

# TEACHER'S GUIDE

Grade 11

English Home Language and  
English First Additional Language

by

***Michael Strauss***

for

## *In the rapids*

Compiled by

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# Contents

Introduction 7

The National Curriculum Statement and the stories 7

*Our numbering system* 7

*Differences between Grade 11 and Grade 10 ASs* 14

Assessment 15

*Informal assessment* 15

*Formal assessment* 17

*The process of assessment* 19

Suggested procedure for studying the book 21

Reading the stories 21

Short questions 24

*Discussion* 24

*Written work* 25

The plot, or the main events 26

*Assessment* 26

Longer questions 26

*Report-back* 26

*Written work* 27

Characters, themes, issues and interesting language 28

Broader questions 29

Creative writing 29

Summary of suggested procedure 29

Story-by-story study 31

Some broader questions	113
Questions on the book	113
<i>Assessment</i>	115
Questions on issues in the story	115
Glossary	117

# Introduction

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) stated in the outcomes-based education (OBE) policy documents, that is, the National Curriculum Statements (NCSs).

## The National Curriculum Statements and the stories

We have designed this guide for use in Grade 11 for Home Language (HL) and First Additional Language (FAL), with equal emphasis on speaking, listening, reading and writing. As the teacher, you can select questions and activities in each section according to what you want to give your learners practice in, and according to what you want to assess.

It is important to remind yourself of the LOs and Assessment Standards (ASs) that relate to a study of the short stories in this collection. We give the relevant ASs below, rather than all of them that are listed in the NCSs. These ASs apply to both HL and FAL, unless we state otherwise in brackets.

### **Our numbering system**

Please note that our numbering system differs to the conventional system, which follows the order given in the NCS: our system allocates letters to only the relevant ASs covered in this guide. In the following list the *main points* of each AS have been numbered as per the NCS; however, further on in this guide only the *specific letter* is given. The lists on the following pages should be used as a reference to look up the AS number and descriptions. Page references for the NCS have also been provided, but only the descriptions used here will correspond, not the order or allocated letters.

The following LOs and ASs are particularly relevant to a study of the short stories in *In the Rapids*:

**1. LO 1: *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 1:** demonstrate knowledge of different forms of oral communication for social purposes, by being able to:

- a. share ideas and concepts
- b. make an unprepared response
- c. read aloud and tell a story
- d. initiate and sustain conversations with appropriate turn-taking conventions
- e. give and follow instructions (in HL, complex instructions)
- f. interact in group discussions, expressing ideas and defending opinions, and listening to and respecting those of others (in HL, intervening to redirect focus), while engaging with social, cultural, environmental and human rights issues (in HL, using negotiation skills to reach consensus)
- g. participate in discussions and debates, following correct procedures

**AS 2:** demonstrate planning and research skills for oral presentations, by being able to:

- h. research a topic
- i. organise material by choosing main ideas, details and examples for support
- j. prepare adequate introductions and conclusions (in HL, you need to emphasise coherence in this organisation)
- k. incorporate appropriate visual, audio and audio-visual aids such as charts, posters and music

**AS 3:** demonstrate the skills of listening to and delivering oral presentations, by being able to:

- l. deliver oral presentations effectively, using appropriate rhetorical devices like pauses and repetition, voice projection, eye contact and gestures

- m. pronounce words without distorting meaning
- n. demonstrate comprehension of oral texts by recording ideas, making checklists, summaries, paraphrases, and by retelling and explaining
- o. listen and respond to questions for clarification

**AS 4:** demonstrate critical awareness of language use in oral situations, by being able to:

- p. recognise, understand and use (in HL, also evaluate) appropriate styles and registers to suit their audience
- q. recognise and understand (in HL, also evaluate) language varieties
- r. distinguish between facts and opinions (in HL, evaluate arguments and assumptions)
- s. explain how meaning may be distorted by inclusion or exclusion of information
- t. recognise (in HL, also evaluate) the effects of technical language and jargon
- u. recognise (in HL, also evaluate) the relationship between language and culture and language and power
- v. recognise and challenge the effects of emotive and manipulative language, bias, prejudice and stereotyping.

In the HL and FAL NCSs, the above LO and ASs appear on pages 15, 17, 19 and 21.

**2. LO 2: Reading and Viewing:** The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts. We know this when the learner is able to:

**AS 1:** demonstrate various reading and viewing strategies for comprehension and appreciation, by being able to:

- a. read for understanding
- b. evaluate critically
- c. respond to a wide range of texts

- d. ask questions to make obvious predictions
- e. skim texts to identify main ideas
- f. scan texts for supporting details
- g. summarise main and supporting ideas in point form and sentences
- h. infer the meaning of unfamiliar words in familiar contexts (in HL, a range of contexts)
- i. reread, review and revise to promote understanding

**AS 2:** explain the meaning of a wide range of written, visual, audio and audio-visual texts, by being able to:

- j. recognise (in HL, also analyse) how selections and omissions in the text can affect meaning
- k. distinguish between fact and opinion, and recognise (in HL, also explain) implied meanings
- l. explain the viewpoint of the writer or of characters in the story and give supporting evidence from the text
- m. recognise the socio-political and cultural background of texts
- n. recognise and explain the effect of figurative and rhetorical language and literary devices like metaphor, simile, symbol, hyperbole, contrast, irony, satire, sarcasm and anticlimax (in HL, also pun, understatement, wit, caricature, paradox and antithesis)
- o. give and motivate personal responses to texts (in HL, with some conviction)

**AS 3:** recognise how language and images may reflect and shape values and attitudes, by being able to:

- p. recognise (in HL, also evaluate) how texts display and sometimes conceal socio-cultural and political values, bias, prejudice and discrimination (in HL, also explaining and analysing texts)

**AS 4:** explore and explain key features of texts and how they contribute to meaning, by being able to:

- q. explore and explain (in HL, also analyse and evaluate) features such as plot, subplot, conflict, character and the role of the narrator
- r. explain (in HL, also interpret and evaluate) messages and themes
- s. explain (in HL, also evaluate) how background and setting are related to character and theme
- t. explain (in HL, also interpret) mood, time-line, ironic twists and conclusions
- u. recognise (in HL, also analyse) how dialogue and action are related to character and theme.

In the HL and FAL NCSs, the above LO and ASs appear on pages 23, 25, 27, 29 and 31.

**3. LO 3: *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 1:** demonstrate planning skills for writing for a specific purpose, audience and context, by being able to:

- a. demonstrate the skills of narrating, entertaining, describing, persuading, arguing, informing, explaining and manipulating
- 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 2:** 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 (in HL, a wide 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 3:** reflect on, analyse and evaluate their own work, considering the opinion of others, and present the final draft, by being able to:

- i. use set criteria to evaluate their own and others' writing
- j. improve coherence and cohesion (in HL, by analysing overall structure)
- k. consider (in HL, also evaluate) whether style and register are appropriate
- l. refine word choice and sentence and paragraph structure and eliminate errors, slang, offensive language and unnecessary jargon (in HL, also redundancy and verbosity)
- m. demonstrate sensitivity to issues and attitudes in the text like gender, race and status
- n. proofread and edit to produce a final draft.

In the HL and FAL NCSs, the above LO and ASs appear on pages 33, 35 and 37.

**4. LO 4: Language:** The learner is able to use language structures and conventions appropriately and effectively. We know this when the learner is able to:

**AS 1:** identify and explain the meanings of words and use them correctly in a wide range of texts, by being able to:

- a. demonstrate a knowledge of:
  - i. spelling patterns and rules for new and/or complex words
  - ii. abbreviations and acronyms
  - iii. roots, prefixes and suffixes to determine the meaning of new words
  - iv. gender, plurals and diminutives

- v. comparatives and superlatives
- vi. homophones and homonyms
- b. identify (in HL, also explain) how languages borrow words from one another

**AS 2:** use structurally sound sentences in a meaningful and functional manner, by being able to:

- c. identify and use correctly
  - i. parts of speech
  - ii. different verb tenses and verb forms
  - iii. conditionals
  - iv. modals
  - v. simple, complex and compound sentences
  - vi. active and passive voices
  - vii. direct and indirect speech for required effect
  - viii. concord
  - ix. punctuation
  - x. figurative language such as idioms, idiomatic language and proverbs
- d. translate short sentences from the English into their home language, and vice versa (in FAL)

**AS 3:** develop critical language awareness, by being able to:

- e. explain denotation and connotation
- f. explain (in HL, also analyse) implicit and explicit messages, values and attitudes
- g. identify and challenge bias, stereotyping and manipulative language, and explore (in HL, also produce) alternative ways of expression (in HL, less emphasis on details of grammar like conditionals and modals).

In the HL NCS, the above LO and ASs appear on pages 39, 41 and 43.

In the FAL NCS, the above LO and ASs appear on pages 39, 41, 43 and 45.

A study of the short stories in *In the Rapids* 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. Remember that in OBE, the content must serve the LOs and ASs and not be an end in itself. It is important that learners gain an understanding of the content of a story, 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 story, and more intelligent and meaningful discussion and writing about it.

### **Differences between Grade 11 and Grade 10 ASs**

You may find it useful to note some of the differences between the ASs for Grade 11 and Grade 10. The difference indicates something of how learners are expected to be developing in their language and other skills as they pass from one grade to the next. In HL, LO 1 Listening and Speaking, Grade 10s must *recognise* such things as arguments and assumptions, the distortion of meaning by exclusion of information and the relationship between language and culture and language and power. Grade 11s must *explain and evaluate* these aspects of texts. In other words, learners should be developing their critical ability and their ability to explain how language works, and to make judgements about the value of language.

Similarly, for LO 2 Reading and Viewing, Grade 10s must *identify, recognise and explain* arguments, assumptions, attitudes, key features of texts, and so on. Grade 11s must advance to *analysing, evaluating and interpreting* these things. Again, learners are developing their skills as critics, people who can understand and describe how a text works and how good it is. For LO 3 Writing and Presenting, and LO 4 Language, Grade 11s must use a *wider variety* of language forms and structures than Grade 10s use,

and use them not only correctly but also in order to achieve a particular rhetorical and stylistic effect. Grade 11s should also be able to *analyse and evaluate* their own writing as a means of improving it. In other words, they should be developing a sense of style, and the ability to achieve it.

In FAL, for LO 1, Grade 11s must go beyond *identifying* to *explaining and evaluating*. For LO 2, they not only need to *describe* such things as plot, background and setting, but also need to *explain* them. For LO 3, Grade 11s need to *develop confidence* in maintaining a personal style in their writing. For LO 4, they need to *extend* the range of language forms and structures they use, and also be able to use these to *create* particular effects.

## 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 *In the Rapids* 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 *In the Rapids*, you can ask learners to summarise the main events of a story, to write a point-form description of a character, or to 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 each time they do this type of task. 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, 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 to 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. 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, 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’ conclusions about whether or not the character had a good reason for what he was doing, but also 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 discussed on the previous two pages 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:

Code	Description of competence	Marks (%)
7	Outstanding achievement	80–100
6	Meritorious achievement	70–79
5	Substantial achievement	60–79
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 (LO 1 AS b: to make an unprepared response):

Code	Ability to answer the class's questions	Marks (%)
7	<i>Outstanding</i> – answered all questions clearly; questioners were 100% satisfied	80–100

6	<i>Meritorious</i> – answered most questions clearly; most questioners were satisfied	70–79
5	<i>Substantial</i> – answered more than half the questions clearly; more than half the questioners were satisfied	60–79
4	<i>Moderate</i> – answered about half the questions clearly; about half the questioners were satisfied	50–59
3	<i>Adequate</i> – some answers were clear; some questioners were satisfied	40–49
2	<i>Elementary</i> – only a few answers were clear; only a few questioners were unsatisfied	30–39
1	<i>Not achieved</i> – 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 especially 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	Outstand- ing	Merit- orious	Substan- tial	Moderate	Adequate	Elemen- tary	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, and, of course, on whether you're teaching HL or FAL. 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 a story in the book, you could assess their ability to follow and understand the events, then character, then theme and then issues, or you could assess their ability to recount the events, then to describe the characters, then describe and comment on the themes, and so on. Assessment of these different stages could happen over days or weeks, or longer. Some groups may never get beyond plot and character, others will move quickly through those, and through themes 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 or 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 class 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.

# Suggested procedure for studying the book

With your learners, you can choose to do one of the following:

1. Read and study the stories one by one, from the beginning of the collection to the end.
2. Select some stories for study in class and the rest to be read at home.
3. Group the stories, or some of the stories, according to theme, or some other criteria. For example, several stories are about parents and upbringing; others are about violence and trauma, sexual experiences, societal attitudes, and coming of age. You could also choose based on another criterion like stories with a happy or sad ending. (We give further suggestions regarding a thematic study of the stories in the section on “Some broader questions” near the end of the guide.)

Whatever you decide, the following procedure is appropriate for the study of each story.

## Reading the stories

Learners should read each story before they study it. Ideally, they should read the story at home, since reading can be a pleasant private activity. But if you think that some learners may not read the story, or may not enjoy it by themselves, then arrange time to read the whole story in class. 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 (LO 2 AS o: to give and motivate personal responses to a text).

Before setting the reading for homework, you can find out what learners expect, or predict, about the story (LO 2 AS d: to ask questions to make predictions). Suggest that learners look at the title (and perhaps the information about the author at the end of the book), and ask them:

- What do you think is the meaning of the title?
- What do you think the story is going to be about?
- What do you think the message or lesson of the story will be?

Alternatively, if learners are reading in class, you can interrupt the reading at the end of the second or third paragraph, or at the end of the first page, and tell learners to close their books. Then ask them these questions:

- Who is the narrator – the person telling us the story? Is it a boy or a girl?
- How do the characters feel? (LO 2 AS e: to skim for main ideas, AS f: to scan for supporting details, AS l: to recognise the viewpoint of the writer or of characters 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.

After this, you should read the story to the end without interruption. You can then do the activities in this guide, which we structure as follows:

- **Check content and understanding** (LO 2 AS a: to read for understanding; AS f: to scan for supporting details).
- **Study** the following:
  - *Plot* (LO 2 AS e: to skim for main ideas; AS q: to explore, explain and analyse features like plot, subplot and conflict).
  - *Longer questions*.
  - *Character* (LO 2 AS s and u: to explore, explain and evaluate the relationship between character and features like background, dialogue and action).
  - *Themes* (LO 2 AS r: to explain and evaluate messages and themes; AS s: to explain and evaluate how background and setting relate to character and theme).

- *Issues* (LO 2 AS p: to recognise and evaluate socio-cultural and political values, attitudes and beliefs).
- *Interesting language* (LO 4 AS a to c, e and f).
- Consider some **broader questions**.
- Suggest some **creative writing** topics.

### ***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 AS a: 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:

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	60–79
4	<i>Moderate</i> – good in some aspects	50–59
3	<i>Adequate</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

## Short questions

### Discussion

You can have learners do the short questions to **check content and understanding** (LO 2 AS a: to read for understanding; AS e: to skim for main ideas; AS f: to scan for supporting details; AS h: to infer the meaning of unfamiliar words). You can set the questions for the class as a whole (LO 1 AS b: to give an unprepared response), or to be discussed in pairs or groups, with a report-back of the conclusions that they reached (LO 1 AS f: to participate in group discussions, expressing ideas and defending opinions; AS l: to deliver oral presentations effectively). To assess learners, you can move around from group to group, noting down how well learners listen to each other, express ideas and defend their opinions.

### Assessment

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							

In this guide, we provide the questions to check for understanding for each story, followed by the answers. While most questions simply check for understanding, some probe deeper. Because understanding the characters is so important, there are questions that ask *why* the characters do or say things (LO 2 AS l: to explain the writer’s or character’s viewpoint and give supporting evidence from the text).

### **Written work**

Learners should also write down the answers to some of the questions. This is particularly appropriate for weaker learners who would benefit from practising their language skills with relatively simple answers. Also, writing down their answers reinforces the vocabulary and expressions that they use (LO 3 AS f: to use a variety of sentence lengths, types and structures; AS h: to use logical connectors to ensure cohesion).

### ***Assessment***

You can assess them using this checklist:

<b>I have used:</b>	<b>Yes/No</b>
good, simple sentences	
complex sentences	
compound sentences	
an effective mixture of all three types of sentences	
an effective mixture of short and long sentences	
the dependent clause first, at times	
conjunctions for cohesion	

pronouns for cohesion	
adverbs for cohesion	
prepositions for cohesion	
grammatical correctness	

## The plot, or the main events

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 (LO 2 AS g: to summarise main and supporting ideas; LO 3 AS d: to use techniques such as lists of key words and flow charts). We provide samples of plot summaries for some of the stories.

### **Assessment**

You can make corrections and suggestions to learners, and note down persistent errors or significant improvements to add to the portfolios. Tell learners what you are doing so that they can also assess themselves.

## Longer questions

Then learners should answer some longer questions. They could discuss them in pairs or groups for oral report-back or for longer written answers.

### **Report-back**

Oral report-back takes the form of short presentations (LO 1 AS l: to deliver oral presentations effectively, using appropriate rhetorical devices like pauses and repetitions, voice projection, eye contact and gestures; AS n: to demonstrate comprehension by retelling and explaining; AS o: to listen and to respond to questions; AS p: to use appropriate styles and registers; AS r: to show the ability to distinguish fact and opinion; AS v: to recognise the effects of emotive and manipulative language, bias, prejudice and stereotyping; LO 2 AS g: to summarise main points and supporting ideas;

AS j: to recognise and analyse how selections and omissions in the text can affect meaning; AS l: to explain the viewpoint of the writer or character; AS p: to recognise and evaluate how texts can display and conceal values and attitudes; AS q: to explain and evaluate features such as plot, subplot, conflict and character; AS r: to explain and evaluate messages and themes; AS s: to explain and evaluate how background and setting are related to character and theme; AS u: to explain and evaluate how dialogue and action are related to character and theme; LO 3 AS d: to use mind maps, diagrams, etc. to explain their ideas; LO 4 av: to use comparatives appropriately and effectively, cii: verb tenses and forms, cihi: conditionals, and cviii: concord).

### ***Assessment***

You can give learners an assessment sheet so that they can assess each other. You can use or adapt the rubric we provide on page 19. Share the rubrics with them beforehand so that they know which aspects they will be assessing, and with which rating scale. You can also use these sheets for assessing them and judging learners' understanding of the skills needed for giving presentations.

### **Written work**

You can have learners do the longer written answers as a homework task or in class. You would take these in and mark them (LO 3 AS a: to demonstrate planning skills; AS c: to research topics and organise data; AS f: to use a variety of sentence lengths, types and structures; AS g: to use paragraph conventions to promote coherence; AS h: to use logical connectors such as conjunctions, pronouns, adverbs and prepositions to ensure cohesion; AS i: to evaluate their own and other learners' writing; AS m: to demonstrate sensitivity to issues and attitudes; All of LO 4).

### ***Assessment***

As with the oral presentations, you can do this assessment by yourself or learners can also assess each other. Use this rubric:

Criteria	7	6	5	4	3	2	1
Planned well							
Structured sentences effectively							
Used clear paragraph structure							
Used logical connectors							
Used grammar correctly							
Used correct verb tenses and forms							
Paid attention to concord							
Understood the story's implications							
Recognised bias, etc.							

## Characters, themes, issues and interesting language

Next, you can ask learners to summarise what a **character** does, and what this shows about their personality and nature (LO 2 AS l: to recognise the point of view of the characters; AS q: to explore and explain features like conflict and character).

Then ask learners about the **themes** (LO 2 AS r: to explain messages and themes; AS s: to explain how background and setting are related to character and theme), and any interesting **issues** (LO 2 AS p: to recognise how texts display and sometimes conceal socio-cultural and political values, bias, prejudice and discrimination).

Now you can examine **interesting language**, but you need to be sensitive about this. 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, instead of asking learners simply to find a noun or an adjective, you could ask them to find the nouns and adjectives that describe a character's feelings at a particular point in a story, as well as the place where these words

are positioned in the sentence. In this way, you help learners to understand the effect of different word types and of syntax.

Another interesting exercise is to examine sentence type and length. Sentences usually vary in length for a purpose: short sentences express strong thoughts, and a series of short sentences often depicts a series of actions. Longer sentences usually express complex thoughts and emotions, or promote a quiet, gentle, relaxed mood. But the author can also use them to build up to a strong climax at the end of a story.

If learners show signs of boredom while doing these language activities, you should stop doing them. Avoid spoiling their enjoyment of the particular story, and causing them to dread the next one.

## Broader questions

The idea of **broader questions** is to show the connection between the subject matter of the stories and the wider community and world in which learners are living. Encourage learners to give a personal response (LO 2 AS o: to give and motivate personal responses to texts), as this stimulates them to see how issues in the book are relevant to their own lives.

## Creative writing

Interested learners might like to do a **creative writing** activity, which you can also use for assessment. Give learners a week, or even longer, for this task and tell them that it will form an important part of their portfolio (all of LO 3 and LO 4).

## Summary of suggested procedure

Here is a summary of the suggested procedure. For all of the questions, always remember to ask learners to back up their answers with references to the text.

- Read the story.

- To check content and understanding, ask short questions that require short oral answers. Learners could also write down the answers to some of the questions, which you could then assess. You can also ask for a summary of the plot or main events in point form or in a flow chart.
- Ask questions for longer answers to give learners practice in short presentations of ideas. They can also write down their presentations. You assess both the oral and the written presentations.
- Ask learners to discuss any relevant characters, themes and issues.
- If appropriate, ask further questions to focus on the language used in the story.
- Ask learners to answer some broader questions.
- Set a question, or questions, for creative written answers, which you can also use for assessment.

In the questions and activities that follow, we state the LO number and AS letter only. You need to refer to the lists that we provide on pages 8 to 13 for the full descriptions corresponding with each letter. Remember, in OBE, every task or question should address an aspect of a particular outcome.

If there are any activities missing, it means that the particular story does not have anything of interest for learners to do on the topic. Some stories have important themes and issues but no significant characters, for example, while other stories may have important characters but less significant language. Also, we do not provide assessment checklists or rubrics for every activity – initially, you can adapt the ones we do provide to suit the other activities, and soon you should be able to compile your own.

# Story-by-story study

“SOUR MILK, COLD ASH” by Arja Salafranca

## Activity 1: Suggestions for procedure

LO 1 AS b, g; LO 2 AS a, d

With your class, read the first two paragraphs on page 11, and then ask the learners to cover the rest of the page. In pairs or in groups, learners discuss these questions and then report-back their answers:

1. How old do you think Jude is? Why do you think so?
2. What kind of person do you think she is? Why?
3. What do you think is going to happen in the story?
4. Do you think Dale is going to play an important part in the story?
5. What do you think is the meaning of the title of the story?

Learners read the rest of the story for homework. Then, in class, before they deal with the questions below, learners say whether their predictions were correct.

## Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why do Jude and Dale leave The Wild Monkey?
2. Why does Jude decide to get drunk?
3. What is the meaning of Jude being “*distanced by her want*” (p. 12)?
4. When Jack asks Jude to go home with him (p. 14), she first shakes her head, then changes her mind. Why?
5. Having read the story, what do you think the title means?

### Answers

1. They find it boring, “*dull*” (p. 11).
2. She wants them to forget the dullness of where they are (p. 11).
3. She wants to find a boy for sex, is focused on that, so she doesn’t need her friends and doesn’t feel close to them.
4. Jack’s flat is not far away, so Dale will not miss Jude.
5. The title expresses the “after-feeling”, the mood after the brief sexual encounter. The milk in Jack’s flat is sour, and his offer of coffee is empty; the ash in the ashtrays is cold, as happens when we clean up the mess after a party. Also, Jude feels cold after returning to Club Ashtray from Jack’s flat, cold after the “*familiar fleeting warmth*” (p. 14), the brief good feeling before the coldness and loneliness.

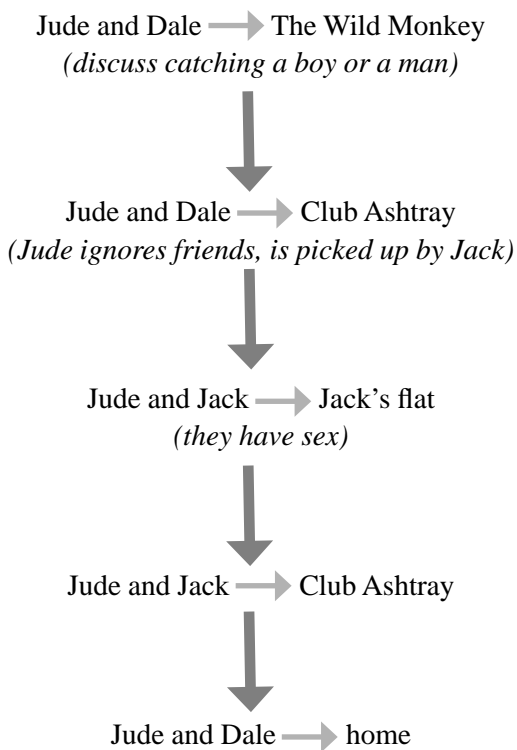
### Activity 3: Plot/main events

LO 2 AS e, g, q

Learners summarise the main events:

- Jude and Dale at The Wild Monkey discussing catching men.
- They go to Club Ashtray.
- Jude remembers a conversation she had with Dale about getting Aids, or falling pregnant.
- Jude is picked up by Jack.
- They go to his flat for sex.
- They go back to the club, and then Jude and Dale go home.

Learners can also make a flow chart, which shows the time taken for each event, or the place where things happen. Here is an example:



#### **Activity 4: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Is Jude a happy person, an unhappy person, or something in between?  
Give reasons for your answer.
2. Do you think Jack is a good person, or a bad person, or something in between? Give reasons for your answer.

*Answers*

1. She is probably something in between. She knows what she wants and

briefly feels happiness when she gets it, but it is an escape from loneliness, from fear of becoming like her parents growing older (p. 15). She doesn't seem aware of other sources of happiness.

2. He is also probably something in between. He is bad because he takes advantage of Jude's unhappy desire. He uses her for his own pleasure, and makes an empty offer of coffee (p. 14). He is good in that he gives her the pleasure she is seeking. He also doesn't seem aware of other ways to behave.

### **Activity 5: Characters**

LO 2 AS e, l, q, s

Remind learners that when they describe a character, they must provide evidence from the text. As in most of the activities, they can do this individually, in pairs or in groups, orally or in writing. In this story, a simple character sketch could be preparation for the longer questions and creative writing.

**Jude** is 18 years old; wears clothes and make-up that make her look sexy and attractive; enjoys the power she has over men; needs excitement and action; gets drunk to forget reality; is not interested in people she cannot use for her own pleasure; doesn't like Dale's boring friends, but is happy to use them and their minibus; forgets surroundings and friends in her desire for a man and sex; doesn't worry about pregnancy or Aids, thinking that her parents could deal with it if it happened; feels angry with Dale for not using her sexuality to attract men; lies to Jack about remembering him, hoping to catch him; wants the warmth and fun of sex, even though it's over quickly; sex is a shallow experience for her – just being on a comfortable bed improves it; would like men to love her or think her special; feels no joy or sense of commitment – she will see Jack again only if he calls her.

### ***Assessment***

You can use this checklist:

<b>In my character description, I:</b>	<b>Yes/No</b>
covered all the important aspects of the character	
grouped the aspects logically	
showed that I understand the character	
provided the relevant evidence	

### **Activity 6: Themes**

LO 1 AS f; LO 2 AS p, r, s, u

Learners discuss these themes:

- Sexual experience
- Loneliness
- Teenage relationships.

### ***Assessment***

You can use this checklist:

<b>During the discussion, I:</b>	<b>Yes/No</b>
Showed that I understand the socio-cultural values in the text	
Showed that I understand the themes	
Explained the themes clearly	
Made links between the background and the themes	
Expressed my ideas clearly	
Listened to others' ideas	
Respected others' ideas	

## Activity 7: Issues

LO 1 AS f; LO 2 AS o, p

Learners discuss these issues:

- How important is sexual experience?
- Is sex meant to happen only within marriage?
- Do clubs and discos encourage sexual experiences?
- What other experiences, apart from sex, bring us pleasure?

## Assessment

You can use this checklist:

During the discussion, I:	Yes/No
Gave my personal response	
Motivated my personal response	
Showed that I understand the socio-cultural values in the text	
Listened to others' ideas	
Respected others' ideas	

## Activity 8: Language

LO 2 AS n; LO 4 AS cx, f

Learners explain the figurative language in the following words:

1. Jude uses her looks “*to catch men, to kill them*” (p. 11).
2. “*Men’s eyes stare hungrily at Jude*” (p. 11).
3. They drive through “*slumbering suburbia*” (p. 12).
4. Their bodies are “*sandwiched onto the dance floor*” (p. 13).

## Answers

1. Both are metaphors. The first gives us the image of Jude seeking out men as if she were catching fish, using her beauty like bait to attract and trap them like biting on a hook, so they cannot stop themselves

wanting to have sex with her like fish unable to free themselves from the hook. A fisherman can play with the fish on his line, as Jude plays with the men through their sexual desires. The second indicates that her power over men is so strong that it takes away their power and their control so effectively that they may as well be dead.

2. It is a metaphor. Their feelings for her are like a hunger for food, a basic human need for survival.
3. It is also a metaphor. People are asleep in their houses, which makes the whole suburb seem as if it is asleep. Also, their lives are so dull that they seem to be asleep or half asleep all the time.
4. It is also a metaphor. There are so many people on the dance floor that Jude and Jack are like the contents of a sandwich pressed between two pieces of bread.

### **Activity 9: Broader questions**

LO 2 AS o

You can set the questions below for quick oral answers, or to be discussed in pairs or groups, or for short, written answers. If learners are interested, you could set one of the questions for a longer, written answer for homework.

Learners answer these questions:

1. Do you know anybody who is trapped in some form of behaviour that doesn't bring them lasting happiness? Does he or she have anything in common with Jude in the story?
2. "*Her eyes are dead*" (p. 12). Have you seen anybody that looked like this? Do you know why they may have looked like this?

## Activity 10: Creative writing

LO 3 every AS

Learners choose one of these options:

1. Imagine that Jack tells his friend about his experience with Jude. Write down what he says.
2. Pretend you are Jude and write an entry in her diary after getting home from Club Ashtray.

### *Assessment*

You can use this checklist:

In my piece of writing, I:	Yes/No
showed that I understand the text	
wrote things that are consistent with the text	
used a natural, appropriate style	
showed empathy for the characters	

“SHE DOESN’T SPEAK” by Marita van der Vyver

### **Activity 1: Suggestions for procedure**

LO 2 AS d, l, q

You can stop the reading after the first three paragraphs, and ask the learners to predict the following:

1. Why can’t Noekie speak?
2. What do you think was the traumatic incident?
3. Why does the mother call her “Anouk”, and not Noekie?

## Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Noekie's mother "*had always stood with one foot in the sea, ready to emigrate*" (p. 17). Why? What made her decide to go?
2. Why did Noekie's mother take her back to South Africa for a holiday?
3. Why did Noekie's father used to say that Granny Anna had "*swallowed a book of idioms*" (p. 20)?
4. Why does Noekie start speaking again?

*Answers*

1. She had a British passport, so she could move easily if she wanted to. Any bad news made her want to run away. She decided to move after the attack and the death of her husband.
2. She said it was to make Noekie happy, but Noekie knows she misses things in South Africa, despite saying that she doesn't.
3. Granny always quotes proverbs and idioms rather than voicing her own ideas.
4. The joy at seeing Rebecca, and wanting to attract her attention, helps Noekie to overcome the psychological barrier that had kept her silent.

## Activity 3: Plot/main events

LO 2 AS e, g, q

Learners summarise the main events in chronological order:

- Their happy life is interrupted by the attack; Noekie's father is killed, and she stops speaking.
- She and her mother emigrate to the UK.
- Now, three years later, Noekie, her mother and Granny Anna visit South Africa.
- Rebecca is working again at their old house, and Noekie starts speaking again.

#### Activity 4: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. What are the things that Noekie misses about South Africa?
2. Why did Noekie stop speaking, and why do you think she remained silent for three years?
3. Do you sympathise with Noekie’s mother?
4. In what ways are Noekie’s mother and Granny Anna similar?

#### Answers

1. She misses “*brown soil baked dry*”, “*pale veld, cloudless sky, the taste of dust*” (p. 17), standing “*barefoot in the kitchen*”, watching “*Rebecca ironing, listening to the hiss of the steam iron*”, making a “*peanut butter sandwich*”, the sun that “*shines properly, the high, pale blue sky*” (p. 19); the “*green canopy*” of trees over the pavement in summer, jumping “*from shade to shade*” on the way to the café (p. 20).
2. Because of the shock of the attack, of watching her father die, of having to keep quiet to keep herself and her mother safe from the attackers. There are many possible reasons for her continued silence: knowledge that keeping silent saved her own life (p. 17) – speaking could risk something terrible; shame that the silence was part of her being frozen with terror, unable to act, to help her father – if she speaks, she might have to give voice to that knowledge; her mother calling her Anouk, speaking for her (p. 16), thus not recognising the real “Noekie” – no point in talking if her mother isn’t listening; other people talking over and past her (p. 18) – again no point in talking; her earlier experience when she realised she got better answers from books than from people (p. 20).
3. Learners provide their own responses. We could sympathise with her because she lost her husband, left her home which she misses, has to deal with a traumatised child, sometimes suffers and cries with her

(p. 19). But we could also not sympathise with her because by building walls around her to protect herself (p. 18), she is less effective and helpful to those around her; her way of dealing with Noekie does not help the girl, for example by saying, “*If the child had made a single sound*” (p. 17), she emphasises the fact that Noekie’s silence saved them. And apparently she was never good at recognising the importance of Noekie’s questions (p. 20), thus causing the girl to communicate less.

4. Both protect themselves from harsh reality. The mother fantasises, calls her daughter by a name that sounds more “*exotic*” (p. 18), imagines that the attack alone caused her to leave the country, says that she misses nothing about South Africa (p. 17), uses words like “traumatic experience” – labels that shield her from thinking about the real horror, the real pain (p. 18). She takes along Granny Anna on the visit to the house for “psychological support”, perhaps to have an audience for her emotional reaction – her “*fingers clutching the steering wheel*” (p. 19), her shaking shoulders (p. 21). Granny Anna protects herself by quoting idioms in every situation instead of giving her own feelings and opinions, which would require her to actually think and feel.

### **Activity 5: Characters**

Questions 2 and 3 in Activity 4 above focus on two of the characters and their motivation.

### **Activity 6: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Trauma
- Nostalgia
- Facing and not facing the truth
- The influence of parents on their children.

## Activity 7: Issues

LO 2 AS o, p

Learners discuss these issues:

- How do we help somebody who has had a traumatic experience?
- Is it always a good thing to “*work through the past*” (p. 18)?
- What do you think our attitude should be towards people who leave their country?

## Activity 8: Language

LO 2 AS b, n; LO 4 AS ci, cii, f

Learners answer these questions:

1. Unlike the chronological order of the plot summary above, the actual story is all in one tense. Which one? Why?
2. “*This one’s neck almost snaps from all the mascara*” (p. 18). Is this true?
3. Look again at the things Noekie misses. What senses do these things appeal to? What parts of speech are most frequent?

### Answers

1. It is the present simple tense. Perhaps the author uses it to make the memories as vivid as present events, to mirror how events in the past come into the present by what people do or say.
2. No, it is not literally true. The hyperbole or exaggeration is amusing, but more seriously the mascara is a symbol – the mother’s friends cover themselves with make-up in the same way as they cover their perception; they don’t notice the reality of crime and people’s obsession with security. They could also be covering their own feelings and fears.
3. Sense of sight: “*brown soil*”, “*pale veld*”, “*cloudless sky*”, “*high, pale blue sky*”, “*green canopy*” of trees. Smell: soil “*baked dry*”, the “*ironing*”. Taste: “*dust, the peanut butter sandwich*”. Touch: “*standing barefoot in the kitchen, sun that shines properly*”, jumping “*from shade to shade*”. Hearing: “*hiss of the steam iron*”. The most frequent

parts of speech are nouns (soil, veld, sky, dust, etc.), adjectives (dry, cloudless, pale, blue, etc.) and verbs (standing, watching, making, shines, etc.). You need to point out how these words, and not just the adjectives, communicate the characters' feelings.

### **Activity 9: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Do you know anybody who has had a traumatic experience? How well have they been able to come to terms with it, and continue their lives?
2. Do you know anybody who has left South Africa? Why did they leave? Do you know anybody who returned? How do you feel about them?

### **Activity 10: Creative writing**

LO 3 every AS

Learners pretend they are Noekie and they write a letter to Rebecca. They say how they feel about leaving her and losing contact with her, and then seeing her again at their old home.

### **Assessment**

You can use this checklist:

<b>In my letter, I:</b>	<b>Yes/No</b>
wrote things that are consistent with the story	
used the casual writing style that is appropriate to a teenage girl	
expressed my feelings clearly	
used the correct letter structure and paragraphing	

## “RED HERRINGS” by Gavin Kruger

### **Activity 1: Suggestions for procedure**

LO 2 AS a, e

Read the story quickly for the simple action, then go back to look at the ideas it expresses.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. What is the meaning of the title?
2. Why is the climber arrested?

#### *Answers*

1. A “red herring” is something that takes our attention away from something else that is more important. The basic story is the man climbing the building, and the reason for his climb. In making suggestions, the on-lookers introduce many other ideas and issues, some deeper and more interesting than the simple statement that the climber wants to make.
2. He is arrested probably because he doesn’t have permission to climb the public building.

### **Activity 3: Plot/main events**

LO 2 AS e, g, q

Learners summarise the main events:

- A little girl and her mother watch a man climb a building.
- People make comments about his reason for doing this.
- A woman’s bag is stolen.
- The man unfolds a banner, and is then arrested by the police.
- The little girl and her mother have an important conversation.

#### Activity 4: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. What suggestions do the bystanders make about the man's reasons for the climb?
2. Explain the argument around the "*chicken run*" and the "*gravy train*" (p. 25).
3. Who do you think "wins" the discussion – the little girl or her mother?

#### Answers

1. They think he wants to commit suicide because his girlfriend left him, or because he is unemployed, or because he wants to prove something to himself or because he's high on drugs. One person thinks it's a publicity stunt; another person thinks that crime and economic difficulties have become too much for him.
2. One man tells another to "*join the chicken run*" by leaving the country like so many other people have done. The other man replies that he wants to stay in this country, and comments that it is now easy for the first man to live a good life because he can benefit from the policies of the new, anti-apartheid government.
3. Learners provide their own answers. They should show that they are aware that the questions that the little girl asks make the mother uncomfortable because they show that the rules and laws of society do not always make sense. When the girl asks the most significant thing – "*what's decent?*" (p. 27) – the mother cannot give her an answer, and instead resorts to distracting the girl with the promise of ice cream.

### **Activity 5: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Suicide and people's motives for committing suicide
- Free expression
- Political and social changes
- People getting involved in other people's lives.

### **Activity 6: Issues**

LO 2 AS o, p

Learners discuss these issues:

- When should we get involved, and when shouldn't we?
- Is "*doing their job*" a good reason for an unpleasant or cruel act?

### **Activity 7: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Would you have got involved if you had been one of the bystanders?
2. Do you agree with the message on the climber's banner?

### **Activity 8: Creative writing**

LO 3 every AS

Learners pretend that they are bystanders. They write a letter to the newspaper, giving their ideas about the incident or about things they heard people say.

## Assessment

You can use this checklist:

In my letter, I:	Yes/No
used the correct form	
expressed my ideas clearly	
explained my ideas clearly	
used simple and correct vocabulary and grammar	

“THEY’RE COMING!” by Rrekgetsi Chimeloane

### Activity 1: Suggestions for procedure

This story is interesting because of the reasons for the narrator’s reactions.

### Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Sello not want the children to light a candle (p. 29)?
2. Why do they decide to go to Mma Motimele’s house and not the mine dumps?
3. Is there a real threat of attack from the hostel dwellers?

### Answers

1. He thinks that it will show the hostel dwellers that there are people in the house.
2. Billy is physically disabled, and unable to walk the distance to the mine dumps quickly.
3. They *think* that there is, but to this day, when the narrator tells the story, he does not know for sure.

### Activity 3: Plot/main events

LO 2 AS e, g, q

Learners summarise the main events:

- The mother wakes up the children, frightened that the hostel dwellers are coming to murder them.
- They go to Mma Motimele's house nearby, leaving the older boys to fight.
- The narrator falls asleep and wakes up the next morning. Everyone is safe; the hostel dwellers did not come.
- As an adult, the narrator wonders whether the threat was real.

### Activity 4: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: The narrator describes himself as a “*panic-stricken twelve-year-old*” boy (p. 31). Why is he so terrified?

*Answer*

His ideas come from the film *Zulu Dawn*. In his mind, he and his family are not running away from hostel dwellers, but from fierce fighters whose assegais pierce the chests of British soldiers (p. 30).

### Activity 5: Themes

LO 2 AS r, s, u

Learners discuss these themes:

- Reality and imagination
- Response to violence.

### **Activity 6: Issues**

LO 2 AS o, p

Learners discuss these issues:

- Where can we learn true things – from films, books, the Internet?
- What is the best way to react to danger?

### **Activity 7: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Are children's fears always exaggerated?
2. Do you think that many dangers in life would be less frightening if we understood them better?
3. Have you or has somebody you know ever been in physical danger? How did you or the other person react?

### **Activity 8: Creative writing**

LO 3 every AS

Learners write a letter to a friend who is afraid of something, of something happening or of somebody. They try to help them by giving them some good advice.

"FACE OF A KILLER" by Dianne Hofmeyr

### **Activity 1: Suggestions for procedure**

LO 2 AS a

Read the whole story with your learners before asking for details.

## Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. “*Who’s war are you fighting? Yours? Mine? Your uncle’s? Or your father’s?*” (p. 36). Who are all these people, and what is the war?
2. How did Max and Jakes die?
3. Why does the narrator phone her mother less and less as time goes by?

### Answers

1. “*Yours*” is the narrator’s son, the killer whose photograph appears in the newspaper (p. 32); “*mine*” is the narrator, the mother of the killer; “*your uncle*” is Max, the narrator’s brother; “*your father*” is Jakes, the narrator’s boyfriend. The “*war*” is the conflict between the government and its opponents: Max fights on one side, in the army, on behalf of the government; the narrator and Jakes are on the other side, in opposition to the government.
2. Max died fighting in the army, the wound made by a bullet or something bigger (p. 35); Jakes was killed by a piece of shrapnel from a bomb planted by him and the narrator (p. 36).
3. They couldn’t talk meaningfully because the mother’s phone was being tapped.

## Activity 3: Plot/main events

LO 2 AS e, g, q

Learners summarise the main events in chronological order:

- The narrator, Michelle, and brother Max grow up.
- He is conscripted for military service, and is killed.
- Michelle meets Jakes, and joins him and others in making bombs.
- Jakes is killed in a bomb incident.
- Michelle continues phoning her mother.
- She has a child, who grows up to be a fighter and killer.

#### **Activity 4: Characters**

LO 2 AS e, l, q, s

**Michelle** is disappointed and angry when Max agrees to fight on the side of the government, nervous later when she sees how comfortable he seems in uniform; angry with her mother for supporting and encouraging him; wants to take the place of Max but fighting on the other side, as a way of expressing her anger; makes bombs as a kind of vindication of Max's death; loves Jakes; remembers his death without passion but is clearly shaken; feels in need of support; feels admiration for her son, as well as tenderness and pity; feels sorry for her mother who is growing older.

#### **Activity 5: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Political violence.
- How political beliefs affect families.

#### **Activity 6: Issues**

LO 2 AS o, p

Learners discuss these issues:

- Should parents try to influence their children's views, political or otherwise?
- Should children accept their parents' views, and keep quiet if they disagree?

#### **Activity 7: Language**

LO 3 AS h; LO 4 AS a

Learners answer this question: On page 35, notice the lengths of the sentences in the paragraph beginning "*It was impossible*". Can you think of a reason for the different lengths?

*Answer*

The first and final sentences are the longest. The first tells of how they all sat close together in crowded rooms, like words packed into a sentence. The next six sentences are much shorter and broken up, in the same way that Michelle is separate, not joined to the people around her. But slowly, after a build-up of short sentences, the final sentence is the climax, the result of how her anger eventually got them to see she was one of them and could work with them.

**Activity 8: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Do you automatically accept the views of your parents and elders, or do you sometimes question these views?
2. If you disagree with any of their views, what should you do about it?
3. If your parents disagree with something you are doing, should you stop doing it?

**Activity 9: Creative writing**

LO 3 every AS

Learners pretend that they are Michelle. In her diary they write a kind of letter to Jakes, writing about his death, about Max and about her son.

“BABY” by E.K.M. Dido

**Activity 1: Suggestions for procedure**

This story is easy to follow. Ask learners to notice the emotions of Baby, and to enjoy the reactions of the others.

## Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Uncle Attie always keep Baby so close to him?
2. Uncle Attie often “*laughed loudly after each sentence*” (p. 38). Why?
3. How does Sergeant de Wit know that Uncle Attie had abducted Baby?

*Answers*

1. He is probably afraid she would talk to people and tell them the truth.
2. Perhaps to cover his nervousness and guilt.
3. His wife, also from Pretoria, recognises the way Baby says “Mô” as typical of that area. This helps Sergeant de Wit to recognise Baby’s face from the posters in the office and elsewhere.

## Activity 3: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Find examples of the ways in which Baby’s behaviour is unusual, particularly for a girl of fifteen.
2. Try to explain why she behaves in this way.

*Answers*

1. The make-up: “*blue eye shadow, red lipstick, red fingernails*” (p. 37); “*the short yellow dress*” that she “*didn’t bother to pull down*” to cover her thigh (p. 38); her “*pleading and helpless*” eyes (p. 38); she cries a lot, both when Uncle Attie is holding her (pp. 38, 40), and when she has a few moments alone with the narrator (p. 39). In the morning, Baby seems to enjoy shocking the neighbours by being outside in skimpy underwear (p. 39), but her eyes are “*torn wide open*” (p. 40) and she seems not to focus on things, acting like a drunk person.

2. The crying, laughing, smiling, not focusing could all be because of the drugs Uncle Attie gives her. The crying could also be from fear, as she is in the control of the man who took her from her home. The make-up, the clothes and the flirtatious behaviour are more complex – perhaps Uncle Attie likes them, so she wears them and acts like this to please him. At the same time, she may see the power her sexuality has over him, so it is the only way she can show her power in the situation.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Rights of children
- Adults' responsibility towards children
- Appearance and reality.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of how to recognise and respond to child abuse.

#### **Activity 6: Language**

LO 2 AS k, l, m, p

LO 4 AS ci, f

Learners answer this question: The neighbours don't see an abused, abducted girl, but a girl with no shame. Look at the words on page 39 that show their attitude, rather than the truth.

*Answer*

A neighbour calls the narrator's mother "a heathen", and sees her as committing a sin "by letting the naked child get dressed so that all the men in

*town can see her shame*". Auntie Poppie describes Baby as “*stark naked*”. A “heathen” is an unbeliever, rather than someone who lets a girl walk around in her underwear. The sin is in the eye of the beholder, and in this story the beholder is the neighbour. It is not Tinkie who lets Baby do anything. Baby isn’t naked, she is in her underwear. The shame, like the sin, is in the eye of the beholder.

### **Activity 7: Broader questions**

LO 2 AS o

Learners answer these questions:

1. How do you notice when somebody is unhappy? Are there signs that you can be sure of?
2. If you feel that somebody is unhappy, what do you think you or anyone else should do about it?
3. The neighbours are blinded to the real sin – the abduction – by their horror of sexual sin. In what other situations can people be blinded to the truth by their own attitudes?

### **Activity 8: Creative writing**

LO 3 every AS

Uncle Attie makes a statement at the police station. Mostly he tells the truth, but he tries to make it sound as if he had some good motives for what he did. Learners write what he says.

### ***Assessment***

Explain to learners that Uncle Attie is trying hard to sound reasonable, like a man with a good heart. So his language would be gentle and persuasive. Learners should try to indicate this in their writing.

## “DOG STAR” by Jenny Hobbs

### **Activity 1: Suggestions for procedure**

Try not to spoil learners’ enjoyment of this story with too much discussion or too much study.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Loretta’s attitude to Fanie change when they go to school?
2. Fanie doesn’t seem to have had an easy childhood. What difficulties did he face?
3. Why doesn’t Fanie want to be a Doberman, a bulldog, a border collie, or a Great Dane? Why does he want to be a ridgeback?
4. This is not simply a story that ends, “Then I woke up and realised it was all a dream.” How do you know this?

### *Answers*

1. Generally, it isn’t respectable for girls and boys to play together at that age.
2. After his father became alcoholic, then died, his mother drove the children hard to study and prepare for good careers.
3. A Doberman is too aggressive, a bulldog ugly, a collie too nervous, a Great Dane long-faced and clumsy. None of these characteristics is suitable – he wants to appeal to Loretta and to impress her. A ridgeback would be noble, powerful, good-tempered, and being African, it would appeal to Loretta’s patriotism.
4. First, Fanie says he couldn’t handle life at home if he didn’t escape into his head sometimes (p. 44). Then, although he wakes from a feverish dream (p. 49), he knows about the butterfly tattoo, which, judging by Loretta’s shocked reaction, is not just in his imagination. So Fanie being a dog isn’t just a dream, nor is it totally imaginary – it’s a fulfilment of his wishes to be loved by Loretta.

### **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Love
- Fantasy.

### **Activity 4: Issues**

LO 2 AS o, p

Learners discuss the issue of what to do when the boy or girl they love doesn't love them.

### **Activity 5: Language**

LO 4 AS ci

Learners discuss the funny things that the dogs in this story “say”. They select a few favourite phrases.

### **Activity 6: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Do you think it helps to fantasise or daydream when you are in a difficult situation?
2. Are there better things to do than fantasise?

### **Activity 7: Creative writing**

LO 3 every AS

Learners pretend they are Loretta and they write an entry in her diary about a ridgeback dog that she befriended, which she calls “Diddums”. They describe the dog and how, one day, he just disappeared.

### ***Assessment***

Explain to learners that they can decide how much reality and how much fantasy to put into this diary entry. It should be convincing, just as the story is. It should also show a clear understanding of the story.

“ONLY THE NUMBER HAS CHANGED” by  
Fatima Dike

### **Activity 1: Suggestions for procedure**

LO 2 AS a

The first three lines give us the main theme of the story: how the narrator gets to understand her mother better. Ask learners to look out for how the narrator moves from not understanding to understanding.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners discuss these questions:

1. How does Mr Rogers, and the narrator’s mother and father, help people?
2. Why is the narrator angry with her mother?

### ***Answers***

1. Mr Rogers makes it easier for the narrator’s mother to find a house to live in each time the family gets bigger. The narrator’s father helps other black people find housing. The mother helps them to get work from Mr Rogers.
2. She feels that Mr Rogers doesn’t deserve her mother’s loyalty, and her joy each time he comes to visit. He pays the mother little, it costs him almost nothing to find housing for her and his children don’t show gratitude for all her love and care.

### **Activity 3: Question for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: What is the narrator telling us when she says, “*Only the number has changed*” (p. 55)? What does she now understand?

#### *Answer*

The house is the same – it is the house that Mr Rogers gave to her mother. She would not have had this house to grow up in and bring her own children up in if her mother hadn’t shown such loyalty and devotion to Mr Rogers and his family. She understands now that her mother worked all those years and showed devotion partly for the sake of her own family, so that they could have a decent place to live, and partly for the sake of other black people, who Mr Rogers helped because he recognised the narrator’s parents’ good work.

### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss the theme of living with social injustice.

### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of adapting to or opposing social and political injustice.

## **Activity 6: Broader questions**

LO 2 AS o

Learners answer these questions:

1. All through history and still today, we cannot seem to live in peace – people often treat each other badly and unjustly. What can each one of us do about this when we see it happening?
2. Do you think there is always a chance for us to help victims of social injustice?

## **Activity 7: Creative writing**

LO 3 every AS

Learners make a list of social and political injustices that they know have happened in this country. For each point, they write what could or should be done about these things, and by whom.

“A SUNDAY OUT” by Daniel Bujan

## **Activity 1: Suggestions for procedure**

LO 2 AS t

Not much happens in this story, but the sense of expectation is strong. Ask learners to notice the mood and what the characters are expecting.

## **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Who is Mavis, and why has she been phoning (p. 56)?
2. Why is the old man happy to see Reggie (p. 56)?
3. Why does he say that Reggie is “a teacher” (p. 59)?

4. Why are they all waiting for Mitchell to wake up? What do they want him to do?

*Answers*

1. She is Mitchell's wife. She wants to find out where he is – he didn't go home after being out drinking the night before.
2. He enjoys discussing political issues with guests.
3. He likes to imagine that Reggie is a teacher. It gives Reggie an air of respectability, which makes the old man feel better about himself because a good person visits him.
4. They believe that he can sort out the problem between the youngest daughter and the husband she has presumably divorced – Mitchell will “*fix him up*” (p. 60).

**Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, t, u

Learners answer this question: What is the mood in this story and how does the writer achieve it? (*Hint*: Look at how the writer describes the house and the characters, and at what the characters say.)

*Answer*

The mood is sad and depressing; the people are always hoping for something better, but finally there is only disappointment. The old couple brighten when they see Reggie, despite his being hung over. He is at least some sort of company, someone for the old man to talk to, someone for his wife to take care of: the man tries to start a political debate by mentioning Boesak, his wife prepares food for Reggie (p. 57). All the characters have sad lives: Reggie and Mitchell get drunk and feel terrible the next day; the old man is diabetic (p. 58) and lives with his wife in a tiny house; they are lonely. Mavis has a husband who sleeps away from home when he gets drunk; the younger daughter fell pregnant at 16 and now is “*spoilt goods*”

(p. 59). Her husband physically abuses her and wants to keep their son. They all put their hope in Mitchell, believing that he will put the husband in his place, but when he wakes up he is so hung over that he can only collapse in a chair, smells bad and cannot even speak (p. 60). The anti-climax makes Reggie realise that there's no point in waiting around there for something to happen. He is also scared and depressed because some of them seem comfortable with the mess and hopelessness (p. 59) – they are unable to escape it, and they have come to accept it.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Unhappy marriages
- Growing old.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss these issues:

- How to deal with an unhappy situation
- How to deal with an unhappy relationship.

#### **Activity 6: Language**

LO 2 AS p, t; LO 4 AS ci

Learners answer this question: Look for words and phrases that describe the houses in the area and discuss how the details help to create the mood of the story.

*Answer*

The houses are “*tiny apartments crammed into the mud-coloured building*”, only the curtains distinguish “*one household from another*” (pp. 57,

58). The flats are “*small and cramped*”, the nameplate of the block opposite hangs “*lopsidedly*” (p. 60). Everything is too small for the occupants: “*tiny, cramped, small, cramped*”. Colours are dull and depressing: “*mud-coloured*”, and the attempts to bring some colour into the home with the curtains, for example, are sad. The houses are not well cared for.

### **Activity 7: Broader questions**

LO 2 AS o

Learners answer this set of questions: Have you ever been in an unhappy situation? Did you find it difficult to get out of it? If so, why?

### **Activity 8: Creative writing**

LO 3 every AS

Learners imagine that they are social workers. They visit the family in the story to talk about the younger daughter’s son. They write a report to their supervisor, recommending what should be done.

### **Assessment**

You can use this checklist:

<b>In my report, I:</b>	<b>Yes/No</b>
used simple and clear language	
described the circumstances properly	
Gave an account of the interviews I conducted	
gave my recommendations	
showed sensitivity to the people I spoke to	
showed that I understand the situation	

“MR CELLULAR” by Moses Sovumani Mahlangu

### **Activity 1: Suggestions for procedure**

This is an entertaining story with something interesting to think about at the end.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. What is the writer’s opinion of cell phones?
2. Why is the Faculty of Arts “*looked-down-upon*” (p. 63)?
3. Why does Tintswalo tell the Head of Department what Mr Cellular had done?

*Answers*

1. He doesn’t like them – “*irritating technological device*” (p. 61).
2. Arts courses are called “*female courses*”; they are easier and less prestigious than courses given in the Law and Commerce faculties (p. 63).
3. She wants to get revenge on him for using her (p. 65).

### **Activity 3: Characters**

LO 2 AS e, l, q, s

**Mr Cellular** is popular; has many girlfriends; is the first on campus to have a cell phone; is very handsome; speaks English fluently; dresses flashily and wears expensive perfumes – he seems to have everything going for him, and his success with the ladies is not surprising. But he is not a good person – he copies exam papers and gives them to the women he wants (pp. 64, 65).

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Loving and wooing
- Honesty.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss these issues:

- Is a man or woman who easily finds sexual partners a happy person?
- Is it okay for a teacher to help learners by showing them the exam paper before the exam?

#### **Activity 6: Broader questions**

LO 2 AS l, o, q, s

Learners answer these questions:

1. Mr Cellular defends himself by saying that he has never sold an exam paper (p. 65). Does this make his action acceptable?
2. If somebody offered to show you the exam paper before the exam, would you accept the offer and have a look?

#### **Activity 7: Creative writing**

LO 3 every AS

Learners pretend that they are one of Mr Cellular's girlfriends and they don't like what Tintswalo did. They write a letter to her, saying what they think of her.

## “LITTLE SAVAGES” by James Matthews

### Activity 1: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer this question: Who laughs at whom or what, and why?

#### Answer

The five boys laugh at Shane because of his name and his peaked cap (p. 68). Shane laughs at the piglet, because it looks funny, like a drunken sailor. The five boys laugh when Willa releases the dogs and tells them to attack the piglet. They jeer or laugh cruelly at Shane after attacking him (p. 69).

### Activity 2: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Who thinks the boys are “savages” (p. 69), and why?
2. Why do the boys jeer at Shane after attacking him?

#### Answers

1. Shane does. He thinks they are savages for encouraging the dogs to attack the piglet, thinking it is okay because they own the piglet. He also feels they are savages for attacking him and breaking his cap, destroying something that is a mark of the civilised city where he lives. When they attack him, their faces have “*the same cruel expression as when the dogs were mauling the piglet*” (p. 69) – he feels that they are no better than dogs.
2. Shane is different – a boy from the city with a strange name, strange clothes, a strange life with visits to the cinema which he pays for by selling empty wine bottles. Many people don’t feel comfortable with somebody who is different; they feel safer and more in control when

they can mock this person, attack him and disempower him. When he is lying on the ground, bleeding and with his cap broken, he looks funny to the boys.

### **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- City life and rural life
- The cruelty of children.

### **Activity 4: Issues**

LO 2 AS o, p

Learners discuss the issue of whether children can be taught not to be cruel.

### **Activity 5: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Do the five boys act as they do because they live in the country, because they are children, or for some other reason?
2. Do you think that Shane is superior to the five boys?
3. Do you think the piglet feels pain when the dogs bite it?
4. Would you prefer to live in the city as Shane does, or in a place like Teslaarsdal? Why?

### **Activity 6: Creative writing**

LO 3 every AS

Shane is shocked by the contrast between what he sees inside the house and what happens outside. Learners pretend that they are him and they write an entry in his diary about this.

## “DAD’S FUNERAL” by Luke Alfred

### Activity 1: Suggestions for procedure

In this extract from a novel, we get two contrasting views of the father – one of a rather sad man whose funeral few people attend, the other of a man who inspired fierce love in his son. Ask learners to notice these views.

### Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. The thought that “*Dad was drunk when he rolled the car . . . hovered around us like a curse*” (p. 71). What does this mean?
2. What bothers Mum about Eddie Botha?
3. “*But that wasn’t my Dad*” (p. 73). What does this mean?
4. “*He had reached my heart*” (p. 76). What does this mean, and how does Dad do this?

### Answers

1. It means that they think Dad’s death was unnecessary and embarrassing because he was drunk. The thought is close to them, they cannot stop thinking it.
2. She overheard Eddie saying he didn’t want to go to the funeral of a “soutie”, yet now he pretends to be friendly and helpful to her as Dad’s widow.
3. The boy imagines what he would like his father to have done – “*hammered together some kind of makeshift peace with the blacks and the Afrikaners*” (p. 72) – and that he should have lived his life in such a way that attracted more people to his funeral. But his father did neither of these things – only a few people come to the funeral, and not all out of love and respect for him.
4. What his father said about the barbers moved the boy because he

knew it was true, and he was impressed because he hadn't heard his father speak with such insight and understanding before.

### **Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: What are the barbers' secrets, according to Dad? Is there anything ironic here, looking at Dad's own life?

#### *Answer*

Their secrets: "*they make sure their customers' heads come to them*" and "*the care that they show*". The barbers do not expend too much energy by moving too quickly or having to bend down or reach upwards; they take care not to cut their customers; and they care for each other. It is ironic that Dad understood about the need for taking care like this, but he wasn't able to care for himself or for others – a "*lost self*" (p. 72), was often drunk, failed to "*get a purchase on life in South Africa*" (p. 72), did not understand the blacks and the Afrikaners as he did the barbers. It is also ironic that the people who pretended to care, like Eddie Botha, or who tried to care, like Father Sweeney, did not understand him as well as he understood the barbers.

### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Love for a father
- Alcoholism
- Hypocrisy.

### Activity 5: Language

LO 2 AS n, q, s; LO 4 AS f

Learners answer these questions:

1. Look at the comparisons that the writer uses to describe Mum's reaction to her husband's death (p. 70), and the way members of the family speak that evening (p. 71). Do you think they are effective?
2. Look at the description on page 73 of the narrator's imagination of people preparing to go to Dad's funeral. Why are the details so vivid, and how does the writer make them vivid?

*Answers*

1. Mum's body "*fell away from her and crumpled, just as an exposed section of cliff would collapse and crash into the ocean*". This is a sudden movement and nothing can stop it – Mum is left without support. The family members speak with "*heavy words that rolled like boulders from the mouth*". A boulder is difficult to move; the family members don't want to speak, and they do so with difficulty and great effort. Generally, we can see these as effective descriptions. If learners think they are not effective, they need to motivate their opinion.
2. The details are vivid because they are all in the narrator's powerful imagination. The writer makes them vivid by using strong, physical details that appeal to the senses – sight: "*shining, polished shoes*"; "*the sandwich*"; "*cup of tea*"; "*the graveside*"; "*looking at the sky and trees with new eyes*"; sound: the "*buffing up*" of the shoes; the "*gentle echo of the spitting iron*"; smell: the iron, the sandwich and tea, the "*tangy earth*" around the grave.

### Activity 6: Broader questions

LO 2 AS o

Learners answer these questions:

1. Do you know anybody who is unable to get a grip on his or her own life? What are the reasons for this?

2. Is there anybody that you love, but that you would like to be different in some way?

### **Activity 7: Creative writing**

LO 3 every AS

Learners choose one of these options:

1. You are the narrator of the story. In your diary, write a letter to your dead father, saying how you feel about him.
2. As yourself, write a letter to a person you love, but who you would like to be different in some way. Tell the person how you feel.

“THE KEY” by Elsa Joubert

### **Activity 1: Suggestions for procedure**

There is a question in this story: Why does the narrator want to return the key? Tell learners that they will need to answer this question.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does the young man say, “*They have probably left already*” (p. 77) as he and the girl approach the house?
2. Who were the young people *shaking their long hair in the sun* (p. 79)?
3. Why does the young man want to return the key?

*Answers*

1. The young woman doesn’t feel comfortable about going inside because she knows she isn’t welcome. If “they” are not there, she would feel better about going into the house.

2. They were friends of the man when he was younger.
3. He has been keeping it so that he can get into the house easily to remove all his stuff (p. 78) but once he has done this, he wants to end all connection with the house and his parents; he leaves the key to show that he doesn't want to come back.

### Activity 3: Characters

LO 2 AS e, l, q, s

The **mother** is the main reason why the narrator wants to end his connection with the house. She is hard and unfriendly; she doesn't greet her son or the young woman, saying only that they are late (p. 77). The sharp sound of her shoes on the parquet flooring emphasises this hardness. Her make-up, the gold bangles and the filed and painted nails (p. 78) all indicate a woman who wants to be admired for her looks. She is not open and warm to others – the make-up and jewellery are like a shield against the world. Her husband is also a victim of her hardness – he adjusts his top button as he always does to avoid a fight (p. 77), her “*nails cut into his wrist*” (p. 78). She resents the young woman for being more important to her son than she is; she can no longer dominate and control him. When she realises that her son has broken away from her, and she has lost control of him, she spreads the blame – “*Where did we go wrong?*” (p. 79) she wonders, not realising that she drove her son away.

The **father** is also an interesting character. His relationship with his son is healthier – he welcomes him, invites him and his friend inside; he had the swimming pool built for his son, he taught him to scuba dive, which encouraged him to be independent. But the man does not stand up to his wife – he doesn't want “*to fight with his wife*” (p. 78) and does not answer her questions at the end though he probably knows the correct answer.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Maternal love
- Paternal love
- Growing up and leaving home.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of whether parents can (and should) love their children and also encourage them to go out and live their own lives.

#### **Activity 6: Creative writing**

LO 3 every AS

Learners choose one of these options:

1. Write a letter from the son to his mother, saying what he really feels.
2. Write a letter from the son to his father, saying what he really feels.
3. Write a letter from the father to the son, saying what he really feels.

#### ***Assessment***

Explain to learners that in order to make the letter realistic, they need to get into the mind of the son or the father – they need to imagine and express what the son or the father is thinking and feeling.

“GIANT” by K. Sello Duiker

#### **Activity 1: Suggestions for procedure**

After reading the first paragraph, ask learners if they think the story will be about a giant, or about a boy’s initiation. They should have some idea

about why the topics are mentioned together in this introductory section. Ask them to predict what will happen. You can also tell them that you are going to ask for a plot summary, so they should note the details as they read.

### **Activity 2: Plot/main events**

LO 2 AS e, g, q

Learners consider the main events:

- Menka wakes up on his fifteenth birthday.
- He has breakfast then goes to the mountain, hoping to see his cousin Hapi.
- He finds only blood outside the small cave where they sometimes rested.
- He is wrapped in a blanket, and taken away.
- He wakes alone, in an unknown place.
- He finds water to drink; manages to trap a small animal to eat; builds a shelter.
- One night he is again wrapped in a blanket and carried away.
- He is thrown into a lake.
- He gets out and finds a clean tunic.
- Wearing the tunic, he goes home and people speak to him in a different way from before – as a man.

### **Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: What does Menka learn during his initiation?

*Answer*

He learns practical things – how to find a safe place to sleep (p. 82); how

to find water to drink; how to find food; and how to trap, kill and cook an animal to eat (pp. 83, 84); how to make a shelter. He also learns how to deal with fear and loneliness (p. 84). He learns how to remain alert – the second time he is wrapped in a blanket he stays awake (p. 84). Finally, he realises that there probably isn't a giant in the mountains.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Growing up
- Initiation into adulthood.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss these issues:

- Are initiation ceremonies good for boys?
- Do boys in communities that do not follow these traditions miss something important in their upbringing?
- Is it wrong to tell children stories that are not true?

#### **Activity 6: Creative writing**

LO 3 every AS

Learners imagine that all boys and girls, whether they live in the city, a town or a rural area, should go through some kind of experience to prepare them for adult life. They write down their ideas in the form of a letter. Or they can pretend to be somebody else, and write a letter to the newspaper giving their ideas.

“BEN PRINS'S FEET” by Jeanne Goosen

**Activity 1: Suggestions for procedure**

In this story, a woman remembers a childhood experience, which she has never really understood. Ask your learners to see if they can understand it.

**Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why do women seem to be in love with Ben Prins?
2. What is their husbands' attitude? Why?

*Answers*

1. The women are impressed by his English accent, and admire his style – the cigars, the gold frames of his glasses, the straw hat, his walk, his amused expression, his car, the romantic songs he plays on the piano (p. 87), and the elegant way he treats his wife, opening the car door for her (p. 88).
2. The men think that he is a show-off, trying to be grand (p. 87); a “*real fancy pants*” (p. 88). To them, a man should be less elegant and more practical.

**Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: Why did the narrator enjoy scratching Ben Prins's feet, and why did she keep quiet about it?

*Answer*

We don't know exactly why, and nor does the narrator, but it is interesting to speculate. She wants to do it well (p. 89), and feels good when she does.

She works at it, and collects pieces of glass that do the job well and give Ben Prins pleasure. Also, she admires his feet – their smoothness and narrowness – and they remind her of the feet of Christ at the convent near her house. She keeps quiet because she knows, instinctively, that people would not understand, and would like him less if they knew about it (p. 89). Even grand, elegant people have private moments and private pleasures, but people find this difficult to accept; they expect grand people to be grand all the time. Another possible meaning: generally, we believe that grand people must be powerful; they cannot have “feet of clay”, which means that they should not show any weakness. Ben Prins’s feet are smooth, like clay, and he enjoys the foot-scratching as a simple, physical pleasure which does not suit his grand image. The narrator does not want to reveal the foot-scratching because people may see it as a weakness.

#### **Activity 4: Characters**

LO 2 AS e, l, q, s

Even though she never speaks in the story, **Mrs Prins** is an interesting character. People say she “*suffered from nerves*” (p. 87); she is seldom seen outside, and never walks down the road or goes shopping. Inside, she lies on the bed next to her husband in her underwear, reading women’s magazines. She never looks up or says anything when the narrator is doing the foot-scratching. Perhaps her strangeness, her aloofness and her retreat into women’s magazines are part of the reason why Ben enjoys the simple, physical sensation of having his feet scratched.

#### **Activity 5: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Public image and private life
- Growing up and learning about the world.

## **Activity 6: Creative writing**

LO 3 every AS

Learners think about whether a person's public image ever matches their nature as seen in private. They write an essay entitled "The Public and the Private", explaining why our public and private personalities are often different.

"THE PURSE IS MINE" by Thomas Rapakgadi

### **Activity 1: Suggestions for procedure**

This is a simple story. The main interest is in the motives of Akufani, the role of Vusi and the twist at the end.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Akufani wonders if Vusi is "*beginning to repent*" (p. 90). What is there for Vusi to repent?
2. Who has the last laugh?

#### *Answers*

1. Perhaps Vusi is beginning to feel bad about robbing people for the purpose of impressing and getting girls.
2. The policeman: he knows that Akufani is unable to explain the drugs and wishes that he hadn't stolen the purse and lied that it was his. The old man can also have the last laugh, thinking of the robber who has got into trouble for stealing the drugs that he himself was carrying.

### **Activity 3: Characters**

LO 2 AS e, l, q, s

**Akufani** robs people, and poor people too, but doesn't use violence in doing it. He himself becomes a victim of violence.

### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Appearance and reality
- Crime.

### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of whether a good friend should stand by us even if we are doing bad things.

### **Activity 6: Broader questions**

LO 2 AS o

Learners answer this question: Has anybody ever let you down? Why?

### **Activity 7: Creative writing**

LO 3 every AS

Learners imagine that Vusi gets a job, and after some time is able to bail Akufani out of jail. They write down the conversation the two men have as they walk away from the prison.

## Assessment

You can use this checklist:

In my dialogue, I:	Yes/No
used the correct language – language that friends use together	
used the language consistently	
used short, simple sentences	
wrote ideas that are true to the story	

“THE BIG BAD WOLF” by Buntu Siwisa

### Activity 1: Suggestions for procedure

LO 2 AS m, n, p, r

Ask learners if they know the fairy tale of *Little Red Riding Hood and the Big Bad Wolf*. If they do not know it, bring a copy of the story to class and read it to them or you can simply tell it to them. Then, as they read this story, they should look out for who or what is and isn't the Big Bad Wolf.

### Activity 2: Plot/main events

LO 2 AS e, g, q

Learners consider the main events:

- The narrator's mother asks him to take food and medicine to his bed-ridden grandmother.
- On the way, he is stopped at a roadblock, and arrested.
- At the police station, he receives an apology and is released.
- Then his car breaks down, and he continues on foot.

- He sees a young white girl, who takes fright and runs away.
- In turn he is frightened by another man, but this man just gives him advice about the route to take.
- He arrives at his grandmother's, and is surprised at the physical signs in her of old age and hard work.

### Activity 3: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. In the story, who or what is and isn't the Big Bad Wolf?
2. "*Bless all the Big Bad Wolves and keep them from extinction*" (p. 97). Why does the narrator say this?

#### Answers

1. The Big Bad Wolf (BBW) is a symbol of evil and violence. The BBW killed the narrator's brother as he was driving home from work, and it seems that other men in the family suffered the same fate (p. 93). The BBW is the wanted criminal that appears on TV; he steals from houses, hijacks cars, grabs purses and cell phones, robs banks and rapes women (p. 94). The police at the roadblock think the narrator is the BBW because he looks like the hijacker they are looking for, but he isn't. The white girl (p. 96) thinks he's the BBW probably because he is black and they're in a dark place, and that's where we would expect to see BBWs, but she's wrong. The narrator thinks that the man with the "*sun-grilled skin*" (p. 96) is the BBW, but he is also wrong: the man is friendly and gives him helpful directions. So even the narrator falls into the trap of letting outward appearance deceive him as to a person's true nature. Finally, the narrator thinks his grandmother is the BBW, but she looks like one simply because of the effects of her age and her hard, working life.
2. He realises that most of the people who we *think* are BBWs are actu-

ally not. Their physical appearance and/or the situation they are in may make them look like BBWs, but they themselves are also in danger of becoming the victims of real BBWs. The narrator hopes that God may help all these falsely accused people before they are arrested, or attacked by the real BBWs.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Crime and criminals
- Criminals and innocents.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of how we can protect the innocent when we pursue criminals.

#### **Activity 6: Broader questions**

LO 2 AS o

Learners answer this pair of questions: Have you ever made a mistake about somebody's true nature? What led you to making the wrong assessment?

#### **Activity 7: Creative writing**

LO 3 every AS

Learners tell their own Big Bad Wolf story. It can be serious, it can be funny, or it can have an unexpected twist at the end.

### ***Assessment***

Explain to learners that in their story, you are looking for creative ideas, a good story, a flowing narrative and interesting characters. You can set the activity as a homework project over a week, so that learners have time to look up other versions of the story on the Internet and to think about their own.

“THEY DIDN’T EVEN PRINT HIS NAME” by  
Beverley Jansen

### **Activity 1: Suggestions for procedure**

The ideas and motivations of Chantelle and Clivie provide the main interest in this story. Ask learners to notice these aspects as they read.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Chantal decide against antagonising Clivie (p. 98)?
2. Why does Donnie want to give Clivie “*a taai klap*” (p. 101)?
3. Why do you think talk about nobody caring (pp. 100, 101) always leads to trouble?
4. What is “*the gap*” Clivie creates for Chantelle (p. 103)?
5. Chantelle wants to remember the meeting, not Clivie’s “*stricken face*” (p. 103). Why?

### ***Answers***

1. Probably because she would like to see something positive come out of the meeting, and making him angry now would make him less likely to be reasonable during the meeting.
2. He thinks Clivie is being stupid, forgetting that the gangs need the graffiti on the walls to distinguish their territory. The slap might bring him to his senses.

3. It makes them angry, but the anger will automatically be directed against another gang, and not in a constructive direction.
4. He tells her to run and while the gang attacks him, she has the chance to do so.
5. She hopes that the positive, constructive ideas that come out of the meeting will be followed up. Also, it hurts her to remember his face as he was being attacked.

### **Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Why do you think the writer mentions that the newspapers “*didn’t even print his name*” (p. 103)?
2. Drawings and pictures feature several times in the story. Is there any significance in this?

#### *Answers*

1. Clivie’s death is just a statistic. The way the newspapers describe it ignores the fact that he was a real person with hopes and dreams – “*Some people think we don’t have any dreams*” (p. 103). The newspaper report doesn’t mention that he wanted to stop fighting, to create a better life for himself and his family.
2. There are the children’s drawings on the walls of the nursery school (pp. 98, 99), Clivie suggests “*nice pictures on the walls near the sports field*” (p. 101). They discuss how to obtain the paint (p. 102). The drawings and paintings are all significant. The children’s pictures show their world – perhaps the mothers are bigger because they are more important in the children’s lives than the fathers. The nice pictures would replace the graffiti that marks the gangs’ territory, which would show a change in the way people in the area are thinking. When they discuss how to get the paint, some of them reject the old method

of stealing in favour of the better way of seeking donations – this indicates a change in their way of life too.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss the theme of the cycle of violence.

#### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of how we can break out of a cycle of violence.

#### **Activity 6: Broader questions**

LO 2 AS o

Learners answer this question: What advice could you give to someone caught in a cycle of violence?

#### **Activity 7: Creative writing**

LO 3 every AS

Learners pretend that they are Clivie after he has died. They write a letter to Chantelle and to his gang friends, saying how he thinks and feels.

“THE IMMORTALITY OF LOBSTERS” by Tom Dreyer

#### **Activity 1: Suggestions for procedure**

This story is simple, but the ideas are more complex.

## Activity 2: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Other than in the title, lobsters appear three times in the story. Why are they mentioned each time?
2. What do you think is the significance of the last mention of lobsters, made by John (p. 106)?

### Answers

1. Three mentions of lobsters:
  - a. The Transvaal visitors leave their babies in the sun, and they are burnt as “*red as a lobster*” (p. 104).
  - b. John talks about Uncle Patrick, who went crayfish trapping with him and his father when he was in high school. The priest looked at the lobsters in the bottom of the boat, and “*whispered something about the immortality of lobsters*” (p. 105). It was something debated in the Middle Ages, but John is thinking of something else in connection with the lobsters.
  - c. In the waiting room at the hospital, John explains his idea: lobsters all look the same, they are not individuals, and they are “*all part of a larger entity, part of the idea lobster . . . when one dies . . . the idea lives on*” (p. 106).
2. Lawrence is dead, but something lives on: his ideas, his spirit. He sees things in a creative, original way – the red babies are like sacrifices being offered to the sun (p. 104). He is energetic, practical and skilled at fixing things (pp. 104, 105). He can see what is necessary and what is unnecessary in life. He is the one “*who looked life straight in the eye*” (p. 105). Ironically, it is the person who lives life to the fullest who dies young. But his ideas live on, and his friends can continue to consider his ideas.

### **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Life and death
- Living life to the full
- The immortality of ideas.

### **Activity 4: Creative writing**

LO 3 every AS

Learners write down some things about life that Lawrence tells his friends, the narrator and John.

“TUPPERWARE” by François Bloemhof

### **Activity 1: Suggestions for procedure**

This is another story in which fantasy affects reality. Once they have finished reading it, ask learners if they see similarities with another story in the collection.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Sandra think Tricia is a witch?
2. Why does Juan change his mind at the end of the story and decide to go out with Sandra after all?
3. What does Sandra learn from the experience?

*Answers*

1. She thinks Tricia’s eyes look like the eyes of a witch; in her room there

is the smell of strange herbs, and strange symbols on the walls. She strokes a mysterious-looking Siamese cat. Sandra’s suspicions are confirmed when she finds, in Tricia’s big box, the boys’ hearts that Tricia has stolen.

2. Sandra gives him back his heart and he is no longer under Tricia’s spell – he is aware again that he loves Sandra.
3. She learns that she needs to take better care of her love for Juan. We don’t know how her care had been lacking, but it needs to be as practical as the Tupperware that she uses to carry Juan’s heart back to him.

### **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Magic – good and bad
- Fantasy and reality.

### **Activity 4: Language**

LO 2 AS n; LO 4 AS cx

Learners answer this question: The whole story is a metaphor – Sandra taking back the heart from Tricia represents Sandra winning back the love of Juan. There are also many other comparisons in the story. Find the similes, and explain their effect.

*Answer*

The Nels’ house is “*like Feta cheese*” (p. 107). This is not serious or poetic, and indicates that the story is going to be fun. Tricia looks “*like Britney Spears*” (p. 107) – boys are interested in her because she looks like the sexy pop star. The Siamese cat’s eyes are “*like moist stars*” (p. 108) – they are bright and shiny, making us think of astrology and magic. As she lies in bed, Tricia’s hair is “*curling like branches around her head*” (p. 108);

they could also look like the snakes around the head of the Medusa in Greek mythology – one look at her would turn us to stone.

### **Activity 5: Creative writing**

LO 3 every AS

The last line of the story sounds like an advertising slogan. It confirms that the story is intended for fun, and that we should not take it too seriously. Learners think of another fun advertising slogan and then write a short story that ends with the slogan.

“SKEW LIDS” by Rita Swanepoel

### **Activity 1: Suggestions for procedure**

Tell learners that you are going to ask them what happened once they have finished reading the story.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why do you think women never turn up after arranging to meet Manus through the lonely-hearts column (p. 111)?
2. Why does Manus write a letter to the newspaper?

*Answers*

1. Probably, as Manus expects, they see him waiting, don't like the look of him and leave.
2. He is depressed about his weight, and wants people to understand how a fat man feels. He also hopes that a female reader will respond to him with sympathy, and perhaps want to meet him.

### Activity 3: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Why do you think the woman wants to meet Manus?
2. Do you think Manus meets and talks to the woman, or do you think he walks out of the restaurant without meeting her? Give reasons for your answer.

#### Answers

1. Perhaps because she is also fat and can relate to him well; perhaps she just wants to talk about the problem of being fat with another fat person; perhaps she thinks a relationship could develop; perhaps she wants to write an article about how fat men feel about being fat.
2. Learners provide their own ideas. His first thought is that he doesn't want to make a spectacle of himself "*with a woman like this at his side*" (p. 113), which is ironic because this is how some women must have felt when they saw him. He may turn around and walk away. Or he may reconsider, and realise that he shouldn't act in the hurtful way that others have acted. He would then go to meet and talk to the woman.

### Activity 4: Themes

LO 2 AS r, s, u

Learners discuss these themes:

- Being different
- The problem of obesity.

### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss the issue of how we should behave towards people who are not the same as us.

### **Activity 6: Broader questions**

LO 2 AS o

Learners answer these questions:

1. There is the Afrikaans expression: “a skew pot will find a skew lid”. Do you think that Manus will strike up a good relationship with the fat woman?
2. How do you feel about people who are very fat or very thin, or have very bad skin, or a funny face? Do you think they need sympathy, or advice on how to improve themselves?

### **Activity 7: Creative writing**

LO 3 every AS

Learners imagine that Manus goes back to the office without meeting the woman. Later, after thinking a lot about what happened, he writes a letter to the newspaper, asking them to pass it on to the woman. Learners write the letter.

“THE GIRL WITH THE BLUES IN HER EYES” by  
Melvin Whitebooi

### **Activity 1: Suggestions for procedure**

This story is painful, and possibly embarrassing. It is not necessary to check for understanding, as the plot is simple and clear. Discussion can be useful but do not continue with it if any learners feel uncomfortable.

## **Activity 2: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: The narrator is caught in a “*never-ending nightmare*” (p. 117). What are the things that cause him pain?

### *Answer*

He is hurt by memories of the first attack and theft of his car, and of what the man wanted to do to him; memories of how the young woman sheltered him and then was raped, while he was too paralysed with fear to help her (p. 116); memories of her suffering as she tried to respond to him when they are married; memories of the pain that led her to commit suicide.

## **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Violence
- Sexual violence
- Revenge.

## **Activity 4: Issues**

LO 2 AS o, p

Learners discuss the issue of whether we should forgive, or seek revenge on, someone who treats us badly.

### **Activity 5: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Do you think there is any way out of the nightmare for the narrator of the story?
2. If you or somebody you know were attacked, robbed or raped, what do you think the best course of action would be?

### **Activity 6: Creative writing**

LO 3 every AS

Learners imagine that they are social workers who see a lot of violence and unhappiness, and many people living with unending nightmares. They work because they believe they can help these people. They write down how they go about trying to do so.

“OUT OF WRECKAGE” by Allan Kolski Horwitz

### **Activity 1: Suggestions for procedure**

After a quick reading of this very short story, ask learners what they think it’s about.

### **Activity 2: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer this question: The story has a dreamlike quality, and like in many dreams, it could be taking place anywhere. Also as with dreams, the meaning is a mystery. What do you think it means? Try to think of a reason for the difference between north and south, for the magazine of bullets and for the white car.

### *Answer*

There is not enough evidence in the story for us to be sure of an interpretation. It could have a psychological significance, with the building representing the mind, and the white car indicating an escape from a traumatic event or unhappiness. It could have a political meaning, with a community torn apart by political violence. Many other meanings are possible – let learners offer their ideas.

### **Activity 3: Creative writing**

LO 3 every AS

Learners record a dream that they had or imagine having.

### ***Assessment***

You can use this checklist:

In my dream description, I:	Yes/No
used my imagination and provided vivid images	
described the atmosphere clearly and effectively	
used effective vocabulary	

“COMPRESS” by George Weideman

### **Activity 1: Suggestions for procedure**

If you read this in class, there are two places where it could be interesting to interrupt the reading: after the first paragraph of the story on page 120, and at the end of the third line on page 122.

At the first place, you could ask for predictions:

- Where are they?
- Where did the narrator’s father run away?

- Why did he run away?
- Are they going to look for him, and bring him back?

At the second, you could ask learners if they expect to see these people again in the story. Also ask them why the man's arms "*flop down at his sides*"?

### **Activity 2: Plot/main events**

LO 2 AS e, g, q

Learners summarise the main events in chronological order:

- After lots of fighting, the narrator's father disappears.
- The mother struggles to get him to pay maintenance.
- He remarries.
- A year or two later, he disappears again and is presumed dead.
- Nine years later, a letter arrives from Namibia to say he is very sick and wants to see his wife and son before he dies.
- They borrow Uncle Wally's car, and drive to him.
- The air-conditioning malfunctions.
- While the mother is sleeping, Joey drives past a woman with a baby, and a man; they signal them to stop, but he drives on.
- Once when they stop to open a farm gate, the mother scratches her leg on a piece of wire.
- At the house, the mother speaks with the sick husband, but Joey doesn't want to be with him.
- He tries to fix the car's air-con.
- The father dies; after the funeral, they leave.
- The car's air-con is still not working, and the mother's scratch turns septic.
- They run out of water.
- A donkey cart appears, carrying the same man and woman they passed earlier; their baby had died after being bitten by something poisonous.

- They find a plant, and use it to draw the poison from the mother's wound.

### Activity 3: Questions for longer answers

LO 1 AS f to h, l; LO 2 AS i, m, n

Learners answer this question: There are several ironies in this story. Can you find some? (*Hint: Think of the car, the people on the donkey cart, the baby and the narrator's father.*)

#### *Answer*

It is ironic that the car, “*a model of German perfection*” (p. 120), fails them in terms of comforts like the air-con, and essentials like the doors. It is ironic that the one thing it could have done successfully, that is, take the man and woman to water and the plant that could have saved their baby, it didn't do because the narrator didn't want to stop in the terrible heat (p. 122). It is ironic that the son is driving to see the father before he dies, but indirectly causes the death of the baby by ignoring it. It is ironic that the narrator and his mother hurry to get to the father before he dies, while the father did not seem to take much trouble to take care of his wife and sons. It is ironic that the man and woman, who Joey does not help, save the life of his mother (p. 126).

### Activity 4: Characters

LO 2 AS e, l, q, s

At the beginning, the **mother** is quite amusing; a nervous passenger and back-seat driver (p. 120); panicking when her lighter doesn't work and she fears she may not be able to light a cigarette. She scolds Joey for driving past the turnoff, and gives him “*a reproachful look*” when the car swerves dangerously (p. 122). As the car slides on loose sand, she gives a shriek and glares at her son. But when we read about how she defends her husband who abandoned her (p. 123), she becomes a pathetic figure.

When she scratches her leg, and says, “*It’s a sign*” (p. 124), she is both amusing and endearing. She is also more appealing when she sits with her husband, having forgiven him. She is loyal, and wants to protect him from the world. On the way home, she’s irritating, but we feel sorry for her when her wound turns septic. At the end she is ill and in pain from the poison (p. 126).

### **Activity 5: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Death
- Family duties.

### **Activity 6: Broader questions**

LO 2 AS o

Learners answer this question: Often in life we are in a hurry, too busy to stop and think or to notice things around us. In the story the baby dies as a result of the narrator’s hurry. Has something like this ever happened in your life, when you didn’t have time for somebody else or somebody didn’t have time for you? What happened?

### **Activity 7: Creative writing**

LO 3 every AS

The leaves draw the poison from the mother’s wound, and she and her son continue their journey home. Learners write the conversation between the man and the woman in their donkey cart as they go on their way.

## “LETTERS FROM AFAR” by Stirro Moffat Banda

### **Activity 1: Suggestions for procedure**

There is no actual plot in this story, but there are three interesting people: the writers of the two letters, and the brother Zuki. It is not easy to know the exact truth about them all.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why does Bafana write a letter to his mother?
2. What is her response?

#### *Answers*

1. He wants to tell her he isn't living in town, but in an informal settlement (p. 128). He has lost his job, and doesn't have much money, but is looking for a new job. He also wants to tell the truth about his brother Zuki, whom he describes as a killer, thief and rapist, among other things. He feels that his mother should know the truth about him.
2. She replies that Bafana is stupid and a failure. Rather than helping his brother in his work, he has become a police informer, exposing his brother. By contrast, the parents are proud of Zuki, believing that he is successful as a self-made man who is able to help them by sending them money.

### **Activity 3: Characters**

LO 2 AS e, l, q, s

The **mother** seems cruel and deliberately hurtful. In defending Zuki, she uses words that we normally use as a joke, not as a serious defence. Her language is crude and uncontrolled.

**Zuki** seems to be a bad person. His studies at university indicate his intelligence, but now he makes money by using and abusing others. He deals in drugs and prostitution; he must be rich if his lawyer can bail him out for R300 000. Also, he seems to have shot a friend and lied about it.

**Bafana** seems to be a good person. His four attempts to pass matric show hard work and perseverance. A dutiful son, he takes the advice of his mother to *stay away from criminal elements* – he describes moving away from his brother to avoid his influence (p. 128). He has lost his job, but is looking seriously for another. But we could also doubt his goodness. For instance, why does he tell his mother all the details of his brother’s crimes, and of other people in the area he has been living in, if not to show her how good he is? Does he really want her not to tell his father, or does he hope she will? Does he really expect to be able to save enough money to buy them a house in Sandton, or does he know it’s impossible, but says it to make himself sound like a good son?

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Good children and bad children
- Parental love.

#### **Activity 5: Language**

LO 4 AS a, cvx

Learners answer this question: Look at the punctuation in the mother’s letter. What do all the question marks tell you about her?

Answer: There are eight questions, but she has already stated that Bafana should not bother to reply. The questions are rhetorical – they don’t require an answer, although she does provide the answers.

### **Activity 6: Broader questions**

LO 2 AS o

Learners answer this question: Do you think Bafana is as good as he says he is, or is there some truth in what the mother says in her letter?

### **Activity 7: Creative writing**

LO 3 every AS

Learners imagine that Zuki has visited his mother, and she told him about the letter she received from Bafana. They write a letter in reply from Zuki to Bafana.

“ON A SUNNY DAY IN LAVENDER HILL” by

Marcel Williams

### **Activity 1: Suggestions for procedure**

If you read the story in class, do it in one reading so as to experience the shock at the end.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Willem will “*do the honourable thing*” (p. 131). What is the honourable thing?
2. “*An amateur had pulled off the perfect murder*” (p. 136). This is not entirely the case. Explain what goes right, and what goes wrong.

*Answers*

1. He will get revenge on Ace, who had raped Evie.
2. Almost everything goes well: the stealing of the car, the shooting, the

dumping of the car. Even the informer decides not to incriminate Willem. The one thing that goes wrong – leaving the library book in the car – is a simple one, typical of the amateur and easy to do in the heat of the moment.

### **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Crime and revenge
- Sexual violence and its consequences.

### **Activity 4: Issues**

LO 2 AS o, p

Learners discuss the issue of whether it is good to give information to the authorities about a criminal.

### **Activity 5: Broader questions**

LO 2 AS o

Learners answer these questions:

1. What do you think of Willem’s description of Evie as “*spoilt goods*” (p. 131)? Does it tell us anything about *him*?
2. Did you want Willem to get away with the murder? Was the surprise ending a good or bad surprise for you? Why?
3. How do you feel about Hannes? Do you understand him, hate him or feel sorry for him? Do you think it is okay for him to blame Pagad?

### **Activity 6: Creative writing**

LO 3 every AS

Learners pretend that they are Willem and they prepare the statement that he must make to the police.

# "THE WORKMEN OF SLOVOVILLE" by Johnny Masilela

## **Activity 1: Suggestions for procedure**

Read this story without interruption, letting the class experience the build-up of hope, the heroic actions and gestures, and the final, shocking end.

## **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. In the first paragraph of the story, why does the author stress that the wearing of jackets and blankets is tribal tradition?
2. Why do the residents of Slovoville have to find money to build their own school?
3. Why does Grandfather have to do so much of the work?

### *Answers*

1. The building of the school is to be a community effort discussed and decided upon by all the people, as in traditional tribal society.
2. They are considered squatters – there are no funds available as there would be for a settled community.
3. The other men are unused to this kind of work. It also gives him a chance to play the role of the traditional tribal hero, to stress that this is a truly democratic effort along traditional tribal lines.

## **Activity 3: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Community
- Self-help
- Crime.

#### **Activity 4: Issues**

LO 2 AS o, p

Learners discuss the issue of what to do when criminal activity hampers a person's efforts at self-improvement.

#### **Activity 5: Language**

LO 4 AS a, ci, cv

Learners answer this question: Grandfather is the warrior, the hero. Find examples of actions that display his physical strength, and also a form of syntax, used three times, that is usually associated with a hero, a giant or a god of mythology.

Answer

*“Massive shoulders and hands”*; *“the muscles on his neck and shoulders bulged”*; Grandfather *“spun the wooden handle along with its pointed steel end into the empty air”* (p. 138); *“reputed to have grabbed a puffadder by the tail before whipping its fangs against the stem of the mopani”*; *“heaved the pointed end into the hard ground”*; *“stabbed the shiny blade into the fresh earth”* (pp. 138, 139). Unusual syntax: *“he of the massive shoulders and hands”*; *“he who is reputed to have grabbed ...”*; *“he of the massive shoulders and hands”* (pp. 138, 139).

#### **Activity 6: Broader questions**

LO 1 AS f; LO 2 AS m, s, o

Learners answer this question: We don't know who killed Jeremiah Vimbi. In one sense, the event was petty crime, with the motive being the theft of the workers' tools. But it also involved murder. It is a blow to the efforts of the Slovoville community, who had saved their money to buy the tools. Who do you think killed Jeremiah and stole the tools, and why? Was there some other motive than just stealing some tools?

## **Activity 7: Creative writing**

LO 3 every AS

Learners write a short story about hope that is lost. They can describe a person, or some people, who make a great effort and sacrifice to achieve something, like the Slovoville workers do. When their efforts are finished and their hopes dashed, it seems that nobody has gained anything.

“THE TOWERS” by Felicity Wood

### **Activity 1: Suggestions for procedure**

Like “Dog Star” and “Tupperware”, this story combines reality and fantasy, but here the fantasy and reality are not fun; they are more like a nightmare. The three towers really exist – we can see them in most photographs of Table Mountain – and the rooms and the corridors are like this, and the wind does howl around the towers. Learners must decide for themselves what is real, and what the story is actually about.

### **Activity 2: Questions to check understanding**

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Why doesn't Jude know any of her neighbours well (p. 141)?
2. Why does she think that she may be going mad?
3. Why does she throw away the pamphlet (p. 143)?
4. According to the skinny young woman, why does Jude not know any of her neighbours (p. 143)?
5. Why is Jude finally blown away by the wind (p. 144)?

*Answers*

1. She works irregular hours, often at night, so she doesn't leave and return home at the time that most other people do. Also, she feels uneasy

in the corridors and does not stop and chat with anybody – she goes into her room quickly and stays there.

2. She sees a man floating outside her window, attached to nothing, who just disappears.
3. She doesn't want to be frightened; she doesn't even want to think about it.
4. The woman says they have been taken away; she talks about people in the building who can overhear them, and about covering her ears so that she won't hear the wind.
5. When she rushes back into her flat to get away from the mysterious man, she finds the windows open. In trying to close them, she leans out too far and the wind takes her and blows her away.

### **Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Everything in the building makes us feel as if we could blow away. What are these things?
2. Why isn't the skinny young woman blown away?
3. Why isn't the man in the anorak blown away, even though he is sometimes blown around in the air in front of the building?
4. What is the man's explanation for why many people come to live in the towers, and get blown away?

*Answers*

1. The wind blows strongly all the time, and the towers move in the wind. It can blow panes of glass out of the windows (p. 141). Looking out and down can give you vertigo – the feeling of being unable to balance that is caused by looking down from a great height. The wedge-shaped rooms curve outwards into the void of roaring air (p. 141).

2. She shuts herself in her room and covers her ears. Also, she takes drugs to help shut out the possibility of being blown away.
3. Presumably he knows how to live with the wind, letting it blow him around, but not away.
4. People who come to live in the towers have empty, meaningless lives, so they are light enough for the wind to blow away.

#### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Purpose in life
- The reality of our lives.

#### **Activity 5: Broader questions**

LO 2 AS o

Learners answer this question: Why do you think Jude is blown away?

#### **Activity 6: Creative writing**

LO 3 every AS

Learners imagine that in the newspaper they read that the towers are offering accommodation at a special price, an offer not to be missed. They decide to rent a flat there but their friend thinks they are crazy. They either write a dialogue between themselves and the friend, or they write an e-mail to the friend. They try to convince the friend that they are not crazy.

“GOING HOME” by Diana Ferrus

#### **Activity 1: Suggestions for procedure**

Point out that while the title of the story is “Going Home”, on the last

page of the story the narrator says she has really come home. Tell learners to explain this.

## Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. The narrator mentions eight times that there is something that she has to speak about with her mother. Find these references.
2. What is it that she has to speak to her about?
3. Why does the narrator say at the end that she has really *come home* (p. 148)?

### Answers

1. Eight times:
  - a. *“How would I tell her? I shuddered, thinking of how she would react”* (p. 145).
  - b. *“She felt it too. She knew I wasn’t there for a casual visit”* (p. 145).
  - c. *“As soon as she suspects that there is to be any talk about something difficult, she goes on the attack”* (p. 146).
  - d. *“My brother said we should just leave her alone ... but today it was my turn”* (p. 146).
  - e. *“I couldn’t let the opportunity slip by: “What does the doctor say about your lungs, Mom?”* (p. 146).
  - f. *“I wondered whether Aunt Pinkie knew that I knew about Mom”* (p. 146).
  - g. *“I knew that I would have to get it over and done with this weekend, whatever the consequences. Time was running out”* (p. 147).
  - h. *“Mom . . . I know about it”* (p. 147).
2. She has to speak to her about her illness and inability to take care of herself.
3. The narrator realises that she needs and wants to take care of her mother. She is where she wants to be, which is home.

### **Activity 3: Questions for longer answers**

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. The mother “*continued to stare ahead or her. The half-empty cup of soup stood cold on the dirty carpet*” (p. 147). What does this indicate?
2. Why was it suddenly easy for the narrator to take the decision that relates to Brian?

*Answers*

1. The mother has given up the fight or the pretence that she can manage alone; she doesn't want to argue any more.
2. The mother's health may have been worrying the narrator all this time, so she has been keeping herself ready to take care of her. Or it could be that her feelings for her mother puts into perspective her feelings for Brian, and she realises that caring for her mother is more meaningful and important.

### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Growing old.
- Children's duty to parents.

### **Activity 5: Broader questions**

LO 2 AS o

Learners answer this question: When they become adults, do people have a duty to take care of their parents, or should parents take care of themselves?

## Activity 6: Creative writing

LO 3 every AS

Learners imagine that they are the narrator. They are nervous to call Brian so they write him a letter, explaining why they won't be coming back.

"RUBY IN THE SKY" by Bridget Pitt

### Activity 1: Suggestions for procedure

Enjoy the story with your learners, then discuss it.

### Activity 2: Questions to check understanding

LO 1 AS a, b; LO 2 AS a, e, f

Learners answer these questions:

1. Ruby's laugh "*echoed hollowly . . . she realised that she did not find it funny at all*" (p. 150). What doesn't she find funny, and why?
2. Why does Ruby drop the kite?

#### Answers

1. She doesn't find Philip's reference to "*kiddy gropers*", and his suggestion that she encouraged Mr Mortimer, funny. Without knowing it, he reminds her of a very unpleasant childhood experience involving Mr Mortimer.
2. Holding the kite reminds her suddenly and strongly of having done the same thing as a child, with Mr Mortimer standing right behind her.

### Activity 3: Questions for longer answers

LO 1 AS f to j, l to v

LO 2 AS i, l, m, n, p, q, s, u

Learners answer these questions:

1. Why does Ruby fling the kite away from her?
2. Why does Philip enjoy flying the kite? What does this tell us about Ruby's relationship with him?

#### *Answers*

1. Flying the kite brings back the horrible childhood memory. We don't know exactly what happened, but there is a sexual connotation. She probably understands better now what happened. By flinging the kite away and vomiting, she releases the memory that she hasn't faced for a long time.
2. Philip likes flying the kite because he likes the sensation of control. He "*loved toys that caged movement*" (p. 149). Also with regard to Ruby, Philip likes the sense of control. In bed, watching him sleep, she thinks she is stealing something from him, but actually it is the other way around (p. 149). He establishes control over her by mocking her childhood experiences. He puts down her parents and rudely mocks her boots. But when she releases the kite, she also releases something he owned and something he thought he controlled. As a result, she finds him laughable, an absurd figure (p. 152). Even after he slaps her, she feels strangely peaceful. When she decides to die her hair red, she is re-establishing her personality and independence. Now she sees life and herself in the proper perspective – she doesn't have to let horrible memories torment her all her life, and she doesn't have to accept bad treatment from anybody.

### **Activity 4: Themes**

LO 2 AS r, s, u

Learners discuss these themes:

- Freedom
- Childhood memories
- Choosing someone to marry, or choosing a life partner.

### **Activity 5: Issues**

LO 2 AS o, p

Learners discuss these issues:

- How do we deal with horrible memories?
- What should we watch out for when we choose a life partner?

### **Activity 6: Language**

LO 2 AS n, s, u; LO 4 AS e, f

Learners analyse the metaphor of the kite, the container of or the thing that represents Ruby's horrible memories.

### **Activity 7: Broader questions**

LO 2 AS o

Learners answer these questions:

1. Ruby is dominated by a childhood memory, and goes out with Philip, who also dominates her. What other examples do you know of people choosing the wrong kind of partner, or job, or friend?
2. Facing horrible memories, thinking about them and re-experiencing them are ways of dealing with them. Do you know of other ways?

## **Activity 8: Creative writing**

LO 3 every AS

Learners pretend that they are Ruby, or they can be themselves. They write a diary entry about something that they released – an action which helped them to be a happier person.

## Some broader questions

You can ask learners to answer the following questions by discussing them in pairs or small groups, and reporting back. They can also do this in writing (LO 1 AS a, f, h, i, l, o; LO 2 AS a, b, g, l; LO 4 AS cx, e, f). For the writing activity, they would require a few days, as the questions involve some time and effort (LO 3).

### Questions on the book

Learners answer these questions:

1. Discuss these themes and related questions:
  - a. **Parents and upbringing:** Stories 2, 8, 12, 13, 25, 29: Compare the parents in these stories. Do they have positive or negative effects on the child? Does the child have a positive/loving or negative/resentful attitude toward the parent? Does the attitude change? How does the child deal with the parent? Which story do you like the most, and why?
  - b. **Crime, violence and trauma:** Stories 2, 4, 6, 9, 11, 16, 18, 22, 23, 26, 27: Compare five of these stories. Who commits a crime, and against whom? What is the effect of the crime? How does the victim deal with the crime or memories of the crime?
  - c. **Sexual experience:** Stories 1, 10, 22, 26, 30: Compare the stories. Who is involved? How is sex used? How do the victims deal with their experience?
  - d. **Societal attitudes:** Stories 3, 6, 9, 10, 11, 17, 21, 24, 25, 28: Choose four of these stories. Who has attitudes to what, and why? Are the attitudes positive or negative, helpful or destructive? How do people deal with the attitudes of society?
  - e. **Fantasy:** Stories 7, 14, 20, 28: What is the purpose of fantasy in these stories? Is it always useful?

- f. **Coming of age:** Stories 2, 14, 19, 20, 149: Coming of age is the experience of achieving maturity in some way. Compare the different types of coming of age. Is it always from child to adult? In what way are the people better for the coming of age?
  - g. **Freedom and liberation:** Stories 2, 6, 13, 23, 30: Compare these stories. The characters achieve freedom and liberation from what? How do they achieve it?
2. Choose two of the characters from any of the stories, one you like and one you don't like. Say why you like or dislike them.

*Assessment:* Learners' answers should demonstrate their knowledge of the text and understanding of the characters, as well as their ability to give a clear, personal response.

3. Write a review of the book. You need to decide on who the review is intended for – children, teenagers or adults. This will determine how formal your register and how complex your vocabulary will be.

*Assessment:* You must explain the criteria below, and discuss them, with the learners. Also, show them the checklist that you formulate. A review should include the following:

- a. A brief account of the number, type and range of stories, but without giving away the endings, as that would spoil the learners' enjoyment. Mention the type of book it is, and the type of reader to whom the book would appeal – child, teenager, adult, male or female.
- b. The language should be simpler if the review is directed at teenagers or children, and the register can be less formal. If the review is intended for a newspaper, and thus general readership, the register should be more formal.

In **formal** style, we use more complex and compound sentences, often starting with a dependent clause or phrase. For example: "Although he read all the letters, he didn't really understand them" and "Instead of conventional school uniform, he wore a strange combination of sports and evening clothes". We use more passive voice, for example "The boy was surprised by what his father said

in the barber's shop"; no abbreviations, and a wider vocabulary with more nouns, for example "introduction", "inspection", "embarrassment", rather than verbs and adjectives, for example "introduce", "inspect", "embarrassed".

In **informal** style, we use simple sentences, or sentences starting with the main, independent clause. For example: "He didn't understand all the letters even though he read them all" and "He wore a strange mix of sports and evening clothes, not ordinary school uniform". We use more active voice, for example "What the father said in the barber's shop surprised the boy"; abbreviations, for example "don't", "wasn't"; and a simpler vocabulary with more verbs and adjectives than nouns.

### **Assessment**

As oral and written tasks, the activities above and below would supply a lot of information for the learners' portfolios.

### Questions on issues in the stories

You can give learners these questions as topics for formal debate, discussion or pieces of writing. The writing could be:

- a report on the discussion or debate
- a formal argumentative essay, for example on "Crime and Revenge" or "The Rights of Children"
- a less formal narrative composition, for example on "The Story of a Happy Cat" or "Benny Visits the Farm".

Learners answer these questions:

1. We should deal with people who carry out revenge for murder in the same way as we would deal with the murderer. Do you agree?
2. It is not possible to grow up healthy and happy in today's world because we have lost touch with so much of our traditional culture. Do you agree?

3. Parents who abuse their children should be removed from the house, and the children should then choose who they would like in their place. Do you agree?

### **Assessment**

For the debate, give learners the following checklist:

<b>In our debate, I:</b>	<b>Yes/No</b>
made a good introduction	
expressed my ideas clearly	
presented convincing ideas	
projected my voice well	
made connections with the previous speaker's ideas	
responded to the previous speaker's ideas	

The checklist for the writing must include all the ASs in LO 3, and the standards of LO 4 that you feel learners need to focus on. As always, tell the learners clearly beforehand the criteria for the assessment.

# Glossary

Here is a glossary of the terms we use in the introduction of this guide:

**argumentative:** in an argumentative essay, you give your opinion and then support your opinion with reasons, evidence and examples

**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:** the meaning of a word that includes associated ideas beyond the primary or surface meaning

**content:** what is contained in the text; the facts, 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

**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

**milieu:** setting or environment

**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

**narrative:** a narrative essay tells a story or recounts a series of events

**paradox:** an apparently contradictory statement or one that seems in conflict with logic

**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 is expected to behave