

# TEACHER'S GUIDE

GRADE 11

ENGLISH HOME LANGUAGE AND  
ENGLISH FIRST ADDITIONAL LANGUAGE

by *Rose Jackson*

## We Shall Not Weep

Johnny Masilela



# TEACHER'S GUIDE

Grade 11

English Home Language and  
English First Additional Language

by

*Rose Jackson*

for

*We Shall Not Weep*

by

Johnny Masilela

KWELA BOOKS

Copyright © 2006 Rose Jackson

Published by Kwela Books  
a division of NB Publishers (Pty) Limited,  
40 Heerengracht, Cape Town, South Africa  
P.O. Box 6525, Roggebaai, 8012  
<http://www.kwela.com>

All rights reserved.

No part of this book may be reproduced or transmitted in any form or by any electronic or mechanical means, including photocopying and recording, or by any other information storage or retrieval system, without written permission from the publisher.

Written by Rose Jackson  
Edited by Danya Ristić  
Typography by Nazli Jacobs  
Set in 10 on 14 pt Times Roman  
Printed and bound by Paarl Print, Oosterland Street,  
Paarl, South Africa  
First edition 2006

ISBN-10: 0-7957-0225-6  
ISBN-13: 978-0-7957-0225-9

# Contents

Introduction 7

The National Curriculum Statement 7

*Principles* 7

*Learning Outcomes and Assessment Standards* 9

Assessment 14

*Methods* 14

*Tools* 15

The context of the novel 19

The author 19

Historical and geographical context 19

Political context 21

Religion and beliefs 22

Social organisation and customs 23

Initiation and rites of passage 23

Art and beadwork 24

Marabi music 25

Characters 25

*Main characters* 25

*Minor characters* 26

Pre-reading activities 27

Class management 27

Materials 28

Assessment 28

Background research activities 29

Engaging with the book	43
Reading the book	43
Comprehension questions	43
<i>Unfamiliar words</i>	44
<i>Language level</i>	44
<i>Enhancing the atmosphere</i>	44
<i>Enhancing the characters</i>	44
<i>Activity variation</i>	45
Reading activities	46
Answers to the activities	103
Pre-reading activities	103
Reading activities	105
Reviewing the novel	129
Short questions	129
Flow chart	130
Discussion and debate	131
Language and style	132
Essay questions	132
<i>Assessment</i>	133
Comprehension questions	135
Glossary	137

# Introduction

## The National Curriculum statement

The National Curriculum Statement (NCS) Grades 10–12 (General) forms the basis of South African teaching and education principles, and is based on the aims of our Constitution. These aims include healing past divisions and establishing a society based on democratic values, social justice and fundamental human rights; improving the quality of life for all citizens so that they can reach their full potential; founding a society in which the rights of all are protected; and building a united country that can take its rightful place as a sovereign state in the family of nations.

## Principles

The NCS is based on the following principles:

- **Social transformation:** This should ensure that the inequalities of the past are redressed, and that equal educational opportunities are provided for everyone.
- **Outcomes-based education (OBE):** This is the foundation of our curriculum. It provides four fundamental Learning Outcomes (LOs), which are outcomes that learners need to achieve and by means of which all learners will reach their full potential. Each outcome is accompanied by several specific Assessment Standards (ASs) that guide assessment of the learners' work.
- **High levels of knowledge and skills:** The NCS requires that every learner be empowered to achieve high standards in all subjects. The NCS specifies the minimum standards of knowledge and skills to be achieved in each grade.
- **Integration and applied competence:** OBE aims at the integrated learning of three competencies, namely: practical, theoretical and reflective.

- **Progression:** This is the process through which more advanced and complex knowledge and skills are developed. The LOs and ASs show progression from grade to grade and make clear the expected level of performance and the level of difficulty. The content and context of each grade also shows progression from the simple to the complex.
- **Articulation and portability:** Firstly, this refers to the connection between qualifications in the different levels or bands of the National Qualifications Framework (NQF), and secondly it indicates the extent to which parts of a qualification can be transferred to another qualification in a learning pathway of the same band.
- **Human rights, inclusivity, and environmental and social justice:** These indicate the inclusive approach followed by the NCS. All learners must have the opportunity to develop to their full intellectual, social, emotional, spiritual and physical potential. This should be achieved through the designing of appropriate Learning Programmes and the use of appropriate assessment instruments. In this Grade 11 guide we provide differentiated questions and tasks according to Home Language (HL), First Additional Language (FAL) and learners with learning barriers.
- **Valuing indigenous knowledge systems (IKSs):** These systems are also called “multi-intelligences”. The NCS acknowledges a body of knowledge that has been embedded in African philosophical thinking and customs for thousands of years. By including indigenous knowledge systems, the NCS recognises the rich history and heritage of Africa and South Africa and the contribution these “knowledges” have made to developing and nurturing the values in the Constitution. The novel *We shall not Weep* is richly detailed in terms of beliefs, customs and unique artwork, thus contributing to the documentation and preservation of a “vanishing knowledge of the Ndebele, including their knowledge of traditional healing and culture”.
- **Credibility, quality and efficiency:** This refers to quality assurance whose aim is to ensure an education comparable with international standards in terms of quality, breadth and depth.

## **Learning Outcomes and Assessment Standards**

An LO is a statement of the end result that you as a teacher and the learners should achieve in learning and teaching. It describes the knowledge, skills and values that learners should acquire by the end of the FET band. LOs emphasise a learner-centred and activity-based approach to learning. The NCS bases the outcomes for Grades 10–12 on the Critical and Developmental Outcomes.

Critical Outcomes (COs) relevant to the study of *We shall not Weep* require learners to:

- identify and solve problems and make decisions using critical and creative thinking
- work effectively with others as members of a group
- organise and manage themselves and their activities responsibly and effectively
- collect, analyse, organise and critically evaluate information (they will develop this in the course of several “background research” tasks)
- communicate effectively using visual, symbolic and/or language skills in various modes.

Developmental Outcomes (DOs) relevant to the study of this novel require learners to:

- reflect on and explore a variety of strategies to learn more effectively
- be culturally and aesthetically sensitive across a range of social contexts – the setting of *We shall not Weep* and many of the story’s themes and issues have to do with the traditional Ndebele culture and belief system as well as the problems and anxiety people experience in confronting and adjusting to change and modernity.

An AS is a criterion that describes something that a learner should know and be able to demonstrate in order to achieve an LO at a specific grade level. ASs describe the knowledge, skills and values learners need to achieve in order to reach the LOs. For each of the four LOs, the ASs collectively

show the way in which conceptual progression occurs from grade to grade.

Although the NCS lists the four outcomes separately, you should always integrate them during your teaching and assessment.

**1. LO 1: *Listening and Speaking*:** The learner is able to listen and speak for a variety of purposes, audiences and contexts.

Listening and speaking are social activities that take place in particular contexts and for various purposes and audiences. Oral genres and registers vary accordingly, and are recognised and used appropriately in a range of formal and informal contexts. In the oral activities based on *We shall not Weep* learners prepare, present and perform a range of oral genres:

- a. group and class discussion of comprehension questions – in order to collaboratively interpret the text
- b. planning and oral presentation of background research information
- c. role-playing
- d. dialogues
- e. dramatisations or improvisations
- f. debates and discussions around themes and issues in the text, in this case issues to do with cultural and ethical values – through such debates we hope that learners will develop their critical awareness of and sensitivity to cultural and social issues specific to the novel and applicable in a wider context (CO: to be culturally and aesthetically sensitive across a wide range of social contexts).

We always integrate these activities with the other three LOs.

**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.

Learners are developing proficiency both in reading a wide range

of literary and non-literary texts for information and in their ability to recognise the link between a genre, its appropriate register, and its purpose and audience. In other words, they learn to see the connection between a poem, novel, short story, official report or formal letter and the language that is most suitable to it. The activities in this guide require learners to read critically and for information not only the novel but also other kinds of texts and genres. This occurs in the course of background research, for example information on the customs and beliefs of the Ndebele and the historical background to the homelands and language in education policies under apartheid. In this way, they look in some detail at the socio-political and cultural background to texts. In Grade 10 they developed their ability to *describe* and *explain* this background; in Grade 11 they are also developing their ability to *analyse* it.

Learners are required to develop and use a range of reading and viewing strategies depending on their purpose for reading and the nature of the text or genre. For example, they skim and scan reference books and/or websites in order to locate information for background research, and they perform a deeper reading of the text in order to appreciate its aesthetic value and style. This reading helps them to note the figurative language and imagery that is used to enhance the narrative and descriptive style of most novels, as well as to understand the issues raised in the story. They will also read and evaluate texts created by other learners.

**3. LO 3: Writing and Presenting:** The learner is able to write and present for a wide range of purposes using conventions and formats appropriate to diverse contexts.

This outcome aims to produce learners who are competent and versatile writers, who have had regular practice in writing a variety of texts in a variety of contexts and for a variety of purposes. In the course of engaging with *We shall not Weep*, learners have many opportunities to plan and write texts for different purposes and audi-

ences, be the texts creative or informational; to summarise their research findings from a variety of sources; and to write diaries, formal and informal letters, discursive and descriptive essays, personal responses, summaries, informative texts and dialogues. In most cases, for example letters, newspaper reports, and discursive and descriptive essays, you need to encourage your learners to develop and organise their ideas by following this writing process:

- a. Brainstorming ideas in lists of subtopics or mind maps.
- b. Organising ideas using flow diagrams.
- c. Where applicable, using appropriate reference and source books and other sources, such as websites, to collect information.
- d. Writing and developing first drafts, proofreading and editing, including self- and peer editing, revising drafts before producing final products in the correct format. In Grade 11 learners are expected to *work more independently* in the research stage than they did in Grade 10, and to be able to *evaluate* – through self- and peer assessment – the suitability of content, style and register.

**4. LO 4: Language:** The learner is able to use language structures and conventions appropriately and effectively.

Through interacting with a variety of texts, learners extend their use of vocabulary and are able to apply their understanding of language structures correctly. While *We shall not Weep* is the main text with which learners interact, they should also read background texts. The emphasis in the study of a novel is on the elements that are relevant to the writing of fiction and to the aesthetics and techniques of the narrative style. In *We shall not Weep* the author makes use of figurative language. Learners will comment critically on his use of certain figures of speech and use their own figures of speech appropriately, effectively and creatively in texts that they write. They will extend their knowledge and vocabulary with the aid of dictionaries, including their own personal dictionaries, and will develop “word-attack skills”. Learners are encouraged to have personal dictionaries in which

they record new words and the meanings – in this way, they develop spelling accuracy. HL learners in particular will continue to develop a “meta-language”, which is a language for talking about language. This enables them to discuss and think about elements of language such as word origins and usage, the structuring of sentences and paragraphs in relation to style and the appropriate use of figurative language. You should never assess this LO by itself or out of context – always link it to LO 3. When asking learners to write particular kinds of texts, you should also give them a “word bank” or encourage them to create and add to their own word banks.

You also need to remind them of the formats and registers that are appropriate to particular genres. You can demand a higher standard of accuracy and appropriateness of register of HL learners. In line with the communicative approach of OBE, you should not teach aspects of language usage – for example figures of speech, formal and informal registers, vocabulary and sentence structure, and so on – in isolation or as decontextualised “rules”. Rather, ensure that you place these aspects in the context of genre or social situation. For FAL, Second Additional Language (SAL) learners and learners with barriers to learning, accuracy and appropriateness are of lesser importance, provided that their communication is clear and effective.

In your teaching and assessment in the languages learning field, you should provide for **inclusion** of every learner. You need to use strategies to assist learners with different competencies in a language to **access**, that is, *read* and *understand*, and **produce**, that is, *write* and *present*, various language texts. In this guide, we provide activities and comprehension questions suitable for HL and FAL learners. We also take into account learners with learning barriers, for example in the drawing activities for Chapters 1 and 3, the dramatisation/improvisation activities for Chapters 2 and 6, the mind mapping exercise at the end of Chapter 3, and graded comprehension questions and writing tasks.

## Assessment

The basis of OBE is to make clear to learners, moderators, parents and so on exactly what learners are expected to achieve. It is extremely important that before any assessment takes place, you tell your learners what you expect them to be able to do by the end of the activity. To help learners reach their full potential, assessment should be:

- transparent and clearly focused
- integrated with teaching and learning
- based on predetermined criteria and standards
- varied in terms of methods and contexts
- valid, reliable, as fair as possible, learner-paced and sufficiently flexible to allow for expanded opportunities.

The main purpose of assessing learners should be to enhance individual growth and development, to monitor their progress and to facilitate their learning. This includes assisting learners to take control and responsibility of their own learning.

As we explain above, you need to base all learning and teaching assessment tasks and activities on the attainment of the LOs and ASs. There are four kinds of assessment: baseline, diagnostic, formative and summative assessment. For the purposes of studying a novel the formative and summative assessments are the most important. You should adopt a variety of assessment methods and tools, based on the particular needs and competencies of your various classes, in order to meet the assessment requirements and to cover the needs of a wide range of “differently-abled” learners.

### **Methods**

Your choice of assessment methods and tools depends on your professional judgement and your approach, on the purposes of assessing, and on such factors as the availability of space and resources, the size of the class, the range of language levels within the class, and so on. The methods and tools you choose must suit the ASs to be assessed, and you and every learner

must understand the purpose of the assessment. Learners' competence and creativity can be demonstrated in many ways – you should use a variety of methods to demonstrate their abilities as fully as possible.

In the following settings, you can assess learners and learners can assess themselves and each other:

- **Self-assessment:** Learners evaluate their own work using clear criteria that you have set for them, and then you make the final assessment.
- **Peer assessment:** This facilitates the learning process of both the learner whose work is being assessed and the learner who is doing the assessing. Being familiar with the assessment criteria empowers learners in preparing and evaluating their own presentations or products.
- **Group assessment:** Learners' ability to work effectively in groups is one of the COs. When you assess group activities you should look for evidence that learners are cooperating with each other, assisting each other, sharing tasks, managing their time and resources well, and consolidating their individual contributions into a single assessable product. Group assessment looks at the process *and* the end result.

## Tools

You can assess your learners' achievement using one of three common tools.

- A **rating scale** uses a graded set of marks or codes. Each has a description of what it represents. Here is the standard NCS example:

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

- A **task list** or **checklist** describes the various criteria that learners are supposed to fulfil in each task. This list makes it easy for learners to assess themselves and each other. Here is an example of a checklist for the task of reading aloud:

When I read, I:	Yes/No
read clearly	
paused in the correct places	
stressed the important words	
pronounced the words correctly	
understood what I read	

- A **rubric** combines the rating scale and the checklist. This is usually the most effective way of assessing a task because it tells learners not only what you expect of them but also the standards of their achievement. Here is an example that combines the above two examples:

Codes and criteria	Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
Voice projection							
Pauses and stresses							
Pronunciation							
Understanding the story							

A rubric:

- is analytical, since the focus is on the analysis of a task or presentation instead of on the award of a global mark
- provides information to learners about their work, so it is useful for peer and self-assessment and is an important part of the learning process
- ensures that learners don't "fail" if they do not perform according to an expected level of competency – they can try again to improve the aspects of the work which they have not yet demonstrated on an acceptable performance level
- demonstrates the required standards or criteria for every aspect of the task.

In designing and using a rubric you should follow these basic steps:

- Decide what the task is and what kinds of achievement indicators you need to assess.
- Together with your learners, decide on and formulate the criteria of the task – the various aspects of the task to be assessed, the knowledge and skills to be achieved, and where personal opinions, values or insight should be expressed.
- Summarise and make a list of the most important ideas so that the main aspects of the task are clearly highlighted.
- Specify the six levels of achievement as stated in the NCSs, namely, "outstanding", "meritorious", "satisfactory", "adequate", "partial" and "inadequate".
- Include details for each level of competency so that learners are able to understand what you expect.
- Control and verify the rubric by applying and testing the criteria against the original objectives of the task – ask colleagues to use your rubric so that you can compare results, and refine and adjust your rubrics regularly.

In this guide, we do not provide checklists and/or rubrics for every task or activity. We give a few checklists and rubrics for a sample range of tasks. At first, you can use these as models and adapt them, but soon you should be able to design your own, by yourself and together with your colleagues, to suit the needs of your learners. We provide checklists and rubrics for:

- you to assess group work
- learners to assess themselves and each other (self-and peer assessment) in a group setting, and in an individual setting for presentation of research
- you to assess group discussions
- you to assess learners' formal and informal letter writing
- you to assess learners' planning and writing of a discursive essay.

As we talked about above, whenever you and learners will perform an assessment, you must tell them the assessment criteria so that they know what to aim for. You can adapt the samples that we provide to suit the particular needs of your learners. You also need to give learners feedback on their performance once you have finished the assessment.

For each activity, we provide the relevant LO and AS, or ASs, for the HL level. We describe the LOs and ASs in full for the pre-reading activities. For the reading activities we list them by number and letter, referring to them as they are listed in the NCSs. We also give the page number of the NCSs on which they appear. For example, LO 4 AS c (NCS p. 39) indicates that for LO 4 the learner should be able to use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation.

# The context of the novel

## The author

Johnny Masilela lives in Pretoria. He is a journalist, author and screenwriter. He has written articles for the *Rand Daily Mail*, has been a news editor at the *Sunday Sun*, and has written a regular column for the *Pretoria News*.

His first novella, *Deliver Us from Evil: Scenes from a Rural Transvaal Upbringing*, was published in 1997. He also wrote the screenplay adaptation of this text, entitled *Christmas with Granny*, which won the South African M-Net New Directions Film Award. Masilela has written various short stories that are included in collections such as *At the Rendezvous of Victory*, *Crossing Over* and *In the Rapids*.

He has a special interest in the Ndebele people and culture, and is an active member of **Ijima Letuthuko**, a collective of intellectuals and traditionalists spearheaded by Ndebele King Mayitjha III. The main aim of the collective is to preserve and record Ndebele art and oral literature. The **setting** and many of the **themes** of *We shall not Weep* show his comprehensive knowledge and understanding of the Ndebele way of life, belief system and traditions.

## Historical and geographical context

The Ndebele people were originally part of the Nguni people – Zulu and Xhosa. In the seventeenth century, a group under Musi migrated inland to settle north of present-day Pretoria among the Sotho. As a result of civil wars and raids, the group split. Some people migrated to other areas such as Zimbabwe (Matabele). Others were absorbed into the surrounding Sotho groups, the largest surviving groups being of Musi's sons, Manala and Ndzundza. Civil war resulted in Ndzundza's group fleeing east to settle in

the upper part of the Steelpoort River basin at KwaSimkhulu, near Belfast. The descendants of Manala and Ndzundza kept their cultural identity, language, customs and beliefs, and are now considered to be the “real” Ndebele. The Ndebele in *We shall not Weep* are based on the descendants of the Ndzundza group.

From the 1840s, Boers started to settle in Ndzundza territory. In 1856, the Boers declared their own republic, which led to conflict between them and the Ndzundza. The Boers failed to subdue the Ndzundza and left them in possession of the area, which they controlled until the 1880s. In 1883, assisted by the Sotho, the Boers battled with the Ndzundza, destroying their crops and seizing most of their cattle. This war and the abovementioned conflicts are “the bloody wars with the white men” to which the older characters in *We shall not Weep* refer.

After their surrender and the confiscation of their lands by the Boers, the Ndzundza Ndebele scattered widely over the southern Transvaal, and were forced to work and live on farms. But they attempted to regroup and reconstruct the chieftainship and revive their customs. The revival of the custom of initiation, for example, has helped them to preserve their culture and identity.

In 1979, the apartheid government created a KwaNdebele homeland. Thousands of Ndebele were “forcibly resettled” there from the farms and other areas. In the 1980s, a wave of popular resistance, supported by the Ndzundza king, against the KwaNdebele government officials defied the idea of KwaNdebele “independence” under apartheid (see further on), which showed that traditionalism could be part of a struggle for representative democracy.

In the story, Masilela stretches the truth, since by the 1960s or early 70s, when the novel seems to be set, there was no Ndebele chiefdom or single geographic entity – instead, there were several scattered groups. There was King Mabhogo in the 1850s and 60s, and a chief by the name of Mabena. Today, the majority of Ndebele people work for wages in a variety of jobs, including farm labour, but with access to land some of them still farm.

## Political context

In 1948, the Nationalist government, elected into power by a minority white electorate, entrenched white supremacy and apartheid through a series of laws which ensured the separation of the so-called “races” and the control of the movements of “non-whites”.

The legislation which set up and entrenched apartheid is as follows:

- **1950:**
  - The **Group Areas Act** created separate residential and business areas for each race. People could be forcibly removed from an area that was not legally designated for them, for instance Sophiatown in 1953.
  - The **Population Registration Act** required all South Africans to register and be classified.
- **1951:** The **Passes Act** required black Africans to carry pass books, later called “reference books”, at all times. They could be arrested and detained if they did not carry these passes.
- **1952:** The **Criminal Law Amendment Act** made it illegal for anyone to protest against a law, or to incite others to protest.
- **1956:** The **Riotous Assemblies Act** made it illegal for anyone to encourage or threaten other people to stop working during a strike.

During the 50s and 60s, Verwoerd’s policy of separate development consolidated the existing reserves into homelands as part of a grand plan to create separate, independent or self-governing nation states within South Africa, each offering (or enforcing on) black South Africans citizenship rights based on ethnic or tribal identity. Citizens were usually classified “ethnically” according to their mother tongue. The nine states, excluding KwNdebele at that point, were: Transkei, Ciskei, Bophuthatswana, Gazankulu, KaNgwane, KwaZulu, Lebowa, Venda and Qwaqwa. In order for the plan to work, huge numbers of people had to be relocated – over the next 20 years an estimated 3.5 million people were uprooted from their homes, often just ahead of bulldozers, and resettled in designated areas.

Initially, the Ndebele were excluded from this plan because they were seen as too scattered and few in number to warrant a separate homeland; they were also deemed already integrated with their Sotho and Tswana neighbours. But the Ndebele demanded separate classification and the right to their own independent homeland, mainly because Bophuthatswana and Lebowa refused firstly to implement separate education for children whose parents wanted them to be taught in their mother tongue – in isiNdebele, rather than in Sotho or Tswana – and secondly to recognise the isiNdebele language itself. In 1979, the independent homeland of KwaNdebele was created.

## Religion and beliefs

The Ndebele believe that the **ancestors**:

- speak through the men of wisdom like Mabena and Madlozi in the novel
- are caring as well as jealous of them
- require attention
- require a sacrifice to be made, if they are angry
- bring bad luck to those who disobey their wishes
- protect living people from misfortune by counselling them in dreams and by lending power to the medicine that traditional healers like Mabena use
- reveal important things, and communicate through dreams and through healers.

While today some Ndebele still worship their ancestors, many others have become Christians and belong either to mainstream Christian churches or to one of the local Africanised churches.

The Ndebele believe that the **men of wisdom** and **traditional healers** like Mabena are diviners – they can protect the people from misfortune and foretell the future by throwing bones. The people also believe that illnesses are caused by an external force such as a spell or curse. The power

of a traditional healer is measured by his or her ability to defeat this force. The healer cures the illness either with medicines or by throwing the bones.

## Social organisation and customs

Traditional Ndebele society is patriarchal – the men make the decisions and rule the family. They also practise polygyny, which means that a man marries more than one woman. Women are expected to be subservient to men: they defer to and show respect for men, wear the traditional dress, which is a blanket and a beaded headband, and are willing to be one of several wives. The men and women have clearly defined roles and functions. Traditionally, men go to war, hunt and participate in decision-making; women decorate the walls of the homestead, do beadwork, hoe the fields, cultivate the crops, look after the children and the house, and brew traditional beer or *umquomboti*.

## Initiation and rites of passage

The Ndebele hold initiation rites for boys and girls every four years. Relatives and friends come from far and wide to join in the ceremonies and activities. The rites bond the age groups together. **Boys** are initiated as a group, the *abakhethua*, between 15 and 18 years of age. A special regiment, the *indanga*, is set up and led by a boy of high social rank. The initiates may associate only with other men who have gone through the initiation process, and they must not reveal what happens during initiation, the *wela*, to uninitiated boys.

With the new moon, initiates gather in the courtyard, the *yala*, of a headman – a man of wisdom like Mabena. The next morning they go into the bush for *wela*. There, in a secluded place, they undergo circumcision and are taught about the history, traditions and customs of the Ndebele people. They must do tough physical tests and are prepared for marriage.

Each **girl** is initiated at puberty in an individual ceremony in her moth-

er's house. During initiation, the girl wears colourful beaded hoops, the *izigolwani*, around their legs, arms, waist and neck. She must stay in isolation in her mother's house for a month, where she is prepared and trained by older women to become homemakers and matriarchs.

The **coming-out ceremony** marks the end of the initiation rite, and the girl then wears a stiff, beaded apron, the *amaphephetu*, to celebrate the event and signify that she is a woman.

## Art and beadwork

The art of the Ndebele is closely connected to their history. After their defeat and scattering, they restored their feeling of unity and their identity with a new tradition – homestead decoration. From the 1940s, Ndebele women have decorated the outside mud walls of their homesteads. The designs and colours they use for wall decoration are similar to those they use for beadwork. They use geometric shapes and natural objects such as flowers, snakes, birds and small animals.

In the past, they used natural pigments for the colours: soot, ash, ochre and crushed chalk or stone from the riverbed. They mixed this with clay, cooked cornmeal and cattle dung, so that the designs were not damaged by the summer rains. More recently, the women use blue laundry powder, shoe polish and red or green floor polish. They create the colour black from water-soaked torch batteries. Some women have begun painting their decorations with acrylic paint, which is brighter and lasts longer but is more expensive.

The **symbolism** of the designs is a secret, but it is said to give the Ndebele a feeling of strength, unity and identity. It sends the message: "We are Ndebele. Ndebele live here." Today, the designs appear on postcards, gift-wrap, dress materials and even aeroplanes! There is an Ndebele tourist village near Pretoria where much of the artwork is made and sold by the Ndebele themselves.

## Marabi music

The Marabi culture has a specific kind of music. It is a vibrant blend of Christian spirituals, Negro rags, Boer *vastrap* and traditional rural rhythms and harmonies. Musicians sang and played this music in shebeens and other “joints” from the 1920s to the 50s – they taught themselves and created their own music fashion. The *Reader’s Digest* describes Marabi as the culture of the slumyard – it thrived on music, shebeen queens and beer brewing, exquisite ladies of the night, unsophisticated migrant workers and smooth talkers with oiled hair, pencil moustaches and two-tone shoes. The character Chicago is part of this culture.

## Characters

### Main characters

The main characters in *We shall not Weep* are as follows:

- **Songwana Mabena** is a wood carver, diviner and healer, one of the elders or “*men of wisdom*” of the Ndebele, husband of Mantombi, and grandfather of Duma.
- **Madlozi** is a respected elder of the people, has the highest status, said to have communed with Laduma, the god of thunder, and to be able to interpret Laduma and speak on his behalf.
- **Mantombi** is the wife of Mabena, mother of Mzwakhe, mother-in-law of Vuyisile, grandmother of Duma.
- **Duma** is the son of Vuyisile and Mzwakhe, grandson of Mabena and Mantombi.
- **Mamlambo** is the midwife for the tribe, “*the oldest person in the land of the Ndebele*”.
- **Hendrick Mashabela** is the teacher at Lady Selborne Community School in Boekenhout.

## Minor characters

The minor characters in *We shall not Weep* are as follows:

- **Masilela** is Mabena's fellow clan member, who befriended him in Boekenhout.
- **Chicago Lentswane** is a musician and gambler, who "*spoke with the accent of the bioscope*".
- **Vimbi** is a retired night watchman.
- **Kitchenboy** is the vegetable seller in Boekenhout.
- **Musa** is a schoolmate of Duma.
- **Dipuo** is another schoolmate of Duma.
- **Evelyn** is one of the women visiting the Mabena homestead in Boekenhout.
- **Matshidiso** is a friend of Evelyn.
- **Sister Anastacia** is a member of Little Flower Catholic Church and convent in Boekenhout.
- **Katrina Mashobane** is a fellow pupil of Duma who is run over and killed by a car.
- **Reverend-Bishop Masondo** is the priest who conducts the funeral service of Katrina.
- **Twala** blows the horn at the initiation ceremony.
- **Mabhogo** is the King of the Ndebele.
- **Vuyisile** is the daughter-in-law of Mabena and Mantombi, wife of Mzwakhe, mother of Duma.
- **Mzwakhe** is the son of Mabena and Mantombi, husband of Vuyisile and father of Duma.

# Pre-reading activities

Before they begin to read the novel learners should do some pre-reading activities. These will provide a context in which they can explore and come to understand the themes and central issues of the story. We provide seven background research activities. You can have learners do the research activity on the apartheid context before they read the novel or before they begin reading Chapter 4.

## Class management

Learners should do the seven activities in groups. Depending on the size of your class, you can manage the process like this:

- Allocate the different tasks to various groups in the class, building in an oral presentation session for feedback to the rest of the class.
- Each group can start with the tasks for the cover and genre and writer.
- Groups can share the report-back, or one group can present and the others assess the presentation using a rubric that you adapt to the purpose.

Each group should have no more than five learners, and each learner should take responsibility for at least one of the following roles:

- **Co-ordinator** – to manage the group, and to intervene and redirect the focus if the discussion and planning strays from the topic. You can appoint this role.
- **Timekeeper** – to keep time for the whole activity and for individual contributions.
- **Scribe** – to submit a list of the group members' names and roles, and to record the group's ideas.
- **Runner** – to fetch and distribute materials such as handouts, paper and Kokis.
- **Motivator** – to monitor and encourage every member to participate.

The whole group should do the report-back or presentation, which means that each learner should participate. FAL learners may use their home language in discussing and planning the task, but the presentation should be in the target language.

## Materials

Give each group at least two copies of the instructions, the relevant resource material, and a copy of the assessment rubric. If groups are to do oral presentations, give them a large sheet of paper or newsprint for any maps, mural decorations and beadwork designs that they may need to draw. Also, make books from the library available and/or photocopies of the relevant contextual material that we provide above.

## Assessment

We provide assessment rubrics that comply with the LOs and ASs. Each rubric has one criterion for group work (maximum 4 marks), and two criteria for individual work (maximum 16 marks). The criteria for individual work are organisation or presentation of material, and quality of concepts presented.

The group mark comes from your observation of the group while they are preparing their presentation. This mark will be the same for the whole group. If groups *make presentations*, you base the individual mark on each learner's contribution as they do their part of the presentation. Clearly, this will vary for each member of the group. For example, for the background research on the history, religious beliefs, art, social customs, etc. of the Ndebele, each group member should access and organise the information by themselves, in line with LO 3 AS f (NCS p. 33). Also, you should stress accuracy, in line with LO 1 AS b (NCS p. 17). You need to assess oral contributions as well as the written notes of each group member's part of the group presentation. By contrast, if groups *hand in a report* for assessment, the criteria will not be for individual assessment: they will be the same for the whole group.

## Background research activities

### **Background research activity:**

#### ***Looking at the cover***

**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 they are able to:

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

- d. interact effectively in group discussions by expressing own ideas and opinions and listening to and respecting those of others and intervening to redirect focus, while engaging with a range of issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues

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

- b. organise material coherently by choosing main ideas and relevant and accurate details or examples for support.

**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 they are able to:

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

- f. infer the meaning of unfamiliar words or images in a range of contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using the senses

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

- c. identify and evaluate the impact of techniques such as the use of font types and sizes, headings and captions.

Learners look at the cover, front and back. There are three design components: the photographs, the writing and the geometric designs. Learners answer these questions:

1. Look at the photograph on the front cover:
  - a. Who is in the photograph? How old is he? What is he wearing? How would you describe his clothes, for example old fashioned, traditional, modern, fashionable?
  - b. What is in the background of the photograph?
  - c. What do all of these tell you about where the story is set and what it could be about?
2. Look at the design surrounding the photograph:
  - a. Have you seen this design as wall decoration? If so, where – for example, in an art gallery or a shop?
  - b. Which colours are included in the design?
  - c. Do you think the design is simply ornamental or could it mean something? Suggest some meanings.
  - d. Do you think there is a connection between the design and the photograph?
3. Look at the photograph on the back cover:
  - a. Who is in the photograph? How old is he?
  - b. What is he wearing? How would you describe his clothes?
  - c. Look closely at what he is wearing around his neck. What do his clothes and the things he is wearing around his neck tell us about him (where he may come from, what kind of society he lives in, what role he may play or function he may fulfil)?
  - d. What is in the background of the photograph? Is it the same or different to the background of the photograph on the front cover? Does this background add any information to what you have already guessed about the origin of the person in the photograph? Support your answer.
4. Look at the writing of the title:
  - a. What colour is the title and the background on which the title appears? With what do you associate these colours?

- b. The writing of the title is unusual. The letters are not all the same size, unlike the letters used for the name of the author. What could this suggest about the story?
  - c. What does the title, together with the photographs and the designs on the front and back covers, suggest to you about what will happen in the story?
5. Compare the ways in which the boy and the old man are dressed, and the backgrounds in the photographs. What similarities and differences do you see? What conclusions do you come to? Could the photographs, and the characters, be linked in any way?
  6. Based on the conclusions you have come to about the novel's characters, the story and the setting, give some critical comment on the overall design of the cover and the total effect of the various components:
    - a. The fonts: the types, colours and sizes of the letters that are used for the novel's title and the author's name.
    - b. The photographs: The place where they have been put on the front and back covers, and how the photographs and the people in the photographs have been framed.
    - c. The patterns: Those that border the photographs, including the colours.
    - d. The use and combinations of colours.Do you think that the combination of all these elements is effective in suggesting the content, setting and theme of the novel, and in making you curious and want to read the novel? If so, how has this effect been achieved?

Then groups prepare a seven-minute presentation to explain and analyse the cover of the book and to evaluate its design for the class. In the presentation they should use an actual copy of the book to demonstrate their points to the class. Each group should introduce the topic and mention the questions. They should present their conclusions to questions 1 to 5 and give reasons for those conclusions. They should also present their views,

and reasons for these views, on the effectiveness and attractiveness of the cover design. Each learner must participate in the presentation.

**Assessment**

You will assess learners using the following rubric.

GROUP				
<b>Group functioning</b>	Group showed good balance, maintained focus on task, gave assistance when needed <b>7</b>	Everyone contributed a fair amount, more or less maintained focus <b>5-6</b>	Contributions were unequal, ranging from domination to invisible, erratically maintained focus <b>3-4</b>	Group showed signs of non-cooperation, made little or no attempt to maintain focus <b>1-2</b>
INDIVIDUAL				
<b>Organisation/ presentation of material</b>	Input was coherent, relevant and complete <b>7</b>	Input was relevant and complete <b>5-6</b>	Some irrelevance, or some omissions <b>3-4</b>	Input confused, or glaring omissions <b>1-2</b>
<b>Quality of concepts</b>	Answers showed insight and incisive thinking <b>7</b>	Answers showed thorough grasp of concepts <b>5-6</b>	Answers showed adequate grasp of concepts but some confusion <b>3-4</b>	Answers showed confusion about several concepts or aspects <b>1-2</b>

**Background research activity:**

*Considering the genre and the writer*

**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 they are able to:

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

- a. learn about and share ideas and concepts

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

- b. organise material coherently by choosing main ideas and relevant and accurate details or examples for support.

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 they are able to:

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

- a. ask questions to make predictions
- b. skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs
- f. infer the meaning of unfamiliar words or images in a range of contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using the senses.

Learners discuss the following questions:

1. We broadly classify books into **fiction** and **non-fiction**. Look up these terms in a dictionary. What do they mean? Give examples of two titles of fiction and two of non-fiction that you know.
2. Look up **oral literature** and **oral history** in the dictionary. Give one example of each.
3. Who do you think is the “we” in the book’s title and in the first sentence of the story: “*We hear that*” (p. 5)? Could there be link between this “we” and either of the genres in Question 2? Give your reasons.
4. Who is Johnny Masilela? Read about him and discuss:
  - a. What is his background: where does he come from? Which cultural group does he belong to, for example Xhosa, Zulu, Sotho?
  - b. What is the aim of the organisation Ijima Letuthuko of which he is an active member?

5. Using the information that you gathered about Masilela, what do you think motivated him to write *We shall not Weep*?
6. Do you think the title of the book, together with details about the author's life and concerns, and your knowledge of oral literature and oral history, indicate that Masilela has:
  - a. written an informative book, one of non-fiction, about a so-called "vanishing" Ndebele culture
  - b. recorded a piece of oral history about his culture and his people
  - c. recorded a piece of oral literature
  - d. written an "oral literature" text
  - e. written a fiction book, that is, a novel?
 Give reasons for your answer.

Then groups prepare a seven-minute presentation on the genre and writer of the book to the class. Each group should introduce the topic, mention the questions, present their conclusions and give reasons for those conclusions. Each learner must participate in the presentation.

### ***Assessment***

You will assess learners using the following rubric.

<b>GROUP</b>				
<b>Group functioning</b>	Group showed good balance, gave assistance when needed <b>7</b>	Everyone contributed a fair amount <b>5-6</b>	Contributions were unequal, ranging from domination to invisible <b>3-4</b>	Group showed signs of non-cooperation <b>1-2</b>
<b>INDIVIDUAL</b>				
<b>Organisation/ presentation of material</b>	Input was clearly expressed, relevant and complete <b>7</b>	Input was relevant and complete, expression adequate <b>5-6</b>	Irrelevances, omissions, expression unclear <b>3-4</b>	Input was confused, glaring omissions, expression incoherent <b>1-2</b>

<b>Quality of concepts</b>	Answers showed insight and incisive thinking <b>7</b>	Answers showed thorough grasp of concepts <b>5–6</b>	Answers showed adequate grasp of concepts but some confusion <b>3–4</b>	Answers showed confusion about several concepts or aspects <b>1–2</b>
----------------------------	---	--	---	---

**Background research activities:**

***Considering the context of apartheid and the Ndebele history and culture***

Ideally, learners should use library resources and websites in order to develop their information literacy skills, which is one of the COs, and to locate maps, photographs and illustrations. If your learners don't have access to a library, they could base their presentations on the information we provide above about the context of the story. We also recommend the book *Vanishing Cultures* by Peter Magubane, and the website [www.sahistory-online.org.za](http://www.sahistory-online.org.za), with its links to aspects of Ndebele history and culture.

Learners should consult a minimum of two sources. They can do this outside the language periods. Alternatively, you can obtain the sources and distribute them to individual learners during class, or photocopy the relevant sections in this guide to distribute to learners. In this way, you can guide and facilitate learners' development of information literacy skills.

Every learner is responsible for accessing and summarising the information for their section or subtopic. The groups work together to locate the resources, and to plan and compile their presentation. They divide their topic into subtopics for each member to give a 2-minute presentation. The presenter should use photographs and/or illustrations wherever possible. You need to offer your learners guidance with regard to developing their information literacy and summarising skills. Learners should make notes of or summarise the main points in their own words and be prepared to answer questions for clarification from members of the class and from you.

You can put on display the learners' point-form summaries, together with copies of photographs, designs, maps and their own illustrations, so that

learners can refer to these as they read further. This enhances the atmosphere that the story creates and encourages learners to continue reading. In other words, you can encourage learners to think about the story and its meaning not only while they are reading about it but also at other times during the class periods.

You can link their presentation on Ndebele art across the curriculum to Fine Arts. If there are learners in class who also have Fine Art as a subject, they could form a group for this research topic and presentation.

There are five activities in this section. The following LOs and ASs apply to all of them.

**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 they are able to:

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

- d. participate in group discussions by expressing own ideas and opinions and listening to and respecting those of others and intervening to redirect focus, while engaging with issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues

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

- a. research a topic by referring to a range of sources
- b. organise material coherently by choosing main ideas and relevant and accurate details or examples for support
- e. incorporate appropriate visual, audio and audio-visual aids such as charts, posters and photographs

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

- e. listen and respond to questions for clarification.

**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 they are able to:

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

- b. skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs
- d. read/view according to purpose and task
- e. summarise main and supporting ideas in point form and/or paragraph form.

**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 they are able to:

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

- c. identify and explain types of texts to be produced, such as imaginative, informational, creative, transactional and multi-media
- e. independently research topics from familiar sources and record findings
- f. independently locate, access, select, organise and integrate relevant data from familiar sources.

### ***Assessment***

You will assess learners for each of the five activities in this section using the following rubric.

<b>GROUP</b>				
<b>Group functioning</b>	Group showed good balance, maintained focus on task, gave assistance when needed <b>6-7</b>	Everyone contributed a fair amount, more or less maintained focus <b>4-5</b>	Contributions were unequal, ranging from domination to invisible, erratically maintained focus <b>2-3</b>	Group showed signs of non-cooperation, made little or no attempt to maintain focus <b>1</b>
<b>INDIVIDUAL</b>				
<b>Evidence of research</b>	Clear evidence of thorough, independent research from more than two sources <b>6-7</b>	Evidence of independent research from two sources <b>4-5</b>	Evidence of research from only one source, or evidence of copying from another learner <b>2-3</b>	No evidence of research on topic or clear evidence of copying <b>1</b>
<b>Quality of information</b>	Gave well-informed, comprehensive information, with clear evidence of critical thinking; content interesting <b>6-7</b>	Presented information fully, logically and clearly; content interesting <b>4-5</b>	Showed minimal research and/or some information copied directly from the source, but the basic idea was adequately presented if dull at times <b>2-3</b>	Information was unclear or obviously copied, or there was no information <b>1</b>
<b>Presentation of visual material</b>	Provided visual material that added significantly to presentation <b>6-7</b>	Provided neat, clear and accurate visual information <b>4-5</b>	Provided accurate visual material <b>2-3</b>	Provided untidy, inappropriate or inaccurate visual information, or did not provide visual material <b>1</b>

### **Background research activity:**

#### ***The Ndebele and the apartheid context***

Learners look for information and plan a presentation on what happened to the Ndebele under apartheid. The presentation should include the following subtopics:

1. Describe these two pieces of apartheid legislation: the Population Registration Act and the Group Areas Act. Say when and why they were passed.
2. Research these pieces of apartheid legislation: the Riotous Assemblies Act, the Public Safety Act and the pass laws.
3. What was the background of the homelands or separate development policy, including homeland language policy and education policy?
4. What was the background of the forced removals?
5. Where is *The Island*? What was its history during the apartheid years? Who is *The Old Man* who spent time on *The Island* in the novel?

Each group member will be responsible for researching and presenting one of the above subtopics and should make notes for a summary of it. As a group, learners prepare an 8-minute presentation for the class. The group leader introduces the topic and then each member of the group speaks for approximately two minutes on the chosen subtopic. They also need to be prepared to answer questions on the content of their presentation.

### **Background research activity:**

#### ***The history of the Ndebele***

Learners look for information and plan a presentation on the history of the Ndebele. The presentation should include the following subtopics:

1. The place that the Ndebele came from originally, as well as the reason for their leaving and for them settling where they did. Also, the way in which the original migrating group split up and scattered.
2. Civil wars and the wars they were involved in with other tribal groups and with the Boers.
3. The defeat of the Ndebele by the Boers and what happened to them afterwards.

4. The circumstances of the establishment of KwaNdebele – when, where and why.
5. The Ndebele today. Where do they live and what kind of work do they do? Locate KwaNdebele on a map and briefly describe its geographical features, climate and agriculture.

Each group member will be responsible for researching and presenting one of the above subtopics and should make notes for a summary of it. As a group, learners prepare an 8-minute presentation for the class. The group leader introduces the topic and then each member of the group speaks for approximately two minutes on the chosen subtopic. They should draw or photocopy a map or maps to illustrate the presentation. They also need to be prepared to answer questions on the content of their presentation.

**Background research activity:**

***Ndebele belief system and rituals***

Learners look for information and plan a presentation on Ndebele beliefs systems and religious rituals. The presentation should include the following subtopics:

1. Ndebele beliefs about ancestors and the role of the ancestors in Ndebele daily life.
2. Diviners and sangomas. What were their roles, particularly as traditional healers?
3. Beliefs and rituals to do with nature, for example the rain dance, various birds and animals, changes in weather as signs or omens from the ancestors.
4. Rites of passage and initiation for girls.
5. Rites of passage and initiation for boys, including what boys were taught in initiation school.

Each group member will be responsible for researching and presenting one of the above subtopics and should make notes for a summary of it. As a group, learners prepare an 8-minute presentation for the class. The group

leader introduces the topic and then each member of the group speaks for approximately two minutes on the chosen subtopic. They should use photographs and/or drawings to illustrate the presentation. They also need to be prepared to answer questions on the content of their presentation.

**Background research activity:**

***Ndebele social customs and way of life***

Learners look for information and plan a presentation on Ndebele social customs. The presentation should include the following subtopics:

1. What work did women do around the house and in the community in traditional Ndebele society? What work did the men do? What status did women have in the family and in the community in comparison to men? Look up the word “patriarchal” in the dictionary and use it appropriately in this presentation.
2. At what age do women marry? Look up the word “polygyny”. Do the Ndebele practise polygyny?
3. What kind of house and village did they live in? What kinds of food did they eat? What kinds of clothes did they wear on which occasions?
4. What did traditional Ndebele people do for a living in a rural environment? Has this changed over the last century?
5. Who was the head? Who advised him?
6. Who called meetings concerning government and crises? When and where?

Each group member will be responsible for researching and presenting one of the above subtopics and should make notes for a summary of it. As a group, learners prepare an 8-minute presentation for the class. The group leader introduces the topic and then each member of the group speaks for approximately two minutes on the chosen subtopic. They also need to be prepared to answer questions on the content of their presentation.

## **Background research activity:**

### ***Ndebele artwork***

Learners look for information and plan a presentation on Ndebele artwork.

The presentation should include the following subtopics:

1. When did the Ndebele first begin decorating the walls of their homesteads? Why did they do so?
2. Which members of the society decorated the walls? Where did they find the raw material for the colours?
3. What kind of patterns and designs did they use? What features of modern life have they added to the designs today? What is the symbolism of the colours and patterns?
4. Who did the beadwork? What kinds of things did they make? What were the main colours they used in the beadwork patterns and designs? What kind of patterns did they incorporate? Who traditionally wore the beadwork, and when? Do the designs and the wearing of the ornaments have any particular meaning, such as indicating status?
5. Who does Ndebele artwork today, and where? Where is it sold and to whom?

Each group member will be responsible for researching and presenting one of the above subtopics and should make notes for a summary of it. As a group, learners prepare an 8-minute presentation for the class. The group leader introduces the topic and then each member of the group speaks for approximately two minutes on the chosen subtopic. They should draw or photocopy examples of wall decoration and beadwork to illustrate the presentation. They also need to be prepared to answer questions on the content of their presentation.

# Engaging with the book

When motivating your learners to read, understand, appreciate and enjoy a text, you should consider the following aspects.

## Reading the book

Together with your learners, you can use a number of effective reading strategies:

- You read aloud to the learners.
- Learners read aloud to each other in pairs.
- Learners read aloud in groups, particularly when the chapter or section of a chapter lends itself to group members taking different parts, such as in Chapters Four and Six.
- Learners perform “ABC reading” – you divide a chapter, or section of a chapter, into five or six sections, depending on the number of group members. Each member reads their section silently and then summarises the content of the section for the rest of the group. Then the group can piece together the sections to form the whole chapter.
- Learners read silently to themselves.
- Each learner reads a section for homework.

## Comprehension questions

Comprehension activities give learners the opportunity to adopt a wide variety of reading strategies: scanning for details, skimming for the general idea, making connections, sequencing events, summarising and compiling flow charts.

## **Unfamiliar words**

Encourage learners to use contextual clues and word-attack strategies to predict what a text is about and to guess the meanings of unfamiliar words. Before they start reading, learners should create a personal dictionary in which they can record new and unfamiliar words and their meanings.

## **Language level**

FAL learners or those learners who struggle with reading should be assisted with understanding comprehension questions and allowed to answer questions verbally. Alternatively, you can pair learners at different levels of language competency together when they do comprehension tasks.

## **Enhancing the atmosphere**

You can enhance the atmosphere of the story in these ways:

- Set up a display area in the classroom in which you can include books and photocopied articles on Ndebele culture and the author, pictures of Ndebele wall decoration and beadwork and photographs. You can also display your learners' writing and artwork based on the text, basic maps, plans of the Mabena homestead, storyboards with the pictures and captions arranged in sequence for the first chapter and the last three chapters, newspaper reports, letters and diary extracts.
- Hold dramatisations. Together with your learners, improvise dances and mimes. This has particular relevance for Chapters One and Six and is useful for FAL learners and learners with learning barriers.
- Use music. Incorporate Marabi, jazz and traditional African music into the dramatisations or play it in the background when learners are reading or doing other activities.

## **Enhancing the characters**

Bring the characters to life by asking learners to perform some role-plays and dramatisation. They can also create "character files" – each learner keeps a file of the main characters and some of the more interesting minor characters, such as Mamlambo, Chicago and Kitchenboy. They devote a

page to each character. As the characters are described chapter after chapter, learners compile notes on their personality traits, actions and habits so that, by the end of the novel, they have built up a picture of each character. In an activity that is particularly suited to the FAL level, learners work in pairs: one learner reads out the characteristics and qualities of a character – for example, “I dress like an American gangster” – and the other learner guesses who the character is. You can run this as a competition between pairs.

### **Activity variation**

You need to make the activities on the text varied and challenging, as well as of graded difficulty for the three language levels and for learners with learning barriers. It’s worth repeating that every activity must be in accordance with the LOs and ASs of the national curriculum.

You can extend gifted learners with further research tasks, for example in-depth research of Ndebele culture, the political context of their struggle for identity and home, and a comparison of language as treated in the education policy during apartheid and in the policy formulated in 1997 (for this last task they can visit these websites: [www.polity.org.za](http://www.polity.org.za), [www.education.pwv.gov.za](http://www.education.pwv.gov.za), [www.info.gov.za](http://www.info.gov.za)). You can also have them write about other groups struggling with similar issues, for example a short story set in the Northern Cape or on the Eastern Frontier in the nineteenth century.

# Reading activities

We now go through the book chapter by chapter, using activities that develop learners' reading competency, and appreciation and enjoyment of the text, in line with the curriculum.

You don't have to stick to these activities exactly as they are, and you don't have to do all of them. Select those that are suited to the language levels and competencies of your learners. Learners may do them, or a selection of them, after reading each chapter, or group of chapters, or once they have read the whole book. We have given the meanings of words in bold in the glossary at the end of this guide.

## Chapter 1

The activities for this chapter are more numerous and detailed than for other chapters because the chapter sets the scene and introduces the themes of traditional Ndebele culture, religious beliefs, rituals and social customs. It also introduces the main characters: Madlozi, Mabena and Mantombi.

As we mention above, you should select only the activities that are suited to your class, for example the dramatisation, family tree and pictorial map activities are more suited to FAL learners or those with learning barriers.

Learners should refer to their background research in answering questions on Ndebele beliefs, rituals and customs. They should also continue to make links between this research and the novel as they read further.

### **Activity 1.1 Comprehending the chapter**

LO 1 AS a, b, c, d (NCS p. 15)

LO 2 AS d (NCS p. 23); a, e, f, j (NCS p. 25); a (NCS p. 27)

Learners complete this activity in groups. Choose a suitable reading strategy

from the list we provide above and ask learners to read the first chapter. One group can do this task, each member of the group being responsible for two questions. Or, each group can share this task, with a spokesperson from each group presenting the answers to two of the questions.

Learners answer these questions:

1. The people, King Mabhogu and the “*men of wisdom*” (p. 6) believe that the terrible drought is a punishment which has been visited on them by:
  - a. nature
  - b. the ancestors
  - c. the god of thunder
  - d. the government
  - e. God
  - f. b and c
  - g. a and e.Choose the correct answer and quote from the text to support your choice.
2. Who or what are “*Laduma*” and “*those who rest in the bowels of the earth*” (p. 6)?
3. “*You were among the warriors who reclaimed the cattle from the white people*” (p. 7). Refer to the background research task on the history of the Ndebele:
  - a. To what incident in their past could King Mabhogu be referring?
  - b. To whom is he speaking?
4. Why is Mamogale Mountain important to the Ndebele? Why did some of the men of wisdom go away to this mountain?
5. Why does Mabena not go with the wise men to Mamogale?
6. Mabena used to have four wives. Why does he now have only one?
7. What Mabena feels about music:
  - a. He loves to listen and dance to it.
  - b. He thinks it is not masculine to love music or to want to play it.
  - c. He feels indifferent to music.

- d. He feels it is part of the Ndebele tradition.
- e. It irritates him to hear it.
- f. b and e.
- g. a and d.

Choose the correct answer and quote from the text to support your choice.

8. *“May we not weep.”* King Mabhogo and others repeat these words several times in the course of this chapter and the rest of the novel.
  - a. At this stage in the story, can you make any links between these words and the title of the book, the customs of the Ndebele or the characters? Look at each occasion that someone says this in this chapter (pages 6, 7, 8, 9, 12 and 16).
  - b. What do you think the people of the village could or should be weeping about?
  - c. Why should they not weep about these things?
9. The chapter begins *“We hear that ...”* (p. 5) and near the end of it we read *“And that, we hear, was how Duma was born”* (p. 16). We read *“they who understand the sacred ways of the Ndebele”* (p. 5) and *“For they who understood the secret ways of the land of the Ndebele”* (p. 16):
  - a. Who do you think “we” and “they” could be?
  - b. Do you think the author includes himself in “we”? If so, what does this suggest about the author’s **point of view**? (*Hint: Refer to your background research on genre and writer.*)

### ***Assessment***

You will assess learners using the following rubric, which you can view as a model for other tasks that require learners to discuss and answer questions on the text in groups.

<b>GROUP</b>				
<b>Group functioning</b>	Group showed good balance, maintained focus on task, gave assistance when needed <b>6-7</b>	Everyone contributed a fair amount, more or less maintained focus <b>4-5</b>	Contributions were unequal, ranging from domination to invisible, erratically maintained focus	Group showed signs of non-cooperation, made little or no attempt to maintain focus <b>1</b>
<b>INDIVIDUAL</b>				
<b>Completeness of answers</b>	Addressed all questions fully <b>6-7</b>	Omitted the answer to one question <b>4-5</b>	Omitted a few answers <b>2-3</b>	Omitted many answers <b>1</b>
<b>Quality of answers</b>	Answers showed thorough understanding of text and important issues, insight and incisive thinking <b>6-7</b>	Answers showed good understanding of the text and grasp of concepts and issues <b>4-5</b>	Answers showed adequate understanding of the text and grasp of concepts and some of the issues, but some confusion <b>2-3</b>	Answers showed little or no understanding of the text and confusion about several concepts, aspects or issues <b>1</b>
<b>Presentation of material</b>	Conclusions and reasons clearly and strikingly well-presented <b>6-7</b>	Gave full conclusions and reasons fairly clearly <b>4-5</b>	Gave some conclusions and reasons given partly, but with some confusion <b>2-3</b>	Gave confused presentation <b>1</b>

### **Activity 1.2 Considering Ndebele customs and beliefs**

LO 1 AS a, b, c, d (NCS p. 15)

LO 2 AS d (NCS p. 23); AS a, e, f, j (NCS p. 25); AS a (NCS p. 27)

Learners discuss and answer these questions in groups. One group can do this task, each member of the group being responsible for two questions.

Or, each group can share this task, with a spokesperson from each group presenting the answers to two of the questions.

Learners read pages 5, 8 and 14 again carefully. They refer to the background research on Ndebele customs and beliefs in answering these questions:

1. The Ndebele believe that some natural phenomena carry meanings, or are signs or omens. Match each of the natural phenomena in the table below to the correct sign or omen. We have done the first one as an example:

Nature	Omen
Butcher bird and goat communing →	Sign of cleansing and healing
Cattle egrets squawking	A curse, bad magic
Puffadder	Warning voice of Laduma and the ancestors
Rumbling of thunder	Trouble coming soon

2. The clothes and/or ornaments these people wear and what they carry signifies their status and role. Explain the meaning and importance of each of these:
  - a. Mabena’s stick with a knobbed end.
  - b. Mabena’s “*cowhide battle-skirt*” (p. 8) and Madlozi’s “*poriana bib of beadwork*” (pp. 10 and 13).
  - c. Mamlambo’s “*band of multicoloured beadwork*” and the “*multi-coloured blanket*” (pp. 12 and 13).
3. Match each of these traditional rituals with its correct meaning and/or purpose:

Ritual	Meaning or purpose
The blowing of the kudu horn (p. 11)	A birth ritual by the midwife to connect the newborn to his place of birth
The umphahlo of King Mabhogo with the men of wisdom (p. 12)	A rain dance to summon the rain
Young women dancing and drumming, young men blowing bullhorns (pp. 4–15)	To summon all to the imbizo in times of crisis
The ritual with the red-feathered cock's blood and snuff (p. 11)	To discuss the reasons for the drought
Burying an umbilical cord in an anthill and urinating on the anthill (p. 12)	To calm the violent rage of Mabena against his wife

4. The Ndebele people believed in a strong connection between the ancestors and:
  - a. a newborn child
  - b. the men of wisdom, or sangomas.
 Explain these connections.
5. The birth of Duma:
  - a. *“The wise men of the village ... declared that the unborn child carried with it an important message”* (p. 12). What message do you think this could be?
  - b. Why do people believe that the newborn baby is *“no ordinary child”*?
  - c. What is the effect on people of the baby’s eyes *“squinting like those of a chameleon”* (p. 13)?
  - d. How do Madlozi, Mamlambo and the other women react to the birth? Why do they react this way?

### Activity 1.3 The Mabena family tree

LO 1 AS a, b, c (NCS p. 15)

LO 2 AS a, b, d, g (NCS p. 23)

LO 3 AS g (NCS p. 31)

This activity is particularly suited to FAL learners. Learners work in pairs or in groups of three. Give them guidance on how to set out a family tree. Provide them with large sheets of paper, rulers and kokis.

Learners draw and label a family tree of the Mabena family, including Mabena, Mantombi, Vuyisile, Mzwakhe and Duma. They should label the members and their relationships to each other, for example “mother of . . .”, “husband of . . .”, “grandfather of . . .”, and so on. Next to each name, they can note whether that person is still living or has died by the end of Chapter 1.

### Activity 1.4 Discussing and debating issues

LO 1 AS a, b, d, f (NCS p. 15)

LO 2 AS f; p. 25 a, f, j (NCS p. 23)

LO 4 AS c (NCS p. 37)

Learners first discuss the questions below in their groups. Then the class as a whole can debate questions 2 to 5. Learners may offer differing views as long as they support these views with dictionary definitions, examples from the text, knowledge of beliefs and superstitions held by various people and cultures, or their own experience.

Learners discuss these questions:

1. What exactly is a superstition? Use a dictionary to find out all the possible meanings and **connotations** of the term. Is a superstition the same as a religious belief? Give reasons for your answer.
2. According to your definition of a superstition, would you think that some of the traditional Ndebele beliefs are in fact superstitions, for

example the idea that the flood and the death of Duma's parents are caused by Duma's birth – that he brings bad luck to the Ndebele? Give reasons for your view.

3. Give examples of two other beliefs that the Ndebele held. Would you define these as religious beliefs or superstitions?
4. Give two examples of superstitions that you know, especially those that have to do with bad and good luck, for example walking under a ladder. Do you believe in these? Why or why not?
5. Are you superstitious or are you sceptical of superstitions? Give reasons for your view.

### **Activity 1.5 Enhancing the atmosphere of the story**

LO 1 AS c (NCS p. 15)

LO 2 AS f (NCS p. 23)

This activity is well suited to FAL learners. Learners work in pairs or in groups of three to draw their pictorial maps of the setting of the novel. Provide them with large sheets of paper, and crayons or Kokis.

Display the finished maps in the *We shall not Weep* display area for peer assessment. You can leave them on display for as long as you study the novel so that learners can refer to them and add more details as the story unfolds.

When they have finished reading Chapter 1, learners re-read pages 5, 8–10 and 12. In groups of three, they draw a picture map of the area where the Ndebele people in the story live. On their maps, they should label the following:

- the Mamogale Mountain
- Mogalakwena River
- trees
- plants
- huts with mural decorations
- people

- all the birds and animals, for example the butcher bird, egrets, puff-adder, plough ox, vervet monkeys, etc.

### **Activity 1.6 Dramatising a scene**

LO 1 AS c, e (NCS p. 15)

LO 2 AS d, g (NCS p. 23)

Dramatisation is part of enhancing the atmosphere of the story, along with the picture maps. It is also an effective method of helping FAL learners and learners with learning barriers to understand the text.

You could integrate language with Dramatic Arts by collaborating with the Arts and Culture teacher (and referring to page 23 of the Grades 10–12 NCS for Dramatic Arts), or your class can improvise a presentation with your guidance. To dramatise the scene of the rain making ritual, the birth of Duma and the death of his parents, and the flood, learners must make or improvise the sounds of the following:

- drums – using overturned buckets
- horns – using pieces of plastic piping or simply the learners’ voices making the sounds of the horns being blown
- adornments – wearing necklaces and bracelets made of beads, coloured paper and string.

The whole class takes part in this activity. Some learners can play the roles of individual characters: Mabena, Mamlambo, Madlozi, Vuyisile and Mzwakhe. The rest of the girls act as the Ndebele women – they sing, dance and beat the drums. The rest of the boys act as the Ndebele men – they sing and blow the horns. Learners can also make these sound effects:

- thunder – crashing symbols together or shaking a sheet of metal
- wind – using their voices
- rain – drumming with their finger-tips, or throwing rice onto tin foil.

If you do not have any of these resources, learners can also simply use their voices to try to imitate the sounds of the horns, the thunder and the rain.

The class acts out the scene as follows:

1. Mabena blows the kudu horn and all the women shout, “Maibabo!”
2. The wind starts to blow.
3. The baby is born; the baby cries.
4. Madlozi looks at the baby and leaps back in shock.
5. The wind increases and there is the sound of thunder.
6. Mamlambo announces the birth, shouting “Eu! Eu!” and the people shout, “Laduuuma”.
7. The young men blow the horns and the young women beat the drums.
8. The rain starts to fall.
9. The mother is struck by lightning, and the father hangs himself.

### **Activity 1.7 Creating a storyboard for a film**

LO 1 AS c, e (NCS p. 15)

LO 2 AS d, g (NCS p. 23)

The author, Johnny Masilela, also makes films. Learners create the storyboard that he would need for the opening scenes of *We shall not Weep*. Working in groups, learners discuss the order in which to arrange the following events in the correct sequence as they happen in Chapter 1. They also draw pictures to match each event:

- Mother of baby Duma is struck by lightning.
- Mamlambo buries the umbilical cord.
- The big black bull has drowned and is being swept away by the flooding river.
- Father of baby Duma hangs himself in the forest.
- Maidens dance and beat the drums; young men blow the bullhorns.
- Duma is born.
- The big black bull lies on its stomach, unable to pull the plough.

- Madlozi leaps into the air as he sees baby Duma’s eyes squinting.
- Mabena blows the kudu horn on the top of Mamogale Mountain.
- King Mabhogo and the tribesmen discuss the drought.
- Mabena, with the kudu horn on his shoulders, finds the trail of the puffadder.

### **Activity 1.8 Writing a diary entry**

LO 2 AS d, g (NCS p. 25) AS a, e (NCS p. 23)

LO 3 AS b (NCS p. 35); AS f (NCS p. 31)

Learners plan and write this task individually.

Remind learners of the conventions for writing an entry in a diary: the date, the informal and personal register, the expression of feelings and the use of “I”. Since this is a short and informal piece, and the emphasis is on authentic writing which expresses feelings spontaneously, learners don’t have to follow the steps of planning, drafting, editing and correcting in detail.

Learners pretend they are Mantombi and they write an entry in her diary on the evening of Duma’s birth. They should include the following:

1. Her description of what happens while her grandson is being born.
2. What happens to his parents shortly after he is born.
3. How she feels about these events.

They can start like this: “Today I am feeling shocked and upset! Some terrible things have happened . . .”

### **Activity 1.9 Using strong verbs and figures of speech**

LO 2 AS f, g (NCS p 23); AS a, g (NCS p. 25)

LO 4 AS c, i (NCS p. 37); AS k (NCS p. 39)

In pairs, learners either guess from the context or use word-attack skills to guess the meanings of the words below. They can resort to dictionaries

only after using their word-attack skills. When they are required to make up their own sentences, they do this individually.

Learners answer these questions:

1. At the beginning of the story, the author describes the terrible drought gripping the land of the Ndebele. He uses particular words and phrases to convey the extreme dryness, for example “*dried-out*”, and the river lies “*without motion*” (p. 5).
  - a. Find two other examples of words or phrases that he uses to describe the drought.
  - b. Make up two words or phrases of your own and use each of them in a sentence to describe a drought.
2. The word that describes a man marrying more than one woman is:
  - a. monogamy
  - b. polygyny
  - c. adultery.
3. Masilela uses **figures of speech** such as **personification** and **alliteration** to convey the power and destructiveness of the storm, for example “*roaring*” (p. 15) and “*raging river*” (p. 16).
  - a. Write down two other examples of these two figures of speech that he uses in this way.
  - b. Make up two words or phrases of your own and use each of them in a sentence to describe a storm and/or a flood.
4. Masilela also uses strong verbs to convey the power of the storm, for example, “*surged*” (p. 15).
  - a. Find three other examples of strong verbs that he uses.
  - b. Use three strong verbs of your own in a sentence or two to describe a heavy storm or a flood.
5. Mabena describes a starving child as being “*as thin as the stem of the sorghum plant*” (p. 9). This figure of speech is a **simile**.
  - a. Does the simile make the image of starving children more vivid? In what way? Give reasons for your answer.
  - b. Find a simile on page 6 and one on page 14, and in each case say which two things are being compared.

6. On each of the following pages find a word which is the same or similar in meaning to these words or phrases:
  - a. Page 7: ancestors.
  - b. Page 10: winding.
  - c. Page 14: a powerful mother figure.
  - d. Page 15: tightly stretched.
  - e. Page 17: substitute parents.

Use contextual clues, word-attack skills and your dictionary to help you. For example, on page 9 one word which means the same as “the outline of the shape of a person against the light” is “*silhouette*”.

## Chapter 2

### Activity 2.1 Comprehending the text

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS a, f, g (NCS p. 25)

Learners complete this activity in groups.

Learners answer these questions:

1. What is the purpose of an *imbizo*?
2. What is to be discussed at the *imbizo* called by King Mabhogo?
3. Mention two other ways in which the rains are destructive for the Ndebele.
4. What message do the people believe that the thunder is sending them?
5. “*The tribespeople watched with fear*” (p. 18). Madlozi is a small man with a squeaky voice, but he is also powerful. What happened to him to make people respect and fear him? Quote from the text to support your answer.
6. Why do you think Mabena’s moustache “*twitches*” and Mantombi begins to weep (p. 19) while Madlozi is speaking?
7. Why does Mantombi weep, but not Mabena? Do you think this could be connected to the title of the novel?

8. What reason does Madlozi give the people for the suicide of Mabena's son? If you were at the imbizo, would you accept his explanation? Give reasons for your answer.
9. Why do you think Madlozi speaks with a “*smirk*” (p. 19) on his face?

### **Activity 2.2 Considering Ndebele customs and beliefs**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS a, f, g (NCS p. 25)

Learners complete this activity in groups.

Learners answer these questions:

1. Mark the “*hillocks of eternal sleep*” (p. 18) on your picture map. What exactly are the hills and what do the Ndebele believe about them?
2. “*Those who are conversant with the ways of the land*” (p. 17). Who are “those”? Why do you think the author repeats this sentence regularly in the story?
3. What kinds of beliefs about eyes did the Ndebele have?

### **Activity 2.3 Presenting a dialogue**

LO 1 AS a, b, c, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS j (NCS p. 25)

LO 3 AS b (NCS p. 31); AS f (NCS p. 35)

Learners complete this activity in pairs.

Learners can present the dialogue below either as a role-play to the class, or as a written exercise. If you decide that they will write it, you need to remind them of the conventions for writing a dialogue.

The night after the *imbizo*, Mantombi and Mabena talk about the event. Learners role-play or write down what they say:

1. They discuss and tell each other how they feel about:

- a. the reason Madlozi has given the tribespeople for the flood and destruction of the storm
  - b. the outcome of the *imbizo*.
2. They discuss whether they should leave their ancestral home, and why.
  3. They come to a decision and tell each other how they feel about the future.

Learners should use at least five of these words:

apprehensive	fearful	terrified	grief-stricken
dread	sadness	regret	betrayed

### **Activity 2.4 Making a prediction**

LO 1 AS b, d (NCS p. 15)

LO 2 AS b, d, g (NCS p. 23); AS a (NCS p. 25)

This activity is well suited to FAL learners.

In groups or in pairs, learners discuss and draw mind maps predicting what will happen to the Mabena family in Boekenhout. They need to think about how Mabena, Mantombi and Duma will survive and earn a living. Their mind map should include all the good and bad things that could happen to them in this peri-urban environment. They can base their ideas on what they know about the family – their skills and knowledge, and the rural environment and the society in which they have lived.

### **Activity 2.5 Working with language**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d NCS p. 23); AS f,g (NCS p. 25)

LO 4 AS c (NCS p. 37); AS k (NCS p. 39); AS a (NCS p. 41)

Learners complete this activity in groups.

*“The one who came with the doom-doom of the thunder”*(p. 19) In this chapter “doom” works on these levels:

- It describes the sound of thunder, which makes it an example of **onomatopoeia**.
- It carries a meaning other than simply what it describes.
- It is linked with the name of the newborn baby.

Learners answer these questions:

1. Look up the word “doom” in the dictionary and write down all the possible meanings.
2. Explain how “doom” works on the levels above and how it is linked to:
  - a. what happens in Chapter One to the Ndebele people
  - b. Ndebele beliefs
  - c. what happens to the Mabena family.
3. On page 18 Madlozi uses a simile to describe the violence with which the thunderstorm swept through the land:
  - a. Write down this simile.
  - b. What does he compare the thunderstorm with?
  - c. Do you think this is a suitable comparison? Support your answer by explaining how this particular simile makes the idea of the storm’s destructiveness more vivid and powerful.
  - d. Which part of this simile is an alliteration? Which consonants are repeated in the alliteration? Do you think that the alliteration adds to the power of the description? Justify your answer.

## Chapter 3

### **Activity 3.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25); AS d (NCS p. 27)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for two questions. Or, each

group can share this task, with a spokesperson from each group presenting the answers to two of the questions.

Learners answer these questions:

1. Boekenhout is near:

- a. Johannesburg
- b. Pretoria
- c. Bloemfontein
- d. Polokwane.

Choose the correct answer and quote to support your choice.

2. Mabena, Mantombi and Duma are now living in:

- a. a new house that they have built themselves, with wall decorations
- b. a tent
- c. a shack
- d. a boarding house.

Choose the correct answer and quote from the end of Chapter 2 to support your answer.

3. The clothes we wear show our social status, our wealth, the kind of job we do and the role we play in our community.

- a. In traditional Ndebele culture, what does a man's cowhide battle-skirt and bead apron, or poriana, tell us about him and his status?
- b. What do the clothes Mabena is wearing now tell us about his changed circumstances?
- c. Who did the iron hat belong to?
- d. What is the connection between the hat and the job this person used to do?
- e. What changes does the hat show are happening in the traditional Ndebele way of life?

4. What do the "*calluses and crevices*" (p. 20) on Mabena's hands tell us about the kind of work he does?

5. "*Did Moyo just shrug his shoulders and smirk: there goes Mabena's own grandchild now?*" (p. 23). Why is it **ironic** that the sacrifice of Mabena's grandchild has been demanded?

### Activity 3.2 Presenting an argument

LO 1 AS a, b, d (NCS p. 15); e, f (NCS p. 21)

LO 2 AS d, g (NCS p. 23); AS f, h (NCS p. 25); AS a (NCS p. 27)

Learners complete this activity in groups.

Mabena thinks about the move to Boekenhout. He considers what would have happened if he and his family had stayed at home, and why. Learners prepare Mabena's argument against Madlozi's decision about the sacrifice. As a group they discuss the argument, and then each member of the group presents a point. The leader of the group makes the introduction, and the other members develop the argument point by point and bring it to a conclusion.

Learners should consider these points:

1. Mabena knows that "*when the thunderstorms swept through the land like a sharp sickle, the spears of the Ndebele were bound to point at one or other tribesman*" (p. 22). What is Madlozi suggesting about the Mabena family when he says this at the *imbizo*?
2. What are the things on page 23 that Mabena notices about Madlozi's behaviour that could suggest Madlozi is not just delivering a message through the ancestors but has his own reasons, which are related to Mabena and his family? Look up the word "scapegoat" in the dictionary and use it in your presentation.
3. What finally makes Mabena, a man of wisdom, decide not to obey Madlozi's order to sacrifice his grandchild Duma and instead flee to Boekenhout?

The presentation can take this form:

- Introduction: "I believe that the ancestors . . ."
- Argument: "But I cannot help thinking that . . . and that . . . and that . . ."
- Conclusion: "I decided to flee with my family because . . . (or so that . . .)"

### **Activity 3.3 Looking into the future**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g p. 23; AS f (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners answer these questions:

1. In your own words describe Mabena's feelings and hopes for his grandson.
2. What do the bones foretell about Duma?
3. "*There was great joy where you were born*" (p. 25). Is Mantombi telling Duma the whole truth about the circumstances of his birth? What other powerful emotions, besides joy, surrounded Duma's birth?
4. What does she promise her grandson?
5. What does Mabena think about his son? Why does he feel this way? Would you feel this way?

### **Activity 3.4 Considering Ndebele cultural practices**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f, j (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners answer these questions:

1. Is Mantombi dressed in Western clothes like her husband? How is she dressed?
2. As we discuss above, in Ndebele culture men and women play specific

roles in building a homestead. What roles do Mabena and Mantombi play in building their new homestead in Boekenhout?

3. Where do the ingredients for the colours of Mantombi's mural designs come from? Where do the Ndebele women obtain their ingredients today?
4. Which people are able to understand the meaning of the patterns painted on Ndebele homestead walls? Give your own reasons for your answer or quote from page 26.
5. What is the "sacred hut" (p. 26) used for?
6. What is the purpose of the ritual with the cockerel's blood and snuff? In Chapter One there was also a ritual involving these things. From what you have read so far, what special meaning do you think blood has in traditional Ndebele culture?

### **Activity 3.5 Writing a diary entry**

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

LO 3 AS c (NCS p. 33); AS f (NCS p. 35)

Learners complete this activity individually. Since this is a short and informal piece, and the emphasis is on authentic writing which expresses feelings spontaneously, learners don't have to follow the steps of planning, drafting, editing and correcting in detail.

Learners pretend that they are Mabena, and they write his thoughts and feelings in his diary, describing:

1. how he feels about being in an urban area with his family
2. the changes in his life and the lives of his family, and how he feels about these changes
3. his concerns about Duma and the future.

### **Activity 3.6 Working with language**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS f (NCS p. 23); AS g (NCS p. 25)

LO 4 AS c, i (NCS p. 37)

Learners complete this activity in groups or in pairs.

They should make use of dictionaries and enter the words they find in the text together with their definitions in their personal dictionaries.

Learners answer these questions:

1. Find the similes on pages 20 and 21. In each case, say how effective you think the comparisons are in describing the drought, and explain why you consider them to be effective.
2. Guess the meaning in context or use your dictionary to help you find single words which mean the same as the following:
  - a. The thickened and hardened part of the skin, especially in parts of the body that have been worn by hard work (page 20).
  - b. The claws of an insect, which grip tightly (page 21).
  - c. Memories of a better, happier time (page 24).
  - d. Kindness (page 24).

## Chapter 4

As we mention above, you may decide to do the background research task on the apartheid context now (see pages 13 and 14 of this guide).

### **Activity 4.1 Reading**

In this chapter, there is the narrator and five people who speak: Mabena, Masilela, Mashabela, the commanding officer and Chicago.

Learners form groups and each member reads the words of the narrator or one of the speakers. You need to ensure that:

- in their groups, learners decide who is going to read the words of the people in the chapter
- each learner understands which sentences he or she will read
- learners take a few minutes to practise reading their own lines silently.

When they are ready, groups read the chapter out loud to themselves. Encourage the person reading to read clearly and with appropriate expression, but not loudly, so that they do not disturb the other groups.

You can walk around the class, facilitating, observing, monitoring and assessing learners' reading, using the checklist we provide on page 9.

#### **Activity 4.2 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners read pages 28–31 carefully and answer these questions:

1. “*Melodi Bantu School was a beautiful place*” (p. 29) yet many of the Boekenhout parents do not want to send their children there. Why? (*Hint: Refer to page 28 and to the background research that you did on apartheid and the policy of separate development.*) Do you agree with their reasoning? Give reasons for your answer.
2. Where do they send their children to school?
3. “*Like many, Hendrik Mashabela had been driven from a place called Lady Selborne by the mighty machines of the law*” (p. 28).
  - a. Which particular apartheid law was responsible for Mashabela

being driven from Lady Selborne and how does it affect Mashabela's life?

- b. What happened to the school in Lady Selborne where Mashabela used to teach?
4. Which people does Mashabela want to attend the meeting that he called? What is his plan for isiNdebele-speaking children?
5. What law are they breaking by having the meeting? Why is the arrival of the police a frightening thing?
6. How does Mabena interpret the arrival of the police and the fleeing of most of the men from the meeting? What does this say about Mabena's knowledge of political events?
7. What do the police suspect the meeting could be about?
8. "*This place The Island is no good place*" (p. 32). What is "The Island" and why is the mention of it a threat to Mashabela and others?
9. How is Mashabela able to handle the police and rescue the meeting?

### **Activity 4.3 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners answer these questions:

1. When Mabena introduces himself as "*Songwana Mabena . . . of the Mbuduma clan ... He who used to blow the horn of the kudu . . .*" (p. 33), the townspeople at the meeting receive him:
  - a. with respect
  - b. with laughter and disrespect
  - c. with hostility
  - d. with indifference

- e. a and b
- f. c and d.

Give reasons for your choice.

2. There is something that Mabena does not approve of to do with the way in which the townspeople behave. What is it, and why does he not approve?
3. How did Mashabela's handling of the police change Mabena's attitude towards him? Quote from the text to support your answer.
4. What kind of education does Mabena consider to be appropriate for a boy or a young man? What are his criticisms of the new school? Quote from the text to support your answer.
5. Do you agree with Mabena about the kind of education a boy who has Duma's background should have? Give reasons for your answer.

#### **Activity 4.4 Exploring a character**

LO 1 AS a, b, d (NCS p. 15); AS b (NCS p. 21)

LO 2 AS d, g (NCS p. 23); AS f, j (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners enter Chicago Lentswane's name in their character files and list the first of his characteristics and personality traits that they read in this section: his origin (Lady Selborne), his township dialect, his outspoken nature and his love of music, particularly the blues. They will add to this list when they read Chapters Seven and Twelve.

Learners answer these questions:

1. Chicago's accent is "*like the people of the bioscope*" (p. 34). How would you describe Chicago's accent and the kind of language (words and grammar) he uses? Have you heard this kind of language before? Where and when have you heard it? Who was speaking it?

2. In what ways is the language different from the language that Mabena and Mantombi speak?
3. Where does Chicago come from?
4. Which people respond positively and enthusiastically to Chicago, and why?
5. What does Chicago want the new school to include in its curriculum? Quote from the text to support your answer.
6. From what you know of Mabena, would he approve of Chicago's suggestion about the curriculum? Give reasons for your answer.
7. What would Duma think of Chicago's suggestion, and why? Re-read pages 27 to 28. What does Duma hear beneath the music that he loves to listen to and how does he feel when he hears it?
8. What do you think of Chicago's suggestions? Would these suggestions provide a balanced curriculum? Give reasons for your view.

#### **Activity 4.5 Writing a formal letter**

LO 2 AS d, g (NCS p. 23)

LO 3 AS a, b, c, d (NCS p. 31); AS a, b, c, d, e (NCS p. 35)

Learners plan and write a formal letter individually. Revise with them the correct format, including the heading which gives the subject of the letter, for example "Request for community school". Ask them what they think is the appropriate register for a formal letter.

Hendrick Mashabela "*wrote many letters to the Ministry, pleading for the building of another school, or schools, offering languages other than Setswana*" (p. 29). Learners pretend that they are Mashabela, and they write a formal letter to the Tswana Territorial Authority Ministry of Education, Trust Building, Plein Street, Pretoria. The purpose of the letter is to request permission to start a community school for isiNdebele-speaking children. They should remember to include:

- the correct form of Mashabela's address and the Ministry's address
- the correct salutation

- the subject of the letter as a heading
- the introductory sentence(s) setting out the purpose of the letter
- all the specific reasons for Mashabela and the community wanting to set up the school
- the conclusion.

They should state their and the community’s reasons for needing their own school. The reasons should be clear, forceful and convincing.

### ***Assessment***

You can ask learners to evaluate the first drafts of their letters or work in pairs to evaluate each other’s drafts against the following rubric. Remember to tell learners of the criteria before they begin writing.

<b>Criteria</b>				
<b>Format</b>	Used the correct format, including address, salutation and conclusion <b>7</b>	Made one or two minor errors in format <b>5–6</b>	Made several format errors <b>3–4</b>	Made major format errors <b>1–2</b>
<b>Motivation</b>	Reasons for requesting the school were comprehensive, persuasive, related directly to the issue in the text, and clearly, logically and forcefully formulated <b>7</b>	Gave some of the reasons, though not forcefully stated, but fairly clear and logical <b>5–6</b>	Gave only one or two reasons, and not clearly; showed a poor grasp of the issues <b>3–4</b>	Did not give reasons <b>1–2</b>

<b>Use of formal register and language</b>	Correctly used formal register; language appropriately impersonal <b>7</b>	Correctly used formal register in most sentences; language generally impersonal and formal <b>5–6</b>	Used some formal register; language inappropriate and informal at times <b>3–4</b>	Did not use formal register; language informal and personal <b>1–2</b>
<b>Vocabulary and grammar</b>	Used a wide range of appropriate vocabulary; did not make errors in spelling, sentence structure and grammar <b>7</b>	Used an adequate range of appropriate vocabulary; made some minor errors in spelling, sentence structure and grammar <b>5–6</b>	Used limited vocabulary; made several errors in spelling, sentence structure and grammar <b>3–4</b>	Used inappropriate vocabulary; made many errors in spelling, sentence structure and grammar <b>1–2</b>

## Chapter 5

### Activity 5.1 Drawing a map

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

This activity is particularly suited to FAL learners or learners with learning barriers. Learners complete this activity in pairs or groups of three. Give them some large sheets of paper and Kokis or crayons, and encourage them to be creative and to use lots of colour.

From what they read on page 35, learners draw a map of the Mabena homestead in Boekenhout. Before they draw, they can discuss the layout of the homestead. On their plans, they need to include and label the following:

- the three huts and what they are used for
- the footpath from the front door of the main hut
- the chicken pen

- the avocado tree
- the latrine
- the path that splits into two.

Then learners imagine that one of Mabena’s clients cannot find the latrine. Using their map, they draw a path showing her the way from Mabena’s hut to the latrine.

You can display the maps in the display area.

### **Activity 5.2 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); f, j (NCS p. 25)

Learners complete this activity in groups. One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question.

Learners answer these questions:

1. The two women are waiting to see Mabena because:
  - a. they are on a social visit
  - b. they want his advice on decorating their walls
  - c. they want him to heal them using his traditional medicine
  - d. they want to buy some of his wood carvings.

Support your choice by quoting from the text.
2. Mabena is trying to teach Duma:
  - a. good manners
  - b. to read and write
  - c. about Malombo music
  - d. about traditional healing
  - e. how to use bones to foretell the future
  - f. about his ancestors

- g. a and c
- h. d and e.

Support your choice by quoting from the text.

3. Does Duma pay attention to what his grandfather tells him? Give reasons for your answer.
4. Mashabela comes to visit Mabena in order to:
  - a. learn about traditional healing
  - b. learn how to foretell the future from the bones
  - c. get Mabena's support for the new school
  - d. get advice from Mabena on his marital problems.Support your choice by quoting from the text.
5. How does Mashabela greet Mabena?
6. Why does he decide to greet him in this way?
7. How does Mabena respond?
8. In Mabena's sacred hut Mashabela sees "*maize cobs and bunches of sorghum grain, the creepy skins of reptiles and dried bones*" (p. 39). What do you think these things are used for?

### Activity 5.3 Compiling a table

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in pairs.

In this chapter and in the previous chapter we read about the different ideas and opinions that Mabena and Mashabela have about what is the best kind of education for young people, especially boys. Learners draw a table of two columns and five rows, as in the example below. One column has the heading "Mabena", the other "Mashabela". In each column learners fill in what these men consider appropriate for a boy to learn at school. We have done the first one as an example.

Mabena	Mashabela
To hunt and to farm the land (p. 34)	To read and write, mathematics, science, geography, and so on

Learners also answer these questions:

1. What are the reasons for their differing ideas?
2. Which kind of education does Duma want, and why?

## Chapter 6

### Activity 6.1 Reading

LO 2 AS d (NCS p. 23)

In this chapter, there is the narrator and four speakers: Mabena, Masilela/ speaker/member of crowd/policeman, Mashabela and Chicago. Learners do the same as they did in Activity 4.1.

Having decided in their groups who is to read which character's words, learners read pages 46 and 47, from "*Disused oil drums, poles, crooked nails*" to "*Wezontaaabaaa . . . ooph!*"

You can walk around the class, facilitating, observing, monitoring and assessing learners' reading, using the rubric we provide on page 9.

### Activity 6.2 Dramatising two scenes

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23)

This activity is particularly suited to FAL learners or those learners with learning barriers. Learners complete this activity in groups. As in Activity

1.7, you could integrate language with Dramatic Arts by collaborating with the Arts and Culture teacher, or your class can improvise with your guidance.

Learners dramatise the process of setting up the school, including:

- Scene 1: The meeting to discuss how the school will be built – for example, the fact that they cannot afford bricks.
- Scene 2: The building of the school.

Learners divide into groups – some perform Scene 1 and the others perform Scene 2.

Scene 1: The meeting, consisting of these characters:

- Mashabela as the chairperson.
- Speaker who suggests building with bricks.
- Speaker who suggests building with old oil drums.
- Chicago and Mabena.

Learners dramatise what these characters say during the meeting. They should use their own words rather than the actual dialogue in the text. The rest of the class can boo, cheer and clap where appropriate.

Scene 2: The building of the school, consisting of these characters:

- About fifteen characters.
- Mashabela.
- Mabena and three or four men who work with him.
- Chicago.
- Vimbi.
- Mantombi and three or four women who work with her.
- Three or four police.

Each character or group of characters tells the class (the audience) what they will do to help build the school. Then they mime their tasks: Mashabe-

la directs the operations, Mabena and his team dig, Vimbi guards, Mantombi and her team cook food and brew beer. The rest of the class sings “Shosholoza”. They could also sing a working song that they know, or they could compose one for themselves.

### **Activity 6.3 Writing a newspaper report**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS c (NCS p. 23); AS a, b (NCS p. 27)

LO 3 AS a, b, c, d (NCS p. 31); a, b, c, d, e, f (NCS p. 33)

Learners complete this activity individually.

You can collect reports from newspapers in order to revise the format and journalistic style with learners, including:

- The structure of a report – headlines and short paragraphs.
- The introductory sentence and the following sentences giving the main description of the event.
- Indirect or reported speech, and direct speech quoted from witnesses and people who experienced the event.
- Use of the appropriate style and register – simple language, short sentences, strong verbs, dramatic description, etc.

Learners plan and write a newspaper report about the building of the new school. They imagine that they interview Mashabela and two other Boekenhout residents who watched the school being built or participated in the process. Learners should remember to:

- write a short, powerful headline
- quote Mashabela and the other people
- use short sentences
- make their report vivid and dramatic.

If possible, they can write the report on computer so that they can play with the format, and the different font types and sizes.

Learners can evaluate the reports according to the following checklist:

In my newspaper report, I:	Yes/No
showed knowledge of the events in the text	
showed understanding of the characters	
quoted the characters	
used appropriate sentence structure – short, simple sentences	
used appropriate vocabulary	
presented an interesting report	

Learners select the five best reports, which you can then display.

## Chapter 7

### **Activity 7.1 Exploring a character further**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups.

Learners can add to the list of Chicago's characteristics that they began in Activity 4.4.

One group can do this task, each member of the group being responsible for a question. Or, each group can share this task, with a spokesperson from each group presenting the answer to a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Why do Duma and his grandfather need to go to town?
2. Why do they need to go with Chicago?
3. Chicago's personality and characteristics:

- a. He is from a traditional rural background.
- b. He loves modern jazz music and is a singer.
- c. He is a shy person.
- d. He is an urban person – comfortable in the town or city and familiar with city ways.
- e. He thinks that boys or men who love music and have musical talent are un-masculine and weak.
- f. He is confident and outgoing.
- g. He likes to gamble.
- h. He likes to dress and behave in an American style.
- i. He is quiet and respectful, especially to older people.
- j. He speaks good, educated English.
- k. He speaks a slang dialect with a mixture of words from several languages.

Choose six of the above characteristics that you think best describe Chicago. In each case, give a reason for your choice and/or quote to support your reasons from the text.

4. If you met Chicago, would you find him an attractive or interesting person or would you dislike and disapprove of him? Give reasons for your response to Chicago as a person.
5. The shopkeeper where they buy Duma's school uniform is:
  - a. Ndebele
  - b. Muslim
  - c. a white man.

Support your answer with three reasons. (*Hint: Refer to pages 52–54.*)

### **Activity 7.2 Writing a diary entry**

LO 2 AS d, g (NCS p. 23)

LO 3 AS b (NCS p. 31)

Learners complete this activity individually.

Learners pretend that they are Duma, and they write an entry in his diary at the end of the day that he spent in town with his grandfather and Chica-go. They describe:

1. his feelings about some of the things that happened
2. his feelings about going to school.

## Chapter 8

### **Activity 8.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups of five. Each of the members presents one of the five answers to the class or all the groups share this task and a spokesperson from each group in turn presents the answers to a question. The class listens and checks each answer for accuracy.

Learners answer these questions:

1. What is Mantombi trying to teach Duma?
2. How does he respond when she talks about him returning some day to “*the land of the Ndebele*” (p. 55) and undergoing initiation? Why does he respond in this way?
3. Why is Mantombi angry about Duma’s response? Who does she blame?
4. What does Mantombi believe about the origin and meaning of Duma’s dream?

### **Activity 8.2 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

This activity is suitable for FAL learners or learners with barriers to learning. Learners complete this activity in groups of five. Each of the members presents the answer to a question to the class. Two members can share Question 2 – each recounting a story about Kitchenboy’s past.

Learners also enter Kitchenboy's name in their character files and list the first of his characteristics and personality traits.

Learners answer these questions:

1. How did Kitchenboy get his name?
2. There are two stories about the reason for Kitchenboy's dismissal from his job. In your own words, briefly outline these two stories.
3. Kitchenboy is:
  - a. confident
  - b. handsome
  - c. nervous
  - d. deformed
  - e. attracted to white women.

Choose three characteristics from this list which you think describe Kitchenboy, and in each case support your choice by quoting from the text.

4. What does Kitchenboy do for a living in Boekenhout?

Each learner draws a picture of Kitchenboy, trying to show what kind of person he is. You can put the pictures on display.

## Chapter 9

### **Activity 9.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. What does Musa and the other boys do that embarrasses Duma and Dipuo?
2. How would you feel if you were Duma or Dipuo? Give reasons for your answer.
3. Where is Dipuo's father and why is he there?
4. Do you think there is something "supernatural" about Duma, or could there be an ordinary, scientific or medical explanation for the way in which the urchin reacts to Duma?
5. Do you think Duma is aware of his powers? Support your answer by quoting from page 62.

### **Activity 9.2 Exploring experiences**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23)

LO 3 AS b, d (NCS p. 31)

Learners complete this activity in groups and then individually.

Learners discuss their experiences of being bullied. Some learners may not wish to do this – you and the other learners should respect their feelings and encourage them to speak about other young people that they know who have been bullied, or about an example of bullying that they have witnessed.

Learners then plan and write their descriptions individually. They describe:

1. what happened, and when and where it happened
2. how they felt as the victim of bullying or as seeing someone else being bullied.

## Chapter 10

### **Activity 10.1 Exploring another character**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners can also add Sister Anastacia's name to their character files, and write down the first of her characteristics and personality traits.

Learners answer these questions:

1. According to Ndebele social customs and traditions, a woman is expected to:
  - a. be equal to men
  - b. be prepared to be one of several wives
  - c. be subservient and respectful towards men at all times
  - d. not try to be equal to men
  - e. do the same work as men
  - f. behave in a dignified way at all times
  - g. wear dresses or jeans
  - h. wear a multicoloured blanket and a beaded headband.

From your reading of the novel so far, choose the characteristics that you think best describe a traditional Ndebele woman.

2. Mantombi feels ashamed of the women of Boekenhout, who disregard several of the above "rules". Which particular rules are they disobeying? Give three examples from the text.
3. What offends her about the behaviour of young schoolgirls? What does she think they should be doing?
4. "*Oh beautiful land of the Ndebele, how I long to be back one day*" (p. 65). Mention one memory that makes Mantombi nostalgic for her birthplace – in other words, that makes her miss it.

5. Why does Mantombi not want to tell Sister Anastacia the truth about what Duma and Mabena are doing and what she, Mantombi, is making?
6. Do you think that Sister Anastacia would disapprove of the Mabenas if Mantombi had told her the truth about these things? Support your answer from what you have read about Sister Anastacia in the rest of the chapter.
7. Sister Anastacia is both sensitive to and interested in Ndebele customs. Quote two examples of this from pages 66 and 67.
8. Mantombi and Sister Anastacia exchange a bead necklace and the holy rosary:
  - a. What do you think each of these symbolises for its owner?
  - b. Why is this exchange important in the context of the story?

## Chapter 11

### **Activity 11.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Does the Church of Little Flower support the government of the time? Quote from the text to support your answer.
2. What work is Sister Anastacia doing in Boekenhout? Support your answer by quoting from the text. Do you think her work is of any value to the community? Give reasons to support your view.
3. When Duma's eyes are "*flickering and squinting inwards*" they do not seem to affect Sister Anastacia as they did the urchins and the dog. What could be the reason for this?

## Chapter 12

### Activity 12.1 Comprehending the text

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners can add more characteristics to Chicago's list in their character file. They should also try to find out about the Marabi culture and music. We provide some information on this in the section on the context of the novel, above.

Learners answer these questions:

1. Chicago wears a “*Stetson hat, denims a little faded at the knees and two-tone shoes*”. Whose particular style is Chicago imitating? Why do you think he dresses like this?
2. He is also carrying a saxophone. Which famous person is he imitating or modelling himself on? Quote from the text in support of your answer.
3. Draw a table with two columns and four rows. In the first column write down four positive qualities of Chicago and in the second column write down four of his negative qualities. For each quality, give a brief illustration. (*Hint: Refer to Chapters Four and Seven, as well as to this chapter.*)
4. Who are Darkie Sekote, Jimmy Makola, Lenny Modise and Billy Makola?
5. Do you think that we should admire Chicago, and that he should serve as a role model for young people? Support your answer with examples of his qualities.
6. What does Duma admire about him?

### **Activity 12.2 Writing**

LO 1 AS a, b, d (NCS p. 15)

LO 3 AS a, b, c (NCS p. 31); a, b, c, e, f, g, h (NCS p. 35)

Learners complete this activity in groups and then individually. Since this is a short and informal piece, and the emphasis is on authentic writing which expresses feelings spontaneously, learners don't have to follow the steps of planning, drafting, editing and correcting in detail.

Learners discuss these questions in groups:

1. Is there a pop star, a film star, a singer or a sportsperson that you admire and that serves as a role model for you?
2. What characteristics or qualities do you admire about him or her, and why?

Then each learner writes a paragraph about the person they admire, giving reasons.

### **Activity 12.3 Working with language**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23)

LO 4 AS g (NCS p. 37)

Learners complete this activity in groups. Members write down their answers to be compared with the answers of the other groups. They check each other, and you check them, for accuracy.

Learners look at the language Chicago uses in this chapter and in Chapters Four and Seven, and answer these questions:

1. From the context, guess the meanings of these words that he uses: “*moegoe*”, “*magriza*”, “*mixen*”, “*ou toppie*”, “*stinker*”, “*klevah*”.
2. Do you know any of these words? If so, where have you heard them before? Who was using them and where? Would you describe the lan-

guage Chicago uses as a **language variety**? Give reasons for your answer.

3. “*Ons Dak Nie Ons Phola Hier*” is a protest song. Who sang it, where did they sing it and why? What do you think the words mean?

## Chapter 13

### **Activity 13.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Mabena and Duma draw different lessons from the ant struggling with the piece of grass. What does this tell us about the gap that exists between them now? Quote from the text to support your answer. What is the reason for this gap?
2. What does Duma still want to learn to do more than anything in the world?
3. How does Mabena feel now about Duma’s passion? Quote from the text to support your answer and suggest a reason for Mabena’s response.
4. With whom do you sympathise at this stage in the story – Mabena or Duma? Give reasons for your answer.

### **Activity 13.2 Debating an issue**

LO 1 AS a, b, d (NCS p. 15); AS e (NCS p. 19)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25); AS b (NCS p. 27)

Learners complete this activity in two large groups.

Learners debate the issue of education. They revisit Chapters 4, 5, 6 and 8 to gather evidence to support their points of view about the types of education Mabena and Duma discuss.

Divide the class into two teams – one team supports a traditional Ndebele education; the other team supports a modern, Western education. Each side should:

1. argue in favour of the type of education it is recommending, giving clear reasons and examples
2. argue against the other kind of education, giving clear reasons why they think it is not appropriate for a boy like Duma.

While preparing their arguments, each group should consider these points:

- If Duma will return to his rural ancestral village to live in a traditional society one day, do you think that the education he is receiving at Lady Selborne Community School is the best kind of education for him?
- A traditional kind of education would teach Duma about hunting and farming, and would induct him, through initiation, into the traditional beliefs, values and practices of his people.
- They need to support all their points with clear reasons and examples from the text and/or from your experience and knowledge.

### **Activity 13.3 Working with language**

LO 1 AS a, b, d (NCS p. 15); AS e (NCS p. 19)

LO 2 AS d, f, g (NCS p. 23)

LO 4 AS c (NCS p. 37)

Learners complete this activity in pairs.

Using contextual clues and/or the dictionary, learners find words in the text that mean the same as the following:

1. Page 85: stubbornness, unwillingness to compromise.
2. Page 87: spinning in a circle.

## Chapter 14

### **Activity 14.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Who do Katrina Mashobane's parents blame for her death?
2. In your discussion of Chapter Twelve you made a table of Chicago's positive and negative qualities. After reading about Chicago's role in preparing for Katrina's funeral (p. 90), would you say this is a negative or positive role he played? Why?
3. What was Duma's role in the funeral arrangements?
4. "*Lala ngoxolo*" (p. 92) – what do these words mean in English? Try to guess from the context.

### **Activity 14.2 Writing**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23); AS f (NCS p. 25)

LO 3 AS a, b, c (NCS p. 31); a, b, c, e, f, g, h (NCS p. 35)

Learners complete this activity in groups and then individually.

In groups, learners discuss their experiences of funerals, and one member from each group describes her or his experience to the class. Alternatively, they can discuss an accident that they witnessed. Then each learner plans and writes their descriptions individually. If they prefer, learners can write about the funeral or the accident that is described in the story.

In the description of a funeral, learners include:

- the place where it was held – a church, a mosque, a cemetery or other place outside
- the people, the clothes they wore, the colours, the music, singing, processions, speeches, and so on.

They can use these words:

solemn                      grief-stricken  
sombre                      hearse

In the description of an accident, learners include:

- interviews with some witnesses
- a powerful headline
- an accurate description of the event – the date, time and place, and the people who were involved.

## Chapter 15

### **Activity 15.1 Comprehending the story**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); c, e, f, h, j (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions, bearing in mind what they learned in the background research activity on apartheid:

1. “*Then Duma became angry*” (p. 93). What are the reasons for Duma’s anger?
2. Who is to be the main speaker at the meeting at Melodi Bantu School?
3. Why is the government discriminating against the Lady Selborne Community School?

4. Do you think Mashabela will be able to defy the government? Give reasons for your answer.
5. What is the “*TTA*” (p. 94) and what is its function?
6. What is the mother tongue of Lerato’s mother? What does she say to the isiNdebele-speaking women that confirms their suspicion that they are being discriminated against? Quote from the text in support of your answer.
7. Various people in this chapter speculate about what is behind the new homelands policy of *Indod’ Emhlope* (the Nationalist government). In your own words, summarise the following:
  - a. Dipuo’s father’s explanation (p. 93).
  - b. Evelyn’s report of a rumour about *Indod’ Emhlope* (p. 95).
  - c. The white employer of Matshidiso’s boyfriend (p. 96).
8. What is the **irony** of Evelyn’s statement on page 95?
9. Which of these explanations do you think is most likely to be true? Could all three be true? Give reasons for your answer.

## Chapter 16

### Activity 16.1 Comprehending the text

LO 1 AS a, b, c, d (NCS p. 15); AS d (NCS p. 19); AS d, f (NCS p. 21)  
 LO 2 AS d, g (NCS p. 23); AS c, e, f, h (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions, bearing in mind what they learned in the background research activity on apartheid:

1. How do Duma and the children and staff from Lady Selborne feel when they enter Melodi Bantu, where the meeting is being held? What are the reasons for this?
2. Who are the men in black suits and grey suits?

3. Who are the following people who attend the meeting and what is the function of each:
  - a. *“Tough-looking white men wearing dark-coloured spectacles”* (p. 98)?
  - b. The *“Honourable Minister of Bantu Affairs”* (p. 98)?
  - c. The *“Chief Minister”* (p. 98)?
4. Of whom is the Chief Minister *“nervous”* (p. 98)? Does he have reason to be nervous?
5. Duma wonders *“why the reference only to the Batswana?”* (p. 99). What is the answer to his question?
6. The Chief Minister uses several phrases and sentences to convey an image of the Batswana as a proud nation, for example *“give them strength and pride in their Tswana nationhood”* (p. 99).
  - a. Find and write down another example.
  - b. Do you think he is being honest and sincere?
  - c. What do such words and phrases tell us about his and the government’s agenda? Use your background research on separate development to support your answer.
7. Do you think Mabena is being foolish and irresponsible, or brave, to make his views heard at the meeting? Support your answer.
8. How does Duma frighten the Chief Minister?

### **Activity 16.2 Writing a letter**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23)

LO 3 AS a, b, c (NCS p. 31); AS a, b, c, d, e, f (NCS p. 33); AS a, b, c, e, f, g, h (NCS p. 35)

Learners complete this activity in groups and individually.

You can bring some newspapers to class that show letters that people have written to the editor. Discuss the format for these types of letters with your learners. Learners can discuss in groups the points that should be included

in such a letter, based on their reading of the chapter. Then each learner writes a letter.

Duma is angry and confused about what is happening to the isiNdebele-speaking community in Boekenhout. He worries about the Ministry's unfair treatment of his school in comparison to the way they treat the Melodi Bantu School and about the Chief Minister's references to "*one Batswana nation*".

Learners pretend that they are Duma, and they write a letter to the local newspaper expressing his anger and frustration, and asking questions about:

1. the way the Ministry treats the Lady Selborne School and the isiNdebele-speaking people in Boekenhout
2. the statements of the Honourable Minister of Bantu Affairs and the Chief Minister at the meeting at Melodi Bantu School
3. the way in which his grandfather is treated at the meeting.

## Chapter 17

### **Activity 17.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions, bearing in mind what they learned in the background research activity on apartheid:

1. What happens to Mabena shortly after his arrest?
2. What does Mabena mean when he describes the white men who arrested him as *cowards* (p. 102)? What does this tell us of his idea of masculinity? How would you feel if you were Mabena in this situation? Give reasons for your answer.

3. Mabena throws some bones. What do they foretell?
4. Why does Madlozi come to Mabena's house?
5. "*The commissioner called this man Chief Minister of the Ndebele-speaking tribes*" (p. 104). What is the government trying to put in place in the area designated for the Ndebele?
6. "*The young people advised the king that the land of the Ndebele needed change beyond the politics of this Chief Minister*" (p. 105).
  - a. Why do the younger generation in the rural areas not accept the homeland policy, do you think? If you were there, would you support them? Give reasons for your answer.
  - b. What course of action is Madlozi advocating for the Ndebele people? Do you think that this course of action is realistic? Give reasons for your view.

## Chapter 18

### **Activity 18.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Why do Duma's classmates laugh when his grandfather and Madlozi come to the school?
2. What have Mabena and Madlozi come to tell Mashabela, and how does Mashabela respond? What are his reasons?

## Chapter 19

### **Activity 19.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Which groups, besides the Ndebele, are leaving Boekenhout and the TTA to go back “*to their rural origins*” (p. 109)?
2. What is the significance of Mabena once again wearing traditional clothes?
3. What is the connection between people leaving Boekenhout to return to their ancestral lands and the cleansing of the land?
4. Why had Mabena warned Mantombi to get rid of the rosary which Sister Anastacia had given her? What characteristic of Mabena does his instruction to Mantombi and his action of throwing the rosary on the fire reveal?

### **Activity 19.2 Writing a diary entry**

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

LO 3 AS a, b, c (NCS p. 31)

Learners complete this activity individually. Since this is a short and informal piece, and the emphasis is on authentic writing which expresses feelings spontaneously, learners don't have to follow the steps of planning, drafting, editing and correcting in detail.

In many ways, Duma has become a “town boy”. He has made friends in Boekenhout, he plays in the school band and he is committed to his school-

work. Yet now he is willing to return with his grandfather and grandmother to their ancestral land.

Learners pretend that they are Duma, and they write an entry in his diary describing his feelings just after he leaves Boekenhout. They should include thoughts and feelings about the following:

1. Some of the Ndebele beliefs, for example the belief about the thunder.
2. His immediate future.
3. Why he is prepared to leave Boekenhout now, and how he feels about leaving the place, the school and Chicago.
4. His first impressions of the land of Ndebele.

## Chapter 20

### **Activity 20.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. When she discovers that the rosary that she gave to Mantombi has been burned, Sister Anastacia feels:
  - a. bitter
  - b. hurt
  - c. sad
  - d. indifferent
  - e. angry.

Choose one of the above and give a reason for her reaction. Quote from the text to support your answer.

2. The TTA official tells Sister Anastacia that all “*non-Tswanas*” are leav-

ing to “*resettle in their own homelands to be with people of their own kind*” (p. 115).

- a. What is Sister Anastacia’s response to this? Quote the words she uses.
- b. Do you agree with her view? Give reasons for your answer.

### **Activity 20.2 Writing an informal letter**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23); AS f (NCS p. 25)

LO 3 AS a, b, c (NCS p. 31); AS a, b, c, d, e, f (NCS p. 33);

a, b, c, e, f, g, h (NCS p. 35)

Learners complete this activity in groups and then individually.

Learners can discuss the points below in groups, based on their reading of the chapter, and then each one writes the letter.

Learners pretend that they are Mashabela, and they write a letter to his sister after the departure of the Mabenas. They should describe his feelings about the following:

1. The Mabenas’ departure.
2. The letter he received from the TTA about the school.
3. His likely plans for the future.

### ***Assessment***

Learners can assess themselves and each other using the rubric below. You can then assess them also.

<b>Criteria</b>				
<b>Format</b>	Used the correct format, including address, salutation and conclusion <b>7</b>	Made one or two minor errors in format <b>5-6</b>	Made several format errors <b>3-4</b>	Made major format errors <b>1-2</b>
<b>Description</b>	Provided insightful description and honest, sincere expression of feelings linked to the issues in the text <b>7</b>	Provided some description and made an attempt to express feelings linked to the issues <b>5-6</b>	Provided a few, mundane details; made little attempt to express feelings; showed little evidence of having read the text <b>3-4</b>	Provided minimal description; did not make an attempt to describe feelings; showed no evidence of having read the text <b>1-2</b>
<b>Use of informal register and language</b>	Correctly used informal register; language appropriately lively and personal <b>7</b>	Correctly used informal register in most sentences; language generally lively and personal <b>5-6</b>	Used some informal register; language inappropriate and formal at times <b>3-4</b>	Did not use informal register; language too formal <b>1-2</b>
<b>Vocabulary and grammar</b>	Used a wide range of appropriate vocabulary; no errors in spelling, sentence structure and grammar; FAL: little evidence of primary language structure <b>7</b>	Used an adequate range of appropriate vocabulary; some minor errors in spelling, sentence structure and grammar; FAL: some evidence of primary language structure <b>5-6</b>	Used limited vocabulary; made several errors in spelling, sentence structure and grammar; FAL: sentence structure patterned on primary language <b>3-4</b>	Used inappropriate vocabulary; made many errors in spelling, sentence structure and grammar; FAL: used primary language <b>1-2</b>

## Chapter 21

### **Activity 21.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. What does Duma like about rural life?
2. Madlozi shaves Duma's head. Why?
3. Why has Duma not been able to find out anything from Mabena about the series of rituals in which he will be participating?
4. Why does Madlozi not accept Duma's plans for the future? Quote from the text in support of your answer.

## Chapter 21 to 23

From page 120 to page 128, we read about the rituals that form the Ndebele initiation rite for young men, including Duma – the “*regiment*”. Learners read these three chapters, paying particular attention to the initiation process.

### **Activity 21–23.1 Creating a storyboard for a film**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); f, g (NCS p. 25)

Learners complete this activity in groups.

Learners imagine that Masilela is making a film of the initiation of Duma and his fellow initiates. They discuss the process of initiation and then

draw up a storyboard showing the following scenes in the correct sequence:

- The village elders escort the initiates down the mountain.
- Mabena slaughters a goat and collects its blood.\*
- The initiates watch two elders stick fighting until they draw blood.\*
- The initiates arrive at Laduma’s sacred hut in the forest.\*
- The initiates gather in Mabena’s hut in the village.\*
- The young men and women perform the sacred dance of the mountains as part of the send-off ceremony.
- The men of wisdom sing “umsana uya khamba!”.\*
- The village mothers sing praise songs to King Mabhogo, past warriors and Laduma.\*
- Madlozi orders the initiates to dip their hands in the bowl of goat’s blood.\*
- The villagers gather in the lapa of Mabena.\*
- In the dry river bed in the forest Madlozi finds a puffadder’s trail.\*
- The initiates’ heads are shaved.
- Madlozi leads the elders and circumcised initiates into Mabena’s hut.
- At dawn the initiates put on headbands of red beads.
- Twala begins to blow the bullhorn while Mamlambo beats the cowhide drum.\*
- Madlozi calls Duma to enter the sacred hut of Laduma.\*
- Madlozi leads the initiates from Mabena’s hut into the forest.

Alternatively, learners can arrange some or all of these scenes in a flow chart showing the steps in the initiation process.

Learners then explain the meaning of each of the events marked with \*. For example: “The initiates’ heads are shaved” signifies the cleansing of the initiates before they can be “reborn” as men.

### **Activity 21–23.2 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners complete this activity in groups. Each member presents an answer to the class, or groups can share the questions and one member from each reports-back on a question. The class listens and checks for accuracy.

Learners answer these questions:

1. Why are the initiates' faces painted white?
2. Why does Duma not want to participate in the blood ritual in Mabe-na's hut?
3. What does Madlozi tell the initiates about the symbolism of blood in their ritual?
4. How do the initiates feel as they wait outside the sacred hut of Laduma?
5. "*Duma walked bravely behind Madlozi, biting his lower lip to fight back tears*" (p. 128). Why does he fight back tears? What is the connection between the way Duma feels (and the way in which he handles these emotions) and:
  - a. the ritual he has just undergone
  - b. the Ndebele expectation of how a man should behave
  - c. the title of the novel?

## Chapter 24

### **Activity 24.1 Comprehending the text**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, g (NCS p. 23); AS f (NCS p. 25)

Learners also re-read the end of Chapter 1 (page 17) and answer these questions:

1. In what way has the story come full circle? Refer to the deaths of Mabe-na and Madlozi.

2. What happens when Duma plays the flute?
3. What does Masilela suggest about Duma's musical talent?
4. Do you think the author has the same view of music, and of Duma's desire to play it, as Mabena had? Give reasons for your answer.

### **Activity 24.2 Writing an informal letter**

LO 1 AS a, b, d (NCS p. 15)

LO 2 AS d, f, g (NCS p. 23); AS f (NCS p. 25)

LO 3 AS a, b, c (NCS p. 31); AS a, b, c, e, f, g, h (NCS p. 35)

Learners can discuss the points below in groups, based on their reading of the chapter, and then each one writes the letter.

Duma has now been initiated, but he seems uncertain about his future. Learners pretend that they are him and write one of these two letters:

1. A letter to Chicago:
  - a. He describes the initiation and how he felt during the process.
  - b. He explains how he feels now about being a man, the death of his grandfather, having left Boekenhout and Lady Selborne Community School, playing music and what he would like to do in the future.
2. A letter to Sis Dolly, the agony aunt in a magazine:
  - a. He describes how he has been initiated and accepted as a man in his culture.
  - b. He explains that he is confused because there are things he likes about the land of his birth and his people's customs and traditions, but he also enjoys the school in Boekenhout and what he learns there.
  - c. He asks her advice about what to do next.

### ***Assessment***

Learners can assess themselves and each other, and then you can assess them, using the rubric we provide in Activity 20.2.

# Answers to the activities

## Pre-reading activities

### **Background research activity:**

#### *Looking at the cover*

1. The photograph on the front cover:
  - a. There is a boy in the photograph. He seems to be between ten and twelve years old. He is wearing a hat and a shirt with a collar. His clothes are fairly modern.
  - b. In the background is a picture of a man – it could be an advertising poster. There is also a design that is used as Ndebele wall decoration.
  - c. These things tell us that the story is set in a mixture of Ndebele traditional culture and a more modern culture.
2. Design surrounding the photograph:
  - a. Learners provide their own answers.
  - b. The colours are: black, yellow, blue, orange, green, red, purple and brown.
  - c. The designs could suggest some meanings. Learners give their own suggestions.
  - d. Yes, there is a connection – the design surrounding the photo is similar to the design in the background of the photo.
3. The photograph on the back cover:
  - a. A man is in the photo. He seems to be about sixty years old.
  - b. He is wearing some necklaces, an animal skin around his shoulders and a beaded apron. His clothes are traditional/rural.
  - c. Learners provide their own ideas.
  - d. In the background is the same design as in the background of the photo on the front cover, which suggests that there is a link between the old man and the boy.

4. The writing of the title:
  - a. The title is in orange and the background is in red. Learners provide their own associations.
  - b. The different sized letters could be used to suggest an unusual and interesting story.
  - c. Learners provide their own ideas.
5. The background of the two photos is the same and this means that the boy and the old man are both part of the story. They may even know each other or be related to each other. But they are not dressed in the same way and this suggests that they may have different ideas about life.
6. Learners provide their own critical commentary.

### **Background research activity:**

#### *Considering the genre and the writer*

1. **Fiction:** A story that is invented, imaginary. **Non-fiction:** A story that is true, based on fact. Learners provide their own examples.
2. **Oral literature:** These are stories, poems and plays that are not written down, they are told to an audience and handed down by word of mouth from generation to generation. **Oral history:** This is the history and traditions of a people that is also handed down by word of mouth.
3. “We” are the Ndebele people. Masilela could be presenting the story as a piece of oral literature or history, or the story could be entirely imaginary.
4. Author’s background:
  - a. He was born near Pretoria, where the Ndzundza branch of the Ndebele live. He is a member of the Ndebele.
  - b. The aim of the Ijima Letuthuko is to preserve and document the Ndebele culture, including its customs, belief system, oral literature and history, art, and so on.
5. Learners provide their own ideas. He could want to preserve in fictional form one of the stories or pieces of history of the Ndebele.

6. Learners provide their own ideas. Masilela has written a novel, but the above answers should give them the idea that fiction and non-fiction are not totally different, that history is not only factual and that fiction often contains elements of fact.

### **Background research activities:**

#### ***Considering the context of apartheid, and the Ndebele history and culture***

Learners use the library resources and websites to gather information that will help them to complete the five activities in this section.

### Reading activities

#### **Chapter 1**

##### ***Activity 1.1 Comprehending the chapter***

1. f. Learners provide suitable quotes.
2. The god of thunder, and the ancestors.
3. *“You were among the warriors . . .”*:
  - a. The wars with the Boers in nineteenth century.
  - b. To Mabena.
4. It is a sacred mountain, possibly where the men of wisdom go to commune with the ancestors and seek guidance.
5. His daughter-in-law is about to give birth for the first time and he thinks that his medicinal skills might be needed.
6. The other three wives died of starvation as a result of the drought.
7. f. Learners provide support quotes from pages 10 and 15.
8. *“May we not weep”*:
  - a. Learners provide their own responses.
  - b. They could be weeping about the drought and the suffering it has brought: starvation and death of animals and people, including Mabena’s three wives. They could also be weeping about being punished by Laduma and the ancestors.

- c. To weep could be seen as a sign of weakness, or cowardice. Mabena's strength suggests that weeping is un-masculine, a sign of weakness.
9. We and they:
- a. "We" could mean the Ndebele people themselves and "they" could be people who are familiar with the Ndebele customs and beliefs.
  - b. Yes. The author is claiming membership of this group and also knowledge of "*the sacred ways*". We could say that he is writing as a participating observer or documenter of an episode in the history of his people.

### ***Activity 1.2 Considering Ndebele customs and beliefs***

1. Cattle egrets squawking – trouble coming soon; puffadder – curse, bad magic; rumbling of thunder – warning voice of Laduma and the ancestors.
2. Clothes/ornaments and status:
  - a. Mabena's stick – his status as a traditional healer, man of wisdom and wood carver.
  - b. Mabena's skirt and Madlozi's bib – their status as warriors who have distinguished themselves by their courage, also as men of wisdom.
  - c. Mamlambo's band and beadwork – her status as midwife of the tribe (the highest status a woman can have); also, she was the "*oldest person in the land of the Ndebele*".
3. The blowing of the kudu horn – to summon all to the *imbizo* in times of crisis; the *umphahlo* of King Mabhogo with the men of wisdom – to discuss the reasons for the drought; young women dancing and drumming, young men blowing bullhorns – a rain dance to summon the rain; the ritual with the red-feathered cock's blood and snuff – to calm the violent rage of Mabena against his wife; burying an umbilical cord in an anthill and urinating on the anthill – a birth ritual by the midwife to connect the newborn to his place of birth.
4. They believe that the spirit of an ancestor returns through the new-

born, and that the men of wisdom have special powers as mediums between the ancestors and the people.

5. The birth of Duma:
  - a. The ancestors.
  - b. He appears to be *idlozi*, a child of the ancestors.
  - c. They are momentarily startled and disoriented, and rendered powerless.
  - d. They see it as a sign of something having gone wrong, as an omen of doom.

### ***Activity 1.3 The Mabena family tree***

The family trees that learners construct should show these labels:

- Mabena – husband of Mantombi, father of Mzwakhe, father-in-law of Vuyisile, grandfather of Duma.
- Mantombi – wife of Mabena, mother of Mzwakhe, mother-in-law of Vuyisile, grandmother of Duma.
- Mzwakhe – son of Mabena and Mantombi, husband of Vuyisile, father of Duma.
- And so on.

### ***Activity 1.4 Discussing and debating issues***

1. It is an irrational fear of the unknown, the mysterious or the unexplained. It is a widely held but untested idea of the effects or nature of a thing. A religion can be based on these beliefs.
2. Learners provide their own answers.
3. Learners provide their own answers.
4. Learners provide their own answers.
5. Learners provide their own answers.

### ***Activity 1.5 Enhancing the atmosphere of the story***

Learners draw a pictorial map of the setting of the novel.

### ***Activity 1.6 Dramatising a scene***

Learners dramatise the storm and the birth of Duma.

### ***Activity 1.7 Creating a storyboard for a film***

Learners should sequence the events in this order:

1. The big black bull lies on its stomach, unable to pull the plough.
2. King Mabhogo and the tribesmen discuss the drought.
3. Mabena, with the kudu horn on his shoulders, finds the trail of the puffadder.
4. Mabena blows the kudu horn on the top of Mamogale Mountain.
5. King Mabhogo with the men of the tribe at the *umphahlo*, beseeching Laduma to send rain.
6. Duma being born.
7. Mamlambo buries the umbilical cord.
8. Madlozi leaps into the air as he sees baby Duma's eyes squinting.
9. Maidens dance and beat the drums; young men blow the bullhorns.
10. The big black bull has drowned and is being swept away by the flooding river.
11. Mother of baby Duma is struck by lightning.
12. Father of baby Duma hangs himself in the forest.

### ***Activity 1.8 Writing a diary entry***

Learners write an entry in Mantombi's diary about the birth of Duma.

### ***Activity 1.9 Using strong verbs and figures of speech***

1. Drought descriptions:
  - a. Other examples: "*like the carcass of a starved rock python*"; soil baked "*into rock-hard clay*"; "*fierceness of the sun*" (p. 5).
  - b. Learners make up their own sentences.
2. b.
3. Personification and alliteration:
  - a. Other examples of personification: "*winds gushed forth; rain clouds above shook and surged*" (p. 14); "*flash of lightning zig-zagged*";

*“clouds rolled and surged”*; *“great river Mogalakwena swelled with muddy red water”* (p. 15); *“uprooted grass twisting”*; *“lashed the land”*(p. 16). Other examples of alliteration: *“lashed the land”*; *“black bull bobbing”*; *“burst its banks”*; *“reduced to rubble”*.

- b. Learners make up their own sentences.
4. Strong verbs:
  - a. Other examples: *“zig-zagged”*; *“swelled”* (p. 15); *“lashed”*; *“burst”* (p. 16).
  - b. Learners make up their own sentences.
5. Similes:
  - a. Learners provide their own opinion and reason.
  - b. Page 6: *“hair as white as ground maize”* – old King Mabhogo’s hair is compared to maize meal; *“wriggling her waist like barbel in the waters of the great Mogalakwena”* – the wriggling of Mamlambo’s waist is compared to the way in which the fish swim.
6. Words of similar meaning:
  - a. *“forefathers”*
  - b. *“meandering”*
  - c. *“matriarch”*
  - d. *“taut”*
  - e. *“surrogate parents”*

## Chapter 2

### Activity 2.1 Comprehending the text

1. At an imbizo the men discuss how to deal with a crisis.
2. The destruction caused by the rain and flood, and the possible reasons for it.
3. Trees are uprooted, cattle and goats drown, homesteads are destroyed.
4. They believe they have angered the ancestors and are being punished.
5. Madlozi understands *“the ways of the thunderbolt”*, and is one of the *“men of wisdom”*. He had almost been blinded when he went to battle with the thunder, and he had *“grabbed a puffadder by the tail, and whipped its fangs against the stem of a fever tree”* (p. 18).

6. Mabena tries not to show any emotion, but his twitching moustache tells us that he is affected by Madlozi's words. Mantombi does show emotion – she weeps because she feels frightened and upset by Madlozi's words and what Duma's birth may mean.
7. Mabena doesn't show emotion. He believes it is un-masculine for a man to weep. Yes, it seems there is a link of this with the title of the novel.
8. Madlozi argues that Mzwakhe was possessed by an evil spirit brought upon him by the birth of Duma. Learners provide their own opinions and reasons.
9. Learners suggest their own ideas. The smirk could mean that Madlozi has his own agenda – he may be jealous of Mabena and wants to make him look bad.

### ***Activity 2.2 Considering Ndebele customs and beliefs***

1. The Ndebele believe that the hills are sacred, ancestral graves.
2. "Those" are the Ndebele – the people born and initiated into the Ndebele customs and belief systems. The repetition reinforces the idea that these customs and beliefs are important.
3. They believe that the eyes can be windows on the ancestral world and command respect and obedience.

### ***Activity 2.3 Presenting a dialogue***

Learners present a conversation that Mantombi and Mabena have about the *imbizo*.

### ***Activity 2.4 Making a prediction***

Learners draw mind maps predicting what will happen to the Mabena family in Boekenhout.

### ***Activity 2.5 Working with language***

1. "Doom" means an evil fate or destiny, ruin or even death.
2. "Doom-doom" describes the sound of thunder; "doom" means ruin,

disaster, death; the first syllable of Duma’s name and the second syllable of Laduma’s name are similar to “doom”.

- a. The Ndebele believe that the voice of the god of thunder is a warning and a threat.
  - b. They believe that they have displeased him and the ancestors and must make a sacrifice so that they can be cleansed and healed.
  - c. They believe that Duma’s birth is connected to the destruction caused by the storm, by Laduma. The Mabena family are forced to leave their ancestral land and seek their fate in an unknown place because they don’t want to sacrifice Duma.
3. Storm simile:
- a. *“Like a sharp sickle”*.
  - b. He compares it with the destructive power of a sickle, which is used to cut down plants and crops.
  - c. Learners provide their own ideas.
  - d. “Sharp sickle”; the “s” is repeated. Learners provide their own responses – the sharp sound could suggest violence or threat.

### Chapter 3

#### *Activity 3.1 Comprehending the text*

1. b. Learners provide the suitable quote.
2. b. Learners provide the suitable quote.
3. Clothes and status:
  - a. They tell us that he is a *“man of wisdom”*, one of the elders, and has the highest status after the king.
  - b. He wears a workman’s overalls and an iron hat. In town he has no special status; he has to wear Western clothes.
  - c. It belonged to Mzwakhe, his deceased son.
  - d. He was a miner.
  - e. Young men are forced to leave the rural areas and their traditional way of life and seek work in the towns and cities.
4. They tell us that he does manual work – he uses his hands.
5. The irony is that as headman Mabena demanded that Moyo’s grand-

son be sacrificed to calm the ancestors, but now he is unable to offer his own grandson as a sacrifice.

### ***Activity 3.2 Presenting an argument***

1. He is suggesting that the ancestors have the power to bring droughts and floods to punish the living and to heal the land. He is also suggesting that he has the authority to communicate the will of the ancestors to the people and decide on what should be done to heal the land, even if it involves the sacrifice of a child. He feels that the storm is connected to the Mabena family.
2. Mabena notices firstly that Madlozi had agreed to let him stay behind instead of going up the mountain, and secondly that Madlozi whispers in the king's ear. Madlozi makes the Mabena family into a scapegoat – he puts the blame on Mabena and his family for the destructive storm.
3. Mabena decides that Madlozi probably has a personal motive – jealousy, or the desire for revenge – that prevents him from looking at the situation clearly. Mabena wants to remove himself and his family, especially his grandson, until Madlozi sees more clearly.

### ***Activity 3.3 Looking into the future***

1. Mabena loves Duma and hopes that he will gain wisdom and courage and become a traditional healer, as he is.
2. The bones foretell that Duma's future does not look good.
3. No. At his birth, the people also feel fear and dread, and sorrow for the deaths of his parents.
4. She promises him that one day they will return to their ancestral land.
5. He is angry that his son has wasted his life by committing suicide. He also considers Mzwakhe weak for doing so. He feels this way because it is in accordance with the traditional Ndebele view of how a man should and should not act. Learners provide their own responses also.

### **Activity 3.4 Considering Ndebele cultural practices**

1. No. She is wearing traditional dress: a headband of multicoloured beads and a colourful blanket.
2. Mabena builds the walls of mud and clay. Mantombi thatches the roofs and paints patterns on the walls.
3. She uses ochre (clay) and crushed river stone. Today they can also use acrylic paint, washing blue, shoe polish, and so on.
4. The Ndebele people and those initiated into their customs and belief systems – *“patterns whose deep meaning remained a secret . . .”*(p. 26).
5. It is used for communing with the ancestors, foretelling the future and healing the sick.
6. The ritual is used to dedicate the homestead to the ancestors, and to call upon them and Laduma to protect it and those who live there. Blood is deeply connected with important occasions and rites: birth, initiation, and death. In Chapter 1, the rite is connected with calming Mabena.

### **Activity 3.5 Writing a diary entry**

Learners write an entry in Mabena’s diary about their new life in Boekenhout.

### **Activity 3.6 Working with language**

1. Similes: *“his bare feet were as rugged as the belly of a chopping block”* (p. 20); *“the drought which gripped the land of the Ndebele like the pincers of an ant”* (p. 21). Learners provide their own ideas of why these similes are effective.
2. Matching words:
  - a. calluses
  - b. pincers
  - c. nostalgia
  - d. compassion.

## Chapter 4

### Activity 4.1 Reading

Learners read out loud.

### Activity 4.2 Comprehending the text

1. In the context of the apartheid homelands and separate development policy, ethnic groups had their own schools and were taught in their own language. The Melodi Bantu School is a Tswana school and the medium of instruction is Setswana – it does not teach children whose first language is isiNdebele. Most Ndebele parents in the story do not want to compromise and send their children to the school.
2. The children do not go to school, but stay at home or go “*idle in the streets.*”
3. “*Mighty machines of the law*”:
  - a. It refers to the Group Areas Act and forced removals. Lady Selborne is an area designated for an ethnic group to which Mashabela does not belong. In terms of the Act he was forced to move to Boekenhout.
  - b. It was bulldozed because the children who went there and the staff who taught there were not of the designated ethnic group.
4. He wants the Ndebele parents and community to attend the meeting because he wants to gain their support for their own school – a school in which their children can learn in their mother tongue.
5. They are breaking the law as stated in the Riotous Assemblies Act. The police could arrest them for contravening this law and would also check them for passes.
6. Mabena thinks this is “*the beginning of another war*”, such as those with the Boers in the previous century. He is out of touch with political developments.
7. They suspect that it is a meeting of Communists to plan resistance to the government.
8. “The Island” is Robben Island, where those who resisted apartheid or who were involved in anti-government movements were incarcerated.

The policeman uses it to make Mashabela and the others think that they could be put there too.

9. He shows the commanding officer a letter from the Ministry giving permission for the community to build their own school.

#### ***Activity 4.3 Comprehending the text***

1. e. Young women and some of the townspeople think he is old-fashioned but those from traditional rural backgrounds are impressed by him.
2. He thinks that women should not attend such meetings, and they should not shout out as the young woman does. He fears that the presence of women damages the traditional way of holding a meeting and encourages young people to show disrespect for the older people.
3. Mabena thinks that Mashabela is brave when he stands up to the police – *“Who else among those people of the towns had such courage to persuade those men armed with batons to leave like that?”*
4. He fears that the children will not be taught the traditional way of respect for the elders. He thinks that boys and young men should learn how to hunt and farm so that they can survive and earn a livelihood in a rural area – *“Who will be responsible for teaching the children good manners . . .? We the Ndebele believe a man must work with a plough and a hoe.”*
5. Learners provide their own opinions.

#### ***Activity 4.4 Exploring a character***

1. Learners provide their own answers. They should mention one or more of these: township dialect, “tsotsi taal”, *iscamto*, colloquial language, a mixture of English and Afrikaans and Afro-American English.
2. His language is a mixture of languages characteristic of urban areas where people of different cultures live together. Mabena and Mantombi’s language is the unmixed isiNdebele that they speak because they have spent all their lives in a rural area with people from the same culture.
3. He comes from Lady Selborne.

4. *“Those conversant with the language of the streetwise”*, or township people, respond to him, possibly because they think he is stylish and lively.
5. He wants music to be included – *“how to compose and play the blues”*.
6. No. Mabena finds music irritating and would not consider it to be suitable as part of the curriculum for a boy or young man.
7. Duma would be enthusiastic. He seems to have a natural talent for music. When he hears the sounds of nature and of his birthplace they have a strong emotional effect on him.
8. Learners can provide their own ideas of what constitutes a balanced curriculum, as long as they can support these ideas with clear reasons.

#### ***Activity 4.5 Writing a formal letter***

Learners write a formal letter requesting permission to build the new school.

### **Chapter 5**

#### ***Activity 5.1 Drawing a map***

Learners draw a map of the Mabena homestead in Boekenhout.

#### ***Activity 5.2 Comprehending the text***

1. c – *“had come to seek the divine powers”*; they *“waited patiently for one who, so they had heard, learnt the healing powers of roots and bulbs in a faraway place”*.
2. e – *“we the elders need to teach youngsters how to tell the future from the dried bones”* (p. 36).
3. No. His head is full of Marabi music.
4. c – *“talking to the men and women who supported the idea of building a new school”* (p. 37).
5. He greets him with his clan praise name: *“Mbuduma”*.
6. To flatter him in order to earn his support for building the school.
7. He is pleased that Mashabela seems to know who he is and that he has status in his society.
8. They are traditional healing tools.

### **Activity 5.3 Compiling a table**

Learners draw up a table showing the different beliefs of Mabena and Mashabela about what to teach boys at school. They should complete the table like this:

<b>Mabena</b>	<b>Mashabela</b>
To hunt and to farm the land	To read and write, mathematics, science, geography, and so on
To tell the future using the sacred bones	To recognise that the world is changing
The customs and traditions of his people	To cope in a modern world
Traditional wisdom	The white man's knowledge
To look after the livestock	To be able to compete in the modern world

1. Up until now, Mabena has lived in the land of the Ndebele and knows no other way of life. He does not see a need for change. Mashabela is educated in a Western way. He is aware that the world is changing and that young people need to be equipped with “*the white man’s education*”.
2. He wants the education offered at the school. He wants to be with the other children and is eager for new knowledge.

## **Chapter 6**

### **Activity 6.1 Reading**

Learners read out loud.

### **Activity 6.2 Dramatising two scenes**

Learners dramatise the meeting to discuss the building of the school, and the actual building process.

### **Activity 6.3 Writing a newspaper report**

Learners write a newspaper report about the building of the school.

## Chapter 7

### *Activity 7.1 Exploring a character further*

1. To buy school clothes.
2. They need him as a guide. He shows them how to take the bus, find the right shop, and so on.
3. Learners provide their own response. They should choose points b, d, f, g, h and k.
4. Learners provide their own responses.
5. He is a Muslim – wears a skull cap, *flowing dress*, called Dawood, speaks of the “*Islamic centre*” and mosque, gives money to the mosque, and responds to the call to prayer.

### *Activity 7.2 Writing a diary entry*

Learners write an entry in Duma’s diary about the day he spends in town with his grandfather and Chicago.

## Chapter 8

### *Activity 8.1 Comprehending the text*

1. She tries to teach him the correct way of eating an egg, according to Ndebele custom.
2. He does not like the idea. He is enjoying school in Boekenhout and does not want to leave, or even think that he might have to leave some day.
3. She feels that Duma is defying her and showing a lack of respect for an elder. She blames the school for his attitude.
4. She believes that his dream comes from the ancestors – it is a sign of a time of healing and cleansing for the Mabenas and for the Ndebele.

### *Activity 8.2 Comprehending the text*

1. He had worked in a kitchen on the gold mines.
2. One story is that he had shown his reaction to the revealing dress that his white employee wore. His version, the second story, is that she had caught him reading a book about Mandela, which was forbidden at the time.

3. c – “glanced nervously”; d – “tilting his entire body to one side, so that his deformed leg”; e – “weakness for white women” (p. 56).
4. He sells vegetables.

## **Chapter 9**

### ***Activity 9.1 Comprehending the text***

1. They push Duma towards Dipuo and try to make him touch Dipuo’s hair.
2. Learners provide their own opinions.
3. He is a prisoner on Robben Island. He was involved in “*the movement*” – a group that organised resistance to the government.
4. Learners provide their own ideas.
5. He seems to be aware of something about himself but he does not know for sure – “*Duma’s mind raced back to the story told by Grandmother . . .*”

### ***Activity 9.2 Exploring experiences***

Learners describe their experience of being bullied or of witnessing someone bullying someone else.

## **Chapter 10**

### ***Activity 10.1 Exploring another character***

1. Learners should choose points b, c, d, f and h.
2. Mothers are drunk, single mothers, not willing to be one of several wives (p. 63); they behave as if they are equal to men, disrespect men, fight in public (p. 64).
3. The schoolgirls wear gymslips which show their underclothes when they jump over or under the skipping rope. She thinks that they should be collecting firewood.
4. The memory of her son and of her beautiful, graceful daughter-in-law.
5. She thinks that Sister Anastacia would think that brewing beer is an un-Christian activity and one not suitable for a woman.
6. Learners provide their own ideas. Sister Anastacia did not mind.

7. She knows that the Ndebele people like to be close to nature at times, and she knows that they believe that *“it is disrespectful of a woman to be on her feet in someone else’s house”*.
8. The rosary and the bead necklace:
  - a. The rosary is an important symbol of Sister Anastacia’s faith. The bead necklace is a symbol of Mantombi’s identity.
  - b. It is important because two women from different cultures and belief systems have given each other something of spiritual and intrinsic value. It forms a bond of friendship and sisterhood.

## **Chapter 11**

### ***Activity 11.1 Comprehending the text***

1. No – it *“was the place where those who were brave enough to oppose Indod’ Emhlope could hide away from the feared men of Kompol Building”*.
2. She is doing mission work and some basic medical treatment – *“with her medical kit on the back carrier”*.
3. Learners provide their own opinions. It could be that she is a good person and will not harm Duma.

## **Chapter 12**

### ***Activity 12.1 Comprehending the text***

1. He imitates the style of an American gangster of the 1930s or a black American jazz musician.
2. Louis Armstrong, Afro-American jazz singer and trumpeter – *“that he was the African image of the American trumpet genius Louis ‘Satchmo’ Armstrong”*.
3. The tables should contain these points: Negative – drinks too much, cheated Kitchenboy; positive – his sophistication, energy, glamour, encouragement of Duma and other young people to develop their musical talent.
4. These are township jazz musicians that Chicago claims to have jammed with.
5. Learners provide their own opinions.

6. Duma admires Chicago's sophistication and glamour as well as his talent and enthusiasm for music.

### ***Activity 12.2 Writing***

Learners write about a person that they admire and explain why they admire him or her.

### ***Activity 12.3 Working with language***

1. These are complimentary and insulting names for a person. For example, "stinker" seems to be someone who will protect a person from the police for a fee.
2. Learners give their own answers.
3. The people of Lady Selborne sang this song when they were told they had to relocate. They also sang it when they were being forcibly removed from their homes.

## **Chapter 13**

### ***Activity 13.1 Comprehending the text***

1. Duma's interpretation comes from what he has learned at school whereas Mabena's is based on "wisdom" he gained in his cultural context. Learners provide suitable quotes from the text.
2. He wants to play the flute.
3. His disapproval has grown – *"that idiot Chicago is beginning to poison you with his music rubbish"*.
4. Learners provide their own views.

### ***Activity 13.2 Debating an issue***

Learners debate the value of the traditional rural education and the modern Western education.

### ***Activity 13.3 Working with language***

1. "Intransigence"
2. "Gyrating"

## Chapter 14

### *Activity 14.1 Comprehending the text*

1. They blame Mashabela.
2. This is a positive role – Chicago makes a lot of effort in organising a band and procession for Katrina’s funeral.
3. Duma plays the lead bugle.
4. Learners provide their own ideas.

### *Activity 14.2 Writing*

Learners write about a funeral that they have attended or an accident that they have witnessed, or about these two events as they happen in the story.

## Chapter 15

### *Activity 15.1 Comprehending the story*

1. He is angry when he sees the Ministry delivering desks to Melodi Bantu School and not to Lady Selborne.
2. The “Honourable Minister” and the “Chief Minister”.
3. The children at the school are isiNdebele speaking in a homeland officially designated to Batswana people.
4. No. The government is set on its homelands policy and has a series of laws in place to enforce it and an efficient police force to crush resistance or break up protest meetings.
5. The Tswana Territorial Authority – the government of the Tswana homeland.
6. Setswana – “*Those of us who speak Setswana ... need fear nothing.*”
7. The new homelands policy:
  - a. Dipuo’s father: the government is dividing the African people with its homelands policy.
  - b. Evelyn: each ethnic group was going to have “self-rule”.
  - c. Matshidiso’s boyfriend’s white boss: the people should resist “fake rule”.

8. The term “self-government” is ironic because the governments of these homelands don’t have any real power.
9. Learners provide their own answers.

## Chapter 16

### *Activity 16.1 Comprehending the text*

1. They feel unwelcome. The learners at Melodi Bantu look at Duma and the other children as if they do not belong there.
2. They are officials of the Ministry and of the TTA.
3. People at the meeting:
  - a. They are the bodyguards, who deal with anyone who poses a threat.
  - b. He is a member of the South African government holding the Bantu Affairs portfolio. He organises the setting up of the Tswana homeland.
  - c. He is the “puppet head” of the Tswana homeland government.
4. He is nervous of everybody because he trusts no one. He does have reason – *“by agreeing to work closer with the State, he was bound to be a prime target of the Communists”*.
5. Those who spoke Tswana and were classified as Tswana are the only people considered to be the true citizens of the Tswana homeland. It is part of the policy to make the other people, like the Ndebele, feel like strangers.
6. The Batswana:
  - a. *“Embrace one another as the Batswana and unite in one nation”* (p. 99).
  - b. He is not sincere.
  - c. He is just giving the Nationalist government’s propaganda. He and the government have their own interests in mind.
7. Learners give their own opinions.
8. He squints his eyes at the Chief Minister.

### **Activity 16.2 Writing a letter**

Learners write a letter from Duma to the local newspaper.

## **Chapter 17**

### **Activity 17.1 Comprehending the text**

1. He is detained and tortured.
2. He thinks they are cowards because they handcuffed him so that he cannot fight them as an Ndebele warrior would. It tells us that he feels a man should be allowed to physically defend himself. Learners also provide their own responses.
3. The bones foretell that there is a man on his way to them from their ancestral land.
4. Madlozi comes to tell him to return to the land of the Ndebele.
5. An Ndebele homeland with a government-appointed Chief Minister.
6. Course of action:
  - a. They want to unite to resist the white government and its homeland policy.
  - b. Madlozi and the other men of wisdom want to go to war against the white man as they did in the previous century.

## **Chapter 18**

### **Activity 18.1 Comprehending the text**

1. The two old men are wearing traditional clothing. The town children think it looks strange and amusing.
2. They tell him that they are taking Duma out of school and back to the land of the Ndebele to “*the school beyond the mountain*”. Mashabela responds with “*sheer disbelief*”, probably because he sees this as a backward step for Duma, who is doing well at school.

## **Chapter 19**

### **Activity 19.1 Comprehending the text**

1. The Vendas, those returning to Malamulele, the Shangaan, the Zulu and the Xhosa.

2. He is reclaiming his identity as an Ndebele warrior and elder of the tribe.
3. The drought is a sign of Laduma's anger. The people must return to their ancestral land, put an end to Laduma's anger and release the land and themselves from the drought.
4. He thinks that white people use the rosary as a form of witchcraft. It shows that he is hypocritical – he respects his own customs and beliefs but he does not respect those of other people.

### ***Activity 19.2 Writing a diary entry***

Learners write an entry in Duma's diary about leaving Boekenhout and going to the ancestral home.

## **Chapter 20**

### ***Activity 20.1 Comprehending the text***

1. c. She suspects that Mabena is the one who burned the rosary, and she wonders how he could have done this – *“how could someone with pride in his own customs do such a thing to something so holy?”*
2. Non-Tswanas:
  - a. She says: *“Aren't all of you – all of us – the people of Africa? Aren't we all Africans living in Africa?”*
  - b. Learners give their own views.

### ***Activity 20.2 Writing an informal letter***

Learners write a letter from Mashabela to his sister.

## **Chapter 21**

### ***Activity 21.1 Comprehending the text***

1. Duma likes the simplicity of nature, the security it gives him and the sense of identity it gives him.
2. He is preparing Duma for the initiation rite.
3. Only the older male members of the tribe and those who have been initiated may know the details.

4. He thinks that instead of playing music or teaching children to recite psalms, Duma should “*work behind the plough and oxen*”, and “*strike the enemy on the brow and turn his eye black*”.

## **Chapters 21 to 23**

### ***Activity 21–23.1 Creating a storyboard for a film***

Learners should organise the scenes in this sequence, and provide the following explanations:

1. The initiates’ heads are shaved. They become bald, like babies, ready to be born again into manhood.
2. The initiates gather in Mabena’s hut in the village. Mabena is one of the elders and the traditional healer, and he will perform the first rite.
3. The villagers gather in the lapa of Mabena.
4. Twala begins to blow the bullhorn while Mamlambo beats the cowhide drum. Twala is the most skilled musician; Mamlambo is the oldest person in the village and the midwife.
5. The young men and women perform the sacred dance of the mountains as part of the send-off ceremony.
6. Mabena slaughters a goat and collects its blood. Blood has important ritual symbolism – the blood spilt in battles, in hunting, in giving birth and in the circumcision rite itself.
7. The village mothers sing praise songs to King Mabhogo, past warriors and Laduma. This is in response to the symbolic blood flowing from the goat.
8. Madlozi orders the initiates to dip their hands in the bowl of goat’s blood. This symbolises their rite of passage from boyhood to manhood.
9. Madlozi leads the initiates from Mabena’s hut into the forest.
10. The men of wisdom sing “*umsana uya khamba!*” The words suggest that each of the initiates is leaving behind his boyhood self and will return as a man.
11. In the dry river bed in the forest Madlozi finds a puffadder’s trail. This is a sign of something not right in the natural order. It could mean death – his own death, as he dies at the end of the chapter.

12. The initiates watch two elders stick fighting until they draw blood. The fighting is an example of skill and courage that the initiates should follow. It also shows the spilling of blood.
13. At dawn the initiates put on headbands of red beads. Red symbolises blood.
14. The initiates arrive at Laduma's sacred hut in the forest. This is the hut of the most powerful Ndebele god. It is a sacred place with great power and mystery.
15. Madlozi calls Duma to enter the sacred hut of Laduma. He is to be inducted into the secrets and be circumcised.
16. The village elders escort the initiates down the mountain.
17. Madlozi leads the elders and circumcised initiates into Mabena's hut.

### ***Activity 21–23.2 Comprehending the text***

1. To disguise their individuality; to make them all the same.
2. He finds the ritual crude and barbaric.
3. He tells them that the blood symbolises their passage from boyhood into manhood. Related to this are the secrets that they learn when they enter the sacred hut and are circumcised.
4. They are afraid.
5. Duma's feelings:
  - a. Duma knows that he must not show the physical pain he feels from the circumcision.
  - b. The Ndebele people expect men not to cry or show emotion, even if they are in great physical or emotional pain.
  - c. The title means that traditional Ndebele men who have undergone initiation are true men, brave warriors and followers of the Ndebele traditions, and they are able to control their emotions.

## **Chapter 24**

### ***Activity 24.1 Comprehending the text***

1. Madlozi is struck by lightning as was Vuyisile. Mabena dies under the fever tree from which Mzwakhe hanged himself.

2. He seems to play in harmony with nature, suggesting that he and his music become one with nature.
3. The author seems to suggest that it is natural to play music – it is not un-masculine or against tradition.
4. Learners provide their own responses.

***Activity 24.2 Writing an informal letter***

Learners write a letter from Duma either to Chicago or to Sis Dolly, agony aunt.

# Reviewing the novel

## Short questions

Here are some short questions for your learners about what happens in the story:

1. Who or what is Laduma?
2. What is “*a child of idlozi*”?
3. Why do Mabena and Mantombi flee their ancestral village?
4. What work do Mabena and Mantombi do in Boekenhout?
5. Why do the Ndebele parents have to build a school for their children?
6. Who is Sister Anastacia?
7. Who is Kitchenboy?
8. Who is Chicago?
9. Why do Mabena, Mantombi and Duma return to their ancestral village?
10. What ritual does Duma undergo in his ancestral village?
11. What happens to Mabena and Madlozi at the end of the story?

Here is a longer question that requires learners to think further about the story:

In *We shall not Weep* there is a tension between traditional rural values and modern urban values. Draw a table with two columns and nine rows, as we show below. The first column has the heading “Traditional/rural” and the second column has the heading “Modern/urban”. Arrange the following items in the correct columns according to what each society considers important: financial wealth; hard physical work; family life; pride in customs and beliefs; desire for education to qualify for a job in the modern world; love of music, especially jazz; rituals for important stages in life and occasions; masculinity defined by hiding emotion; showing physical courage and readiness to fight; subservience of women to men; modern

medicine; treatment of illness with traditional plants and herbs; music made with drums and bull horns; boys taught to become farmers and hunters; equality of women and men in the home and in the workplace.

Traditional/rural	Modern/urban
Hard physical work	Love of music, especially jazz

### Flow chart

In groups, learners compile a flow chart to illustrate the events that show the development of the **plot** and Duma’s journey from birth to initiation. You can ask them to identify the ten main events themselves or you can provide them, as follows:

1. Duma is born during a storm that brings destruction to the land of the Ndebele.
2. Duma’s mother is struck by lightning and his father commits suicide.
3. Madlozi says that the birth caused the destruction and that Duma must be sacrificed.
4. Duma’s grandparents flee with him to Boekenhout.
5. As a boy, Duma attends the school for the Ndebele children.
6. The Tswana homeland government threatens to close the school.
7. Duma’s grandparents take him home to Ndebeleland.
8. Duma undergoes initiation.
9. He returns from the mountain during a storm.
10. Madlozi is struck by lightning and Mabena dies.

## Discussion and debate

In this activity learners further develop skills in conducting and organising themselves in a debate. You need to pay careful attention to organising and facilitating the groups, and to the groups' discussion and presentation of their arguments to the class. Remind learners to use their background research to support their points.

Learners first discuss the following questions in their groups. Then they can hold a class debate of questions 3, 4 and 5.

1. Look at these three quotations from Chapter 1:
  - *“You know how silly women can become when the men are away”* (p. 9).
  - *Music “was a pastime for women, who could be forgiven for singing and playing music because they had little thinking to do in their lives”* (p. 10).
  - *“The last time Mabena got very angry was when he overheard one of his wives mumbling that women were equal to men”* (p. 11).
- a. What do the quotations tell us about the attitude of the men in the traditional Ndebele society, as described in the novel, to women and to their wives?
- b. Do you think the word “patriarchal” describes Ndebele society?
2. Which particular “rules” is Mamlambo exempted from in this society? What does the way she handled Mabena when he threatened to strangle his wife tell us about her and her unusual role in the society?
3. What do you think of the way in which women were, and maybe still are today, regarded and treated in Ndebele society, including being allowed to do only certain kinds of work?
4. In your opinion, do these attitudes to women and their roles still persist in traditional and even in modern societies?
5. Do you think that there is a place for these attitudes towards women in the new South Africa? Support your opinions with clear reasons and with examples.

## Language and style

Learners answer these questions:

1. Masilela uses **imagery** and figures of speech from nature and from the daily lives and activities of the Ndebele. They give his story freshness and a feeling of authenticity. Do you agree with this view of Masilela's writing? Why, or why not?
2. Find at least eight examples of imagery, such as similes and **metaphors**, which the writer has taken from nature and daily life and show how they do, or don't, support the above comment.

## Essay questions

Here are some questions that learners can answer by writing short essays:

1. Instead of debating the role of women in Ndebele society, you can brainstorm, plan and present your arguments in essay form, using the quotations from Chapter One that we provided above as a starting point. Do you think that there is a place for the rules governing what women can and cannot do in a modern South Africa? Include in your discussion:
  - a. the traditional roles of both Ndebele men and women
  - b. the attitude of Ndebele men to women – the expectations in terms of the roles, status and functions of women
  - c. your view on the women in the novel who did not conform to these rules.
2. The story is about suffering and disaster, mainly natural disasters. The characters experience things that they cannot control. The biggest difficulty they face is change. Do you agree with this description? Give reasons for your view, taking into account the culture, values and way of life of the characters in the novel.
3. At the end of the story, like the other boys Duma accepts his rite of passage into manhood, and knows that "*real men did not cry*" (p. 128).
  - a. Do you think that the title of the novel is linked to the theme of

the Ndebele's traditional idea of masculinity – the expectation of how a man should behave? Support your answer by referring to at least three incidents in the novel as well as some of the behaviour of some of the characters.

- b. Do you agree that “real men don't cry”? In your view, how should real men behave? Give reasons for your view.
4. For HL learners: Write a letter to a person you think should read the book. They can be a real person or someone you made up.
5. For FAL learners: Write a letter to someone you know in which you tell them what you have learned about Ndebele culture and customs from reading *We shall not Weep*. Also tell them what you liked or didn't like about the novel.
6. Describe the struggles and challenges facing various characters in the novel. Do you think that they manage to overcome these or not? Support your view.
7. Sister Anastacia “*had heard about the die-hard, traditionalist ways of Mantombi's husband Mabena*” (p. 114). Do you agree with this view of Mabena? Do you condemn him and Madlozi, or do you have some sympathy for them? Support your view with reasons and with incidents from the novel.

### **Assessment**

Remind learners of LO 3, which sets out the steps of writing a discursive essay (see page 3 above). You can use the following rubric to assess this work.

<b>Criteria and codes</b>	<b>6–7</b>	<b>4–5</b>	<b>2–3</b>	<b>1</b>
<b>Planning, organisation, paragraphing</b>	Clear evidence of thorough planning, excellent interpretation of topic, effective introduction and conclusion, good paragraphing, logical sequence of ideas throughout	Evidence of planning, good interpretation of topic, adequate introduction and conclusion, adequate paragraphing, some logical sequence of ideas	Some evidence of planning, partly correct interpretation of topic, weak introduction and conclusion, some attempt at paragraphing	No evidence of planning, incorrect interpretation of topic, no evidence of introduction or conclusion or paragraphing
<b>Vocabulary, sentence structure, use of language, spelling, punctuation</b>	Wide range of vocabulary, correct sentence structure, mainly correct language usage, correct spelling and punctuation; FAL: little evidence of home language structure	Fairly wide range of vocabulary, correct sentence structure, few errors in language usage, spelling and punctuation mainly correct; FAL: some evidence of home language structure	Adequate vocabulary, some correct sentences, some errors in language usage, some spelling and punctuation errors; FAL: sentence structure patterned on home language	Limited vocabulary, poor sentence structure, language errors; FAL: home language used
<b>Codes</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Insight, views</b>	Views and ideas showed insight into the issues, relevance, originality	A few insights, some original, interesting and appropriate ideas	Issues barely touched upon, a single point of argument, view or idea, or a few unoriginal ideas	No insights, few or no points of argument or ideas

<b>Reasons used to support argument, views and ideas</b>	Coherent reasons clearly linked to the text and supporting argument throughout	Reasons given but not always clearly linked to argument	Reasons mentioned but not clearly linked to argument; confused	No reasons given to support views
<b>Editing, proof-reading and presentation of final product</b>	Clear evidence of independent redrafting and editing, well-rounded, finely crafted product	Evidence of independent redrafting and editing that has eliminated most errors, a good product	Evidence of some redrafting and editing but many errors not corrected, a satisfactory product	Many errors which impede meaning, rough draft merely copied, or no redrafting, a poor product

## Comprehension questions

Learners re-read pages 18 and 19, from “*Madlozi again sneezed loudly*” to “*the house of the one who carves wood*”. They answer these questions:

1. Who is Madlozi talking to and what is the occasion?
2. What is Madlozi’s status in the community and how did he acquire it?
3. “*Since the bloody wars*” – which wars is Madlozi referring to, and what is his purpose in reminding the people of these wars?
4. “*This destruction*” – what had just happened in the land of the Ndebele, and what link does Madlozi suggest there is between the event and the Mabena family?
5. “*Ndabezitha, we all know about the birth of the child in the house of the one who carves wood.*” Who is Ndabezitha? Which birth is Madlozi referring to? In whose house does it take place and what are the circumstances surrounding this birth?
6. “*A sudden smirk settled on Madlozi’s face.*” What does “smirk” mean? What does the expression on Madlozi’s face suggest about his motive for linking the “*birth of the child*” with the destruction that is brought upon the Ndebele?

7. What opinion do you form of Madlozi from reading the first two chapters of the novel? List one positive and one negative aspect of this character.
8. What are the consequences of Madlozi's pronouncement for the Mabena family? Do you think that they deserve their fate? Give reasons for your answer.
9. Explain the irony in the context of Mabena being required to sacrifice his grandson to the ancestors.

Learners re-read page 119, from "*Madlozi used his free hand*" to "*they said we must not fight others*". They answer these questions:

1. What activity are Madlozi and Duma engaged in? What are they preparing for?
2. What does Duma want to do with his life when he reaches "*real manhood*"?
3. Which two characters in the novel is Duma modelling himself on? What does he admire about these two people, and why?
4. What is Madlozi's view of modern education, and what does he think Duma should do when he reaches adulthood?
5. "*At school they said we must not fight others.*" From which system of values and beliefs does this idea come? In what ways is it in conflict with the education considered suitable for a young man in the traditional Ndebele society? Do you agree with the idea of educating boys to be non-violent, even in self-defence? Briefly outline your view.
6. What do you think are the main differences and sources of conflict between the older generation and the younger generation in this story? Include in your answer details about the Ndebele values, way of life and customs.

# Glossary

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

**alliteration:** repetition of consonants, particularly initial consonants, for example roaring river

**connotation:** the things or ideas suggested by or associated with the word, for example the connotations of blood are death and birth

**font:** the type and size of the letters used in writing, typing and printing

**genre:** the types, categories or styles into which we group texts, for example novel, play, poem, report, diary

**imagery:** words that create images or pictures in our mind and that appeal to our senses

**irony:** the difference between what is said or written, and what the real meaning is, that is, between what we expect and what we actually get

**language varieties:** a variation of a recognised language with the grammar and pronunciation changed or added to

**metaphor:** the use of one thing to symbolise another

**personification:** the use of the characteristics of a person for a non-human thing

**plot:** the way or pattern in which the events in a story link together

**point of view:** the position from which the story is being told

**setting:** the place or places where the story happens

**simile:** a comparison between two things using the words “as” or “like”

**symbol/symbolism:** something which stands for or represents something else

**theme:** the central idea or ideas in a story

Here is a glossary of Ndebele words:

**amaqeku:** old men and women

**gogo:** grandmother

**idlozi:** child of the ancestors, or the spirit of an ancestor reborn in a child

**is'bugu:** a stick with knobbed end carried by an elder of the tribe or by the traditional healer

**Laduma:** god of thunder, also the noise of the rumbling of thunder

**mkhulu:** grandfather

**mnumzana:** a term of respect

**ndabezitha:** a term of respect

**phogwana:** custom

**saubona:** a greeting

**thula:** be quiet or be still

**ukhulumani wena?:** what can you tell me?

**umphahlo:** gathering of the king and elders of the tribe

**umthakathi:** bewitchment or bad magic

**wela:** final stage of male initiation



