as brave / honourable general in King Duncan's army / a noble man / Thane of Glamis.

Macbeth is related to Duncan / Duncan's cousin.

Macbeth's castle in Inverness.

NOTE: For full marks, a RELEVANT description must include BOTH characters.

1.2 With which country is Scotland at war? [1]

Norway (✓)

1.3 Refer to lines 2–3 ('As two spent...choke their art').

a Choose the correct answers to complete the following sentence. Write only the letter (A–D) next to the question number (1.3 (a)) in the ANSWER BOOK. [1]

The figure of speech used in this line is...

A personification.

B simile.

C metaphor.

D alliteration.

B simile (✓)

b Explain how this figure of speech emphasises what the Sergeant is saying to Duncan. [2]

Just as a competition between two swimmers would be exhausting / as two swimmers who are exhausted and struggle to continue (✓), so too is the battle between the two armies exhausting. (✓)

OR

This simile emphasises the fact that, like two swimmers of equal strength match each other, the two armies are in fierce battle with each other making the outcome uncertain.

1.4 What is meant by, 'unseamed him' (line 16)? [1]

Ripped / slit / cut him open (✓) (with his sword).

1.5 Refer to line 18 ('O valiant cousin!').

a To whom does 'valiant cousin' refer? [1]

Macbeth (✓)

b Identify the tone in this line. [1]

Praise / admiration / approval / pride / gratitude (✓)

c Explain the irony in the words 'O valiant cousin' in relation to what happens later in the play. [2]

Duncan's praise of Macbeth is ironic because later, it is Macbeth who will murder Duncan / betray him for his position as king. (✓) (✓)

OR

Duncan refers to Macbeth as courageous ('valiant'). Macbeth is courageous at this point in the play but later becomes cowardly. (✓) (✓)

OR

Duncan and others constantly refer to Macbeth as valiant or brave, yet Lady Macbeth says she fears that he is not brave enough to kill King Duncan - that his lack of valour will prevent them from being king and queen. (✓) (✓)

1.6 What does this extract reveal about Macdonwald? [2]

This extract suggests that Macdonwald is a traitor because he had joined forces with the enemy (the Norwegians) (✓) and betrayed his country (Scotland). (✓)

OR

This extract suggests that Macdonwald was ruthless / brave enough to rebel against his own country (Scotland) / people (✓) in favour of the enemy (Norway). (✓)

1.7 Discuss the suitability of the title of the drama, 'Macbeth'. [3]

Open-ended.

Accept a relevant response which shows an understanding of the title of the play.

It is suitable because:

- Macbeth is the protagonist / the central character in this play;
- as the tragic hero, Shakespeare shows how a fatal flaw in Macbeth's character leads to his downfall;
- Shakespeare uses the character of Macbeth to illustrate how good human beings can be corrupted by the forces of evil.

NOTE: For full marks, the response must be well-substantiated.

A candidate can score 1 or 2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the text of the play.

2 EXTRACT B:

[Macbeth has a conversation with Lady Macbeth.]

LADY M:

What do you mean?

MACBETH:

Still it cried 'Sleep no more!' to all the house.

'Glamis hath murdered sleep, and therefore Cawdor

Shall sleep no more, Macbeth shall sleep no more!'

LADY M:

Who was it thus cried? Why, worthy Thane,

5

You do unbend your noble strength, to think

So brainsickly of things. Go get some water,

And wash this filthy witness from your hand.

Why did you bring these daggers from the place?

They must lie there! Go carry them, and smear

10

The sleepy grooms with blood.

MACBETH:

I'll go no more.

I am afraid to think what I have done;

Look on't again I dare not.

LADY M:

Infirm of purpose!

15

Give me the daggers; the sleeping and the dead

Are but as pictures. 'Tis the eye of childhood

That fears a painted devil. If he do bleed,

I'll gild the faces of the grooms withal,

For it must seem their guilt.

20

Exit. Knocking within.

MACBETH:

Whence is that knocking?

How is't with me, when every noise appals me?

What hands are here? Ha! They pluck out mine eyes!

Will all great Neptune's ocean wash this blood

25

Clean from my hand? No, this my hand will rather

The multitudinous seas incarnadine,

Making the green one red.

[Act 2, Scene 2]

- 2.1 To whom do Glamis and Cawdor refer in lines 3–4 ('Glamis hath murdered...sleep no more!)?** [1]
Macbeth (✓)
- 2.2 Refer to line 13 ('I am afraid to think of what I have done').**
- a Why does Macbeth murder Duncan? Give TWO reasons.** [2]
He is influenced by the witches' prophecies / Lady Macbeth to murder Duncan so that he can become king. (✓)
He is ambitious / greedy for power and wants to usurp Malcom's right to the throne. (✓)
- b Explain why the following statement is FALSE:**
Duncan is murdered in his castle. [1]
Duncan is murdered in Macbeth's castle (Inverness). (✓)
- 2.3 Refer to lines 5–11 ('Who was it...grooms with blood').**
- a Quote TWO CONSECUTIVE WORDS that indicate that Macbeth had returned with blood on his hands.** [1]
'filthy witness' (✓)
- b Discuss Lady Macbeth's mood in these lines.** [2]
She is agitated / angry / annoyed / disgusted (✓) because:
Macbeth could not take charge of the situation. (✓) OR
Macbeth has murdered Duncan and returned with the evidence / bloody daggers (✓) OR
She expected him to implicate the guards by putting / placing the daggers with them. (✓)
- 2.4 In lines 15–16 Lady Macbeth says, 'Infirm of purpose! Give me the daggers.' If you were the director of this play, which TWO would you tell Lady Macbeth to do while saying these lines?** [2]
Put on an angry expression. (✓)
Stretch out her hand, demanding the daggers. (✓)
Grab the daggers. (✓)
Speak in a stern tone. (✓)
NOTE: Accept any TWO RELEVANT gestures.
- 2.5 Explain how the theme of appearance versus reality is illustrated in this extract.** [3]
Accept a relevant, text-based explanation on the theme of appearance versus reality.
Here is an example:
Lady Macbeth wants to hide the truth about who Duncan's murderer really is.
Therefore, she plans to smear blood on the faces of the grooms. This will make it appear as if they (the grooms) have murdered Duncan.
The act of washing his hands will not remove the crime.
Lady Macbeth refers to the dead as if they are asleep.

Macbeth appears to be the stronger person but in reality it is Lady Macbeth who is dominant at this point.

NOTE: For full marks, the response must be well-substantiated.

A candidate can score 1 or 2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the text of the play.

2.6 Explain the difference between Macbeth's and Lady Macbeth's states of mind in this extract. [2]

Macbeth is nervous / apprehensive / anxious / disturbed / guilt-ridden. (✓)

Lady Macbeth is bold / decisive / confident / manipulative / unremorseful. (✓)

2.7 Consider the play as a whole.

Discuss whether you sympathise with what eventually happens to Lady Macbeth. [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

No.

- Lady Macbeth invites the forces of evil / summons the forces of evil to fill her with cruelty;
- she plays a pivotal role in the murder of Duncan / she influences Macbeth to murder Duncan;
- she is complicit in Duncan's murder and, therefore, is justified in feeling the guilt that eventually leads her to committing suicide.

OR

Yes.

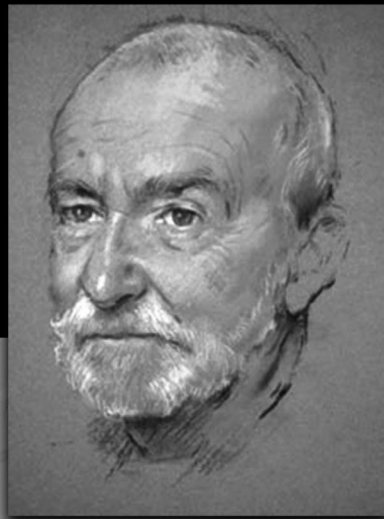
- she is inherently good and to become evil, asks to be filled with cruelty;
- she commits evil deeds because of her love for Macbeth / idea of being queen;
- her guilt is misplaced because it is Macbeth who embarks on a killing spree;
- her emotional fragility elicits the sympathy of the audience / reader;
- she feels a strong sense of remorse for having set Macbeth on the path of murder.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the drama.

TOTAL: 35 MARKS

REFERENCES:

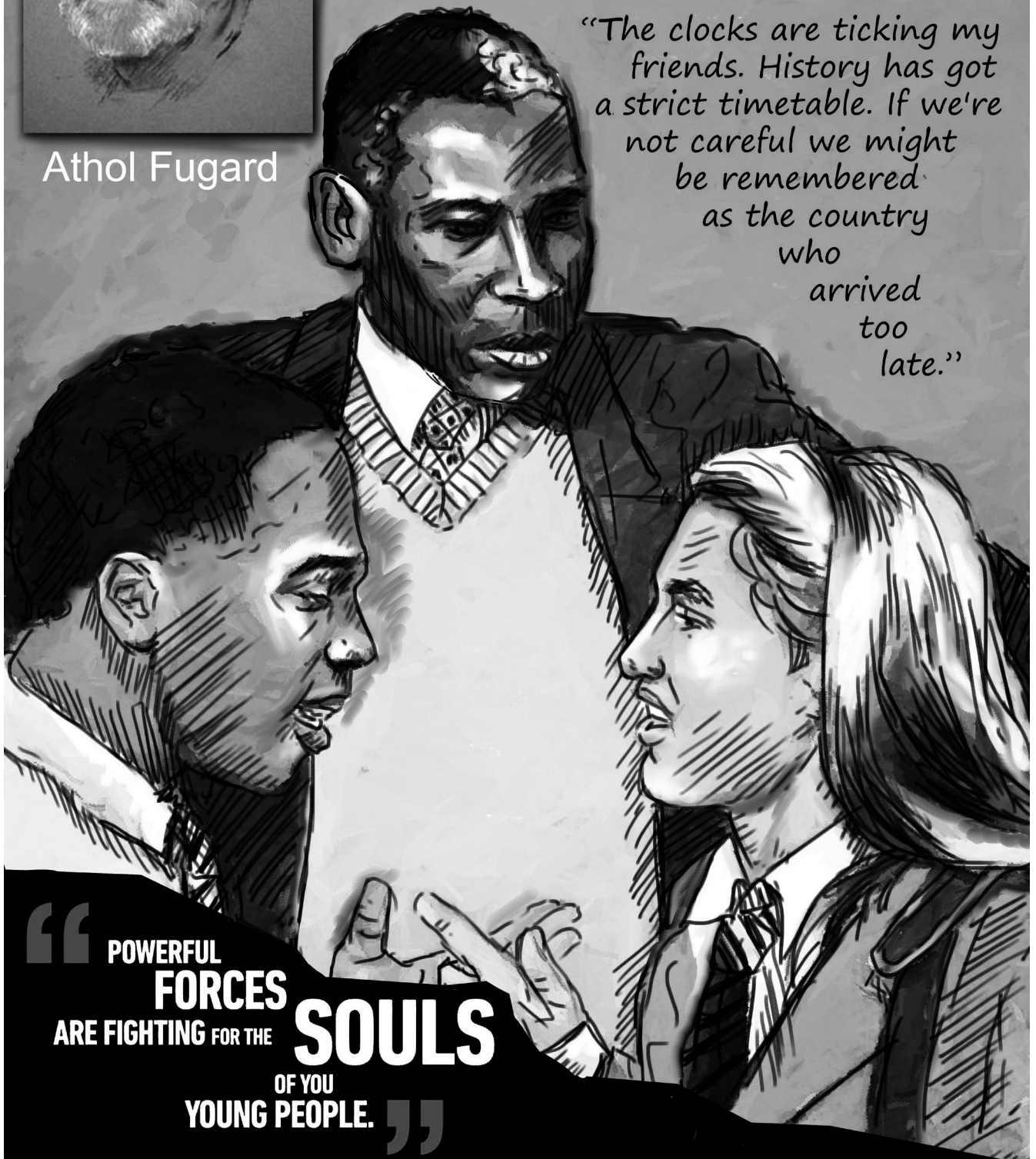
- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.



Athol Fugard

MY Children! MY Africa!

"The clocks are ticking my friends. History has got a strict timetable. If we're not careful we might be remembered as the country who arrived too late."



“ POWERFUL
FORCES
ARE FIGHTING FOR THE **SOULS**
OF YOU
YOUNG PEOPLE. **”**

Drama: My Children! My Africa!

GENRE	Drama
TITLE	MY CHILDREN! MY AFRICA!
AUTHOR	Athol Fugard

PLOT SUMMARY

'My Children! My Africa!' is about a high school teacher, Mr M. He wants to resist Apartheid peacefully by educating and motivating his learners at Zolile High School. He has one particularly brilliant learner, Thami Mbikwana. Mr M has big dreams for Thami's future.

Mr M invites a class of learners from a white school, Camdeboo Girls' High, to debate with some of the Zolile High learners. Afterwards, Mr M invites the two stars of the debate, Isabel Dyson and Thami, to team up for an English literature competition. As they practise for this quiz, the three of them form a close relationship.

Mr M dreams that Thami will go to university and become a great leader. He believes that the way to heal South Africa is through education. However, Thami is angry about Apartheid. He sees that Bantu Education will not give him equal opportunities. Eventually Thami tells Isabel that he has decided to withdraw from the literature quiz and that he cannot continue his friendship with her. He believes that the best way to fight Apartheid is to leave school and join the boycotts. Isabel is angry and upset.

Mr M is worried about how the boycott is disrupting his learners' education. He refuses to support the boycott. He gives the activists' names to the police, so that the boycott will end, and his learners will return to class. Thami comes to warn Mr M that he will be killed for being an informer and giving the names to the police. Mr M refuses to cooperate or to run away. An angry crowd confronts Mr M at the school and kills him.

Thami is afraid he will be arrested because of the information Mr M gave to the police, so he leaves the country and joins the armed struggle. The play ends with Isabel on top of Wapadsberg Pass which was a special place for Mr M. She says goodbye to his memory in this special place.

SETTING

The play is set in 1984, when there was a lot of resistance to Apartheid. Almost all of the action happens at Zolile High School in Brakwater, the township next to Camdeboo in what is today called the Eastern Cape.

BACKGROUND INFORMATION

Athol Fugard is a South African playwright, director, actor and novelist, who grew up in Port Elizabeth. His mother was an Afrikaner and his father was from English, Irish and French Huguenot descent. His plays have political themes and are part of anti-Apartheid 'protest theatre'. During the 1980s, young people were leaders in the resistance against Apartheid, especially against Bantu Education. Many children participated in the Struggle by boycotting school, with the slogan 'Liberation before Education'. Over time, the protests became more violent. 'My Children! My Africa!' asks questions about whether or not this was right. The events in the play are based on a real newspaper article in 1985 about a teacher who was necklaced (killed) because he was suspected of being a government informer. It was first performed in 1989.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as they happen in the novel. Number the sentences from 1 to 11. Number 1 has been done for you. Please note: There are more sentences on the next page.

As they practise for this quiz, the three of them form a close relationship.

Thami comes to warn Mr M that he will be killed for being an informer. Mr M refuses to cooperate or to run away. An angry crowd confronts Mr M at the school and kills him.

The play ends with Isabel on top of Wapadsberg Pass, which was a special place for Mr M. She says goodbye to his memory in this special place.

Eventually Thami tells Isabel that he has decided to withdraw from the literature quiz and cannot continue his friendship with her. He believes that the best way to fight Apartheid is to leave school and join the boycotts. Isabel is angry and upset.

Mr M is worried about how the boycott is disrupting his learners' education. He refuses to support the boycott.

Mr M invites a class of learners from a white school, Camdeboo Girls' High, to debate with some of the Zolile High learners. Afterwards, Mr M invites the two stars of the debate, Isabel Dyson and Thami, to team up for an English Literature competition.

He gives the activists' names to the police, so that the boycott will end, and his learners will return to class.

Thami is afraid he will be arrested because of the information Mr M gave to the police, so he leaves the country and joins the armed struggle.

Mr M dreams that Thami will go to university and become a great leader. He believes that the way to heal South Africa is through education. However, Thami is angry about Apartheid. He sees that Bantu Education will not give him equal opportunities like white learners will get.

- 1 'My Children! My Africa!' is about a high school teacher, Mr M, who wants to resist Apartheid peacefully by educating and motivating his learners at Zolile High School.

He has one particularly brilliant learner, Thami Mbikwana. Mr M has big dreams for Thami's 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.**
- 4 As they practise for this quiz, the three of them form a close relationship.
- 9 Thami comes to warn Mr M that he will be killed for being an informer. Mr M refuses to cooperate or to run away. An angry crowd confronts Mr M at the school and kills him.
- 11 The play ends with Isabel on top of Wapadsberg Pass, which was a special place for Mr M. She says goodbye to his memory in this special place.
- 6 Eventually Thami tells Isabel that he has decided to withdraw from the literature quiz and cannot continue his friendship with her. He believes that the best way to fight Apartheid is to leave school and join the boycotts. Isabel is angry and upset.
- 7 Mr M is worried about how the boycott is disrupting his learners' education. He refuses to support the boycott.
- 3 Mr M invites a class of learners from a white school, Camdeboo Girls' High, to debate with some of the Zolile High learners. Afterwards, Mr M invites the two stars of the debate, Isabel Dyson and Thami, to team up for an English Literature competition.
- 8 He gives the activists' names to the police, so that the boycott will end, and his learners will return to class.
- 10 Thami is afraid he will be arrested because of the information Mr M gave to the police, so he leaves the country and joins the armed struggle.
- 5 Mr M dreams that Thami will go to university and become a great leader. He believes that the way to heal South Africa is through education. However, Thami is angry about Apartheid. He sees that Bantu Education will not give him equal opportunities like white learners will get.
[NOTE: This point could, instead, move into position 3. If so, all the numbers will change accordingly.]
- 1 My Children! My Africa! is about a high school teacher, Mr M, who wants to resist Apartheid peacefully by educating and motivating his learners at Zolile High School.
- 2 He has one particularly brilliant learner, Thami Mbikwana, for whom he has big dreams.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a boycott (n.)	A form of political protest in which you do not buy goods from a particular shop. In this case, South African teenagers boycotted school – they refused to go to school until Apartheid ended. Thami joins the boycott.
a perspective (n.)	A way of seeing something, or a point of view. Thami and Mr M have different perspectives on how to resist Apartheid.
inequality (n.)	People not having the same opportunities or standards of living. Apartheid created a lot of inequality between the different races in South Africa.
a literature (adj.) quiz (n.)	A competition in which people are tested on books and poems.
generation (n.)	A group of people of a similar age. Mr M is part of an older generation than Thami.
a monologue (n.) / a soliloquy (n.)	A long speech that a character makes by themselves. Usually they are talking directly to the audience instead of to the other characters.
stage directions (n.)	An instruction in a play about the movement, position, or tone of an actor, or the sound effects and lighting.
Confucius (n.)	He was a Chinese philosopher and teacher who lived thousands of years ago. His philosophy is called Confucianism. It is based on loyalty to one's nature, morality, justice and virtue. He believed in the power of words. Mr M is a Confucian, which means he follows the teachings of Confucius.
political (adj.) activity (n.)	Doing things as part of your goal to create political change, e.g. organising marches, protests and boycotts. Thami becomes involved in political activity.
a revolution (n.)	A complete change in the government of a country, usually in a short period of time when the people rise up against the authorities / government. Thami wants a revolution to come about to end Apartheid.
an activist (n.) / a comrade (n.)	A person who campaigns or works to bring about political or social change. In South Africa, during the struggle against Apartheid, these activists were called comrades (This word was taken from the socialist revolution in the USSR). Thami is an activist.
the Struggle (n.)	When spelled with a capital 'S', this refers to resistance against Apartheid.
Romantic (adj.) poetry (n.)	Romantic poetry (with a capital 'R') is the poetry of the Romantic era (the 1700s and 1800s). The 'Lake Poets' refer to three of the Romantic poets who lived in the Lake District in England: Wordsworth, Coleridge and Southey.
<i>pondok</i> (n.)	Afrikaans word for 'hut' or 'shack'.
disillusioned (adj.)	To no longer believe in something; to be disappointed in someone or something because you discover that it is not as good as you believed it was. Thami becomes disillusioned about the education system under Apartheid.
a government stooge (n.) / an informer (n.) / a collaborator (n.)	Someone who secretly works with the government or police. They betray the people around them by giving the government information about people's political activity. Mr M becomes an informer when he gives activists' names to the police.

MAJOR CHARACTERS	
NAME	MR M (ANELA MYALATYA)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Invites Camdeboo Girls' High for a debate at Zolile High in Brakwater. 2 Invites Isabel and Thami to enter the literature competition as a team, and trains them. 3 Refuses to listen to Thami's political perspective. 4 Informs on the activists that organise the school boycott (gives their names to the police). 5 Is killed by the mob for being a government collaborator.
RELATIONSHIPS	He has very few close relationships. (He lives alone in a room in Rev Mbopa's house). Thami is his favourite student and he invests all his hopes and dreams in him. He wants Thami to get a scholarship to go to university.
PERSONALITY TRAITS	He is intelligent, respected, hard-working, dedicated, enthusiastic and passionate. He is also authoritative and a traditionalist. He believes in respect for authority and hates lawlessness. He believes in the power of words and education to bring about change. He is stubborn and refuses to listen to the younger generation's ideas about revolution.
PHYSICAL DESCRIPTION	He is 57 years old and wears glasses.
CHANGES	At the start, he is dignified and in control. When the school boycott begins, he becomes angrier and more upset. Mr M eventually loses control altogether and informs on the activists. At the end of the play, he regrets his actions because they lead to the arrest and detention of Thami's comrades. Some people believe that he gives himself up to the mob because he regrets betraying his learners. He remains loyal to his belief that learning, dialogue, communication and words are the only legitimate form of struggle. Therefore, he will not join in the protests.
NAME	THAMI MBIKWANA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Debates against Isabel. 2 Enters the literature quiz with Isabel and practises with her. 3 Becomes angry about the inequality and brutality of Apartheid and Bantu Education. 4 Joins the school boycott. 5 Warns Mr M that people want to kill him for informing on them. He offers to lie to them to save Mr M. 6 Leaves the country to join the armed struggle.
RELATIONSHIPS	He is a natural leader and popular among his classmates. He has a complicated relationship with Mr M. He has learned a lot from him and respects him as an authority figure. However, he is quietly frustrated that Mr M will not ask for or listen to his opinions. He forms a warm friendship with Isabel as they practise for the quiz. However, he feels he has to end the friendship so that he can commit himself to the Struggle.
PERSONALITY TRAITS	He is extremely intelligent and eloquent (can express his thoughts well in language). This makes him an excellent debater. He is soft-spoken but underneath the surface he is passionate, determined and brave.

MAJOR CHARACTERS	
	He stands up for what he thinks is right. He is a natural leader. He is naturally respectful of authority, but is also impatient. He does not want to listen to Mr M's ideas about slowly defeating Apartheid when so many black people are suffering. He does not believe that education can free black people when it is part of the system of Apartheid.
PHYSICAL DESCRIPTION	He is 19 years old.
CHANGES	At the start of the play, Thami is angry about the injustice of Apartheid, but he avoids confrontation with Mr M, who is an authority figure. By the end of the play, he leaves school and South Africa to join the armed struggle. He has become a revolutionary who is committed to ending Apartheid, even by violent means.
NAME	ISABEL DYSON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Debates against Thami at Zolile High. She realises that there is so much about South Africa that she does not know. 2 Enters the literature quiz with Thami and practises with him at Zolile High. 3 She cannot understand Thami's position on the boycott and how complicated it is for him to be friends with her. 4 Goes to Wapadsberg Pass at the end as an act of respect to Mr M.
RELATIONSHIPS	She wants to form relationships with black people from Brakwater. She has grown up separated from people of colour, except for her family's domestic worker (Auntie) and her father's deliveryman (Samuel). She forms close relationships with Mr M and Thami. She is able to be more open with both of them than they can be with each other. She speaks her mind honestly. She is disappointed when Thami ends their friendship. She does not really understand his position as she does not experience Apartheid like he does (because she is white and thus privileged).
PERSONALITY TRAITS	She is intelligent, brave and strong. However, growing up white in Apartheid South Africa, she is sheltered and naive. She does not know much about black people and the political realities of Apartheid. She is friendly, sympathetic and warm. She generally treats people with respect. She is not afraid to stand up to her parents who are nervous about her spending time with black people. She hates losing.
PHYSICAL DESCRIPTION	She is 18 years old.
CHANGES	At the start of the play she is interested and polite, but she has never really interacted with black people before, because Apartheid has kept them separate. Through her experiences with Thami and Mr M, she realises that there is a huge part of her country that she does not know anything about. She commits herself to learning more. She starts to fully realise how wrong Apartheid is. However, she can never fully understand Thami's decision to join a more revolutionary method of struggle.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

GENERATIONAL CONFLICT

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

EVIDENCE OF THEME IN TEXT

In Act 1, Scene 3, Isabel encourages Mr M to listen to Thami's ideas. Mr M refuses. Mr M says: 'No, I haven't *asked* him Isabel, and I won't. I will *tell* him, and when I do I trust he will express as much enthusiasm for the idea as you have. I am an old-fashioned traditionalist in most things, young lady, and my classroom is certainly no exception. I teach. Thami learns... We do not blur the difference between the generations in the way that you white people do' (pg. 58–59).

In Act 1, Scene 5, Thami says the following about Mr M: 'He is out of touch with what is really happening to us blacks and the way we feel about things. He thinks the world is still the way it was when he was young. It's not! It's different now, but he's too blind to see it. He doesn't open his eyes and ears and see what is happening around him or listen to what the people are saying' (pg. 75).

THEME 2

WHAT IS THE BEST WAY TO ACHIEVE CHANGE?

Is it better to take many small steps within the system, or bring about revolution that changes the system completely?

- Is it better to use words and ideas to convince oppressors that they are wrong, or to defeat them with weapons?
- Is it worth trying to change a system from within, even if that will cause your suffering to continue for much longer?

EVIDENCE OF THEME IN TEXT

Mr M and Thami show us two different perspectives on how to resist Apartheid. Mr M believes that it is best to subvert Apartheid (quietly going against the rules) gradually and peacefully.

Thami, however, believes that active, open defiance and armed revolution are better. The play gives us a chance to think about the benefits and disadvantages of both, and to decide for ourselves which method of struggle we think is best.

In Act 2, Scene 1, Mr M explains how he thinks it his duty to 'sabotage' (go against) Bantu Education in the way that he teaches. He insists that he 'liberated' (pg. 87) (freed) Thami's mind. However, Thami says, 'Yours were lessons in whispering. There are men now who are

teaching us to shout' (pg. 87). He means that Mr M did not teach them to stand up against the systems. He only taught them to try to find ways to live within it. Thami wants to get rid of the whole system. In Act 1, Scene 5, Thami says that Mr M's 'ideas about change are the old-fashioned ones. And what have they achieved? Nothing. We are worse off now than we ever were' (pg. 75).

THEME 3

LIVING A MEANINGFUL LIFE

Apartheid was a system that led to a lot of wasted potential, as it made it very difficult for people of colour, especially black people, to get a decent education. In 1980s, the student protests and school boycotts caused many young people not to get even the little education that was available to them.

EVIDENCE OF THEME IN TEXT

Mr M is scared that Thami will get involved in political activity and abandon his education. Mr M believes that this would be a waste of Thami's brilliant mind. However, Thami feels that staying within the Bantu Education system would be a waste of the opportunity to fight Apartheid.

When his learners join the school boycott, Mr M feels like his life has been wasted, because teaching is what has given his life meaning. In Act 2, Scene 3 he says to the empty classroom, 'My lessons were meant to help you in this world. I wanted you to know how to read and write and talk in this world of living, stupid, cruel men. [*Helpless gesture*] Now? Oh my children! I have no lessons that will be of any use to you now. Mr M and all his wonderful words are ... useless, useless, useless!' (pg. 90–91)

When Isabel goes to the Wapadsberg Pass to pay her respects to the memory of Mr M, she promises him that she will honour him by making her life 'useful' (pg. 103). She will not waste her potential. She will use it to live a meaningful life that contributes to society.

THEME 4

JUSTICE AND INJUSTICE

How can people get justice within an unjust system like Apartheid?

If a legal system does not provide justice for some people, is vigilantism or 'mob justice' acceptable? (Vigilantism is when ordinary citizens find and punish people they see as criminals, without involving police, courts, trials or evidence).

EVIDENCE OF THEME IN TEXT

In Act 2 Scene 4, Isabel and Thami disagree about whether the killing of Mr M was an act of murder or self-defence by the Brakwater community. Thami says: "I don't call it murder, and I don't call the people who did it a mad mob... blind and stupid but still self-defence. He betrayed us and our fight for freedom... Remember there is no magistrate or court you

can drag him to and demand that he be tried for that crime. There is no justice for black people in this country other than what we make for ourselves. When you judge us for what happened... just remember that you carry a share of the responsibility for it. It is your laws that have made simple, decent black people so desperate that they turn into 'mad mobs'" (pg. 99–100).

THEME 5

BETRAYAL

The characters struggle to deal with various betrayals.

What is the right way to respond when someone you care about betrays you? Are there situations that make betrayal understandable?

EVIDENCE OF THEME IN TEXT

Thami betrays Isabel and Mr M by dropping out of the literature quiz. Isabel is very hurt by this, especially because Thami feels he cannot continue his friendship with her. However, Fugard (the author) shows us Thami's perspective as well. Thami feels that continuing to be friends with Isabel would be a betrayal of his comrades in the Struggle.

Mr M betrays Thami and his other learners by informing the police about their political activities. This major betrayal has serious consequences. Many student activists are arrested and Thami has to flee the country. Mr M is punished with death for his betrayal. Fugard also shows the audience Mr M's perspective on what he did. Mr M could not understand their method of protest. He was trying to get them back off the streets and into the classroom. He was doing what he thought was right.

STYLE AND STRUCTURE

1 STRUCTURE:

The play is structured in two acts. Every second scene contains action: characters talk to each other and do things. Every other scene is a monologue: each of the three main characters gets a chance to talk directly to the audience. It is almost like they are thinking aloud to share something about their ideas, memories or feelings that they cannot share with each other.

This shows us their three different perspectives, so that we can decide for ourselves how we feel about the events.

2 SYMBOLS:

- a** The **names of the places** where the characters live are symbols for what those places are like. Brakwater township is full of poverty, racial oppression and suffering. This is symbolised by the name that means 'brackish water' in Afrikaans. Brackish water is water that has a lot of salt in it, which makes it taste bitter and impossible to use for

watering crops. Camdeboo, the richer white town where Isabel lives, is a Khoi word meaning 'green hollow'. A hollow is a valley, and green is the colour of life and nature, which makes it seem like a pleasant place to live.

- b** Thami and Isabel study **Romantic poetry** for the competition. The Romantics were poets living and writing in Europe in the 1700s and 1800s. The most famous ones are Blake, Wordsworth, Coleridge, Byron, Shelley and Keats. They were considered revolutionary at the time because they challenged their society's beliefs about order and control. This revolutionary spirit is a symbol for the revolutionary spirit that was growing in South Africa in the 1980s.
- c** Mr M holds a **dictionary** in one hand and a **stone** (the one thrown through his classroom window) in the other. The dictionary here is a symbol of education, learning, and the power of language, ideas and communication. The stone is a symbol for violent protest and what Mr M sees as uncontrolled lawlessness. Mr M thinks that Thami should choose the way of the dictionary rather than the way of the stone. These physical symbols representing the two different ways of thinking helps him to make his point to Thami and to the audience.
- d** One of the poems they read is '**Ozymandias**' by Shelley. Ozymandias was an Egyptian Pharaoh (king) thousands of years ago. He was powerful and oppressive. Shelley's poem describes a destroyed statue of Ozymandias. This destroyed statue symbolises that even the strongest political leaders eventually die and their power is lost. For Thami, this symbolises that the Apartheid government can be destroyed even though it is extremely powerful – just like Ozymandias was. Mr M misunderstands Thami. He thinks that Thami is talking about vandalising physical statues.

3 FIGURES OF SPEECH:

- a** A **paradox** is something that seems like a contradiction, but if you work it out, it actually makes sense. In Mr M's monologue in Act 1, Scene 4, he quotes Confucius as saying that he could do whatever his heart wanted, without going against what was right. This sounds like a contradiction, because usually in order to be moral, we have to control some of our desires that might hurt other people. However, we can work out the paradox by realising that Confucius was really saying that his heart was so pure that he would never feel like doing anything that was hurtful or wrong.
- b** In the same monologue in Act 1, Scene 4, Mr M describes his own heart differently. He says it jumps out and 'savages' him 'like a wild beast' (pg. 62). This **simile** compares the intense emotion in his heart to the violent behaviour of a wild animal. His feelings hurt him just the way that a wild animal would hurt you if it attacked you.
- c** Mr M now takes this image further in a **metaphor**: 'I've got a whole zoo in here, a mad zoo of hungry animals' (pg. 62). He is frightened by all his feelings, the way that a zookeeper would be if their zoo was filled with mad and hungry animals. He names the 'animals' Despair, Hate and Hope, because those are the feelings he is struggling with. Hope puts Mr M in danger of being disappointed. This makes the hope he feels for a better future for his learners as difficult to deal with as the hate and despair he feels about Apartheid.

- d** In Act 1, Scene 6, Thami's **metaphor** compares freedom to medicine. He says, "It still upsets me very much when I think about the pain and suffering of my people, but I realise now that what causes most of it is not an illness that can be cured by the pills and bottles of medicine they hand out at the clinic. I do not need to go to university to learn that what my people really want is a strong double-dose of that traditional old Xhosa remedy called 'Inkululeko. Freedom'" (pg. 78). This shows how Apartheid hurts people like an illness or a wound, and that the only thing that can heal people is their political freedom.
- e** In the same scene, Thami uses another **metaphor** to compare his mistrust of Bantu Education to an animal that has sensed danger. He says, 'Now I sit at my desk like an animal that has smelt danger, heard something moving in the bushes and knows it must be very, very careful' (pg. 79). This metaphor shows how dangerous Bantu Education is for learners.

Thami is fighting for his freedom the way an animal fights for its life. The metaphor also shows how the Apartheid government tried to pretend that Bantu Education was acceptable, the way a hunter hides in the bushes.

- f** In Act 2, Scene 2, Mr M uses a **metaphor** to compare armoured cars (military vehicles) to giant dung beetles, and protesting children to faeces. He says, 'They were everywhere, crawling around in the smoke like giant dung-beetles looking for shit to eat' (pg. 89). This shows how much the Apartheid government disrespected black people, treating them like faeces.

4 IRONY:

In Act 2, Scene 2, Mr M walks through the chaos of the school boycott and sees his learner Siphon Fondini writing the slogan 'Liberation first, then education' (pg. 90). This slogan expressed the learners' view that they had to put all their effort into fighting Apartheid before they could think about going to school. It is ironic that Fondini asks Mr M to check his spelling. Irony is when what happens is the opposite of what you would expect to happen. You would not expect Fondini to care about his spelling when he is boycotting school, but he does. This reminds us that the learners in the boycott are not boycotting school because they do not care about it, but because they want a better education. They are trying to create a better future for themselves and their country.

5 TONE:

The characters sometimes speak to each other in a **sarcastic** tone because they are angry or frustrated. Sarcasm is when you say the opposite of what you mean, and this is obvious to the person you are talking to. For example:

- a** In Act 2, Scene 1, Isabel desperately wants Thami to stay and be friends with her but she knows he will not, so she says in a sarcastic tone, 'Well don't waste your time here' (pg. 85). What she is really saying is that she wants him to stay.
- b** In the same scene, Mr M is angry with Thami for expressing his political views. Mr M says in a sarcastic tone, 'Oh Thami... you learn your lessons so well!' (pg. 87). What he

is really saying is that Thami cannot think for himself, and is only repeating what he has been told by the other activists.

- c** Mr M also uses a sarcastic tone in this scene when he asks Thami, ‘You have got other teachers, have you?’ (pg. 87). What he is really saying is that the activists in the Struggle cannot teach Thami like he can.
- d** In Act 2, Scene 3, when Thami comes to the school to warn Mr M, Mr M says in a sarcastic tone, ‘You haven’t come here for a lesson, have you?’ (pg. 91) He does not really think that Thami has come for a lesson. Rather, he is trying to show that he disapproves of Thami boycotting school.

SAMPLE EXAM QUESTIONS

Read the extracts from the play below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1 AND QUESTION 2.

1 EXTRACT A:

[An interschool debate is in progress.]

MR M:	I call you both to order!	
ISABEL:	What I said was that women...	
THAMI:	...were more emotional than men...	
ISABEL:	Correction! That women were more intuitive than men...	
MR M:	Miss Dyson and Mr Mbikwana! Will you both please...	5
ISABEL:	You are twisting my words and misquoting me.	
THAMI:	I am not. I am simply asking you...	
MR M:	Come to order! <i>[Grabs the school bell and rings it violently. It works. Silence.]</i>	
	I think it is necessary for me to remind all of you exactly what a debate is supposed to be. <i>[Opens and reads from a little black dictionary that is at hand on the table.]</i> My dictionary defines it as follows: 'The orderly and regulated discussion of an issue with opposing viewpoints receiving equal time and consideration.'	10
	Shouting down the opposition so that they cannot be heard does not comply with that definition.	15
	Enthusiasm for your cause is most commendable but without personal discipline it is as useless as having a donkey and a good cart but no harness.	
	We are now running out of time. I am therefore closing the open section of our debate. No more interruptions from the floor, please.	20
	We'll bring our proceedings to a close with a brief, I repeat, brief, three minutes at the most, summing up of our arguments.	
	[Act 1 Scene 1]	

- 1.1 If you had to introduce the characters to the audience BEFORE the play is performed, how would you introduce Thami and Isabel?** [4]
Isabel is:

- 18 years old.
- a Grade 12 learner at Camdeboo Girls' High.
- from a very privileged background.
- intelligent.
- a very good debater.

Thami is:

- 19 years old.
- a Grade 12 learner at Zolile High / a township school.
- from a disadvantaged background.
- intelligent.
- a very good debater.

(NOTE: For full marks, a RELEVANT description must include BOTH characters.)

1.2 Refer to the extract.

- a Where does this debate take place?** [1]

Zolile High / a classroom at Zolile High / Mr M's classroom / Number 1 classroom (✓)

- b Which team wins the debate?** [1]

Camdeboo Girls' High / Isabel's team / The visiting school (✓)

1.3 Identify Mr M's tone in 'Come to order!' (line 8). [1]

Angry / commanding / stern (✓)

1.4 Consider the play as a whole.

Thami says in his concluding statement that 'women and men are created differently and should have different education syllabi'.

Discuss the irony in his statement. [2]

In the debate, Thami takes a position supporting different syllabi for males and females. Yes, later he joins the student protest and fights for equal education for all. (✓)(✓)

1.5 State TWO similarities in the characters of Isabel and Thami as seen in this extract. [2]

committed / enthusiastic / intelligent / critical thinkers / competitive / passionate speakers

NOTE: Accept any TWO of the above.

1.6 Discuss how the theme of order versus disorder is evident in this extract. [3]

Accept a relevant, text-based response which shows an understanding of the theme of order versus disorder.

- Mr M reading the definition of a debate from the dictionary shows order.
- The bell that Mr M rings to restore calm amongst the Zolile High learners, shows order.
- The unruly learners and Thami and Isabel interrupting each other are symbols of disorder.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must include a discussion of both 'order' and 'disorder' which must be grounded in the text of the play.

1.7 In your opinion, is Mr M a good teacher? Discuss your view.

[3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

Yes.

- Mr M wants what is best for his learners;
- He is a dedicated and committed teacher who will do anything to teach his learners.
- He gives them the opportunity to rise above their circumstances.

No.

- Mr M is too authoritarian in his thinking and teaching;
- He does not give Thami a chance to express how he feels about Bantu education;
- He is in denial of the reality of the political situation.

NOTE: Do NOT award a mark for YES or NO only.

Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the play.

2 EXTRACT B:

[Isabel and Mr M discuss Thami.]

ISABEL:	You're fishing for something, Mr M. What is it?	
MR M:	Trouble, Isabel, I'm sorry to say it, but I'm fishing for trouble and I'm trying to catch it before it gets too big.	
ISABEL:	Thami is in trouble?	
MR M:	Not yet, but he will be if he's not careful. And all his friends as well. It's swimming around everywhere, Isabel. In the classroom, out on the streets.	5
ISABEL:	Oh, you mean that sort of trouble. Is it really as bad as people are saying?	
MR M:	There's a dangerous, reckless mood in the location. Specially among the young people. Very silly things are being said, Isabel and I've got a suspicion that even sillier things are being whispered among themselves. I know Thami trusts you. I was wondering if he had told you what they were whispering about.	10
ISABEL:	<i>[Shocked by what Mr M was asking of her]</i> Wow! That's a hard one you're asking for, Mr M. Just suppose he had, do you think it would be right for me to tell you? We call that splitting, you know, and you're not very popular if you're caught doing it.	15
MR M:	It would be for his own good, Isabel.	
ISABEL:	Well, he hasn't...thank goodness! So I don't have to deal with that one.	20

[Act 1, Scene 5]

- 2.1 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.1) in the ANSWER BOOK.** [1]
 The expression, ‘You’re fishing for something’ (line 1) means that Mr M...
- A likes fishing.**
B wants information.
C gives information.
D is fishing.
 B wants information
- 2.2 Refer to line 6 (It’s swimming around everywhere, Isabel’).**
- a Identify the figure of speech in this line.** [1]
 Personification OR Metaphor (✓)
- b Explain why this figure of speech is appropriate.** [2]
 Trouble is personified as a swimmer, ‘swimming around everywhere.’ (✓) This emphasises that trouble is spreading everywhere in the townships / location because of the political conditions at the time. (✓)
- 2.3 Quote FIVE CONSECUTIVE WORDS to show that learners are more involved in protest action than adults are.** [1]
 ‘Specially among the young people.’ (✓)
- 2.4 Refer to line 15, [*Shocked by what Mr M was asking of her*’].
 In your own words, state what Mr M is asking Isabel to do.** [1]
 Mr M wants Isabel to provide information about Thami. (✓)
- 2.5 Discuss the consequences that ‘splitting’ (line 17) has for Mr M later in the play.** [2]
 He is murdered (✓) because he is regarded as an informer. (✓)
- 2.6 Refer to line 20 (‘Well, he hasn’t...thank goodness!’).**
- a If you were the director of this play, which TWO things would you tell Isabel to do when saying these lines?** [2]
 To sigh (✓)
 Raise her eyebrows (✓)
 Put her hands together (✓)
 Put her hands in the air (✓)
NOTE: Accept any TWO RELEVANT gestures.
- b State TWO characteristics of Isabel that are evident from her reaction to Mr M’s request.** [2]
 reliable / honest / loyal / committed / sensitive / cautious
NOTE: Accept any TWO of the above.
- 2.7 Explain why the following statement is TRUE:**
Isabel has led a sheltered life. [1]
 She does not have experience of the reality of life in the township / location. (✓)
- 2.8 What does this extract reveal about Mr M’s attitude towards the possible student protest?** [2]
 He does not support the student protest. (✓)
 He does not believe that protesting is the way in which to address the inequalities of Bantu Education. (✓)

He is concerned about the potential violence associated with these student protests. (✓)

He is concerned about the safety of the students who participate in the protests. (✓)

NOTE: Accept any TWO of the above.

2.9 Discuss the suitability of the title of the play, 'My Children! My Africa!' [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

- The setting of the play is at an African school;
- Mr M laments on the plight of the children on the continent of Africa;
- the use of the pronoun 'My' in the title is a reference to Mr M's personal response to the plight of children in Africa / He is the concerned teacher at an African school, who considers the children he teaches as his own;
- the use of the exclamation marks emphasises the fact that the children and the continent of Africa are of concern.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the drama.

TOTAL: 35 MARKS

REFERENCES:

- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

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 of the top of an A4 blank piece of paper.
- 4 Write the following headings under the name of each character: 'Important Actions', 'Relationships', 'Personality Traits' and 'Physical Description', leaving blank space under each heading. Example:

REVEREND KUMALO

Important actions:

Relationships:

Personality traits:

Physical description:

Activity:

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

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

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

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

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

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

Preparation:

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

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

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

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

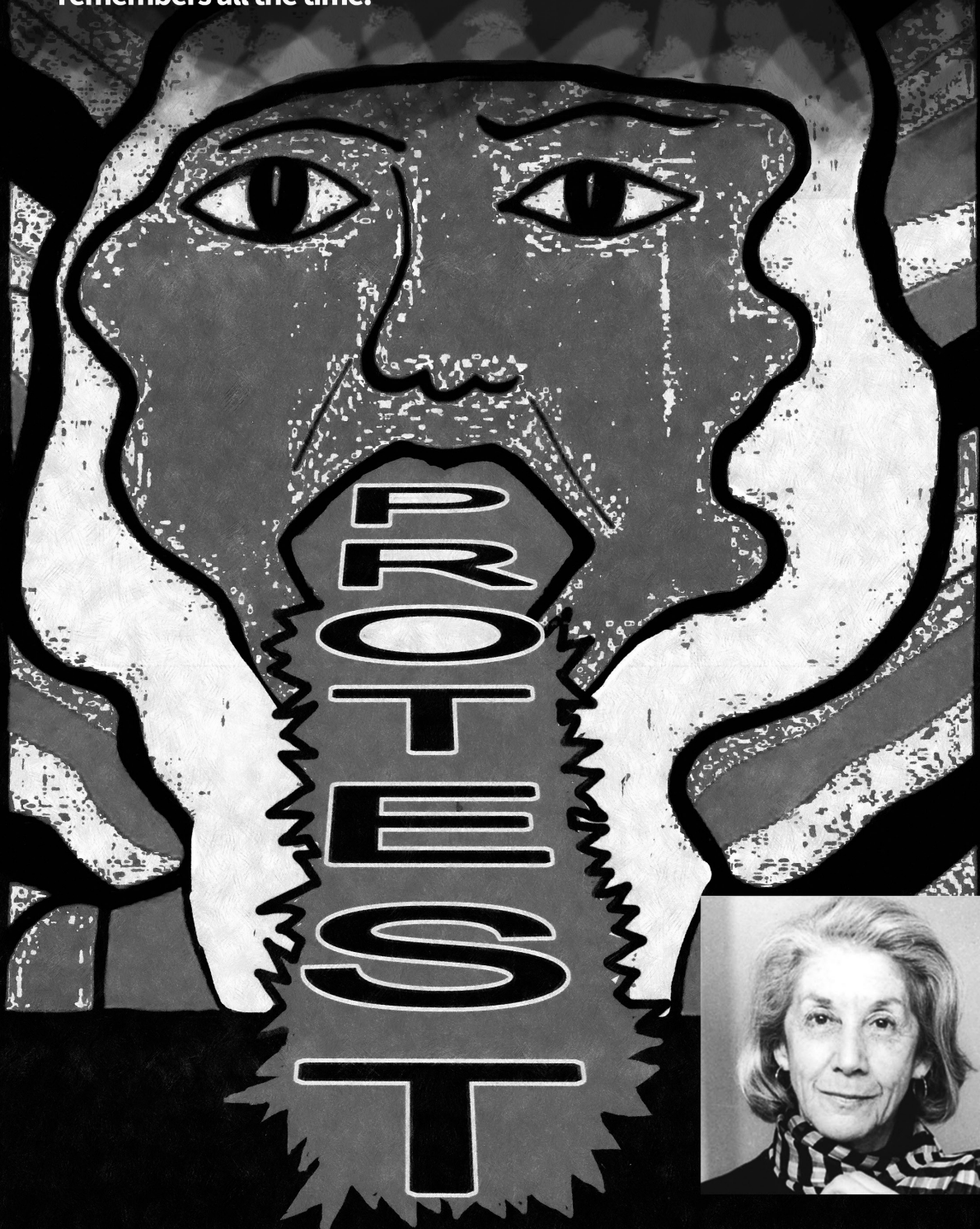
Activity:

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

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

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

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



A CHIP OF GLASS RUBY

Nadine Gordimer

20 November 1923 – 13 July 2014

Short Story: A Chip of Glass Ruby

GENRE	Short Story
TITLE	A CHIP OF GLASS RUBY
AUTHOR	Nadine Gordimer

PLOT SUMMARY

Mr Yusuf Bamjee lives with his wife, Mrs Zanip Bamjee, in a modest house about 80 km away from Pretoria. They have nine children altogether. Five of these children were from Mrs Bamjee's first marriage to Mr Pahad. Mr Bamjee married his wife after Mr Pahad died. Their house is overcrowded. Their eldest daughter, Girlie, is married and has left home. Girlie is from Mrs Bamjee's first marriage.

Mr Bamjee is a fruit and vegetable hawker. They struggle to make ends meet, like most people – especially black people – did in the 1950s. We see proof of their poverty in the clothes they wear and the food they eat. Mrs Bamjee, the main character, is a traditional Indian housewife who takes good care of her large family while her husband goes out to earn a living. But she is also a political activist. This activism is something that Mr Bamjee finds very difficult to accept as he is a traditional Muslim man. Mrs Bamjee prints anti-Apartheid leaflets on a duplicating machine she has smuggled into her house. She holds meetings with African women in her home. Important people who are part of the liberation struggle also visit her in her home. Mr Bamjee is not happy with these activities happening in his home. He feels their lives are difficult enough without getting involved in the struggles of black people.

In the early hours of one Thursday morning, two policemen from the Special Branch come to the house to arrest Mrs Bamjee. Her children help her to pack some clothes while the policemen search the house. They find a book written by Nehru while he was in prison. Nehru was the first Prime Minister of India and an important political figure before and after India's independence from Britain. Ms Bamjee begs the policemen not to take the book away, but her son Jimmy tells her to let it go. Before leaving with the policemen, she reminds her husband to take the children to the engagement party on Sunday 'at Ismail's place' (pg. 24). She is taken away to a prison in a neighbouring town, and then to a prison in Pretoria. This prison is probably a maximum-security prison for political prisoners.

Her children are deeply affected by their mother's arrest. But for Mr Bamjee, life has to go on as usual. He does not voice his anger towards his wife, but it is clear how angry he is with her; he blames her for her arrest, as he had warned her against being an activist. He sees himself as the victim of his wife's political activism. He is not too concerned about the effect of his wife's arrest on his young children. He makes no attempt to go to see his wife or to even find out to which prison she has been taken. It is left to Girlie and Jimmy to see

a lawyer to help them find out where their mother is being held. Mr Bamjee continues with his job in order to put food on the table. Girlie helps out in the house, although she herself is about to give birth to her first child.

Girlie is given a permit by the police to visit her mother in prison. Jimmy asks Mr Bamjee for money so that Girlie can go to Pretoria to visit her. Mr Bamjee leaves the money on the table.

When people come to visit, Mr Bamjee tries to gain their sympathy by making it seem he has been wronged, both by the police and his wife. One evening, Mr Bamjee learns that Ahmed, one of his little sons, was shamed by his teacher in the classroom that day. Ahmed was called to the front of the class. His teacher then told the whole class that his mother was in jail because she liked black people, and wanted them to be like the Indians. The family is upset by this incident. Jimmy tries to act all grown up. He says the teacher, Mr Petersen, is a coloured person, who does not believe all people are equal. According to Jimmy, the teacher likes to hold on to the part of him that is white. Mr Bamjee responds sarcastically that Jimmy knows everything as a fifteen-year-old. He means that Jimmy acts like he knows it all in spite of being so young.

The political prisoners go on a hunger strike, and Mr Bamjee is too proud to ask Girlie whether his wife is also on hunger strike. He is still angry with his wife and wonders how she could sacrifice her family for black people. It is the Apartheid era, so he is afraid and suspicious of black people. He believes that black people will harm Indians one day.

Girlie comes to the house early one morning to wish Mr Bamjee happy birthday. She visited her mother the previous day in prison. Her mother reminded her not to forget his birthday. Mr Bamjee has forgotten it is his birthday. He wonders how his wife can remember so many things while being a political activist and now as a prisoner. Mr Bamjee finally realises the worth of someone like his wife. Now he remembers and understands why he loves her.

SETTING

The story is set in Apartheid-era South Africa, sometime in the 1950s. There are several clues in the story to tell us it was in the 1950s: the Group Areas Act (which stated people had to live in areas segregated by race), the eviction of people from their homes, the currency being used (shillings), and the protests against the Pass Laws. It is possible that the story is set sometime in 1956. Women from all over South Africa protested against the pass laws being extended to African women. The women marched to the Union Buildings in Pretoria on 9 August 1956 (This is why we celebrate Women's Day on 9th August each year). We read in the story that 'native women' were often in Bamjee's house, and that Mrs Bamjee used the duplicating machine to print leaflets. These leaflets would quite likely have carried an anti-Apartheid or anti-pass-laws message. This is why she was arrested by police from the Special Branch. We also have reference to 'shillings' in the story. This was the currency in use until 1961 when South Africa became a Republic.

The action in the story takes place in Mr and Mrs Bamjee's house in the Transvaal, which was one of the four provinces in South Africa during the Apartheid era. Their house was 'fifty miles' (about 80.5 km) away from Pretoria . The house would have been in an Indian group area as the Bamjees were Indian.

BACKGROUND INFORMATION

The National Party came into power in South Africa in 1948. They developed the Apartheid (separateness) policy. The party wanted to segregate (separate) the four race groups in the country. The Afrikaner government passed many laws to oppress black people and restrict their movement within the country. The Group Areas Act was passed in 1950. In the story we read of Bamjee's mother losing her house in Noordhoek under the Group Areas Act.

The Pass Laws Act of 1952 angered Black South Africans in particular. Under the Pass Laws, black men had to carry their passes (a type of identity document) with them at all times. The passes had other information besides the person's name and date of birth: the passes contained the person's photograph, fingerprints, details of employment, government permission to live and work in a certain area, and also reports from employers on work performance and behaviour.

Officials could demand that a Black person produce his pass at any time. If the person could not produce his pass, he would be arrested. Passes could be 'endorsed' by the police for whatever reason they chose. This would mean that the person could no longer live and work in the area stated in the passbook. This made it easy for people to be separated from their family and friends.

An employer could refuse to sign a person's pass for the period that he had worked. This would also result in his being asked to leave the area, and he would have difficulty finding other work. The passes were hated by black people as they were a symbol of the government's power over them. The passes were called 'dompass', meaning 'stupid pass'.

Hundreds of people were arrested under the Pass Laws. There was nationwide protest action against the Pass Laws. The Women's March to the Union Buildings in Pretoria on 9 August 1956 is just one example. The Sharpeville Massacre of 1961 resulted from police opening fire on marchers who were also protesting against the Pass Laws.

SUMMARY REVIEW ACTIVITY: SUMMARY EDITING

In each of the following sentences ONE word is incorrect. Identify and correct the error in each sentence. Write down the incorrect word and next to it, write the correct word.

- 1 Mrs Bamjee's first husband was Mr Bamjee.
- 2 Mrs Bamjee's first name was Fathima.
- 3 The Bamjee family lived in the Cape.
- 4 Mrs Bamjee had four children from her first marriage.
- 5 Her eldest child was Jimmy.

- 6 Mr Bamjee sold fruit and milk.
- 7 Mrs Bamjee was a modern wife.
- 8 Mrs Bamjee was a political analyst.
- 9 She was arrested by the Criminal Branch of the police.
- 10 Mr Petersen was the Indian teacher who humiliated Ahmed in the class.

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 first – second OR Bamjee – Pahad
- 2 Fathima – Zanip
- 3 Cape – Transvaal
- 4 four – five OR first – second
- 5 eldest – second OR Jimmy – Girlie
- 6 milk – vegetables
- 7 modern – traditional
- 8 analyst – activist
- 9 Criminal – Special
- 10 Indian – Coloured

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
Apartheid (n.)	Apartheid is an Afrikaans word that means separateness. Apartheid was the policy adopted by the National Party which ruled the country from 1948. The Apartheid government invented different racial categories. Then, people of different race groups were kept apart by law. People were forced to live in areas designated for their racial group. A number of laws were passed to ensure that the racial groups remained totally separate. There were separate schools and separate facilities for each group. People of different races were not allowed to marry or have relationships with each other. In the story, the Bamjee family are living in South Africa during the Apartheid era.
a duplicating (adj.) machine	This machine was used in the old days to print many copies of the same document. It was used in schools, businesses and government departments. Mrs Bamjee is a political activist. She brings home a duplicating machine, which she uses to print leaflets. These leaflets would have been against the government. This is why she is arrested.
Group Areas Act (n.)	The National Party put into place a policy of segregation of racial groups. It created separate residential zones in each town / city / area for each race group. The Group Areas Act was passed in 1950. The Group Areas Act made it law for people of a single race to live in a particular area. Mr Bamjee mentions the Group Areas to his wife when he tries to convince her not to meddle in politics.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a hawker (n.)	A hawker is a person who travels around selling goods. Mr Bamjee is a fruit and vegetable hawker.
a hunger strike (n.)	When a person refuses to eat for a long time as a means of protest, we say the person is on a 'hunger strike'. In the story the political prisoners go on a hunger strike. We suspect Mrs Bamjee is also one of those on hunger strike.
natives (n.)	This term was used to refer to black people in South Africa during the Apartheid era. It means the local or original inhabitants of a place. It became a very derogatory term. Mr Bamjee refers to black people as natives when he speaks to his wife.
a pass / a pass book (n.)	A pass was a kind of identity document. It was also called the 'dompass' (stupid pass). All black people were required to carry a pass wherever they went. The police could demand that you show them your pass at any time. Failure to produce your pass when demanded would lead to your arrest. There was much protest against the carrying of passes. In the story we read that Africans were destroying their passes in protest against the pass laws.
political (adj.) prisoners (n.)	These are people who are taken into custody because of their involvement in attempts to overthrow the government. They are different from criminals, as they have not committed any crime. Mrs Bamjee becomes a political prisoner because she was arrested for her involvement in the fight against Apartheid.
a ruby (n.)	A ruby is a precious stone that is red in colour. It is often used in jewellery. Glass was also coloured red to make it look like a ruby. When she was young, Mrs Bamjee had a piercing done in her nose, in which she wore a nose ring. This nose ring was a 'chip of glass ruby'. Traditionally, Indian women wore nose rings. These days it has become fashionable among women from all over the world. The title of the story comes from this nose ring, although she no longer wears the nose ring. The writer may have chosen this title to show how valuable ordinary people like Mrs Bamjee were in the liberation struggle. She may have appeared like a chip of glass, but she was actually like a precious ruby.
Special Branch (n.)	This is a government police department. Police in the Special Branch deal with political security. Today this department is known as the Special Task Force. During the Apartheid era, the Special Branch would check on and arrest any person that was suspected of working against the government. The policemen that come to arrest Mrs Bamjee are from the Special Branch. Mrs Bamjee is regarded as a threat to the Apartheid government because of the anti-government leaflets she is printing on the duplicating machine, and the meetings she holds in her house.
a widow (n.)	A widow is a woman whose husband has died. Mrs Bamjee was previously married to Mr Pahad. When he died, she became a widow with five children. Mr Bamjee then married her. Mr Bamjee finds it difficult to understand what had attracted him to his wife. It was not common in those days for a man to marry a widow, especially not if she had that many children.

MAJOR CHARACTERS	
NAME	MRS ZANIP BAMJEE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Arranges with a black taxi owner for a duplicating machine to be hidden in a wash basket and brought to her house. 2 Prints leaflets relating to the political struggle on the duplicating machine. 3 Holds meetings with African women and important people involved in the struggle against the Apartheid government. 4 Does the housework and takes care of all her family's needs, including making clothes for them. 5 Is arrested for her political activism. 6 Tells the policeman not to take her copy of the book by Nehru. 7 Before she leaves with the policemen, tells her husband to remember to take the family to the engagement party at the Ismails. 8 Goes on a hunger strike with the other political prisoners. 9 During a visit by Girlie, she tells her to wish her stepfather happy birthday.
RELATIONSHIPS	She is the widow of Mr Pahad, with whom she has five children. Mr Bamjee is her second husband. She has four children with Mr Bamjee. Her two eldest children admire her and her role in the liberation struggle. She is friends with African women, and she holds meetings and has tea with them. She has an important role to play in the struggle, as she is visited by well-known freedom fighters.
PERSONALITY TRAITS	She is a hardworking woman who places the needs of her family and others above her own. She is very good at multi-tasking (doing many things at the same time). She respects her husband and keeps him up to date with everything that is going on. She is committed to the liberation struggle. She is willing to make personal sacrifices in the name of the struggle against Apartheid. She regards black people as equals. She is patient and does not lose her temper easily.
PHYSICAL DESCRIPTION	She is very skinny when she is not pregnant. She oils her hair and wears it in a plait. She wears old cheap saris. She is not pretty. Her face is 'sallow' (an unhealthy colour).
CHANGES	She does not change in the course of the story.
NAME	MR BAMJEE YUSUF BAMJEE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Marries Mr Pahad's widow who has five children. 2 Provides for his family by selling fruit and vegetables. 3 Criticises his wife for her dedication to the liberation struggle. 4 Ignores the children as they try to come to terms with their mother's arrest. 5 Complains to visitors about having to take care of his family while his wife is in prison. 6 Provides the money for Girlie to visit her mother in prison. 7 Forgets his birthday. 8 Realises the importance of his wife at the end.
RELATIONSHIPS	He is Mrs Bamjee's second husband. He is not happy with his wife's political activities and criticises her loyalty to black people and to the

MAJOR CHARACTERS	
	liberation struggle. At the end he admires his wife's determination and purposefulness, although he does not say it. He is a good provider to his children.
PERSONALITY TRAITS	He is hardworking and firmly believes that it is his duty to provide food for his family. He is a very orthodox man who wants a traditional wife. He finds it difficult to show warmth and affection, and comes across as gruff and taciturn (uncommunicative). He is selfish, as he thinks mostly about how events affect him personally. He is proud and stubborn. He tries to understand events by speaking aloud to himself. He is a racist.
PHYSICAL DESCRIPTION	He wears trousers, a dirty white hawker's coat, and a muffler (a scarf worn around the head and face to keep warm).
CHANGES	At first he does not understand what he had found attractive in his wife. By the end of the story he does understand that he was drawn to her because she is not like other women.
NAME	GIRLIE (REAL NAME FATHIMA)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is married and has moved out of the Bamjee house. 2 Works in a factory. 3 Adopts the name 'Girlie'. 4 Wears make-up. 5 Behaves like a white girl as she smiles too openly and boldly, has cut her hair, and wears modern, fashionable clothes and make-up. This is unlike the way Indian or Muslim girls were expected to dress and behave at that time. 6 Goes with her brother Jimmy to the lawyer to find out where her mother had been taken. 7 Helps out in the house while Mrs Bamjee is in prison. 8 Goes for an interview with the police to get a permit to visit her mother in prison. 9 Visits her mother in prison. 10 Is upset when her mother goes on a hunger strike. 11 Gets up early to come to wish her stepfather on his birthday. 12 Tells Mr Bamjee about her mother's good qualities.
RELATIONSHIPS	She is close to her mother and her brother Jimmy. She admires her mother, and keeps visiting her in prison.
PERSONALITY TRAITS	She is modern, more like a white girl than an Indian girl in the way she dresses and behaves. She is very loving and loyal to her family. She is an obedient daughter.
PHYSICAL DESCRIPTION	She is pregnant. She has a small face and loves wearing make-up. She has her hair cut and curled.
CHANGES	She does not change in the course of the story.
NAME	JIMMY PAHAD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Together with some of his sisters, packs a suitcase for his mother when she is arrested. 2 Tells his mother to 'leave it' when she stops the policemen from taking the book by Nehru away.

MAJOR CHARACTERS	
	<p>3 Goes to inform Girlie of their mother's arrest.</p> <p>4 Goes with Girlie to the lawyer to try to find out where their mother has been taken.</p> <p>5 Asks Mr Bamjee for money for Girlie to go to Pretoria to visit their mother.</p> <p>6 Explains why he thinks the coloured teacher had humiliated Ahmed in class.</p>
RELATIONSHIPS	He is loyal to his mother and admires her a lot. He is very close to his sister Girlie.
PERSONALITY TRAITS	He is loving and loyal. He is intelligent and outspoken.
PHYSICAL DESCRIPTION	He is fifteen years old. He is short and thick-set.
CHANGES	He does not change in the course of the story.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

RACIAL PREJUDICE

This is dislike, hatred or unjust behaviour towards a person or people of another race.

EVIDENCE OF THEME IN TEXT

Mr Bamjee is not happy about his wife associating with African women; he believes she will get herself into trouble by fighting alongside black people in the liberation struggle. He believes black people are violent, and refers to them as 'natives' and 'devils'. The Coloured teacher is also prejudiced against black people as he ridicules Mrs Bamjee for fighting with black people against the Pass Laws.

THEME 2

APARTHEID

This was the policy of segregation of the Afrikaner Nationalist government

EVIDENCE OF THEME IN TEXT

The story is set in the Apartheid era in South Africa, most likely in 1956 or thereabouts. In the story, Mrs Bamjee is involved in the protests against the Pass Laws. Because of the Apartheid era laws, different racial groups lived in separate 'Group Areas'.

THEME 3

SACRIFICE

To sacrifice means to give up something that is important to you for the sake of others.

EVIDENCE OF THEME IN TEXT

Mrs Bamjee sacrifices her family and her freedom for the sake of the liberation struggle. She knows she is in danger of being arrested, but she continues printing anti-Apartheid material on the duplicator. She leaves behind her husband and family when she goes to prison. She has young children who still need her, but she goes willingly to prison. She also goes on a hunger strike with the other political prisoners as a form of protest against the oppressive laws of the government.

THEME 4

SELFISHNESS

This has to do with being concerned only with what happens to oneself.

EVIDENCE OF THEME IN TEXT

Although Mr Bamjee provides food for his family, he is an extremely selfish man. He is only concerned with the effects of his wife's arrest on him, and worries about how he will cope in her absence. He does not comfort the children, nor does he make attempts to visit his wife in prison.

THEME 5

COMMITMENT

One shows commitment when one is dedicated to a cause or an activity.

EVIDENCE OF THEME IN TEXT

Mrs Bamjee is committed to both her family and to the liberation struggle. After her household duties are done, she works late into the night printing leaflets on the duplicating machine. We can assume these leaflets are against the government, and that they urge people to join the struggle against Apartheid. At the time, this was dangerous work. She is seen as a political activist by the Special Branch. This is why she is arrested. The hunger strike shows that she remains committed to the struggle even after her arrest.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is narrated in the **third person**. The narrator knows and can see everything – we say the narrator is **omniscient** as they can see all the thoughts and feelings of all the characters.

2 MOOD / ATMOSPHERE:

There is an atmosphere of secrecy and urgency in the story. The urgency is seen in the way Mrs Bamjee gets her domestic duties done as quickly as she can so she can get to her job of printing. There is urgency in the way she is arrested at three in the morning. There is also

much secrecy in the story. She holds meetings with the African women and with the important freedom fighters that come and go, but there are no details about what is discussed at the meetings. Even Mr Bamjee realises that he does not really know who comes to his house in the daytime. The prison where Mrs Bamjee is kept in custody is also not revealed to the family until a lawyer intervenes.

3 TONE:

The tone is **matter-of-fact** for much of the story as we are told what happens. The exchange between Mr Bamjee and Jimmy when they discuss little Ahmed's humiliation in the classroom is **sarcastic** (he mocks Jimmy). Mr Bamjee's 'conversations' with himself as he thinks about his situation are **self-pitying** in tone. He is full of self-pity because he feels excessively sorry for himself. He believes his problems are caused by his wife.

4 IRONY:

Irony is when the opposite of what we expect happens. Mr Bamjee makes no attempts to find out where his wife is taken or to visit her; instead he is angry with her for getting into trouble with the police, and for leaving him with the responsibility of taking care of so many children. Ironically, Mrs Bamjee remembers his birthday and tells Girlie, his stepdaughter, to make sure she wishes him on his birthday. We can say that he does not seem to care about his wife as much as she cares for him.

SAMPLE EXAM QUESTIONS

Read the following extract from 'A Chip of Glass Ruby' and then answer the questions which follow it:

The duplicating machine was gone from the sideboard. The policemen had taken it with them, along with the pamphlets and the conference reports and the stack of old newspapers that had collected on top of the wardrobe in the bedroom – not the thick dailies of the white men, but the thin, impermanent-looking papers that spoke up, sometimes interrupted	5
by suppression or lack of money, for the rest. It was all gone. When he had married her and moved in with her and her five children, into what had been the Pahad and became the Bamjee house, he had not recognized the humble, harmless, and apparently useless routine tasks – the minutes of meetings being written up on the dining-room table at night, the government blue books that were read while the latest baby was suckled, the employment of the fingers of the older children in the fashioning of crinkle-paper Congress rosettes – as activity intended to move mountains. For years and years he had not noticed it, and now it was gone.	10
The house was quiet. The children kept to their lairs, crowded on the beds with the doors shut. He sat and looked at the sideboard, where the plastic carnations and the mat with the picture of the Taj Mahal were in place. For the first few weeks he never spoke of her. There was the feeling, in the house, that he had wept and raged at her, that boulders of reproach had thundered down upon her absence, and yet he had said not one word.	15
	20

1 Refer to lines 1–4 of the extract ('The duplicating machine ... in the bedroom').

Explain briefly why these items were taken by the police. [2]

These items are proof /evidence (✓) that Mrs Bamjee is a political activist/is engaged in the liberation struggle. (✓)

2 Refer to lines 4–6 ('the thin impermanent-looking papers ... for the rest').

a To what 'papers' is the narrator referring? [1]

black / left-wing / anti-government newspapers (✓)

b Discuss the significance of these papers to Mrs Bamjee. [2]

These papers contain articles written by and about people involved in the liberation struggle.(✓) Mrs Bamjee is herself involved in this struggle. / The papers may have material she can use in her leaflets.(✓)

3 From your knowledge of the story, discuss how Mr Bamjee differs from his wife.

Mention TWO points. [2]

- Mrs Bamjee is passionately involved in the liberation struggle, while Mr Bamjee prefers not to be involved at all / is critical of anyone involved in the struggle. (✓)
- Mr Bamjee is racist, while Mrs Bamjee is not. (✓)
- Mrs Bamjee is totally unselfish / selfless, while Mr Bamjee is selfish.
- Mrs Bamjee is warm / caring / talkative, while Mr Bamjee is cold / uncaring / uncommunicative. (✓)

NOTE: Accept ANY TWO points.

4 Discuss Mr Bamjee's reaction to his wife's arrest by the policemen from the Special Branch. [3]

He is angry with her for becoming involved in the struggle in the first place. (✓) He reminds her that he had warned her about her activities. (✓) He ignores the children as they grieve and talk about their mother among themselves. (✓) He considers himself to be the victim in this incident. (✓)

He does not try to find her/contact her/visit her. (✓)

NOTE: Accept ANY THREE points.

5 Comment on the relationship between Mrs Bamjee and her children. [2]

Mrs Bamjee is very close to her children. (✓) The children love her, and they miss her when she is arrested. (✓) She sees to all their needs (✓) and does not lose patience with them. (✓)

NOTE: Accept ANY TWO points.

6 Do you admire Mrs Bamjee? Discuss your response fully. [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

Yes. There are several qualities that I admire in Mrs Bamjee. She is hardworking, as we see her doing all the household chores for her large family before working late into the night printing leaflets. (✓) She is unselfish, and always puts the needs of others above her own, even when she is in prison. (✓) She is very dedicate to fighting against the cruel system of Apartheid. (✓)

No. I think she is very selfish. (✓) It is not right that she does things that her husband does not like or know about (✓). She must know her involvement with politics will get her into trouble and she has young children to consider. (✓)

NOTE: Do NOT award a mark for YES or NO only.

Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the story.

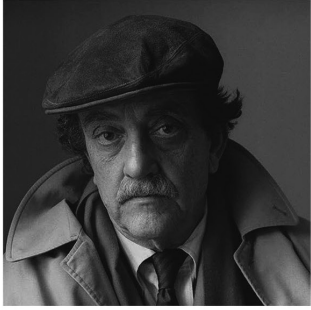
7 Discuss the theme of selfishness that is evident in this extract. [3]

Accept a relevant, text-based response which shows an understanding of the theme selfishness.

The theme of selfishness is evident in the extract. (✓) Mr Bamjee is angry with his wife because he believes she is to blame for doing things she knew would result in her arrest. (✓) He had often warned her not be involved in politics / Now all he can think about is himself, and how he has to suffer without his wife being in the house doing everything she should be doing. (✓)

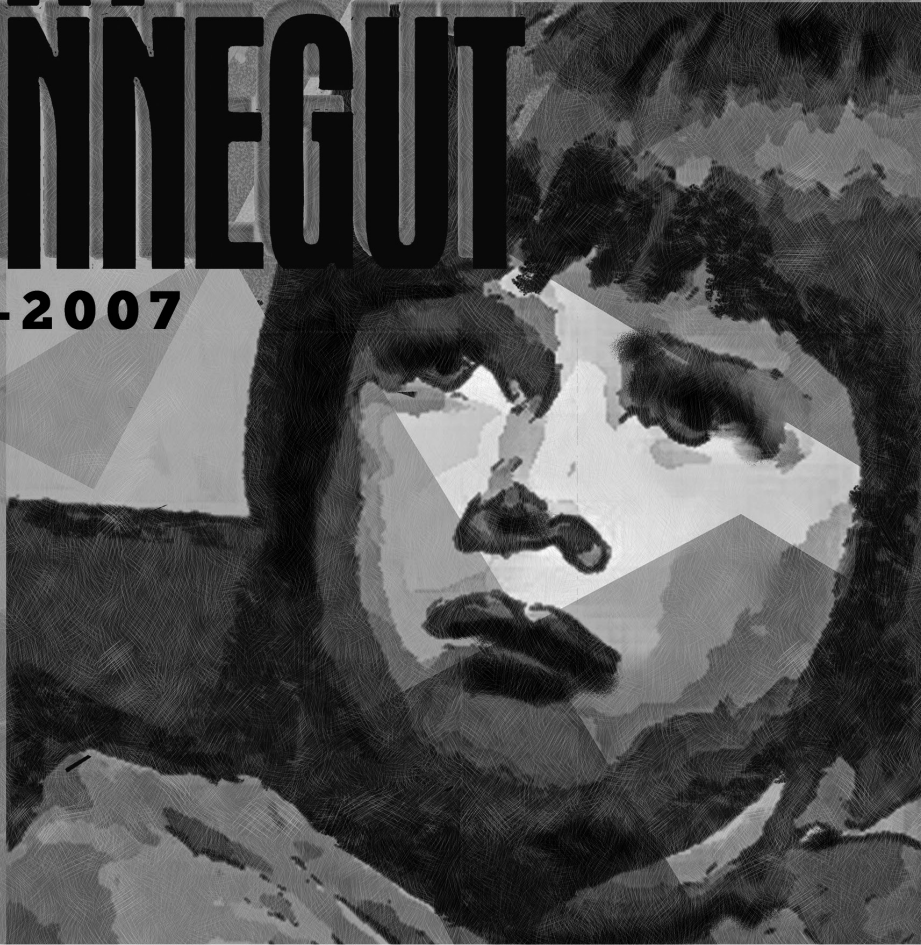
NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must include a discussion of selfishness which must be grounded in the text of the story.

TOTAL: 19 MARKS



KURT * VONNEGUT

1922-2007



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

N E X T D O O R

Short Story: Next Door

GENRE	Short Story
TITLE	NEXT DOOR
AUTHOR	Kurt Vonnegut

PLOT SUMMARY

Mr and Mrs Leonard and their eight-year-old son Paul have just moved into an old house that has been divided into two. Next door to the Leonards are the Hargers. The Leonards try hard to speak softly to each other because the wall separating the two families is very thin.

Mr and Mrs Leonard are preparing to go out to watch a movie. The Leonards argue about whether they should leave Paul alone at home or take him with them. Mrs Leonard is not happy to leave Paul alone without a sitter (someone older to keep an eye on him). She feels the movie they are going to see is not suitable for children. Mr Leonard believes he is old enough to be left alone, but also that it would not harm him to watch that movie.

Mrs Leonard tells her husband to lock the windows and back door while she writes down the numbers Paul may need if there is an emergency. Mrs Leonard asks Paul if he can dial on the telephone. Mr Leonard gets annoyed as Paul has been dialling for a long time. Paul tells them he will be playing with his microscope while they are gone.

Paul is busy looking at a strand of his own hair under the microscope. He hears the sounds of a radio and of a man and woman fighting, coming from next door. Paul is nervous and twists the knob on the microscope too much, causing damage to the lens.

The sounds of shouting from next door get louder. He hears a man telling someone to turn up the volume on the radio to drown out their shouting. The volume of the sound coming from the radio becomes loud and unbearable. Paul can hear every word the announcer is saying. The radio is tuned in to a request (dedication) programme. The noise coming from next door is so loud that Paul thinks he needs to stop the couple from killing each other. He beats on the wall with his fists, telling them to stop. He hears more messages and requests for songs on the radio, and the sound of crockery (pots and dishes) smashing. Paul calls out to Mr and Mrs Harger.

Then Paul comes up with a plan. He calls All-Night Sam, the radio DJ he hears on the radio next door. He tells the DJ to announce the following message from Lemuel K. Harger to Mrs Harger: 'I love you! Let's make up and start all over again' (pg. 127). When the DJ hears the screaming coming from next door, Paul pretends to be the child of the Hargers trying to bring his parents together. The DJ is moved by this message and promises to do his best. He tells Paul he had once saved a man from shooting himself by playing a special song on the radio.

The DJ then tells his listeners about the request he has just received to bring a couple back together. He talks about the problems people have in their marriages; he advises people that if they swallow their self-respect and pride, there will be no more divorces. Paul hears affectionate sounds coming from next door. He believes he and the DJ are responsible for this positive change.

Then Sam announces the message Paul had given him for the Hargers, and plays a song. Paul hears the radio going off, and another argument going on between the man and the woman. The woman appears to be out of control, as she has gun. From what Paul can hear, the woman, Charlotte, is not Mr Harger's wife. Charlotte is very angry; she believes that Mr Harger sent that message to the radio station, and that he wants his estranged wife back. She calls him names, and says his wife can have him back, but he will not be in a good condition. Mr Harger pleads with her to put the gun down. Then three gun shots go off.

Paul runs out into the hall and bumps into a big, untidy, blonde woman as she rushes out of the Harger apartment. She offers Paul candy and a bicycle. She threatens him not to 'squeal' (talk about or report what has happened). She pulls out stuff from her purse that includes cash, and gives it to Paul. She says there is more to come if he keeps quiet about the incident. Then she runs away.

Paul hides under the covers (blanket) on the bed. He cries because he believes he and Sam have helped to kill the man next door. A policeman arrives and knocks on both doors. When Paul opens the door, he is shocked to see Mr Harger outside, unharmed. The policeman says that the neighbours have heard shots. Mr Harger denies hearing shots. Then Mr Harger asks Paul if he has been playing with guns again. The policeman asks Paul where his parents are. He says they are at the movies, and he is alone. Mr Harger apologises for suggesting Paul was playing with guns. He explains that he would have heard shots fired in their house because the walls are so thin.

Mrs Harger arrives in a taxi and rushes in, calling out to her husband. She is carrying a suitcase. She tells her husband she heard his message on the radio, and she is taking Sam's advice.

Mr Harger is pleased to see her. They enter their apartment together. Mrs Harger believes the apartment is a mess because her husband could not cope without her. Paul returns to his apartment when the policeman leaves.

Paul awakes to hear his parents' voices. They are surprised that he went to bed with his clothes on. Paul's mother feels a lump in his pants pocket – it is the money he was given. She imagines it to be something innocent, like an enchanted frog or a fairy princess. Her husband reminds her that he is a big boy who should not be thinking of fairy princesses. She comments that childhood is so short and that boys are hard on their clothes. She pulls out the money from Paul's pocket and asks him about it. With the money is a lipstick-stained Kleenex tissue that smells of a woman's perfume. His mother recognises the perfume as *'Tabu'*.

SETTING

The story is set in a subdivided house in which two families live – the Leonards and the Hargers. The house is probably in America as the language used by the characters is typical American English, e.g. ‘Kid--are you in trouble?’

BACKGROUND INFORMATION

Kurt Vonnegut (1922–2007) was an American who fought in World War II. He was captured by the Germans and held in a prison in Dresden, Germany. When he came back from the war, he worked as a newspaper reporter, teacher and public relations officer before his writing career took off. He is best known for the novels ‘Cat’s Cradle’, ‘Slaughterhouse-Five’ and ‘Breakfast of Champions’.

This short story was first published in *Cosmopolitan* in 1955. It later appeared in a collection titled ‘Welcome to the Monkey House’. The story was made into a short film.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

Below is a timeline of part of the plot of ‘Next Door’. 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 16. Number 1 has been done for you. Please note: There are more sentences on the next page.

Paul runs out into the hall when he hears three shots fired.

Paul hides under the blankets on his bed, believing Mr Harger has been shot dead.

All-Night Sam talks about how he had once saved a man from committing suicide.

Paul calls All-Night Sam with a message from Mr Harger to Mrs Harger.

Paul fears the people fighting next door are going to kill each other.

Paul bangs on the wall in an attempt to get the attention of the people next door.

- 1 While Paul plays with his microscope, he hears the sounds of the radio and of people fighting coming from next door.

A policeman arrives and knocks at both apartment doors.

The radio DJ All-Night Sam is hosting a dedication line for listeners to send messages to others.

All-Night Sam announces the message over the radio.

Paul bumps into a blonde woman who threatens him to keep quiet and then gives him money.

Paul hears an angry woman shouting at Mr Harger, and Mr Harger pleading with her to put down the gun.

Mrs Harger is happy to see the apartment in a mess, not knowing what had really happened there.

Soon after, the real Mrs Harger arrives with a suitcase, saying she has heard her husband's message on the radio.

Paul is surprised to see Mr Harger is still alive.

MARKING MEMORANDUM

- 1 Instruct the learners to compare their answers, to see if they can correct their own mistakes.**
- 2 Discuss the correct answers with the whole class.**
- 9** Paul runs out into the hall when he hears three shots fired.
- 11** Paul hides under the blankets on his bed, believing Mr Harger has been shot dead.
- 6** All-Night Sam talks about how he had once saved a man from committing suicide.
- 5** Paul calls All-Night Sam with a message from Mr Harger to Mrs Harger.
- 3** Paul fears the people fighting next door are going to kill each other.
- 2** Paul bangs on the wall in an attempt to get the attention of the people next door.
- 1** While Paul plays with his microscope, he hears the sounds of the radio and of people fighting coming from next door.
- 12** A policeman arrives and knocks at both apartment doors.
- 4** The radio DJ All-Night Sam is hosting a dedication line for listeners to send messages to others.
- 7** All-Night Sam announces the message over the radio.
- 10** Paul bumps into a blonde woman who threatens him to keep quiet and then gives him money.
- 8** Paul hears an angry woman shouting at Mr Harger, and Mr Harger pleading with her to put down the gun.
- 15** Mrs Harger is happy to see the apartment in a mess, not knowing what had really happened there.
- 14** Soon after, the real Mrs Harger arrives with a suitcase, saying she has heard her husband's message on the radio.
- 13** Paul is surprised to see Mr Harger is still alive.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a microscope (n.)	This is an instrument to view tiny objects which have been magnified many hundreds of times. A microscope allows you to see things that are normally too small to see. Paul plays with his microscope while his parents go to the movies.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a squealer (n.)	A squealer is a person who informs the police or another authority figure about something wrong that someone has done. After the shots are fired, the blonde woman asks Paul if he knows what happens to squealers. She wants to frighten him into remaining silent.
bizarre (adj.)	Something is bizarre if it is very strange or unusual. Mr Harger claims it is 'bizarre' that the neighbours have heard shots when he has not.
frowzy (adj.) chrysanthemum	'Frowzy' means scruffy or untidy in appearance. A chrysanthemum is a flower with many petals. The ball of notes and Kleenex tissue taken from Paul's pocket is compared to a 'frowzy chrysanthemum'. The blonde woman had given this to him before she fled.

MAJOR CHARACTERS

NAME	PAUL LEONARD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tells his parents he can stay home alone. 2 Informs his parents he will look at things through his microscope while they are away. 3 Tries to ignore the sound of the people fighting next door. 4 Screws the knob on the microscope too tightly, damaging it. 5 Bangs on the wall and calls out to get the Hargers to stop fighting. 6 Calls All-Night Sam with a message from Mr Harger to Mrs Harger. 7 Pretends he is the Hargers' son while talking to All-Night Sam. 8 Runs out into the hall when he hears shots fired. 9 Is terrified by the big blonde woman who rushes out of the Harger apartment. 10 Agrees to remain silent about what has happened. 11 Hides under the blanket and cries, believing he is responsible for Mr Harger's death. 12 Answers the policeman's questions. 13 Denies playing with guns.
RELATIONSHIPS	He is treated like a baby by his over-protective mother. His father treats him like a 'big boy'.
PERSONALITY TRAITS	He tries to be independent and does not mind being left alone. He is sensitive, as he cries easily when he thinks he has helped get his neighbour killed. He is very mature and intelligent to have come up with the plan to reunite the Hargers.
PHYSICAL DESCRIPTION	He is eight years old, thin, and tall for his age. He has brown hair.
CHANGES	He matures slightly through witnessing an unpleasant incident involving adults in the real world.
NAME	MRS LEONARD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Says Paul cannot accompany them to the movies as it is not suitable for children. 2 Gives Paul numbers to call in case of an emergency. 3 Warns Mr Leonard to talk softly when they come back home.

MAJOR CHARACTERS	
	<ol style="list-style-type: none"> 4 Sings a nursery rhyme while her husband is undressing Paul. 5 Teases Paul about the contents of his pocket. 6 Removes the contents of Paul's pocket. 7 Identifies the perfume from the contents of Paul's pocket.
RELATIONSHIPS	She is loving and overprotective of her son. She treats him like a baby and wants him to remain innocent for as long as possible. She does not agree with her husband on the way their son should be brought up.
PERSONALITY TRAITS	She is warm and loving. She is realistic and practical; we see this side of her when she gives Paul numbers to call if there is an emergency.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	MR LEONARD
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Argues with his wife about leaving Paul alone. 2 Tells his wife she must stop treating Paul like a baby. 3 Tells his wife they could take Paul with them to the movies. 4 Argues that it would not kill Paul to watch that movie. 5 Reminds his wife that Paul does know how to use the telephone. 6 Undresses Paul when they return. 7 Tells his wife Paul is too old to be thinking of fairy princesses. 8 Asks about the smell in the room.
RELATIONSHIPS	He loves his son and prefers that he grows up quickly. He is not happy that his wife still treats Paul like a baby.
PERSONALITY TRAITS	He is firm and a straight talker. He tells his wife exactly what he thinks about the way she treats Paul.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	MR LEMUEL HARGER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is having an affair with a blonde woman named Charlotte after his wife leaves home. 2 Is involved in a fight with Charlotte. 3 Tells Charlotte to turn the volume on the radio up to drown out their shouting. 4 Asks Charlotte to put the gun down. 5 Pretends he has not heard shots when the policeman questions him. 6 Welcomes his wife, Rose, back.
RELATIONSHIPS	He has a shaky marriage with Rose. Rose has left him. During her absence he seems to be living with Charlotte.
PERSONALITY TRAITS	He is untrustworthy as he lies to his wife and cheats on her. He also lies to the policeman.
PHYSICAL DESCRIPTION	He is small, balding, and has a thin moustache.

MAJOR CHARACTERS	
CHANGES	He is with Charlotte at the beginning of the story, but accepts his wife back wholeheartedly when she returns just before the end of the story.
NAME	ALL-NIGHT SAM
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is a radio announcer and DJ. 2 Takes Paul's call. 3 Asks Paul if his parents are fighting. 4 Tells Paul how he saved a man's life through his radio show. 5 Announces Paul's message on the radio.
RELATIONSHIPS	He seems to have a good rapport with his listeners. Many people send messages during his show.
PERSONALITY TRAITS	He is sensitive and understanding. He is kind, sympathetic and helpful, as he thinks Paul is trying to bring his parents together.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	CHARLOTTE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Has a prolonged fight with Mr Harger. 2 Is having an affair with Mr Harger and may be living with him while his wife is gone. 3 Threatens Mr Harger with a gun. 4 Threatens Paul so he will keep silent about the incident. 5 Gives Paul money and promises him more. 6 Leaves Mr Harger.
RELATIONSHIPS	She is having an affair with Mr Harger. It seems to be a very rocky relationship.
PERSONALITY TRAITS	She is loud, aggressive and bossy.
PHYSICAL DESCRIPTION	She is big and blonde.
CHANGES	At first, she is in a relationship with Mr Harger, but she leaves him at the end of the story.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

CONFLICT

Conflict occurs when there is serious disagreement about something. Conflict plays a major role in the events of this story.

EVIDENCE OF THEME IN TEXT

There is conflict between the Leonards, as they cannot agree on how Paul should be brought up. Mrs Leonard wants to baby him and keep him innocent and childlike for as long as

possible. Mr Leonard wants him to grow up quickly and be like a man. He wants him to learn the ways of the world quickly.

There is conflict between the Hargers, who have separated. There is also conflict between Mr Harger and his mistress, Charlotte. Their fight is loud and takes up much of the story.

THEME 2

APPEARANCE VERSUS REALITY

This means that appearances can be deceptive – what we see and hear is not always reality / the truth.

EVIDENCE OF THEME IN TEXT

At the beginning of the story, Mr Harger seems to be living with his wife and having an argument with her. We later learn the woman he was fighting with is not his wife but his mistress.

Paul appears at first to be an innocent, naïve (lacking in experience and wisdom) little boy. Yet he is wise enough to come up with the plan to call All-Night Sam. He knows enough about adult relationships to think of the right message to send over the radio. He is wise enough to pretend he is the Harger's son who is trying to bring them back together again. He knows enough to answer Charlotte and the policeman correctly. He is certainly not as innocent and naïve as we first think he is.

THEME 3

THE INNOCENCE OF CHILDHOOD

We like to think of children as pure, without the capacity to think or do evil. We like to believe that it is their experience of the world and their circumstances that destroy their innocence.

EVIDENCE OF THEME IN TEXT

Paul is only eight years old. His mother believes he still lives in the world of 'enchanted frogs' and 'fairy princesses'. Many children are brought up believing in these things, perhaps as a means to protect them from the harsh realities of the world and to preserve their innocence. Paul's father prefers having his son grow up quickly, becoming tough to face the real world.

What Paul hears and witnesses that evening is really not suitable for an eight-year-old. Unfortunately, many children learn about life by witnessing such events in their own homes.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is narrated in the **third person**. The narrator is an outsider – not a character in the story. The third person narrator can tell us everything about what the characters do, why they do it, what they think and say, and why they think and say these things. The narrator also tells us about what is going on in the background. Thus, we are told when a door slams, or when the volume of the radio is turned up. We say this is **an omniscient narrator**, a narrator who knows everything. With this type of narration, the reader gets to know everything the writer wants us to know.

2 MOOD / ATMOSPHERE:

An atmosphere of suspense (wanting to know what will happen next) is created from the beginning when Paul is left alone at home. The suspense is maintained throughout the story. As readers we want to find out what is going to happen in his parents' absence, and whether he will remain safe. When he hears the fight going on next door, we want to find out why they are fighting. We wait eagerly to find out whether the call to All-Night Sam will stop the fight, but it has the opposite effect: we learn that Mr Harger had not been fighting with his wife, but with his mistress. When the shots are fired, and Charlotte rushes out, we are eager to find out if Mr Harger has been killed, and wonder what will happen next. Even at the end, we are left wondering how Paul will explain the large amount of money found in his pocket.

4 IRONY:

There are a few examples of **irony** in the story. The Leonards try to protect their son from watching or being exposed to adult material; this is why they do not take Paul with them to the movies. Ironically, Paul is exposed to seriously adult content (and an adult world) while he is alone at home. He hears the fight going on next door, he hears gunshots and assumes someone has been killed, and he rushes out bravely and meets Charlotte who threatens him if he talks. Paul tries to reunite the couple next door, whom he assumes to be married. Ironically, it almost leads to one of them getting killed, and exposes who they really are. Ironically, after much drama, Paul does ultimately succeed in bringing the Hargers back together again.

There is also **dramatic irony**, which is irony that involves someone (a character or the reader) knowing the truth about what is happening while others do not. The following are examples of dramatic irony: Firstly, only Mr Harger knows that the woman with him is not his wife. The reader, Paul and the Leonards believe the woman living with him is his wife.

Secondly, All-Night Sam believes that Paul is the Hargers' son, but readers know that he is not. Thirdly, the Leonards believe their son has fallen asleep after playing for a while. However, the readers know the traumatic time Paul has had during his parents' absence. There is also dramatic irony because we know that Paul is the one who called the radio

station – not Mr Hager, but both Charlotte and Mrs Hager think it was Mr Hager. Charlotte leaves because she is offended by Mr Hager’s call to the radio. When Mrs Hager comes home, we know that it is lucky for Mr Hager that the message angered Charlotte, causing her to leave – otherwise Mrs Hager might have come home to find Charlotte with her husband. Mrs Hager comes home because she thinks her husband is very sorry. We know that Mrs Hager’s reason for forgiving her husband is wrong, because he is not really the one who called in to the radio.

SAMPLE EXAM QUESTIONS

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

Now the fight was beginning again – louder and louder, cruel and crazy. Trembling, Paul sprinkled grains of salt on a fresh slide, and put it under the microscope.	
The woman shouted again, a high, ragged, poisonous shout.	
Paul turned the knob too hard, and the fresh slide cracked and fell in triangles to the floor. Paul stood, shaking, wanting to shout, too—to shout in terror and bewilderment. It had to stop. Whatever it was, it had to stop!	5
'If you're going to yell, turn up the radio!' the man cried.	
Paul heard the clicking of the woman's heels across the floor. The radio volume swelled until the boom of the bass made Paul feel like he was trapped in a drum.	10
'And now!' bellowed the radio, 'for Katy from Fred! For Nancy from Bob, who thinks she's swell! For Arthur, from one who's worshipped him from afar for six weeks! Here's Stardust! Remember! If you have a dedication, call Milton nine-three-thousand! Ask for All-Night Sam, the record man!'	15
The music picked up the house and shook it.	
A door slammed next door. Now someone hammered on a door.	
Paul looked down into his microscope once more, looked at nothing--while a prickling sensation spread over his skin. He faced the truth: The man and woman would kill each other, if he didn't stop them.	20
He beat on the wall with his fist. 'Mr Harger! Stop it!' he cried. 'Mrs Harger! Stop it!'	

- 1 Refer to lines 1–3. Why is Paul able to hear everything that is said in the next apartment?** [2]

They live in a house that has been divided into two, (✓) and the wall separating the two apartments is very thin (✓).
- 2 Explain fully why Paul was alone at home. Mention THREE points.** [3]

His parents have gone to the movies. (✓). They cannot take him along as the movie is not suitable for children. (✓). The Leonards are new to the area, and they do not have a sitter / babysitter yet. (✓).
- 3 Refer to lines 12–15. Discuss the role played by All-Night Sam in the events that unfold later in the story.** [3]

All-Night Sam agrees to broadcast Paul's message, in the hope that it would bring the couple next door together / make the couple next door stop fighting (✓). Believing Mr Harger has sent this message because he wants his wife back, an angry Charlotte pulls

out a gun and fires three shots (✓). She pays Paul to remain quiet, and then flees (✓). The same message, however, does make Mr Harger's wife come home in the end (✓).

NOTE: Accept any THREE points above.

- 4 Refer to 'The man and woman would kill each other, if he didn't stop them' (lines 19–20)**

a What does the above sentence tell you about Paul? Mention TWO points. [2]

Paul is very mature for his age (✓). He is a sensitive (✓), caring (✓) boy. He is very brave (✓).

NOTE: Accept any TWO points above.

b Explain how Paul's fear, as revealed in the sentence above, almost comes true later in the story. [2]

Charlotte pulls out a gun and threatens to harm Mr Harger (✓). She fires three shots (✓).

- 5 Paul's parents argue about how Paul should be brought up. Their views differ greatly. Whose views do you support – Mr Leonard's or Mrs Leonard's? Substantiate fully.** [2]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

I support Mrs Leonard's view. I also believe that the innocence of children should be protected for as long as possible (✓). It is not good / healthy for a child to think and act like an adult too soon (✓).

OR

I support Mr Leonard's view. I believe children must be prepared for the world outside as soon as possible (✓). There are many temptations, obstacles and challenges to face in life, and the sooner children learn about this the better (✓).

NOTE: Do NOT award a mark for whose view the learner supports.

Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 mark for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the story.

- 6 At the end of the story, Mrs Leonard discovers the money in Paul's pocket. How do you think Paul will respond when asked where he got the money?** [2]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others:**

Paul is an honest child. I think he will tell his parents exactly how it happened(✓): there was a fight, shots were fired, the woman rushing out of the apartment next door gave him the money to keep quiet (✓).

TOTAL: 16 MARKS



Katherine
Mansfield
1888-1923

A black and white illustration of a tall, narrow dollhouse. It has two gables at the top, each with a small octagonal window. The second floor has a balcony with a railing. The house is shown from a low angle, making it appear to rise steeply into the sky.

THE DOLL'S HOUSE

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

Short Story: The Doll's House

GENRE	Short Story
TITLE	THE DOLL'S HOUSE
AUTHOR	Katherine Mansfield

PLOT SUMMARY

The wealthy Burnell children receive a fully furnished doll's house from Mrs Hay, who had stayed with the family a while. The doll's house is newly painted. It has to be left outside in the courtyard because of the strong smell of paint. The Burnell girls – Isabel, Lottie and Kezia – are very excited about their beautiful, new doll's house. It has all the items one would find in a normal house, except that everything is in miniature. They cannot wait to tell the other girls at school about their new doll's house. Isabel tells her sisters she has the right to tell the girls at school about the doll's house because she is the eldest. Isabel has their mother's permission to bring the girls from school – two at a time – to see the doll's house.

At school, she tells the other girls about the doll's house. The other girls all become excited, and surround Isabel, as they want to get invited to see the doll's house. Two girls, the Kelveys, do not join the rest of the girls. The Kelvey sisters keep to themselves because they are of a lower social class. The other girls and the teachers look down on the Kelveys. The Kelveys are not allowed to join the others because they are very poor, and their father is rumoured to be in prison. Their mother is a washerwoman, and this is how they survive. They look different to the other girls. The Kelveys wear clothes made from scraps and bring very simple food for lunch. The Kelveys are not invited to see the doll's house like the other girls.

Kezia, the youngest of the Burnell girls, asks her mother if she can invite the Kelveys to see the doll's house. Her mother says they cannot be invited, and that Kezia knows exactly why not.

One day, one of the girls at school becomes very nasty towards the Kelveys. She says Lil Kelvey will be a servant when she grows up. Isabel and another girl, Emmie, make eyes at each other. Another girl, Lena Logan, goes up to the Kelvey girls as a dare and asks Lil whether she is really going to be a servant when she grows up. Lil just smiles in shame, but says nothing. Lil usually keeps quiet no matter what the other girls or teachers say to her. Lena becomes angry because Lil does not respond. She then says that Lil's father is in prison to try to make Lil angry or upset. The other girls are so happy and excited that the Kelveys are insulted in this way. This shows how cruel the children are to the Kelveys.

That afternoon, when the Burnell children reach home, they find they have visitors. Isabel and Lottie go to see the visitors, but Kezia goes to play in the back. When the Kelvey girls

walk past, Kezia invites them to come to see the doll's house. Lil refuses to come, because Mrs Burnell had told Mrs Kelvey that her children were not to speak with the Kelveys. Kezia says it does not matter, and they can still see the doll's house. Else, the younger Kelvey girl, tugs at Lil's skirt to show she wants to see the doll's house. They enter the courtyard and see the doll's house. Kezia kindly opens it so they can look inside as well.

Aunt Beryl comes out and is shocked and angry that Kezia has brought the Kelveys in. Aunt Beryl tells the Kelveys to run away and not come back again. The Kelvey girls feel deeply ashamed.

They leave. Aunt Beryl received a terrible letter from Willie Brent, so she has taken out all her anger and frustration on the Kelveys and Kezia.

The Kelveys rest on the side of the road. Else smiles and tells Lil she has seen the little lamp inside the doll's house.

SETTING

A small village in New Zealand.

BACKGROUND INFORMATION

Katherine Mansfield Beauchamp was born in 1888 into a wealthy upper-class family in Wellington, New Zealand. Using the pen name Katherine Mansfield, she wrote a large number of short stories, poems and letters, and she also kept diaries and journals. Most of her short stories were only published a year after her death in 1922.

She began writing at a very young age. Her first stories were published in 1898. She moved to London in 1903, where she studied at Queen's College. She travelled around Europe and returned to New Zealand in 1906. This is when she began writing short stories really seriously. She did not approve of the way the Maori people of New Zealand were treated, and was also not happy with her family's lifestyle. She returned to London in 1908.

She was very aware of class distinction and prejudice, particularly in New Zealand. These are important themes in *The Doll's House* which was written in 1922. This story was first published in 'The Nation and Atheneum' on 4 February 1922. This story was then included in the anthology 'The Dove's Nest and Other Stories' which was published in 1923.

SUMMARY REVIEW ACTIVITY: CLOSE PROCEDURE

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

Mrs [1]_____ gives the Burnell children a doll's house as a gift. The doll's house is fully [2]_____ inside. There are even [3]_____ inside to represent a family. Unfortunately, the smell of [4]_____ is too strong, so the doll's house has to be left outside. The three Burnell children, [5]_____, [6]_____ and [7]_____ cannot wait to tell the children at school all about the doll's house. They invite all the girls to see the doll's house, except the [8]_____. These children are poor and of a lower [9]_____, and the Burnells have been told not to speak to them. Their mother supports the family by working as a [10]_____, while their father is believed to be in [11]_____ .

Against her [12]_____ wishes, [13]_____ invites the two poor girls to see the doll's house. The younger girl is impressed by the [14]_____ inside the doll's house. Aunt Beryl [15]_____ the poor children away.

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.

- 1 Hay
- 2 furnished
- 3 dolls
- 4 paint
- 5 Isabel
- 6 Lottie
- 7 Kezia
- 8 Kelveys / Kelvey girls
- 9 class
- 10 washerwoman
- 11 prison
- 12 mother's
- 13 Kezia
- 14 lamp
- 15 chases

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to shun (v.)	When you shun someone, you keep away from / ignore / avoid that person. In the story we read that the Kelveys were shunned by everyone.
to sneer (v.)	To sneer means to use a mocking smile or remark or tone. We read in the story that the girls sneered at Lil and Else. In other words, the girls wanted to make Lil and Else feel uncomfortable and to hurt their feelings.
to traipse (v.)	Traipsing means walking about casually or needlessly. Mrs Burnell has given permission for the school girls to come to see the doll's house. But she did not want them to be 'traipsing through the house'. In other words, the children were welcome so long as they remained outside.

MAJOR CHARACTERS

NAME	ISABEL BURNELL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Asks her mother for permission to bring girls home to see the doll's house. 2 Tells her sisters she will be the one to tell the girls at school about the doll's house, because she is the eldest. 3 Tells her sisters she will choose who will come first to see the doll's house. 4 Tells girls at school all about the doll's house. 5 Chose Emmie Cole and Lena Logan as the first girls to come to see the doll's house. 6 Joins the other girls when they mock the Kelveys.
RELATIONSHIPS	Isabel is the eldest of the three Burnell children. She bosses her siblings around. Her closest friends at school appear to be Emmie Cole and Lena Logan.
PERSONALITY TRAITS	She is very bossy. She takes advantage of her position as the eldest child to have her own way. She is a snob (has respect for people with a high social standing or wealth, but dislikes people seen as lower class). She enjoys being the centre of attention, as can be seen when she tells the children about their doll's house. She likes showing off about her possessions.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	KEZIA BURNELL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Is impressed by the lamp inside the doll's house. 2 Asks her mother for permission to bring the Kelveys to see the doll's house. 3 Invites the Kelveys to enter the yard and see the doll's house while everyone is busy with the visitors. 4 Opens the doll's house so the Kelveys can see everything inside the doll's house.
RELATIONSHIPS	She is the youngest of the Burnell children. She follows Isabel's instructions. She regards the Kelveys as equals; this is why she invites them to see the doll's house.

MAJOR CHARACTERS	
PERSONALITY TRAITS	She does not have the same prejudice towards the Kelveys as the rest of her family – she is not a snob. She regards all children as equal. She is kind. She is an obedient child; this is why she asks her mother for permission to bring the Kelveys over to see the doll's house.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	AUNT BERYL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Complains about the smell of paint when the doll's house is brought into the courtyard. 2 Scolds Kezia for bringing the Kelveys into the courtyard. 3 Chases the Kelveys out of the courtyard and warns them never to come back again.
RELATIONSHIPS	She seems to be an important person in the Burnell household, but not much information is given about her. She takes charge of the children and scolds them when she believes they have done something wrong.
PERSONALITY TRAITS	She is bossy. She is cruel and mean to the Kelveys. She shows them no respect because they are poor. She is a snob.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	MRS KELVEY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Works as a washerwoman to put food on the table. 2 Makes her children's clothes out of whatever she is given by her employers.
RELATIONSHIPS	She is the mother of Lil and Else Kelvey.
PERSONALITY TRAITS	She is hard-working and committed to providing for her children's basic needs. She is humble.
PHYSICAL DESCRIPTION	She is described as 'spry' which means she is active and lively.
CHANGES	None.
NAME	MRS BURNELL
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Forbids her children from even speaking to the Kelveys. 2 Allows Isabel to bring two children at a time to see the doll's house. 3 Refuses to give Kezia permission to invite the Kelveys over to see the doll's house.
RELATIONSHIPS	She is mother to the three Burnell girls. She does not allow her children to socialize with children of a lower class, such as the Kelveys.
PERSONALITY TRAITS	She is a snob. She is very strict with her children, and expects them to follow all her instructions and rules.
PHYSICAL DESCRIPTION	None given.

MAJOR CHARACTERS	
CHANGES	None.
NAME	LIL KELVEY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Takes care of her younger sister, Else, wherever they go. 2 Gives the teacher a bunch of flowers. 3 Allows herself to be convinced by Else and Kezia to see the doll's house. 4 Is deeply embarrassed when Aunt Beryl chases them away, but does not retaliate (say anything).
RELATIONSHIPS	She is very close to Else. She understands her sister and takes good care of her. She does not talk or fight back when the other children are mean to them. She tries to remain in the background as she is aware of their low social status.
PERSONALITY TRAITS	She is a very quiet girl who does not stand up for herself. She is loving and caring towards her little sister. She is hurt and embarrassed by the way she is treated because of her family's low status.
PHYSICAL DESCRIPTION	She is described as stout and plain and has big freckles (small patches of brown colour on the skin). She has a high (big) forehead. For school she wears a green and red dress made from curtains and a tablecloth, and an adult woman's hat.
CHANGES	None.
NAME	ELSE KELVEY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Follows her older sister around, holding on to her skirt for security. 2 Shows Lil she really wants to see the doll's house by tugging at her skirt. 3 Is hurt and embarrassed when Aunt Beryl chases them away. 4 She finally smiles and tells Lil she has seen the lamp inside the doll's house.
RELATIONSHIPS	She is very close to her sister, Lil, and relies on her for protection. She follows her sister everywhere. Else and Lil have their own way of communicating, without using too many words.
PERSONALITY TRAITS	She is a very quiet child who hardly smiles or speaks. She seems timid. She seeks security by holding onto her sister's skirt.
PHYSICAL DESCRIPTION	She is tiny and thin. She has short hair and large, solemn (sad) eyes.
CHANGES	She does not smile or speak during the story. However, at the end, she happily tells Lil she has seen the lamp inside the doll's house.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SOCIAL CLASS AND PREJUDICE / CLASSISM

People are often seen as belonging to a certain class in society, based on their social or economic status (how much money their family has).

In the old days, people could belong to the following classes: the wealthy upper class, the middle class, and the lower or working class. The poorest people belonged to the working class. They were often regarded as inferior, and treated badly or exploited by the upper

class. Those classes still exist in many places today, although sometimes they might have different names.

Prejudice is the dislike or hostility shown towards people of a certain group. Prejudice is not based on a reason or an actual experience. When people are discriminated against because of their class, it is called classism.

EVIDENCE OF THEME IN TEXT

The village where the story is set certainly has a distinct class structure. The Burnells appear to be the wealthy upper class. The middle class children mentioned briefly in the story are the children of the doctor and the storekeeper. The Kelveys in the story are obviously lower class, like the milkman's children. The children all go to the same school as there is only one school in the area.

The upper class parents are not happy with this situation but can do nothing about it. The children are forced to mix together. But the Kelveys are shunned by everyone else. This means that they are largely ignored or avoided. Mrs Burnell has even told Mrs Kelvey their children were not to speak to each other. When the Burnells are given the doll's house, all the girls at school are invited to see it, except the Kelveys. The Kelveys are seen as inferior because their father is in prison, their mother works as a washerwoman for some families, and she makes their clothes from stuff she is given by the people she works for. The Kelveys are experiencing social prejudice, or prejudice as a result of the class they belong to.

THEME 2

POVERTY

People who live in poverty are very poor. Life is often difficult for them, because they cannot afford many things that people need to survive. Things are often made worse by the classism described above.

EVIDENCE OF THEME IN TEXT

The Kelveys are poverty-stricken. The mother works as a washerwoman and her husband is in jail. The family must live off of the money she earns washing clothes. The children's clothes are made from other people's things, such as curtains and tablecloths. While the wealthy children eat mutton sandwiches and cake at school, the Kelveys eat jam sandwiches which are wrapped in newspaper. The children are mocked because they are poor.

THEME 3

HOPE

Hope is the idea that things will change and get better in the future. Hope is a powerful force that can get people through difficult times. Hope lets us imagine that things can change for the better.

EVIDENCE OF THEME IN TEXT

In the story, we see the unfair treatment of the small and innocent Kelvey girls. It makes us feel upset. However, we feel a small amount of hope in the kindness Kezia shows them. This makes us feel like things can improve in the world. The theme of hope is evident towards the end of the story.

Kezia represents hope for the future. She invites the Kelveys to see the doll's house. She is unlike the rest of her family, because she is not prejudiced against people like the Kelveys. Perhaps she is too young to have learned (or really understand why) the Kelveys are inferior.

She sees them as equal to her. She talks kindly to the Kelveys and gives them the chance to see everything in the doll's house. There is hope that with more people who are not prejudiced, like Kezia, the future will be different.

STYLE AND STRUCTURE

1 NARRATIVE VOICE:

The story is narrated in the **third person**. The narrator is an outsider – not a character in the story. The third person narrator can tell us everything about what the characters do, why they do it, what they think and say, and why they think and say these things. We say this is an omniscient narrator, a narrator who knows everything. With this type of narration, the reader gets to know everything the writer wants us to know about Mrs Burnell, Aunt Beryl and little Else as well.

2 FIGURES OF SPEECH:

The writer uses a number of comparisons in the story. The doll's house is described as 'spinach green' (pg. 88). This shows that it was the same dark green as spinach. Later, Else is compared to 'a little white owl' (pg. 90). This is a metaphor which emphasizes the seriousness of this child. The writer uses an interesting simile later in the story to describe the way the Kelvey girls walked behind Kezia when they went to see the doll's house: 'Like two little stray cats they followed across the courtyard to where the doll's house stood' (pg. 93). This suggests they felt very nervous about entering the property as they have been warned to keep away from the Burnell children. When Aunt Beryl chases the children away, it is compared to someone chasing chickens: 'And she stepped into the yard and shooed them out as if they were chickens' (pg. 93). This is a simile and suggests how helpless the children were when they were chased away. It also suggests that Aunt Beryl views the Kelveys as animals and not as children.

3 SYMBOLISM:

There are a few symbols in the story, such as the doll's house, the open gate, and the lamp inside the doll's house.

- a** The doll's house itself can be symbolic of the upper class. Only the wealthy upper class can afford a house such as this one, just like only the wealthy girls in the class are allowed to come see the doll's house.
- b** The open gate (when Kezia allows the Kelveys in) symbolises hope for a better future, when barriers between people are broken down.
- c** The lamp inside the doll's house looks like a miniature version of a real light at that time. Light usually symbolizes goodness and hope. Both Kezia and Else are drawn to the lamp. This shows that they are both drawn to something better. When Kezia first sees the doll's house, she is immediately drawn to the lamp. This is a symbol of the goodness of Kezia's heart. Even a small amount of light can banish (get rid of) the darkness of hatred and prejudice. Little Else is also fascinated by the lamp; it is tiny, but has the power to make her smile.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Doll's House' and answer the questions that follow it:

[Kezia invites the Kelveys to see the doll's house.]

For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll's house stood.

'There it is,' said Kezia. 5

There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone.

'I'll open it for you,' said Kezia kindly. She undid the hook and they looked inside.

'There's the drawing-room and the dining-room, and that's the –' 'Kezia Oh, what a start they gave! 10

'Kezia!

It was Aunt Beryl's voice. They turned around. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.

'How dare you ask the little Kelveys into the courtyard!' said her cold, furious voice. 'You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again,' said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens. 15

'Off you go immediately!' she called, cold and proud. 20

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

'Wicked, disobedient little girl!' said Aunt Beryl bitterly to Kezia, and she Slammed the doll's house to. 25

1 How are Mrs Burnell and Mrs Kelvey described in the short story?

Give TWO descriptions of EACH character. [4]

Mrs Burnell is described as sophisticated / snobbish / rude / rich / upper class.

Mrs Kelvey is described as humble / poor / a domestic worker / a hard worker / a good mother.

NOTE: Accept any TWO RELEVANT points per character.

2 Refer to lines 2–4 ('Like two little...doll's house stood').

a Identify the figure of speech in this line. [1]

Simile (✓)

- b Explain why this figure of speech is appropriate.** [2]
The writer compares the two Kelvey girls to stray cats because of their circumstances. (✓) They are poor and are often treated as outcasts. / In this case, the other schoolchildren have been invited to see the doll's house but the Kelveys are given the opportunity to view it only because they are passing by. (✓)
- 3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number, 3, in the ANSWER BOOK.** (✓)
The item inside the doll's house that both Else and Kezia are both fascinated with is the...
- A carpet.**
B hat-stand.
C stove.
D lamp.
D lamp.
- 4 Give TWO examples from the story to prove that the Kelveys are poor.** [2]
Mrs Kelvey, to earn a living, goes from house to house working as a washerwoman. (✓)
They cannot afford clothes so Mrs Kelvey makes her children's garments from pieces of material given to her by the people of the town. (✓)
The Kelvey girls eat jam sandwiches wrapped in newspaper. (✓)
NOTE: Accept any TWO of the above.
- 5 Give TWO possible reasons why Else is 'dazed' in lines 21–23 ('They did not...the white gate').** [2]
She is taken aback / shocked / frightened by Aunt Beryl's harsh tone of voice. (✓)
She is embarrassed about being chased away by Aunt Beryl. (✓)
She is mesmerized by the lamp; she has never seen something so exquisite / beautiful before. (✓)
NOTE: Accept any TWO of the above.
- 6 Explain the irony in the words, 'Wicked, disobedient little girl!' (line 24) in the context of the story as a whole.** [2]
Aunt Beryl refers to Kezia as a 'wicked little girl' (✓) yet Aunt Beryl is wicked in the treatment of both the Kelvey girls and Kezia. (✓)
- 7 In your opinion, do the Kelveys contribute to the way in which they are treated by others? Discuss your view.** [3]
Open-ended.
Accept a relevant response which shows an understanding of the following viewpoints, among others:
Yes.
- The Kelveys are not assertive enough. / They do not challenge those who are condescending towards them. / Their body language suggests that they accept the harsh treatment of people towards them.
 - Mrs Kelvey dresses her children in a manner which makes them look ridiculous.

No.

- No one deserves to be treated in the manner that the girls were treated, irrespective of their social standing. / The prejudice against the girls cannot be condoned.
- It is not the fault of the Kelveys that they are poor. / The fact that they are poor does not mean that they are inferior to the other members of the community.

NOTE: Do NOT award a mark for YES or NO.

Credit responses where a combination is given.

For full marks, the response must be well-substantiated.

A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the short story.

TOTAL: 17 MARKS

REFERENCES:

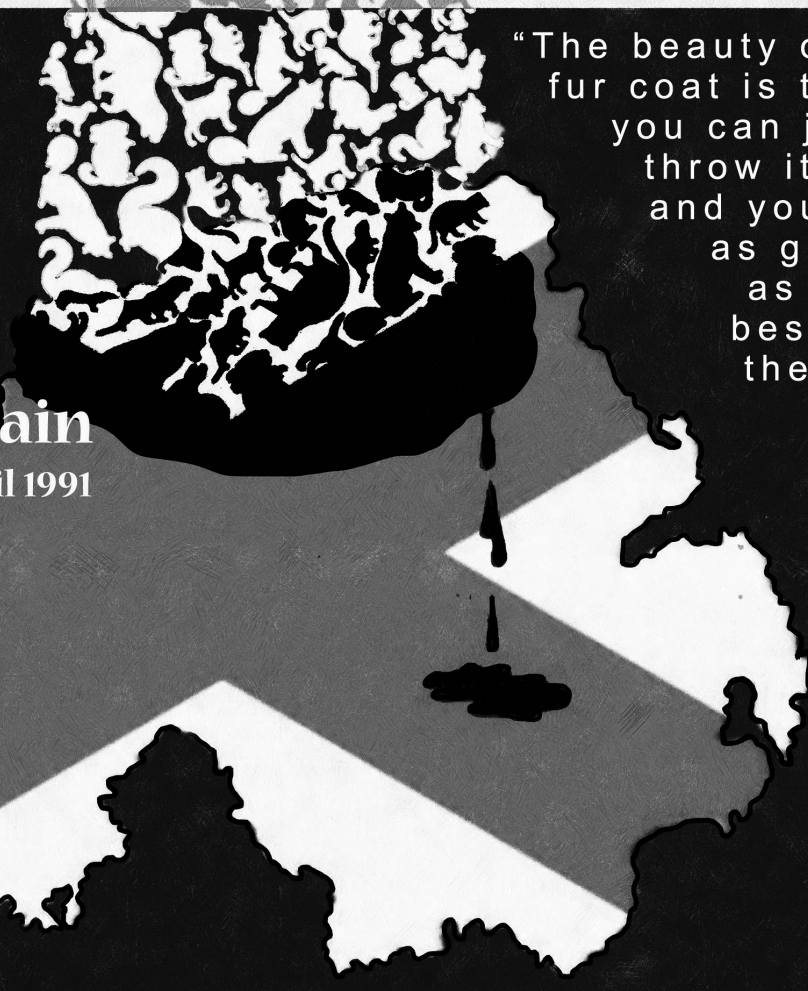
- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

THE FUR COAT



Sean O Faolain
22 Feb 1900 - 20 April 1991

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



Short Story: The Fur Coat

GENRE	Short Story
TITLE	THE FUR COAT
AUTHOR	Sean O'Faolain

PLOT SUMMARY

Paddy Maguire has been appointed Parliamentary Secretary to the Minister for Roads and Railways. His wife, Molly, believes that after the tough life she has had, she should get a fur coat. She brought up her children with the help of relatives. Paddy was involved in the revolution and spent time in prison. Her hands show signs of all the hard work she had to do during those years alone. Paddy is quite happy for her to buy a fur coat. He says he will be able to get 'any amount' of credit at Switzer's (a local shop that sells fur coats). This is because he has the new position of Parliamentary Secretary and will be well paid. In fact, he tells her she can even get two fur coats if she wishes, or 'the best fur coat that money can buy'.

Paddy agrees to buy Molly a fur coat, but she gets upset with him. It seems she gets upset with him because of things she is thinking about, and not because of something Paddy has actually said or done. First, she accuses him of thinking she is wasteful in her spending. Then she worries that he may think of her as 'vulgar' (lacking in good taste). Molly explains to Paddy that she does not want a fur coat to show off. Rather, she wants to wear the fur coat to important events. She believes they will be invited to many events because of his new position. There will be other wealthy and well-dressed women at the events. She says she can just wear her fur coat over anything and still look good. Paddy asks her what other women who do not own fur coats do. Molly tells him a number of things: that other women think of nothing else but how they dress; she herself has no time for dressing because she is busy, and clothes cost a lot of money. According to Molly, other women have several expensive 'costumes' (outfits) which make them look good. She argues that if she has a fur coat, she can look as good as the other women. Paddy has no objection to buying the fur coat. He thinks the coat will keep Molly warm and prevent her from catching a cold.

Molly begins mending her son's pyjamas. There is a pile of clothes for her to mend. This tells us that Molly and Paddy do not have much money. She is filled with despair because deep down she wishes they were well off; then she would not have to mend clothes. She thinks that one day after she has died, someone will invent plastic pyjamas that can be wiped with a dishcloth and easily mended with glue. This shows that she is hoping for an easier life.

A little later she tells Paddy that she does not want anyone to think she likes to show off. She says she thinks that fur coats are shapeless and look vulgar. She shows that she has done some research on the different types of furs that are used to make coats. She names some

of them and has an idea about their prices as well. Paddy comments that Molly must have been wanting a fur coat for a long time, since she knows so much about them. She denies this, saying she just wants ‘something decent to wear’ when they go out. She is upset by his use of the word ‘hankering’ (‘Hankering’ means feeling a strong desire for something, in this case, the fur coat). She understands this to mean that Paddy is being critical of her. We see that Molly wants to buy a fur coat, but that she does not want Paddy to judge her. It seems that Molly feels very sensitive to what other people might think or say about her fur coat.

Paddy reminds Molly about a garment (piece of clothing) she used wear. It was shiny with sequins and had fur on the sleeves. She tells him he should not talk about things he does not know anything about. She explains that she has had that garment for fourteen years. She says that it is like something her grandmother wore at her own funeral. She means that the garment is not suitable to wear to the events she will be attending with Paddy. Paddy reminds her that she used to like that garment. Molly becomes angry with him. Paddy apologises to her, saying he was only trying to be helpful.

Paddy then asks her the price of an ocelot fur coat (An ocelot is a small animal from the cat family). She tells him that it costs eighty-five to ninety pounds. She says that she would not be able to wear such an expensive coat. Again, this tells us she may be feeling guilty about wanting something so expensive, and that she is worried about what Paddy might think of her. We know that Molly and Paddy have had hard times in the past when Paddy was in jail. It is likely that spending a lot of money on something frivolous (something that she does not really need) is very difficult for her.

During this conversation Paddy is also busy with some drawings of a pier that he is working on. They discuss other furs, such as Indian lamb, and broadtail, which is the fur of unborn Persian lambs. Paddy is shocked that the fur of unborn lambs is used. Molly says she could never wear broadtail. She thinks people who wear broadtail should be jailed. Then she informs Paddy she has made up her mind not to buy a fur coat. It seems that Molly is trying to convince herself that she does not want to buy a fur coat after all.

Paddy notices that Molly is tearful as she takes up the pyjamas to mend. He speaks to her lovingly. He tells her he does not understand whether she wants the coat or not. It seems to him that the coat is not really necessary. She need not buy the coat if she does not want to. He asks whether she can wear something else besides a fur coat. He reminds her of the large number of women in the world who do not wear fur coats.

Although Paddy is only trying to be kind and helpful, she becomes more irritated with him. She tells him that the other women who will attend the same events will ‘dress’, meaning they have beautiful clothes to show off. This shows that Molly is feeling insecure (worried about not looking as good as other women). He tries to reason with her. He says that not all women have time to dress. He asks whether all the women who will attend the garden party at the President’s house the next month will be wearing fur coats. He suggests she buys a black outfit for about twenty-five guineas, as she has said she could get something at this price. Molly gets really angry and calls Paddy a ‘big fathead’. She explains that she would

have to buy other items to match the outfit as well, so she would have to actually spend more. Besides, she would need two or three sets to wear on different occasions.

Still being very reasonable, Paddy tries to work out whether they should buy the fur coat or not. He tries to come up with advantages of owning a fur coat. Molly loses control at this point. She screams and throws the basket of mending at him. She tells him she does not want a fur coat, and that he does not want her to have one either because he is mean. She accuses him of having characteristics of a peasant, like all Irish people. This means he continues thinking like a poor man although he is no longer poor. She runs 'from the room sobbing with fury and disappointment'. This shows that she is angry with Paddy. It also shows that she is very upset (sobbing means crying a lot). She is disappointed that she will not get the fur coat even though she said she did not want one. She comes back to inform Paddy she will go to the garden party wearing a mackintosh (a waterproof coat), and that she hopes that will satisfy him.

Paddy is unhappy, but also angry. He is hurt by the fact that she has called him 'mean'. He continues with his drawing, but eventually throws it off the table in frustration and anger.

They do not make up until three days after their argument. He leaves a cheque for one hundred and fifty pounds on her dressing table. She is happy and excited, but then she loses hope. She is happy that she can buy the coat with the money Paddy has given her; but then she realises that she really cannot buy something so expensive. She loses hope of ever owning an expensive fur coat. She goes to Paddy. She puts her arms around his neck and gives him the cheque, which she has torn into four pieces. While crying, she apologises for calling him mean, and admits that she was mean. He embraces her. He is shocked that she describes herself as mean. She clarifies by explaining that she is not mean, but that her heart was 'knocked out' of her many years ago. She means that her life has been so difficult that her spirit has been broken.

Paddy asks Molly if she wants the coat. She says she does. He tells her to buy it, but she says she cannot. When he asks her why, she admits she does not know why. It is possible that she feels guilty about desiring such an item; or she could be so accustomed to being poor and living simply that she is afraid to spend money.

SETTING

The story is set in Ireland and the two main characters are Irish. In the story, the cities Limerick and Kerry, which are in Ireland, are mentioned. We also read that one of the main characters, Paddy Maguire, was involved in politics and the revolution. Ireland experienced a period of political instability during the struggle for independence from Great Britain. The group fighting for independence was known as the IRA (Irish Republican Army). Paddy may have been in the IRA.

BACKGROUND INFORMATION

We read that Paddy Maguire was involved in politics and the revolution and has spent time in prison. This means he would have been fighting in the IRA (the Irish Republican Army) which fought for Ireland to gain independence from Great Britain. The writer of the story, Sean O'Faolain, is an Irishman. The writer had also joined the IRA to fight for Irish independence.

SUMMARY REVIEW ACTIVITY: MAKE IT TRUE

The following statements are all FALSE. Change the statements to make them true. Rewrite the whole statement correctly.

- 1 Paddy Maguire is the Minister for Roads and Railways.
- 2 Paddy and his wife Molly are young people.
- 3 His wife Molly had spent time in prison.
- 4 The Maguires have no children.
- 5 Molly wants a new fur coat because her old one was worn out.
- 6 Paddy could not afford to buy his wife a new fur coat.
- 7 In the story, 'Switzer's' is a fine restaurant.
- 8 Musquash, ocelot and ermine are types of hats.
- 9 Paddy is a very selfish person.
- 10 In the end, Paddy buys the fur coat for Molly.

MARKING MEMORANDUM

- 1 **First let learners check their answers to see if they can correct the statements themselves.**
- 2 **Next, check the answers together.**
- 3 **The following are the TRUE statements:**
 - 1 Paddy Maguire is the Parliamentary Secretary to the Minister for Roads and Railways.
 - 2 Paddy and his wife Molly are elderly / middle-aged people.
 - 3 Paddy had spent time in prison.
 - 4 The Maguires have children.
 - 5 Molly wants a new fur coat because of her husband's new status.
 - 6 Paddy could afford to buy his wife a new fur coat.
 - 7 In the story, 'Switzer's' is a store that deals in / sells furs.
 - 8 Musquash, ocelot and ermine are types of fur.
 - 9 Paddy's wife / Molly is a very selfish person. OR Paddy is a very generous person.
 - 10 In the end, Paddy does not buy the fur coat for Molly.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a revolution (n.)	A revolution is when a major change takes place – usually involving a government being forcibly removed from power. In the story, we learn that Paddy Maguire was involved in the Irish revolution.
a guinea (n.)	A guinea was a gold coin. It was valued at 21 shillings. The currency used in Britain and Ireland included pounds and shillings. The guinea was worth £1.05. Molly tells Paddy that a good fur coat could cost a ‘thousand guineas’. That is a huge amount to pay for a coat.
vulgar (adj.)	In the story, ‘vulgar’ is used to describe a person who lacks sophistication and has poor taste. Molly is worried that her husband may think she is ‘vulgar’ because she wants a fur coat.
to hanker (v.)	To ‘hanker’ after (or for) something is to long to have it. It is a strong desire to have that something. Molly is hankering after a fur coat.
a peasant (n.)	A peasant was a poor farmer who owned or leased land to cultivate crops for his own use. This type of farmer was often found in poorer countries. A peasant is considered to be of very low status. Sometimes the word ‘peasant’ is used to talk about a person who is unsophisticated, rude or ignorant. Molly becomes angry with Paddy and calls him a peasant.
a pier (n.)	A pier is a platform that leads from the shore out into the water. It is often used as a landing place for boats. Paddy Maguire is working on some plans that involve a pier.

MAJOR CHARACTERS

NAME	MOLLY MAGUIRE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tells Paddy she would like to have a fur coat. 2 Has a discussion with Paddy on fur coats, prices of fur coats, and why she needs one. 3 Gets into an argument with Paddy. 4 Tells Paddy he is mean and thinks like a peasant. 5 Changes her mind about getting a fur coat. 6 Tears up the cheque Paddy leaves for her on her dressing table. 7 Apologises to Paddy for saying he is mean. 8 Tells Paddy she wants a fur coat, but cannot buy one.
RELATIONSHIPS	She has a close relationship with her husband Paddy. She speaks her mind to him. She does not think carefully before saying unpleasant things to her husband.
PERSONALITY TRAITS	<p>Molly is a complex character. We know that in the past, Molly has been a hard worker. She has taken care of the family alone when her husband was busy fighting for the IRA, getting by on very little money (and help from others). We can say that Molly has been selfless (not thought only about herself) in the past. This story happens when things seem to be changing for Molly and Paddy.</p> <p>At the beginning of the story, we see that all Molly can think about is the fur coat she wants. Molly is acting in a selfish way. Perhaps Molly thinks she deserves something beautiful for all the years of hard work that she</p>

MAJOR CHARACTERS	
	<p>did alone. During her life as a housewife, she has not had the time or money to think about how she looks. Now that her husband has a new job with a good salary, things might change for Molly. She is worried about how she looks, and wants to appear rich to impress others, especially the people Paddy now works with. She is insecure and worried about not looking as good as the wealthy women who will be at the the events related to Paddy's work.</p> <p>Molly seems to have many conflicting (different) thoughts about the fur coat. She feels sorry for herself because she cannot buy the coat that she wants; she cannot deal with spending such a large amount of money. She dwells on her difficult life in the past, and this shapes her thinking. She finds it difficult to be grateful for her present status.</p>
PHYSICAL DESCRIPTION	She is good-looking. She has grey hair and is slightly bent over. Her fingers are rough from hard work.
CHANGES	She changes during the course of the story. In the beginning, she is mean and demanding, like a small child. She thinks only of herself and her own needs. By the end of the story, she is not mean and demanding. She realises that she cannot spend such a large sum of money on a fur coat.
NAME	PADDY MAGUIRE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Was involved in the revolution. 2 Spent time in prison for his involvement in the revolution. 3 Has a discussion with Molly on fur coats and why she needs one. 4 Tells Molly she can buy any fur coat she wishes. 5 Gives Molly a cheque for one hundred and fifty pounds. 6 Reassures Molly that she is not 'vulgar' or 'mean'. 7 Tries to work out exactly why Molly cannot go out and buy the coat.
RELATIONSHIPS	He is very loving towards Molly. He will do anything to keep her happy. He tries hard to understand and help her. He is generous to her.
PERSONALITY TRAITS	He is a loving and generous man. He remains calm even when Molly is nasty and throws a tantrum. He was willing to make sacrifices to free his country.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SELFISHNESS

This is a quality which makes someone concerned with his own interests or how he will benefit from something.

EVIDENCE OF THEME IN TEXT

Molly is very selfish at the beginning of the story. She thinks only of buying an expensive fur coat for herself. She does not consider that her husband may also need new clothes, or

that her children need new pyjamas. She mends the pyjamas while thinking of the fur coat she wants. Later in the story she realises that she cannot wear a coat that costs so much.

THEME 2

LOVE AND GENEROSITY

Generosity refers to the ability to give to others more than what is required or expected.

EVIDENCE OF THEME IN TEXT

Paddy loves Molly and will do anything to please her. His generosity is shown when he readily agrees for her to buy any fur coat her heart desires.

THEME 3

WEALTH AND SOCIAL CLASS

Social class refers to one's rank and status (standing / position) in society.

EVIDENCE OF THEME IN TEXT

Paddy was part of the revolution. He had spent time in prison. Molly really struggled during the time he was away. She had to bring up her children with the help of relatives and "Prisoners' Dependents' Funds". This means that they were very poor and therefore had a very low position in society. When Paddy gets the position of Parliamentary Secretary to the Minister for Roads and Railways, Molly finds it difficult to adjust to their new status, although she is happy about Paddy's position. She feels insecure about being in the company of wealthy women with beautiful clothes, which will happen when she attends official events with Paddy. Perhaps she fears she will not fit in with these women or that they will look down on her. She believes having an expensive fur coat will impress those wealthy women and perhaps give her a position among them.

STYLE AND STRUCTURE

1 CONFLICT:

Conflict occurs when there is serious disagreement, argument or incompatibility (not being suited to each other). Conflict may be between people, principles, interests, ideas, opinions, wishes or needs. A person can also experience conflict within himself or herself; for example, a person may experience conflict between his personal and business interests, or a person may have conflicting opinions on a certain issue.

- a INNER CONFLICT:** Inner conflict occurs when there is a clash between opposing wishes or needs. Molly wants to own a fur coat. She wants to wear something beautiful and expensive to the events she will be attending with Paddy who is the new Parliamentary Secretary to the Minister for Roads and Railways. There will be many events where wealthy, well-dressed women will be present. Molly feels very insecure around such people. She wants to be able to fit in with them and appear wealthy and

glamorous like these women. However, she cannot imagine spending such a large amount of money on a fur coat. They have been very poor, especially when Paddy spent time in prison during the revolution. We can say there is conflict within Molly. We can also call this internal conflict. The conflict is between her desire to look wealthy and fit in on the one hand, and her feeling of guilt about spending that much on herself on the other hand. This internal conflict leads to her arguments with Paddy.

- b OUTER CONFLICT:** The outer conflict in the story is between Paddy and Molly. Paddy is quite happy to pay for any coat Molly wants, but she becomes angry with him because of her own feelings of insecurity and guilt. She loses her temper with him even though he tells her to get the coat. Paddy finds it difficult to understand her feelings. To him it is a simple matter of buying the coat if she wants one. For Molly the issue is more complex: she wants the coat, but she feels guilty about wanting an expensive item when they have been poor for most of their lives; she also worries about Paddy's opinion of her, and that others may think her a show-off.

2 TONE:

Often, what Molly thinks and says to Paddy is in a disgruntled (angry and dissatisfied) tone. She is angry and dissatisfied with the difficult life she had to live while Paddy was involved in the revolution. She feels other women have better lives. For example, she says, "They think of nothing else but dress. I have no time for dressing. I'm a busy housewife, and, anyway, dressing costs a lot of money" (pg. 76) She is dissatisfied with the clothes she has, with her role as a housewife, and with the fact that Paddy does not have enough money for her to dress as well as other women do. Even after Paddy agrees that she can buy any coat she wants, she is not satisfied. Molly's tone is defensive when she says, "I sincerely hope you don't think I'm being vulgar?" (pg.74) and "Who said I am hankering! I am *not*" (pg. 76). Her tone is bitter and hurtful when she says, "I'll go to the garden party in a mackintosh. And I hope that'll satisfy you!" (pg.79) Later, towards the end of the story, Molly's tone is apologetic. We read: "I'm sorry, Paddy, she begged, crying like a kid. 'You're not mean. You never were. It's me that's mean'". (pg. 79) When Paddy speaks to Molly, his tone is usually loving and sympathetic; for example, Paddy says, "Molly, darling, I'm afraid I don't understand what you're after. I mean, do you or do you not want a fur coat?" (pg. 78)

3 NARRATIVE VOICE:

The story is told in the **third person**. The narrator is an outsider – not a character in the story. The third person narrator can tell us everything about what the characters do, why they do it, what they think and say, and why they think and say these things. We say this is an omniscient narrator. We learn much about the characters in the following short extracts:

- a** 'Molly Maguire looked at him with affection and irritation. The years had polished her hard – politics, revolution, husband in and out of prison, children reared with the help of relatives and Prisoners' Dependents' Funds' (pg. 74). Here the narrator is giving us information about how Molly feels at that moment, and about her struggle during the revolution.

- b** 'He sat miserably at his table, cold with anger. He murmured the hateful word over and over, and wondered could there be any truth in it. He added ten yards to the pier' (pg. 79). In this extract, the narrator tells us about Paddy's feelings, and about his actions.

4 IRONY:

It is ironic that Molly accuses Paddy of being 'mean' and of having a 'peasant streak' (pg. 79). Paddy is not the one that is mean, and he does not have a 'peasant streak'. It is Molly herself that is mean (as she acknowledges at the end of the story). Molly can also be described as having a 'peasant streak'. She behaves in a mean way towards her husband, despite the fact that he is so generous and loving towards her. She addresses him as 'you big fool' (pg. 74) and 'you big fathead' (pg. 78). We can say she has a 'peasant streak' because she cannot imagine herself wearing an expensive fur coat.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The Fur Coat' and answer the questions which follow it:

Molly jumped up, let a scream out of her, and hurled the basket of mending at him.	
'Stop it! I told you I don't want a fur coat! And you don't want me to get a fur coat! You're too mean, that's what it is! And, like all the Irish, you have the peasant streak in you. You're all alike, every bloody wan of ye. Keep your rotten fur coat. I never wanted it...' And she ran from the room sobbing with fury and disappointment.	5
'Mean?' gasped Maguire to himself. 'To think that anybody could say that I ... Mean!	
She burst open the door to sob:	10
'I'll go to the garden party in a mackintosh. And I hope that'll satisfy you!' and ran out again.	
He sat miserably at his table, cold with anger. He murmured the hateful word over and over, and wondered could there be any truth in it. He added ten yards to the pier. He reduced the ten to five, and then, seeing what he had done, swept the whole thing off the table.	15
It took them three days to make it up. She had hit him below the belt and they both knew it. On the fourth morning she found a cheque for a hundred and fifty pounds on her dressing table. For a moment her heart leaped. The next moment it died in her. She went down and put her arms about his neck and laid the cheque, torn in four, into his hand.	20
'I'm sorry, Paddy,' she begged, crying like a kid. 'You're not mean. You never were. It's me that's mean'.	
'You! Mean?' he said, fondly holding her in his arms.	
'No, I'm not mean. It's not that. I just haven't the heart, Paddy. It was knocked out of me donkeys' years ago'. He looked at her sadly. 'You know what I'm trying to say?'	25

- 1 Refer to lines 1–2 ('Molly jumped up...mending at him').**
 - a What had Molly been mending?** [1]
She had been mending her children's pyjamas (✓).
 - b What does line 1 tell you about Molly's feelings at this point?** [2]
She is extremely angry / frustrated / upset (✓) because deep down she really does want to have a fur coat. She believes her husband does not want her to buy a fur coat (✓).
- 2 Refer to lines 3–7 ('Stop it! I...fury and disappointment').**
 - a What do these lines tell you about Molly's character? Mention TWO points.** [2]

She is immature (✓). She throws a tantrum / behaves like a child when she does not have her way (✓). She does not know / understand her husband very well (✓).

NOTE: Accept ANY TWO points.

b Discuss the irony in these lines. [3]

It is ironic that Molly accuses Paddy of being 'mean' and of having a 'peasant streak' (✓). Paddy is not the one that is mean, and he does not have a 'peasant streak' (✓). It is Molly herself that is being mean, and she is the one with a 'peasant streak' (✓).

c Is Molly justified in accusing Paddy of being mean? Substantiate your response. [2]

No. Paddy has not been mean to her at all (✓). He is really very generous and patient with her. He has not said she cannot buy a fur coat. He has encouraged her throughout the story to buy a fur coat if that is what she wants (✓).

3 What reasons does Molly give Paddy to justify buying herself a fur coat? Mention THREE points. [3]

She says there will be many events they will have to attend now that Paddy has become Parliamentary Secretary to the Minister for Roads and railways (✓). Other women will be well dressed at these events and she wants to fit in (✓). She will not have to spend too much on several new outfits if she has a fur coat to put over her old clothes (✓).

4 Mention two concerns that Molly has about owning a fur coat. [2]

She is worried Paddy will think of her as vulgar. (✓) She is worried that others would see her as a show-off. (✓) She is worried that others would see her as 'getting grand notions'. (✓)

NOTE: Accept ANY TWO points.

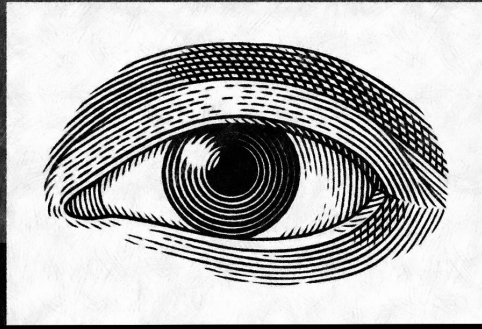
5 Why do you think does Molly eventually decide not to buy the fur coat? [2]

She feels guilty about spending so much on a single item of clothing for herself (✓). She feels guilty because it is Paddy's money she will be using. (✓)

NOTE: Accept any reasonable response.

TOTAL: 17 MARKS

THE LAST
BREATH



GIVE THE GIFT OF LIFE.

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



sam kahiga

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

Short Story: The Last Breath

GENRE	Short Story
TITLE	THE LAST BREATH
AUTHOR	Sam Kahiga

PLOT SUMMARY

The story opens with Eva walking away from the narrator (we do not find out what his name is) and his father. The narrator has brought his father to meet Eva at the blind school. The narrator is in love with Eva and wants to marry her. From the way his father is driving, the narrator knows his father is very angry. His father tells him he cannot marry a blind girl. The narrator had expected his father to see beyond her blindness and get to know the 'Inner Eva'. The narrator says he will propose to Eva when he comes of age (turns eighteen and becomes an adult) next August. The father reminds the narrator that Eva is blind.

So, the narrator angrily tells him to give Eva his eyes. According to the narrator, his father believes that Eva has stolen his heart because she is blind and helpless. He thinks his father has seen that Eva is not really helpless. He asks his father what he is going to do. The father does not reply but breaks into a terrible fit of coughing. The cough is so bad that the car goes very close to the edge of the road. They reach home in silence.

In his room, the narrator thinks about his troubled relationship with his father. The narrator believes his father has always ruined his plans from the time he was a child. Last year he prevented the narrator from studying music; so the narrator is now stuck in a bank, where he is likely to remain for a long time. Although the narrator knows his father always means well, he will no longer allow his father to make decisions for him. He is determined to marry Eva.

His mother comes to his room to ask how the visit to Eva went. He tells her the meeting with Eva has made no difference to his father's views on marriage to a blind girl. His mother has already met Eva and likes her. He thinks his mother understands his feelings. She has not tried to make him change his mind. He informs his mother he will still marry Eva. He tells his mother that Eva will be devastated if he leaves her, and that she makes him very happy. He believes she understands him best. His mother reassures him that they understand him and do not want him to be unhappy. She says his father cares for his happiness. She then informs him that his father has lung cancer. She warns him to be careful about what he does.

Time passes, and his mother appears depressed. He meets Eva one afternoon with a ring in his pocket. She appears excited about something, but senses that he is sad. He tells Eva his father is in a bad condition. Eva understands his worry. He mentally asks his father to forgive him and then slips the cheap copper ring onto Eva's finger. He wishes it can be a

proper diamond ring. Eva is surprised. She asks him what it is. He tells her it is a ring and they are going to be married. Eva pulls the ring off and says they should wait a while. The narrator says he does not want to wait. She tells him they must wait until she can see the ring. The narrator is shocked and confused. She tells him she is going into hospital for a corneal transplant. A donor has been found and they are waiting for him to pass away. She tells him how grateful she is to this unknown donor who will enable her to see again.

A while later we meet the narrator in the garden, on his way to pluck oranges. He appears happy until he sees his father's grave. He believes his father can see him. He thanks his father for donating his corneas to help Eva. He tells his father he has always had a kind heart, which was shown with his last breath. He then thinks it is stupid to stand talking to a grave that cannot speak. He realises there is no time to waste, and that Eva and his mother are waiting in the house for the oranges.

SETTING

The blind school and the narrator's home. The country is not named in the story. The story must take place in a country where there are facilities for corneal transplants to be performed.

BACKGROUND INFORMATION

Sam Kahiga is a Kenyan writer of short stories and novels. Before taking up writing, he made documentary films.

This short story deals with the subject of organ donation. With advances in medicine, today it is possible to transplant many different organs from one person's body into another person's. The world's very first human-to-human heart transplant was carried out in 1967 by a South African cardiac (heart) surgeon at Groote Schuur Hospital in Cape Town.

Organs such as the kidney may be donated while a person is still alive. This is because people have two kidneys, and it is possible for a person to live normally with only one kidney. Thus, if a person suffers kidney failure, he may receive a kidney transplant which will help to prolong his life.

In the case of other organs, such as the heart, lungs and corneas, the person has to die before the organs are donated. In South Africa we have the Organ Donor Foundation. People who wish to become organ donors when they die must sign up with the Organ Donor Foundation. As soon as they die, their organs are removed and transplanted into patients who have been waiting for a donor. Doctors first carry out tests to see if the patient's body will accept the new organ. If the tests show that there is a match, the organ is transplanted. People are encouraged to join the Organ Donor Foundation as a single person's organs can change the lives of several people. In the story, Eva receives her father-in-law's corneas, which changes her life completely.

We are also encouraged to donate blood, which is collected by the SANBS (South African National Blood Transfusion Service). Your blood can be used to save people who lose a lot of blood when they are involved in accidents or undergo operations.

SUMMARY REVIEW ACTIVITY: SUMMARY EDITING

Correct each sentence by changing ONE word. Write down the incorrect word, and next to it the correct one.

- 1 The narrator wanted to study art.
- 2 Instead, the narrator works in a school.
- 3 The narrator takes his parents to meet Eva.
- 4 His father is happy that he wants to marry a blind girl.
- 5 The narrator's father is suffering from stomach cancer.
- 6 The narrator buys a gold ring to propose to Eva.
- 7 He is hesitant to marry Eva.
- 8 Eva wants them to marry immediately.
- 9 The narrator's father is buried in the cemetery.
- 10 At the end of the story we see the narrator going to the garden to pluck lemons.

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.**
- 1 art – music
- 2 school – bank
- 3 parents – father
- 4 happy – angry
- 5 stomach – lung
- 6 gold – copper
- 7 hesitant – determined / eager
- 8 immediately – later
- 9 cemetery – garden
- 10 lemons – oranges

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to come (v.) of age (n.)	Reach adult status. The narrator wants to marry Eva when he comes of age. He will not need his parents' permission to marry when he is an adult.
a cornea (n.)	This is the transparent (clear) layer that forms the front of the eye. Eva has become blind because her corneas have become opaque (cannot be seen through). They are now white instead of transparent.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to transplant (v.)	This means to move an organ or tissue from one part of the body to another part of the body, or from one person's body to another person's. Eva receives a corneal transplant. The narrator's father's corneas are removed when he dies of lung cancer and transplanted into Eva's eyes. Then, Eva is able to see again.

MAJOR CHARACTERS

NAME	THE NARRATOR
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Has fallen in love with a blind girl called Eva. 2 Brings Eva to meet his mother. 3 Takes his father to the blind school to meet Eva. 4 Becomes angry when his father objects to his decision to marry Eva. 5 Tells his father he will marry Eva when he comes of age the next August. 6 Talks to his mother about the meeting with Eva. 7 Is shocked to learn his father has lung cancer. 8 Gives Eva a cheap copper ring and tells her they are getting married. 9 Is overjoyed when Eva tells him a donor has been found and she will soon be able to see again. 10 Thanks his father at his grave for donating his corneas to Eva.
RELATIONSHIPS	He loves Eva very much and wants to marry her and take care of her. He believes Eva understands him. He appears to be closer to his mother than to his father. He has a troubled relationship with his father. He believes his father is always standing in his way, preventing him from doing what he wants to. Only after his father dies does he realise how kind-hearted he was.
PERSONALITY TRAITS	He is stubborn. Once he makes up his mind to marry Eva, not even his father can stop him. He says he will marry her when he comes of age. He is not observant as he has no idea that his father is so seriously ill. Perhaps it is because he is so madly in love with Eva that he does not notice anything else. Or perhaps he has distanced himself from his father because he feels his father does not understand him, and because his father does not approve of his decision to marry Eva. He regards people with disabilities as equals.
PHYSICAL DESCRIPTION	None given.
CHANGES	He has long regarded his father as someone who stands in his way all the time, preventing him from doing what he wants to do. At the end of the story he realises how kind-hearted his father was.
NAME	EVA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Has fallen in love with the narrator. 2 Meets the narrator's mother, and then the father. 3 Gives the narrator the ring back when he proposes, saying they should wait. 4 Packs a bag to go to hospital for the corneal transplant.
RELATIONSHIPS	She is madly in love with the narrator, but wants to regain her sight before marrying him.

MAJOR CHARACTERS	
PERSONALITY TRAITS	She is very patient. She does not mind waiting until she can marry the narrator. She is very loving and understands all of the narrator's moods and feelings.
PHYSICAL DESCRIPTION	She is very beautiful. She has a 'smooth oval face' and a dimple in her cheek. Her eyes appear white because the corneas are opaque. She wears dark glasses.
CHANGES	She is blind at the beginning of the story. At the end she can see, thanks to the generosity of the narrator's father.
NAME	THE NARRATOR'S FATHER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Goes with the narrator to the blind school to visit Eva. 2 Becomes angry that his son is determined to marry a blind girl. 3 Argues with the narrator about his decision to marry Eva. 4 Drives too fast because he is angry. 5 Has a fit of coughing while driving and swerves to the edge of the road. 6 Dies and donates his corneas to help Eva regain her sight.
RELATIONSHIPS	He has had many disagreements with the narrator over the years. He finds it difficult to communicate with his son about exactly how he feels. He is close to his wife.
PERSONALITY TRAITS	He is very stubborn. He believes he knows what is best for his son. It seems that he tries to control the decisions his son makes.
PHYSICAL DESCRIPTION	None given.
CHANGES	He comes across as hard and cold towards his son at the beginning, but proves to be generous at the end.
NAME	NARRATOR'S MOTHER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Meets Eva and seems to like her. 2 Tells the narrator that she wants him to be happy. 3 Tells him about his father's illness. 4 Warns him to be careful because his father is so ill.
RELATIONSHIPS	She is close to her son and tries hard to mediate between him and her husband. She is very worried about her husband's health and does not want him to be stressed about their son.
PERSONALITY TRAITS	She is a loving and caring wife and mother. She is patient and protective of her son. We see that she keeps her husband's illness a secret and only tells her son when she absolutely has to.
PHYSICAL DESCRIPTION	None given.
CHANGES	She becomes depressed as her husband's condition worsens. She changes from a wife to a widow.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

LOVE

Love is an intense feeling of deep affection. Love is something that connects all humans – we all feel and need love in our lives. There are different types of love – romantic love, platonic love (the love we have for friends) and familial love (the love we have for our family members). Different types of love are explored in this story

EVIDENCE OF THEME IN TEXT

Firstly, we have the young, romantic love between the narrator and Eva. They are madly in love. The narrator wants to marry her as soon as possible. She would rather wait until after she has a corneal transplant. They appear to be very happy together at the end of the story.

Secondly, we have the more mature, enduring love between the narrator's parents. The mother is very protective of her seriously-ill husband and warns the narrator not to stress or upset him. She tries to maintain peace in their home for her husband's sake. She becomes depressed as his condition worsens. She has to finally let him go as he succumbs to his illness.

Thirdly, we have the love between parents and children. We see the deep love the parents have for the narrator. They are protective and want the best for him. However, the narrator does not see it this way. He loves his parents, but thinks his father always stands in his way. Only at the end does the narrator realise that his father has donated his corneas to Eva to make him happy.

THEME 2

ORGAN DONATION

Organs are parts of the body such as the heart, lungs and kidneys. Organs are donated to seriously ill people to help them live.

EVIDENCE OF THEME IN TEXT

Organ donation is encouraged in many parts of the world. Some people can live healthy lives if they receive a donor's organ. For example, a person who is young and has a heart condition may be helped by receiving a healthy heart from someone. Obviously, the donor has to die in order to donate his heart. But in the case of kidneys, a person may donate one of his kidneys to help a close friend or family member whose kidneys have failed. Both the donor and the recipient will be able to live with only one kidney. Because different parts of your body may be used by different people, you can actually the gift of life to several people when you sign up to be an organ donor. In the story, Eva is able to live a normal life after receiving corneas donated by the narrator's father.

This story helps to encourage organ donation by showing how life-changing it can be.

THEME 3**THE ROLE OF PARENTS**

Parents play an important role in their children's lives, often for as long as they are alive. Relationships between parents and children can be complex – they are not always easy.

EVIDENCE OF THEME IN TEXT

In this story, we see that the narrator has a complicated relationship with his father. We see that the narrator resents (has angry feeling towards) his father for trying to control his decisions. For example, the narrator's father forced him to leave music behind, even though it is what the narrator is passionate about. He feels his father prevents him from doing what his heart desires. The narrator is not happy as he feels that his father has been doing this for most of his life. Perhaps the father was just trying to do what he thinks will be best for his son in the long term. However, it makes the narrator feel like his father does not really know him.

The narrator is closer to his mother. He shares his frustrations with her. He wants her to convince his father to change his mind about Eva. Eventually, we see that the father has donated his corneas to help Eva live a better life, ultimately ensuring his son's happiness. In the end, we understand that the father always had his best interests at heart.

THEME 4**DISABILITY AND PREJUDICE AGAINST PEOPLE WITH DISABILITIES / ABLEISM**

A person is said to have a disability if he / she has a physical or mental condition that limits his / her movements, senses, or activities.

Prejudice is the dislike or hostility shown towards people of a certain group. Prejudice is not based on a reason or an actual experience. When people are discriminated against because they have a disability, it is called ableism.

People with disabilities often experience prejudice in their daily lives. People are often insensitive to the needs and feelings of people with disabilities. Fortunately, these days special arrangements are made to cater for people with disabilities, such as special parking spaces close to the entrances of supermarkets and special toilet facilities in public places. Businesses in South Africa are encouraged to hire people with disabilities. However, our society is still very biased to able-bodied people (more fair to able-bodied people) and unfair to people with disabilities.

EVIDENCE OF THEME IN TEXT

In the story, Eva has a disability. She is blind. She cannot live a normal life and experiences prejudice when the narrator's father objects to her marriage to his son.

STYLE AND STRUCTURE

1 TONE:

The tone used by the narrator and his parents changes as the story progresses. At the beginning, on the drive home after their visit to Eva, the narrator speaks in a frustrated tone, while his father uses an angry tone. They are both upset; the narrator is determined to marry Eva, and is frustrated by his father's disapproval and prejudice against her. The father is angry that his son can even consider marrying a blind girl. The narrator uses a bitter tone when he remembers the disagreements he has had with his father over the years. His tone becomes angry and frustrated when he talks to his mother about his father's attitude to Eva. When he learns about his father's illness, his tone changes to one of shock. He uses a sad tone when he discusses his father's worsening health with Eva. At the end of the story, the tone is joyful and optimistic as he looks forward to sharing his life with Eva, who looks at him through his father's corneas.

2 NARRATIVE VOICE:

The story is narrated in the **first person**. The narrator is a character in the story. He tells his story in his own words. He can only tell the story from his perspective. This means he can tell readers how he thinks and feels, and what he does or believes; but he is limited in what he can tell us about the other characters. He can only report on what he knows, sees or believes about the other characters – which may not necessarily be the truth.

3 MOOD / ATMOSPHERE:

The mood is sombre (gloomy and sad) for much of the story, as the narrator has to deal with disability, his father's disapproval of his choice of partner, his father's illness and eventual death. At the end the mood is bright and cheerful – the narrator is happy to be with Eva who can now see. He is grateful to his father for giving him and Eva such a kind gift.

SAMPLE EXAM QUESTIONS

Read the following extract from ‘The Last Breath’ and answer the questions which follow:

1 EXTRACT A

[The narrator and his father drive back home after visiting Eva.]

‘Now you have seen her. My last word on the subject is this. When I come of age next August I am going to ask Eva to marry me.’	
‘But she is blind...!’	
I sank back in my seat. This was hopeless. For how long would Dad keep on beating home the fact? As if it wasn’t home already – and what was more, accepted!	5
‘Then give her eyes.’ My voice was hoarse with anger.	
A look of surprise momentarily came to Dad’s face. Then he looked grim.	
Though he didn’t seem to realise it he increased his speed. I thought I knew what had got hold of Dad, and the thought brought a faint smile on to my lips.	10
Dad was confused and angry with himself for it. He had until now thought Eva as a blind, helpless creature who had stolen my heart. Now he had seen her and perhaps caught a glimpse of the angel in her – and had ever seen, perhaps, how very far from helpless Eva was.	15
‘What are going to do?’ I asked in a shout, for now the mad roar of the car would have drowned anything less.	
Dad didn’t reply. A terrible cough shook his frame and the car swerved dangerously to the edge of the road.	
He corrected this (just in time too!) and settled comfortably in his seat.	20

1.1 Where do the speaker and his father go to see Eva? [1]

They go to the school for the blind to see Eva. / They go to Eva’s school. (✓)

1.2 Refer to lines 1–2 (‘My last word...to marry me’).

a Identify the speaker’s tone in these lines. [1]

Decisive / confident / commanding / assertive / forceful / angry / dismissive. (✓)

b Why is the speaker’s tone appropriate at this particular stage in the story? [1]

The speaker has made up his mind that he will propose marriage to Eva, even if it is against his father’s will. (✓) / The speaker is resolute that despite his father’s disapproval of the relationship, he will propose marriage to Eva. (✓)

1.3 What do the words, ‘the angel in her’ (line 14) suggest about Eva’s character? [2]

She is sensitive / loving / kind / patient / understanding / considerate (✓) (✓)

NOTE: Accept any TWO of the above.

1.4 Quote SIX CONSECUTIVE WORDS from this extract that indicate that the speaker's father is ill. [1]

'a terrible cough shook his frame' (✓)

1.5 What does the speaker's father correct in line 20 ('He corrected this...in his seat')? [1]

The speaker's father corrected the loss of control / swerving of the car. (✓)

1.6 How does the narrator's relationship with his father differ from his relationship with his mother? [2]

The speaker enjoys a better relationship with his mother because she understands him and is more accepting of his decisions while his father tries to control his life (even deciding his career path).

OR

The speaker confides in his mother about his relationship with Eva because she has accepted her but is guarded with his father because he is initially resistant to his relationship with her.

NOTE: Accept any ONE of the above combinations.

1.7 Later in the story, the speaker proposes marriage to Eva.

a Explain why the following statement is FALSE:

The speaker proposes with a diamond ring. [1]

He proposed with a ring with imitation jewels / a copper ring. (✓)

b What is Eva's response to the speaker's proposal? State TWO points. [2]

Eva tells the speaker that she wants to wait (✓) until she is able to see the ring. (✓) /

She wants to wait (✓) until after the cornea transplant to accept his proposal. (✓)

1.8 Discuss how the theme of discrimination is evident in this extract. [3]

Accept a relevant text-based response which shows an understanding of the theme of discrimination.

In this extract:

- the father discriminates against Eva based on her physical disability / blindness.
- he is adamant that his son should not marry a blind girl.
- the father is unable to see that his son looks beyond Eva's blindness to her character and personality.
- the father does not realise, at this stage, that she is not disabled but differently abled. He thinks that she is helpless and therefore discriminates against her.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must include a discussion of 'discrimination' which must be grounded in the text of the story.

1.9 Discuss the suitability of the title of the short story, 'The Last Breath.' [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others.**

The 'last breath' usually refers to when a person dies.

It is through the father's death that Eva gains sight.

His last breath symbolizes his approval of his marriage.

NOTE: Credit responses where a combination is given.

For full marks, the response must be well-substantiated.

A candidate can score 1 or 2 marks for a response which is not well substantiated.

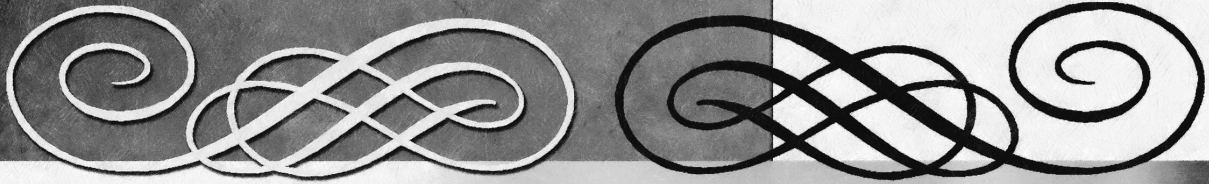
The candidate's interpretation must be grounded in the text of the story.

TOTAL: 18 MARKS

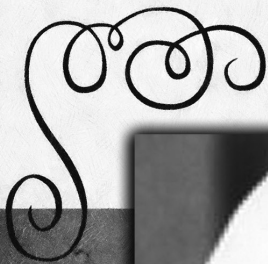
REFERENCES:

- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

THE NEW TRIBE



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



**Buchi
Emecheta**
(1944 – 2017)

Short Story: The New Tribe

GENRE	Short Story
TITLE	THE NEW TRIBE
AUTHOR	Buchi Emecheta

PLOT SUMMARY

One morning, Julian, the local paperboy, hears a baby crying as he cycles past a phone booth. He finds an abandoned baby in a supermarket packet. He gives the baby to the Reverend Arthur Arlington, as he does not know what else to do. Arthur's wife Ginny takes the baby and discovers it is a girl. She feeds the hungry baby milk with her finger. Although Ginny has been unable to have children, she is a natural at being a mother.

The Arlingtons inform the police and social welfare office. A doctor checks the child and finds she is perfect. Ginny is allowed to care for the baby because she is so good at it. They name the baby Julia, after the paperboy. A search is launched for the baby's mother, but she is not found. The Arlingtons become the baby's foster parents and, after a long process, her adoptive parents. Ginny has long wanted a child, so she feels a miracle has occurred. Julia brings the Arlingtons much joy.

When Julia is two, they get a call from the social services. Ginny is worried they may take Julia away from her. The social workers come to visit; they ask if the Arlingtons will foster another child. An 18-month-old boy needs to be taken into foster care. The boy's mother has written a letter to the Arlingtons. She writes that she had followed Julia's story in the press. She has chosen the Arlingtons as foster parents for her son because she believes he will have a good home with them.

She wants her son to live with a Christian family. She can no longer keep her son because she is in a new relationship with another man. This man does not want to take care of her son, who is someone else's child. Furthermore, the woman is now expecting twins. Although she loves her son, she can no longer keep him. Ginny agrees immediately. Then she finds out that the boy's mother is Nigerian, and the baby is black. She tells them she still wants the child.

After some difficulties, the boy, Chester, settles down. Arthur is unhappy about the lengthy procedures that must be followed before they are allowed to adopt the boy. Ginny worries that they may not be allowed to keep him. Ginny decides to create a beautiful storybook for Chester, so that he will learn about the country he came from. She first has to do some research on Nigeria. She reads the book to him every night. Chester eventually memorises all the words and pictures. Eventually, they are allowed to adopt Chester, and he is christened Chester Arlington. Ginny is overjoyed. Arthur says he does not want to go

through such a process again. Ginny becomes a new person. The children have brought her so much happiness. Arthur feels somewhat neglected, as Ginny no longer has time for him.

Chester realises he is adopted but does not ask his parents about it because he knows it will hurt their feelings. At about the age of four or five, he realises he does not belong, but he still regards the Arlingtons as his parents, and feels sheltered and protected by them.

Then Chester goes to school and causes quite a stir on the first day. When he begins to howl for his mother and the teacher comforts him, all the children also cry to go home. The teacher brings Julia from her class to pacify Chester. The headmaster comes to the class, and jokingly calls Chester a devil. Julia stands up bravely for him, telling the headmaster he is not a devil. She remembers being told by her mother to look after Chester because he is different.

When Ray Miller, the school dinner lady's son, starts school, Chester helps him to settle in. Ray is crying. Chester tells Ray that he also cried on his first day, and invites him to colour with him. They become friends. Ray's mother rewards Chester by giving him extra of whatever he wants to eat.

The children prepare for the annual Christmas nativity play (which depicts the birth of Jesus in Bethlehem). Chester is chosen to play the leader of the three kings because he is black. (Chester plays this role for several years). When he questions Ginny about the 'Orient' and the 'East', she replies that is where his people come from – not knowing the effect it will have on Chester. This adds to his feeling of not belonging in the family.

One hot July day, as the family prepares to go to the seaside, Chester suddenly asks Arthur who his real mother is. He was told in school he could not be their child because he is black. Julia cries and Ginny comforts her. Chester says Julia is white like the Arlingtons and she is their child, but he is different. Arthur calmly asks them to sit down to discuss the matter. Arthur tactfully tells the children they are loved despite not being their own children. Then he tells them how they each came to be adopted by the Arlingtons. He tells both children the truth, reassuring them again that they are loved. Chester does not know how to respond. That evening, Chester is reluctant to be embraced by Ginny, but eventually gives in when he sees how upset she is.

Chester begins to have a recurring dream about what he believes to be an African village. He begins to think of this place as his city, and escapes there in his imagination. Julia changes too, becoming more introverted (inward looking) and staring into space quite often. The change in the children upsets Ginny. Arthur tries to be gentler with his family, but loses his temper one day at breakfast when Ginny gives him news she has given him twice before. This is because she is trying so hard to break the silence that prevails when the family eats together. Julia knocks a teacup over and Chester laughs. Arthur is upset that Chester finds the incident amusing. Julia tries to defend Chester, and Ginny becomes really upset. Chester tries to escape by going to get his school bag, but Arthur punishes him by making him clear up and wash the dishes, even though he will be in trouble at school for arriving late.

On the way to school Julia's friend, Pamela, says Julia and Chester are acting as weird as their mother.

Chester knows he will leave home one day, like others in the town do. But he knows he also has to find the city he dreams about. He feels he must behave well because he is the vicar's son; he feels additional pressure because he is the only black boy in the community. He feels he needs to prove himself to everyone.

Arthur tries to pretend everything is normal. Ginny again makes a robe for the nativity play, as it is close to Christmas. Chester runs away when Ginny calls him to try on the robe. Arthur and Julia try to tell Ginny that Chester no longer wants to be the first king in the play. Ginny is disappointed. She and Julia go to the Millers' house to fetch Chester. Here, Chester explains that he does not want to be king any longer because other children call him king of the devils. Another boy plays the part of first king, while Chester gets a job backstage. Ginny is disappointed and unhappy. Chester feels guilty for hurting her, but realises he does not have to allow others to tell him what to do.

Chester makes a fancy Christmas card and buys a diary for his mother to show how sorry he is about the play. He hands these to her personally instead of leaving it under the Christmas tree. He apologises to her. To Chester, this marks the end of his childhood. He is happy he has not hurt his mother too much. He believes his father is as strong as the Rock of Gibraltar (a high cliff in Spain) and therefore cannot be hurt.

SETTING

In Reverend Arlington's parish in St Simon. Much of the action takes place in their house. We can assume St Simon is a village in England.

BACKGROUND INFORMATION

Foster care is when a child is brought up by someone else and not their biological parents. We have terms like 'foster child' and 'foster parent'. The care may be for a short or a prolonged period. Sometimes children in foster care can be moved from one foster family to another. Children may be put into foster care when there is a family problem, and then returned to the family at a later stage if conditions in the home improve; or a child may be put into foster care while waiting for adoption procedures to be finalised. Adoption is when a person legally takes another person's child and brings him/her up as their own child. Adoption is more permanent than foster care.

Buchi Emecheta is a Nigerian writer living in London. This short story is actually an extract from a novel titled 'The New Tribe'.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

Arthur Arlington is a [1]_____. His wife Ginny has always wanted to have a child. One day, [2]_____ the paperboy brings a baby [3]_____ that he had found in a [4]_____ booth. The Arlingtons eventually [5]_____ the baby and name her Julia, after the [6]_____ who found her. Two years later they are asked to [7]_____ another child whose mother is [8]_____. The child is [9]_____ months old. His mother cannot keep him because the father of the [10]_____ she is expecting does not want him. The Arlingtons gladly accept him, but Arthur is not happy with the lengthy adoption process. Ginny creates a [11]_____ for Chester, so that he will not forget where he came from. One day at school, the headmaster refers to Chester as a [12]_____. Chester makes friends with Ray [13]_____. Chester plays the part of the first king in the Christmas [14]_____ play. The children at school tell Chester he cannot be the Arlingtons' son because he is [15]_____.

MARKING MEMORANDUM

- 1 First get learners to check answers themselves, to see if they have the right answers.
- 2 Then check the answers together as a class.

- 1 priest / reverend / vicar
- 2 Julian
- 3 girl
- 4 telephone / phone
- 5 adopt
- 6 paperboy
- 7 foster
- 8 Nigerian / pregnant
- 9 18 / eighteen
- 10 twins / babies
- 11 storybook
- 12 devil
- 13 Miller
- 14 Nativity
- 15 black

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a nativity (adj.) play	This is a play performed in many parts of the world each year around Christmas. The play shows the birth of Jesus Christ in a stable. Chester plays the part of the first king in the nativity play for many years until he refuses to do so one year.
to adopt (v.)	This means to legally become the parent of a child and take full responsibility for the child as a parent would. The Arlingtons adopt Julia and Chester.
to foster (v.)	This means taking care of a child for a certain period of time. The person is not legally the parent of the child, but takes responsibility for the child. The Arlingtons first foster the children and then adopt them. This is because the paperwork to adopt a child can take a long time complete.
a sermon (n.)	This is a talk given during a church service on some important teaching or principle. A sermon is usually based on a passage from the Bible. We see Arthur preparing sermons while spending time with the family.
a tribe (n.)	A tribe is a social division in a traditional society. A tribe consists of families or communities that are linked by social, economic, religious or blood ties. The members of a tribe have a common culture and dialect (a form of a language). In this story, the title refers to the Arlington family, which has both black and white members. Chester, their adopted son, is black. Arthur and Ginny Arlington are both white, and their adopted daughter, Julia, is also white. In a way they are a new tribe because of having both black and white members in their family.

MAJOR CHARACTERS

NAME	CHESTER
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Cries on his first day at school. 2 Realises quite early on that he is adopted. 3 Makes friends with Ray Miller. 4 Plays the part of the first king in the nativity play. 5 Asks Arthur about his real mother. 6 Dreams about an African village repeatedly. 7 Escapes to this village in his imagination. 8 Refuses to try on the gown Ginny makes for the nativity play. 9 Runs to the Millers' house to escape Ginny. 10 Tells Ginny he will no longer play the part of the first king in the nativity play because the other children call him king of the devils. 11 Works backstage during the play. 12 Makes a card and buys a diary for Ginny. 13 Apologises to Ginny.
RELATIONSHIPS	He is very close to Ginny and Julia. He is best friends with Ray Miller.
PERSONALITY TRAITS	He is sensitive about the colour of his skin / being the only black person in the community. He is a dreamer.
PHYSICAL DESCRIPTION	None given.
CHANGES	Comes to the Arlingtons when he is 18 months old. He is a teenager by the end of the story. He realises that he does not have to do what others tell him to do.

MAJOR CHARACTERS	
NAME	GINNY
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Agrees to adopt Julia and later, Chester. 2 Takes care of all the children's needs. 3 Makes Chester a storybook about Nigeria. 4 Makes Chester's outfit for the king in the nativity play. 5 Goes to the Millers' house to fetch Chester after he runs away from her.
RELATIONSHIPS	She is close to her husband and supports him in his work. She loves the children and shares a very close bond with them, even though they are not her biological children.
PERSONALITY TRAITS	She is very sensitive and cries easily. She is hardworking and generous with her time. She is grateful for what she has. She is very loving and a good mother.
PHYSICAL DESCRIPTION	None given.
CHANGES	She begins to understand her son better by the end of the story. When Chester apologises to her, she tells him she had not realised how strongly he felt about the issue.
NAME	JULIA
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Takes care of Chester at school. 2 Cries when Chester says he does not belong in the family. 3 Defends Chester when he is in trouble. 4 Is very loyal to Chester.
RELATIONSHIPS	She is very close to her mother. She is loving and protective towards her brother. She defends him when necessary.
PERSONALITY TRAITS	She is a sensitive child who loves her family very much. She is fiercely protective of her brother.
PHYSICAL DESCRIPTION	She has blue eyes.
CHANGES	She learns that she is adopted later in the story. She becomes dreamy and quiet after learning she is adopted.
NAME	ARTHUR ARLINGTON
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Accepts the baby from the paperboy. 2 Writes sermons. 3 Adopts Julia and Chester. 4 Tells the children how they arrived in the family. 5 Punishes Chester for laughing when Julia breaks the teacup.
RELATIONSHIPS	He is a good husband to Ginny and a good father to the children. He is a respected priest.
PERSONALITY TRAITS	He is a quiet gentle person and seldom loses his temper. He is generous and loving.
PHYSICAL DESCRIPTION	None given.
CHANGES	He does not change.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

ADOPTION

This is when a person legally becomes the parent of a child that is not his / her biological child.

EVIDENCE OF THEME IN TEXT

The Arlingtons adopt both Julia and Chester. Problems arise as the children grow up. Chester is visibly different from the rest of his family (he is black and they are white). Therefore, he realises early that he has been adopted. Like most adopted children, Chester wants to know about his real mother. The Arlingtons had already decided (before Chester asks) that they would tell the children the truth about their arrival in the family.

THEME 2

MIXED-RACE FAMILIES

This refers to families where the members are not all of the same race.

EVIDENCE OF THEME IN TEXT

The title tells us that this story is about a ‘new tribe’. In this story, the Arlington family is compared to a tribe – they are a group of people who have joined together. The Arlingtons are a family, but they are different from other families. In the Arlington household, three people are white; only Chester is black. Therefore, from a young age, he has known that the people he regards as parents are not his biological parents. This leads to concerns about his real identity, and a feeling of not really belonging.

THEME 3

RACIAL PREJUDICE

This type of prejudice is based on differences in race.

EVIDENCE OF THEME IN TEXT

When the social workers come to the Arlingtons with the offer of another foster child, they almost expect the couple to refuse to take him in. This is evident when one of them informs them that the child’s mother is Nigerian. If the child’s race was unimportant, there would have been no need to inform the couple of this fact.

Chester is aware that he is different from a young age. He is the only black person in his family, and the only black boy in his community. He is given the part of the king because he is dark – like the kings in the nativity story. Ray’s father mocks Chester for being ‘King of the Orient’ – a reference again to his skin colour.

Chester eventually refuses to play the part of the king because the children are calling him the king of the devils – a reminder of the headmaster’s insensitive joke on Chester’s first day at school.

STYLE AND STRUCTURE

1 TITLE:

The title of this story refers to the Arlingtons. We know that the Arlingtons are a mixed-race family: Arthur, Ginny and Julia are white, while Chester is black. Both of the children in this family have been adopted. They have become a family in a unique (special) way. The Arlingtons are different from other families in their community. This family is an example of a ‘new tribe’. The title is linked to the themes of this story, especially adoption and mixed-race families.

2 NARRATIVE VOICE:

The story is narrated in the **third person**. The narrator is an outsider – not a character in the story. The third person narrator can tell us everything about what the characters do, why they do it, what they think and say, and why they think and say these things. We say this is an omniscient narrator, a narrator who knows everything. With this type of narration, the reader gets to know everything the writer wants us to know about all the family members.

3 FIGURES OF SPEECH:

We read about the loud silence that prevailed at the breakfast table one morning. These words contradict each other, but make sense when used together. This is known as an **oxymoron**.

The writer wishes to emphasise how noticeable the silence was. At the end of the story, Arthur Arlington is described as ‘the Rock of Gibraltar’ (pg. 180). This is a metaphor. The **metaphor** emphasizes how strong and immovable Arthur is.

4 TONE:

Early in the story the tone is joyful as the children arrive into the family. There are some moments of tension and frustration when the process of the adoption becomes a little too much, especially for Arthur. When Arthur tells the children about their backgrounds, his tone is matter-of-fact because he seeks to tell the truth. When Arthur punishes Chester for laughing at Julia, his tone is commanding. Chester uses an apologetic tone at the end when he gives Ginny her Christmas gift.

SAMPLE EXAM QUESTIONS

Read the following extract from 'The New Tribe' and answer the questions which follow it:

'I just want to know who my parents are,' said Chester. 'At school they say I can't be your child because I'm black'. Julia suddenly covered her ears and burst into tears. Ginny held her, murmuring comfortingly, and Chester felt guilty again.

'It's OK Julia,' he said, 'you're white, like them. You're their child, but I'm different'. Arthur's voice was gentle but firm when he told everyone to sit down. 'Including you, Chester. Let's all sit down round the table and talk about this. We were going to tell you soon, but since you've brought it up, we might as well do it now'. 5

Julia, sitting next to Ginny, sniffed quietly. She was wearing the white dress with red flowers, that reminded Chester of poppies on Remembrance Day. She was as pretty as a little girl in a picture book, but now she sat with her eyes lowered, staring at the plastic check tablecloth. Ginny looked more serious than Chester had ever seen her, and he was frightened of what he had unleashed. He looked from one to the other. He fidgeted nervously, licking his lips. 10

'We both love you very much,' Arthur Arlington began, covering Ginny's right hand which was lying on the table. Her left hand was holding one of Julia's, so the three of them were joined together. Arthur was not given to much affectionate demonstration, so his caressing of Ginny's hand emphasised the gravity of whatever he was about to say. 20

'Some children are born to parents who don't want them ...' he began.

'Or,' Ginny quickly interrupted, 'some parents want their children but can't afford to keep them'.

- 1 **Explain how Chester had come to be adopted by the Arlingtons.** [3]
His mother had read about Julia's adoption in the press (✓). His mother was expecting twins and their father did not want to keep another man's child as well (✓). So she asked if the Arlingtons would take him in, knowing they were good Christians (✓).
- 2 **Refer to line 5. Is Julia really their child as Chester says here? Explain fully.** [2]
No (✓). She was found abandoned as a new-born and the Arlingtons adopted her (✓).
- 3 **In your opinion, is it wise to inform a child that he/she was adopted? Discuss your view.** [3]
Yes. This will prevent the child from perhaps finding out on his / her own later (✓) and becoming hurt / angry / rebellious (✓). It will be easier for him/her to accept (✓).
Accept No as long as a good reason is given.
- 4 **Describe the relationship between Julia and Chester.** [2]
They are very close. (✓) They love and support each other (✓). **NOTE:** Accept other similar responses.

5 Refer to line 17 ('We both love you very much'). In your view, why does Arthur start his talk with the children in this way? [2]

He does not want to upset them, (✓) but rather prefers to reassure them that they are loved (✓).

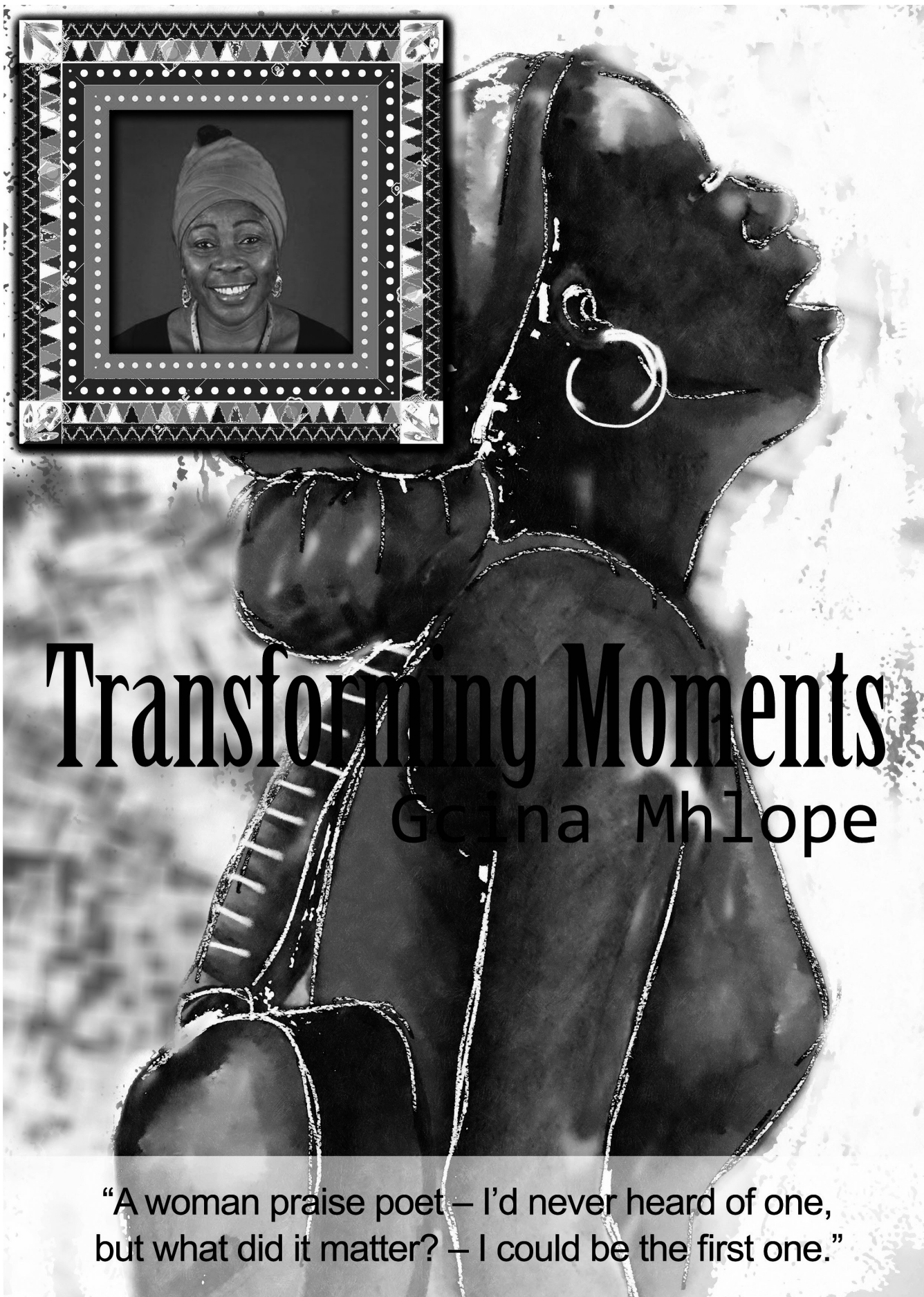
6 How did Ginny try to teach Chester about Africa? [2]

She did some research on Nigeria (✓) and created a storybook for him (✓).

7 Discuss the theme that is evident in this extract. [3]

The theme of adoption (✓). Chester has discovered he is not the Arlingtons' son (✓). He was adopted by them (✓).

TOTAL: 17 MARKS



Transforming Moments

Goana Mhlope

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

Short Story: Transforming Moments

GENRE	Short Story
TITLE	TRANSFORMING MOMENTS
AUTHOR	Gcina Mhlophe

PLOT SUMMARY

The narrator is a seventeen-year-old girl who has very little self-confidence. Although she is a brilliant learner who produces excellent results, she has low self-esteem because she believes she is ugly. The other girls tease her because no boys are interested in her. She reads a lot; besides her prescribed books, she also read other novels, newspapers and magazines. She helps the other learners by ‘coughing’ for them late into the night, which means telling them everything about the books they should have read. Some girls are only friends with her because of the help they can get from her.

One day, the handsome rugby player (Sizwe), who comes from Port Elizabeth, asks the narrator to be his girlfriend. He says he loves her and wants her to love him as well. But she is not interested in him because she wants to concentrate on her studies. However, they get to know each other and become good friends. The other girls are jealous and become nasty towards the narrator. They cannot understand how such a handsome boy can be interested in someone who is ugly and does not wear fashionable clothes.

The narrator continues to concentrate on her school work and does very well. This pleases her sister who pays for her education. She also helps out in the church and joins the church choir although she thinks her voice is ugly.

One day, the minister, Father Fikeni, calls for the narrator. He asks her to accompany him and his wife to visit his family in Tsolo for the weekend. She is very excited and packs hurriedly. They set off. The narrator describes the minister’s wife as someone who does not talk much. The narrator wishes she could be as beautiful as the minister’s wife.

The next morning, after breakfast, the narrator watches in fascination as the minister’s wife knits. The minister tells her to come with him – he has a surprise for her. He wants her to see what goes on at a meeting in a nearby village. The meeting is held at the chief’s place. It seems like the whole village is there. They are having a discussion on cattle being allowed to go into the mealie fields. Then she sees a man in bright traditional dress stand up. He is a praise poet or imbongi.

He praises the chief and his family, the villagers and previous and present heroes. The narrator is really impressed by his skill and language use. She decides to also become a praise poet. The minister introduces the narrator to the chief and the praise poet. The

praise poet, called Cira, has such an effect on the narrator that she cannot speak. She feels 'baptised as a poet' when she shakes Cira's hand.

That Monday afternoon she writes her first poem. Although she has never had a baby, she feels that writing a poem is like giving birth to a baby. She reads the poem out aloud and realises she has a beautiful voice for reading poetry. She begins to love herself for the first time. She resolves to buy a notebook in which to write her poetry. She thinks she may be the first female praise poet. She knows Father Fikeni will be happy for her. She is finally happy to be herself. A big red cock flaps its wings and crows loudly, and the narrator sees this as a good sign.

SETTING

A high school in the Eastern Cape and Tsolo, a village in the Eastern Cape.

BACKGROUND INFORMATION

Gcina Mhlophe is a well-known story teller, writer, actress, playwright, television personality and motivational speaker. She is inspired by the traditional stories of her grandmother. She is passionate about promoting reading among the youth of South Africa. This story may be autobiographical (a story about the author herself).

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

The narrator of this story is [1]_____ years old. She lacks confidence because she believes she is [2]_____. She is a [3]_____ learner who helps others with their school work. The other girls [4]_____ her because boys are not interested in her. She loved reading but was not interested in [5]_____. A new boy from Port Elizabeth is the star of the school [6]_____ team. He is [7]_____ to the narrator, and wants her to be his [8]_____. But the narrator is more interested in her [9]_____. The other girls become very [10]_____. The minister, Father [11]_____, invites the narrator to accompany him and his wife to [12]_____. They go to a nearby village where she meets the chief and a [13]_____ poet. She is inspired to write [14]_____ herself. She finally begins to [15]_____ herself.

MARKING MEMORANDUM

- 1 First get learners to check answers themselves, to see if they have the right answers.
- 2 Then check the answers together as a class.

- | | | | |
|---|----------------------------------|----|------------------------------|
| 1 | seventeen / 17 | 8 | girlfriend |
| 2 | ugly | 9 | studies / books / schoolwork |
| 3 | brilliant / bright / hardworking | 10 | jealous / envious |
| 4 | tease / mock | 11 | Fikeni |
| 5 | boys | 12 | Tsolo |
| 6 | rugby | 13 | praise |
| 7 | attracted | 14 | poetry |
| | | 15 | love / accept / like |

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
to transform (v.)	To transform means to make a major or dramatic change in character, form or appearance. In the story, the narrator undergoes a dramatic (big and important) change: she changes from a girl lacking in self-confidence and believing she is ugly to a person who begins to love and accept herself. This change occurs after she meets the praise poet who inspires her to write her first poem.
to be baptised (v.)	When a person is admitted into a particular church, he or she is baptised. The narrator tells us that when she shook hands with the praise poet, she felt 'baptised as a poet too' (pg. 102) This tells us that she, too, wanted to write poetry and become a praise poet.
a dormitory (n.)	This is a large room in a school or institution. A dormitory is shared by a number of people usually in a boarding school / hostel. In the story, the narrator shares a dormitory with several other girls. She helps them with their studies in the dormitory.
resonant (adj.)	This word is used to refer to sound. It means that the sound is clear, deep, and seems to go on for a while. The minister describes the narrator's voice as 'resonant'. This convinces her to join the church choir.

MAJOR CHARACTERS

NAME	THE NARRATOR (MAY BE GCINA MHLOPE HERSELF)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Reads widely (a lot). 2 Helps other learners with their school work. 3 Turns down Sizwe's offer to be his girlfriend, and becomes his friend instead. 4 Concentrates on her schoolwork and produces excellent results. 5 Helps out in the church. 6 Joins the church choir. 7 Accompanies Father Fikeni and his wife to Tsolo. 8 Accompanies Father Fikeni to a meeting with a tribal chief in a nearby village. 9 Meets a praise poet and is thoroughly impressed by him. 10 Decides to become a praise poet herself. 11 Writes her first poem. 12 Begins to love herself after reading her poem out loud.

MAJOR CHARACTERS	
RELATIONSHIPS	She is close to Father Fikeni who sees her as a promising learner. Father Fikeni tries to provide stimulation and inspiration for her by taking her to Tsolo. The other girls in the school do not like her and tease her about not having a boyfriend. She helps others who are struggling to prepare for tests. She is aware that these girls use her but do not really like her. She becomes close friends with Sizwe and enjoys his company.
PERSONALITY TRAITS	She lacks confidence because of her looks. (She believes she is ugly). She is generous with her time as she helps struggling and lazy learners late into the night. She loves reading and gaining knowledge. She has a love for language. She enjoys meeting new people.
PHYSICAL DESCRIPTION	She has hair that is hard to manage, knock-knees and big feet.
CHANGES	At the beginning, she is totally lacking in self-confidence. She considers herself ugly. By the end of the story, she realises she is beautiful; she is full of confidence and hope for the future. Poetry gives her a way to feel proud of herself.
NAME	FATHER FIKENI
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Convinces the narrator to join the church choir (even though she was kicked out of the school choir). 2 Invites the narrator to accompany him to Tsolo. 3 Takes the narrator and his wife to Tsolo. 4 Takes the narrator to a meeting in a nearby village. 5 Introduces the narrator to the chief and the praise poet.
RELATIONSHIPS	He is a kind man who takes the narrator under his wing. He tries to boost her self-confidence and inspire her. He has a good relationship with his wife.
PERSONALITY TRAITS	He is kind and compassionate (shows sympathy to others). He loves inspiring and motivating young people like the narrator.
PHYSICAL DESCRIPTION	None given.
CHANGES	None.
NAME	SIZWE
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Tells the narrator that he loves her and wants to be her boyfriend. 2 Pursues the narrator although she asks him to leave her alone. 3 Becomes friends with the narrator.
RELATIONSHIPS	He is the star player of the rugby team. He is admired by many girls. He becomes the narrator's good friend.
PERSONALITY TRAITS	He looks beyond a person's outward appearance, to what the person really is inside. This is why he wants the narrator to be his girlfriend although she is not good-looking. He values friendship. He does not give up easily; he pursues the narrator even though she initially turns him down.
PHYSICAL DESCRIPTION	He is very good-looking. He is probably big and strong as he is a rugby player.
CHANGES	Goes from being a stranger to the narrator's good friend.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SELF-DISCOVERY AND SELF-LOVE

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

Sometimes, it is especially difficult for teenagers to feel self-love. Teenagers often are still going through a process of self-discovery – figuring out what is important and special about themselves. Sometimes, teenagers care too much about what other people think. This is especially true when they feel different, somehow, from others.

EVIDENCE OF THEME IN TEXT

In this short story, the narrator discovers what makes her happy and fulfilled. At the beginning of the story, she hates herself as she considers herself ugly. She hates her looks and her voice. She gets kicked out of the school choir because her voice was ‘too deep’ (pg. 99). She feels other people only befriend her because she can help them with their studies. She feels used. She does not believe a boy can be attracted to her or love her. The other girls have made her feel bad about herself.

After meeting the praise poet, she discovers her talent for poetry and realises that she does, indeed, have a beautiful voice. She has found something that she feels passionate (cares strongly) about. She begins to accept and love herself, and looks forward to the future.

THEME 2

JEALOUSY

When someone feels jealous, they feel that someone else has something that they want. This can be an achievement, possession or success.

EVIDENCE OF THEME IN TEXT

The girls at the school are envious / jealous of the narrator because she is intelligent, hard-working and attains top results. They are even more jealous when Sizwe, the good-looking star of the school rugby team, shows interest in the narrator. They make nasty remarks about her looks and her clothes. The girls’ comments make the narrator lose even more self-confidence. Finally, the girls are jealous because the minister takes the narrator away for a weekend. It seems that the other girls want to make her feel bad about herself because they are jealous of her intelligence and her results.

THEME 3**FRIENDSHIP**

Friendship refers to the relationship between friends. True friends make you feel happy and good about yourself and they are there to help and support you. A true friend would never make you feel bad about yourself.

In the short story, we see different kinds of friends and friendships – fake friendships and real, true friendships.

EVIDENCE OF THEME IN TEXT

We see different types of friendship in this story. The girls at school only befriend the narrator because they need her help with their school work. We can say they are fake (not real) friends. They are only friends with her because they want something from her – they use her because she is intelligent and hardworking. They do not care about her feelings. They say nasty things to her and about her.

Sizwe and the narrator develop a strong and true friendship. Their relationship gets off to a bad start when Sizwe tries to win the narrator's love. Initially, she wants nothing to do with him because she wants to concentrate on her school work. However, the slowly they become friends. They are kind to each other and enjoy each other's company.

Finally, the relationship she shares with Father Fikeni is another type of friendship. Here an older person tries to motivate and inspire a much younger person in order for her to grow and develop to her full potential. This type of friend is sometimes called a mentor.

STYLE AND STRUCTURE**1 NARRATIVE VOICE:**

The story is narrated in the **first person**. In other words, the person telling the story is a character in the story. The narrator is the young girl who suffers because of a lack of self-confidence. She tells the reader how she undergoes a personal change to eventually become someone that is full of confidence. We get to see the story from her point of view.

2 IRONY:

The girls at the school are very jealous of the narrator's academic success. They do not want to be friends with her. Yet they ask the narrator for help with their schoolwork. They tease the narrator about being ugly, and believe boys would not be interested in the narrator. Yet the handsome star of the rugby team – Sizwe – falls for the narrator.

3 INNER CONFLICT:

In this story, the main conflict is within the narrator. This is known as inner or internal conflict. She hates herself and her looks at the beginning of the story. She feels people only befriend her because she can help them with their schoolwork. She hates her voice,

especially after she is kicked out of the school choir. The conflict is resolved when she begins to see her true worth and she begins to love herself.

4 REGISTER:

An **informal register** is used throughout the story. This is appropriate as the narrator is a young girl who is in Standard 9 (Grade 11). The frequent use of contractions tells us the register is informal, e.g. 'I'd', 'didn't', 'you'd', 'we'd' and so on. The compound word she names herself is also informal: 'Miss-ugly-top-of-the-class'.

SAMPLE EXAM QUESTIONS

Read the following extract from ‘Transforming Moments’ and answer the questions which follow it:

Well, I thought he was crazy! What did a good-looking boy like that want with me – and besides I went to that school to study, not to sleep with boys! I told him so. He tried to convince me that he did not particularly mean to rush things – I did not have to sleep with him, he just liked me, and he wanted to be my boyfriend. He said he really wanted to spend time with me and we could have good times together talking and reading if that’s what I wanted. I asked him to please leave me alone.	5
Well, the boy didn’t leave me alone, but many girls did. They thought he was too good for me, they claimed he was a city boy and should therefore go for a city girl. There were many remarks too that I was ugly and did not have any fashionable clothes. Many girls looked the other way when I walked past or towards them and many unkind remarks were whispered behind my back. At first it annoyed me – I told whoever would listen that I didn’t want anything to do with the handsome city boy – they could have him. But the hostility got worse and the boy continued to follow me. And then I began to find it funny.	10 15
I looked at the girls who hated me and I wondered what would happen if I decided to accept the rugby star as my boyfriend. Sometimes I laughed alone as I imagined what they could be whispering about me. Then I thought well, he’s not blind, he can see that I’m ugly, he can see I don’t have any fashionable clothes, he can see I read too much – I thought fine, I’ll go out with him. He had chosen an unsuitable girl and set the whole school on fire. My English teacher thought it was really funny – he congratulated me for causing such a stir! It turned out that Sizwe was a lovely person and we’d become good friends by the time he left the school at the end of that year.	20 25

- 1 Refer to lines 1–3 (‘Well, I thought ... sleep with boys!’)**

What do these lines tell you about the narrator? Mention TWO points. [2]

She has very low self-esteem / very little self-confidence (✓). She is determined to finish school. / Education is her priority (✓). She believes she is ugly / no boy will be interested in her (✓).

NOTE: Mention any TWO of the above points.
- 2 What do you think attracted this boy to the speaker?** [2]

She is very intelligent (✓) and gets excellent results (✓).
- 3 Refer to line 8 (‘the boy didn’t leave me alone, but many girls did’). Explain what is meant by this line.** [2]

The boy continued to pursue her / did not lose interest in her (✓), but the girls kept their distance from her (✓) (did not want to be friends with her).

- 4 Refer to lines 22–23. Explain what is meant by the sentence: ‘He had chosen an unsuitable girl and set the whole school on fire.’ [2]**

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

- 5 Discuss the theme that is evident in this extract. [3]**

Jealousy (✓). The other girls are all jealous because the good-looking rugby star is in love with a girl they consider to be ugly (✓). They cannot accept the fact that he is not interested in one of them (✓).

OR

Friendship (✓). We see that the narrator and the rugby star get to know each other well (✓) and become good friends (✓).

- 6 Discuss how the narrator changes during the course of the story. [3]**

At the beginning, she is totally lacking in self-confidence (✓). She considers herself ugly. Her meeting with the praise poet helps her discover her talent for poetry (✓). At the end of the story, she realises she is beautiful (✓). She is full of confidence and hope for the future (✓).

NOTE: Mention any THREE of the above points.

- 7 In your view, who is most influential in bringing about this change in the narrator? [3]**

Discuss your view fully.

Father Fikeni is the one who influences the change in the narrator (✓). He boosts her confidence by encouraging her to join the church choir (✓). He takes her to Tsolo where she meets the praise poet who inspires her to write poetry (✓).

OR

The praise poet influences the changes in the narrator (✓). Until she meets him, she is lacking in self-confidence (✓). He inspires her to write poetry, which brings about the change in her (✓).

TOTAL: 17 MARKS



Bessie Head

6 July 1937 – 17 April 1986

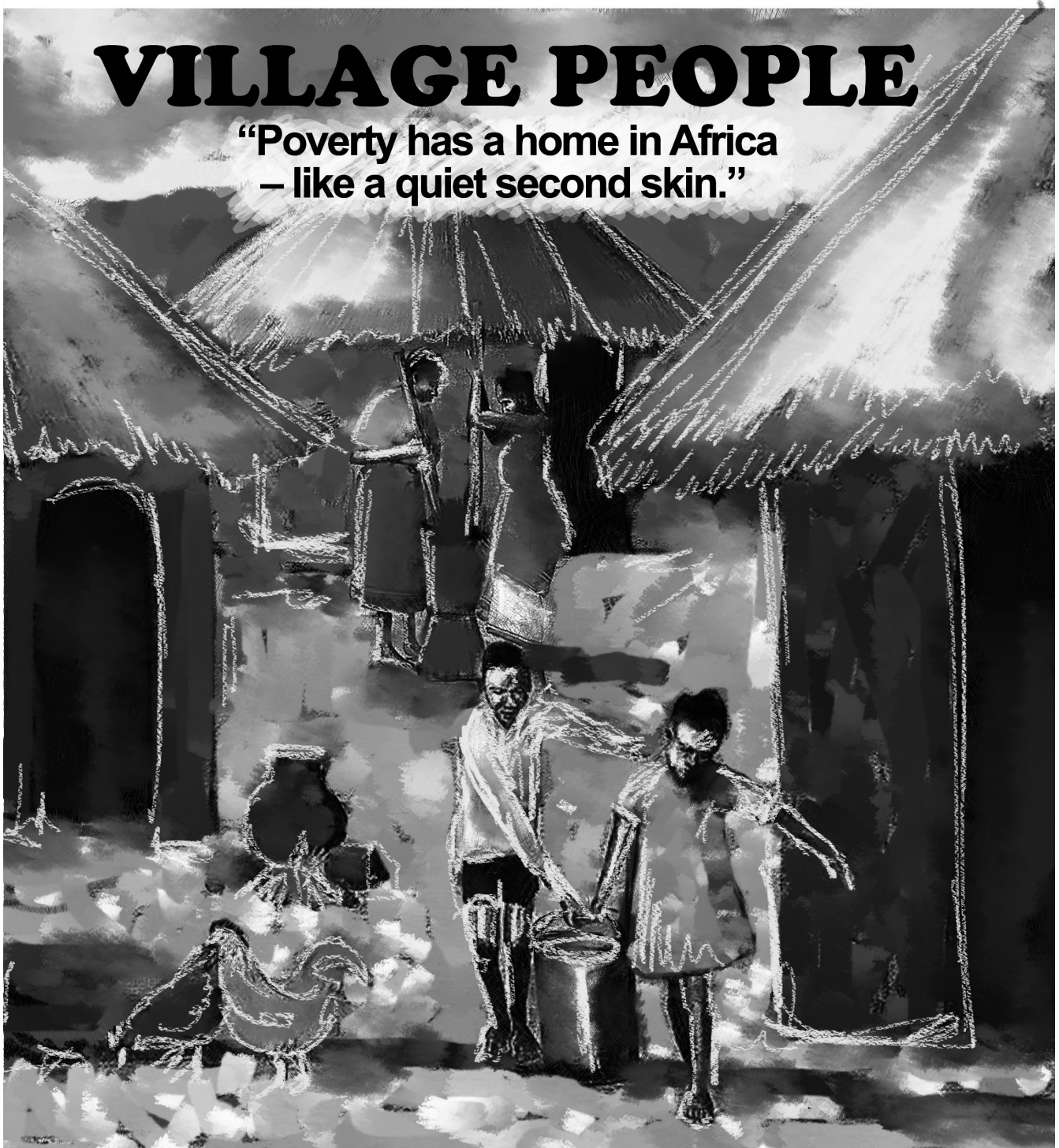
A discipline I have observed is an attitude of love and reverence to people.

South African writer

Bessie Head

VILLAGE PEOPLE

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



Short Story: Village People

GENRE	Short Story
TITLE	VILLAGE PEOPLE
AUTHOR	Bessie Head

PLOT SUMMARY

Village people is actually made up of an opening essay on poverty in Africa and four very short stories that illustrate the points made in the essay. Only two of these four stories are included in the prescribed anthology of short stories being studied in Grade 12.

Opening essay: In the opening essay, Bessie Head writes about the effects of poverty on Africa. Head has lived both in South Africa and in a rural village in Botswana. Thus, she has first-hand experience of the difficulties people in Africa face. The narrator in the essay may be Head herself.

In her view, poverty is so widespread in Africa that Africans wear their poverty ‘with an unconscious dignity’. Most of the people have been poor for so long that they have become used to it; they do not even notice the signs of each other’s poverty anymore. All they focus on is the person you really are deep down inside. According to the narrator, poverty ‘strips man down to his simplest form’; this results in the ‘immense humanity and the extreme gentleness’ she has seen in people in her village.

She describes the difficulties faced by people in rural Botswana. People in most parts of Africa face the same difficulties: starvation and malnutrition as a result of drought, lack of water and electricity, having to fetch water and firewood, and lack of transport. The people have adapted to their difficulties and manage to survive by living simply, with the bare necessities. They seem to resist change, or only allow change to occur very slowly.

However, these simple people have ‘a great credit balance of love and warmth’, which she believes should be rewarded. It seems to her that the gods and people elsewhere in the world have forgotten about those living in places like her small African village. They need to be reminded that such places and people exist.

Story one: In the first story, the old woman, the narrator, is the same narrator as in the essay. This story focuses on old age, hunger, the generosity of poor people and gratitude. A very old, frail, starving woman collapses from extreme hunger. A crowd gathers. The narrator instructs a small child to take the starving woman to her hut, where the narrator prepares food for her. Later that afternoon a young woman comes to the narrator’s yard with a pail of water, but does not speak. Eventually, the young woman tells a neighbour to tell the narrator the purpose of her visit. She has brought a pail of water for the narrator as a token of her family’s gratitude; the family wanted to thank the narrator for assisting the old woman

earlier in the day. The family has nothing material to give the narrator – they are very poor. However, the family knows that the narrator fetches water daily from the tap. They bring her water to show how grateful they are for her kindness. The narrator makes an important comment at the end: people are very critical of the greed and materialism they see in Africa. However, the ordinary, poor people are like gods. They are kind, compassionate and generous with the little they have.

Story two: The narrator of the second story is a young girl. In ‘Summer Sun’, the focus is on the drought and the suffering it brings, and also on a young girl’s fears for the future. It is the love her family shares that makes the situation bearable.

The narrator (a young girl) and her family have come to their lands to wait for the rains. When the rains come, they can plough the land and sow their seeds before returning to their village. They usually cultivate maize, millet, pumpkin and watermelon. The rainy period is in the summer, but it is already January and the rains have not yet come. They eat goat meat because goats can eat anything and can survive a drought. The family members have nothing to do but wait.

The narrator has a lot of time to think and read as she waits. She thinks of the wealthy and powerful politician in their village, who prays for rain with the people. The narrator spends her time trying to learn English from a geography book that she reads over and over. Her cousin, Lebenah, gave her the book. He told the narrator about changes taking place in Africa. Lebenah may have been referring to the advances in technology, urbanisation (movement from rural to urban areas) and the changes brought about by westernisation (giving up traditional cultures and taking up western culture). Lebenah also told the narrator about the importance of learning English, and the need for African women to improve themselves. The narrator is concerned about the changes in weather patterns which she read about in the geography book. The drought they are experiencing has caused a food shortage. She wants to improve herself; she does not want to fall pregnant and bear an illegitimate child like her sister has. This would put an additional burden on a family that is almost starving. She has learnt that water is formed from hydrogen and oxygen. In her simple way, she realises that more trees need to be planted to increase the amount of oxygen, thereby resulting in more water being formed. She is comforted by the thought that her family members love each other, making their suffering bearable.

SETTING

The setting is rural Botswana for both of these short stories.

BACKGROUND INFORMATION

Bessie Head was born in 1937 in a mental asylum in Pietermaritzburg. She was the daughter of a white woman and a black man. Because of the political situation in South Africa at that time, the relationship and pregnancy were considered an embarrassment to her mother’s family. Head grew up in foster care and in an orphanage.

She trained as a teacher. She taught for a short while before she became a journalist. She became a political activist while writing for different newspapers and magazines. She fled to Botswana in 1964, where she worked as a teacher and on a farming education project in Serowe. However, the people of Botswana did not readily accept her.

While in Botswana she wrote novels and short stories, based on her experiences in South Africa and Botswana. Much of her work focuses on the difficulties people face in Africa.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

'Village People' is essentially about drought and poverty in Africa. The first part of the story is an [1]_____ in which the writer discusses the problems faced by rural people, such as poverty, starvation and drought. In her view, the [2]_____ people have been stripped down to simplest form by the hard lives they live. According to the writer, these people display an 'immense [3]_____ and extreme [4]_____'. The people live very simple lives and survive only on the bare [5]_____. In the first story an [6]_____ woman collapses from [7]_____. A young woman helps her by taking her to her [8]_____ and giving her [9]_____. To show their gratitude, the family sends a bucket of [10]_____ to the young woman. In the second story, the speaker and her family are waiting for the [11]_____ to end so that they can [12]_____ the fields and [13]_____ their seeds. The narrator is worried about having an [14]_____ child like her sister. The family survives on [15]_____ meat.

MARKING MEMORANDUM

- | | |
|-----------------------|-----------------|
| 1 essay | 9 food |
| 2 rural | 10 water |
| 3 humanity | 11 drought |
| 4 gentleness | 12 plough |
| 5 necessities | 13 sow / plant |
| 6 old | 14 illegitimate |
| 7 hunger / starvation | 15 goat |
| 8 hut | |

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
dignity (n.)	Having dignity means having a sense of pride in oneself or respect. In the essay, Bessie Head writes about the dignity of the people of her village. The characters in the stories are very poor but they carry themselves with dignity.
humanity (n.)	Humanity refers to one's ability to show kindness and compassion to others, and to care for others. The writer mentions the humanity of the people of her village in the introduction. We see humanity in the first story, when the young woman helps the old starving woman.
malnutrition (n.)	Malnutrition is the lack of proper nutrition. People suffer from malnutrition when they do not get enough to eat, or do not eat enough of the right foods. In the essay and in the two stories, the people suffer from malnutrition because there is not enough food to eat. The ongoing drought makes it impossible for rural people to cultivate the crops they depend on. The old woman in the first story collapses from hunger. The family in the second story survives on goat meat and millet only.
millet (n.)	Millet is a cereal plant. It is used to make flour. In the essay we read that the people eat millet porridge at all three meals. In the second story, the family is waiting for the rains to cultivate millet, as well as other crops.
ermine (n.)	Ermine is the white fur from a small mammal called a stoat. Its coat is brown and white, but turns completely white in winter. It is used as a trim on coats and other garments. In the first story, the young woman comes with a bucket of water to thank the narrator. The narrator tells her neighbour to tell the young woman that, in Africa, "the gods walk about her barefoot with no ermine and gold-studded cloaks" (pg. 41). What she means is that ordinary people of her country may be poverty-stricken, but they are like gods. They are kind to each other although they were not born into wealth and privilege. The word 'barefoot' represents the poor of her country; 'ermine and gold-studded fur cloaks' represents the very wealthy people.
a cloak (n.)	A cloak is a sleeveless garment that you put over your other clothes. Very wealthy people of the old days wore cloaks that were decorated, sometimes with (ermine) fur.
illegitimate (adj.)	A person is illegitimate if they were born to parents not lawfully married to each other. The writer herself was illegitimate. In the second story, the narrator's sister has an illegitimate baby. The narrator is worried she too may end up with an illegitimate baby.

MAJOR CHARACTERS	
NAME	THE FIRST NARRATOR (IN THE ESSAY AND THE FIRST STORY)
IMPORTANT ACTIONS	<ol style="list-style-type: none"> Helps the old woman who collapses. Tells her neighbour to tell the young woman that there are good people in her country, although they might be extremely poor.
RELATIONSHIPS	The narrator shows great kindness and compassion (humanity) when the old woman collapses. Although other people turn away, she helps the old woman. Later, when the young woman comes with the bucket of water, she is very polite to her, but the young woman refuses to speak and looks away. The narrator seems to be on good terms with her neighbour. She asks her neighbour to talk to the young woman. She wants the young woman to know that in spite of what

MAJOR CHARACTERS	
	others say about Africa, the poor people of Africa are deeply compassionate and kind.
PERSONALITY TRAITS	She is helpful, compassionate and generous. When she realises the old woman is hungry, she tells her to wait in her hut; she will prepare food for the old woman when she returns. She is proud to be African and proud of her people. She sees a great capacity for kindness and compassion in the very poor people of her country. At the end she says, "Tell them, those who judge my country, Africa, by gain and greed, that the gods walk about her barefoot with no ermine and gold-studded cloaks" (pg. 41). She feels very sorry for her countrymen, who undergo several difficulties in a permanently drought-stricken country.
PHYSICAL DESCRIPTION	The narrator is a woman. No other information is given about her physical appearance.
CHANGES	None.
NAME	OLD WOMAN
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Bends over, retches (made sounds and movements like she was about to vomit), coughs and collapses onto the ground. 2 Asks for water. 3 Tells the crowd she was not ill, but hungry. 4 Goes to the narrator's home, where she receives something to eat. 5 Tells her family about the help she received from the narrator.
RELATIONSHIPS	She seems to be close to her family. She shares her experiences with her relatives.
PERSONALITY TRAITS	She is honest and not ashamed to admit to her hunger. She is grateful for help she receives. She reports to her family how the narrator had helped her, so that the narrator can be thanked.
PHYSICAL DESCRIPTION	She is very old and frail. She is very thin and her flesh hangs loosely. Her hands are knobbly (they have lumps, making them look misshapen). She wears a long dress over several petticoats. She wears sand shoes (thin, canvas shoes) from which her toes stick out. Each shoe is on the wrong foot.
CHANGES	None.
NAME	YOUNG WOMAN
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Brings a bucket of water to the narrator's hut. 2 Squats outside the hut. 3 Greets the narrator but does not look directly at her. 4 Does not respond when the narrator speaks to her. 5 Informs the neighbour that she brought the water to show the family's gratitude to the narrator for helping their old relative.
RELATIONSHIPS	She is close to her relatives. She follows the wishes of her relatives. She brings the bucket of water after the family decides how to repay the narrator for helping their old relative.
PERSONALITY TRAITS	She is patient, respectful and very shy. She waits outside the narrator's hut. She appears to be almost afraid to speak to the narrator. She is honest, as she tells the neighbour how poor her family is – so poor that they can only bring a bucket of water to show their gratitude.

MAJOR CHARACTERS	
PHYSICAL DESCRIPTION	She is a young woman.
CHANGES	None.
NAME	THE SECOND NARRATOR
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Sleeps all day under a thorn tree because she has nothing to do while waiting for the rains to arrive. 2 Is trying to learn English and improve her mind on the advice of her cousin, Lebenah. 3 Reads the geography book given to her by Lebenah several times. 4 Thinks about problems such as global warming, unwanted pregnancy and drought.
RELATIONSHIPS	She admires and loves her cousin, Lebenah. She follows his advice about learning English and the need to improve herself in a changing Africa. She also loves the rest of her family. She feels their love helps them as they face the challenges brought by the ongoing drought.
PERSONALITY TRAITS	She is a deep thinker. She thinks about her family's problems in the context of a changing Africa. She takes the advice of others such as her cousin Lebenah, who appears to be older and more knowledgeable about the world. She is determined to follow his advice.
PHYSICAL DESCRIPTION	She is a young girl. No other details are given in the story.
CHANGES	None.
NAME	LEBENAH
IMPORTANT ACTIONS	<ol style="list-style-type: none"> 1 Gives the narrator a geography book. 2 Tells the narrator that things are changing in Africa and that women need to improve themselves. 3 Tells the narrator that she must learn English. He explains that there are many books in English and she will gain much knowledge from these books.
RELATIONSHIPS	He is the narrator's cousin.
PERSONALITY TRAITS	He is a modern man; he believes that women need to improve their minds in order to face the challenges in Africa which is changing so rapidly. He is generous as he gives a geography book to the narrator so that she can learn about the world outside their country.
PHYSICAL DESCRIPTION	Not much detail is given. He is a young man.
CHANGES	None.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

POVERTY AND SUFFERING IN AFRICA

This theme is often explored in African literature. Poverty is a huge problem in much of Africa. There is much suffering as a result of poverty.

EVIDENCE OF THEME IN TEXT

The people in the stories are all extremely poor. They depend totally on the land for food. The ongoing drought has made life very difficult for them. The people cannot plant any crops, and their cattle die. This means that they have little or no food, which results in starvation. In the first story, the old woman's family cannot repay the narrator with anything but a bucket of water. This shows how poor they really are. In the second story, we read that the people survive on goat meat, as the goat is the only thing that can survive in the drought. There seems to be no end to the drought, so they will continue to suffer.

THEME 2

MAN VERSUS NATURE

This means that man has to struggle to survive against the forces of nature. This theme is closely linked to theme of poverty and suffering.

EVIDENCE OF THEME IN TEXT

The ongoing drought leads to much suffering among the people of Africa. They cannot plant crops, their cattle die, and they have to deal with the unbearable heat daily. People become ill, like the old woman in the first story. They suffer starvation and malnutrition. Babies die.

Nature provides everything they need, but it also has the capacity to make them suffer.

THEME 3

KINDNESS AND COMPASSION

Kindness is shown by being friendly, generous and considerate. Compassion refers to the pity and concern one shows for the suffering or misfortune of others.

EVIDENCE OF THEME IN TEXT

In the face of hardship, suffering and death, kindness and compassion are extremely important. It is what gives the people of Africa a feeling of hope and a reason to go on. In the essay, the narrator points out what suffering has done to Africans: the people have been stripped down to their 'simplest form'. The people in her village display 'immense humanity' (pg. 39) and 'extreme gentleness' (pg. 39) as a result of their ongoing suffering. Some people might expect that having very little would make people greedy or selfish – only worrying about themselves. However, we see that the opposite is true. The narrator helps the old

woman in the first story. Although the narrator herself is poor, she offers food to the old woman. She is willing to share the little food she has with the old woman. Head discusses other examples of the compassion she sees; for example, when a baby dies, other people go to spend time with the mother, to offer their support.

STYLE AND STRUCTURE

1 WORD CHOICE:

The language used in the essay and first story appear to be more sophisticated and complex. This suggests that the narrator is educated and an adult. The language used in the second story is simpler, giving us the idea that the narrator is a very young girl. Compare, for example, the following extracts:

- a 'I merely ask this because, anonymous as we are, in our favour is a great credit balance of love and warmth that the Gods somewhere should count up. It may be that they overlook desert and semi-desert places. I should like to remind them that there are people here too who need taking care of' (pg. 40).
- b At the end of the second story we read: 'I do not know what we would do if we all did not love one another, because tomorrow the sun will rise again' (pg. 43).

The ideas and the language used in the essay are more mature. The sentences are more complex. In the second story, the language used is simpler. The ideas are also simpler.

2 TONE:

There is an overwhelming tone of **despair** (when hope is completely lost), from the opening sentence: 'Poverty has a home in Africa – like a quiet second skin' (pg. 39). The people are quite helpless against the cruelty of nature; the ongoing drought results in starvation and death. There is a feeling of hopelessness as they wait in vain for the drought to end. They live in deep rural Africa, which means their lives are difficult and there are few opportunities for improving their lives. In the essay we read: 'We are in the middle of nowhere. Most communication is by ox cart or sledge. Poverty also creates strong currents of fear and anxiety. We are not outgoing. We tend to push aside all new intrusions. We live and survive by making as few demands as possible' (pg. 39). This shows that change is slow; people do not readily accept change. In the second story the despair and hopelessness are also quite evident: 'Tomorrow the sun will rise, quietly. The many birds in the bush will welcome it. I do not. Alone, without the help of rain, it is cruel, killing and killing. All day we look on it, like on death' (pg. 42). We see the tone here is one of great despair; they are afraid of the future, and they worry about how they will survive without food in the coming year.

3 MOOD / ATMOSPHERE:

The tone of despair and hopelessness discussed above is in keeping with the **sombre** (serious, gloomy) mood of the stories. There is no sign of rain; the people starve, babies

die; they cannot sow their seeds so there will be no harvest the next year. The people are constantly worried about how they will survive. The gloomy mood is evident, for example, when the narrator in the second story says: 'I feel great pity for my family, and other families. I wonder why we sit here like this. Each day the sun is hot, hot in the blue sky. Each day the water pool of November rain gets smaller' (pg. 41). The narrator seems to be really sad and worried about their survival.

4 NARRATIVE VOICE:

In the essay and the first story, the narrator appears to be a young adult woman. We can assume from the language she uses and from her comments about Africa and its people that she is an educated woman who is concerned about the people of Africa. In the second story, the narrator is a young girl. We know this from her language use and from what she tells us about herself and her dreams for the future. She tells us that she wants to learn English so that she can have the opportunity to read the many books available in English. She tells us that she does not want to fall pregnant like her sister did. The problem of teenage pregnancy is huge all across Africa.

SAMPLE EXAM QUESTIONS

Read the following extract from 'Village People' and answer the questions which follow it:

Poverty has a home in Africa – like a quiet second skin. It may be the only place on Earth where it is worn with an unconscious dignity. People do not look down at your shoes which are caked with years of mud and split so that the toes stick out. They look straight and deeply into your eyes to see if you are friend or foe. That is all that matters. To some extent I think that this eye-looking, this intense human awareness, is a reflection of the Earth all about. There is no end to African sky and to African land. One might say that in its vastness is a certain kind of watchfulness that strips man down to his simplest form. If that is not so, then there must be some other, unfathomable reason for the immense humanity and the extreme gentleness of the people of my village.	5
Poverty here has majority backing. Our lives are completely adapted to it. Each day we eat a porridge of millet in the morning; a thicker millet porridge with a piece of boiled meat at midday; and at evening we repeat breakfast. We use our heads to transport almost everything: water from miles and miles, bags of corn and maize, and fire wood.	10
This adaptation to difficult conditions in a permanently drought-stricken country is full of calamity. Babies die most easily of starvation and malnutrition: and yet, within this pattern of adaptation people crowd in about the mother and sit, sit in heavy silence, absorbing the pain, till, to the mother, it is only a dim, dull ache folded into the stream of life. It is not right. There is a terrible mindlessness about it. But what alternative? To step out of this mindless safety, and face the pain of life alone when the balance is heavily weighted down on one side, is for certain to face a fate far worse. Those few who have, are insane in a strange, quiet, harmless way: walking all about the village, freely. Only by their ceaseless muttering and half-clothed bodies are they distinguishable from others. It is not right, as it is negative merely to strive for existence. There must be other ingredients boiling in the pot. Yet how? We are in the middle of nowhere. Most communication is by ox cart or sledge. Poverty also creates strong currents of fear and anxiety. We are not outgoing. We tend to push aside all new intrusions.	15
	20
	25
	30

- 1 Refer to line 1. Explain what is meant by the sentence, 'Poverty has a home in Africa – like a quiet second skin'. [2]
The people of Africa are so accustomed to poverty (✓) it seems that poverty has become a part of them (✓).
- 2 According to paragraph 1, what effect does poverty have on the people of Africa? Give THREE points, using your own words. [3]

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

3 Refer to paragraph 2.

In your view, why has the writer included this information in the opening essay? [2]

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

NOTE: Accept ANY TWO points above.

4 Refer to lines 17–22 of the extract. ('This adaptation to ... mindlessness about it').

Discuss how these lines prepare the reader for the two stories that follow. [3]

These lines tell us that the country is 'permanently drought-stricken', and that the people suffer 'starvation and malnutrition' (✓). In the first story, the old woman collapses because she is starving (✓). In the second story, we read that the family cannot plough their land and sow their seeds because it has not rained for so long (✓).

5 In the second story, we read that the narrator is trying hard to learn English.

According to her, how will learning English benefit her? [2]

She believes learning English will help her to improve herself (✓). She will be able to gain a lot of knowledge from the vast number of English books that have been written (✓).

6 Which of the two stories do you prefer? Explain why. [2]

I prefer the first story. We see how one person helps another who is starving(✓). The story is really touching and gives one hope for the future (✓).

OR

I prefer the second story. The narrator wants to improve her knowledge (✓). She does this so she can improve her life (and her family's). (✓)

NOTE: Do NOT award a mark for learners' preference of story. Accept any well-reasoned and supported answer.

7 Discuss one theme that is evident in this extract. [3]

The theme of Man versus Nature (✓). The suffering and death mentioned in the extract are as a result of the ongoing drought(✓). The drought means that there is not enough food and thus people starve to death. (✓)

OR

The theme of poverty and suffering in Africa (✓). The ongoing drought adds to the suffering of the people (✓). They survive on the bare necessities. They face hardship and difficulty in their daily lives (✓).

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: Alexandra

GENRE	Poetry
TITLE	ALEXANDRA
AUTHOR	Mongane Wally Serote

SUMMARY

Serote uses an extended metaphor to compare the township of Alexandra to a mother. A mother is supposed to be kind and nurturing. He wants Alexandra to feed him and take care of him, like a good mother would. Even though Alexandra cannot nurture him, it is still his home. Just like we cannot exchange our mother for a better one, we cannot change where we grew up. He writes 'My beginning was knotted to you', meaning he is tied to Alexandra – he was born there, and it is part of him, whether he likes it or not. In stanza 2, he argues with himself that he cannot leave. He wishes he could leave the place, but even when he leaves Alexandra physically, his experiences will always be part of him. In the poem, we see that there are many things Serote finds 'cruel' about Alexandra. He explains that Alexandra frightens him, like a mother with an angry expression on her face. Serote goes on to describe Alexandra, using contrasting images of birth and death. He says that there is no breastmilk only dust. Then he says that Alexandra's dongas (ditches) are their deathbeds. The poet asks a rhetorical question about whether Alexandra can love him. Serote concludes that this township has taken away his pride in himself. The living conditions of Alexandra make him feel like he is not as good as other people. He says he is 'meek' (timid) and that he lies 'flat while others walk on me to far places'. This means he does not feel confident and stand up for himself. However, he also loves Alexandra. Even though he has travelled to other countries, he always comes back to Alexandra. He has mixed (some positive and some negative) feelings about Alexandra. In Alexandra, life is familiar and comforting, even though living there oppresses him.

ERA

Serote is a well-known Struggle (anti-Apartheid) poet. He grew up during a time of great poverty and suffering in South Africa. After 1948, the National Party (NP) came to power. The NP believed that black people were inferior to white people. All the land, goods and services in South Africa were divided. The best things went to the white people. Black education suffered, black people were bullied and many were forced to leave their land. Townships grew. Like the 1800s in London, there was poverty, danger, crime, fear and stress. Serote is bitter about the systems of Apartheid and racial oppression. He began writing poetry in the 1970s, the height of Apartheid.

BACKGROUND INFORMATION

Serote was imprisoned without trial. When he was released, he went to study art in the USA. He went into exile in Botswana and only came home again when Apartheid was beginning to fall. Serote was a member of parliament after the 1994 elections. He is an award-winning poet and novelist. His main ideas are about the terrible treatment of black people during Apartheid. He is also interested in what black people believe about themselves.

Alexandra is a large township outside Johannesburg, where there have been many demonstrations in the past. It is a difficult place to live because of overcrowding, extreme poverty and high crime rates. Many people there are fighting to survive, even today. Even though Apartheid is not a law anymore, there are still many issues around segregation, injustice and inequality in South Africa.

TYPE OF POEM

This is a praise poem mixed with some criticism, written in free verse.

CHARACTERISTICS

Free verse does not have a set rhyme scheme or pattern. It does have some repetition in it. There can be many or few stanzas.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as the poet talks about them. Number the sentences from 1 to 8. Number 1 has been done for you.

- The poet has often cried and suffered.
We only have one birth mother.
He does not feel completely human.
We do not choose to be born.
- 1** Alexandra is not the most beautiful mother.
He has tried to leave but he always comes back.
Alexandra is frightening and nasty.
Other people walk all over him.

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.
- 4 The poet has often cried and suffered.
- 2 We only have one birth mother.
- 6 He does not feel completely human.
- 3 We do not choose to be born.
- 1 Alexandra is not the most beautiful mother.
- 8 He has tried to leave but he always comes back.
- 5 Alexandra is frightening and nasty.
- 7 Other people walk all over him.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
burdening (v.)	A burden is a heavy thing to carry. Serote is saying that the nipples of the breastfeeding mother in this poem are heavy with a layer of dust. They are weighed down with dust and cannot feed anyone.
destiny (n.)	Destiny is your fixed fate or fortune – the idea that you cannot choose what happens to you. Serote says that he did not choose to be born in this horrible place.
diluted (adj.)	Diluted means mixed. The poet says that the filthy water in the township is mixed with the blood of violent acts.
a donga (n.)	A donga is a deep cut or ravine in the earth, caused by erosion from running water. The poet writes that children in Alexandra 'chose dongas for deathbeds' (line 21). We hear about children who play or walk in dongas, and when a flash flood (a large amount of water that suddenly comes when it rains) occurs, the children get carried away by the water and may often drown.
meekness (n.)	To be meek means timid, weak or without violence. The poet says he has 'sunk' (line 32) to such meekness because he has given up hope and accepted that this is his life. He will no longer resist the poverty and oppression of Alexandra.
to wade (v.)	When you wade, you walk slowly because there is something in your way (like the pressure from water or mud). Serote is saying that it is difficult to return to Alexandra because he knows how unpleasant it is there. Also, Alexandra is probably quite polluted. He literally has to make his way through rubbish lying on the ground.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker is the poet, Mongane Wally Serote.

2 VOICE:

Serote uses **first-person** narration. This point of view is very intimate and personal. It is also biased or one-sided. We only get the poet's point of view. His tone is quite low and defeatist (like he has given up), but there are also elements of Alexandra that he loves.

3 ADDRESSEE:

Serote addresses the township of Alexandra. This type of address is called **apostrophe**. The thing you are talking to is not a person, so it cannot talk back to you. Serote uses apostrophe to get his critical message across about Apartheid without directly speaking to the government.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

NEGLECT AND CRUELTY

Serote uses an extended metaphor to compare the township with the neglect and cruelty of a bad mother. He does not mean to be sexist (prejudiced against women).

EVIDENCE OF THEME IN TEXT

Serote uses contrast: we expect most mothers to be nourishing, kind and patient. However, he describes a mother who cannot care for her child. For example, Alexandra's breasts 'ooze the dirty waters of your dongas' (line 19) rather than clean and healthy milk. If a baby drank dirty water, they would become ill or starve. There are not enough resources for Alexandra to care properly for everyone who lives there. He asks if Alexandra can 'love' (line 22) him. He answers his own rhetorical questions and says it cannot: 'You are bloody cruel' (line 26). But still he loves Alexandra. He is attached to this place, even with its cruelty. Children are often attached to their parents, even if their parents do not treat them well. This is like Serote's relationship with Alexandra.

THEME 2

IDENTITY AND BELONGING

Even though Alexandra is a cruel place, Serote remembers that his identity was formed here. This poem is about him accepting and embracing where he comes from. He feels at home in Alexandra – it is part of him. It is the only place that he can just be himself and feel at home.

EVIDENCE OF THEME IN TEXT

Serote complains that Alexandra does not love him. Yet still 'I come back' (line 35). He also says 'Alexandra, I love you' (line 36). Depressingly, he lies down in the 'rubble' (line 40) of the township and stays there. Serote feels comfortable with the terrible conditions in the township. Other countries do not make him feel at home. He always returns. He says

Alexandra makes him feel ‘Simple and black’ (line 41). He knows that he belongs there because he understands how things work there. Despite all the hardships of Alexandra, it is still the place he identifies best with and where he feels he belongs the most.

DICTION / FIGURATIVE LANGUAGE

1 REPETITION:

Serote uses a lot of **repetition**. Repetition emphasises a message. The words he repeats most are ‘mother’ and ‘Mama’. Serote is trying to show us that the township has raised. He blames Alexandra for his difficult life. Sometimes children blame their mother (or parents) for the things that are wrong in their own lives. Serote is saying that he is like a child and the township has taught him the wrong things.

2 RHETORICAL QUESTIONS:

A **rhetorical question** is a question the poet answers themselves. It is a way for the poet to structure their message clearly or to emphasise a point. Sometimes, a rhetorical question is one that cannot be answered.

- a ‘Do you love me Alexandra, or what are you doing to me?’ (line 22). Serote wants to show the difference between a real, caring mother’s love and Alexandra’s uncaring nature.
- b ‘What have you done to me?’ (line 29) There is not an easy answer to this question. The poet answers the question by saying that Alexandra has made him timid and meek. He says, ‘I have seen people but I feel like I’m not one’ (line 30). Alexandra has made him feel dehumanized (like he is not human). He is commenting on the fact that such horrible living conditions have impacted the way he (and other black people) think about themselves.

3 PUNCTUATION:

Punctuation speeds up or slows down the poem’s **pace**. The commas, semi-colons and full stops tell the reader when to pause: often to make the reader think about the point the poet is trying to make.

- a ‘But we only have one mother, none can replace,’ (line 6) makes the audience stop and think about how irreplaceable the mother is. There is only one mother. The word ‘mother’ has more power or impact because there is punctuation near it to slow the pace down.
- b ‘I feel I have sunk to such meekness!’ (line 32). The exclamation mark emphasises the poet’s despair.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Alexandra

Mongane Wally Serote

Were it possible to say, Mother, I have seen more beautiful mothers, A most loving mother, And tell her there I will go, Alexandra, I would have long gone from you.	5
But we have only one mother, none can replace, Just as we have no choice to be born, We can't choose mothers; We fall out of them like we fall out of life to death.	10
And Alexandra, My beginning was knotted to you, Just like you knot my destiny. You throb in my inside silences You are silent in my heart-beat that's loud to me. Alexandra often I've cried.	15
When I was thirsty my tongue tasted dust, Dust burdening your nipples. I cry Alexandra when I am thirsty. Your breasts ooze the dirty waters of your dongas, Waters diluted with the blood of my brothers, your children, Who once chose dongas for death-beds. Do you love me Alexandra, or what are you doing to me?	20
You frighten me, Mama, You wear expressions like you would be nasty to me, You frighten me, Mama, When I lie on your breast to rest, something tells me You are bloody cruel. Alexandra, hell What have you done to me?	25
I have seen people but I feel like I'm not one, Alexandra what are you doing to me? I feel I have sunk to such meekness! I lie flat while others walk on me to far places. I have gone from you, many times, I come back.	30
Alexandra, I love you; I know When all these worlds became funny to me I silently waded back to you And amid the rubble I lay, Simple and black.	35
	40

- 1 Refer to the poem as a whole.**
- a Who is the poet addressing in this poem?** [1]
Serote is talking to a township, Alexandra. (✓)
- b Why does he address the listener in the poem 'mother'?** [2]
His life began there. (✓) The township raised him, like a parent. (✓)
- 2 Refer to stanza 1.**
- a In your own words, explain what Serote is saying.** [2]
He is complaining that the township is ugly (✓) and unwelcoming, uncaring, and neglectful. He wishes he could leave to live somewhere else. (✓)
- b What tone of voice does the poet use in stanza 1?** [1]
negative / complaining / whining (✓)
- c Explain your answer to 2b above.** [2]
I think he would be negative because he feels that he is unwanted in Alexandra (✓), yet he is unable to stay away (✓). He feels that he has been given a difficult, unfair (✓) start in life.
NOTE: Accept any TWO of the above.
- 3 Refer to stanza 2.**
- a How does the poet's argument change in stanza 2? Describe it in full.** [3]
Serote changes from saying that Alexandra is not beautiful or giving in stanza 1. (✓)
In stanza 2 he says that we just have to live with the families we are born into. (✓)
There is no way to change who our parents are, or where we come from. (✓)
- b Quote one line from stanza 2 to support your answer in 3a.** [1]
'But we have only one mother, none can replace' (✓)
OR
'We can't choose mothers.' (✓)
- 4 Refer to stanza 3.**
- a Identify the figure of speech used in this stanza.** [1]
Extended metaphor (✓)
- b Comment on the effectiveness of the figure of speech in 4a above.** [4]
He compares the township with a mother (✓), who is supposed to feed and care for her offspring. (✓) However, this township is neglectful (✓) like a mother who can be cruel (✓).

TOTAL: 17 MARKS

Poetry: Captive

GENRE	Poetry
TITLE	CAPTIVE
AUTHOR	Francis Carey Slater

SUMMARY

The speaker is in a mining compound hospital. He feels like a prisoner because he cannot go anywhere. He does not like being hospitalised. Migrant labourers who work in mines are far from their homes, and he is feeling very homesick. The worker wishes passionately to go back to his village. He imagines all the familiar things that people there are doing: farming, herding cattle, telling stories around the fire. He knows that he cannot go back because he is too sick to travel and because his contract is not finished. Like the fly is trapped at the window, the worker feels trapped, both by the fever and his job.

ERA

Migrant labour has been a part of South Africa's history for nearly 150 years. This poem was written in the early twentieth century. Migrant labour is still a significant part of the South African economy. People leave their home villages to look for work in big cities such as Johannesburg. They often are only able to go back to see their families once or twice per year.

BACKGROUND INFORMATION

Francis Carey Slater was born in 1876 in Alice in the Eastern Cape. He grew up on farms where he learned to speak Xhosa. He saw himself as a spokesman for the Xhosa people and wrote about their difficult lives.

The mining industry in South Africa used to employ hundreds of thousands of workers. Many of these mines have now closed. People who have not studied further than high school can learn skills on the mines. But mineworkers risk their lives underground in dangerous conditions. It is difficult, back-breaking work. Family life suffers because many children in the rural areas grow up without their fathers. The workers are very poorly paid. The mines do not always treat their employees as well as they should – mineworkers are often treated badly. They often contract diseases of the lungs after a life down in the mines. Mineworkers work very hard for very little.

When mineworkers get sick they have to be kept separate in hospital so their infection does not spread. If you have a serious fever you sweat and are delirious (have confusing

dreams and visions). When we are sick we often just want to go home and have our families look after us.

TYPE OF POEM

This poem is written in free verse. The poem is a lament, which is a passionate expression of sadness.

CHARACTERISTICS

There is no rhyme scheme. There is some internal rhyming with sound devices. There are three stanzas, with one image of window-panes repeated at the beginning and at the end of the poem.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

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

He compares himself to a bird that is trapped in a snare.

There are flies trapped at the window-panes.

The miner's strong desire to leave the hospital makes him remember his home.

He feels nostalgic but he knows his home is far away.

- 1** The speaker feels trapped in a mining compound hospital ward due to fever.

The miner thinks fondly about the cows that are grazing in his home valley.

He imagines the girls and women of the village singing and weeding.

The worker visualises the shouting, happy herdboys who are making toy cattle from clay.

He misses the sunset, when the villagers sit around fires and share the day's experiences.

The miner remembers how old men tell stories about when they were hunters.

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.
- 9 He compares himself to a bird that is trapped in a snare.
- 3 There are flies trapped at the window-panes.
- 6 The miner's strong desire to leave the hospital makes him remember his home.
- 8 He feels nostalgic but he knows his home is far away.
- 1 The speaker feels trapped in a mining compound hospital ward due to fever.
- 10 The miner thinks fondly about the cows that are grazing in his home valley.
- 2 He imagines the girls and women of the village singing and weeding.
- 4 The worker visualises the shouting, happy, herdboys who are making toy cattle from clay.
- 7 He misses the sunset, when the villagers sit around fires and share the day's experiences.
- 5 The miner remembers how the old men tell stories about when they were hunters.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a captive (n.)	A captive is another word for a prisoner. The title of this poem tells us that the mineworker feels like a prisoner, not a patient in the hospital.
to deceive (v.)	To deceive means to trick or lie. The windows are deceiving in the poem because they seem to show the feverish worker's home village. The windows seem to promise freedom, but they are actually keeping him inside the compound hospital.
to mimic (v.)	To mimic means to copy. The boys in the poem are making little toy cattle out of clay. The toys look like real cattle, only much smaller.
a lair (n.)	A creature's lair is its home or hiding place. The worker is imagining the old stories of hunters who tracked animals and killed them in their hiding places / homes.
tethered (v.)	Tethered means tied up. The worker feels caught or trapped in his feverish sickness. Usually animals are tethered.
to toil (v.)	Toil is hard work. His body is fighting off the illness. Ironically, the labourer toils in the mines for his salary. Now that he is sick with fever, he is still fighting another battle – to stay alive.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is the sick mineworker. He uses the **first-person** narration, 'I'.

2 VOICE:

The miner's tone is **sorrowful** and **nostalgic**. He is missing his home and his people. Being sick often makes us want to be with our loved ones for comfort. He describes how he misses rural life, with its set routines and respect for the land.

3 ADDRESSEE:

The poem is not addressed to one person in particular. It is as if the miner is telling himself stories to comfort himself. He is trying to make himself feel better by thinking about the things that he loves and misses.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

NOSTALGIA (LONGING FOR THE PAST)

The sick miner misses and longs for his home. He thinks about the old, familiar routines and wishes he was there. Instead he is in hospital, fighting a fever.

EVIDENCE OF THEME IN TEXT

In his imagination, his home 'shines in a valley afar' (line 9). To him it is lovely, the 'brightest tooth in the jaws of distance' (line 10).

He loves everything about his home: 'the cows I love are feeding' (line 11); the herdboys are 'happy' (line 19), and the women's tools 'glitter' (line 17). Everything seems clean and useful in his memory of home. When we miss something, we romanticise it and forget all the negative things about it.

THEME 2

CAPTIVITY

The worker feels trapped in the hospital of the mine compound. He has been sent here to be isolated. He is sick and the mine owners do not want the illness to spread to the other workers. He is trapped, too, because he has to work out his contract. He cannot go home until his contract is finished.

EVIDENCE OF THEME IN TEXT

The title of this poem introduces us to the theme: someone in this poem is a captive. When we first hear the title of the poem, we think the poem might be about someone in jail. However, we find out that it is about a sick mineworker.

First, he compares himself to: ‘a wild bird caught in a slip-knot snare’ (line 1). They both have no freedom. The bird would like to get out of the trap. The man would like to leave the hospital and return to his village.

Then, he compares himself to the trapped flies: ‘the buzzing / Of flies that flutter vainly / Against cold, hard, deceiving window-panes: / Like them I would escape’ (lines 5–8) ‘vainly’ means without success. He knows that he will not be able to leave the hospital, just like the flies will not be able to get through the glass.

Finally, we can think about why the mineworker feels like he is a captive. His illness is one reason for him to feel trapped. He wants to escape from feeling sick. His contract is another reason for him to feel trapped. He cannot go home until he completes the work he has signed onto. He might feel captive to his work, because he does not have other options for earning money. Mineworkers are often uneducated, leaving them with fewer options for jobs. The mineworker might feel like he cannot leave his job because he needs the money to support his family.

THEME 3

FREEDOM

He dreams of his old life back in his village. Everything there seems happy in his memory. He is miserable in the present and longing for his freedom.

EVIDENCE OF THEME IN TEXT

‘Like them would I escape, and escaping hasten / To my home that shines in a valley afar’ (lines 8–9). The use of ‘escape’ and ‘escaping’ emphasises how much the poet wants his freedom from captivity. He needs to escape from feeling trapped. The rest of the poem, aside from the last two lines, then talks about how wonderful his life is at home and how at home he is free to do whatever he pleases. This is in stark contrast to his current situation of being trapped.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A **metaphor** is a direct comparison of two things.

- a ‘My home – brightest tooth in the jaws of distance’ (line 10). The poet is comparing his home to a bright tooth in the distance. The use of the word ‘brightest’ shows us that he sees his home in a positive light. However, the word ‘jaws’ is somewhat negative and thus makes us think that he knows going home is not an option. The word ‘jaws’ also reiterates the idea of being trapped.

- b** ‘lion’s thunder’ (line 29) and ‘lightning leopard’ (line 30) compares two big cats with a force of nature that can destroy – like a heavy storm. The lion’s roar is as loud as thunder. The leopard has the same terrifying strength of lightning. A leopard strikes hard and fast when it hunts its prey. Lightning is also very powerful.

2 SYMBOLISM:

A **symbol** is a literal representation for a figurative idea. In this poem, the image of a bird caught in a snare (trap) is a symbol of the sick man’s lack of freedom. Because he is feverish, he has no way of escaping. The sense of captivity is repeated in the image of the flies. They are unable to leave the hospital room. The flies keep trying to get through the window’s glass. They see the outside world and think they can fly there. They do not understand that they cannot escape. Thus, the flies are a symbol of the man’s captivity too.

3 ALLITERATION:

Alliteration is the repetition of consonant sounds, usually at the beginning of words.

- a** ‘happy **h**erdboys’ (line 19) makes us imagine the singing and joking of the boys as they work and play. The words sound like a song.
- b** ‘**l**ightning **l**eopard to his **l**air’ (line 30) emphasises the speed and strength of the leopard.

4 ONOMATOPOEIA:

Onomatopoeia is when the word has the same sound as what it describes. In line 5 and line 31 the flies are ‘buzzing’. Flies make a / z / sound with their wings. Their wings ‘flutter’ (line 6). Sound devices such as onomatopoeia help the reader to imagine the sound of what is being described.

5 REPETITION:

‘deceiving window-panes’ are mentioned in line 7 and line 32. Glass is see-through. The homesick worker feels as if he should really be able to see all the way to his village. But the window is a solid obstacle (something preventing him from getting there). He cannot get home just by imagining the place. This **repetition** brackets the poem. The stanzas in between the two references to window panes provide more details about what the man is missing about his home.

- 1 What is being compared in lines 1–4 ('As a wild...do I lie')?** [2]
Just as a bird is trapped by a slip-knot snare (✓) so, too does the speaker feel trapped by the fever that he has. (✓)
- 2 Explain why the window-panes are described as 'deceiving' in line 7.** [2]
The clear glass of the window panes appears as if the flies can fly through. (✓) This is deceptive as the barrier of the glass prevents them from doing so. (✓)
- 3 Refer to line 13 ('Their lazy shadows drink the sunlight').**
- a Identify the figure of speech in this line.** [1]
Personification (✓)
- b Explain why this figure of speech is appropriate.** [2]
The personification of the shadows shows the stillness of the cows and the peacefulness of the atmosphere. (✓) The slow movement of the cows as they are grazing, blocks the sunlight as if it is being swallowed. (✓)
- OR**
- The personification is extended to the idea of the 'shadows drinking the sunlight' (✓) referring to the shadows absorbing the sunlight. (✓)
- 4 To what does 'There' (line 23) refer?** [1]
The home (Alice in the Eastern Cape) of the mine-labourer. / The rural area from which the miner comes. / The mine-labourer's rural home. (✓)
NOTE: Accept any ONE of the above.
- 5 Name TWO types of stories that were related by the elders around the campfires in stanza 3.** [2]
Stories of ancient battles. (✓)
Stories of cattle-races. (✓)
Stories of hunters. (✓)
NOTE: Accept any TWO of the above.
- 6 Identify the speaker's tone in lines 31–32 ('- But here I ... deceiving window-panes').** [1]
A tone of sadness / frustration / regret / hopelessness. (✓)
- 7 Discuss how the theme of captivity is evident in this poem.** [3]
Accept a relevant text-based response which shows an understanding of the theme of captivity.
- The speaker draws an analogy between himself and a bird that is trapped in a snare to illustrate that he is held captive by illness / fever which confines him to the walls of the hospital.
 - The speaker feels trapped by the fact that he is in a city and is unable to experience the freedom of life in the rural area.
 - The idea of 'deceiving window-panes' is repeated to emphasise the feeling of captivity he experiences. The windows allow him a view of freedom which he cannot experience at this point in time.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must include a discussion of 'captive' which must be grounded in the text of the poem.

8 Discuss the suitability of the title of the poem, 'Captive'. [3]

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, among others:

- A captive is someone who is in prison.
- The speaker feels as though he is imprisoned.
- The speaker is ill and bound to the compound hospital bed.
- Just like a prisoner that longs for freedom, he longs for his life back at home.

NOTE: Credit responses where a combination is given.

For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the poem.

REFERENCES:

- 1 November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2 November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

Poetry: Death

GENRE	Poetry
TITLE	DEATH
AUTHOR	Anonymous

SUMMARY

The unnamed poet is avoiding thinking about death. However, she cannot stop thinking about it. The thoughts of death follow her everywhere. They are with her at home, even when she tries to take her mind off of her own coming death. She tries washing herself, going to church to pray, hiding in her bedroom and even going to sea to distract herself from thoughts of death. Nothing helps. The final stanza tells us that the poet has died at sea.

ERA

It is difficult to say when or where this poem was written. The poet is not named. The diction is old-fashioned because of words like 'chamber' and 'hied'. The poem was probably written before the twentieth century, in Wales (it was originally translated from Welsh into English).

BACKGROUND INFORMATION

'Anonymous' means that the name of the poet is unknown and thus there is no background information.

TYPE OF POEM

This is a ballad (like a song). Learners should try to imagine it as a song.

CHARACTERISTICS

Ballads are usually written in four-line stanzas. Each verse gives us a bit more information. In the end we find out what happens to the characters in the ballad. The stanzas are written in rhyming couplets (sets of two lines that end with the same sound). The rhyme scheme is aabb, ccdd, eeff, gghh, ijij. This makes ballads easy to remember. They were usually memorised to be sung on social occasions.

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 the speaker cannot [1]_____ because she is worrying about [2]_____. In stanza 2, she gets up to [3]_____ her [4]_____, but is frightened to find Death already on the edge of the water [5]_____. In stanza 3, she goes to [6]_____, but then she sees that Death has taken her seat. In stanza 4, she rushes in a panic back to her own room. She [7]_____ the door, but Death rises through the [8]_____. In the last stanza, she tries to escape to sea. She thinks that Death will not be able to [9]_____ on water. But, before she can get to the really deep water, she has [10]_____.

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.

- | | |
|----------------------|-----------------------|
| 1 sleep | 6 church / pray |
| 2 dying | 7 locks |
| 3 wash / wet / clean | 8 floorboards / floor |
| 4 face | 9 float |
| 5 bowl | 10 died |

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a chamber (n.)	Chamber is the old-fashioned word for bedroom. In the poem, the poet tries to hide in her bedroom from Death.
the deep (n.)	The deep is a figurative, poetic way of saying the sea or ocean. Literally it means the opposite of shallow. The poet tries to go to the deep water in the boat.
fleeting (adj.)	Fleeting means going fast or disappearing. The poet means that he could not sleep. Sleep is personified, as if it is a person who can run.
hied (v.)	Hied means hurried. The speaker went quickly to her room.
a rim (n.)	A rim is the edge of a bowl, cup or basin. Death was everywhere, even on the edge of the water bowl.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is a person who is frightened of dying. She is trying to avoid her own death. We do not know if the speaker is a man or woman.

2 VOICE:

The poet uses **first-person narration**: 'I'. This gives us more personal detail and the poet's thoughts and feelings. It is less trustworthy than third-person narration as we only hear one point of view. The tone of voice is frightened and frantic. The speaker describes their increasing fear. In the end, we understand that the poet is speaking from beyond the grave. In the last stanza she says that she has already died.

3 ADDRESSEE:

The poet is addressing the reader. She describes her own experiences to make us think about our own deaths.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

DEATH IS POWERFUL

It does not matter what we do, we do not have the power to avoid death. This shows us just how very powerful death is. There is nothing in our power that can overcome death.

EVIDENCE OF THEME IN TEXT

In the poem we see that death does not even fear churches: where we are protected by a higher force. The poet says: 'I went to church that I might pray... There sat Death upon my seat.' (lines 9–12). Death comes through the floorboards, which also shows how powerful it is: 'To my chamber then I hied, ... Death came from underneath the floor.' (lines 13–16).

THEME 2

DEATH IS UNAVOIDABLE

Death by old age comes for us all. It is beyond our control. We have no power to change or prevent the time of its coming. People are supposed to die when they are old, just like the person in this poem.

EVIDENCE OF THEME IN TEXT

Death does not obey the laws of time and space: it even comes through the floor of a locked room: 'To my chamber then I hied, ... Death came from underneath the floor.' (lines 13–16). Death can happen anywhere, on land or at sea. It does not matter where we are, death will find us: 'Death was the captain of the ship' (line 20).

DICTION / FIGURATIVE LANGUAGE

1 PERSONIFICATION:

Personification is when human or animal qualities are given to inanimate objects. In the poem, Death has human qualities. Throughout the poem, the poet refers to death as ‘he,’ not ‘it.’

- a ‘There sat Death upon my seat’ (line 12): Death does not really have the ability to sit down. It does not have a body like a person.
- b ‘Death was the captain of the ship’ (line 20): Only a person can control a ship, but here Death controls the ship.
- c Death is given a capital letter just like we give capital letters to people’s names.

2 METAPHOR:

A **metaphor** is a direct comparison between two things. In this poem, there are a number of metaphorical journeys. Each journey takes the poet further away from her bed. The journeys are all like life journeys. The poet compares the physical travel of a journey with getting older and wiser.

- a First the poet goes to wash her face. This is not an unusual activity: it is something she does every day.
- b Then she goes to church. This is also away from her home, but it is still a familiar place.
- c Lastly she goes to sea. This is far from home and unfamiliar. This is where she dies.

3 EUPHEMISM:

A **euphemism** is when a more gentler term is used for something that is difficult to talk about. An example in this poem is ‘my last journey’ (line 4) instead of ‘my death.’ Throughout the poem, the speaker compares dying with going travelling. The two things are similar because they both involved going to a different place.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Death

Anonymous

One night as I lay on my bed,
And sleep on fleeting foot had fled,
Because, no doubt, my mind was heavy
With concern for my last journey:

I got me up and called for water, 5
That I might wash, and so feel better;
But before I wet my eyes so dim,
There was Death on the bowl's rim.

I went to church that I might pray, 10
Thinking sure he'd keep away;
But before I got on to my feet,
There sat Death upon my seat.

To my chamber then I hied, 15
Thinking sure he'd keep outside;
But though I firmly locked the door,
Death came from underneath the floor.

Then to sea I rowed a boat, 20
Thinking surely Death can't float;
But before I reached the deep,
Death was captain of the ship.

1 Refer to the poem as a whole.

a What type of poem is this? [1]

A ballad. (✓)

b Explain the rhyme scheme in this poem. [2]

Each stanza is made up of two rhyming couplets (✓). The rhyme scheme is aabb, ccdd, eeff, iijj. (✓)

2 Refer to the first stanza.

a In your own words, describe the scene in the first stanza. [3]

The poet is an older person lying awake (✓), worrying (✓) about his or her approaching death. (✓)

- b Is the speaker older or younger? Use evidence from the stanza to support your answer.** [3]

The speaker is older. (✓) S/he expects to die soon (✓) because s/he refers to her last journey, which means his/her impending (coming) death. (✓)

- c Explain which figurative device is used to describe sleep.** [1]
Personification.

- d Explain how the figure of speech in 2c above is effective.** [3]

The poet gives sleep the same qualities as a person. (✓) Sleep does not really have feet. (✓) S/he is saying that it is going away quickly (✓), as if it is running away.

- 3 Refer to lines 15–16 ('But though I ... underneath the floor'). Choose the correct answer to complete the following sentence. Write only the letter (A – D) next to the question number (3) in the ANSWER BOOK.** [1]

In these lines the speaker suggests that death is ...

A destructive

B inevitable

C incredible

D avoidable

B inevitable (✓)

- 4 Refer to the poem as a whole.**

- a Identify the figurative device used about Death in the poem.** [1]
Death is personified. / Personification. (✓)

- b Give an example from the poem to back up your answer to 3a.** [1]

In the church Death can sit (✓) on a seat. / On a ship, it can be the captain. / The poet refers to Death as 'he'd' not 'it'. (✓) Death is spelt with a capital 'D' as if it is the name of a person. (✓)

- 5 In your opinion, is this device effective? Support your response.** [3]

Yes, I think this device is effective, because it creates a sense of fear and dread in the reader. (✓) It is like a horror movie, where a character is about to be murdered, or is being stalked by something evil (✓). It makes the atmosphere of the poem tense and suspenseful. (✓)

TOTAL: 19 MARKS

Poetry: Everything Has Changed (Except Graves)

GENRE	Poetry
TITLE	EVERYTHING HAS CHANGED (EXCEPT GRAVES)
AUTHOR	Mzi Mahola

SUMMARY

The speaker goes back to visit his home town of Lushington. He goes to see his old school, which is in ruins and abandoned. While he is standing there, he thinks about how much patience and care his teachers showed him. He also remembers what a bully he was. He is shocked at how untidy and broken-down the school grounds are. There is still a church next door, but it is no longer a Dutch Reformed church. (The Dutch Reformed church was the church mostly for white Afrikaans speakers). Now it is a Methodist church, which accepts all races. Next to the church is a small cemetery. Mahola thinks quietly and deeply about who is buried there. He recognises that white people still come to take care of the graves of their loved ones. Nothing is the same except the graves. No matter what happens to individuals in their lives, and no matter how much a country changes politically, you cannot avoid death. The underlying message is that we will all die someday: it does not matter in the end what race we were, or what kind of life we led.

ERA

Mahola is writing in the present day in South Africa, or in the recent past, after the end of Apartheid in 1994. We know that he is a grown man, because he is writing about his school days and how they are over now.

BACKGROUND INFORMATION

Mzi Mahola was born in 1949 and grew up in Lushington, beneath the Amathole Mountains, in the Eastern Cape. This is the same place the poem is set. Mahola was an activist against Apartheid. While he was involved in fighting Apartheid, one of his collections of poetry was destroyed by the security forces. His poems analyse what it means to live in post-Apartheid South Africa. He often writes about people's disappointment with the present, because it is supposed to be a time of freedom and happiness after a terrible past, but there are still many problems that need addressing.

TYPE OF POEM

This is written in **free verse**.

CHARACTERISTICS

There is no rhyme scheme. There is some internal rhyming with sound devices. There are two stanzas.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

The speaker goes back to visit his childhood [1]_____. His mood is gloomy when he sees the ruins of the [2] _____ grounds. There are [3]_____ everywhere, and the [4] _____ itself is derelict (broken-down, with no one there). The speaker remembers his teachers' efforts to make him into a good learner. He also remembers with [5]_____ how he beat up a schoolmate. Then he looks at the [6]_____ next to the school. It used to be a Dutch Reformed church, but now it has been rebuilt as a Methodist church. Next to the church is the same [7]_____ the speaker remembers from his youth. White people still sometimes come to clean and look after the graves. Everything except the graveyard is [8]_____. The speaker feels sad because he feels like a [9]_____ in his [10]_____ town.

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.

- | | |
|--------------------------------|--------------------|
| 1 town | 6 church |
| 2 school | 7 graveyard |
| 3 weeds | 8 different |
| 4 building | 9 stranger |
| 5 shame / embarrassment | 10 home |

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
to embrace (v.)	To embrace means the same as to hug. Mahola means that there are wattle trees everywhere around the school. Wattle trees are like weeds and grow quickly.
to be mute (adj.)	If you are mute, you cannot speak. The graves in the poem do not give the poet any information about why the surroundings have changed.
pulp (n.)	Pulp is when something is turned into mush. Mahola means that he damaged his classmate's face in a fist fight.
to pummel (n.)	To pummel means to punch over and over again. The poet means that he could not stop hitting his classmate.
renovated (adj.)	Renovated means rebuilt or made new. The church next to the school has been renovated.
a wattle (n.)	A wattle is a kind of tree. Its branches are thin but very strong, and it grows anywhere, like a weed. The wood is often used for roofing. In the poem, the wattle's presence means that the grounds are not being cared for. They have been abandoned to nature.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is probably the poet, because this is his childhood hometown in real life. He uses first-person narration ('I').

2 VOICE:

The speaker's tone is quiet, sad and full of regret. He feels as if he is a witness to the destruction of hope. His school has been ruined. There is no one there now.

3 ADDRESSEE:

He is speaking quietly, to anyone who reads the poem.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

CHANGE IS CONSTANT

The poet has gone back to his old school to see if anything is different. He finds the school broken down and derelict. The school grounds are full of weeds. He feels how time has passed. He is now a successful adult and his schooldays are over. But Lushington itself has changed. People have left. Buildings have fallen into ruin. Mahola feels sad about all the changes.

EVIDENCE OF THEME IN TEXT

Mahola thinks quietly about how he was ‘patiently moulded’ (line 3) by his schooldays. When you mould something, you take something soft and make it into a new shape, e.g. clay. He is saying that over many years his teachers moulded the rough material of his personality and turned him into a useful, productive and educated person. So, while the school grounds have changed in a negative way, he has changed in a positive way.

The title of the poem, ‘Everything has changed’, also reiterates this theme.

THEME 2

DEATH IS INEVITABLE

The poet is concerned with how death comes for us all. This is the only thing we can be really certain about. We cannot avoid death – it will come for us all.

EVIDENCE OF THEME IN TEXT

The title of the poem supports this theme. The poet reflects on how different his school is to how it was when he was a learner there. He also reflects on how different he is now as an adult to what he was like as a child. At the end of the poem, he reiterates that the only thing that has not changed is the graveyard. Both the title and the last line emphasise that while many things change in our lifetime, death is inevitable: we will all die at the end of our lives.

DICTION / FIGURATIVE LANGUAGE

1 REPETITION:

The poet wants to emphasise that things have changed. At the start of the poem, he could be referring to a school in any place. By the end of the poem, he replaces ‘everything,’ with ‘Lushington.’ He sees the way that everything, even his own hometown, has changed.

2 METAPHOR:

A **metaphor** is a direct comparison between two things.

- a** In ‘my soul was paralysed’ (line 5), the poet means that he felt nothing except shock and horror. A soul cannot actual be paralysed; a part of the body can be paralysed. This means it can no longer move. What the poet means is if your soul is paralysed, you cannot feel emotions.
- b** In ‘scarfed with wattle’ (line 14), the poet compares the wattle trees to a scarf around someone’s neck. He means there are so many trees that they are choking or cutting off the school grounds.

3 RHETORICAL QUESTION:

A **rhetorical question** is a question that the writer or poet wants to answer themselves or that does not even need an answer. It is a way to talk about an issue that concerns the poet.

Mahola asks, 'What happened to the roofs / the doors and windows? / Can these dumb lonely walls / still recognise me?' (lines 6–9). He knows the answer. The building has been neglected. No one is there to look after it or use it, so it has been broken down. There are no longer any people there to see that he looks familiar. He is emphasising that everything has changed: the school no longer looks the same and no one he knows is there anymore.

4 ATMOSPHERE:

The atmosphere is the feeling that the poet creates. The feeling or mood in this poem is **lonely, melancholy (very sad) and reflective**.

- a** We know this because the poet asks himself rhetorical questions and answers them. This shows that he does not have anyone to ask these questions to – he has to work out the answers himself.
- b** Mahola's diction (word choice) also supports the atmosphere. The words, 'extinction' (line 23), 'cold' (line 24) and 'departed' (line 24) all convey a sense of loss and sadness.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Everything has changed (except graves)

Mzi Mahola

I stood in the ruins of my former school where I was patiently moulded; wild plants own every space now; my soul was paralyzed.	5
What happened to the roofs the doors and windows? Can these dumb lonely walls still recognise me?	10
Everything has changed; the ground where we ran and laughed and the corner of the playground where I pummelled a schoolmate almost to pulp are scarfed with wattle to conceal my shame.	15
A short distance away stands a renovated Church (a Dutch Reformed formerly, now a Methodist) embraced by a mute little cemetery that claims the past (the dividing fence has vanished) though growth strangles it to near extinction; cold names of departed whites who were part of this community and made monumental contributions are etched on the headstones.	20
Sometimes whites come here <i>to clean and put flowers on their family graves;</i> a voice whispers next to me but I do not recognise its face because Lushington has changed except the graveyard.	30

- 1 Refer to the title, 'Everything has changed (except graves)'.
a In your own words, explain the meaning of the poem's title. [3]**
The poet has returned to his hometown of Lushington (✓) to find that his old school is derelict and overgrown. (✓) Only the town's graveyard is the same. (✓)
- 2 Refer to line 3 ('where I was patiently moulded').
a What does the phrase 'patiently moulded' tell us about how the children were educated at the poet's old school? [3]**
The children were treated kindly. (✓) It does not seem they were punished or spoken to harshly. (✓) Moulding is a slow process of shaping and developing something. Because it is done slowly and carefully, the result is often a good one. (✓)
- 3 Refer to line 5 ('my soul was paralysed').
a Identify the figure of speech in this line. [1]**
Metaphor (✓)
b Explain how the figure of speech in 2b is effective. [2]
Paralysis is when you cannot move your body. (✓) Your soul cannot literally be paralysed, but what the poet means is that he feels such deep unhappiness that it is as if he cannot feel his soul. (✓)
c Identify the tone in this line. [1]
shocked / sad / disappointed / hopeless (✓)
- 4 Refer to the poem as a whole.
Discuss how the themes of 'Change is Constant' and 'Death is Inevitable' are evident in this poem. [5]**
The speaker has returned to his home town and finds that his school, in particular, has changed so much over the years. (✓) He remembers what it looked like before compared to what it looks like now and is amazed at how much it has changed. (✓) The church has also changed: it used to be a Dutch Reformed church, but now it is a Methodist one. (✓) The one thing that remains the same, however, is death. (✓) This is represented by the fact that the graves are the only thing that has NOT changed in Lushington. (✓)

TOTAL: 15 MARKS

Poetry: Mid-Term Break

GENRE	Poetry
TITLE	MID-TERM BREAK
AUTHOR	Seamus Heaney

SUMMARY

The poet tells the true story of his younger brother's death. He begins by saying he was away at boarding school when he heard the bad news. After hearing the news, he waits in the sick bay and then leaves school early. His neighbours have come to give him a lift home. He meets his weeping father on the porch of their house. There are lots of people there, paying their respects to the dead boy's family. The poet feels awkward, as if everyone is looking at him and feeling sorry for him. The ambulance brings back the corpse for the wake (farewell gathering for the dead).

The next morning the poet has some quiet time alone with his brother's dead body. He is surprised by how peaceful the little boy looks. We find out that he was knocked over by a car. He is also shocked by the size of the coffin – it is as small as a cot.

ERA

Heaney was a twentieth-century poet. He wrote about his identity, his family and his country, Northern Ireland. Heaney's work is deeply influenced by his childhood in the countryside. As he grew up, he witnessed the changes that industrialisation brought. During industrialisation, people went to work in the cities instead of staying on their family farms. Most of his poetry is based on the traditions and events of Northern Ireland.

BACKGROUND INFORMATION

Heaney was born in 1939 and was the eldest of nine children. He trained as a teacher, and lectured at Queen's, Oxford, Cambridge and Harvard universities. He died in 2013. He won numerous awards in his lifetime, including a Nobel Prize for literature.

'Mid-Term Break' is about childhood memories. It is a kind of elegy: a poem remember someone who has died. The poem is about the death of Seamus Heaney's younger brother, Christopher, who was killed by a car at the age of four.

TYPE OF POEM

This is an **elegy**: a poem written to remember someone who has died.

CHARACTERISTICS

There are half-rhymes and some rhyming words. The poem consists of three-line stanzas (tercets) all the way through. They are neat, ordered stanzas, following each other. Heaney wants us to think of the order and traditions around funerals. The last line stands by itself: this is for impact. It emphasises how young and small Christopher was when he died.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

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

The neighbours fetch him at 2 o'clock.

He finds his father crying on the verandah.

Heaney is introduced as the eldest child.

Strangers say they are sorry for the loss of his little brother.

He hears his mother's angry sighs.

The ambulance brings the corpse back to the house.

- 1** The poet waits in the college sick bay, listening to lessons going on without him.

The poet goes to see his little brother the next morning.

There is only a bruise on his dead brother's forehead, no bright red (gaudy) wounds.

Heaney is surprised at how small the coffin is.

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.
- 2** The neighbours fetch him at 2 o'clock.
- 3** He finds his father crying on the verandah.
- 5** Heaney is introduced as the eldest child.
- 4** Strangers say they are sorry for the loss of his little brother.
- 6** He hears his mother's angry sighs.
- 7** The ambulance brings the corpse back to the house.
- 1** The poet waits in the college sick bay, listening to lessons going on without him.
- 8** The poet goes to see his little brother the next morning.
- 9** There is only a bruise on his dead brother's forehead, no bright red (gaudy) wounds.
- 10** Heaney is surprised at how small the coffin is.

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
a blow (n.)	The literal meaning for a blow is another word for hit or punch. Another meaning for a blow is when someone is very unlucky and hurt. Big Jim is saying that Heaney's brother's death is a difficult, sorrowful experience.
to knell (v.)	Knelling is the sound a bell makes, often for funerals. Heaney is so shocked by the news of his little brother's death that time passes slowly and heavily. He can hear the school lessons going on without him while he waits in the sick bay. The school bells sound like funeral bells to him.
a porch (n.)	A porch is a stoep or verandah. Heaney's father is standing there, crying. He is incredibly sad about the death of his little boy.
a sick bay (n.)	A sick bay is a room at school for ill learners to rest. Heaney was sent to the sick bay because he got the terrible news of his brother's death. The teachers wanted to give him the bad news in private. He waited in the sick bay to go home – he was too sad and shocked to go back to class.
to stanch (v.)	To stanch a wound is to stop it from bleeding. In the poem, the brother's injuries were stanching before he died by the nurses at the hospital.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is the poet himself, Heaney. He is recalling the death of his brother at age four. He uses **first-person narration** ('I').

2 VOICE:

The poet speaks quite objectively: without much emotion. This is probably because he was feeling a huge amount of grief and shock.

3 ADDRESSEE:

He is addressing us, the readers. However, this poem is really for himself. It reads a bit like a journal entry.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

THE UNEXPECTEDNESS OF DEATH

Heaney is in shock when he hears that his little brother has been killed in a car accident. We do not expect small children to die suddenly. It is unexpected and we are unprepared for the shock and grief. We think that old people are supposed to go first, because they have had long lives already.

EVIDENCE OF THEME IN TEXT

He is embarrassed when strangers greet him and tell him they are sorry for his troubles. He does not know how to respond. He feels overwhelmed. His parents are behaving strangely. His father is crying now when before he has always coped with funerals. We know this because the poet says his father has always taken funerals 'in his stride' (line 5). The poet's mother is heaving 'angry tearless sighs' (line 13). She is angry because it is not right for a child to die.

THEME 2**INNOCENCE VS MATURITY**

Childhood is supposed to be a time when we are carefree. In this poem, the baby is still in a state of innocence. The older children and the adults are fully conscious of what the child's death means. It is a time of great sorrow and grief. His brother's death is forcing Seamus to mature. He has to follow all the funeral traditions – shaking hands, hearing condolences and viewing the dead body. He has to be more responsible now.

EVIDENCE OF THEME IN TEXT

The baby 'cooed and laughed and rocked the pram' (line 7) because s/he is too young to understand that his / her brother has died. All the baby knows is that there is a kind of party at the house. S/he is also just glad to see Seamus, who has been away at boarding school.

The guests shake Seamus's hand and embarrass him by saying they are sorry for his trouble. As the eldest child, he is also being treated like a grown-up. The baby does not know what is going on, but the poet knows exactly what is going on.

DICTION / FIGURATIVE LANGUAGE**1 METAPHOR:**

A **metaphor** is a direct comparison between two things.

In line 2 the bells are 'knelling classes to a close'. Heaney means that the bells make everything suddenly feel drawn-out, sorrowful and funereal (like it is a funeral).

2 PERSONIFICATION:

Personification is when inanimate objects are given human or animal qualities.

'Snowdrops / And candles soothed the bedside' (lines 16–17): snowdrops are small white flowers, appropriate for a child's death. The flowers have been personified. When you soothe someone, you comfort and calm them. The body seems peaceful to the poet when he sees it lying on the bed.

3 IRONY:

Irony is when the opposite of what we expect to happen, happens.

The title makes us think that the poem will be about time off school, holidays and fun. However, it is ironic because his mid-term break is characterised by the tragedy of the death of his brother.

4 SYMBOLISM:

A **symbol** is when an object represents a figurative idea. The deceased boy has a 'poppy bruise' (line 19) on his forehead where the car hit him. This is a literal injury. The poppy (a red flower) is used by the English to remember and honour their dead soldiers in the World Wars. The little brother is like a soldier who has fallen in battle. His family will always remember him.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Mid-Term Break

Seamus Heaney

I sat all morning in the college sick bay
Counting bells knelling classes to a close.
At two o'clock our neighbours drove me home.

In the porch I met my father crying –
He had always taken funerals in his stride – 5
And Big Jim Evans saying it was a hard blow.

The baby cooed and laughed and rocked the pram
When I came in, and I was embarrassed
By old men standing up to shake my hand
And tell me they were 'sorry for my trouble'. 10
Whispers informed strangers I was the eldest,
Away at school, as my mother held my hand

In hers and coughed out angry tearless sighs.
At ten o'clock the ambulance arrived
With the corpse, stanced and bandaged by the nurses. 15

Next morning I went up into the room. Snowdrops
And candles soothed the bedside; I saw him
For the first time in six weeks. Paler now,
Wearing a poppy bruise on his left temple,
He lay in the four foot box as in his cot. 20
No gaudy scars, the bumper knocked him clear.

A four foot box, a foot for every year.

1 Refer to the title of the poem.

a What literary device does the poet use in the title? [1]

Irony. (✓)

b In your own words, explain how the literary device in 1a above works. [3]

A break is usually a holiday or something fun and relaxing. (✓) This is the opposite of fun: it is a gruesome, shocking and horrible accidental death. (✓) The break here refers to the break in the family.(✓)

2 Refer to lines 7 and 8 ('The baby cooed...I was embarrassed').

a Why is the baby so happy? [1]

The child is probably happy to see her brother Seamus, who has been away at boarding school for six weeks. (✓)

b In your own words, say how the baby's attitude contrasts with Seamus's feelings. [2]

Seamus is feeling awkward and on show. (✓) He must also be feeling very sad and shocked. (✓)

3 Refer to stanza 7.

Quote THREE consecutive words from the stanza that show the following statement is TRUE: His little brother looked peaceful and undamaged. [1]

'No gaudy scars.' (✓)

4 Refer to line 22 ('A four foot box, a foot for every year').

a How old was Seamus Heaney's brother when he died? [1]

He was four years old. (✓)

b Use evidence from the last line to support your response to 4a. [2]

The coffin is four foot long. (✓) Heaney says, 'a foot for every year.' (✓) This tells us that the child was four.

c Why is the last line by itself, separated from the previous stanzas? [2]

Heaney wants it to have major impact (✓) as he wants to emphasise the extreme youth of the victim. (✓). Death has separated the child from his family, just as this line is isolated and on its own. (✓)

d Explain how the child's age is part of an important themes 'Innocence vs Maturity' and 'The Unexpectedness of Death' in the poem. [5]

The boy died suddenly and it was not a natural death. (✓) Usually, we expect the aged to die first – of old age or disease. (✓) It is shocking and unexpected to deal with the death of a very young person. (✓) Heaney's message is that death cannot be predicted. (✓) We cannot prepare ourselves for it, because it can come at any time. (✓)

TOTAL: 19 MARKS

Poetry: Poem

GENRE	Poetry
TITLE	POEM
AUTHOR	Baroleng Seboni

SUMMARY

The speaker is trying to persuade someone not to argue and fight with him. He says that he has no tolerance for sarcasm, because words can hurt. The first three stanzas discuss the effect of negative and destructive communication. The last two stanzas are the poet's solution: healthy communication through kind words and thinking about our own body language.

ERA

This poem is written in the recent past.

BACKGROUND INFORMATION

Baroleng Seboni was born in Botswana in 1957. He has lived in America and England. He is a teacher and university academic and has published a few collections of poetry.

TYPE OF POEM

This poem is written in **free verse**.

CHARACTERISTICS

There is no rhyme scheme. There is some internal rhyming with sound devices. There are five stanzas. The first three stanzas detail the problem: the negative effects of sarcasm and hurtful communication. The final two stanzas deal with Seboni's solution: he wants us to choose our words carefully.

SUMMARY REVIEW ACTIVITY: SUMMARY EDITING

Below is a summary of the poem. Each one contains an error:

- 1 Identify the errors.**
- 2 Correct the errors.**

- 1 Seboni wants us to think about the way that we dance with other people.
- 2 In the poem he is talking about one person, because he calls them 'angel' in line 16. But his suggestions apply to all of us.
- 3 Seboni explains that he dislikes communication.
- 4 He goes on to use different metaphors to describe how the kind words affect him.
- 5 He compares the words with being angry.
- 6 Then he says that his enemy is like a bully.
- 7 At last he proposes that we all use kinder, quieter language.
- 8 Seboni chooses the lamb and its mother to describe how we should speak in gentler tones.
- 9 He explains that we should also be this defenceless, weak and comforting.
- 10 Lastly, he says that we will be able to see one another's souls if we listen silently.

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 dance – communicate
- 2 'angel' – 'love'
- 3 communication – sarcasm
- 4 kind – cruel / nasty / unpleasant / unloving
- 5 angry – frozen
- 6 bully – snake
- 7 quieter – gentler
- 8 mother – wool
- 9 weak – protective
- 10 listen – smile

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a corrosive (n.) / corroded (v.)	Corroded means damaged and eaten away. A corrosive is a substance (like a chemical) that can damage and eat away at something. When iron is corroded, it gets rusty. Acid usually corrodes flesh. Seboni wants us to imagine how destructive the harsh words are.
an epithet (n.)	An epithet is a promise or a curse. The poet does not want a swearing match (exchange of epithets) with his opponent.
jagged (adj.)	Jagged (usually spelled 'jagged') means torn, with sharp edges. The poet uses a harsh word to convey the hurt or ruin that vicious language causes.
serpentine (adj.)	Serpentine means like a snake. We think of snakes as dangerous and poisonous. The poet means that the person is saying cruel things that wound us, like the bite of a snake / serpent would wound us.
venomous (adj.)	Venomous is poisonous. A snake's venom kills its prey. The poet feels poisoned by his partner's words.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker is probably the poet himself. He uses the **first person** ('I' / 'you' / 'we').

2 VOICE:

His tone at the start of the poem is **negative** as he argues that words can hurt. He uses first-person examples to explain that his partner should speak more gently.

3 ADDRESSEE:

We are all the listeners of the poet's advice. But he does address one specific person in line 16, because he says 'love'. This must be a person who is close to him emotionally – probably his partner. He is pleading with them to be less aggressive when they talk to him.

THEMES AND EVIDENCE OF THEMES IN TEXT**THEME 1****THE POWER OF WORDS**

Seboni's main message is that words can be very destructive. If we say something negative over and over again, eventually the other person will believe the words to be true – even if they are not! Seboni wants us to be careful about how we speak to one another. He wants us to choose our words with kindness, tolerance, and respect.

EVIDENCE OF THEME IN TEXT

The first three stanzas discuss the effect and power of destructive communication. ‘Jagged words / that dig a trench between us’ (lines 2–3) tell us that our words can divide and separate people. ‘Jagged’ figuratively means that the words have sharp barbs or edges that can hurt. A trench also divides two enemy sides in wartime. Seboni is comparing two people in a verbal argument with a wartime situation. He is saying that words can cause just as much damage as physical violence.

In stanza 2, Seboni says harsh words can pierce a heart like spokes. He also says that ‘acidic words of sarcasm’ can ‘corrode my sensitivity’ (lines 9–10). Repeated insults and disrespect wear him down like acid burns and destroys things. This makes him feel sad and helpless: ‘these cold and icy terms tossed / to deaden the heart / venomous words’ (lines 11–13). Poison paralyses or kills a snake’s victim. This tells us that words can be like poison, hurting people’s self-image and self-confidence.

The last two stanzas are the poet’s solution: healthy communication. He wants people to choose their words carefully: ‘timid as the lamb / is soft’ (lines 18–19). We should be kind, gentle and soft, like wool. Better yet, Seboni wants us not to talk at all, but to smile at one another: ‘spell our thoughts / in the silence of our smiles’ (lines 26–27).

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A **metaphor** is a direct comparison between two things. There is usually a double meaning: one literal and one figurative.

- a** In line 8, Seboni says ‘there is no room in my cup’ for ugly words. A cup is something we drink out of. Figuratively Seboni’s cup represents his life. It can be full of good things and kind people. He does not want to take time in his life to listen to unkind and nasty words from horrible people.
- b** In lines 13 and 14, Seboni writes: ‘venomous words / from your serpentine tongue’. This means that the person in conflict with the speaker (his enemy) is as dangerous and poisonous as a snake. A serpent’s venom will paralyse or kill its victim. The poet means that cruel words can harm people and destroy relationships.

2 SIMILE:

A **simile** is an indirect comparison, using the words ‘like’ or ‘as’.

In lines 5–7, Seboni says, ‘those epithets / sharp like spokes / that pierce the heart when spoken’. An epithet is a curse, threat or promise. The epithet is like a wheel spoke because words can figuratively poke and damage the heart (our feelings).

3 ALLITERATION:

Alliteration is the repetition of consonant sounds, usually at the beginning of words.

- a In the last two lines, the poet speaks of ‘the silence of our smiles’. The repeated / s / sounds are calming. After the conflict and argument of the poem, the poet wants to present the reader with a solution.
- b Similarly, in lines 20 and 21, ‘woolly words / worn’ are also soft, gentle sounds. They sound like the sense of comfort and protection the poet describes.

4 ENJAMBMENT:

This poem has **enjambment** (run-on lines). Enjambment leads our eyes from the end of one line to the next thought at the beginning of the next line.

Each stanza in this poem is a series of run-on lines: ‘Let us speak, love / in gentler tones / timid as the lamb / is soft / woolly words / worn to stand strong against the / cold-bitterness of the world’ (lines 16–22). We keep reading each line to get the whole sentence or idea. This also increases the pace (speed) of the poem.

5 ELLIPSIS:

The **ellipsis** creates a pause. The ellipsis is used to make us think about what will come next. In this poem, the ellipsis gives the reader a chance to stop and think about the damage that words can cause. ‘that infect the feeling...’ (line 15) is at the end of the stanza. It creates a break before the next stanza, to change the mood from a negative complaint to a positive resolution.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Poem

Baroleng Seboni

We do not need
these jagged words
that dig a trench between us
each time they are uttered

those epithets
sharp like spokes
that pierce the heart when spoken

there is no room in my cup
for these acidic words of sarcasm
that corrode my sensitivity

these cold and icy terms tossed
to deaden the heart
venomous words
from your serpentine tongue
that infect the feeling...

Let us speak, love
in gentler tones
timid as the lamb
is soft
woolly words
worn to stand strong against the
cold-bitterness of the world.

Better still
let us search in our speech
for words deep as the soul is still
that will spell our thoughts
in the silence of our smiles.

5

10

15

20

25

- 1 Refer to the first stanza.**
- a Identify the figurative device in this stanza.** [1]
Metaphor. (✓)
- b Choose ONE of these figures of speech in 1a from the first stanza, and comment on its effectiveness.** [2]
- ‘jagged words’: ‘jagged’ means something has sharp edges (✓). The words that have sharp edges of the words can damage / hurt our feelings (✓).
- OR
- ‘dig a trench’: The words are divisive. (✓) They make people dislike one another and not want to be together, like enemies during wartime. (✓)
- c In your own words, explain the poet’s message about communication in stanza 1.** [3]
He is saying that words can damage and hurt our self-image and feelings. (✓)
He is saying that they can divide people. (✓) We should not use this negative language. (✓)
- d Do you agree with the poet’s message? State your opinion, and support it.** [3]
Yes, I agree with the poet’s message of love and tolerance. He wants us to behave more kindly to one another (✓). I think this because we all want the same things – attention, love, support, protection and comfort (✓). When we speak roughly or cruelly to one another, we increase sadness and self-doubt. (✓)
- 2 Refer to line 8 (‘there is no room in my cup’). What does the poet mean by this?** [2]
He means that he does not want (✓) sarcasm and cruel words in his life (✓) or around him. The cup is a metaphor for his life.
- 3 Quote TWO consecutive words from the poem that show the following statement is TRUE: Sarcasm slowly wears people down.** [1]
‘acidic words’ (✓)
- 4 Refer to line 15. (‘that infect the feeling ...’).**
What is the effect of the ellipsis in ‘infect the feeling...’? [3]
The ellipsis gives us time to think about what the poet has said (✓). It emphasises the impact (✓) of the previous thought. In this stanza, he speaks about how cruel words are like poison. (✓)
- 5 Refer to lines 20 and 21 (‘woolly words...strong against the’).**
- a Identify the sound device in ‘woolly words / worn’.** [1]
Alliteration (✓)
- b Comment on the effectiveness of the sound device in 5a above.** [2]
They are soft, comforting, positive sounds (✓), that emphasise what the poet is saying – that he wants kinder, gentler (✓) conversation. They sound cuddly (✓), like wool.

TOTAL: 18 MARKS

Poetry: Sonnet 18 [Shall I Compare Thee To A Summer's Day?]

GENRE	Poetry
TITLE	SONNET 18 [Shall I Compare Thee To A Summer's Day?]
AUTHOR	William Shakespeare

SUMMARY

In the first twelve lines, Shakespeare compares his beloved to a summer's day. He says that his loved one is better than the season because sometimes the sun is too hot and the winds too rough. His lover is 'more temperate' (line 2) and does not change. He does not want his beloved to be anxious about not being perfect because even nature 'fair from fair sometime declines' (line 7). Getting old, wrinkled and sickly is also not a worry. Death will not be able to boast that the beloved is dead.

In the final rhyming couplet, Shakespeare says that because he has written this sonnet, the lover will live forever. People will read it and remember that there was a beautiful, gentle person whom Shakespeare loved. The poet's wish to preserve and protect his loved one has come true. We are reading this sonnet over four hundred years later!

ERA

William Shakespeare was born in 1564 at Stratford-on-Avon, in England, during the Renaissance. Renaissance means 'awakening'. After the Middle Ages, there was a time of great interest in the arts, sciences and philosophy. Because of all the wars in Europe and the Middle East, soldiers came back with new ideas from other countries. Westerners (English and European people) were finding out about the East for the first time. People such as Shakespeare were excited to learn about new lands, culture and art. They wrote plays, songs and poems that used new information and structures.

BACKGROUND INFORMATION

This was an exciting and competitive time for poets and writers. Shakespeare was just one of many people experimenting with new ways of writing. The sonnet, for example, had been used in Italy for many years before Shakespeare began writing them in England.

TYPE OF POEM

This poem is called a Shakespearean, English or Elizabethan sonnet. Elizabeth the First was Queen of England, and her court often paid poets and actors such as Shakespeare to write poems and plays to entertain her court.

CHARACTERISTICS

A sonnet is fourteen lines long. A Shakespearean sonnet has an octave (eight lines) and a sestet (six lines, including the rhyming couplet). The couplet is supposed to fix or resolve the issue the poet discusses in the sonnet. The complete rhyme scheme for this sonnet is: abab cdcd efef gg.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

In the first [1]_____ the poet compares his love to a [2]_____ day. He says that the loved one is 'more lovely and more temperate'. 'Temperate' here means [3]_____. Shakespeare goes on to say that his [4]_____ will not grow old or [5]_____. The season or weather may sometimes be [6]_____, but the poet thinks his beloved is perfect. The loved one will have eternal [7]_____ in words. The final rhyming [8]_____ explains that his beloved will be [9]_____ by anyone who reads the [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 line
 - 2 summer's
 - 3 gentle / mild / easy-going
 - 4 lover / girlfriend / partner
 - 5 die
 - 6 rough / bad / harsh
 - 7 life
 - 8 couplet
 - 9 remembered
 - 10 sonnet / poem

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
to compare (v.)	When you compare two things, you look for ways in which they are similar. Shakespeare uses the extended metaphor of the weather and summer in this poem. He compares them with his lover over a few lines in the sonnet. Summer and his beloved are similar because summer in England is gentle, warm and pleasing. His lover is also mild and welcoming, like the season.
complexion (n.)	Your complexion is your skin, especially the skin on your face. In the poem, Shakespeare means the sun ('the eye of heaven') has golden skin, and it is round and full of bright expression or feeling, like a human face.
a course (n.)	The course of something is how long it takes. The poet means that nature has predictable, repetitive, seasons – spring, summer, autumn and winter.
to decline (v.)	Declines means gets less. The poet means that just because something is 'fair' now, it may not always be that way.
a lease (n.)	A lease is a contract that is temporary. Shakespeare writes that 'summer's lease hath all too short a date' (line 4), meaning that summer only lasts for a short amount of time.
grow'st (v.)	This is an old-fashioned way of saying 'grow'. Shakespeare means that instead of dying, the fame of the loved one will actually increase after her death.
ow'st	This is an old-fashioned way of saying 'own'. Shakespeare means that his love will still own her beauty.
temperate (adj.)	Temperate means mild, gentle, reasonable and pleasant. Shakespeare means that his beloved is warm and welcoming, like a gentle summer's day, not aggressive or unpleasant.
wand'rest	This is an old-fashioned way of saying 'wander'. Shakespeare is saying that his love will not have to wander near where Death is.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is the poet himself, William Shakespeare. He is expressing his love, respect and devotion directly to his beloved.

2 VOICE:

Shakespeare uses **first-person** narration and perspective (point of view): 'I', 'thee', and 'thou' tell us this.

3 ADDRESSEE:

The person being addressed or spoken to is the loved one.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

SERENE (CALM) LOVE VERSUS PASSIONATE (LUST) LOVE

While passion may seem important in new relationships, it is fickle (changing). It is unthinking, like nature. The poet wants us to appreciate real love that is peaceful, forgiving and happy – not damaging or hurtful to us. He thinks that is worth celebrating and remembering.

EVIDENCE OF THEME IN TEXT

Shakespeare says that nature is unreliable. The sun shines 'too hot' (line 5) one day and the next hides its warmth: 'gold complexion dimmed' (line 6). Sometimes in relationships we feel strong, passionate lust. Then we can lose interest in the other person.

His lover is not like that: s/he is an 'eternal summer' (line 9), beautiful inside and out – peaceful and always gentle. While summer fades and goes away, the lover's beauty will never change. The youth and beauty of the loved one will not decrease because the poet appreciates them.

In turn, this kind of love will be memorialised in the sonnet when people read it: 'So long as men can breathe or eyes can see, / So long lives this, and this gives life to thee' (lines 13–14). His love for his lover is one that is very mature.

DICTION / FIGURATIVE LANGUAGE

1 METAPHOR:

A **metaphor** is a direct comparison between two things.

- a The whole poem is an extended metaphor, comparing summer and love.
- b 'Nature's changing course untrimm'd' (line 8) compares the set course of a ship, whose journey is not changed, with nature, which cannot be controlled by humans. This is a mixed metaphor. Shakespeare is comparing three things that do not exactly match. Love is compared to nature but also to sailing. To trim the sails of a ship is to set them to suit the wind. You must do this in order to make the sailboat go in the right direction. Unlike a sailboat, which can change directions and be controlled, nature's imperfect or destructive ways cannot be altered. Lastly, the beloved is so special because he or she is always constant, and always agreeable – unlike nature, and unlike the sailboat.

2 PERSONIFICATION:

We use **personification** an inanimate object human or animal qualities.

- a 'Rough winds do shake the darling buds of May' (line 3) tells us that the wind has human abilities. The poet gives the wind hands like a person. Those hands are roughly shaking the little flowers (buds). The hands are violent and aggressive.

- b** 'Sometime too hot the eye of heaven shines, / And often is his gold complexion dimmed' (lines 5–6). 'the eye of heaven' is in reference to the sun. The poet gives the sun human qualities. Just as people have eyes for vision, he says that the sun is heaven's face and can see us.
- c** 'Nor shall Death brag thou wander'est in his shade' (line 11) personifies death as a boastful, aggressive person. Death is presented as arrogant (over-confident) and proud of his power to destroy life and beauty.

3 DISSONANCE:

Dissonance is sound which is not in harmony. Poets usually use dissonance to contrast (be the opposite) with the other sounds around it.

- a** 'Nor shall Death brag thou wand'rest in his shade' (line 11) When Death boasts, there are lots of short, hard, and unpleasant sounds (such as / b / / a / and / g /). They come after a lot of lovely, flowing images in the lines before, about summer and love. The harsh sound of 'brag' shocks the reader. The poet is talking about death, so he wants to emphasise the negative or frightening things about dying. He uses short, sharp, discomforting sounds to show that he is talking about something negative that would usually take the beloved away.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Sonnet 18

William Shakespeare

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate.
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date.
 Sometime too hot the eye of heaven shines, 5
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimmed:
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st, 10
 Nor shall Death brag thou wand'rest in his shade,
 When in eternal lines to time thou grow'st.
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

- 1 Refer to the sonnet as a whole.
 - a Identify what type of poem this is. [1]
 Shakespearean / Elizabethan sonnet. (✓)
 - b Identify the typical structure of this type of poem in 1a above. [3]
 There is an octave / eight lines (✓) and a sestet / six lines (✓), including the closing rhyming couplet (✓).
- 2 Refer to line 4 ('And summer's lease hath all too short a date').
 - a Whose beauty will last longer – the season or the lover's? Explain in your own words. [3]
 The beloved's beauty will last longer. (✓) Summer does not last very long (✓): a 'lease' is only a temporary contract, but the beauty of the poet's lover lasts forever. (✓)
 - b Quote four consecutive (in a row) words that support your answer to 2a. [1]
 'Too short a date' (✓)
- 3 Refer to lines 5 and 6 ('Sometime too hot ... gold complexion dimmed').
 - a Identify the figure of speech used in these two lines. [1]
 Personification (✓).
 - b Explain what is being compared in these two lines. [2]

Shakespeare compares heaven to a human being (✓). He says the sun is heaven's eye (✓) and it is watching over us.

4 Refer to line 11 ('Nor shall Death brag thou wand'rest in his shade').

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

The figure of speech is personification (✓).

b Provide evidence to support your answer in 4a above. [2]

Death is spelt with a capital 'D' as if it has a person's name. (✓) Death cannot wander; that is something humans and animals do. (✓)

c How do you think the poet feels about death? Why? [2]

I think the poet feels victorious, smug, as if he has won (✓). He has saved his lover from being forgotten. He has beaten death because the beloved's memory will survive through the people who read the sonnet in the future (✓).

5 Refer to the final rhyming couplet.

In your own words, explain how these two lines summarise the theme of the poem. [2]

Shakespeare is saying that art is stronger than death (✓). His beloved will be remembered every time someone reads this sonnet (✓).

TOTAL: 18 MARKS

Poetry: Spring

GENRE	Poetry
TITLE	SPRING
AUTHOR	Gerard Manley Hopkins

SUMMARY

The sonnet celebrates the poet's feelings of joy and admiration for nature. Nature makes him feel connected to God. This is a Petrarchan sonnet. The first eight lines (octet) describe Hopkins's joy, wonder and appreciation. He loves how nature rises newly every Spring: even the weeds look lovely, the birds sing, the trees grow new leaves that touch the sky, and lambs are born. Everything in Spring is exciting, fresh and new. The poet sounds very certain that the natural happenings are happy and good. His tone is positive.

The second stanza (sestet) starts with the volta. A volta is a structural element of a Petrarchan sonnet which changes the tone the poem. The poet asks, 'What is all this juice and all this joy?' (line 9). He asks himself a question, which makes him sound uncertain. Then he answers his own question. This is called a rhetorical question. He tries to explain why these things are important. These lines are more reflective. The poet wants us to understand that the real, physical landscape also has an emotional, spiritual side to it. Spring is an extended metaphor in this sestet. The poet means lots of new life is blooming. But he also means that the season makes humans feel as if they can start again and have better, happier, more peaceful lives. We are part of a cycle, and we also have times of growth and renewal. He wishes that people could understand and enjoy the perfect miracles of nature. Instead, we usually spoil things by behaving badly. Hopkins says we will sin, and the hope and optimism of Spring will disappear.

ERA

Hopkins wrote poetry during the 1800s. It was a time of new ideas about God and the origins of human life, as well as advancements in technology, medicine and learning. But at the same time, people lived in filthy, cramped rooms in cities. There was terrible crime and corruption. There was a small, rich elite and masses of working-class people without rights. People started to wonder about where they belonged in this system. The countryside was being fenced off by rich farmers. There was much less land, so peasant workers were forced to move to cities, to work in factories, or in another manual labour jobs. During this time, people also thought about and questioned their relationship with God. Hopkins himself struggled with this question.

BACKGROUND INFORMATION

Hopkins was a very spiritual man. He changed from being an Anglican Christian to a Catholic priest when he was an adult. Hopkins did most of his work as a priest in industrial communities, where people were poor, hard-working and suffering. He became very depressed.

His poetry was a way to cope with his sadness about the world. Hopkins's poetry was only published thirty years after he died, in 1889.

TYPE OF POEM

This is a **Petrarchan** or **Italian** sonnet. There are two stanzas, and a total of fourteen lines. The first eight lines are called an octet. The next six lines are the sestet. There is a change of tone halfway through, with the volta.

CHARACTERISTICS

It has an **octave** (eight lines), with lots of positive descriptions of physical things. Then there is a change (a **volta**), and six lines called a **sestet**. The sestet explains or wraps up why the octave is important (the spiritual significance or meaning of the physical images). The rhyme scheme is abbaabba cdcdcd.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as Hopkins describes them in the poem. Number the sentences from 1 to 7. Number 1 has been done for you.

The lambs are skipping around.

The pear trees bloom and seem to reach the blue sky.

The birds' eggs look like small, perfect versions of heaven.

The whole scene is as innocent and lovely as the Garden of Eden before people corrupted earth.

The thrush's song is as striking as lightning to the ears.

1 Hopkins even admires the weeds' circular growth pattern.

Hopkins says we must enjoy the innocence and happiness, before something bad happens to spoil it.

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
- 5 The lambs are skipping around.
- 4 The pear trees bloom and seem to reach the blue sky.
- 2 The birds' eggs look like small, perfect versions of heaven.
- 6 The whole scene is as innocent and lovely as the Garden of Eden before people corrupted earth.
- 3 The thrush's song is as striking as lightning to the ears.
- 1 Hopkins even admires the weeds' circular growth pattern.
- 7 Enjoy the innocence and happiness, before something bad happens to spoil it.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
a cloy (n.)	Cloy means the same as disgust from having too much of something. In the poem, Hopkins is referring to the feeling of being sick from richness or excess.
a fling (n.)	A fling is a quick, energetic dance. In this sonnet, Hopkins means that the lambs are bouncing around with lots of energy, as if they are dancing with joy.
a maid (n.)	A maid in this poem means Mary, the mother of Jesus Christ. Hopkins is praising the miracle of Jesus's birth.
a strain (n.)	A strain is a sound of music, sometimes repeated. In this poem, spring is a musical echo of Eden's perfection.
to wring (v.)	Wring means twist. The bird's song is so loud and clear that it seems to pierce human ears and makes us pay attention.

SPEAKER / VOICE / ADDRESSEE**1 SPEAKER:**

The speaker here is the poet, Gerard Manley Hopkins, himself. He was a priest, and this sonnet is like a sermon (the speech a priest does in a church service).

2 VOICE:

Hopkins uses **first-person** narration. This point of view is very intimate and personal. Even though he seems to be talking about nature, Hopkins is also telling people to wake up spiritually. He has a joyous, enthusiastic tone in the octave. In the sestet, he uses a warning tone. We know it is first person, because he uses 'thy' which is old-fashioned English for 'your'.

3 ADDRESSEE:

We, the readers, are the audience. But Hopkins also wants all people to listen to and understand his message of enlightenment. This is the spiritual advancement to happiness. He wants to educate the whole of humanity.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

HOW SPECIAL THE NATURAL UNIVERSE IS

Hopkins believes that everything, no matter how small, is meant to be on Earth. Each object and action on Earth has energy and purpose.

EVIDENCE OF THEME IN TEXT

Even the weeds are patterned in ‘wheels’ (line 2). They have their own purpose. The eggs are little versions of ‘heaven’ (line 3) – perfect and new each time, even though there are so many of them. The thrush’s song ‘wrings’ (line 4) our ears and reminds us of how beautiful and wonderful the ecosystem (nature) is. Hopkins has a joyous tone, like the thrush.

THEME 2

OUR PHYSICAL AND METAPHYSICAL (SPIRITUAL) NEEDS

Humans are a small, yet very destructive, part of the earth’s cycles.

Hopkins wants us to be spiritually aware of our duties to the planet. We are not just our physical bodies. We also need beauty so we can rest and renew our minds and emotions. We must change our attitudes, so we can appreciate all the wonderful things on our planet. We are part of a species that must live peacefully with other species – even the smallest things such as birds and lambs.

EVIDENCE OF THEME IN TEXT

Everything in nature has energy and a place – and humans need to understand and enjoy Earth. Instead, we often damage and destroy beautiful places. Hopkins wants us to appreciate Earth while it lasts.

Also, he wants to remind us that all life form can live together peacefully and in harmony. Hopkins believes it is possible to create the innocent world again. If we are Christian, we are supposed to remember that God is in the world and we can see his miracles all around us. Even if we are not religious, we should appreciate the beauty of everything around us. Instead, we are wrapped up in our own selfish wants and needs.

DICTION / FIGURATIVE LANGUAGE

Hopkins's imagery is often created through how words **sound**. Here are some **devices** he uses to make his language sound as musical and energetic as Spring.

1 ALLITERATION:

Alliteration is the repetition of consonant sounds, usually at the beginning of words.

- a** 'weeds, in **w**heels' (line 2) makes us think of a circular motion, like a wheel that turns. Hopkins emphasises that even weeds have a pattern.
- b** 'l**o**ng and l**o**vely and l**u**sh' (line 2) helps us to imagine tall and thick plants as they grow faster in Spring. There are lots of weeds, and everything is growing energetically and well.

2 RHYMING PATTERN:

There are only three main line ending sounds in this sonnet. This makes the poem sound complete: musical, energetic and full of life. Hopkins is also trying to copy the natural processes of Spring that he loves.

- a** There are / ing / and / ush / sounds in the octave line endings: abba abba.
- b** Similarly, there are / oy / and / ing / patterns in the sestet line endings: cdcdcd.

3 ENJAMBMENT:

Enjambment (run-on lines) is a technique that carries our eyes from one line to the next, and thus also continues the thought from one line to the next. It increases the pace of the poem. Hopkins uses commas and semi-colons, but not a lot of full stops. The words come in a rush and convey the same excitement as Spring:

The glassy peartree leaves and blooms, they brush
 The descending blue; that blue is all in a rush
 With richness
 (lines 6–8)

Because 'brush' is at the end of the line, we read on quickly to find out more. We see that it is a line about the tree stretching up into the sky. Its growth feels powerful and fast. Then 'rush' is at the end of that next line, so we keep reading quickly.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Spring

Gerard Manley Hopkins

Nothing is so beautiful as Spring –
When weeds, in wheels, shoot long and lovely and lush;
Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing; 5
The glassy peartree leaves and blooms, they brush
The descending blue; that blue is all in a rush
With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?
A strain of the earth's sweet being in the beginning 10
In Eden garden. – Have, get, before it cloy,
Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday in girl and boy,
Most, O maid's child, thy choice and worthy the winning.

1 Describe the structure of this poem fully. [4]

It is an Italian / Petrarchan sonnet. (✓)

It comprises of 14 lines. (✓)

The first eight lines are referred to as the octave. (✓)

The last six lines are referred to as the sestet. (✓)

The rhyme scheme is abba cdcdd. (✓)

NOTE: Accept any FOUR of the above.

Award only ONE mark for the identification of octave and sestet.

2 Using your OWN words, state how the speaker feels about Spring. [1]

The speaker feels that Spring is the best / loveliest season. (✓)

3 Why is the speaker's description of weeds (line 2) unusual?

Weeds are parasites and are generally not viewed in a positive light. (✓) However, the poet describes weeds as 'lovely and lush' which are terms of admiration. (✓)

4 Explain why the thrush's eggs are compared to 'heavens' in line 3. [2]

Thrush's eggs are blue in colour (✓) and therefore resemble the colour of the sky which is associated with the heavens. (✓)

- 5 Refer to line 5 ('it strikes like...hear him sing').**
- a Identify the figure of speech in this line.** [1]
Simile (✓)
- b Explain why this figure of speech is appropriate.** [2]
Just as the striking of lightning is powerful, (✓) similarly, the sound / singing of the thrush evokes a powerful feeling in the speaker. (✓)
- 6 Refer to lines 9–14 ('What is all...worthy the winning').**
- a Quote TWO CONSECUTIVE WORDS from these lines that refer to paradise.** [1]
'Eden garden' (✓)
- b Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number 6b in the ANSWER BOOK.** [1]
In the context of the poem, 'Mayday' (line 13) refers to...
- A Worker's Day.**
B Spring Day.
C Good Friday.
D Arbour Day.
B (✓)
- c To whom does 'maid's child' (line 14) refer?** [1]
Jesus / The Virgin Mary's son, Jesus / Christ / Jesus Christ / Baby Jesus (✓)
- 7 In your opinion, does the speaker succeed in convincing the reader about the beauty of Spring. Discuss your view.** [3]
Open-ended.
Accept a relevant response which shows an understanding of the following viewpoints, among others:
- Yes.
- The speaker's use of figures of speech and words like 'beautiful', 'lovely' and 'lush' convey the idea of the splendor of Spring.
 - The descriptions of Spring, create a pleasant picture of nature, new life, bliss / happiness in the mind of the reader.
 - Through his descriptions the speaker convinces the reader to feel the way that he does about Spring.
- No.
- The preference of readers as to their favourite season will differ.
 - Other seasons also have a unique beauty, not just Spring.
 - Not all readers will understand the language / diction / comparisons that the speaker uses.
- NOTE:** Do NOT award a mark for YES or NO.
Credit responses where a combination is given.
For full marks, the response must be well-substantiated.
A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the poem.

REFERENCES:

- 1** November 2017, Grade 12 English First Additional Language P2, National Senior Certificate, Department of Basic Education, Republic of South Africa.
- 2** November 2017, Grade 12 English First Additional Language P2 Marking Guidelines, National Senior Certificate, Department of Basic Education, Republic of South Africa.

Poetry: Still I Rise

GENRE	Poetry
TITLE	STILL I RISE
AUTHOR	Maya Angelou

SUMMARY

The poet compares the stubborn hope of black people with the wealth of the earth. Each stanza compares optimism with a rich resource. Some of the resources are elements or plants: moons, suns, tides and oceans. Other resources she mentions are precious treasures: oil wells, gold mines and diamonds. Angelou means that remembering and being proud of your culture is the victory of oppressed people. Slavers and tormentors cannot take away this pride and belief in yourself. Although Angelou says 'I', she is referring to all oppressed black people: especially women.

ERA

Angelou was born in 1928 in the south of the United States of America. She grew up poor and experienced first-hand racism and sexism. Even after slavery ended in the USA in 1865, America was still very prejudiced against black people. Just like Apartheid in South Africa, there were separate schools, transport and suburbs for black people. Black people lived in the poorest areas and had the hardest jobs. They were paid less and had fewer rights. Being a black woman was even more difficult, because you had to deal with sexism from both black and white men. Conditions seemed to improve in the 1960s when desegregation (the mixing of races) happened. People of all races were legally allowed to work, live and be educated together. Sadly, there is still a huge amount of racism and sexism in America; just like in South Africa.

BACKGROUND INFORMATION

When she was a child, Angelou was sexually abused by a trusted family friend. She became mute (unable to speak) for years because of the trauma. Angelou wanted to write and talk about her experiences. She thought it might help other people who were suffering the same things. She wrote an autobiographical novel called 'I Know Why the Caged Bird Sings'. She went on to write many other books and poems. She is still a famous and respected black feminist writer and lecturer. She died in 2014 at the age of 86.

TYPE OF POEM

This poem is written in **free verse**, although it has some internal rhyme. It has nine stanzas.

CHARACTERISTICS

- a** The first seven stanzas have an abcb-type rhyme scheme. Every second stanza uses line endings that rhyme with 'rise'. This keeps the rhythm going as the tension gathers and mounts. Angelou wants the poem to rise the same way that she herself 'rises'.
- b** There is a lot of repetition. The word 'rise' recurs over and over in the first seven stanzas. We know that a climax is coming. The final two stanzas repeat 'rise' even more, like a spell or prayer. The last three lines are 'I rise', repeated. The reader remembers the main point of the poem: that Angelou wants black people to stay strong and resist the racism and sexism they face daily.

SUMMARY REVIEW ACTIVITY: GROUP WORK SEQUENCING

The sentences below are in the wrong order. Put them in the correct order, as Angelou mentions them in the poem. Number the sentences from 1 to 9. Number 1 has been done for you.

- I walk proudly, as if I am rich as an oilfields owner.
- I will rise again and again, just as the moon, sun and tides rise.
- Sometimes I feel hurt and broken and I cry.
- I am as happy as if I own gold mines.
- I can be damaged with words and deeds, but I will survive.
- 1** Lies and propaganda will flatten me like dust, but I will rise.
- I am sexy and I am proud of my body.
- My past is full of shame and pain, but I will heal it.
- The night of pain is over and I will make my ancestors proud.

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.

- 7** I walk proudly, as if I am rich as an oilfields owner.
- 5** I will rise again and again, just as the moon, sun and tides rise.
- 6** Sometimes I feel hurt and broken, and I cry.
- 9** I am as happy as if I own gold mines.
- 2** I can be damaged with words and deeds, but I will survive.
- 1** Lies and propaganda will flatten me like dust, but I will rise.

- 3 I am sexy and I am proud of my body.
 8 My past is full of shame and pain, but I will heal it.
 4 The night of pain is over and I will make my ancestors proud.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
gloom (n.)	Gloom means depression or sadness. Angelou means that her enemies will not enjoy her happiness and wit.
haughtiness (n.)	Haughtiness is pride. The poet knows her enemies will be upset that she still has pride and faith in herself.
sassiness (n.)	Sassiness is cheeky wit. When you are sassy you are feeling full of life and backchat.
soulful (adj.)	Soulful means full of sadness and suffering. Angelou means that her enemies would like to see her crying as if her soul was hurt.
to well (v.)	Welling means slowly getting bigger or more. When the sea wells up like in the poem, it means the sea rises.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is Angelou. She says 'I' and 'you'. She talks about her own first-hand experiences.

2 VOICE:

Her tone of voice is proud, confident and sassy. She is talking back to her critics and enemies – the people who want her to believe terrible things about herself and her race.

3 ADDRESSEE:

The hearers or listeners are Angelou's enemies, and all people who think that women or black people are inferior. She is setting the record straight.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

DIFFERENT KINDS OF WEALTH

Angelou does not really own the things she talks about in the poem. She feels sorry for people who are only rich in physical things. The poet means that she has other kinds of wealth – her pride in her body, its sexiness and health. She is also wealthy because she remembers the dreams and hopes of her slave ancestors. Her culture and heritage have not been destroyed. She is writing about these ideas to preserve them / keep them alive.

EVIDENCE OF THEME IN TEXT

Angelou lists ‘gold mines’ (line 19), ‘diamonds’ (line 27) and ‘oil wells’ (line 7). These are physical kinds of wealth. But she is interested in other resources – ‘the dream and the hope of the slave’ (line 40). This is a contrast because these two ideas are opposite: physical wealth versus spiritual wealth.

THEME 2

DEFIANCE

The poet has felt sorrow and despair, but she has not given up. She defies (stands up against) her enemies. They want her to accept that she is inferior. Angelou refuses to think she is worthless because she is a black woman.

EVIDENCE OF THEME IN TEXT

Angelou questions if her enemies want to see her ‘broken’ (line 13) or with ‘Bowed head and lowered eyes’ (line 14). She goes on to ask them if they want to see her shoulders ‘falling’ (line 15) or her ‘Weakened by my soulful cries’ (line 16). The poet refuses to act in this way. She is defiant against her enemies.

In contrast, to how Angelou thinks her oppressors want her to be, she says that she will display ‘sassiness’ (line 5), ‘haughtiness’ (line 17) and ‘sexiness’ (line 25) to defy them.

THEME 3

HEALING AFTER TRAUMA (RESILIENCE)

Angelou knows that there are often terrible events in life. She is saying that it is never too late to heal ourselves. We have to work through the trauma and damage of past events. We must remember that our ancestors suffered, and survived. This is a message of hope.

EVIDENCE OF THEME IN TEXT

The poet says she is ‘Leaving behind nights of terror and fear / I rise / Into a daybreak that’s wondrously clear’ (lines 35–37). Although there has been much pain and suffering in her past, she feels excited about the future.

She also says she is ‘Bringing the gifts that my ancestors gave’ (line 39). She is helping herself not to be a bitter person. Angelou is proud to be able to use her heritage for good.

DICTION / FIGURATIVE LANGUAGE

1 SIMILE:

A **simile** is an indirect comparison of two things, using ‘like’ or ‘as’.

- a ‘Just like moons and like suns’ (line 9) tells us that her rising is inevitable (it will happen no matter what). Nothing can stop or control it, just like the rhythms of the Earth. Just like the sun and moon rise every day, she will rise.

- b** ‘Shoulders falling down like teardrops’ (line 15) conveys the downward movement of her shoulders. We usually drop our shoulders when we give up or feel sad. Tears also drop down.

2 METAPHOR:

A **metaphor** is a direct comparison between two things.

‘I’m a black ocean’ (line 33) tells us how mighty, powerful and uncontrollable Angelou feels. The sea has its own movement and is very powerful. Her defiance and resistance are as powerful as the ocean.

3 REPETITION:

Repetition is when the same sound or word is used over and over again.

- a** Throughout the poem, many of the lines end with words that rhyme with ‘rise’. This keeps the rhythm going as the tension gathers and mounts. Angelou wants the poem to rise the same way that she rises: getting stronger, more confident and powerful.
- b** In the last two stanzas ‘I rise’ occurs even more frequently. It is an answer or solution to every problem Angelou states. This structure happens in prayers or magic spells. Angelou uses it as a mantra (repeated prayer) to make herself feel strong. The poem also sounds like a song. ‘I rise’ is the chorus. The slaves sang gospel music to keep up their determination when they worked. Angelou is using the same repetitive structure to inspire her readers.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

Still I rise

Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you? 5
Why are you beset with gloom? '
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns, 10
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops, 15
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines 20
Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you? Does it come as a surprise That I dance like I've got diamonds At the meeting of my thighs?	25
Out of the huts of history's shame I rise Up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide.	30
Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave.	35
I rise I rise I rise.	40

1 Refer to the poem as a whole.

- a In your own words, explain who is speaking in the poem.** [1]
Maya Angelou / the poet (✓) .
- b Who is being addressed in this poem?** [2]
She is speaking to all her racist, sexist oppressors(✓)– people who would like to see her broken or weak (✓).
- c Quote the two words most repeated through the whole poem.** [1]
'I rise'.(✓)
- d Comment on the effect of this repetition.** [3]
The tone of the poem is initially conversational. (✓).The tension increases with every repetition of 'I rise' (✓), so that by the end of the poem, the tone is defiant and powerful. (✓)

2 Refer to stanza 3.

- a Identify the figure of speech in 'like moon and like suns'?** [1]
It is a simile. (✓)
- b Comment on the effectiveness of this comparison.** [4]

The poet is comparing her rising to being as certain at the rising of the moon and the sun. (✓) She means that the rising is unstoppable (✓). Humans cannot control the solar system and seasons (✓), nor can they control her. (✓)

3 Refer to the whole poem.

a What do you think is the poem's main message? [2]

I think she is encouraging black women not to give in to the racist and sexist system (✓) we live in. They have to continue to struggle against prejudice and discrimination.(✓)

b Explain your answer to 4a. [2]

Angelou refers to her 'sassiness' (✓) and 'sexiness' (✓) in the face of prejudice. She has not given up her sense of self (✓) and her culture – 'the hope of the slave' (✓).

c In your opinion, is this a healthy, positive message? Why or why not? [3]

I think this is a healthy, positive message because it is trying to encourage and inspire (✓) people so that they do not suffer emotionally (✓). We must not believe that some people are inferior, and others are superior. (✓)

TOTAL: 19 MARKS

Poetry: To Learn How To Speak

GENRE	Poetry
TITLE	TO LEARN HOW TO SPEAK
AUTHOR	Jeremy Cronin

SUMMARY

This is a love poem for South Africa. It celebrates the progress, diversity and growth of South Africa. The poet wants us to appreciate the physical land but also the cultures and traditions of all South Africans.

The main idea of the poem is that there are many different kinds of journeys. Ancient journeys include how Earth was made over a long period of time. Another type of journey is when water travels in different forms in the water cycle: water in rivers evaporates, and all water eventually ends up in the sea.

But there are also more recent human journeys, such as the Boers trekking into the middle of the country and the black clans moving into different areas. Cronin is saying that our historical struggles to survive have made us bitter and closed off to other cultures.

The poet is saying that language also goes on a kind of journey. It changes over time as people move around and need new ways to talk about things. Cronin uses urban slang and code-mixing (using more than one language). He tries to show us that when people moved from the rural villages to the cities, their language grew and changed. His main message is that language can bring us closer together as a nation. We need to understand and appreciate other's cultures and difficulties.

ERA

Cronin was born in 1949. He was educated in South Africa and in Paris, France. He was a major poet during and after the fall of Apartheid. Cronin wrote protest poetry, which criticised the government and society.

BACKGROUND INFORMATION

Cronin was one of the leaders of the South African Communist Party. He was jailed for resisting the Apartheid government. He was in jail for seven years. While he was in jail, his wife died. He has been involved in worker politics for most of his adult life. Cronin has written many collections of poetry.

TYPE OF POEM

This is **free verse**, so it does not have a set rhyme scheme.

CHARACTERISTICS

There is no rhyme scheme in this poem. There is some internal rhyme, when sounds rhyme every now and again, with no set pattern. There is only one stanza. The poem is meant to sound like water, rushing faster and faster.

SUMMARY REVIEW ACTIVITY: CLOZE PROCEDURE

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

The poet wants to learn the history of the [1]_____ so he can understand people's attitudes today. He wants to belong. He starts at the beginning of its [2]_____ and imagines the first [3]_____. Then he thinks about the trek boers with their [4]_____ and how they found water sources. The settlers named the places after the water they found, and we keep those names in English and [5]_____.

The poet gets more personal, thinking about his loved one's [6]_____. He compares it to a [7]_____, a museum which explains how the space, stars and the planets move and interact. Cronin wants to write a poem that uses the [8]_____ and the real, intense, intimate experiences of different people - from the villages and cities, in the [9]_____ and down the [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 land / country

2 history

3 rivers

4 wagons

5 Afrikaans

6 body

7 planetarium

8 slang

9 townships

10 mines

CONCEPTUAL VOCABULARY	
WORD	BASIC DEFINITION
inarticulate (adj.)	If you are inarticulate you cannot speak properly. In the poem, inarticulate means that we cannot understand or appreciate each other's experiences if we do not try to.
an inflection (n.)	Inflections are the parts of the word we say louder. An inflection can turn a statement into a question, for example. In the poem, inflections change the meanings of words. Cronin is saying we have to make an effort to understand the smallest things about other people's lives.
to parse (v.)	Parse means analyse or understand. In the poem, to parse a language is to work out the meaning of the words.
pectoral (adj.)	Your pectoral muscles are in your chest. In the poem, the speaker compares the human body to the earth. They are both wonderful creations.

SPEAKER / VOICE / ADDRESSEE

1 SPEAKER:

The speaker is Cronin. He uses the **first-person narrative** voice: 'I' / 'you'.

2 VOICE:

The poet's tone of voice is one of excitement and wonder. He is amazed by all the experiences and cultures of South Africans. We seem so different from each other, but we are really all the same.

3 ADDRESSEE:

There is no one special named as the addressee. But we assume that Cronin is speaking to all South Africans, asking us to tolerate and respect our fellow countrymen.

THEMES AND EVIDENCE OF THEMES IN TEXT

THEME 1

JOURNEYS IN HISTORY

Cronin uses an extended metaphor comparing how our ancestors (both black and white) migrated in groups to new parts of the country to how language also changes and develops.

Cronin is saying that we are all a mixture of our past and present. Words are invented and languages are combined. Our language is a record of our history.

EVIDENCE OF THEME IN TEXT

The poet mentions the historical treks of Boer pioneers along the dry wagon trails in the 1800s. He goes on into the present and talks about the morning commute now of black

workers to Johannesburg on the 5:15 a.m. train. Lastly, he speaks about the descent of the mineworkers into the earth. We can see that people move from place to place, looking for a better life.

Sometimes people choose to move away, like the Boers on their treks in the 1800s, as they were unhappy about being governed by the British. Sometimes people are forced to move, like the forced removals during Apartheid. People of colour were sent to live in homelands and townships. Just as people move, so language moves and changes.

THEME 2

JOURNEYS IN NATURE

Cronin uses another extended metaphor comparing how water sources are connected (even if we cannot see them) to how all South Africans are a community even though they have different cultures. Humans are also part of a journey or cycle, like the natural elements.

EVIDENCE OF THEME IN TEXT

Cronin mentions different examples of water sources: ‘-kuil, -pan, -fontein’ (line 9), ‘vlei-bank’ (line 13) and ‘mouth’ (line 14). All the water sources pour into the sea at the end of the journey. The poet means that we might look different, but we are all on the same journey of life. We all have to struggle with the same hopes, fears and doubts.

Cronin compares the movement of waters and the movement of humans in history. The journeys of the Boers were dry and dusty. He means that their racial beliefs were selfish and unjust. The water is different: it is generous and bountiful and giving. It keeps flowing. We must keep our own generosity and kindness flowing too. We must stand together because there is strength in unity.

THEME 3

SPEECH, IDENTITY AND HOME

Your identity is your own ideas about yourself. This can be influenced by culture, language, race and religion.

The poet wants to belong to a group and feel like he fits in. He believes that he belongs to the South African community, not just one race or language group. To him, this search for belonging is like learning to speak again. The poet is an adult, but he feels as if he is a child. He wants to be part of other people’s cultures too; then South Africa will feel like home.

EVIDENCE OF THEME IN TEXT

He says he must ‘learn how to speak’ (line 1). This means that he wants to be in solidarity with the majority of people. Cronin explains that he wants to speak with all ‘the voices of this land’ (line 2). Land cannot literally speak. Cronin personifies the country: he means that humans must tolerate and learn the languages of others. If we do this, then we can all feel as if we belong in South Africa.

THEME 4**LOVE, SPACE AND THE HUMAN BODY**

Cronin uses another extended metaphor. He compares the physical body of his loved one to the earth's creation. When you love someone, you are interested in every part of them. When we respect and appreciate others, we can feel intensely happy and connected to the earth too.

Generally, Cronin is saying that how we behave affects other people. We should support one another's struggles and be in solidarity (togetherness).

EVIDENCE OF THEME IN TEXT

Cronin compares 'the pit of your arm' (line 14) to a 'planetarium' (line 15).

A planetarium is a domed building (like a museum) which displays and explains how space, the stars and the planets affect each other. He means that this person's body is like a whole world to him. He feels as if he is part of the planets and stars.

Cronin compares learning a language to appreciating the human body. He mentions a loved one's 'Pectoral beginning to the nub of time' (line 16). A pectoral is a chest muscle. The loved one's chest is so wonderful to the poet that he feels like he understands how the world was first created.

DICTION / FIGURATIVE LANGUAGE**1 METAPHOR:**

An extended metaphor compares two things over more than one line in the poem. This whole poem is really an extended metaphor about land, water, language and love.

- a** 'To trace with the tongue wagon-trails / Saying the suffix of their aches in -kuil, -pan, -fontein, / In watery names that confirm / The dryness of their ways' (lines 8–11).

Cronin discusses how the Afrikaner settlers named the places they found on their treks. Water was obviously the most important thing for them – otherwise they would not have survived. '-kuil' means sandy pit, and '-pan' and '-fontein' are water sources. The trek boers would have been very happy to find these water-rich places. But Cronin is also criticising that way of life. He means that the old Boer beliefs ('The dryness of their ways' in line 11) caused Apartheid and therefore, suffering for many people.

- b** 'The pit of your arm' is a 'planetarium' (lines 14–15) tells us that this new person's body is like a whole world to the poet. He feels connected to the natural cycles of the universe.

- c** 'Pectoral beginning to the nub of time' (line 16) shows us that Cronin compares learning a language to appreciating the human body. The person's chest is incredible to the poet. He feels like he understands how the world was first created. He backs up this idea when he says he wants 'to feel / The full moon as it drums / At the back of my throat' (lines 17–19). He is full of love and joy at belonging to another person, and to the earth.

2 PERSONIFICATION:

Personification is giving human or animal qualities to an inanimate object.

In line 2, the poet refers to the ‘voices’ of the land. Land cannot literally speak. Cronin means that he wants to understand the people who live there and their languages.

3 REPETITION:

The poem has the same line at the beginning of the poem and at the end of the poem: ‘To learn how to speak’. This is called bracketing, because the lines hold everything between them like punctuation brackets in text. As the poem progresses, the message changes. At the beginning of the poem Cronin says, ‘To learn how to speak / With the voices of the land’ (lines 1–2). This could be referring to any country, not only South Africa. Then he explains through the whole poem how special South Africa is. At the end of the poem, he says ‘To learn how to speak / With the voices of this land’ (lines 32–33). Now he means this specific place – South Africa.

4 SOUND DEVICES:

Cronin uses **alliteration** and **assonance**.

- a Alliteration is the repetition of consonant sounds, usually at the beginning of words. ‘feel / The full moon as it drums’ (lines 17–18) repeats both the / f / and / m / sounds. These are soft, humming sounds, like a song. They convey the poet’s tone of satisfaction and happiness.
- b Assonance is the repetition of vowel sounds. ‘At the back of my throat / Its cow-skinned vowel’ (lines 19–20) includes the repetition of the / a / sound and the repetition of the / ow / sound. As the poet gets more excited about his discoveries, he makes the words read faster. They sound like the rush of water he describes.

SAMPLE EXAM QUESTIONS

Read the following poem and then answer the questions which follow it:

To learn how to speak

Jeremy Cronin

To learn how to speak With the voices of the land, To parse the speech in its rivers, To catch in the inarticulate grunt, Stammer, call, cry, babble, tongue's knot	5
A sense of the stoneness of these stones From which all words are cut. To trace with the tongue wagon-trails Saying the suffix of their aches in -kuil, -pan, -fontein, In watery names that confirm The dryness of their ways.	10
To visit the places of occlusion, or the lick in a vlei-bank dawn. To bury my mouth in the pit of your arm, In that planetarium,	15
Pectoral beginning to the nub of time Down there close to the water-table, to feel The full moon as it drums At the back of my throat Its cow-skinned vowel.	20
To write a poem with words like: I'm telling you, Stompie, stickfast, golovan, Songololo, just boombang, just	25
To understand the least inflections, To voice without swallowing Syllables born in tin shacks, or catch the 5.15 ikwata bust fife Chwannisberg train, to reach	30
The low chant of the mine gang's Mineral glow of our people's unbreakable resolve. To learn how to speak With the voices of this land	

- 1 Refer to lines 1 and 2 ('To learn how ... of the land').**
- a In your own words, explain what the speaker wants to do.** [2]
He wants to understand the cultures and languages and history of South Africa. (✓)
He wants to learn to speak as one of its people too. (✓)
- b Quote a few words from these lines to support your answer to 1a.** [1] 'To learn to speak with' (✓) OR 'to speak with the voices of this land' (✓).
- c Where else in the poem do a version these words appear?** [1]
The last two lines. (✓)
- d In your opinion, why does the poet repeat the lines?** [3]
They function as brackets. (✓) The information inside them shows a change. (✓)
AND EITHER:
He wants to change the meaning from not knowing about the language and culture (ignorance), to knowledge and understanding. (✓)
OR
He starts with a general location ('the land') to a specific one, South Africa ('this land'). (✓)
- 2 Refer to line 5 ('Stammer, call, cry, babble, tongue's knot').**
- a Identify the device in 'tongue's knot'.** [1]
It is a metaphor. (✓)
- b Comment on the effectiveness of the figure of speech in 2a above.** [4]
Cronin compares a human tongue to a tied knot. (✓) If you have a knot in your tongue the figurative meaning is that you cannot speak properly (✓). The poet is saying that we are inarticulate (✓). We cannot communicate properly because we do not understand each other's stories and ways. (✓)
- 3 Refer to the poem as a whole.**
- a Comment on the effectiveness of the extended metaphor of water in the poem.** [3]
The poet compares the journey of the water on its way to the sea with the human life (✓) journey. He means that, just as there are many manifestations or kinds of water, so there are different cultures, languages and personalities (✓). We are all fundamentally the same, with hopes, fears and desires (✓).
- b Identify and discuss the theme of 'Speech, Identity and Home' evident in this poem.** [4]
Cronin says he must 'learn how to speak'. (✓) This means that he wants to understand and be in union with / have sympathy for the majority of (black) people. (✓) Cronin wants to speak with all 'the voices of this land'. (✓) He compares the country to a person who can speak many languages and understand many cultures. (✓)

TOTAL: 19 MARKS

Writing Genres: Summaries

INTRODUCTION

- In the writing lesson plans across Grades 10 – 12, 18 different genres are covered.
- The genres are split into the 3 different types of writing that are examined in Grade 12: Essays, Longer Transactional Texts and Shorter Transactional Texts.

IN THIS PACK YOU WILL FIND:

- Study notes for each genre, such as the correct format, register, useful phrases, etc.
- A well-written example text for each of the 18 genres.
- A Teacher's Example, which will help you to identify the elements of the genre.
- A National Senior Certificate Paper 3 past paper. Use this to familiarise learners with the structure of Paper 3. It can also be used by Grade 12 learners for examination practice.
- Rubrics for each different type of writing: Essay, Longer Transactional Texts and Shorter Transactional Texts. Use these to familiarise learners with the assessment requirements for each genre.

TIMING SUGGESTIONS:

GRADE 10 AND 11:

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

- We suggest that you cover 9 genres in Grade 10 revision and another 9 genres in Grade 11 revision.
- In Term 4 of Grade 10 and 11, there are 9 hours available for writing revision, which means you can spend 1 hour revising each writing genre.
- We suggest that in Grade 10, you revise 3 **essays**, 4 **long transactional texts** and 2 **short transactional texts**.

- Then, in Grade 11, we suggest that you revise 2 **essays**, 5 **long transactional texts** and 2 **short transactional texts**.
- Alternatively, you can use your discretion to revise the genres you feel would benefit your learners.

GRADE 12:

WEEK 1	WEEK 2	WEEK 3	WEEK 4
Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 1 using summary provided	Reading: 2 hours Revise Text 2 using summary provided	Reading: 2 hours Revise Text 2 using summary provided
Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided	Writing: 1.5 hours Past Paper Exam Practice using guidelines provided

- For Grade 12, we suggest that you use the time to engage closely with the past paper and assign **two essays** (spend 2 ½ hours on these), **two long transactional texts** (spend 2 ½ hours on these) and **two short transactional texts** (spend 1 hour on these), which learners can work on in class and at home.
- You can use this opportunity to remind learners of the planning, drafting, editing and publishing stages we use in the writing lessons. (Refer to the Writing Lesson Plans from terms 1–3 if you need a reminder on how to do any of these stages.)
- You can use the marking guidelines and the rubrics in this pack to mark learners’ work and to give them feedback.

WRITING REVISION LESSONS

INTRODUCTION:

- 1 The steps below can be repeated for each of the 18 writing genres:

ACTIVITY:

- 1 Write the following **Genre Notes** and **Example Text** up on the chalkboard before the lesson to save time.
- 2 If you have access to a 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	<p>There is a road that runs from the centre of Johannesburg. On either side are shops – butcheries, pharmacies and dry goods stores. Everywhere you ^{SIGHT} (look) are hand-painted signs, some with the lettering skew. Many of the shops hang up their merchandise from hooks on the walls and ceiling, so walking down the pavement is <u>like walking through a forest of bags</u>, sunglasses, pots and pans. All day and late into the night taxis ^{SOUND} (hoot), a ^{STRONG ADJ.} continuous stream of ^{PERSONIFICATION} angry noise. ^{STRONG ADJ.} Sharp exhaust fumes ^{SMELL} (mix with the smell) of boerewors rolls being sold on the corner.</p>
Body	<p>If you turn off this road and drive through the suburbs for a few minutes you arrive at a quieter place. Here the pavements are wider and tall trees ^{STRONG VERB} drape the passersby in ^{STRONG ADJ.} cool, green shade, even in the ^{STRONG ADJ.} burning midday sun. Turn right on one of these streets. After a short distance you come to a face-brick house. The bricks are made of ^{STRONG ADJ.} the reddish clay of the highveld. Over the driveway, ^{SIGHT} (two enormous jacaranda trees ^{STRONG VERB} peer down from above and carpet the drive with a ^{STRONG ADJ.} rich, purple layer of fallen flowers.) But be careful where you walk, as the bees hovering inside these flowers don't appreciate ^{TOUCH} (being trodden) on.</p>
Conclusion	<p>If you arrive in spring, you'll catch the ^{SMELL} (sweet scent of the jasmine) flowers ^{STRONG VERB} blooming next to the door. Inside, the house is furnished in ^{SIGHT} (browns and ^{STRONG ADJ.} muted natural colours.) The furniture is old, but well-maintained. The tiles are cool underfoot. The carpets must have been soft and thick once, but with the years ^{TOUCH} (they have worn thin.) The room ^{SIGHT} (smells of cigarette smoke) ^{SMELL} which the curtains and walls have <u>been absorbing</u> ^{STRONG VERB} for decades. ^{TOUCH} (Sit on the couch and rest your feet awhile.) Have a cool glass of water. ^{SIGHT} (There is a cat) curled up on the pillow. If you sit very still she might come over to say hello.</p>

Genre Notes	
Type of text	Discursive Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	Discursive writing presents arguments from different viewpoints.
Tense	Present
Register	Formal
Typical Features	<ul style="list-style-type: none"> • Statement of issue • Arguments for statement with evidence • Arguments against statement with evidence • Conclusion with summary / recommendation
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Useful phrases to learn	<p>‘This is a controversial topic because...’</p> <p>‘Some people think...because...’</p> <p>‘Furthermore, supporters of...believe...’</p> <p>‘On the other hand...other people believe...This is because...’</p> <p>‘Another reason why people do not support...is because...’</p> <p>‘In conclusion...’</p>
Don’t forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: DISCURSIVE ESSAY**Topic:** Should governments be fighting for gender equality?

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades.

This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

SAMPLE FOR TEACHER: DISCURSIVE ESSAY

Gender equality is the belief that men and women have the same rights, responsibilities and opportunities regardless of their sex. People have been fighting for gender equality for decades. This is a controversial topic because people have different opinions about it. People argue passionately about the topic, and there are strong beliefs on both sides.

Arguments for the statement with evidence

Some people think governments should be fighting for gender equality because they believe that women should have equal rights to men. Such people argue that it is very old-fashioned for people to still believe that women do not have rights to be educated and to work.

Furthermore, supporters of gender equality believe women should also be paid the same salaries as men. They argue that women put in the same amount of effort and time into their jobs, so they should receive the same salary as their male counterparts.

Arguments against the statement with evidence

On the other hand, many people do not support gender equality. This is because they believe that women are inferior to men. This is a belief that is based on old religious principles, which promotes male superiority in society.

Another reason why some people do not support gender equality is that they are threatened by it. Men have more power in a world of patriarchy.

Conclusion with recommendations

In conclusion, there are arguments in favour of and against gender equality. After examining the evidence, it is clear that gender inequality is based on old-fashioned principles. In a progressive world, governments should be fighting for gender equality.

first argument for gender equality

second argument for gender equality

first argument against gender equality

second argument against gender equality

Genre Notes	
Type of text	Argumentative Essay
Length	Grade 10 150–200 words
	Grade 11 200–250 words
	Grade 12 250–300 words
Marks	30
Purpose	<ul style="list-style-type: none"> To argue a case for a point of view To attempt to convince the reader to agree with your point of view
Tense	Present
Register	Formal
Typical Features	<ul style="list-style-type: none"> Statement of position Series of arguments in the format of points plus elaboration on those points Summary and restatement of the opening position
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>
Useful words / phrases to learn	<ul style="list-style-type: none"> Firstly... Secondly... Additionally... Finally... However... Unfortunately.... Therefore... Similarly... Consequently... On the other hand... Based on the fact that... It is thus... As a result... Although... Further... Moreover... One reason... Another contributor...
Don’t forget!	<ul style="list-style-type: none"> The points you make in your paragraphs need to be relevant to the topic and make sense. Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand.

EXAMPLE: ARGUMENTATIVE ESSAY

Topic: Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: ARGUMENTATIVE ESSAY

Topic: Young people are influenced more by their friends than by their parents.

Are young people influenced more by their peers than their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises? A number of factors need to be considered to explain such actions: peer pressure, growing population numbers and time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. ^{USEFUL PHRASE} One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers: 1 Parents: 0.

^{USEFUL PHRASE} Another big contributor to peer influence is time. Teenagers spend much more time with their friends. Apart from the time spent together at school, many afternoons are spent together watching television. It is thus obvious that much more time is spent with friends than with family. The more time spent with peers, the more influence they have on youths. Peers: 2 Parents 0.

^{USEFUL PHRASE} It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable.

Statement of position (Introduction)

Argument 1 with elaboration (body)

Argument 2 with elaboration (body 1)

Summary and restatement of the opening position (conclusion)

Genre Notes		
Type of text	Reflective Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	To give an emotional reaction and feeling on something that occurred in the past.	
Tense	Past	
Register	Formal and informal but no slang or colloquial language	
Typical Features	<ul style="list-style-type: none"> • Use reflective writing (not descriptive or narrative writing). • Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think. • Explain the experiences that made you feel this way. • Write from a first person perspective. (E.g. 'I feel...') • Structure the essay, with a new idea in each paragraph. 	
Structure	<p>Introduction: This must catch the reader's attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Don't forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Last Friday night was the most exciting night of my life. It all began at my best friend's house.

Lulu's parents were in Johannesburg, so we decided to invite our friends to her house. We felt very sneaky, and we were scared we were going to get caught, but we were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.

I was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, my annoyance went away! He is so handsome. My palms were sweaty and my hands shook as he greeted me. It was difficult to get my pulse to stop racing so fast!

The more time we spent together during the evening, the more comfortable I felt with him. We really got to know one another. In some way, it felt like I had known him my whole life.

At the end of the night, Sizwe kissed me goodbye. My stomach had butterflies in it and I couldn't stop smiling. If it wouldn't have looked so lame, I would have skipped away. Luckily I managed to control myself. I hope I can always remember how I felt that night.

SAMPLE FOR TEACHER: REFLECTIVE ESSAY

TOPIC: FIRST KISS

Introduction	<p>Last Friday night was the most exciting night of (my) life. It all began at (my) best friend's house.</p>	
Body	<p>Lulu's parents were in Johannesburg, so (we) decided to invite our friends to her house. (We) felt very sneaky, and (we) were scared (we) were going to get caught, but (we) were prepared to take the risk! As more and more of our friends found out about the gathering, the excitement grew at school – you could almost touch it.</p> <p>(I) was a bit annoyed that our friends arrived late. However, when Sizwe from Grade 11 arrived, (my) annoyance went away! He is so handsome. (My) palms were sweaty and (my) hands shook as he greeted (me). It was difficult to get (my) pulse to stop racing so fast!</p> <p>The more time we spent together during the evening, the more comfortable (I) felt with him. (We) really got to know one another. In some way, it felt like (I) had known him (my) whole life.</p>	<p>1st point = planning for party</p> <p>2nd point = Sizwe arriving</p> <p>2nd point = time with Sizwe</p>
Conclusion	<p>At the end of the night, Sizwe kissed (me) goodbye. (My) stomach had butterflies in it and (I) couldn't stop smiling. If it wouldn't have looked so lame, (I) would have skipped away. Luckily, (I) managed to control myself. (I) hope (I) can always remember how (I) felt that night.</p>	

○ = examples of 1st person

Genre Notes		
Type of text	Narrative Essay	
Length	Grade 10	150–200 words
	Grade 11	200–250 words
	Grade 12	250–300 words
Marks	30	
Purpose	To entertain	
Tense	Past	
Register	Formal and informal	
Typical Features	<ul style="list-style-type: none"> • Orientation / Exposition setting and characters • Events leading up to a complication / conflict • Resolution 	
Structure	<p>Introduction: This must catch the reader’s attention and suggest what the essay is about.</p> <p>Body: This is the longest part of the essay. It is divided into paragraphs. Each paragraph usually contains one point about the essay topic.</p> <p>Conclusion: This brings the essay to an end. No new information is given.</p>	
Useful elements to remember	<ul style="list-style-type: none"> • Use dialogue including different speech tags e.g. ‘shouted’, ‘whispered’, ‘screamed’ etc. • Can be written in first person or third person • Use strong verbs and adjectives • Use connectives that signal time: e.g. ‘Early that morning...’; ‘Later on...’ 	
Don’t forget!	<ul style="list-style-type: none"> • The points you make in your paragraphs need to be relevant to the topic and make sense. • Aim to write a coherent essay – this means your ideas link together so the reader can read and understand the essay easily. • Your sentences and paragraphs need to be in a logical order so that your ideas are easy to follow and understand. 	

EXAMPLE: NARRATIVE ESSAY

TOPIC: WHY?

Mrs Moyo's raised voice could be heard clearly in the houses on either side.

"Why don't you go to the doctor, Mpho? You are obviously very ill," she scolded her husband.

"I am just tired," replied Mpho as he walked to the door.

"Wait, Dad!" shouted their son Phindo from the kitchen. Phindo hurried into the tiny lounge.

"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."

"Don't worry, son," said Mpho.

Mpho's condition worsened during the day. He began vomiting, and experienced difficulty breathing. He collapsed onto the floor and lay there, unconscious.

His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. Later, Danie went to inform his wife about what had happened.

At the hospital, they found Mpho hooked up to many machines, gasping for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.

Some time later, a nurse came out to tell them Mpho had passed away, and that he had come to them too late.

"If only he had listened," wailed Mrs Moyo.

"I want to find those who dumped that waste on our street," cried Phindo. "They killed him."

SAMPLE FOR TEACHER: NARRATIVE ESSAY

TOPIC: WHY?

exposition/orientation	{	<p>Mrs Moyo's ^{STRONG ADJECTIVE} <u>raised</u> voice could be heard clearly in the houses on either side.</p>
		<p>"Why don't you go to the doctor, Mpho? You are obviously very ill," she ^{INTERESTING SPEECH TAG} <u>scolded</u> ^{STRONG VERB} her husband.</p>
		<p>"I am just tired," ^{INTERESTING SPEECH TAG} <u>replied</u> Mpho as he walked to the door.</p>
		<p>"Wait, Dad!" ^{INTERESTING SPEECH TAG} <u>shouted</u> ^{STRONG ADJECTIVE} their son Phindo from the kitchen. Phindo hurried into the <u>tiny</u> lounge.</p>
rising action	{	<p>"You can't go to work, Dad. Twenty people from our street are already in hospital, seriously ill."</p> <p>"Don't worry, son," said Mpho.</p> <p>Mpho's condition worsened ^{TIME CONNECTIVE} <u>during the day</u>. He began vomiting, and experienced difficulty breathing. He ^{STRONG VERB} <u>collapsed</u> onto the floor and lay there, unconscious.</p>
		<p>His close friend Danie informed the supervisor, who called the ambulance. Mpho was rushed to hospital. ^{TIME CONNECTIVE} <u>Later</u>, Danie went to inform his wife about what had happened.</p>
		<p>At the hospital, they found Mpho hooked up to many machines, ^{STRONG VERB} <u>gasping</u> for breath. Mrs Moyo and Phindo knelt down at his bedside and prayed. A nurse asked them to wait outside.</p>
falling action	}	<p>^{TIME CONNECTIVE} <u>Some time later</u>, a nurse came out to tell them Mpho had passed away, and that he had come to them too late.</p>
		<p>"If only he had listened," ^{INTERESTING SPEECH TAG} <u>wailed</u> ^{STRONG VERB} Mrs Moyo.</p>
		<p>"I want to find those who dumped that waste on our street," ^{INTERESTING SPEECH TAG} <u>cried</u> ^{STRONG VERB} Phindo. "They killed him."</p>
resolution	}	

Genre Notes	
Type of text	Formal letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	Various, e.g. to apply for a job or bursary; to complain, request etc.
Tense	All tenses are used
Register	Formal
Structure	<ul style="list-style-type: none"> • Introduction • Body • Conclusion
Don't forget!	<ul style="list-style-type: none"> • Address of sender • Date • Recipient's title: e.g. The Municipal Manager • Address of recipient • Opening greeting • Subject line • Closing greeting • Signature • Name of sender

EXAMPLE: FORMAL LETTER

Topic: You have seen a television programme about how much sleep teenagers need and at what time of day teenagers are most likely to absorb information.

Write a letter to your headmaster on behalf of your grade requesting that school starts at 10.00am instead of 8.00am.

64 Victoria Street
Orlando
Soweto
1803
16 October 2018

Principal Gvebu
Greenfields High School
71 Nelson Mandela Avenue
Johannesburg
2000

Dear Principal Gubevu

Re: Request to Start School at 10am

I am writing to you on behalf of all the Gr 11s. We request that you change the starting time of the school day. We would like you to consider starting school at 10am, instead of the current 8am starting time. In this letter I will outline the reasons why our suggestion is an excellent one.

Scientific research has proven that teenagers need, on average, 9 and a half hours of sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health. Many of the world's top performing schools have taken this research into consideration and changed their school timetables.

On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted and stressed. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation.

In conclusion, I urge you to consider this argument and do the right thing. Be the leader that we know you are, and shift the school's starting time to 10am.

Yours sincerely

Relebohile Jara

Relebohile Jara

SAMPLE FOR TEACHER: FORMAL LETTER

ADDRESS OF SENDER

64 Victoria Street
Orlando
Soweto
1803

16 October 2018

DATE

TITLE AND ADDRESS OF RECIPIENT

Principal Gvebu
Greenfields High School
71 Nelson Mandela Avenue
Johannesburg
2000

Dear Principal Gubevu

OPENING GREETING

Re: Request to Start School at 10am

SUBJECT LINE

Introduction

I am writing to you on behalf of all the Gr 11s. We request that you change the starting time of the school day. We would like you to consider starting school at 10am, instead of the current 8am starting time. In this letter I will outline the reasons why our suggestion is an excellent one.

Scientific research has proven that teenagers need, on average, 9 and a half hours of sleep per night, which is more than that which is needed by adults. Furthermore, this research has shown that our body clocks require us to wake up later than adults. The early starting time of the school day is therefore detrimental to our health. Many of the world's top performing schools have taken this research into consideration and changed their school timetables.

Body

On the other hand, if you refuse to make this concession, you will be responsible for continuing a situation that leaves us exhausted and stressed. Sleep deprivation negatively affects our moods, behaviour, cognitive performance and academic success. We may even fail our Matric exams because we are so affected by this sleep deprivation.

Conclusion

In conclusion, I urge you to consider this argument and do the right thing. Be the leader that we know you are, and shift the school's starting time to 10am.

Yours sincerely

CLOSING GREETING

Relebohile Jara

SIGNATURE

Relebohile Jara

NAME OF SENDER (PRINT)

Genre Notes	
Type of text	Personal / Friendly letter (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	<ul style="list-style-type: none"> • To inform and maintain a relationship • To communicate something to the reader
Tense	All tenses are used
Register	Informal
Structure	<ul style="list-style-type: none"> • Introduction • Body • Conclusion
Don't forget!	<ul style="list-style-type: none"> • Address of sender • Date • Opening greeting • Suitable ending • Closing greeting

EXAMPLE: PERSONAL / FRIENDLY LETTER

Topic: Write a letter to a friend who moved away your hometown a few months ago.

(NOTE: the example is on the next page, so you can see exactly how it must be formatted)

15 Victoria Street

Johannesburg

Oaklands

2192

24 November 2017

Dear Yonela

Thank you so much for your letter – I am so glad your move went well and that you got to Durban safely.

I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.

Other than that, not much has happened around here since you left. I'm still struggling in Life Science, but I passed my last test so at least there's some improvement. Did you hear that Mr Abrahams left the school? Apparently he's going to work for the government or something like that. We had a big farewell for him in assembly last week.

What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.

Please write to me and let me know how you're doing.

Your friend

Michelle

SAMPLE FOR TEACHER: PERSONAL / FRIENDLY LETTER

ADDRESS OF SENDER

15 Victoria Street
 Johannesburg
 Oaklands
 2192

24 November 2017

DATE

Dear Yonela

OPENING GREETING

Introduction

Thank you so much for your letter – I am so glad your move went well and that you got to Durban safely.

Body

I'm so excited to share my news with you: my older sister had a baby last night! His name is Jeremy and he's absolutely gorgeous. He has the cutest little fingers and toes you've ever seen.

Other than that, not much has happened around here since you left. I'm still struggling in Life Science, but I passed my last test so at least there's some improvement. Did you hear that Mr Abrahams left the school? Apparently he's going to work for the government or something like that. We had a big farewell for him in assembly last week.

Conclusion

What's your new school like? Have you made friends? I bet you're having the best time and going to the beach every day after school. I have to admit that I'm a bit jealous of you for living so close to the sea. I also miss you so much already.

SUITABLE ENDING

Please write to me and let me know how you're doing.

Your friend

CLOSING GREETING

Michelle

NAME OF SENDER

Genre Notes	
Type of text	Obituary (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	A full-length obituary is a longer piece of writing published online or in a newspaper that notifies the public about the death of someone who was famous or highly regarded in their field. It commemorates their life, which means that it celebrates their achievements.
Tense	Past tense except for memorial service details
Register	Formal
Structure	<p>Introduction: contains the person’s full name and information about the person’s death: when, where and sometimes how they died</p> <p>Body: contains information about the person’s life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.</p> <p>Conclusion: contains the names of who they left behind (husband / wife and children) and practical information about the funeral / cremation / memorial service, so that readers can attend: date and address.</p>
Don’t forget!	<ul style="list-style-type: none"> • Heading • Full name of the deceased • Date of the birth • Birthplace • Where the person was living at the time of their death • Key survivors (spouse, children) and their names

EXAMPLE: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN

It is with great sadness that we have learnt about the passing of Thandi Klaasen, well known and celebrated jazz singer, on Monday, 15 January 2017. She passed peacefully in the company of her family early in the morning after a battle with pancreatic cancer.

Thandi Klaasen (nee Majola) was born in Sophiatown, Johannesburg in 1931 to Tebogo and Grace Klaasen. Klaasen decided to embark on a career in music after a jazz band visited her school as a child.

Thandi Klaasen was known for being one of the era-defining singers who emerged from Sophiatown, where South African jazz took shape from the 1950s. She went on to become very well respected along with singers like Dolly Rathebe and Miriam Makeba. She travelled to many countries for her career. Klaasen received awards both locally and internationally.

Klaasen was happily married to Jonathan Klaasen from 1955 until he passed away in 2010. They had three daughters together: Lorraine, Maria and Jeannette.

Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg on Friday, 19 January 2017 at 11 o'clock.

SAMPLE FOR TEACHER: OBITUARY

Topic: A famous South African Celebrity passed away recently. As a member of his / her fan club you have been asked to write an obituary for an entertainment magazine. You must also pay tribute to him / her.

OBITUARY FOR THANDI KLAASEN HEADING

It is with great sadness that we have learnt about the passing of Thandi Klaasen, PERSON'S FULL NAME well known and celebrated jazz singer, on Monday, 15 January 2017. WHEN SHE DIED She passed peacefully in the company of her family WHERE SHE DIED early in the morning after a battle with pancreatic cancer. HOW SHE DIED

Thandi Klaasen (nee Majola) was born in Sophiatown, Johannesburg WHERE SHE WAS BORN in 1931 WHEN SHE WAS BORN to Tebogo and Grace Klaasen. Klaasen decided to embark on a career in music WORK SHE DID after a jazz band visited her school as a child.

Thandi Klaasen was known for being one of the era defining singers who emerged from Sophiatown, where South African jazz took shape from the 1950s. She went on to become very well respected WORK ACHIEVEMENT along with singers like Dolly Rathebe and Miriam Makeba. She travelled to many countries for her career. Klaasen received awards both locally and internationally. AWARDS AND ACHIEVEMENTS

PERSONAL LIFE
Klaasen was happily married to Jonathan Klaasen from 1955 until he passed away in 2010. They had three daughters together, Lorraine, Maria and Jeannette.

WHO SHE LEFT BEHIND
Klaasen is survived by her three daughters and 7 grandchildren. Her funeral will be held in Rosebank Union Church in Johannesburg PRACTICAL INFORMATION ABOUT THE FUNERAL on Friday, 19 January 2017 at 11 o'clock.

Genre Notes	
Type of text	Review (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To summarise, analyse and respond to literary texts or performances
Tense	Present
Register	Formal
Structure	<p>Heading: Title and author</p> <p>Introduction: Title, author and genre (type of book)</p> <p>Body: 1st paragraph contains a summary of the plot of the story (but not the ending) 2nd paragraph contains the learner’s opinion of the novel (this must be positive) Conclusion: Last comment and recommendation</p>
Don’t forget!	<ul style="list-style-type: none"> • Heading • Title • Author

EXAMPLE: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.

'Where the Birds Sing'

BY ROSIE SMITH

'Where the Birds Sing', by Rosie Smith, is a thrilling love story. Skye and Taylor fall in love against a backdrop of Skye's strange family and the town's prejudice towards them.

It's never easy being different, but on top of being different, Skye gets bullied because of her unusual appearance when she starts at Westwater High. Boys threaten Sky because her family is so strange. Jealous Mary-Jane badmouths kind, gentle Sky, because she wants Taylor for herself. Then Taylor's parents forbid the relationship...

This story is intriguing. The author very cleverly made me rethink about my own prejudices towards people who are 'different' as well as my belief that murder is always wrong – regardless of the circumstances.

If you like gripping stories with lots of twists and turns, then I highly recommend you read 'Where the Birds Sing'.

SAMPLE FOR TEACHER: REVIEW

Topic: You recently read a remarkable novel which challenged your views on a wide array of issues.

Write a review of this book.

HEADING

‘Where the Birds Sing’

BY ROSIE SMITH

TITLE

AUTHOR

Introduction	<p style="margin: 0;"> TITLE AUTHOR GENRE <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 style="margin: 0;"> 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> <p style="margin: 0;"> 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>	<p style="margin: 0;">Summary of the plot</p> <p style="margin: 0;">Learner’s opinion of the novel</p>
Conclusion	<p style="margin: 0;"> If you gripping stories with lots of twists and turns, then I highly recommend you read ‘Where the Birds Sing’. </p>	<p style="margin: 0;">Last comment and recommendation</p>

Genre Notes	
Type of text	News Article (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To inform, educate, enlighten and entertain the public
Tense	All tenses
Register	Formal
Structure	<ol style="list-style-type: none"> 1 Headline: The title. A short statement that grabs the reader’s attention. Full sentences are not necessary. 2 Blurb: Also known as sub-title. Tells the reader what the article is about and appears directly below the headline. 3 Byline: ‘By...’ (the name of the writer of the article). 4 Lead paragraph: The first short introduction and contains the most important information. It answers the five questions of journalism (the ‘five Ws’): <ul style="list-style-type: none"> • What happened? • Who did it? • Where did it happen? • When did it happen? • Why did it happen? 5 Elaboration: One or more paragraphs containing other details, including direct quotations from people in the event, as well as witnesses. 6 Background information: One or more paragraphs containing background information which might help readers to understand the story.
Don’t forget!	<ul style="list-style-type: none"> • Headline • Blurb • Byline • Answer the ‘five Ws’

EXAMPLE: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime

Don't be a victim!

By Jennifer Samuels

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

Make it difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.

At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.

Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.

Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: NEWS ARTICLE

Topic: There has been an increase in various types of crime in your area.

Write an article for publication in your local newspaper suggesting ways to avoid becoming a victim of crime.

Protect Yourself From Crime HEADLINE

Don't be a victim! BLURB

By Jennifer Samuels BYLINE

lead paragraph

The unfortunate reality is the crimes can and will happen. This is a direct result of the poverty that is prevalent in South African society today. Here are some tips that will help you to avoid becoming a victim of crime.

elaborations

- Make it difficult for criminals. Look around you and get rid of any opportunities before criminals can take advantage of them. Be aware of your surroundings.
- At home, the basic rule is to keep your doors locked. Make sure your locks are safe and sturdy. Install gates or sliding doors of the slam-lock variety so that you can react quickly if under threat.
- Dogs provide protection and give you warning in advance. Even a small dog has a loud bark. 'We have noticed a decrease in our suburb since people have got dogs,' says Sergeant Moloko of the Norwood police station.
- Beware of phone and computer scams. Under no circumstances must you give out personal or financial information over the phone.

conclusion

Finally, organise a buddy system. Your neighbours can be your eyes and ears just as you can be theirs.

Genre Notes	
Type of text	Informal Report (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a personal experience
Tense	Past tense
Register	Informal, but no colloquial language or slang
Structure	1 Orientation: Set the scene or establish the context (where and when). 2 Narration of events: Explain what happened in chronological order. 3 Reorientation: Make a closing statement.
Useful time connectives to remember	'first', 'then', 'next', 'afterwards', 'just before that', 'at last', 'meanwhile', 'finally', 'while'
Don't forget!	<ul style="list-style-type: none"> • It must be written in the past tense • The orientation and reorientation

EXAMPLE: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

Last week Thursday, I lost my cell phone at school.

In the beginning, I thought that one of my friends was hiding it. I asked them where it was and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it.

First I looked in the bathroom, but it wasn't there. Then I checked around the tuckshop, but I couldn't see it. After that, I went from classroom to classroom and asked all the teachers if they had seen it. They said it was my own fault for bringing a phone to school in the first place!

By the time school ended, I had searched the whole building and hadn't found any clues about where it might be.

After all that, I think I have to conclude that it was stolen. That was one of the worst days of my life.

SAMPLE FOR TEACHER: INFORMAL REPORT

Topic: Imagine you have lost something important to you recently. Write an informal report documenting the incident.

orientation
narration of events
reorientation

^{WHEN} Last week Thursday, I lost my cell phone ^{WHERE} at school.

^{TIME CONNECTIVE} In the beginning, I thought that one of my friends was hiding it. I asked them where it was, and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it.

^{TIME CONNECTIVE} First I looked in the bathroom, but it wasn't there. ^{TIME CONNECTIVE} Then I checked around the tuckshop, but I couldn't see it. ^{TIME CONNECTIVE} After that, I went from classroom to classroom and asked all the teachers if they had seen it. They said it was my own fault for bringing a phone to school in the first place!

^{TIME CONNECTIVE} By the time school ended, I had searched the whole building and hadn't found any clues about where it might be.

After all that, I think I have to conclude that it was stolen. That was one of the worst days of my life.

Genre Notes	
Type of text	Dialogue (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record a conversation between characters taking turns to speak.
Tense	Present
Register	<ul style="list-style-type: none"> When the dialogue involves family or close friends the register and be informal, include colloquial language and some slang. When the dialogue involves strangers, the register must be more polite and formal
Format	<ul style="list-style-type: none"> A context must be provided at the beginning of the dialogue The names of the speakers to be written on the left hand side of the page A colon must be used after the character's name A new line must be started each time a character speaks Where necessary, stage directions must be written in brackets before the words are spoken
Don't forget!	<ul style="list-style-type: none"> The context at the beginning of the dialogue Go through the format again!

EXAMPLE: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

(Mma is standing in the kitchen. She sees Lufuno about to open the front door to leave the house.)

Mma Mukwevho: And where do you think you are going, my girl?

Lufuno: (Keeps her back to her mother) Just out.

Mma Mukwevho: Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.

Lufuno: You're so unfair!

Mma Mukwevho: (Stands with her hands on her hips) It's my duty to protect you!

Lufuno: (Shouts) I'm not a child anymore!

Mma Mukwevho: Don't you forget your culture. Our family does not behave this way!

Lufuno: This is so frustrating! All of my friends are dating!

Mma Mukwevho: All of them? I pity those parents.

Lufuno: (Shakes her head) You never listen to me.

SAMPLE FOR TEACHER: DIALOGUE

Topic: Lufuno is a teenager who wants to start dating. Her mother, however, thinks she is far too young. Mma Mukwevho catches Lufuno leaving the house and suspects she is going to see a boy.

Write the dialogue that takes place between Lufuno and her mother.

CONTEXT
(Mma is standing in the kitchen. She sees Lufuno about to open the front door to leave the house.)

names of speakers on left-hand side of page

Mma Mukwevho:	And where do you think you are going, my girl?
Lufuno:	<small>COLONS AFTER CHARACTERS' NAMES</small> <small>STAGE DIRECTION</small> <u>(Keeps her back to her mother) Just out.</u>
Mma Mukwevho:	<small>NEW LINE MUST BE STARTED EACH TIME A CHARACTER SPEAKS</small> Out? At this time of night? Are you going to see that boy? Didn't I tell you that I forbid it? Forget it! You're staying home to look after your sister.
Lufuno:	You're so unfair!
Mma Mukwevho:	<small>STAGE DIRECTION</small> <u>(Stands with her hands on her hips)</u> It's my duty to protect you!
Lufuno:	<small>STAGE DIRECTION</small> <u>(Shouts)</u> I'm not a child anymore!
Mma Mukwevho:	Don't you forget your culture. Our family does not behave this way!
Lufuno:	This is so frustrating! All of my friends are dating!
Mma Mukwevho:	All of them? I pity those parents.
Lufuno:	<small>STAGE DIRECTION</small> <u>(Shakes her head)</u> You never listen to me.

Genre Notes	
Type of text	Interview (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To record questions asked by an interviewer and the answers given by the person being interviewed (the interviewee).
Tense	Present
Register	Formal or Informal, depending on the context.
Format	<ul style="list-style-type: none"> • A brief scenario / context must be given before the speakers start speaking • The names of the speakers to be written on the left hand side of the page • A colon must be used after the speaker's name • A new line must be used to indicate a new speaker
Don't forget!	<ul style="list-style-type: none"> • The context / scenario must be given at the beginning of the interview. • Go through the format again!

EXAMPLE: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager

Manager: Welcome, Mr Guevara. Thank you for coming to the job interview.

Mr Guevara: Thank you for the opportunity.

Manager: Firstly, I'm interested in your qualifications for this job.

Mr Guevara: I studied for a business diploma at Grantly College.

Manager: Do you have any other diplomas or certificates?

Mr Guevara: Yes, I completed a computer course in Microsoft Office.

Manager: What would you say are your best qualities?

Mr Guevara: I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.

Manager: Do you have any work experience?

Mr Guevara: Yes, I did a six-month internship in administration at a local business.

Manager: Are you able to work flexible hours?

Mr Guevara: Yes.

Manager: Thank you for your time. We will contact you next week and let you know whether your application has been successful.

Mr Guevara: Thank you, sir.

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

SAMPLE FOR TEACHER: INTERVIEW

Topic: Your local municipality needs male and female administrative assistants. You have applied for one of these positions. The municipal manager has invited you to an interview.

Write out the interview that takes place between the two of you.

NOTE: Use the dialogue format.

Interview with municipal manager SCENARIO/CONTEXT

names of speakers on left-hand side of page

Manager:	Welcome, Mr Guevara. Thank you for coming to the job interview.
Mr Guevara:	Thank you for the opportunity.
Manager:	Firstly, I'm interested in your qualifications for this job.
Mr Guevara:	I studied for a business diploma at Grantly College.
Manager:	Do you have any other diplomas or certificates?
Mr Guevara:	Yes, I completed a computer course in Microsoft Office.
Manager:	What would you say are your best qualities?
Mr Guevara:	I'm a very passionate and hard-working person. I'm reliable, trustworthy and always keen to learn.
Manager:	Do you have any work experience?
Mr Guevara:	Yes, I did a six-month internship in administration at a local business.
Manager:	Are you able to work flexible hours?
Mr Guevara:	Yes.
Manager:	Thank you for your time. We will contact you next week and let you know whether your application has been successful.
Mr Guevara:	Thank you, sir.

COLONS AFTER SPEAKERS' NAMES

NEW LINE MUST BE STARTED EACH TIME A SPEAKER SPEAKS

(Adapted from: **Mind the Gap**: First Additional Language: Paper 3 Writing)

Genre Notes	
Type of text	Speech (Longer Transactional Text)
Length	Grade 10–12 120–150 words
Marks	30
Purpose	To present a message to an audience which will inform, educate, enlighten and entertain them.
Tense	All tenses
Register	Formal
Format	<ol style="list-style-type: none"> 1 Introduction: Greeting (address the audience); opener (attract attention); topic statement (introduce the topic / problem / issue) 2 Body: present each point with supporting details / examples (each new point must be in its own paragraph) 3 Conclusion: Review (refer to the main points but DO NOT summarise – this is different from a conclusion in an essay) and closer (clincher / call to action / challenge)
Don't forget!	<ul style="list-style-type: none"> • Think about the purpose of the speech. Have you written points that correspond with the purpose? • If it's a persuasive speech, have you used lots of persuasive techniques?

EXAMPLE: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Fellow students,

Are you happy with the way things are run at our school?

I stand before you today as a candidate for class representative. In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.

I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.

As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.

I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'

I stand before you today, to ask for your vote. I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today.

Thank you.

SAMPLE FOR TEACHER: SPEECH

Topic: Your school is having its annual election for class representatives. You have decided to run for class representative for your class.

Write a speech convincing your classmates why they must vote for you.

Introduction

Fellow students, **GREETING = ADDRESS THE AUDIENCE**

Are you happy with the way things are run at our school? **OPENER**

I stand before you today as a candidate for class representative. **TOPIC STATEMENT** In this position, I assure you I will work hard on our behalf, listen to your ideas and do everything in my power to make our school the best it can be.

I stand before you today not only as a candidate but also as your friend. And like a good friend, I will be honest with you about the challenges our school faces. I will do my best to communicate with you and keep you informed.

point 1 = honest communication

Body

As your friend, I will also be asking for your help. No one person has all the answers or can do all the work. A chain is only as strong as its weakest link. Together we must be strong and co-operate to achieve our goals.

point 2 = team work

I believe in you. I believe in this school. I believe in our ability to work together for something great. As the author Margaret Mead once said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'

point 3 = working together leads to change

Conclusion

CALL TO ACTION

I stand before you today, to ask for your vote. I believe I have the qualities to be an effective leader. I am also asking for your help. Let us begin the journey of making our school the very best it can be today.

Thank you.

Genre Notes	
Type of text	Poster (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	30
Purpose	<ol style="list-style-type: none"> 1 Event poster: To inform public about an event and invite them / convince them to attend the event. 2 Social issue poster: To raise awareness of a social / health / environmental issue in order to warn against dangers or to convince readers to modify behavior and attitudes, or to convince people to do / not do something 3 Advertisement poster: To advertise a product / service / film / festival etc.
Tense	All tenses
Register	Formal or informal depending on the audience
Format	<ol style="list-style-type: none"> 1 Event poster must include (but not necessarily in this order): slogan, statement / announcement of event, date, time, venue, important information, invitation to attend, second slogan / concluding statement, name of event organiser 2 Social issue poster: slogan, statements, reasons, second statement, reasons, name of person / organisation issuing the poster 3 Advertisement poster: slogans , logos, design to make advertisement eye-catching and admirable, figurative language to make the language memorable e.g. repetition, rhyme, alliteration, metaphor, simile etc.
Don't forget!	<ul style="list-style-type: none"> • Does your poster 'speak' to the target audience? • If it's an advertisement poster, have you used lots of persuasive techniques? • Use catchy slogans • Use action words to convince reader to act e.g. 'buy', 'donate', 'come'.

EXAMPLE: POSTER

Topic: There has been toxic waste dumping in your district. Residents need to be made aware of the dumping and be given information on what to do if they discover toxic waste.

Write a social issues poster to convey this message to residents.

RESIDENTS OF EHLANZENI DISTRICT: BE WARNED!

The health of all our residents is being seriously threatened by containers of hazardous hospital waste illegally dumped in our area.



KEEP FAR AWAY from these containers!

Warn friends and family members too. Children must not play with old gloves, syringes or medical samples. These items are very dangerous.

Should you discover any suspicious-looking containers, please inform any of the following authorities:

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

Issued by the Department of Health and the Department of Environmental Affairs

Your health and safety are our concern

SAMPLE FOR TEACHER: POSTER

**RESIDENTS OF
EHLANZENI DISTRICT:
BE WARNED!**

1st
statement

**The health of all our residents is being seriously
threatened by containers of hazardous hospital
waste illegally dumped in our area.**

reason



KEEP FAR AWAY from these containers!

2nd
statement

**Warn friends and family members too. Children must not play with old
gloves, syringes, or medical samples. These items are very dangerous.** REASON

**Should you discover any suspicious-looking containers,
please inform any of the following authorities:**

ACTION WORD

**Department of Health:
021-5421940**

**Department of Environmental Affairs:
021- 532 1670**

(These are TOLL-FREE numbers)

**Issued by the Department of Health and the
Department of Environmental Affairs**

organisation
issuing the
poster

Your health and safety are our concern

slogan

Genre Notes	
Type of text	Diary Entry (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To record and reflect on a personal experience
Tense	Mostly past tense, but can include other tenses too
Register	Informal
Format	<ul style="list-style-type: none"> • Entries are dated • Use personal recount text type (for more information, see the personal recount summary notes above)
Don't forget!	<ul style="list-style-type: none"> • Uses first person, 'I' • Language must be simple and informal • The tone must suit the emotions reflected in the topic • Usually the Grade 12 final examination asks for TWO diary entries with two different dates / times

EXAMPLE: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019

I'm so humiliated, I wish the ground would open up and swallow me! My father saw me chatting to Sifiso at the community sports day. He came up to us, acting super friendly and introduced himself. You should have seen Sifiso's face! He'll never ask me out now! I've been cursed with the world's most embarrassing father.

26 March 2019

I thought things couldn't get worse. Well, I was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life!

SAMPLE FOR TEACHER: DIARY ENTRY

Topic: Someone close to you has recently embarrassed you. You recorded your feelings in a diary.

Write a diary entry over two consecutive days that describes your feelings.

25 March 2019 DATE

I'm so ^{EMBARRASSED TONE} humiliated, I wish the ground would open up and swallow me! 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.

EMBARRASSED TONE

DESPONDENT TONE

26 March 2019 DATE

I thought things couldn't get worse. Well, I was wrong! At our weekly family lunch earlier, my father decided to tell everyone about how he saw me and Sifiso chatting. He loved that he had embarrassed me! I hate my life!

DRAMATIC TONE

○ = examples of first person

Genre Notes	
Type of text	Postcard (Shorter Transactional Text)
Length	Grade 10–12 80–100 words
Marks	20
Purpose	To briefly tell someone your news and let them know you are thinking of them.
Tense	All tenses
Register	Informal
Format	<ul style="list-style-type: none"> • Date and place you are writing from • Opening greeting • Message • Closing greeting
Don't forget!	<ul style="list-style-type: none"> • Receiver's and sender's names • Uses first person, 'I' • The tone must be friendly • Concise (short and to the point)

EXAMPLE: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

13 March 2019 – Blyde River Farm

Hi Mom

I'm having such an awesome time on camp! We've seen so much – even the trip here was so beautiful.

The farm is amazing. I've learnt so much about all the animals they have here: cows, horses and chickens. We even saw video footage of a jackal which they caught on a game camera.

Our camp is basic, but very comfortable. The leaders are so much fun and always make us laugh.

Lots of love

Promise

SAMPLE FOR TEACHER: POSTCARD

Topic: You are far away from home on a school camp on a farm. Write the text (words) of a postcard that you would send to a family member describing your experiences.

Note: Do not include illustrations.

DATE PLACE YOU ARE WRITING FROM

13 March 2019 - Blyde River Farm

OPENING GREETING

Hi Mom

 RECEIVER'S NAME

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

message

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

RUBRIC FOR SHORTER TRANSACTIONAL TEXT

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

