

TEACHER'S GUIDE

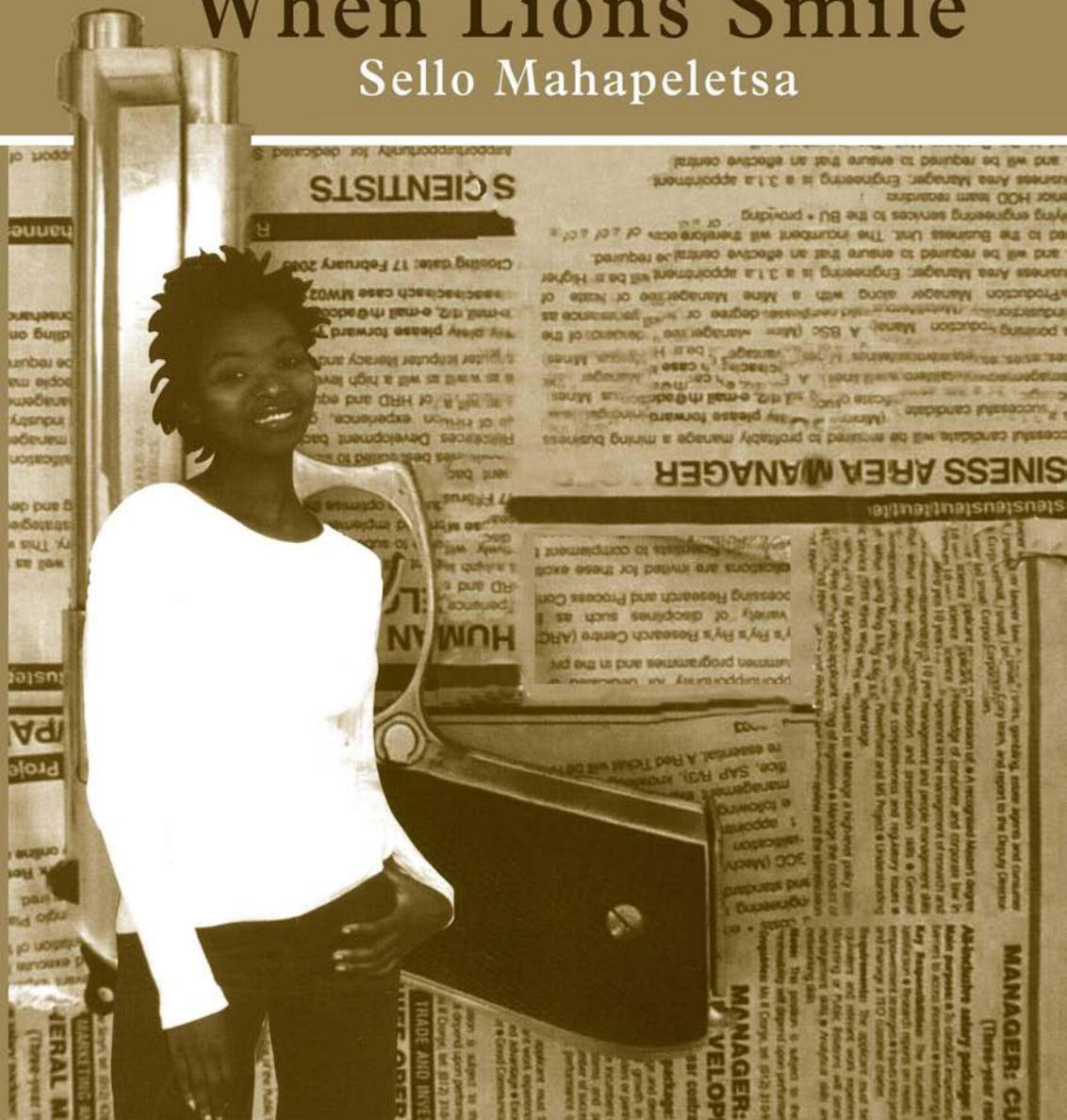
GRADE 11

ENGLISH HOME LANGUAGE AND
ENGLISH FIRST ADDITIONAL LANGUAGE

by *Willem van der Walt*

When Lions Smile

Sello Mahapeletsa



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English Home Language and
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Introduction

This guide is in line with texts for Home Language (HL) and First Additional Language (FAL) requirements and covers the Further Educational Training (FET) band. The learning area has been developed according to the Learning Outcomes (LOs) and Assessment Standards (ASs) for Grade 11.

Principles of the National Curriculum Statement

As a teacher, you will find it helpful to plan your learners' activities and outcomes with the text *When Lions Smile* according to the principles of the National Curriculum Statement (NCS).

Social transformation

When Lions Smile deals with the issue of social transformation in two key areas – education and crime. If the content of what we teach our children at home and at school is not relevant and effectively applied, we will hamper efforts to transform this country. The urgent need for transformation is evident in the numbers of young people affected by crime.

Outcomes-based education

This text is well suited to the multiplicity of approaches encouraged by outcomes-based education (OBE). The literary experience of *When Lions Smile* is part of the holistic transformation of curricula.

High knowledge and high skills

In dealing with the various aspects of a story like *When Lions Smile* learners develop knowledge and learn skills. For instance, studying and articulating the complexity of a character's motivation requires specific knowledge and skill.

Integration and applied competence

A text like *When Lions Smile* easily integrates with relevant themes in the curricula. Learners increase their competence in handling the problems and even the tragedy portrayed in this story.

Progression

Literature aims to help us to know and feel more. *When Lions Smile* serves as a stepping-stone to a progressive involvement in the community and its problems, particularly regarding youth, education and crime.

Articulation and portability

The link between the content of the novel and daily township life is clear. The subject matter is immediately applicable.

Human rights, inclusivity, and environmental and social justice

It is our right to live in a safe and secure society that is inclusive rather than divisive. If we do not urgently address the problems that the story portrays, we will not be able to reach our ideal of social justice. The story does not deal with environmental justice, however.

Valuing indigenous knowledge systems

Social ill health, as we see in the novel, goes hand in hand with a community that has forgotten or no longer knows how to live morally. We can stop the erosion of traditional values, particularly ubuntu, and reverse its effects by revitalising indigenous knowledge and spiritual systems.

Credibility, quality and efficiency

As a teacher, you can enhance your teaching in general by specifically studying indigenous texts like *When Lions Smile* because of the credibility of these texts – learners who live in townships will recognise the world of this story immediately. This not only serves as a powerful motivator, it also enhances the quality of classroom interaction.

Learning Outcomes

There are four LOs for Language in the FET band:

- **LO 1: Listening and Speaking:** The learner is able to listen and speak for a variety of purposes, audiences and contexts.
- **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.
- **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.
- **LO 4: Language:** The learner is able to use language structures and conventions appropriately and effectively.

The study of a text involves various activities. You can serve two or even three LOs simultaneously as you deal with a text in the classroom. You can overlap viewing, for instance, with LO 3 because of the reflective nature of these activities. You can integrate language with reading. Presenting allows learners to leave their desks and show their understanding and appreciation of the text in a variety of ways.

You can base your planning for the study of the story using the following headings and discussion as a guide. Remember that you need to use the contents of the story at the level where it is needed – HL or FAL. We then provide questions on each chapter to facilitate the reading process, accompanied by “discussion points” on general topics. There are also activities that your learners can enjoy.

Genre (LO 2)

The term “genre” describes the kind of writing a novel presents. *When Lions Smile* is a South African novel. It not only shows us a part of our population, it also raises questions for people who do not live in this particular community. It falls into a broader category of English writing on the African continent, a meeting point for many countries, cultures and kinds of

writers. This opens up an interesting dialogue: Are the issues we face similar to those on the rest of the continent? Why do some of our writers choose to write in English, which probably is not the language of their birth?

We can classify novels, like movies, in these categories: adventure, romance, human drama, human interest, horror, fantasy and science fiction, to mention just a few. The genre of *When Lions Smile* is **youth fiction**. You can study it with your learners in terms of its relevance for youth by asking them these questions:

- Is the story about young people, and the problems and challenges that they face?
- Is it exciting?
- Does the writer create suspense in the story?
- Are the characters vivid and realistic?
- Is the plot realistic and gripping?
- Can learners recognise the milieu, or the setting, of the story?
- Is the style of the story accessible to learners?
- Does the story contain a message for them?

You may find it interesting to examine the story as part of the genre of **protest literature** that writers of our country have produced. Consider in what ways this novel protests against boys and men's attitudes towards girls and women, about corruption in the education system and in the ranks of the police. Such protest is implied; it is not stated directly. When a writer preaches rather than suggests, many young readers resist what the writer says. A good writer shows the tragedy of those who act against the achievement of a better world, rather than tells us that this should not happen. At the end of *When Lions Smile*, the main character Thibose, now an adult, is lost in despair because of the choices that he made as a young person.

You can also categorise this story as **human drama**, rather than human interest. The difference between the two categories is that human drama is more serious; it is often tragic and may involve death. Human interest can be funny, and it is unlikely that someone is hurt or killed in these types of stories. The classification will help learners to identify the story's themes.

Characters (LO 2)

Narrative fiction deals with people – their limitations and abilities, and the reasons behind their actions. It focuses on how they face challenges and problems and experience conflict and harmony with other characters and their environment.

Because writers cannot develop all the characters in the story, they choose some characters as the main or primary characters and others as the secondary characters. The **primary character** can be, but is not necessarily, the hero or heroine of the story. A “hero” or “heroine” is usually someone who is not quite realistic, but rather larger than life, stronger or more intelligent than the rest of us. We admire heroes and heroines, but sometimes they are too good to be true. If the writer wants us to be able to relate to the main character, they will probably make that character as realistic as possible – someone who is less of a hero or heroine and more like a normal human being.

The main character in a story is the one we focus on, identify with, care about, and are interested in and intrigued by. They often show growth – they see life differently at the end of the story from the way they saw it at the beginning. In a novel, we can live through the main character – we see things from their point of view because we know what they are thinking and feeling. It might even be possible that we learn more about the main character than we do about our own friends or family, who show us only what they want us to see most of the time. In a novel, the writer can help us to draw back the curtain and see right into the character.

Secondary characters surround the primary characters. They are necessary for the story, but we know less about them. They do not undergo any change or development; they stay as they are throughout the story. Also, they show a limited range of feelings.

Themes (LO 1, LO 2, LO 3)

It is important for learners to develop a general idea what *When Lions Smile* is about. This may be less difficult for your HL learners than for your FAL

ones. They need to gain an insight into the underlying ideas of the story. One of the main ideas is: What makes a man? Thibose is often shamed by Mogapi and Lebolela into doing things that he regrets later. The implication of this theme is that a man is a real man not when he shows domination over women but when he resists the temptations that could destroy his life, and when he shows that he has the insight and strength to make his own decisions.

Another recurring theme is teenage love. When we look at Thibose's infatuation with Bontle, we can see that he doesn't think clearly or behave well. One of the tests for seeing the difference between infatuation and real love is time – Thibose's reaction to Bontle is immediate, which implies infatuation. Related to this is another significant theme in the story – the negative attitude of some boys to girls. They play out their attitude through crimes such as rape and physical abuse.

The story also deals with corruption, be it among some teachers in the school or among the police. Meneer Seloma represents teachers who are not dedicated to their work, who exploit the system by being absent and demotivating their learners when they are present. Some of these teachers also misuse their position by taking advantage of their female pupils. Captain Mebala serves as a kind of father figure to Thibose, who has grown up without a father. The captain is in a position of power as a policeman, but he abuses this by committing crimes and paying boys to commit crimes for him.

The nature of gang life is another important theme in this novel. At first, Thibose sees only the glamorous side, but soon he also sees the negative side and becomes disillusioned. The title of the story and the name of the gang indicate the deceptive nature of gangs – in reality, lions are highly dangerous and do not “smile”.

A minor theme in the story is parental neglect. Thibose is very angry with his mother and they hardly communicate with each other. The general thematic background of the story is the poverty of the community – we can relate much of what happens to this aspect.

Milieu and realism (LO 1)

The milieu of a story is the place and context in which the story is set. Just as in real life, a story takes place at a specific time and involves people with specific habits, traditions and background. In some stories, the setting may become thematic – *When Lions Smile* has the thematic background of poverty. Many readers will recognise the world of this story. The shackland that we read about on the first page and later places the narrative in contemporary South African reality. With this realism, learners can develop a positive and constructive awareness of their world. For learners who do not live in the townships, the study of this novel provides an opportunity for them to develop an awareness of the need for greater social responsibility.

The realism of the novel is often detailed and shocking, for example the description of Fetang's death on page 61. In this way, we can see that realism is not always entertaining; it can be highly disturbing. It can also be instructive – the writer shows us things that we should avoid. With realism, the message is often clear and easy to understand. The end of the story may present a problem when we see it in the light of this realism. Learners may feel that the writer seems to tie up the loose ends of the story too quickly and neatly. For example, can we really believe that after ten years' in jail and having tried to commit suicide on his return home, Thibose is treated by a doctor that turns out to be Bontle, that Captain Mebala is Thibose's biological father and that Mogapi is nearby to confess his sins? You can introduce the idea, however, that the writer did all this on purpose, that he wants the ending to be symbolic – a vivid indicator of the end to which certain choices lead us.

Structure (LO 2)

Many stories unfold in a chronological way – one event takes place from one day to the next. If we labelled the events alphabetically and listed them, the structure of the story would look like this: a, b, c, d, e, f, g, h.

But some writers do it differently. In *When Lions Smile*, the writer uses the **flashback** technique. The story starts in the present – Thibose comes out of prison after a ten-year sentence for murder. He is in despair about

what he has done and decides to commit suicide. Then the story unfolds in the past – Thibose remembers his teenage years and all the events leading up to his arrest. Then the story returns to the present – Thibose swallows poison but is saved and treated in hospital. If we labelled the events as above, the structure of the story would look like this: g, a, b, c, d, e, f, h.

There are many reasons for using the flashback technique. In the case of *When Lions Smile*, perhaps the writer wants to frame the story in its tragic outcome, to show readers from the start that Thibose's choices will end badly. Through this structure, we see that there is no doubt about the outcome of Thibose's chosen lifestyle. You can examine this technique with learners once you have finished reading the novel.

Formative assessment – chapter-by-chapter study

Chapter 1

FAL questions

1. What has changed in ten years, as suggested in the first two pages?
2. Why do you think Thibose has such a deep need to see his Gogo?
3. What reasons could Lefu's mother have in reacting to Thibose the way she does?
4. Why do you think Thibose decides to commit suicide?
5. In your own words, describe the thoughts that go through his mind when he sees Meneer Seloma.

HL questions

1. In what way are Thibose's hopes dashed in the first few pages of the story?
2. Why does he decide to look up Lefu's mother? What is he hoping to achieve?
3. Thibose hears *the language of freedom* (p. 9) but it does not bring him any comfort. Why not?
4. Thibose has developed a negative self-image. Quote a line or phrase that proves this.
5. *He could end his life peacefully* (p. 10). Discuss the irony of this.

Discussion: When you look back at your life now do you have any regrets? What would you change, if you could?

Chapter 2

FAL questions

1. Lefu says, “*Every kid can do matric, but only the wise pass it*” (p. 11). What do you think he means?
2. Thibose sees Bontle and is *locked in her beauty* (p. 12). What is happening to him? Is “locked” a good description?
3. “*Go there before Meneer Seloma takes her*” (p. 14). What is Lefu warning Thibose about?
4. Why does Thibose boil with anger when Mogapi sings the song (p. 16)?
5. What is Thibose’s attitude towards Mogapi and Lebolela at this stage?

HL questions

1. We may see Meneer Seloma as representing a certain type of teacher. What type would you say he represents?
2. “*He was a domestic worker’s son*” (p. 13). What self-image does Thibose have in relation to Bontle?
3. “*That man is like phakwe to girls*” (p. 14). What does this say about the kind of person that Meneer Seloma is?
4. What view do Thibose and Bontle share of Mogapi and Lebolela?
5. “*His mind was swimming around in a pool of dreams*” (p. 18). Would you say that this is a good description?

Discussion: What are the dangers of infatuation? What is the difference between love and infatuation?

Chapter 3

FAL questions

1. In your own words, say why Thibose is so lonely. What does he need?
2. “*Thibose knew Mogapi would treat him like a little boy*” (p. 20). Why is this difficult for Thibose to handle?
3. “*I can’t believe how some boys are scared of women*” (p. 20). Why does Mogapi use the word “women” here and not “girls”?

4. What is Thibose's attitude towards forming a relationship with a girl at this stage? How does this differ from Mogapi's attitude?
5. Even though they differ, Mogapi has an influence on Thibose. What is the influence?

HL questions

1. Thibose needs to talk about his attraction for Bontle. In what way is his need met in this chapter?
2. Thibose has some ideas on the matter of relationships. Name the things that make him lose his grip on these ideas.
3. What is Mogapi's main argument against what Thibose tries to say?
4. In what way does the mention of Meneer Seloma affect Thibose?
5. What role does money play in his worrying about Bontle?

Discussion: Can you force someone to love you? What is the difference between taking an active role and forcing someone in matters of love?

Chapter 4

FAL questions

1. In your own words, describe what kind of a teacher Meneer Rutegang is. How does he differ from Meneer Seloma?
2. What effect does Meneer Seloma's attention to Bontle have on Thibose, and why?
3. Mogapi increases his influence over Thibose. How does he do this?
4. Why is it so difficult for Thibose to approach Bontle and speak his mind?
5. How do you feel when you read about Bontle going off with Meneer Seloma? Why?

HL questions

1. Looking at the story so far as a whole, what role does the description of Meneer Rutegang's teaching play? (*Hint:* Look at page 24.)

2. Meneer Seloma's dealings with Bontle plays into the hands of Mogapi. In what way is Thibose's attitude affected?
3. What is the most effective thing that Mogapi uses to influence Thibose?
4. What is Bontle's attitude to Thibose when he approaches her?
5. "*There was no other way*" (p. 28). What is the weakness in the way Thibose sees his situation?

Discussion: Why is it important for boys and men to be seen as masculine? What would be a good definition of what a man is? Are girls and women less interested in what it is to be a woman?

Chapter 5

FAL questions

1. How is Thibose's infatuation with Bontle affecting his life?
2. "*He knew he had no choice but to join The Smiling Lions*" (p. 32). Is he right or does he have a choice?
3. Why does Thibose feel that by joining The Smiling Lions he is making a "*terrible mistake*" (p. 34)?
4. "*School will never give you a future*" (p. 35). Why does Captain Mebala say that to Thibose?
5. Earlier we read that Thibose hated crime. Comment on this as compared to his mood at the end of the chapter.

HL questions

1. "*I hate love*" (p. 30). Explain Thibose's state of mind here.
2. "*Men maak plans. Zama something*" (p. 31). Comment on the way the gangsters use language.
3. Thibose thinks they are going to ask him to kill someone, but they do not. In fact, it is easy for him to join the gang. What point about crime in general emerges from this?
4. "*What was really happening in this country, when even policemen*

were criminals?” (p. 35). Thibose has joined the gang, but he still has thoughts like this. What does that tell us about him?

5. *“Thibose was feeling drunk with all that money”* (p. 37). What effect does the R500 have on any doubts that he still has?

Discussion: What points about the increase of crime does this chapter show us?

Chapter 6

FAL questions

1. *“Doing some men stuff”* (p. 41). How does Thibose see himself now that he has joined the gang?
2. What is a conscience? Study page 42 and mention anything that shows that Thibose still has a conscience.
3. Thibose discovers that Bontle is not quite the person he thought she was. What happens to make him change his mind?
4. Why does Thibose use the drug he has with him?
5. *“The cocaine was doing its work now”* (p. 47). What does the writer mean here?

HL questions

1. *“How can the two parts of a person disagree?”* (p. 39). Describe these two parts.
2. *“What a lost generation”* (p. 42). In what way is the generation lost?
3. *“Thanks to Captain Mebala, he now knew the meaning of happiness”* (p. 44). Is Thibose right in thinking this – does he really know the meaning of happiness?
4. *“I never asked her to bring me into this world when she was only sixteen”* (p. 47). This tells us something about the problem between Thibose and his mother? What is it?
5. *“If this is what they call life, then I hate it”* (p. 48). Why is Thibose’s state of mind now more conducive to drug-taking?

Discussion: If we feel good it means we are happy. Is this true?

Chapter 7

FAL questions

1. “*Drugs gave them icy hearts*” (p. 49). What does the writer mean?
2. Thibose does not have sex with the girl later that night. What are the two reasons for this?
3. “*If this was the kind of life his friends were living, then he was lost*” (p. 53). What does Thibose mean when he thinks this?
4. Lefu thinks of a “*love triangle*” (p. 56). What does this description mean?
5. “*For her, there was no life without money*” (p. 58). What do these words reveal about Bontle at this point?

HL questions

1. The drugs “*will take you to paradise*” (p. 51). In what way is this true? In what way is it false?
2. “*He wanted to prove his manhood to them*” (p. 51). How does Thibose feel about himself if he has to prove this to them?
3. Thibose does not take part in the rape. How do we see him at this point?
4. Bontle shows who she really is when it comes to money. How do you feel about Thibose’s vulnerability to her?
5. Is the necklace proof that Thibose loves Bontle? Offer a reason for your answer.

Discussion: Can we buy love? What are the signs that there is real love between two people?

Chapter 8

FAL questions

1. What is a role model? How can Captain Mebala be a role model for Thibose?

2. The description of Fetang's death is shocking and detailed. Why does the writer do this?
3. "*He cried like a new-born baby*" (p. 62). What do you feel about Thibose as you read this?
4. Thibose has deep regret about what has happened. Quote a line from page 67 to support this.
5. "*The boss will cover it up for us*" (p. 67). How do Mogapi and Lebolela see the tragedy?

HL questions

1. Compare Thibose's thoughts on page 20 with those he has on page 60, and comment.
2. What is your response to the death of his dream to be a doctor? (*Hint: See page 60.*)
3. What causes Thibose to break down and cry? (*Hint: See page 62.*)
4. "*Surely he knew everything about life now!*" (p. 63). Comment.
5. "*It was not your fault*" (p. 67). What are Mogapi and Lebolela trying to make Thibose feel, and why?

Discussion: Why is it so difficult for us to own up when we have done something wrong?

Chapter 9

FAL questions

1. "*When the Lions had killed their prey today*" (p. 69). What does this refer to? Is it true?
2. "*As if they were children waiting for their Gogo to tell them a story*" (p. 69). What kind of relationship do the boys have with Captain Mebala?
3. Why does Captain Mebala replace his anger with a smile? (*Hint: See page 70.*)
4. "*But to him, it was a sin*" (p. 71). How do you see Thibose at this point?

5. “*He wished Captain Mebala were his father*” (p. 73). What qualities does Thibose admire in Captain Mebala?

HL questions

1. Discuss the irony of the description “*the three Smiling Lions arrived at their den*” (p. 69) at this stage of the story.
2. “*The kings of kings of the jungle was there, sitting in the dark as always*” (p. 69). This sentence contains symbolism.
 - a. Discuss the deeper meaning of the word “jungle”.
 - b. Discuss the deeper meaning of the phrase “in the dark as always”.
3. “*Thank God, he was not their slave any more*” (p. 71). How has Thibose seen his position in the gang up to this point? Respond in your own words.
4. “*I will prove it to you*” (p. 73). Throughout the story Thibose feels that this is what he has to do. Discuss this weakness of his.

Discussion: Are we born with a conscience or do we develop it? What kind of person has no conscience?

Chapter 10

FAL questions

1. When people are unhappy and confused, they also tend to imagine that other people are talking about them behind their back. Find evidence on page 77 that this is happening to Thibose.
2. What is happening to Thibose’s feelings in this scene? Is he capable of thinking straight? Offer reasons for your answer.
3. “*Lefu was his best friend, not Mogapi or Lebolela*” (p. 80). Explain fully why Thibose has this thought.
4. Why does Thibose break down and tell the police everything?

HL questions

1. The drugs “*were telling him it was a nightmare that would soon pass*” (p. 77). Discuss the irony of this.
2. Lefu “*could not understand who his friend was any more*” (p. 77). How has Thibose’s personality changed since he started taking drugs?
3. “*What a strange world!*” (p. 79). Who expresses this thought here – whose point of view is this?
4. “*He didn’t care any more*” (p. 81). Why not?
5. “*A bat flapped its wings*” (p. 81). Explain how the flashback works.

Discussion: Is this story optimistic or pessimistic? Should some novels for young people be pessimistic?

Chapter 11

FAL questions

1. Thibose believes that he has *thrown away his whole life for her* (p. 83). Is this true?
2. Thibose asks Bontle to forgive him. Lerato asks Thibose to forgive her. Why do these people need forgiveness from others?
3. “*I think you finally got what you deserve*” (p. 86). Would you say that Thibose is getting what he deserves?
4. How do you think Thibose feels when he hears that Captain Mebala ruined his mother’s life by conceiving him, Thibose?
5. Would you say that ending the story on a feeling of regret will encourage young readers like yourselves to avoid making the same types of bad decisions that ruined Thibose’s life?

HL questions

1. “*So that you can run away from your sins?*” (p. 83). What seems to be the doctor’s motive in keeping Thibose alive? Respond in your own words.
2. We might see the ending of this story as symbolic rather than realistic.

What would be the writer's purpose in having Thibose meet up with Bontle, his mother and Mogapi after all these years?

3. Is anything actually settled in this chapter? Does anyone forgive and accept others? What could the writer's intention be in showing that no one forgives anyone else?
4. Thibose's wish that Captain Mebala were his father (p. 73) seems to come true on page 86. Discuss the irony of this.

Discussion: Why is it so difficult for people to forgive one another? There is a saying that "Forgiving serves the forgiver rather than the forgiven" – what does this mean?

Summative assessment

Comprehension questions

FAL question A

Learners read page 22 and answer these questions:

1. How does Thibose react to what Mogapi says at the beginning of this passage? Respond in your own words. (2)
2. “*He knew Mogapi would go to Bontle.*” Does he really know this? Offer a reason for your answer. (2)
3. “*Mogapi looked at him with a sneer.*”
 - a. What is a sneer? (1)
 - b. Why does Mogapi sneer? (1)
4. “*Had he really called that goat his friend?*” Why does Thibose call Mogapi his friend when he does not like him? (2)
5. Mogapi “*shook his head silently*”. How does Thibose feel when he sees this? (2)
6. “*Tell her or lose her.*” In what way is Lefu different from Mogapi? (3)
7. Why do you think Mogapi keeps mentioning Meneer Seloma? (2)
8. “*Guys like me.*”
 - a. How does Mogapi see himself? (1)
 - b. Why does Thibose not challenge him about this? (1)
9. “*Real men with money.*” Why do Mogapi’s words hurt Thibose so deeply? (2)

Total (20)

Suggested answers

1. He is upset and scared.
2. He does not really know this – his fear makes him think so.
3. “*Mogapi looked at him with a sneer.*”
 - a. A sneer is a cruel smile.
 - b. Mogapi sneers because he wants Thibose to submit to him.
4. He is trying to flatter him.

5. Thibose is influenced by Mogapi. Mogapi seems to know things that Thibose does not know and Thibose can't help being impressed by this.
6. Lefu is sincere in his friendship with Thibose – he does not want to gain power over Thibose.
7. He is manipulating Thibose into being frightened.
8. *"Guys like me."*
 - a. Mogapi sees himself as superior.
 - b. Because he does not have the confidence to do so.
9. Thibose has no money and feels helpless without it. He believes, as Mogapi believes, that he needs money to be a real man.

FAL question B

Learners read page 49 and answer these questions:

1. What does *"under the shadow of the drugs"* mean? (2)
2. *"He heard songs others could not hear."* Explain this. (2)
3. *"He had everything."* Is this true? Offer a reason for your answer. (2)
4. *"His heart sank like a drop of water into sand."* When the writer uses "like" or "as" in a comparison we call this figure of speech a simile. Can you think of a simile of your own that would also fit here? (2)
5. *"Don't act like a woman."* How does Mogapi feel about women? (2)
6. The word "staggered" has a negative implication. Why does Thibose move like this? (2)
7. *"That made them happy."*
 - a. What is the difference between happiness and feeling good? (2)
 - b. Does the drug make Thibose feel good or bring him happiness? (2)
8. *"Drugs gave them icy hearts."*
 - a. Why do gangsters need to have "icy hearts"? (2)
 - b. What are the qualities of a person with an icy heart? (2)

Total (20)

Suggested answers

1. It means under the negative influence of drugs.
2. The drug makes Thibose hallucinate or imagine that he hears things.
3. No. When he wakes he has nothing.
4. Learners provide their own ideas. Example: His heart sank like a brick in water.
5. Mogapi has a negative attitude towards women – he sees them as stupid.
6. The word suggests that Thibose does not have full control of his movements. He is intoxicated.
7. *“That made them happy.”*
 - a. Happiness is a truly positive emotion; it helps us and does us good. It also usually lasts longer than simply feeling good, which fades quickly and does not help us.
 - b. The drug makes him feel good, which he mistakenly believes is happiness.
8. *“Drugs gave them icy hearts.”*
 - a. Gangsters need icy hearts so that they do not have to feel guilty about the bad things they do.
 - b. The qualities are toughness and ruthlessness.

HL question A

Learners read page 21 and answer these questions:

1. Mogapi *“sniggered”*.
 - a. What is the difference between a snigger and a laugh? (2)
 - b. What effect does Mogapi’s sniggering have on Thibose? How do you know? (2)
2. Consider Lefu’s actions in this passage. How do they affect the situation? (2)
3. *“Mr Loverboy ...”* What is the tone of Mogapi’s words? (2)
4. Thibose is not as confident as Mogapi is. How do you see this in this extract? (2)
5. *“Real men like me.”* What holds Thibose back from challenging Mogapi on what he says? (2)

6. Compare the two ways of seeing a relationship with a girl – Thibose’s words at the beginning of the extract and Mogapi’s towards the end. In what way is Mogapi more persuasive? (4)
7. What role does Mogapi’s cigarette play in the persuasion process? (2)
8. Why is the challenge “*Prove your manhood*” so effective in persuading Thibose throughout this story? (2)

Total (20)

Suggested answers

1. Mogapi “*sniggered*”.
 - a. A snigger is scornful and mocking, while a laugh is pleasant and honest.
 - b. Thibose feels disempowered by the snigger. We see it in his lack of confidence.
2. Lefu’s actions reinforce Mogapi’s “authority” in Thibose’s eyes at this stage.
3. The tone is sarcastic and condescending.
4. Thibose does not have the confidence to argue fully with Mogapi; he is irritable and defensive.
5. Thibose sees Mogapi as being powerful and having more confidence. He also suspects that he himself is not a real man.
6. Mogapi’s view is more aggressive and masculine, while Thibose’s view seems to be passive and weak in comparison.
7. The cigarette reinforces Mogapi’s cool and confident image.
8. It is effective because Thibose does not have strong self-esteem and is vulnerable to such suggestions.

HL question B

Learners read the first two paragraphs on page 60 and answer these questions:

1. “*Thibose was a new man.*” Looking at the story as a whole, what is the main way in which Mogapi and Lebolela manipulate Thibose to do what they want him to do? (2)

2. *“Like Mogapi had promised.”* It would seem that Mogapi is a reliable or dependable person. Is this true? (2)
 3. *“He was the talk of the school.”* Is Thibose dependent on the opinion of others? Offer a reason for your answer. (2)
 4. Why is it so easy for Thibose to see Captain Mebala as a role model? (3)
 5. Thibose admires Captain Mebala’s *“great wisdom”*.
 - a. What is the difference between wisdom and cleverness or shrewdness? (3)
 - b. What is it that Thibose really admires about Captain Mebala? (2)
 6. *“Thibose’s dreams had changed”*. Compare the contribution that a doctor makes to the community and the contribution that a gangster makes. (4)
 7. Look at the extract as a whole. From whose point of view is it written? Would you say that the writer feels Thibose is a *“new man”*? (2)
- Total (20)*

Suggested answers

1. They manipulate him by playing on his lack of self-confidence. Thibose is afraid that he is not a real man and the two boys use this against him.
2. Mogapi is dependable when it comes to doing bad things. He is not dependable in doing good things.
3. Yes; he needs other people to tell him his worth.
4. Thibose has no father. Captain Mebala gives him money and advice and in this way acts as a father figure for him.
5. Captain Mebala’s *“great wisdom”*.
 - a. Wisdom is objective insight that we can apply to various situations and people. Shrewdness is specific to a situation and does not necessarily have positive motivation.
 - b. Thibose admires Mebala’s cleverness, which is his dishonesty in disguise.
6. A doctor can help to heal people in a community, and release them from

pain and sickness. A gangster promotes corruption, moral degradation and unhappiness. A gangster also tends to harm people physically.

7. It is written from Thibose's point of view. We usually use the term "new man" in a positive sense. Here, Thibose is a new man but in a negative sense – the writer is being ironic.

Longer questions

You can use the following statements as a test or as part of an exam.

Learners write a paragraph of between 12 and 15 lines on one of these topics:

FAL

1. Write down your opinion of the cover of the book. Refer to each part of the collage and say whether you think it fits in with what this story is saying. (10)
2. Write a character sketch of Bontle. Consider her attitude to money and include how she responds to Thibose at the end of the story. (10)
3. How do Mogapi and Lebolela succeed in making Thibose into a Lion when he dislikes them at first? (10)
4. Rewrite the blurb on the back cover of the book. Bear in the mind that you should try to persuade people to read the book. (10)

HL

1. Write about the realism in this story. What parts are particularly realistic? How realistic is the final chapter? (10)
2. Thibose comes from a poor background, and he is infatuated with Bontle. How do these two aspects make him vulnerable to being recruited as a gangster? (10)
3. Discuss how the adults in this story are either powerless or corrupt. Are there any adults who do not fall into one of these two categories? (10)
4. Would you say that this book could have a positive influence on young readers? Refer to the story to support your answer. (10)

Activities (LO 1, LO 2, LO 3, LO 4)

To deepen learners' understanding and appreciation of *When Lions Smile*, you can use the following activities as writing tasks, in oral work and in assessment. You can adapt them to suit both your HL and your FAL learners.

Newspaper article

Learners write a newspaper article in Thibose's killing of Lefu. Remind them that they need to expand on the eye-catching headline in the first paragraph, and provide lots of details.

Assessment

You can use the following rubric to assess the learners' newspaper articles. You must share it and discuss it with your learners before they start writing so that they know what to aim for.

| Code | Description | Marks (%) |
|------|---|-----------|
| 7 | <i>Outstanding</i> Engrossing; persuasive; structure/paragraphing clear; imaginative conception; language accomplished; introduction/conclusion compelling | 80–100 |
| 6 | <i>Meritorious</i> Persuasive; Structure/paragraphing good; fairly creative in conception; language good; introduction/conclusion effective | 70–79 |
| 5 | <i>Substantial</i> Fairly persuasive; structure/paragraphing fair; not really creative in conception; language fair, errors negligible | 60–69 |
| 4 | <i>Adequate</i> Thoughts not always cohesive; structure/paragraphing needs some attention; language functional, with some errors; introduction/conclusion not strong | 50–59 |

| | | |
|---|---|-------|
| 3 | <i>Moderate</i> Thoughts at times incoherent; structure/paragraphing faulty; language/idiom errors obtrusive; expression colourless; introduction/conclusion not effective | 40–49 |
| 2 | <i>Elementary</i> Thoughts often incoherent; structure/paragraphing weak; language/idiom errors several, obscure meaning | 30–39 |
| 1 | <i>Not achieved</i> Thoughts incomprehensible; Structure/paragraphing non-existent; language/idiom errors many; meaning totally obscured | 0–29 |

Newscasts

Learners write and perform a radio broadcast on the murder. To help learners, you can tape some newscasts on the radio and play them for learners in class.

With your learners, study examples of TV scripts. Then have them dramatise a TV newscast, using drawings and diagrams, on the murder.

TV programme

Learners describe a TV programme on education that, this week, is looking at the topic of “Youth, Drugs and Crime”. Ask them:

- What would the programme show?
- What would be the messages to young people about drugs and crime in their lives?

If a video camera is available, learners can record a scene from the programme in class. They need to plan carefully so that a minimum of editing is necessary. Also, they need to rehearse the scene to strengthen their acting.

Interior monologues

An interior monologue is the collection of thoughts and feelings that a person has in a situation. These thoughts may refer to action, but the person does not do anything besides think and feel in this kind of monologue.

Learners can write and/or perform the monologue on any of the following topics:

- Bontle looking at the money Thibose is offering her.
- Gogo receiving the groceries from Thibose.
- Thibose waking up the day after he has taken the drugs for the first time.
- Lefu seeing Thibose point the gun at him.
- Thibose waking up in the hospital.

Here is an example: *“I am Gilbert Mebala. What cruel fate has brought me face to face with Thibose! May he never know that I am his biological father. He admires me. That’s good. The kid is still inexperienced. There’s something in me that wants to protect him from the world I’ve chosen to be in – the world of crime and drugs. But maybe he’ll never get to know who I really am. It’s better that way. But still, it eats me inside. I wish life could be different.”*

Personal letter

Learners pretend that they are one of the characters and write a letter to a friend or relative expressing their feelings. Learners can decide on their own topic in relation to the novel or they can choose one of these:

- Bontle writes about what happened between her and Thibose – how he changed and how her love for him died.
- Lefu writes about his concern over the changes he sees in Thibose.
- Thibose writes about prison life and how he feels as a criminal.

Dramatisation

You can do this activity in a short dramatisation or in an entire period. It calls for preparation and good acting.

Learners volunteer to be the judge, the prosecuting lawyer, the defence lawyer, the witnesses – Bontle, Gogo, Fetang and Lefu (learners pretend that these two are still alive), and the accused – Mogapi, Lebolela, Captain Mebala and Thibose. The rest of the class can be the jury.

Offer guidance to your learners. They need to prepare questions that the lawyers will ask as well as answers that the witnesses will give. They can improvise the actual scene or they can script it before they act it out.

Writing

Learners can express their feelings on themes or events in the story in verse, dialogue, short story or song lyrics. They can choose their own topic or use one of these:

- Thibose’s shack just before the police arrest him.
- An event in prison.
- How young people can withstand the temptations that face them.
- Bontle’s sadness following Thibose’s imprisonment.
- Lefu warns young people of the dangers of drugs.
- Gogo receives a letter from Thibose in prison.
- The causes and remedies of poverty.
- Captain Mebala and Thibose have a conversation while Thibose is in prison.
- The remedies of corruption in schools.
- Thibose and his mother Lerato have a conversation when she comes to visit him in prison.

Assessment

You can use the following rubric to assess the learners’ writing.

| Code | Description | Marks (%) |
|------|---|-----------|
| 7 | <i>Outstanding</i> Story grips; professional; creative; character, plot, atmosphere brilliantly developed; language/style flawless | 80 –100 |
| 6 | <i>Meritorious</i> Story intrigues; creative; character, plot, atmosphere well developed; language imaginative | 70–79 |

| | | |
|---|---|-------|
| 5 | <i>Substantial</i> Story good; fairly creative; character, plot, atmosphere developed; errors of language negligible | 60–69 |
| 4 | <i>Adequate</i> Story fair; not really creative; character, plot, atmosphere not always effective; several language/idiom errors | 50–59 |
| 3 | <i>Moderate</i> Story not cohesive; character, plot, atmosphere faulty; language colourless | 40–49 |
| 2 | <i>Elementary</i> Story obscure; character, plot, atmosphere ineffective; errors of language/ obtrusive idioms | 30–39 |
| 1 | <i>Not achieved</i> Story incomprehensible; character, plot, atmosphere muddled; difficult to follow; many language/idiom errors | 0–29 |

A visit to a prison

It would be of great value for learners to go on a guided tour of a prison. You can try to arrange this with the cooperation of the prison authorities. Learners could speak to some long-term prisoners and hear their stories. This activity would show learners that the life of crime and drugs is not glamorous, attractive or worthwhile.

