

TEACHER'S GUIDE
GRADE 10

English First Additional Language

by
Michael Strauss

for

Crossing Over

Stories for a new South Africa

Compiled by

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KWELA BOOKS

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Introduction

We have designed this guide for use in Grade 10, First Additional Language (FAL), with equal emphasis on speaking, listening, reading and writing. Reading a book of short stories might seem to be just about reading, but a study of these stories can help learners to achieve all four of the Learning Outcomes (LOs) as stated in the outcomes-based education (OBE) policy document, that is, the National Curriculum Statement (NCS) for FAL.

THE NCS LEARNING OUTCOMES AND ASSESSMENT STANDARDS AND THE STORIES

For each story, we provide questions that you can pose to learners to produce short or long answers, orally or in writing. The questions could also lead to longer oral or written presentations. We give a detailed commentary for the first story in the book, “Red sports car”. This commentary suggests a procedure to follow in reading and studying the story, questions to ask, the LOs intended for each question and activity, and appropriate assessment, which is based on the Assessment Standards (ASs). For example, LO1 ASb refers to Learning Outcome 1, Assessment Standard b, that is, Listening and Speaking: to initiate and sustain conversation with appropriate turn-taking conventions.

The following LOs and ASs are particularly relevant to a study of the stories in the book *Crossing Over*:

LO1 Listening and Speaking: The learner is able to listen and speak for a variety of purposes, audiences and contexts.

We know this when the learner is able to:

AS: demonstrate knowledge of different forms of oral communication for social purposes, by being able to:

- a. share ideas and concepts, make an unprepared response, read aloud and tell a story
- b. initiate and sustain conversation with appropriate turn-taking conventions
- c. give and follow instructions
- d. participate in group discussions, expressing ideas and defending opinions, and listening to and respecting those of others, while engaging with social, cultural, environmental and human rights issues
- e. participate in discussions and debates, following correct procedures

AS: demonstrate planning and research skills for oral presentations, by being able to:

- f. research a topic
- g. organise material by choosing main ideas, details and examples for support
- h. prepare adequate introductions and conclusions
- i. incorporate appropriate visual, audio and audio-visual aids such as charts, posters and music

AS: demonstrate the skills of listening to and delivering oral presentations, by being able to:

- j. deliver oral presentations effectively, using appropriate rhetorical devices like pauses and repetition
- k. use appropriate tone, voice projection, eye contact and gestures
- l. pronounce words without distorting meaning
- m. demonstrate comprehension of oral texts by retelling
- n. listen and respond to questions for clarification

AS: demonstrate critical awareness of language use in oral situations, by being able to:

- o. use appropriate styles and registers to suit their audience
- p. recognise and explain language varieties
- q. distinguish between facts and opinions
- r. explore how meaning may be distorted by inclusion or exclusion of information
- s. recognise the effects of technical language and jargon
- t. recognise the relationship between language and culture and language and power
- u. recognise the effects of emotive and manipulative language, bias, prejudice and stereotyping.

In the NCS, the above LO and ASs are on pages 14, 16, 18 and 20.

LO2 Reading and Viewing: The learner is able to read and view for understanding and to evaluate critically and to respond to a wide range of texts.

We know this when the learner is able to:

AS: demonstrate various reading and viewing strategies for comprehension and appreciation, by being able to:

- a. ask questions to make obvious predictions

- b. skim texts to identify main ideas
- c. scan texts for supporting details
- d. summarise main and supporting ideas in point form and sentences
- e. infer the meaning of unfamiliar words from context
- f. reread, review and revise to promote understanding

AS: explain the meaning of a wide range of written, visual, audio and audio-visual texts, by being able to:

- g. recognise how selections and omissions in the text can affect meaning
- h. distinguish between fact and opinion
- i. recognise implied meanings
- j. recognise the viewpoint of the writer or of characters in the story and give supporting evidence from the text
- k. recognise the socio-political and cultural background of texts
- l. recognise and explain the effect of figurative and rhetorical language
- m. give and motivate personal responses to texts

AS: recognise how language and images may reflect and shape values and attitudes, by being able to:

- n. recognise socio-cultural and political values, attitudes and beliefs
- o. recognise the nature of bias, prejudice and discrimination

AS: explore and explain the key features of texts and how they contribute to meaning, by being able to:

- p. explore and explain features such as plot, subplot, conflict, character and the role of the narrator
- q. explain messages and themes

- r. describe how background and mood are related to character and/or theme
- s. describe how dialogue and action are related to character and theme.

In the NCS, the above LO and ASs on pages 22, 24, 26, 28 and 30.

LO3 Writing and Presenting: The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.

We know this when the learner is able to:

AS: demonstrate planning skills for writing for a specific purpose, audience and context, by being able to:

- a. plan for writing for the purposes of narration, entertainment, description, and so on
- b. decide on and apply the appropriate style and format
- c. research topics, selecting and organising data
- d. develop ideas and organise them coherently, using techniques such as mind maps, diagrams, lists of key words and flow charts

AS: demonstrate the use of writing strategies and techniques for first drafts, by being able to:

- e. transfer from the planning process to their writing, using main and supporting ideas
- f. use a variety of sentence lengths, types and structures
- g. use paragraph conventions like topic sentences, introduction and conclusion to promote coherence
- h. use logical connectors such as conjunctions, pronouns, adverbs and prepositions to ensure cohesion

AS: reflect on, analyse and evaluate their own work, considering the opinion of others, and present the final draft, by being able to:

- i. set criteria to evaluate their own and other learners' writing
- j. improve coherence and cohesion
- k. use appropriate style and register
- l. refine word choice and sentence and paragraph structure
- m. demonstrate sensitivity to issues and attitudes in the text like gender, race, status, and so on
- n. proofread and edit to produce a final draft.

In the NCS, the above LO and ASs are on pages 32, 34 and 36.

LO4 Language: The learner is able to use language structures and conventions appropriately and effectively.

We know this when the learner is able to:

AS: identify and explain the meanings of words and use them correctly in a range of texts, by being able to:

- a. demonstrate a knowledge of:
 - i. spelling patterns and rules
 - ii. abbreviations and acronyms
 - iii. prefixes and suffixes
 - iv. gender, plurals and diminutives
 - v. comparatives and superlatives
 - vi. homophones and homonyms

AS: use structurally sound sentences in a meaningful and functional manner, by being able to:

- b. identify and use correctly:
 - i. parts of speech

- ii. different verb tenses and forms
- iii. conditionals
- iv. modals
- v. simple, complex and compound sentences
- vi. active and passive voice
- vii. concord
- viii. punctuation
- ix. figurative language
- c. translate short sentences from the English into their home language, and vice versa

AS: develop critical language awareness, by being able to:

- d. identify denotation and connotation
- e. explore implicit and explicit messages, values and attitudes
- f. identify and challenge bias, stereotyping and manipulative language.

In the NCS, the above LO and ASs are on pages 38, 40, 42 and 44.

A study of the stories in *Crossing Over* can help learners to achieve all of these outcomes and standards.

Reading should be a pleasure, and we hope that learners will be able to read and enjoy the stories in *Crossing Over*. Remember that in OBE, the content must serve the LOs and ASs not be an end in itself. It is important that learners gain an understanding of the content of the stories, and they usually benefit from being quizzed on that content. Accordingly, each section in this guide gives short questions to check their understanding. You could add more if necessary, especially with weaker classes. It is also a good idea for learners sometimes to make up their own questions, and pose these to each other. But knowledge

of content is not the final goal. Rather, this knowledge should lead to a greater enjoyment and better understanding of the stories, and more intelligent and meaningful discussion and writing about them.

ASSESSMENT

In OBE, assessment entails more than simply a final exam for the sake of promotion to the next grade. Assessment is continuous: you should use it often and regularly to help you to monitor your learners' understanding and progress. Also, the learners need to gauge their own ability and progress, as well as that of their classmates. The great variety of activities involved in a study of *Crossing Over* will yield a wealth of material that you can include in the learners' portfolios.

You need to make sure that learners understand the assessment – they should know what will be tested, and how, and to what purpose. Obviously, you cannot assess every learner at the same time, but you can concentrate on various individuals or groups from day to day.

Informal assessment

The assessment that you record in the learners' portfolios includes oral, written and performance assessment. It can involve the following:

- **Self-assessment:** Tell learners what is expected of them, and ask them to judge their own success. For example, in each story, you can ask learners to summarise the plot and identify the main themes. At the beginning, you can tell them that this is not an easy process, but that they will improve their skills in this area from story to story. This way of monitoring themselves is an important part of learning and, when learners have written it down, you can take it into account in your final assessment.
- **Peer assessment:** Using a checklist or rubric (see below), learners assess each other. This will be particularly appropriate when learners report the findings of their discussion group to the class,

or report the results of research that you asked them to do on the background of a story. Before setting a question like “Do you think the character had a good reason for what he was doing?”, you should tell the learners that one in each group will be chosen to report their conclusions. You will give the rest of the class an assessment form with a checklist of what to listen for. We provide an example below in the detailed commentary on “Red sports car”. This activity of peer assessment helps learners to evaluate others’ performance, and to evaluate and improve their own.

- **Group assessment:** Working successfully in groups is one of the Critical Outcomes (COs) stated in the NCS document, so learners should know that you are observing and judging this ability as they discuss questions that you set them on the stories and, together, formulate written answers. You need to evaluate the process as much as the product. In other words, the social skills that learners use to reach the outcome and standard are as important as the outcome and standard themselves. Learners should demonstrate an ability to cooperate, assist one another and combine their individual contributions.

As with the other types of assessment, you must tell learners beforehand what you are looking for. To use the example above, you are interested not only in learners’ conclusion about whether or not the character had a good reason for what he was doing, you are also interested in how each group reaches that conclusion. Do they all talk, do they cooperate and share information, do they help those in the group who are struggling with the content or concepts in the story?

Formal assessment

The three types of assessment that we discuss above are observation-based – they rely on you observing your learners, and on your learners observing themselves and each other. There is also test-based assessment – it relies on you testing your learners. It is more formal,

and it produces specific scores for each learner. Here, too, you must tell learners beforehand what will be tested, when and how.

You can record this type of assessment using the following tools:

- **A rating scale.** This tool uses a symbol (A, B, C, etc.) or a mark (6 out of 10, or 60%) that is linked to a description of the skills or competences required. The NCS uses a seven-point scale, as follows:

Rating code	Rating	Marks (%)
7	Outstanding achievement	80–100
6	Meritorious achievement	70–79
5	Substantial achievement	60–69
4	Adequate achievement	50–59
3	Moderate achievement	40–49
2	Elementary achievement	30–39
1	Not achieved	0–29

You can adapt this for whatever skill you are testing, and use it for self-assessment, peer assessment, group assessment or final assessment. Here is an example, in which we assess the learners' ability to answer questions (LO1 ASa: making unprepared responses).

Rating code	Ability to answer the questions from the class	Marks (%)
7	Outstanding – answered all questions clearly; questioners were 100% satisfied	80–100
6	Meritorious – answered most questions clearly; most questioners were satisfied	70–79
5	Substantial – answered more than half the questions clearly; more than half the questioners were satisfied	60–69
4	Moderate – about half the questions were answered; about half the questioners were satisfied	50–59
3	Adequate – some answers were clear; some questioners were satisfied	40–49
2	Elementary – only a few answers were clear; only a few questioners were satisfied	30–39
1	Not achieved – most answers were not clear; most questioners were unsatisfied	0–29

- A **task list** or **checklist**. This is a list of statements describing the expected performance in a particular task. These lists are particularly useful in peer and group assessments. When the learners have satisfied the criterion, you or the learner can tick off the statement. Here is an example:

I have:	Yes/No
Projected my voice well.	
Made eye contact.	
Made effective pauses and repetitions.	
Explained my ideas clearly.	
Used effective visual aids.	

Understood the story.	
Understood the characters.	
Understood the ideas in the story.	
Used grammar correctly.	

- A **rubric**. This is a combination of rating codes and descriptions of standards. It can provide broad descriptions or more detailed ones, using the NCS scales. Here is an example:

Codes and criteria	Out-standing	Meri-torious	Sub-stantial	Ade-quate	Mode-rate	Ele-mentary	Not achieved
Voice projection							
Eye contact							
Pauses and repetitions							
Explanation of ideas							
Understanding the story							
Understanding of the characters							
Understanding of the ideas in the story							
Grammar							

The process of assessment

You should have some planned progression in the way that you assess, and record your assessment of, learners' competences. The level at which you do this, and just how far you can go in developing and broadening their skills, will depend on the level and mix of your learners. For example, in assessing learners' skills in oral presentation, you could assess one or two aspects at a time, remembering always to tell learners what you are listening for. Referring to the table above, you could assess voice projection and eye contact on one occasion, the use of pauses and repetitions on the next, clarity of explanation on the next, and so on.

In assessing learners' ability to read short stories, you could assess their ability to understand plot, then character, then theme and then issues, or you could assess their ability to tell the story, then to describe the characters, then to describe and comment on the themes, and so on. Assessment of these different stages could take place over days or weeks, or longer. Some groups may never get beyond plot and character, others will move quickly through those, and through theme and issues, and happily tackle the creative writing activity that you may set for them.

Learners with barriers to learning might need your particular attention. If the barriers are physical, such as difficulty in seeing, hearing and speaking, you should do the obvious things like seat the learner in an appropriate position in the class, and get expert help. You and the classmates can help learners with limited conceptual capacity. You can arrange work done in pairs or small groups in such a way that the weaker learner has a peer mentor. You can make many questions simpler and easier to understand by asking "Why?" For written tasks, you can give suggestions, or "scaffolding", which is part of the answer in point form or the first point of each paragraph. You can assess weaker learners on smaller parts of the work, or on simpler types of questions and activities. Finally, you should always look out for areas

in which weaker learners shine, because frequently they have **compensatory skills**. You need to recognise and reward these skills.

Now we come to the detailed commentary on “Red sports car”, the first story in the book. After this, for each story, we provide questions and suggestions that should lead to meaningful and enjoyable discussion, presentations and writing tasks. Then we pose questions that range over the book as a whole. You can use these questions effectively to review the book. There is a further set of questions that extend the scope of the stories to make them more personal and more relevant to the learners’ lives. You can use these questions when you and learners are working through each story, or later, as additional activities. The short glossary that we provide at the end of the guide explains some of the terms we use in this introduction and in the detailed commentary on “Red sports car”.

Detailed commentary: “Red sports car” by Michael Williams

PRE-READING ACTIVITY

Before learners read the story, you should find out what they know, expect or can predict about the story (LO2 ASa: to ask questions to make obvious predictions).

Looking at the title, and perhaps the name and picture of the writer, learners should answer these questions:

1. What do you think is the meaning of the title?
2. What do you think the story is going to be about?
3. What do you think the message or lesson of the story will be?

READING ACTIVITIES – SHORT QUESTIONS

Activity 1a: Starting the story – reading

Learners should read the story at home, since reading can be a pleasurable private activity. However, if you suspect that some learners may not read the story at home, or that their reading ability isn't good enough for them to enjoy the story without help, then you should arrange time for a complete, uninterrupted reading of the story in class. In this way, you give the story a chance to communicate directly with the reader, to “work its magic”. You need to give learners the best possible chance of a meaningful encounter with the text so that they can talk and write about their own experience of it (LO2 ASm: to give and motivate personal responses to a text).

You can stop the reading at the end of the second paragraph, or at the end of the first page. Ask the learners to close their books, and answer these questions:

1. Who is the narrator? In other words, who is telling us the story?
Is it a boy or a girl?
2. How does the narrator feel? How do you know this? (LO2 ASb: to skim texts for main ideas; LO2 ASc: to scan texts for supporting details.)
3. What are the narrator's options – what do you think he or she is going to do next? (LO2 ASj: to recognise the viewpoint of the writer or of characters in the story and give supporting evidence from the text.)

The object of the interruption and questions, like the object of the pre-reading questions, is to stimulate learners' interest in the story. By asking questions that they cannot fully answer at this stage, you invite speculation, prediction and guessing. Learners will then be keener to read the story to find out whether they were right.

Assessment

You can jot down comments about the learners' ability to make personal responses.

If you have good readers in the class, they can share the reading with you (LO1 ASa: to read aloud). You can note down an assessment of learners' reading ability.

You could use a rubric like the following:

Criteria	7	6	5	4	3	2	1
Voice projection							
Eye contact							
Pauses reflect punctuation							
Stress reflects meaning							
Pronunciation							
Understanding of what was read							

You can transfer your assessment to a rating scale like the following:

Rating code	Ability to read aloud	Marks (%)
7	<i>Outstanding</i> – excellent voice projection, eye contact, pauses, stress, pronunciation, understanding of what was read	80–100
6	<i>Meritorious</i> – very good in all aspects	70–79
5	<i>Substantial</i> – good in all aspects	60–69
4	<i>Adequate</i> – good in most aspects	50–59
3	<i>Moderate</i> – acceptable in some aspects	40–49
2	<i>Elementary</i> – unacceptable in most aspects	30–39
1	<i>Not achieved</i> – unacceptable in all aspects	0–29

Activity 1b: Finishing the story – reading and discussing

After the interrupted beginning, you and the learners should read the story to the end without further interruption.

You can pose the following questions to the class as a whole (LO1 ASa: to give an unprepared response). You could also set them to be discussed in pairs or groups, with a report-back of their conclusions (LO1 ASd: to participate in group discussions, expressing ideas and defending opinions).

To show their understanding, learners answer these questions (LO2 ASb: to skim for main ideas; LO2 ASc: to scan for details; LO2 ASe: to infer the meaning of unfamiliar words):

1. Why does the boy, the narrator, run out of the house?
2. Why does he scramble onto the Pick 'n Pay truck? Why does he like the idea of falling off? Why does he finally want to get off?
3. Why does he call the red car *my car* (pp. 2, 3)?
4. Why does he go into the community centre?
5. Why does he decide *not* to escape through the toilet window?
6. Why does Mosake tell some boys and girls to leave?
7. What does the boy standing next to the narrator mean when he says, "*It can be a bumpy ride*"? Why doesn't the narrator understand him?
8. Near the end of the story, the narrator says that the room and everything outside looked *ordinary*. Why?

Answers

1. He doesn't want to see Mr Nzule and his woman. He is angry that his mother allows Mr Nzule to bring women into her home. He feels powerless and not in control in his own home.
2. It is fun and exciting. He enjoys the feel of the wind in his face and the speed, and being taken away from home where he felt

unhappy. He likes the idea of falling off because the pain would help him to forget the unhappiness of home. Then, when the truck moves too fast, he starts to slip off. Without really thinking about it, he knows that he could be hurt and that he doesn't really want that. He takes action to save himself from harm.

3. He wants it to be his; it is the car of his dreams.
4. He takes up the challenge of the man who thinks he's there for the audition. Also, he is inquisitive.
5. He is inquisitive, and thinks that he can get away later if he wants to.
6. They are not good enough, not what he is looking for.
7. Show business, acting, dancing and singing, training under Mosake – all these can be difficult and tough work, even unpleasant. The narrator has never been in show business, or perhaps he just doesn't understand the English expression.
8. What has happened to him, by contrast, is wonderful and out of the ordinary.

Assessment

Move from group to group or pair to pair, noting down how well learners listen to each other, express ideas and defend their opinions. You can assess them using the following rubric:

Criteria	7	6	5	4	3	2	1
Expressed opinions							
Expressed ideas clearly							
Defended opinions							
Listened to others							
Respected others							
Followed up on others							

Engaged cultural issues							
Engaged socio-political issues							
Used grammar correctly							

Most of the questions simply check learners’ understanding, but some probe deeper. Questions 2 to 5 and question 8 challenge them to understand the narrator’s feelings and reactions (LO2 ASj: to recognise the viewpoint of the writer or character and give supporting evidence from the text).

Activity 1c: Finishing the story – writing

Ask learners to write down their answers to some of the questions above. This is particularly appropriate for weaker learners who benefit from practising their language skills with relatively simple answers. Also, writing out their answers reinforces the vocabulary and expressions they used during the discussion (LO3 ASf: to use a variety of sentence lengths and types; LO3 ASh: to use logical connectors to ensure cohesion).

Assessment

You can assess their written answers using this checklist:

The learner:	Yes/No
Wrote good, simple sentences.	
Used complex sentences.	
Used compound sentences.	
Effectively mixed all three.	

Wrote a mixture of short and long sentences.	
Used the dependent clause first in some sentences.	
Used conjunctions for cohesion.	
Used pronouns for cohesion.	
Used adverbs for cohesion.	
Used prepositions for cohesion.	
Used grammar correctly.	

You could also ask learners to give a summary of the plot or the main events, either in point form or in a flow chart (LO2 ASd: to summarise main and supporting ideas; LO3 ASd: to use techniques such as lists of key words and flow charts).

Assessment

Make corrections and suggestions to learners, and note down persistent errors or significant improvements to add to their portfolios. Communicate this to the learner to help with their self-assessment.

READING ACTIVITIES – LONGER QUESTIONS

Activity 2: Considering the content further

You can set the questions below to be discussed in pairs or groups for oral report-back. The report-back consists of short presentations (LO1 ASj, k: to deliver oral presentations effectively, using appropriate rhetorical devices like pauses and repetitions, appropriate tone, voice projection, eye contact and gestures; LO1 ASn: to listen and to respond to questions; LO1 ASo: to use appropriate styles and registers; LO2 ASq: to show the ability to distinguish fact and opinion; LO1 ASu: to recognise the effects of emotive and manipulative lan-

guage, bias, prejudice and stereotyping; LO2 ASd: to be able to summarise main points and supporting ideas; LO2 Asi, j: to recognise implied meanings, the viewpoint of the writer or character; LO2 ASn: to recognise how texts can display and conceal values and attitudes; LO2 ASp, q, r and s: to explain key features like plot, conflict, character, and elements like messages and themes; to explain how background and mood are related to character and theme and how dialogue and action are related to character and theme; LO3 ASd: to use mind maps, diagrams, etc. to explain their ideas; LO4 ASb(ii), b(iii) and b(vii): to use language structures appropriately and correctly, particularly verb tenses and forms, conditionals, concord).

Assessment

Give learners an assessment sheet so that they can assess each other. Explain to learners clearly beforehand the aspects you will be assessing, and the rating scale. You could also use these sheets to check your own assessment, and to gauge learners' understanding of the skills needed for giving presentations.

You can adapt the rubric we provide on page 12 of this guide to the needs of your learners, and to what they need to concentrate on.

You can also set the questions below to generate longer written answers. This could be a task to be done individually either as homework or in class. Take in and mark the answers (LO3 ASa: to demonstrate planning skills; LO3 ASc: to be able to research topics; LO3 ASf: to use a variety of sentence lengths, types and structures; LO3 ASg: to use paragraph conventions to promote coherence; LO3 ASh: to use logical connectors such as conjunctions, pronouns, adverbs and prepositions; LO3 ASi: to evaluate their own and other learners' writing; LO3 ASm: to demonstrate sensitivity to issues and attitudes; LO4 all ASs).

As with the oral presentations, you can assess this activity alone, or the learners can do so too. Tell them of the criteria.

You and learners can use the following rubric:

Criteria	7	6	5	4	3	2	1
Good planning							
Variety of sentences							
Good paragraphing							
Good logical connectors							
Grammatical correctness							
Verb tenses and forms							
Sentence syntax							
Concord							
Understanding of implications							
Recognition of bias, etc.							

Learners write or present their answers to the following questions:

1. What does the car represent in the narrator's life? Is it significant that he falls off the truck just where the car was parked?
2. Why is it so important that he dances and sings?
3. Do you think he will return for the rehearsals? Give a reason for your answer. If he does not return for the rehearsals, do you think he achieved anything at all the day he followed the red sports car?
4. What kind of "crossing over" does this story involve?

Answers

1. The car represents the narrator's dreams, his ambitions, what he would like from life. By following it, he makes an effort to achieve his dreams and ambitions. He tries to follow the car – he stretches around the corner of the truck to peer after it – but then loses sight of it when the truck jolts into the rut. On page 2, note the verbs that indicate the effort and his heightened feeling: *stretching, peer, jolts, drags, rushing, cling desperately, pull, tighten, burns, trickles* (LO4 ASb(i): to identify parts of speech). We can understand the coincidence of him falling off the truck just where the red car is parked to mean that by making an effort, we can achieve our ambition, even if our effort is sometimes not in the right direction (LO2 ASi: to recognise implied meanings).
2. He shows his courage and determination by going ahead with something that is so new to him. He goes into the community centre, and doesn't escape through the toilet window. He dances despite his nervousness. He proves himself, his worth and his courage. He is taking control of his life here, unlike at home where he is not in control.
3. He could return in order to achieve something worthwhile, to demonstrate his skill, to prove his ability to give meaning to his own life, and to show himself and others that he is in control of his life and is the master of his own fate. If he does not return for the rehearsals, he has still achieved something: the knowledge that he can escape his unhappy situation, and the knowledge that he has skills and ability which give meaning to his life.
4. It is a crossing over for the narrator from being frustrated, angry, not in control of his life, destructive and even suicidal to being proud of his achievement, secure in the knowledge that he can take control of his life, constructive and positive in attitude. He has passed from being a child whose movements and emotions are determined by adults to being an adult who determines his own actions and emotions. Also, perhaps he realises that to achieve

success in anything, he needs to make an effort – when we realise something, we cross over from ignorance to knowledge (LO2 ASj: to recognise the viewpoint of the writer or characters in the story).

Activity 3: Exploring the language

You could do more language exercises at this point, but you need to be sensitive in your decision of whether to do them or not. Do not spoil your learners' enjoyment of a story by using it purely for grammar exercises. Language issues should come up naturally, as part of the discussion of the story. Identifying a part of speech or describing a type of sentence should not be an end in itself, but rather a means to understanding how the writer achieves the desired effect. For example, with the question "How does the narrator feel?" ask the learners for an adjective, for example *angry*, and a verb–adverb combination, for example *slowly press down* – an indication of cruelty arising from anger or *shove noisily* – an indication of anger. By doing this, you help learners to understand the effect of different word types and syntax.

Since there are powerful emotions in this story, you could ask learners to identify how the writer indicates the narrator's feelings and emotions. Interestingly, he doesn't do it mainly through adjectives, which include *angry*, *bruised*, *naked*, *skinned* and *dead* (p. 1). Instead, he uses physical sensations and movements: *blink the dust from my eyes*; *cling desperately to the lock*; *sweat burns my eyes and trickles down my neck*; *my head is swimming*; *I limp across the road* (p. 2); *I feel my voice disappear into the other voices*; *hearing the melody of the open veld*; *our feet seem nailed to the floor*; *stamping our feet*; *filling the room with our voices* (pp. 4 and 5). Ask learners what parts of speech these words are – verbs and nouns mostly, and occasionally an adverb. This is a useful lesson for learners who think that in order to describe feelings, a writer has to use lots of adjectives and adverbs.

You can examine sentence type and length. The sentences in this story are usually of average length, but on page 4 there is a series of

short, simple sentences in the paragraph beginning *We stare at each other*, while on page 5, below the song, the sentence in the second line of the paragraph beginning *We lift our voices* is over fifty words long. Ask the learners why they think the author has made these differences. In the first case, perhaps, we stop at the full stops in the same way that the action stops as the two characters stare at each other. Each short sentence indicates a strong, important thought going through the narrator's mind. We need to consider the thought seriously, as the narrator does. In the second case, the writer is describing how the singing and stamping are taken up by one boy after another in a continuous, uninterrupted progression. In both cases, the syntax reflects the action of the story.

If learners show signs of boredom while doing these language activities, you may decide to abandon the activities. Avoid spoiling learners' enjoyment of this story, and causing them to dread the next one.

Activity 4: Writing about the story

There may be learners who would like to do a further writing activity, which you can also use for assessment. Give them a week or more for this task, and tell them that it will form part of their portfolio.

Learners write an essay of about 300 words on this topic: The story ends like this:

*Today I followed a red sports car.
And I sang.*

What will the narrator write at the end of the day on Monday? Write the story of what you think happens on that day.

Assessment

You can choose the tool you use for the assessment, but it should cover the ASs of LO3 and LO4.

General procedure for studying each story

Here is a summary of the procedure that we recommend you follow for working through each story in *Crossing Over*:

- Read the story.
- To check learners' understanding, ask questions that require short answers. Learners should discuss all the questions, and then write down the answers to some of them. You need to use these answers for assessment. You can also ask for a summary of the plot or main events in point form or in a flow chart.
- Pose questions that require longer answers to give learners practice in short presentations of ideas. Learners can also write down the text of their presentations. You should use the oral and written presentations for assessment.
- If appropriate, ask further questions to focus on the language used in the story.
- Set a longer question that requires a written answer in the form of an essay. You can use this, too, for assessment.

In the activities for the stories that come after “Red sports car”, we state the LO number and AS letter only. You need to refer to the lists that we provide on pages 2 to 7 of this Teacher’s Guide. Remember, in OBE, every task or question should address an aspect of a particular outcome.

Story-by-story study

“TWO FISHERMEN” BY JENNY HOBBS

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Who are the two fishermen referred to in the title?
2. What irritates Helen about her parents? Could her mother’s behaviour affect Helen negatively?
3. Is the ending happy or sad?

Answers

1. The black fisherman and Kenny.
2. Her parents want to supervise her activities and feelings: *Helen’s lonely* (p. 8). They are predictable; the mother is over-caring. Perhaps this over-protectiveness is partly to blame for Helen’s bad judgement of character.
3. It’s a mixture. For Helen, it is a sad ending since she realises how she insulted the black fisherman, and because of the shock and disappointment about Kenny. The ending could be seen as happy in the sense that Helen has learnt things about people and about herself, and has thus become a wiser person. It is good to get rid of prejudice and false understanding about ourselves and about other people.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASd, f, i–k, n, o, p, r

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

The black fisherman and Kenny are contrasted characters – there are differences between them. Learners answer these questions about this issue:

1. Examine Helen's feelings towards the black fisherman when she first sees him. Why does her initial interest in him change to mistrust and fear? What has she learnt by the end of the story about attitudes and prejudice?
2. Examine her feelings towards Kenny at the beginning and at the end of the story. Why does Kenny act as he does? What has Helen learnt by the end of the story about Kenny and boys in general, and about growing up?

Answers

1. Her reaction is complex. She is surprised at the black fisherman's age, and imagines a history of love between an Arab trader and a Zulu maiden – perhaps she indulges in a love of romance. She is surprised at his direct look, which is unusual for a black man at that time. Then her attitude changes. She knows what her parents' reaction would be in the situation, and her reactions are still largely influenced by theirs. Although she is interested in him – she *looked out* for him (p. 11) – but she felt a *faint sense of alarm* (p. 12) when he started walking faster towards her. She imagined vague pictures of rape. These pictures don't come from personal experience, but from her parents' ideas and from the social and racial attitudes of the time. Then she was *really afraid* (p. 13). In the end, she sees the

never-to-be-forgotten expression on his face (p. 16). This expression could be disappointment in Helen and pain at recognising her racist reaction and her misunderstanding of his intentions, at knowing that she did not see that he wanted to return her watch to her. He could also have been insulted that she feared him more than she feared Kenny, whose intentions were less honourable.

2. Her memories of their childhood friendship are replaced with awkwardness and avoidance. But she is still interested in Kenny – she wonders if he *would turn round and see her* (p. 10). At the end of the story, however, his behaviour shocks and humiliates her; she feels used. Perhaps he is just awkward, not in control of himself. Perhaps he doesn't understand his physical desires. Perhaps he is doing what he thinks is expected of a boy flirting with a girl. He may feel the need to prove himself, or to experience intimacy. Helen has learnt that growing up means a change in a person's needs and feelings, and in relationships. Boys sometimes have different needs and feelings from girls; their growth pattern does not always match that of girls. Helen is happy to be close to him, whereas he is overwhelmed by his own physical or emotional needs.

Assessment

You can assess learners using the type of rubric we provide above. As always, tell them what you are going to be listening for. They can write down their answers and you can assess, mark and record these.

Activity 3

LO2 ASj, s; LO4 ASb(i), b(iv), e

Learners can complete this activity individually, in pairs or in groups.

Learners answer these questions:

1. How does the writer convey the character of Helen's mother

through her question to Helen, “*Won’t it be too hot?*” and her action when walking into the bedroom, *closing the door with a precise click* (p. 9)?

2. Find all the references that show Helen’s feelings about Kenny’s kiss (p. 15). Do you think her feelings are more strongly conveyed by adjective-noun or by verb-adverb combinations?

Answers

1. The question indicates that the mother is quite sure it is too hot, and that she thinks Helen is too immature and silly to realise it. However, she says it in the form of a question, as if to hint that she is too gentle and polite to say it directly but wants to lead Helen to the same conclusion. She obviously doesn’t expect Helen to disagree. Closing the door with a “precise click” indicates a person who prides herself on her self-control – she isn’t going to slam the door in anger – but because she is self-controlled and sensitive, she hopes that Helen will understand how her (Helen’s) angry words have hurt her. She probably hopes that Helen will feel guilty, and come running after her to apologise, which is a manipulative thing for a parent to do to her child.
1. Helen was expecting him to kiss her *gently*, in a *wry, affectionate way*. Instead, there is a *hard crushing of the lips*, the *electric shock of his tongue forcing her teeth apart*. *Sweat prickled on her upper lip*. *She tasted salt and the faint sweetness of his alien spit*. She felt the *rasping stubble on his cheek*, and her *lips moved stiffly*. His mouth *came down again*. She sat up, *brushing away the sand grains caked round her mouth*.

The adjective–noun combinations are: *wry, affectionate way, hard crushing* (gerund) *of the lips, faint sweetness, alien spit, rasping stubble, caked . . . mouth*; and the verb–adverb combinations are: *kiss gently; forcing teeth apart; (lips) moved stiffly*. Her feelings seem more strongly conveyed by the adjective–noun combinations.

Activity 4

LO3 ASa–c, f, h, k

Learners complete this activity individually.

Learners write a short essay on this topic: Write Helen’s diary entry for the evening following her unhappy encounters with Kenny and the black fisherman.

Assessment

You can use the following checklist to assess learners’ essays. Give it to them before they start writing so they know what to aim for. They can use it to assess themselves and their classmates, and then you can use it to assess their work.

My essay should:	Yes/No
Sound natural, as if Helen is doing the writing.	
Represent a flow of sincere thoughts.	
Provide ideas that are appropriate to a teenage girl in Helen’s situation.	

“WINGS FOR BULBIE” BY PATRICK WALDO DAVIDS

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Why do the learners call George Smith “*Bulbie*”?

2. Who are the following people: Bogart, Einstein, Newton, the Antichrist and Jules Verne?
3. Explain the meaning of *D-day* and *feet of clay*.
4. What does Bulbie mean when he says to his pupils, “*Don’t throw Smarties on my lawn*” (p. 20)?

Answers

1. He is so full of alcohol that if you plugged him into a socket he would glow like a light bulb. Also, he is short and has a paunch – his body is the shape of a light bulb.
2. Humphrey Bogart was a romantic and “tough” film actor in black-and-white movies. Bulbie wants to appear strong enough to handle the troublemaker in the class. Albert Einstein was a scientist famous for his theory of relativity. Isaac Newton was a scientist famous for his theory of gravity. Both Einstein and Newton are respected today but were considered crazy in their time. The Antichrist is the Devil, the enemy of Christ – a threat to human life and anything good. Jules Verne was a French writer of science fiction, which means stories that are set in an imaginary future.
3. “D-day” is any day of important action. Most famously it was the day the Allied troops landed on the beaches of Northern France (6 June 1944), marking the beginning of the end of the Second World War. A man with “feet of clay” is human, he has weaknesses and faults that may not be obvious to others at first.
4. He wants them to be direct and honest with him, not to express their feelings indirectly through something like the brandy-shower. When his father put Smarties on the lawn, it was because he wanted the children out of the way so he could be alone with his wife, but he did not want to say that outright.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASj, k, n, o, q, s

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. What are the attitudes of the pupils and the teachers towards Bulbie, and why are they so different?
2. What is the meaning of *wings* (e.g. p. 21) in the story?

Answers

1. At first the pupils don't understand him, they think he is strange or mad, but his sense of humour wins them over. They don't appear to respond to his wise words, but they remember the words. They come to like him enough to apologise for the brandy-shower trick, and to petition the principal to keep him at the school. The adults, by contrast, don't like him. The community is conservative and strongly anti-alcohol. They have missionary values. The most obvious reason for the difference in attitudes is that the pupils get to know him, and sympathise with his problems; the adults condemn him without trying to get to know him.
2. Wings are for flying, for moving, as in the Jules Verne story in which men reach the moon in a boat propelled by birds. Bulbie wanted his son to succeed in ways that he himself would have liked to succeed. He wanted to realise his ambition through his son. He wanted his son to make his own dreams fly. In the end, Bulbie also wants wings to escape, to fly away from the shame and humiliation of being discussed by the school committee and being forced to go to a rehabilitation centre. He wanted to escape from

the sorrow about his son, and from people who didn't understand him. In the title of the story, the word "wings" can include both meanings, that is, of realising dreams and of escaping.

Activity 3

LO4 ASb(ix), d, e

Learners can complete this activity individually, in pairs or in groups.

There is figurative language in this story, which you can ask learners to explain. For example:

- Page 17: *bush telegraph, fall from grace, the vultures started circling above his head.*
- Page 18: *a voice more poisonous than the cane, brainstormed.*
- Page 20: *gnawing at our consciences, the world's your oyster.*

Answers

1. Informal mouth-to-mouth communication; personal disaster or loss of position and respect; people began to look forward to his fall from grace.
2. His words could hurt more than the cane; thought of all possibilities.
3. Making the boys feel bad about what they had done; there are many wonderful things you can do in this world, so go and enjoy it.

Activity 4

LO1 ASd; LO2 ASa–c, e–n

Learners complete this activity either as a class or individually.

Learners can debate the following issue or write a short essay on it: Do you think the decision of the principal and school committee was correct? Consider Bulbie as teacher *and* a human being in your answer.

Assessment

A debate gives you an excellent opportunity to observe your learners' ability to speak, to reason, to listen and respond to others. Learners should not simply reach a conclusion like "The principal and school committee were partly correct and partly wrong". They need to take a stand and debate the issue until one side – the correct or incorrect – convinces the majority of their viewpoint. In the case of a written answer, be sure to tell the learners what you are looking for. You can give them this kind of checklist:

I have:	Yes/No
Stated my opinion clearly.	
Provided supporting reasons for my opinion.	
Referred to the text to back up these reasons.	
Written coherent paragraphs.	
Provided logical connectors that show the reader the direction of my argument.	

“A LIFE BESIEGED” BY SANDILE MEMELA

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Where was the principal?

2. What was the *word* (p. 24) that the narrator was waiting for from the DET?
3. The last line of the story is *Life went on* (p. 27). In what way did it do this?
4. Who or what was being besieged?

Answers

1. We don't know. He may have thought it pointless to come to a school without pupils, or been afraid, or perhaps something had happened to him. Whatever it was, the teachers didn't care. That is the point: nothing was happening, and nobody was feeling particularly strongly about anything.
2. We don't know. All we know is that nothing much was happening in education at that time. Even if the DET was able to tell the narrator something about his own career – the possibility of a job or a promotion – it would have been meaningless in this situation where there was no teaching going on.
3. It didn't "go on" because nothing significant was going on. A meaningless life was going on.
4. Sizwe was under siege. He was trying to maintain his elegant and stylish image, but didn't have the money to do it. The political and educational situation, therefore, was laying the siege. In the broader context, their lives were under siege from the political and social changes in the country so that they were paralysed, and unable to lead normal, meaningful lives.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASc, f, g, k, q, r

Learners research and present their conclusions about the following question orally, individually or in groups. They can also write down their answers individually.

Learners answer this question: Sizwe’s anxiety and frustration are emphasised by the contrast between what was happening (or not happening) in the foreground, and what had happened in the background. Find details in the story that show this contrast.

Answer

In the foreground there were listless teachers – *there was no business to attend to* (p. 24) – a principal who stayed away, and no word from the DET so there was no possible advance in the narrator’s career. There was no action and no decision from Thami: learners on the one hand, and security forces on the other hand, made it impossible for him to carry on his business.

In the background, in the past, was Sizwe’s striving to be educated despite the boycotts, and to improve his standard of living. There were also the memories of violent confrontations between learners and police, for example, *For a moment he thought he heard the screams of learners running helter-skelter with the police hard at their heels, beating, whipping, kicking, punching* (p. 23).

“A DARK GIRL IN TEPOTZLÁN” BY HEIN WILLEMSE

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. What does Nikki congratulate the narrator on?
2. Why does the narrator call Escobar a racist?
3. Why is the narrator looking for a dog at the market place?
4. Why does Nikki give a *heartly laugh of recognition* (p. 31) at the reference to Desmond Tutu’s words?

5. What does Nikki mean about Spaniards colonising with the church but being unable to destroy human nature?
6. What makes Nikki angry when the narrator talks about tourists?
7. Why does the narrator thank Nikki for taking him to Tepotzlán?

Answers

1. A permanent appointment at the Colégio de Mexico.
2. Because he writes in the newspaper that blacks in South Africa aren't yet ready to exercise their rights, that there is still too much barbarism and illiteracy among them.
3. To give the dog the food, the *huitlacoche* (p. 29), that he doesn't want to eat.
4. She recognises that a similar thing happened in Mexico.
5. The Spaniards imposed their Christian religion on the Mexicans, changing their religious habits, but they couldn't change their natural, human nature. The Mexicans still practised sex.
6. Nikki is angry when the narrator speaks as if tourists have a right to be catered for by local people, as if the luxury of tourism is more important than the local people's lives.
7. His experiences in the place helped him to decide to return home.

Activity 2

LO1 ASf, g, j–n, r, u

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. Explain the narrator's particularly strong anger against Escobar.
2. At the beginning of the story, the narrator has been given a permanent appointment. Yet, at the end, he decides to go back home.

Why? Trace his feelings through the story – look at Nikki’s character and words, look at the narrator’s words and actions, and at what these actions imply. Finally, look at the writing of Escobar.

Answers

1. Escobar is racist, and gives opinions based on incomplete knowledge, which is enough to make the narrator angry. What makes it worse, however, is that the narrator is away from home, doing nothing for Mandela and not making a contribution to improving the situation in South Africa. He may be feeling guilty, and this would make him more sensitive and exaggerate his reaction.
2. Despite the appointment, the narrator feels helpless, that he is achieving nothing – *What am I doing here if I can’t even oppose Escobar?* and *Now I’m teaching quietly . . . as if everything is okay* (p. 29). He knows things are not “okay” at home. He feels homesick and out-of-place, and Nikki makes this feeling worse. She says, “*This is my Mexico*” (p. 29) – she is happy to be at home. He is not happy, and he is not at home. With the Nahuatl speaker, the narrator feels excluded, and is reminded of the Bo-Kaap women. Even the food makes him homesick – the *huitlacoche* is so different from samosas. The newspaper article keeps returning to his mind. The ritual of the tying of the bell, and *social codes, a Mexican just knows them* (p. 32) emphasise his alien status. Nikki says “*we have to protect ourselves from the imperialists*” (p. 32) – the narrator remembers what imperialists did to his country; now, a tourist, he finds himself in the role of the imperialist. The music – *as if the pure chords pierced through a haze* (p. 33) – is like something becoming clear to him. The clearing of the mist after the rain (p. 34) reminds him of a Karoo storm. The sensation is real, the nostalgia is strong. The place and the people have persuaded him to go back.

Activity 3

LO2 ASn, o, q, s; LO4 ASd, f

Learners can complete this activity individually, in pairs or in groups.

Learners answer these questions:

1. Look more closely at the extracts from Escobar's newspaper commentary.
 - a. Find the racial prejudice.
 - b. Find the lack of logic and the contradictions.
2. There is a lot of dialogue in the story. Read through the dialogue quietly to yourselves or aloud in pairs. Assess what we can learn of the narrator and Nikki through their words. Then assess the effects of the prose.

Answers

1. Newspaper commentary:
 - a. Racial prejudice: *they must first know how to use those new rights, barbarism* (p. 28); *those who have remained behind in the stone age, the freedom then to wipe themselves out* (p. 30); *a thundering line of black pawns* (p. 33).
 - b. Lack of logic and contradictions: *I am entirely for the liberation of blacks* (p. 28) and *But which blacks are to be set free?* (p. 30); *the whites of South Africa have laboured to construct one of the most developed countries in the world* (p. 33).
2. Through the dialogue, we learn about the speakers' ideas, opinions and beliefs. The prose sets the atmosphere, and helps us to feel the alienation and the nostalgia of the narrator – we don't just understand his decision to return, we feel it.

Activity 4

LO3 ASa, b, d–n

Learners complete this activity individually.

Learners write a short essay on this topic: Imagine that you are living in a foreign country. What would you miss about South Africa, what would you not miss, and why?

Assessment

Look for a response that is creative and original, and makes use of ideas from the story. Also look for good supporting reasons to back up learners' opinions, which go hand in hand with language and paragraph conventions that enhance cohesion and coherence.

“A GARBAGE STORY” BY LINDSAY KING

Activity 1

LO1 ASa; LO2 ASb

Learners complete this activity individually.

Learners answer these questions:

1. Who are *we* (p. 36), the first word of the story?
2. What is a deadline?
3. He was the *greenest reporter* (p. 36). What does this mean? What other meanings can the word “green” have?
4. Why could they not find the garbage immediately?
5. What caused and what ended the misunderstanding between the woman and the reporter?

Answers

1. The newspaper reporter and Leon, a photographer.
2. A date by which something must be completed.
3. He was the newest, least experienced reporter. The word can also mean the colour green, as well as ecological or ecologically sound, good, healthy and respectable.
4. The reporter left the address at the office.
5. The newspaper people thought that the woman had called them to tell them about the garbage and was angry that they had taken so long to get there. She thought they were people from the electronics shop responding to her phone call, and then giving excuses for having taken so long. Her mention of *TV* (p. 38) ended the misunderstanding.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASm, n

Learners research and present their conclusions about the following question orally, individually or in groups. They can also write down their answers individually.

This simple story is useful for discussing humour. Learners answer these questions:

1. What is funny in this story? Is the humour in the language of the woman and her friends, in the actual words, the mixing of languages and the accent?
2. Is it right or fair to find people's use of language funny?
3. Is it ever all right to laugh at somebody that we find amusing?
4. Is there a difference between laughing *at* and laughing *with* somebody?
5. When is laughter a good thing, and when is it a bad thing?

There are no right or wrong answers to these questions. Learners may have unkind and unacceptable ideas, but you should let them express these attitudes rather than prevent them from answering at all. It is an opportunity for you to show them where they could be mistaken. Other learners are likely to criticise these attitudes, and learners often take criticism from peers to heart more than they would take seriously criticism from you.

“BABA MFUNDISI, THE CLERGYMAN”

BY JOHNNY MASILELA

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Is the boy part of Baba Mfundisi’s congregation? How do you know?
2. What is a *Mozambican refugee* (p. 40)?
3. Why does the refugee run into the shack?
4. Why does the minister *mutter* (p. 41) at the boys’ claim to be discussing schoolwork?
5. Why are the man and woman embarrassed?
6. *Just like they have in the leafy suburbs of nearby Pretoria* (p. 42). Who are “they”? What is the attitude of these churchgoers towards them and towards the suburbs of Pretoria?
7. Why can the priest not continue speaking?

Answers

1. Probably not. To the boy, Baba Mfundisi is *the bearded man in his clerical collar* (p. 40). To the minister, the boy is *the boy* (p. 40).

The words “minister”, “congregation” and “parishioner” would indicate a priest–congregation member relationship.

2. A person who fled Mozambique to escape danger, killing, war and persecution.
3. He doesn’t want the minister to see him drinking brandy and dancing to music on a Sunday.
4. He is not satisfied with their answer; he does not believe them.
5. They feel they should not be working on their house on a Sunday.
6. They are white churchgoers. They feel envy, perhaps, or admiration or resentment. The suburbs are green and beautiful, unlike this area of tin houses.
7. He is too emotionally moved.

Activity 2

LO1 ASa; LO2 ASa, f, j, m, n

Learners research and present their conclusions about the following question orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. An AK-47 appears twice, on pages 40 and 42. Do you think there is a connection?
2. When the gunman says he wants *the keys to the bakkie* (p. 43), what do you feel – surprised, disappointed, amused, shocked or sad?
3. What kind of “crossing over” is there in this story?

Answers

1. In the first case, the term refers to the boy’s penis, in the second to a real gun. The penis is a symbol of procreation and life, whereas a gun brings death. The boy holds his penis playfully, or without any thought, while the young man holds his AK-47 with men-

ace, ready to shoot and kill. It could also mean that a tragic mud-
dle has developed: the penis brings life, but also unwanted preg-
nancy and HIV/Aids, and so has the destructive power of a gun.
The AK-47 brings death and injury, but because it has become so
commonplace, people joke about it, using the word playfully.

2. All these feelings are possible. Surprised that the young men don't want money, or something bigger. Disappointed that they didn't ask for something more dramatic, more cruel or more violent. Amused because it seems at first a funny thing to ask for. Shocked that they should want to take the bakkie from a priest. Saddened that a good man should suffer or be a victim, while in his job he tries to help the victims of an unjust society.

It is ironic that the minister gives his life to help people, but they want to take something more from him, something which, in fact, helps him in his work.

3. There is a crossing over in the attitude towards Baba Mfundisi – from respect shown by older people to the lack of respect or even common human decency in the young man with the AK-47.

Activity 3

LO1 ASe; LO2 ASa–c, e–n

Learners can complete this activity as a debate in groups, or individually, as a short essay.

Learners answer this question: Is religion a force for good in the community in the story, or in any community?

Give learners these ideas to think of:

- On the one hand, religion is a comfort to many people, especially the poor and suffering. It gives meaning and purpose to people's lives. It encourages good, caring and responsible behaviour. It is

part of spiritual development, which is an important aspect of human life.

- On the other hand, religion burdens people with guilt, often about things they needn't or shouldn't feel guilty about. It makes them dishonest and underhand about petty "sins" like drinking and dancing. It makes them do good things for the wrong reason – they act out of spiritual pride. It can make them aggressive in their efforts to win others over to their religion.

Assessment

Refer to and apply the assessment explanation that we give for the story "Wings for Bulbie" above.

"THE CROSSING" BY DIANNE CASE

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Why is Katy's employer always referred to as *her madam*? Do we know the employer's name? Is this important?
2. Why does Katy's madam want candles?
3. Why did Katy's mother, years before, hide supplies under the bed?
4. Does Katy do the same sort of thing? Why or why not?
5. Look at the second paragraph on page 46. Katy thinks about a loan and crams tins of tuna into the cupboard, all in one sentence. Why do you think the writer does this?

Answers

1. The employer likes to be addressed as *madam* – perhaps she

demands it. To Katy, she is not a fellow human being, just an employer, somebody playing a role. Or, at least, this role-playing makes it easier for them to be together and work together. The madam's insensitivity and political naivety are annoying.

2. She believes that there will be electricity cuts during the chaos that she feels will accompany the elections.
3. She feared that war and Russian ships surrounding the coast might interrupt food supplies.
4. No. She doesn't have the money to buy extra food to store. Besides, being more politically aware, she is probably not expecting the chaos her madam is expecting.
5. It emphasises the contrast between herself, with no money, and her madam, who can buy so much it hardly fits in the cupboards.

Activity 2

LO1 ASj, r, u; LO2 ASg–n, q, s

Learners research and present their conclusions about the following question orally, individually or in groups. They can also write down their answers individually.

Looking at the things Katy's madam says, learners answer these questions:

1. Katy doesn't respond or answer back. Why not?
2. What do you think she would have *liked* to say? Or, what could you, as the reader, say in response?
3. By the end of the story, Katy is happy, her madam is not. Why?

Answers

1. She is too polite to argue or disagree, or sees no point, knowing that her madam has fixed ideas.
2. Here are three examples, all on page 47:

- a. *“You know, Katy, . . . you do not realise the seriousness of things.”* Possible reply: *“You think I don’t realise? What do you know? Have you seen what I have seen or been where I live? You only think it’s serious when something may affect your comfort. What do you know of the discomforts and dangers of my life?”*
 - b. *“We would have sold the house and gone back to England if we could.”* Possible reply: *“So why didn’t you? At least you have a place to escape to, to go back to, unlike us. What’s keeping you here – all the money and possessions you cannot take with you?”*
 - c. *“They say there’s going to be chaos.”* Possible reply: *“Who says – other people who think like you, and don’t know what’s really happening in this country?”*
3. Katy is happy about voting, about being a full citizen at last, and about seeing her friends on the public holiday. The madam is full of fear about the future, upset and angry that Katy does not want to accept money from her. By giving money, she hopes to appear to be a caring person; also, to partly decrease the underlying feeling of guilt experienced by the privileged. This would explain her sudden offer of the curtains on page 48 as well.

Activity 3

LO2 ASi–k, n, o, s

Learners can complete this activity as a debate in groups, or individually, as a short essay.

Learners answer this question: What do the little words and phrases in the madam’s words give away about her attitudes to Katy, to herself and to their relationship? Look particularly at *“You must . . .”* (p. 44), *“You know . . .”* (four times on pp. 47 and 48), and *“Of course . . .”* (p. 47).

Answer

“*You must . . .*” reflects an unquestioned assumption that Katy is going to accept the madam’s ideas, and carry out her suggestion. They are the words of somebody who knows better than others. “*You know . . .*” reflects the madam’s belief that her own knowledge is perfect, and that she only needs to point this out as an obvious truth which the listener should accept, and certainly not question. “*Of course . . .*” also indicates that the speaker is presenting her own understanding as obvious and logical, and that Katy would be foolish to disagree with it.

Activity 4

LO3 ASa–c, f, k, m

Learners complete this activity individually.

Learners write a dialogue on this topic: Katy’s madam and Katy are talking about the political situation, and about Katy herself.

Assessment

Tell learners that a successful dialogue will sound natural and flowing, using patterns of *speech* rather than proper *written* language, such as short statements, and a reasonably simple vocabulary. What Katy and her madam say should be consistent with what we know about them, and similar in register. Give learners a task list with these criteria before they do the writing so they know what to aim at. You can ask them to do a self-assessment or peer-assessment before you check and assesses their writing.

“ST CHRISTOPHER ON THE PARADE”

BY MARITA VAN DER VYVER

Activity 1

LO1 ASa; LO2 ASb, c, i– k, n, s; LO4 ASb(ii)

Learners complete this activity individually.

Learners answer these questions:

1. How does Kitta, the narrator, feel, and why? Remember that her feelings are determined by the crowd, by Mandela’s appearance, by the little girl on her shoulders, and by the memories of her brother.
2. In what ways are the feelings of the Malay woman similar?
3. In the fifth paragraph on page 50, Kitta mentions people’s colour and race. Why? What does this tell us about her?
4. What tense is the story written in? What is the purpose of using this tense?
5. Explain the title of the story.

Answers

1. She is nervous, excited and thrilled about the event. She is also hot and uncomfortable, and regrets her offer to carry the girl, but by the end of the story her view has changed and she no longer feels the girl’s weight. She is sad and nostalgic about her brother, missing him but glad to be there for his sake.
2. The only similar aspect is that the Malay woman is pleased to be there for the sake of somebody else: her granddaughter.
3. Perhaps Kitta wants to show how Mandela appeals to all races, and unites them. She is conscious of being in the minority as a white person, and different. Perhaps it also tells us that she, like many white South Africans, is instinctively and automatically con-

scious of skin colour and race, despite the fact that she's thrilled by all races being together on this occasion. Perhaps the writer is painting a picture of the happy, festive variety of colour on the Parade that day, not only the black man, brown men, white girls and blond boy, but also the black suit, the weird outfits, the white headscarf, the pink party dress and the huge pink bow. Clearly, Kitta is aware of her own racial attitudes, particularly at the start of the story.

4. Present tense. It gives a sense of immediacy – it brings the events closer to the reader.
5. Saint Christopher, according to legend, carried a small child across a river. The child, who became heavier and heavier as St Christopher walked, then revealed himself to be Christ. Kitta carried the girl, who became heavier and heavier, but in the end Kitta no longer notices the weight. Learners who know the Bible might remember the words of Christ in Matthew 11:30: "*For my yoke is easy, and my burden is light*". You can explore the parallel if learners are interested.

Activity 2

LO1 ASf, j–l; LO2 ASj, k, n, p, q

Learners complete this activity individually.

Learners write a short character sketch of Darius, the narrator's brother. They must include an assessment of his political views and actions.

Assessment

The sketch should include evidence of what we know about Darius through the narrator's words. An assessment of his political views and actions entails a description from the evidence, and also a judgement, that is, the learner's opinion of Darius's views and actions. Tell the learners that these are the criteria that you will use to assess their writing.

“THE NEW BEGINNING” BY LESLEY BEAKE

Activity 1

LO1 ASa; LO2 ASb, c, s

Learners complete this activity individually.

Learners answer these questions:

1. *Hendrik’s pa is a pain* (p. 54). What does this mean?
2. What are the *Black Sash* and the *DP*?

Answers

1. He is irritating, strict and conservative. He is unhappy about the changes in South Africa. He doesn’t like Hendrik going to parties.
2. The Black Sash organisation, led mainly by middle-class white women, campaigned and worked for racial equality in South Africa from the 1950s to the 1990s. The DP or Democratic Party is a political party supported mainly by white liberals. It evolved from the Progressive Party in 1989. It became the official opposition to the ANC in 1999.

Activity 2

LO1 ASf, g, j–n, u; LO2 ASm, n, p, r

Learners complete this activity individually.

Both “The new beginning” and “St Christopher on the Parade” have one character in the background of the story, who is ever-present in the mind of the narrator.

Learners answer this question: Do you think these background characters make the stories more interesting?

Answer

In “St Christopher”, Darius appears and re-appears from the beginning: Kitta’s memory of him climbing the willow tree, his being punished for letting her get lost at the Newlands rugby ground, his desire to see Mandela deliver his first speech at the Cape Town Parade, his friendship with their maid’s son Siphso, his sudden political awareness, and finally his death in a motor accident a couple of days before Mandela’s first appearance at the Parade. We know more about him than we know about Kitta, and this forms a vivid background to the intense present on the Parade. She has come, she tells us, *for the sake of my brother* (p. 53). The story is more about Darius than about Kitta or Mandela. Without him, the story would be far less interesting.

In “The new beginning”, Hendrik is introduced near the beginning of the story as the white whose whiteness people don’t notice any more (p. 54). Earlier it must have been noticed, particularly because of his father, whose conservative racism could have rubbed off on his son. Now, he is accepted warmly by the narrator’s family. We know that his father is a killjoy, and that his mother wouldn’t let him go to the Parade, fearing right-wing violence. Aunty says it is a pity he isn’t there. At the end, the narrator hopes he is watching the events on television at least. Hendrik, in the background, is a picture of the white boy whose parents are resisting the political changes in the country, and are unwilling to let their son be a part of it. His absence from the Parade is as poignant as is that of Darius, in a different way. And like Darius, he adds interest to the story.

“A REFLECTION OF SELF” BY LAWRENCE BRANBY

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Explain the title of the story.
2. What kind of “crossing over” is there in this story?

Answers

1. Victor’s father wanted him to be *a reflection of what he felt himself to be* (p. 59), which was a *thinking human being*. The title might also refer to Victor’s thinking about himself and his selfishness, which is certain to happen after the end of the story.
2. The country is crossing over from the apartheid years to a new South Africa. Victor was about to cross over from a poor understanding of himself and of political changes to a better one.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASj, k, m, n

Learners research and present their conclusions about the following questions orally, individually, in pairs or in groups. They can also write down their answers individually.

Learners answer these questions:

1. Were you surprised by the story’s ending – by the way Victor acted in the café?

2. Victor's father wants to mould him, to lead him to become like himself. Do you think a father can or should do this sort of thing?

Answers

1. The ending shouldn't be a surprise. There are clues about Victor's thoughts and attitudes throughout the story. The writer uses intellectual words to describe Victor and his father: *discernible sense of well-being, euphoria* (p. 58) for Victor; *attained spiritual citizenship* (p. 59) for the father. This sounds impressive, but does not necessarily indicate real feelings. The father and wife talk about their *obligatory protesting against the Nat regime* (p. 59) in a way that indicates them going through the motions, following the crowd, rather than believing in what they were doing. The father is proud of taking a stand in the classroom about political, racial or social issues, but *a little too vehemently* (p. 59) indicates a lack of sincerity, or an attempt to make a safe protest appear daring and risky. With Victor, it is even more superficial, most of it imagined heroics: he *convinced himself . . . that he would have done something about it* (p. 60); he imagines speaking in court: "*Your Honour, apartheid is an abomination . . .*" (p. 60) – the expression sounds insincere, a cliché used again and again in those years. He is proud of not calling the maid "*the girl*" (p. 61), which is typical of a change of attitude only on the surface, and not in ways that actually mean something. He learns a few words of Zulu in a token effort at learning about another culture, which was politically correct and fashionable. In the café, his instinctive reaction shows up the attitude he has always had – that his feeling of brotherhood with black people is imagined, not real.
2. There are no wrong or right answers. Learners can explore whether it is possible for a father to do this, and whether it is morally right for him to do so.

Activity 3

LO1 ASe; LO3 ASa, d–h, j–n

Learners can debate Question 2 above as a class, or answer the question in writing individually.

Assessment

Refer to and apply the assessment explanation that we give for the story “Wings for Bulbie” above.

“THE JOURNEY” BY BARRIE HOUGH

Activity 1

LO1 ASa; LO2 ASb, c, k, n, s

Learners complete this activity individually.

Learners answer these questions:

1. Why does Johan laugh when he says, “*But that’s discrimination*” (p. 64)?
2. What are *sweet nothings* (p. 64)?
3. *Her cruelty cut into his heart* (p. 64). By the end of the story, does he still consider these actions cruel? Give a reason for your answer.
4. What did Johan and Thembi have in common?
5. Why does Johan feel he has *caught her out* (p. 65) on the day of Mandela’s inauguration?
6. How were Thembi’s efforts to cure Johan’s speech impediment different from those of therapists and his family?
7. There isn’t a literal journey in the story, but Johan and Thembi do go on a figurative journey in more than one sense. Explain.

Answers

1. He doesn't mean it – he's pretending to be offended. This is a variation of the discrimination that many people have genuinely suffered.
2. These are unimportant, loving things said between two lovers.
3. At the end of the story he might still think she is being cruel, but he now understands why – to set a challenge for him.
4. Loneliness – both have experienced the “*quiet*” language (p. 64) of other people that has marked them as different from the so-called “norm”, he in speech, she in race.
5. She has no sympathy for politicians – they deceive with their words – but here she shows great sympathy for and belief in Mandela.
6. She did it out of love, but she also understood him better because of what they have in common.
7. They move towards each other physically on the rugby field; they move closer to each other in their feelings, that is, their love and understanding. They progress towards healing of the speech impediment. The journey is a kind of crossing over.

This is a simple, warm story. Do not spoil it by holding a lot of discussion about it.

“THE MAGIC MAN” BY DIANNE HOFMEYR

Activity 1

LO1 ASa; LO2 ASb, c, i, q

Learners complete this activity individually.

Learners answer these questions:

1. The narrator sees the dove as a sign of what?
2. The man is magic in which two senses?

3. Find four references to the girl's baby – three on page 69 and one on page 70. Explain the references.
4. For both the magic man and the girl, objects and photographs are a way of telling about or gaining access to the past. Why?
5. Who was the baby's father? What happened to the baby?
6. Why does the girl throw the blanket and clothes out of the window?

Answers

1. She doesn't know, but perhaps the magic man wanted her to watch him, perhaps he sensed her unhappiness and wanted to attract her attention, or perhaps, because the dove is the symbol of peace, it was a sign that peace was going to come to her life.
2. He does magic tricks. He realises that the girl has a sorrowful secret, and succeeds in getting it out of her.
3. Page 69: *The baby started to cry, she shushed the baby, he stopped to tickle the baby's cheek*; page 70: *she handed him the baby and watched to make sure he held it properly*. The first two show the girl's fantasy, how she can imagine the baby crying when there is only a blanket. The second shows the man going along with her fantasy, perhaps without understanding it, but perhaps already realising the girl's problem and need.
4. He is mute, physically unable to speak about the past; she is emotionally unable or not ready to talk about the horrible event. The objects and the photographs help to unlock that past.
5. The farmer's son. She probably had a secret, back-street abortion.
6. The man has understood her sorrow, and she no longer needs the fantasy about her child still being alive. There is still a tragic memory, but she is now able to live with the truth, and go forward in her life.

Activity 2

LO1 ASd, e, g, h; LO2 ASj, m

Learners can debate the questions as a class, or answer them in writing individually.

Learners answer these questions:

1. Do you feel sympathy for the girl? Was her decision about her baby right?
2. Is this story more about an abortion or about ways of dealing with one's feelings about the past?

Assessment

Refer to and apply the assessment explanation that we give for the story “Wings for Bulbie” above.

“YOUR OWN TWO HANDS” BY ENGELA VAN ROOYEN

Activity 1

LO1 ASa; LO2 ASb, c, r, s

Learners complete this activity individually.

Learners answer these questions:

1. Why are David and Zandi living with their grandparents?
2. What two things are worrying Zandi?
3. Why did Eliyasi, David's great-grandfather, lose the court case? Why did he flee the land?
4. Why does David's grandfather laugh when David tells him of the whereabouts of Koko Sedubedube's grandson?

5. At the end of the story, Zandi approaches. What does the way she is running indicate? What is her news, do you think?
6. Explain the meaning of the saying, relating it to the story: “All the help you need can be found in your own two hands” (p. 78).

Answers

1. Their mother, Peace, threw her children and parents out of her home, and is now living with a strange man.
2. The interview for a new, better job, and somebody has to tell Grandpa about Koko’s grandson, and Grandpa might demand revenge.
3. Koko’s lawyer convinced the judge that Eliyasi was a liar when he said “*Ewe*” to a story that contradicted his own. Eliyasi knew Koko would take him to court again for punching him in the face.
4. He is amused at the way he has been granted revenge – Koko’s grandson is living with his aggressive daughter.
5. Happiness. She has got the job.
6. It means: you are your own best helper. Zandi fend for herself, she helps herself, by going to the job interview.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASj, k, m, n

Learners can discuss this activity as a class, in groups or in pairs, or each of them can write down the answers.

Learners answer these questions:

1. Desiring revenge for past wrongs and saying “*Ewe*” to show the speaker you’re listening are both cultural practices. They are not favourably presented in the story. Does this mean that the writer thinks culture is a bad thing?
2. At the end of the story, the grandfather feels he has been granted revenge. Do you agree with him, or do you think that fate or destiny

was punishing the Sedubedube family? Or do you think it was all just coincidence or chance?

You can add these ideas to the discussion:

1. The court case debacle was a result of cultural misunderstanding. Whose fault was it? What is the opposite of getting revenge? Is it easy to forgive? Can we forgive those who want revenge?
2. In Romans 12: 19 of the Bible, it is written: *Never avenge yourselves, but leave it to the wrath of God; for it is written, "Vengeance is mine, I will repay," says the Lord.* In Hinduism and Buddhism, "karma" is the effects of a person's actions that determine their destiny in the next life or incarnation.

"A BETTER LIFE FOR YOU, MUMS"

BY ZULFAH OTTO-SALLIES

This story is not difficult to understand so there are no comprehension questions. It is a good story for discussion and language work.

Activity 1

LO1 ASa, b, d, j, t; LO2 ASj, m, n, s

Learners can discuss this activity as a class, in groups or in pairs, or each of them can write down the answers.

Learners answer these questions:

1. Do you feel sympathy for Solly at the beginning of the story? Why or why not?
2. Do you agree with Solly's reasons for starting to sell mandrax?
3. Do you think that Solly was right to spend the money the way he did? Give reasons for your answer.

4. Do you feel sympathy for Solly at the end of the story? Why or why not?
5. What do you feel towards Solly's mother? Was she right to forgive him? Did she ever make a mistake or act stupidly?

During the discussion or before they start writing, suggest the following things to learners, and remind them that they must consult Solly's letter to his mother from prison:

1. Consider Solly's mood, his worry, the trains, Matric and no job, covering with a blanket, heavy heart, struggle to survive, strike and threatened violence, political action, and the behaviour of the foreman at the work site.
2. Consider his motives, that is, why he did what he did, as well as the effects of drugs on the users.
3. Consider his motives.
4. Consider the letter especially: his desire to be understood, to be forgiven, to warn others, and his hopes and failures.
5. Discuss when it is right and wrong to forgive. Her possible mistakes: she didn't stop him buying food and clothes for the family, her *no comment* (p. 81) to the lie about the wallet, she says, "*You either stop this nonsense or you get out of my house*" (p. 82) but she takes him back.

Activity 2

LO4 ASa, c

Learners can complete this activity in groups or in pairs.

Learners answer this question: Originally the story was written in Afrikaans. Do you like the parts that are still in Afrikaans? If you had been the translator, would you have translated these parts into English too?

To facilitate their answers, ask learners why these parts were *not* translated into English. Ask them to translate some of the Afrikaans parts into English, and then say which they prefer – for themselves, and for a book intended for a multilingual, multicultural audience.

Activity 3

LO1 ASa, d, j, k; LO3 ASa, b, c, d, i–n

Learners complete this activity by discussing it in groups or pairs, or by writing down their answers individually.

Learners consider this question: If you were given the responsibility of dealing with the drug problem in South Africa, what would you do? Try to formulate a ten-point plan that will deal with the problem *and* cause the least possible pain to those involved in drugs, either as users or peddlers.

Assessment

Learners' ten-point plans should be clear, logically ordered and reasonable. Each point should cause the minimum of pain to users and peddlers. Give these points as the criteria for your assessment of their answers. They can also use the checklist in self-assessment and peer assessment.

“PAY-DAY MURDER” BY JIMMY MATYU

Activity 1

LO1 ASa; LO2 ASb, c, i

Learners complete this activity individually.

Learners answer these questions:

1. What are the indications early in the story that something bad is going to happen? Is there a reference to an omen later in the story?
2. What is Felemntwini's mood as he travels from home, and stands at the bus terminus and automatic teller?
3. Five categories of people wait outside the factory for the men with their weekly pay. Who are they?
4. What two events in the story take place quickly and quietly, without the reader knowing about them till afterwards?

Answers

1. The indications are: *uncanny, supernaturally clear, unnatural phenomenon, rain falling in softness . . . an ill omen*, the moon and the red dot. Near the end, the omen is indicated by the moon being there but *the red dot had disappeared* (p. 92).
2. He is content, enjoys the dagga zoll, is happy among the happy crowds; he is casual about *sharing with others* (p. 87), but looking forward to it and serious about it.
3. Shebeen queens with entry books, people who sell food on tick, skoppers and their body guards, women from homelands waiting for their husbands, and young girls waiting for their babies' fathers.
4. The robbery that Felemntwini's committed at the auto-teller and, later, his murder.

Activity 2

LO1 ASe, f, g, j–n, r, u; LO2 ASm, n

Learners can discuss or debate this activity as a class, in groups or in pairs.

Learners answer these questions:

1. At the top of page 92, we read the opinions of different people

about the underlying cause of crime: *children of today* are like that, *apartheid and its violence* is the cause, the world does not fear God. Who do you think was right? Or do you think there are other important causes?

2. Debate whether people like Felemntwini are created by the society they live in.

To facilitate learners' discussion or debate, ask them to consider what determines behaviour. Is it genetics (what you are born with); is it the influence of parents, family, friends, teachers, radio and television, the internet, newspapers and education; or is it the shape and role of society (capitalist, socialist, apartheid, laws, etc.)? Ask them also to think about a person's ability to transcend, or not be influenced by, all of these things.

Assessment

Refer to and apply the assessment explanation that we give for the story "Wings for Bulbie" above.

"THE MAN NEXT DOOR" BY B.M.C. KAYIRA

Activity 1

LO1 ASa; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. How many times does Rey receive visitors, and who are they?
2. Where do the visitors search for the woman on the first three visits?
3. Why do the police get angry with Rey?
4. For what reason did the narrator and his neighbours organise themselves into shifts?

Answers

1. Four times: first the narrator and some neighbours, then other neighbours, then two visits from the police.
2. First visit: the bathroom, second visit: the wardrobe, and third visit: wardrobe and bathroom.
3. They cannot understand what is going on. Rey asks if they are joking so they feel he doesn't take them seriously. Also, he laughs.
4. To investigate every moment of Rey's life, to try to understand the mystery of the crying woman.

Activity 2

LO1 ASf, g, j–n, r, u; LO2 ASi, j, m–p

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. At the end of the story, do we know the answer to the mystery? Can you explain it?
2. Do you find it acceptable the way the narrator, neighbours and friends visit, investigate and spy on Rey?

Answers

1. Perhaps there isn't meant to be a simple, reasonable solution. An explanation like "Rey was making the weeping noise" would reduce the story, taking away some of its entertaining mystery and magic.
2. The question of freedom has been debated for centuries, and is still debated today. It is probably the main issue in this story. On the one hand, the narrator and his friends realise that Rey has no right to impose his mystery on them – it is their right to investi-

gate, and to relieve themselves of the stress caused by their inability to understand what is going on. Perhaps we can call this the “right to act, the freedom to question or reject a power that oppresses us”. On the other hand, there is Rey’s freedom. By visiting him repeatedly, and by spying on him, the narrator, friends and police are invading *his* private space, encroaching on *his* freedom to live and act as he wishes. But we could argue that if Rey was free to do what he wanted in his flat, then the narrator and neighbours, like the president of Manthaland, should have the freedom to prevent Rey from exercising his freedom.

Perhaps the main questions are:

- a. Does freedom mean the freedom to prevent others’ freedom, or to infringe on others’ rights, in this case, the right to privacy?
- b. Can you be free if others are free to restrict your freedom?
- c. For freedom to succeed, do we need to respect other people’s freedom?

Also, there is the issue of individuality: Rey is a mystery, he is different, and often people don’t like or accept this. We want to understand everybody, we want them to fit into our scheme of things – we find it difficult to accept somebody who is different from what we regard as the norm.

Finally, Rey is arrested for *suspicious conduct* (p. 98), for being different, for being a mystery, for being so individual that nobody could understand him.

Activity 3

LO2 ASg, i, j, n, q, s; LO4 ASa, e, f

Learners can complete this activity in groups or in pairs.

Each time people visit Rey’s room, there is a repeated pattern of words and events.

Learners answer these questions:

1. Identify at least four of these repetitions.
2. What is their purpose?

Answers

1. Rey says each time: “*I hope you don’t mind the emptiness of my place . . . you don’t dislike the floor, either?*” and “*A woman . . . in Rey’s room! My, what is the world coming to?*” On the first visit, they looked in the bathroom, then the wardrobe; on the second visit, in the wardrobe, then the bathroom. The police first looked at the wardrobe and bathroom, then the ceiling. Each time, they wonder if it was *so serious that they should go that far*.
2. We start to expect the repetition, and find it amusing, like the expected repetitions in children’s stories. Most readers – children and adults – delight in recognising a pattern, or anticipating a repetition. Apart from the delight, this repetition tells us that the story is not to be seen as realistic, following the usual rules of logic and reason. It doesn’t matter if we cannot explain the sound of a woman weeping. Perhaps we’re not meant to. It is an entertaining story, even an amusing one, but more important than the story are the ideas about freedom and individuality that it suggests.

Activity 4

LO3 ASa, d, n

Learners complete this activity by discussing it as a class, in groups or pairs, or by writing down their answers individually.

Learners write “Ten Rules for Life” in their home or classroom to make sure that everybody has as much freedom as possible.

Assessment

Explain to learners that the rules can be serious, or tongue-in-cheek.

Either way, they should present them clearly and logically, for example in order of most important to less important, or divided into categories such as for adults, for children, and for both. Tell them that these are the criteria that you will use to assess their work.

“STUDIO” BY ELSA JOUBERT

Activity 1

LO1 ASa; LO2 ASb, c, j, n, s

Learners complete this activity individually.

Learners answer these questions:

1. Why does the narrator dislike Sluytenbach and his wife?
2. Why does his wife start showing the narrator the old photographs?
3. “*You’re joking . . . I began and then I realised what I was saying* (p. 101). What does the narrator realise?
4. “*These are the same pictures . . .*” (p. 102) – the same as what?

Answers

1. He pressed her against the wall, she suspects something bad – the door was *perhaps even latched from the inside* (p. 99), and he took pictures of girls. His wife is physically unattractive – she is plump and has short legs, her hair is badly coloured, she wears wrinkled and inappropriate clothes, and is either rude or over-polite.
2. To explain or show what kind of photographer her husband was.
3. She realises that she was tactless; she put her foot in it by implying that the woman couldn’t have been as beautiful as the figure in the photos when she was young.
4. The same as the photographs of Sluytenbach’s wife on the beach.

Activity 2

LO1 ASf, j–n, r, u; LO2 ASj, l, m, p, r

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners should try to imagine and explain the feelings of the narrator at the end of the story (p. 102) by explaining these extracts from the text:

1. *A world of ghosts.*
2. *A world of youth relentlessly fading away.*
3. *Fear rose in me.*
4. *Her face appeared vulnerable.*
5. *Her curves begged the water: keep flowing over me.*
6. *I heard the same plea: keep flowing over me.*

Answers

1. Photographic images are not real people – the people no longer exist in that form, or look just like that. In effect, they are dead and so we see ghosts.
2. She realises that even these beautiful, young girls will become old, like Sluytenbach's wife.
3. Fear that the same will happen to her.
4. She has no power to resist the changes of time.
5. The photographs have been developed and fixed, and are now in the rinsing water. As her eyes grow used to the half-light, she sees the images more clearly. In that sense, the images are being created in front of her eyes, being created young and beautiful and new. The water is thus life-giving, creating things new and young.
6. The narrator wishes for the same – to remain young and beautiful.

Activity 3

LO3 ASa–c, f, k, m

Learners complete this activity individually in writing.

Learners write an interview between a newspaper reporter and Sluytenbach in which they talk about an exhibition of his photographs. Learners must think of some of the difficult questions that reporters tend to ask.

Assessment

Tell learners that the dialogue should sound natural, with language patterns of *speech*, not writing, that is, in short statements and using reasonably simple vocabulary. In this setting, the interviewer asks questions, which is good practice for learners in formulating questions, and Sluytenbach replies or avoids giving direct answers. The interviewer then asks follow-up questions.

Give learners the following checklist. They can use it in self-assessment and peer assessment before you use it to assess their work:

In the dialogue:	Yes/No
The interviewer asked questions in the correct form.	
Sluytenbach gave correct, natural answers.	
The interviewer asked effective follow-up questions.	
The two people used natural speech.	
The two people used the correct grammar.	

“WHEN THE WORLD BEGAN TURNING THE OTHER WAY” BY FRANÇOIS BLOEMHOF

Activity 1

LO1 ASa; LO2 ASb, c, f, j, n, p, s

Learners complete this activity individually.

Learners answer these questions:

1. What are the details that make up our picture of Emma at the beginning of the story?
2. What are the details that make up Alan’s final picture of her?
3. What goes wrong in the relationship between Alan and Lucille, and why?

Answers

1. Page 105: She is the *ugliest girl in matric*; she dresses badly: “*You should see what she is wearing*”; she is a figure of fun, the butt of jokes; her dress is *unique . . . she must surely have dug it up in the attic*; a *huge silver brooch clung to her chest* – the brooch is absurd, stuck like a medal on her sex-less, unattractive chest; she was so ugly as a baby, her mother preferred not to look at her. Page 106: She is a poor dancer, stepping on Alan’s toes; she lacks social graces and is tactless in referring to homework.
2. Page 106: She has beautiful teeth. Page 107: She has a pleasant voice; she wants to be a singer; she is sensitive; but there is also her final look: she wants him and is hurt at the abrupt way he is leaving.
3. Page 104: He is possessive and jealous: “*Why d’you want to know?*”; he boasts to Atkinson: “*everything’s okay*” but it indicates his lack of confidence; he is trying to reassure himself. He is confrontational, demanding, interrogating: “*Do you still want*

to go out with me?”, “*Why do you have to go to your gran’s every weekend?*” Page 106: “*What’s your case with Sharpe?*” Lucille clearly resents all these qualities in Alan – she *spat out a word that doesn’t appear in most dictionaries*, and leaves him.

Activity 2

LO1 ASj, n, r, u; LO2 ASj, k, n, o, s

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. Why do things go well between Alan and Emma? Do they part on good terms?
2. What is the meaning of the title of the story?

Answers

1. They literally bump into each other immediately after Alan has been dropped by Lucille. Nothing is forced, and Alan isn’t trying to prove or achieve anything. In that state, he is able to notice her more positive qualities, to feel closer to her as she speaks of things that matter to her. Sadly, at the end, possibly because of self-consciousness at being seen with Emma, Alan seems to remember the general opinion of her, and he quickly leaves her. They don’t part on good terms – *That look on her face* (p. 107) indicates that she is hurt and saddened.
2. For Alan, the world changes. Earlier, he tried to make things happen; now he is letting things happen to him. Earlier, he went out to grab romance; now he has a more passive role. Earlier, friendship with a girl was about her prettiness, and outward appearance; now he is seeing beyond the surface, learning about less obvious

qualities in a person: the beauty in a girl's character, and the joy of talking about serious things.

Activity 3

LO3 ASa–c, f, k, m

Learners do the first part of this activity orally in groups, and they write down the second part individually.

Learners act out a conversation between Emma and a friend after the dance. Emma talks about what happened, and her friend gives advice. Then they write a dialogue based on this conversation.

Give learners these ideas to help them with the activity:

- Think about how Emma is feeling. Is she used to this sort of attention from a boy? How does she react? What does she notice in Alan – his appearance, his character, his voice? What kind of advice will the friend give? The answer to this question will depend on how Emma is reacting and to the character of the friend.
- The conversation should be as realistic as possible, therefore they should use simple vocabulary (even slang), simple grammatical structures, short sentences or even incomplete statements, and interruptions.

Assessment

Explain to learners that a successful dialogue will sound natural and flowing, using language patterns of *speech*, not writing, such as short statements and a reasonably simple vocabulary. What Emma and her friend say should be consistent with what we know about them, and should be similar in register. Give learners the following checklist with these criteria before they do the writing, so that they know what to aim at. They can use it to do a self-assessment or peer assessment before you use it to assesses their writing.

In my dialogue, Emma and her friend:	Yes/No
Use natural language.	
Take natural turns to speak – their replies fit the questions.	
Use the appropriate vocabulary.	
Speak in a way that is consistent with their characters.	
Discuss helpful advice.	

“MOTHER, DAUGHTER” BY MARGUERITE POLAND

Activity 1

LO1 ASa; LO2 ASb, c, j, q

Learners complete this activity individually.

Learners answer these questions:

1. Who wrote each diary entry, and when?
2. Find the themes, events and thoughts that the mother and daughter have in common.
3. The mother’s last diary entry ends: *Perhaps one day, years from now, I’ll have a reason to remember* (p. 108). Was there something that made her remember?

Answers:

1. The mother wrote her five entries in June and July of 1967. The daughter wrote her four entries in June and July of 1994.
2. First, both think back and remember, the mother remembering the cafeteria and the dance at the Sky Roof, the daughter remembering the Leavers’ Dance the night before. Second, their mothers don’t shout about the boyfriend, but instead perform gestures of

caring – for the mother turning down of the sheets and tucking in of the eiderdown, for the daughter folding of the duvet to make it neat. Third, in both cases, the boyfriend says goodbye. Fourth, they regret the way the relationship ended – the mother wonders, *Did he think it was a story or a play with The End neatly underlined?* (she *still* thinks about it) and the daughter thinks *I wish we'd left it like it was. I wish he'd stayed away* (both on p. 113).

3. The daughter might have decided to tell her mother what had been happening to her – she writes *I wish that there was someone I could tell* (p. 114) at the end of her final entry. This would remind the mother of her own experiences.

“RELATIVES” BY CHRIS VAN WYK

Activity 1

LO1 ASa, f, g, m; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Where does the narrator normally live?
2. Why did he go down to Carnarvon in the Karoo?
3. Why did he leave after just two weeks?
4. Who were his travelling companions between Hutchinson and the Transvaal?
5. Who was Georgie, and what was his story about?
6. This story contains lots of stories, but funnily enough, not the *family saga* (p. 115) the narrator sets out to write. Find six stories. One of them is just a reference to a set of stories told to the narrator.

Answers

1. In the Transvaal.

2. To speak to people and get information for the family saga he wants to write.
3. The people and their stories had become boring.
4. Three young men and two teenage boys.
5. He was a fellow passenger that the narrator met on the train from Johannesburg to Cape Town, who told the narrator a story that he now tells to *his* travelling companions. In the story, Georgie told how he had killed a man who had tried to rob him, and then thrown him off the train.
6. First, stories told to the narrator by the old people in Carnarvon. Second, the story about the two boys that the narrator imagines in his *mental typewriter* (p. 116). Third, the story that Georgie Abrahams told about himself. Fourth, the same story, as told by the narrator to his travelling companions. Fifth, the gang violence told by the brothers, and what they planned to do. Sixth, the narrator's story itself from his visit to Carnarvon to the death of his relatives.

Activity 2

LO2 ASc, d; LO3 ASc, d, f, g, h, i–n

Learners complete this activity individually in writing.

The narrator seeks out good stories. He also enjoys telling stories and listening to them. The most interesting story of all comes from where he least expects it – the two boys in the train compartment. Learners reconstruct and retell their story in chronological order.

Learners' answers should contain these events:

- Three years ago, the brother of the two boys, a gang leader, was killed in Coronationville, a Johannesburg township (p. 119).
- They were in a reformatory (for some unknown reason), but were given the weekend off to attend his funeral.
- They took the train to Johannesburg. Narrator got on the train in

Carnarvon. They listened to the story about Georgie, but didn't laugh. The other three companions left, and the narrator realised from their khaki clothes that they were from a Cape Town reformatory on the way to Johannesburg. He began to feel nervous. Then they spoke loudly, using vulgar language, stretched themselves and told their story. The narrator became more nervous hearing about the brother and their plans for revenge. One of the brothers then recognises the narrator as a distant relation. After that, he eats dinner with them (pp. 116–120).

- A few days earlier, the two brothers were killed in gang warfare, and buried in the same graveyard as their older brother. They were not yet 21 years old (p. 120).

Learners' reconstruction should tell the story clearly, distinguish between facts we know from the story and what we can guess, and should stick to one tense, either simple past or simple present.

Assessment

Explain to learners that the details of the story should be correct. They should tell the story fluently, with the appropriate links, for example “then”, “before”, “although”, “as a result”. As always, tell learners the criteria of the rubric you formulate to assess their work.

“LOOKING FOR JOHNNY SEPTEMBER”

BY MELVIN WHITEBOOI

Activity 1

LO1 ASa; LO2 ASb, c, j, m, n, s

Learners complete this activity individually.

Learners answer these questions:

1. The narrator says *to me it felt like an eternity* (p. 121). Why do you think it felt like this?
2. The narrator reminds the man *quietly* (p. 121). What do you think are the narrator's thoughts and feelings?
3. When Joubert asks for his name, the narrator says, *Suddenly my own mouth felt dry* (p. 122). What does this mean? Why was it so?
4. There is a *distant look of sadness* (p. 122) in Frank Joubert's eyes. By the end of the story, we know the reason for that look. What is it?

Answers

1. He feels uncomfortable, embarrassed, awkward, exposed.
2. The word could show anger kept under control and impatience; the white man may not want to be reminded of the law as it was under apartheid, and the behaviour of many whites when they accepted segregation.
3. He was nervous. Either he was going to use a false name, which would be dishonest, or his real name, which might identify him to the people there.
4. Frank knew Johnny well. Frank's girlfriend had left him to be with Johnny, who asked Frank to forgive him. The mention of Johnny brings back memories to Frank of his ex-girlfriend and of Johnny.

Activity 2

LO1 ASf, g, j, n, r, u; LO2 ASf, g, i, j, k, n

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. What do you think the narrator might have replied when listening to Johnny's family, particularly to these statements:
 - a. *"It's not true what the policeman said about him"* (p. 123).
 - b. *"That policeman, he jus' told lies, meneer"* (p. 124).
 - c. *"That policeman went an' got himself a medal on top of it for murdering my child"* (p. 124).
 - d. *"Two shots in the back"* (p. 124).
2. There is a lot about forgiveness in the story. Who forgives whom, and for what reasons? The policeman doesn't have the courage to ask for forgiveness, but Frank does forgive him. What words does Frank use?

Answers

1. The narrator's possible replies:
 - a. "I was told he was a terrorist. I was obeying orders. I was brainwashed."
 - b. "I didn't – I thought that what I was saying was true."
 - c. "I'm not proud of it now."
 - d. "Yes, I don't really know why. Maybe I felt I didn't want to let a dangerous man escape. Or maybe I was afraid."
2. Johnny's parents forgive the policeman because the Bible tells them to, and because Johnny would have wanted it. Johnny's girlfriend forgives the policeman because she is tired of hatred; she follows Mandela's example. Mandela forgave those who hated and imprisoned him. Frank Joubert forgave Johnny for taking his girlfriend; Johnny *disarmed* him (p. 125) by asking for forgiveness. Frank says, *"Let it be. Mandela has forgiven, Johnny's parents have forgiven. It's a new country, a new beginning"* (p. 125).

“GLASS” BY GEORGE WEIDEMAN

Activity 1

LO1 ASa; LO2 ASb, c, 1

Learners complete this activity individually.

Learners explain the following words and terms (pp. 126–132):

1. *in the sticks*
2. *filthy rich*
3. *affirmative action*
4. *potty brooches*
5. De Kat
6. *conversation piece*
7. *naïve art*
8. *Great Depression*
9. *Madame Tussaud’s*
10. *Krisjan de Wet*
11. *Jopie Fourie*
12. *insolvent sales*
13. *shunts off down another track*
14. *a real museum piece.*

Answers

1. Out in the country, far from towns and cities.
2. Extremely rich, so much so that it’s disgusting!
3. The policy of employing more of a certain group of people (who in the past were employed less than was fair) to restore balance.
4. Silly, strange brooches.
5. The name of an Afrikaans magazine.
6. Something that is interesting to talk about.
7. A style of art which is simple and child-like.

8. The great economic collapse of 1929.
9. A museum of life-like figures of famous people, made of wax.
10. Hero of the Anglo-Boer War of 1899–1902.
11. Hero of the Anglo-Boer War of 1899–1902.
12. Sales of the possessions of somebody who has gone bankrupt, that is, lost all their money.
13. Starts talking about another subject, like a train moving off the main line.
14. An object that is good and valuable enough to be kept in a museum.

Activity 2

LO1 ASf, g, j, n; LO2 ASi, j, n

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions about the many themes in the story:

1. It is about beautiful, hand-made things. Does the story present these as worthwhile and giving pleasure, or as a waste of time and money?
2. It is about rain and nature. In what way is the rain a blessing, and in what way a curse?
3. It is about different ways of seeing. In what ways do Rocco and the narrator see the rainstorm?
4. It is about various kinds of employment. How different is the work done by the flea market traders and by Oupa Moos?
5. It is about the way glass can be used for different kinds of expression. Can you find examples in the story?

Answers

1. The things are worthwhile if they are made by the likes of Oupa

- Moos, that is, the real artists, but possibly not if they are made to be sold at flea markets as conversation pieces.
2. Farmers need the rain to break the drought, but it destroys houses and people's possessions.
 3. For Rocco, at first the rainstorm is just a good story; he does not see the human element, the tragedy. The narrator sees this from the beginning. It seems that the narrator alters Rocco's views, and therefore the articles he writes; before the article is sent off by fax – on page 132, Rocco says, "*But I've adapted my story.*"
 4. The flea market traders are earning a living, finding a way to make money. To Oupa Moos there is more: he also finds pleasure in making beautiful things. He is happy to give what he has made as a gift, without payment, to somebody who appreciates beauty.
 5. Glass can make silly brooches, but it can also be recycled, and used to make beautiful things. Oupa Moos transforms old beer bottles into beautiful wine glasses, or into a musical instrument, that is, the eight rectangular pieces of glass on a frame that he gives to the narrator. In this form, the glass makes a beautiful sound, reflecting the surroundings: *sweet and soothing* (p. 130). By contrast, it also reflects the tragedy that is as much part of people's lives as beauty: *It sounded like drops of water against a window pane* (p. 132).

Activity 3

LO3 ASa–c, f, k

Learners complete this activity individually in writing.

Learners write a conversation between two big, black clouds, which are disagreeing on whether to rain on the dorp.

Assessment

Explain to learners that the dialogue probably should not be serious. It can be serious, but it will sound better if it is humorous. It must

sound natural and flowing, using language patterns of *speech*, not writing, such as short statements and reasonably simple vocabulary. They must link what the two clouds say to the facts of the story, and part of the conversation should relate to the effect of the rain on the town. Give learners the following checklist before they do the writing so that they know what to aim at. Ask them to use it for self-assessment or peer assessment before you use it to assess their writing.

The clouds in my dialogue:	Yes/No
Used natural language.	
Took natural turns – made the appropriate responses to comments or questions.	
Used the appropriate vocabulary.	
Spoke in a way that is consistent with the facts of the story.	
Came to a satisfactory conclusion.	

“A SECOND LOOK” BY MIRIAM TLALI

Activity 1

LO1 ASa; LO2 ASb, c, j, k

Learners complete this activity individually.

Learners answer these questions:

1. Is the narrator a teacher today?
2. Who is Malome Tšitso?
3. Why are the narrator and her sisters so close to their grandparents?
4. For what reason is the narrator called in by her grandmother?
5. How soon after this does her grandmother die?

6. What is the narrator happy about at the time of her grandmother's final illness?

Answers

1. No, she works in the business world.
2. One of the narrator's five uncles, her mother's brothers.
3. Their father is dead, the mother is away for extended periods for her work, so they stay with their grandmother.
4. To hide the money she had saved for the pillow.
5. *Years later* (p. 137) – certainly more than two or three years, perhaps as many as ten or more.
6. Her favourite uncle, Malome Tšitso, cares for his dying mother, proving that her faith in him was justified.

Activity 2

LO1 ASf, j, n, r, u; LO2 ASi–k, n, s

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. The first paragraph tells us the theme of the story. What is it?
2. On page 134, the narrator tells us that the *time of trust in everybody belonging to this extended family* ended when *something happened that made me grow up*. What happens to make her grow up? In what ways does she grow up?
3. Does she grow up a little more years later, when her grandmother dies?

Answers

1. Trust and distrust.

2. She has her first experience of the world of money, and through that she learns something about human nature: that not everybody is perfect, not everybody should be trusted. Her beloved grandmother told her that her uncles were not to be trusted, that her money was not safe because they would try to get hold of it.
3. Surely, yes. When her favourite uncle, Malome Tšitso, takes care of his mother, the narrator must ask herself questions that lead to a deeper understanding of human nature: Has Malome changed? Was my grandmother wrong about him? How can I know who to trust, if the people I love are not always right?

Activity 3

LO1 ASd, e, j, k, l

Learners discuss this activity as a class, or in groups, or debate it as a class.

Learners discuss or debate this topic: Is it a good thing to teach children to distrust people, and be suspicious of them?

Assessment

Refer to and apply the assessment explanation that we give for the story “Wings for Bulbie” above.

“STREETS OF HILLBROW, HERE I COME”

BY KAIZER M. NYATSUMBA

Activity 1

LO1 ASa, f, g, m, n; LO2 ASb, c

Learners complete this activity individually.

Learners answer these questions:

1. Explain the difference between the title of the story and its final line.
2. The story starts in the present, and moves back and forth between the past and the present. Write down, in point form, the main events of the story in chronological order.

Answers

1. The title: This is where the narrator wants or plans to go to escape his unhappy home situation. The final sentence: This is where he is now, his new life on the streets.
2. Main events in chronological order:
 - a. A happy childhood with happy parents in Orlando East (p. 143).
 - b. Parents start arguing.
 - c. Two years ago, the quarrels became serious. Divorce was mentioned. They argued about the relative merits of their academic qualifications (pp. 143–144).
 - d. The parents came to hate each other (p. 138).
 - e. Both started coming home late, not telling Justice what was going on.
 - f. His mother filed for divorce. The case went on for two years. The parents slept in separate rooms during this time.
 - g. The court case, the previous week: Justice says he wants to stay with both, or neither, but the judge awards custody to the mother.
 - h. He leaves the court house, swearing, hoping to embarrass his parents.
 - i. At home, his mother threw his father's belongings out of the house.
 - j. The same night, the lawyer who had represented his mother in court visited.
 - k. A few days later, it was obvious to Justice that they were having an affair, and he left home the same night.

1. He moved to the streets of Hillbrow, which is where he is now. At first, it was not easy, but he's getting used to it. He misses his school friends. He is learning to beg and steal.

Activity 2

LO1 ASj, n, u; LO2 ASj, m, n, s

Learners research and present their conclusions about the following questions orally, individually or in groups. They can also write down their answers individually.

Learners answer these questions:

1. The narrator says *I will never trust anyone again as long as I live and I would like to kill them and if you knew my former parents you would understand* (p. 138). Do you understand?
2. Do you think Justice acted correctly in court?
3. Do you think his decision to leave home was correct?

Give learners these ideas to help them with the activity:

- Why can he not trust? Why does he want to kill his parents? Are his feelings justified and is his desire to kill justified, understandable, unacceptable, immoral, naïve?
- Think of why he acted like that; think of his motives from within – his feelings – and from outside – what he hoped to achieve in court by speaking like that. Was it respectful? Does that matter?
- In what ways could living on the streets be better than living at home for Justice? In what ways would it be worse?

**“GARDEN-GATE GREEN, PRIVY-PINK, BACK-DOOR BLUE”
BY RIANA SCHEEPERS**

Activity 1

LO1 ASa; LO2 ASb, c, j, s

Learners complete this activity individually.

Learners answer these questions:

1. Explain the meaning and importance of the title.
2. Explain the meaning and importance of the first line of the story.
3. Explain why the words of the narrator’s mother (the final sentence of the story) are so significant.

Answers

1. These are the colours of the paints that the husband used to paint the gate, the privy and the back door. Using those paints in the pantry is a way of completing his work, also of accepting the fact that he is gone and that the wife and daughter must get on with their lives.
2. It was as if the narrator’s mother was dead: she wasn’t giving life to her emotions, she wasn’t feeling anything.
3. Ginger beer is associated with the husband: he would pour them ginger beer when he got home from work. By not making it, she was trying to ignore his death, to pretend to herself that it had not happened; by making it, she accepts his death and also the importance of life, which goes on despite death. The making of the ginger beer doesn’t have to stop because the husband has died.

Activity 2

LO1 ASa, b, c, f, g, i–n

Learners complete this activity individually in writing.

Learners answer these questions:

1. Imagine you are one of the men courting the narrator's mother. Write a letter in which you try to achieve what you couldn't achieve by visiting her home. (*Hint*: Try to say nice things about the narrator.)
2. Imagine that you are the narrator. You see the letter that one of the men courting your mother wrote, and you write a letter to him in reply. You can be firm and honest, you can joke, but do not be rude or insulting.

Assessment

Explain to learners that your assessment criteria involve the form of the letter (salutation, introduction, paragraphing, ending), the vocabulary they use (appropriate to the writer and the intention, that is, to be firm, joking, etc.) and how successful they are in achieving their objective.

General questions for review

You can set all or any of the questions below for extended group discussion in class (LO1 ASa, d, f, j), or for homework writing tasks. These would demand a fair bit of research – skimming and scanning through the stories (LO2 ASb, c) – and then presentation of findings in a readable, attractive format (LO3 ASc, d, e).

Learners answer these questions:

1. Which stories are about social and political issues? Are they still relevant today?
2. Which stories are about emotional issues and relationships? Are they, in general, more or less relevant than the stories about political issues?
3. What kind of “crossing over” is there in the stories?

Assessment

You can decide what needs to be assessed according to the needs of the learners, or what particular skills you have been concentrating on. In written answers of this nature, you should assess these kinds of things:

- Clarity of expression.
- Logical layout.
- Use of paragraphing for coherence.
- Use of connecting words for cohesion.
- Choice of vocabulary.
- Grammatical correctness.
- Accuracy of facts.
- Understanding of the story.
- Insight into the characters.

Remember, you need to explain the checklist or rubric criteria to the learners so that they know what they should be aiming at.

Learners won't present their answers in table form, but the table below gives you a brief overview of possible answers to questions 1, 2 and 3. Learners might produce different opinions, which is quite acceptable. Explain to them that they would need to justify their opinion if you ask them.

Story	1. Social/ Political	2. Emotional	3. Crossing over
Red sports car		✓	From lack of control to control over life and destiny
Two fishermen	✓	✓	To understanding of people and self
Wings for Bulbie		✓	To understanding of people
A life besieged	✓	✓	Political and related personal change
Dark girl in Tepotzlán	✓	✓	To understanding of self, of place in life
A garbage story			Humorous; to understanding
Baba Mfundisi the clergyman	✓		From respect to cynical abuse of a respected figure
The crossing	✓		No voice, being misunderstood, to having a voice
St Christopher on the Parade	✓	✓	To freedom, democracy
The new beginning	✓		To freedom, democracy
A reflection of self	✓	✓	To knowledge of self
The journey		✓	To control of self
The magic man		✓	To control of emotions and life
Your own two hands		✓	To helping oneself
A better life for you, Mums	✓		To learning truth about money, crime
Pay-day murder	✓		From crime to its consequence
The man next door	✓	✓	From questioning to accepting mystery, difference
Studio		✓	To learning truth about people
When the world began turning the other way		✓	From immature attempt at control to mature acceptance

Mother, daughter		✓	Common experiences move from one generation to the next
Relatives		✓	To learning what is really interesting
Looking for Johnny September	✓		To understanding, forgiveness
Glass		✓	To awareness of human tragedy
A second look		✓	To knowledge of human nature
Streets of Hillbrow, here I come		✓	From victim to free agent
Garden-gate green, privy-pink, back-door blue		✓	To acceptance of death and therefore of one's own life

It might be argued that political issues are less relevant today, seeing that democracy has existed in our country for several years. However, it is always important for all of us to know about the past – it helps us to understand the present more clearly. Stories on emotional issues, and about relationships, will be immediately relevant to readers who have experienced or are experiencing the same thing, but we should not forget or underestimate the relevance of recent political changes.

SOME BROADER QUESTIONS

Here are ideas for further questions for each story. They expand the scope of the stories to make them more personal or more relevant to the learners' circumstances. The questions can lead to discussion in pairs or small groups, and subsequent report-back, and also to shorter or longer pieces of writing (LO1 ASa, d, f, h, j, m; LO2 ASb, c, d, f, j, m, n, p; LO3 ASa–n; LO4 ASd, e, f).

While most of the questions require a personal response (LO2 ASm), with this response learners should always demonstrate a

knowledge and understanding of the story. This should appear in the rubrics, therefore.

“Red sports car”

Learners answer these questions:

1. Did you like the story? Why or why not?
2. Is there something in your life which represents your hopes and ambitions?
3. Do you have problems like the narrator does, or do you know anybody who does?

“Two fishermen”

Learners answer these questions:

1. Have you ever felt angry, or uncomfortable, because of your race, or your appearance, or some physical characteristic? What happened? Explain how you felt.
2. Have you ever made somebody else feel uncomfortable because of their race, or appearance, or some physical characteristic? What happened? What do you think that person felt, and how do you feel about what you did? (It could be something that somebody else did.)
3. What kind of racial problems do you know about that have existed in other parts of the world?

“Wings for Bulbie”

Learners answer these questions:

1. Is alcohol a problem in your community? If so, among whom? What are the causes, and what do you think are possible solutions?
2. Would you be unhappy if one of your teacher’s breath smelt of alcohol? Why or why not?
3. Do you think drinking alcohol is worse than smoking?

“A life besieged”

Learners answer these questions:

1. When do the events of the story take place? Why were school-children boycotting schools in those days?
2. Are you happy with schooling as it is today? If not, is there anything you personally could do to improve the situation?

“A dark girl in Tepotzlán”

Learners answer these questions:

1. Why do people leave their home country?
2. Do you sympathise with people who leave their home country?
3. Would you ever leave your country, and for what reason?

“A garbage story”

Learners answer these questions:

1. How is garbage collected in the area where you live?
2. Is the garbage sorted, either by you or by the people who collect it?
3. Where does it go? For example, is it incinerated, or taken to a landfill?

“Baba Mfundisi, the clergyman”

Learners answer these questions:

1. If somebody did something violent to you, or tried to steal something of yours, would you feel justified in using violence to stop that person? If you thought they were going to shoot you, would it be okay for you to shoot them first?
2. Most Christians follow Christ’s appeal to “turn the other cheek”, in other words, never to respond to violence with violence. Do you think this is a good idea?

“The crossing”

Learners answer these questions:

1. Have you ever been in a situation where people are afraid of something happening? How did you and they react in that situation? Were their reactions normal, abnormal, controlled, exaggerated, out of control?
2. If people are ignorant about something, like the Madam in the story was ignorant of the real situation in the country, do you think they should be told the truth? Why or why not?

“St Christopher on the Parade”

Learners answer these questions:

1. Have you ever had the experience of a difficult situation suddenly becoming easy, or hard work suddenly not being hard at all? Describe the situation, and why your feelings changed.
2. What experience have you had of being in crowds? Do you enjoy it, or does your enjoyment depend on the situation?

“The new beginning”

Learners answer these questions:

1. Were you or anybody you know on the Parade in Cape Town either at Nelson Mandela’s first appearance after being released from prison, or at his first appearance as President? What were your feelings then, and now, about the event? Or what were the feelings of the person you know, and do they feel the same about it in retrospect?
2. How do you feel when singing the national anthem, or when you see the South African flag? What do flags and anthems mean to different people?

“A reflection of self”

Learners answer these questions:

1. Do you ever reflect on yourself? Is it always a good thing to do? Why or why not?

2. Can you remember a time when you suddenly realised something about yourself that you hadn't realised before? Describe the moment.
3. Can you tell when somebody doesn't really believe what they say, in other words, don't really know their true feelings? How do you know?
4. Can you tell when somebody is sincere and honest about what they say? How do you know? And how do you know when they are being insincere or dishonest?

“The journey”

Learners answer these questions:

1. What do you think is the best way to deal with a problem like stuttering, or some other speech impediment?
2. Do you think stuttering is caused by some event in a person's life, or is that person just born with it?

“The magic man”

Learners answer these questions:

1. What is the best way to deal with painful experiences in your past?
2. How could you help other people to deal with painful experiences in their past?

“Your own two hands”

Learners answer these questions:

1. Christ spoke about turning the other cheek, but he also spoke about forgiving again and again. Do you think this is always desirable?
2. What do you think should be done about people who do not want to help themselves in a certain situation? Think not only of people who don't *want* to work or look for a job, but also those who don't want to face and deal with their own problems.

“A better life for you, Mums”

Learners answer these questions:

1. Solly did something bad to achieve something good. Is this ever acceptable? In other words, do the ends sometimes justify the means?
2. If Solly hadn't died in prison, what do you think he would have done when he was released? Do people always go straight after being in prison?

“Pay-day murder”

Learners answer these questions:

1. Is it acceptable not to get involved in something that may cause you problems or inconvenience – if you see a car accident, for example, or a mugging?
2. Do you think that people who steal from others deserve to die?

“The man next door”

Learners answer these questions:

1. In your experience, have you ever found other people's freedom restricting or encroaching on your freedom? What were the situations? Did you do anything about it, or do you think you should have done something about it?
2. The French Revolution was about freedom, equality and brotherhood. Do you think that freedom and equality are possible in your country, in your world, in your life?

“Studio”

Learners answer these questions:

1. Do you fear getting old? Do you understand people who fear it?
2. If medical science found a way to keep people young, would you like that for yourself?
3. If a photographer takes photographs of young girls, does that mean he is a pervert?

“When the world began turning the other way”

Learners answer these questions:

1. Do you think a beautiful girl or a handsome boy is more likely to be happy in life than somebody with ordinary looks?
2. Would you rather be beautiful outside or inside, in other words, in outward appearance or in inner qualities of heart and character?

“Mother, daughter”

Learners answer these questions:

1. Do you write a diary, or have you ever written one? What were your reasons for starting, and what were your reasons for either stopping or continuing?
2. Is it better to write your thoughts in a diary, or to discuss them with a friend or family member?

“Relatives”

Learners answer these questions:

1. Do you like listening to stories, or telling stories? Why or why not?
2. People say that truth is stranger than fiction. Do you agree?

“Looking for Johnny September”

Learners answer these questions:

1. Think of different types of struggle that people get involved in. The struggle could be political (think of examples), or against a social evil like drugs, or to promote an ecological issue such as protecting forests or wild animals.
2. Do you think it is better to get involved in a struggle like this, in which you may be hurt or killed, or is it better to keep out of it?

“Glass”

Learners answer these questions:

1. Why do newspapers put bad news on the front page, and good news on a later page?
2. When there is a disaster, such as a flood, earthquake or tsunami, how do people react? What are some of their unselfish reactions, and what are some of their selfish reactions?
3. Is it a waste of time, money and talent to make beautiful things?

“A second look”

Learners answer these questions:

1. Many people believe that first impressions are always right. Do you agree?
2. What different circumstances could give you the wrong idea or the wrong impression of somebody? The reason could be in you and your perceptions, or it could be in the other person.

“Streets of Hillbrow, here I come”

Learners answer these questions:

1. What would you do about the problem of street children? Or do you think it isn't a problem, and would you rather do nothing about it?
2. In what circumstances would you approve of a child leaving home?
3. Is the family the best social grouping for a child to grow up in?

“Garden-gate green, privy-pink, back-door blue”

Learners answer these questions:

1. If you have a deeply unhappy experience, do you think it is better to try to forget it by getting on with your life immediately, or is it better to spend some time thinking about the experience, feeling sad, mourning?
2. If a woman loses her husband, or a man his wife, how long should

they wait before marrying again? Or should they never get married again?

ASSESSMENT

This varies for each question, and depends on the nature of the question and on what skills you wish to focus on. Since most questions require a personal response, this would appear as criteria in the rubrics. Assess for clarity of personal response, justification of opinion, and suitability of opinion in relation to the story. So you should tell learners that you want their opinions to be clear, connected to the story, and well grounded or justified.

Glossary

Here are some terms that we use in the introduction and the commentary on “Red sports car”:

- bias:** favouring one thing, idea, attitude or person over another
- coherence:** underlying logical relationship, so that text or speech makes sense
- cohesion:** linking of sentences with logical connectors like conjunctions and pronouns
- concord:** agreement in number of subject and verb, e.g. he goes (not he go)
- conflict:** struggle between characters, or between characters and their fate or circumstances, or between conflicting desires
- connotation:** meaning of a word that includes associated ideas beyond the primary or surface meaning
- content:** what is contained in the text; the events in the text
- conventions:** accepted practice or rules in a language, as for grammar and structure, headings and footnotes, indexes
- denotation:** the literal or primary meaning of a word
- figurative:** words or phrases used in a non-literal way for a particular effect, e.g. metaphors and personification
- flow chart:** a diagram indicating a process or procedure, e.g. producing a presentation
- gestures:** movement of the face or body which communicates meaning
- homonyms:** words with the same sound and spelling, but different meaning, e.g. the bear (noun), to bear (verb)
- homophones:** words sounding the same but spelt differently and with different meaning, e.g. one and won
- implied/implicit:** something suggested in the text but not expressed directly
- jargon:** special terms or expressions used in a profession or by any specific group, e.g. computer jargon like CPU and RAM

manipulative language: language aimed at gaining an unfair advantage or influence over others

mind maps: graphic representations of themes or topics

modals: verbs like can, shall, must and might

monitor: to check somebody or something regularly

motivate: to push or inspire somebody to do something, or to give a good reason for your opinion

prejudice: judging or being intolerant towards a person, a group or an idea without having correct knowledge about or any experience of it

register: the use of different words, grammatical structures and styles for different contexts, e.g. a formal register for an official document or academic essay

reinforce: to make the knowledge more fixed in the mind

rhetorical devices: things like pauses and repetition used by a speaker to persuade or convince

rubric: a combination of descriptive words and scores used for assessment

scan: to run your eyes over a text to find specific information

skim: to read a text quickly to find the main points or ideas

stereotype: a fixed and often biased expectation of a person's nature and how he or she is expected to behave

