

# Because pula means rain

Jenny Robson



A Teacher's Guide by  
Michèle Clift

All rights reserved

First edition in 2007 by Tafelberg Publishers,  
a division of NB Publishers (Pty) Limited,  
40 Heerengracht, Cape Town

Expanded and updated by Elna Harmse and Willem Nezar  
Icons by Judy Shaul  
Cover and typography by Mckore Graphics  
Set in 10 on 12 pt Times LT Std by Mckore Graphics  
Printed and bound by Paarl Print, Oosterland Street, Paarl, South Africa

ISBN-10: 0-624-04346-0

ISBN-13: 978-0-624-04346-1

# Contents

	Page
<b>To begin with</b>	
General introduction: Outcomes Based Education (OBE) .....	1
General introduction: youth fiction .....	6
Method of work and approach in this Teacher’s Guide .....	8
This story in short .....	11
<b>Section 1: Background</b>	
Introduction to this section.....	12
Cover illustration, title and blurb .....	12
The author .....	15
<b>Section 2: Before reading</b>	
Introduction to this section.....	20
Social awareness themes in the novel .....	21
Structure in <i>Because pula means rain</i> .....	22
Creating tension .....	24
General literary theory .....	26
<b>Section 3: While reading</b>	
Introduction to this section.....	39
Questions on each chapter .....	40
<b>Section 4: After reading</b>	
Introduction to this section.....	71
Learners’ response to <i>Because pula means rain</i> .....	71
Characters .....	73
Conflict .....	80
Plot .....	81
Setting .....	83
Themes .....	83
Point of view .....	86
<b>Glossary</b> .....	89
<b>Assessment appendix: Grades 8–9 and 10–12 HL, FAL and SAL</b>	
Critical and Developmental Outcomes .....	91
Learning Outcomes and Assessment Standards.....	91
Assessment.....	102
Assessment guidelines for Grades 8–9 .....	107
Assessment guidelines for Grades 10–12 .....	114
<b>Sources</b> .....	124
<b>The author of this guide</b> .....	125



# To begin with

## **General introduction: Outcomes Based Education (OBE)**

This Teacher's Guide is based on the principles of Outcomes Based Education (OBE) as contained in the following documents of the Department of Education:

- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language*
- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – First Additional Language*
- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Second Additional Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English Home Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English First Additional Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English Second Additional Language*
- *Curriculum Statement Grades 10–12 (general): Subject Assessment Guidelines for languages (January 2007).*

OBE refers to predetermined outcomes which rest on principles such as:

- knowledge, skills and values that learners will require
- focus on the learners
- integrated learning experiences
- the assessment of learners in real-life situations
- processes and products of learning
- lifelong learning.

In Grades 8–9 learners are preparing for Further Education and Training (FET), and for life and work in the adult world. Therefore, they should demonstrate high levels of competence in listening, speaking, reading, writing and thinking.

In Grades 10–12, learners are preparing in a more focused way for their imminent contact with the world of work. They should have sound values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution. They must also have access to, and succeed in, lifelong education and training of good quality. They must demonstrate an ability to think logically and analytically, as well as holistically and laterally. They need to be able to transfer skills from familiar to unfamiliar situations.

For Grades 10–12 learners to achieve applied competence, they must integrate their knowledge and skills across subjects and terrains of practice. Applied competence is the integration of practical, foundational and reflective competences.

The National Curriculum Statements (NCS) for Grades 8–12 promotes this integrated

learning of theory, practice and reflection. The NCS is aimed at promoting commitment as well as competence among teachers, who will be responsible for the development of their own Learning Programmes. The Department of Education provides policy guidelines based on each Learning Area Statement and the provinces will develop further guidelines.

The underlying principles and values of the NCS Learning Area Statements underpin the Learning Programmes. Whereas the Learning Areas stipulate the concepts, skills and values to be achieved on a grade by grade basis, Learning Programmes specify the scope of learning and assessment activities for each phase. Learning Programmes also contain work schedules that provide the pace and sequence of these activities each year, as well as examples of lesson plans to be implemented in any given period.

## **The Languages Learning Area – English**

In the General Education and Training (GET) band, languages are dealt with in the Languages Learning Area; in the FET band (Grades 10–12), the Languages Learning Field links with the South African Qualifications Authority (SAQA) organising field of learning: Communication Studies and Language. To ensure continuity, the same organising principles are used and that is why both GET and FET levels may be covered in one Teacher's Guide such as this one.

### ***Different approaches to Home Language (HL), First Additional Language (FAL), and Second Additional Language (SAL)***

As with all the other official languages, the Learning Area for English is presented in three parts, each with its own volume: HL, FAL, and SAL. Each part is approached in a different way. The activities and assessments in this Teacher's Guide are based on the Learning Outcomes (LOs) for HL, FAL and SAL in different grades (Grades 8–12). Activities and assessments for the respective language levels and grades are supplied in the appendices to this guide.

#### ***Home Language***

The Assessment Standards for HL assume that learners come to school able to understand and speak the language. They support the development of this competence, especially with regard to various types of literacy (reading, writing, visual and critical literacies). They provide a strong curriculum to support the language of learning and teaching.

#### ***First Additional Language***

The Assessment Standards (ASs) for English FAL in Grades 8–9 assume that learners do not necessarily have any knowledge of English when they arrive at school in Grade 1. The curriculum starts by developing learners' ability to understand and speak the language. On this foundation, it builds literacy. Learners are able to transfer the literacies they have acquired in their HL to their FAL. The curriculum provides strong support for those learners who will use their FAL as a language of learning and teaching. By the end of Grade 9, these learners should be able to use their FAL effectively and with confidence for a variety of purposes including learning.

### ***Second Additional Language***

The ASs for the SAL are intended for learners who are learning English as a third language. They ensure that learners are able to use English for general communicative purposes.

### **The LOs for Language**

The focus of the LOs for Grades 8–9 and Grades 10–12 is structured in a slightly different way:

#### ***Grades 8–9 English HL***

- LO1 Listen
- LO2 Speak
- LO3 Read and view
- LO4 Write
- LO5 Think and reason
- LO6 Language structure and use

#### ***Grades 8–9 English FAL***

- LO1 Listen
- LO2 Speak
- LO3 Read and view
- LO4 Write
- LO5 Think and reason
- LO6 Language structure and use

#### ***Grades 8–9 English SAL***

- LO1 Listen
- LO2 Speak
- LO3 Read and view
- LO4 Write
- LO6 Language structure and use

#### ***Grades 10–12 English HL, FAL, and SAL***

- LO1 Listen and Speak
- LO2 Read and View
- LO3 Write and Present
- LO4 Language

- For Grades 8–9 the first four outcomes cover different language skills – listen, speak, read, view and write. For Grades 10–12 these focus areas are covered by the first four outcomes, with an additional focus on presentation.

- LO5 for Grades 8–9 deals with language usage for thinking and reasoning. This outcome is not included in the curriculum for SAL, since its aim is not to prepare learners to use this language as a language of learning and teaching.
- LO6 for Grades 8–9 and LO5 for Grades 10–12 deal with the core of language knowledge – sounds, words and grammar – in texts. This knowledge is put into action through the language skills described in the other outcomes.

## **Focus**

When you embark on the study of the novel, bear in mind that this is only one of three sections in the literature component of the Languages curriculum (the other two being poetry and drama). The focus in this Teacher’s Guide is therefore on the ASs that relate directly to literary texts. Activities were, however, designed to integrate aspects of language, reading and viewing, speaking and presenting that are covered by other ASs. For example, when learners view and analyse the cover design of this particular book, they are also doing work which is required for the viewing and understanding of advertising texts.

In Grades 8–9, learners will write longer texts than in earlier Grades, for example, moving from sentences and paragraphs which express a process, to writing a full scientific report; and from writing a short personal story to writing an autobiography of several pages.

Learners will read texts that include visual, graphic and numeric material (for example photos, diagrams and statistics). They will develop expertise in design and layout and will learn how to read in different ways for different purposes; improve their reading speed; skim and scan texts; summarise texts; use reference sources such as dictionaries, encyclopaedias, and the Internet; and take a critical approach to texts and to information.

The recommended texts for Grades 8–12 include works of fiction (such as the work of fiction currently being studied) and multimedia texts such as films and videos, CD-ROMs and the Internet (where available). For this reason, teachers are encouraged at intervals throughout the text of this Teacher’s Guide to use multimedia texts to aid learners’ understanding of themes that occur in the literary text.

## **Helping learners with specific reading problems**

Try to establish the specific problems experienced by learners with reading problems before you embark on learning and teaching (see the section on Baseline Assessment in the Assessment Appendix). Common reading problems include difficult vocabulary in a work of fiction, the tempo at which they need to learn new words, the small amount of time available for learning new words and new concepts in the text.

Weak readers will focus on deciphering individual symbols and words, rather than finding meaning in the text as a whole. They do not make predictions or come to conclusions, neither do they see similarities or differences.

These learners will read with greater understanding if they read about something they already know, if they are interested in the content, and if they know how different elements of the text – such as font sizes and headings – affect the meaning.

This Teacher’s Guide assists weak readers by encouraging you, the teacher, to read out loud while learners follow in their books, so that weak readers do not get stuck on individual sounds or words, thereby forgetting what they have read by the time they reach the end of a sentence. Learners are given specific tasks such as skim reading, scanning and re-reading. They are guided to understand the change in meaning indicated by changes in fonts, or other layout elements. Activities are included that assist learners to make predictions, come to conclusions and to do comparisons.

## **Integration with values, indigenous knowledge systems and ethical issues such as human rights and environmental justice**

### ***Values***

As is the case with all texts, the literary text that the learners are studying here carries values, which may be positive (for example, democratic) or negative (for example, sexist or racist). These values are not always obvious. Learners need to become conscious and critical of the values present in the literary text that they are studying.

When learners do activities that require them to analyse and/or challenge the values present in this text, they will learn how this text takes a particular view of people and events. They will also develop the critical skills to examine and, if necessary, resist these views and the values associated with them.

Expressing reasoned opinions on ethical issues and values, and interacting critically with a wide range of texts are two of the objectives of the Critical and Developmental Outcomes of the NCS.

The literary text that your learners are studying has as themes or sub-themes issues linked to race, culture, ideology, class, belief systems, physical disabilities, suicide, violence, gender, and HIV and Aids. By engaging with this text, learners will develop their own value system, and recognise and be able to challenge the perspectives, values and power relations that are embedded in the text.

### ***Indigenous knowledge systems***

In the 1960s, the theory of multi-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as “intelligent” only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live.

Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The NCS acknowledges the rich history and heritage of Africa as important contributors to nurturing the values contained in the Constitution. *Because Pula means rain* is a rich source of indigenous knowledge. You are therefore encouraged to refer where applicable to indigenous knowledge that arises from the literary

text and related works. You may also encourage learners to investigate and research this in more detail.

### ***Human rights and environmental justice***

Languages are an important tool for achieving human rights and environmental justice. Through its ASs, the Languages curriculum seeks to develop this tool to its fullest potential. Learners should become confident bilingual (or multilingual) speakers, who have the critical tools to read their world and the stories written about it.

In the literary text that learners are studying here, they will come across themes or sub-themes relating to human rights and responsibilities such as the rights of children, the poor, and class differences. Activities in this Teacher’s Guide will enable learners to analyse the text, recognise and identify these issues and respond critically.

### **Assessment**

OBE is a way of teaching and learning which makes it clear what learners are expected to achieve. In OBE, learning and assessment are very closely linked. The principle by which it works is that the teacher states beforehand what the learners are expected to achieve. The teacher’s task is to teach in order to help learners to satisfy the requirements of the ASs in the curriculum; the learners’ task is to learn or do what the ASs expect. Assessment is essential to OBE because it must be possible to assess when a learner has achieved that which is required in each grade.

ASs for each language level (HT, FAL and SAL) and grade (Grades 8–12), as contained in the NCS, were considered and accommodated in all assessments in this Teacher’s Guide. Assessment activities were designed to integrate listening and speaking, reading and viewing, writing, presenting, and language. These distinct competencies are indicated by means of icons next to each activity.

To assist you with assessment, we have included at the end of this guide an Assessment Appendix that contain guidelines for assessing activities in the guide for the respective language level and grade that the book is aimed at. Use this appendix in conjunction with every section in the guide, in other words, do not consult it only when you have completed Sections 1–4. Consult the assessment hints and rubrics in the appendices as you go along, so that you may assess your learners’ achievement and progress appropriately.

### **General introduction: youth fiction**

Youth fiction refers to those texts written expressly for young people, or texts considered by adults to be extremely “suitable” for young readers. Adult writers’ view of the youth determines to a great extent the content and form of such texts. In general, youth fiction refers to children’s as well as adolescent literature. In a narrower sense, youth fiction refers to texts for the age group 12 to 16 years. The term “children’s literature” has a specific meaning and refers to books and texts for toddlers and children up to the age of 11 to 12 years.

The interest in and appreciation of youth fiction increased notably since the 1960s. Nowadays this term encompasses a collection of markedly diverse texts. Translations have enabled youth fiction to become an international phenomenon and there is a growing number of awards and literary criticism.

Furthermore, youth fiction is characterised by a sense of engagement and empowerment.

In the so-called development novel the gradual inner growth of a character is relayed, usually by means of psychological analysis, until a balance or kind of ideal attitude to life is reached. Where the reader's attention is mainly focussed on the development of the main character by his/her environment, the term *Bildungsroman* is used. Development novels frequently represent the author's ideal image of life. These are also frequently written in the first person; the I-format.

In a psychological work of fiction the characters' emotional life and psychology is portrayed first and foremost. In this case, actions and events are subordinate to the motivation thereof; what happens is less important than why it happens.

In adventure stories action and tension are more important than ideas or than the development of characters. Adventure stories normally take place in a foreign setting and play an important part in the development of children's reading.

In their book *The rough guide to books for teenagers* Nicholas Tucker and Julia Eccleshare share their selection of 200 good and popular teenage books in eleven categories. They typify the first of these two categories as follows: "Love, sex and change" and "Difficult times". Some of the best works of fiction currently available for teenagers in English fall into one of or both these categories.

Tucker and Eccleshare considers Judy Blume's *Forever* the first work of fiction for young people in which sexual activity is discussed in detail. This book is banned in certain parts of the United States of America. According to Tucker and Eccleshare, *Forever* was Blume's response to the thousands of letters that she received from teenagers where they bemoaned the fact that their parents did not tell them anything about sexual matters. *Forever* then deals with the confused emotions that are characteristic of the teenage years, and how sex can simplify as well as complicate relationships.

Tucker and Eccleshare also refer to *The last virgin* by David Belbin where teenagers investigate and attempt to understand their blossoming sexuality. They are afraid of appearing innocent yet not experienced enough to be truly worldly-wise. Some teenagers try to handle this difficult time by boasting while others have a more honest approach. According to Tucker and Eccleshare the open manner in which sex is discussed in a sympathetic context should be welcomed in an era where Britain has the highest number of unplanned teenage pregnancies in Western Europe.

They also refer among other things to the ability of the author Lynn Reid Banks to portray the inevitable tensions that occur between teenagers and their parents and at times even between them and their best friends.

# Method of work and approach in this Teacher's Guide

## Method of work

This guide aims to:

- offer material for exploring the book on literal, figurative, thematic, emotional, psychological and literary levels
- utilise transactional, visual, audio-visual and multimedia texts, as well as other creative texts, as part of the learning and teaching of the primary text
- clarify the socio-political and cultural background of *Because pula means rain*
- provide background information about the author of *Because pula means rain*
- explain the assessment possibilities for the respective grades and apply them to *Because pula means rain*.

This guide offers a range of activities based on the Learning Outcomes (LOs) and Assessment Standards (ASs) for HL, FAL and SAL, for GET Grades 8 and 9 and FET Grades 10–12. This guide focuses on LO2 for Grades 10–12 (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) and LO3 for Grades 8 and 9 (reading and viewing: the learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts).

Please note that certain parts of this guide will focus on specific literature ASs. It does not however mean that a particular AS is addressed in only one activity. All the ASs for the relevant grades are continually integrated, albeit with more emphasis on certain ASs in certain sections. The majority of the remaining LOs are also integrated throughout this guide with the specific literature LOs and ASs.

These opportunities for integration are indicated in the text next to each activity to give you an indication of whether the activity will consist of listening, speaking, reading, viewing, writing or presenting (or any combination thereof). The following icons will be used:

Grades 8–9 LO	Icon	Grades 10–12 LO
Listening (including LO1, LO5)		Listening (LO1)
Speaking (including LO2, LO5)		Speaking (LO1)
Reading (including LO3, LO5)		Reading (LO2)

Viewing (including LO3)		Viewing (LO2)
Writing (including LO4, LO5, LO6)		Writing (LO3)
Presenting: writing and speaking (including LO2 and LO4)		Presenting (LO3)

### **To begin with**

In this section the concept of OBE is unpacked and general curricular links explained. This section explains how the book can be used for the different grades and different levels. This section also contains a broad overview of youth literature and describes the method of work and approach that will be followed in this guide.

### **Section 1: Background**

By way of introduction the teacher selects a few books from the library and uses the title, cover illustration and blurbs to elicit responses from learners. Speaking activities allow teacher and learners to decide how they will approach this book and what their expectations are. Learners are introduced to the author in terms of biographical details, her other publications, and what she has to say about this book. Learners are assessed on this section about the author in a listening activity which consists of comprehension questions. A final speaking activity on values, attitudes and beliefs is aimed at encouraging learners to look at the world in which they live.

### **Section 2: Before reading**

This section includes a general introduction to literary theory and terminology. You may photocopy this part for learners' use so that they may refer to it during and after reading the book – when they have to apply the theory to *Because pula means rain*. Alternatively you may divide the class into groups and instruct each group to depict certain aspects of this section in poster format, so that the classroom walls eventually boast a collection of posters depicting literary theory. This will be invaluable for continuous referencing.

This theoretical section serves as background for Section 3 and 4 where the theory is specifically applied to *Because pula means rain*.

### **Section 3: While reading**

In this section the questions are aimed at consolidating knowledge of the story line and character development. Some questions also test insight into and knowledge of literary theory. Certain questions address attitudes and values. Learners are expected to interact with the text and hone their skimming and scanning skills.

This section contains specific questions based on each chapter. The extent of learner involvement in each activity is clearly indicated. Some of the questions in this section deal with literary aspects, in preparation for Section 4. The notes also serve in a sense as a workbook for learners. Assignments should be completed in the order in which they appear. It is useful to vary activities so that a period is not devoted in its entirety to reading, but allows for writing and discussion too.

Areas that receive particular attention, relate to:

- comprehension
- prediction and personal response
- socio-cultural values.

### **Section 4: After reading**

Activities in this section should only be done once the book has been read and once all activities in Section 3 have been completed. Many of these assignments – such as the reflective and literary essays HL learners are required to write – can be used as portfolio assignments. As FAL and SAL learners are not required to write essay responses to literature, there is no need to practise these skills. It is important however that they see literature as a comment on society and a tool for reflection. Learners are required to apply the theory explained in Section 2 and applied in Section 3 in more depth and detail.

Learners also read reviews of *Because pula means rain*. Reviews are discussed in class and learners complete their own reviews in groups. The topics and discussions in this section can be used for formal group presentations, forum discussions, debates, formal orals and portfolio work such as discursive, reflective and argumentative essays and shorter creative pieces.

In addition to the above, learners' response to the text is again tested in retrospective, comprehensive activities that deal with reviews, character analyses, conflict, plot, setting and themes, such as parents, appearance, need for acceptance, peer pressure, relationships, teachers and school, and social issues.

### **Glossary**

This section contains an alphabetical list of terms to supplement learners' use of reference books such as dictionaries. Words contained in this list appear in *Because pula means rain*. You may want to photocopy this list and distribute it for learners to refer to it while reading, if they are unsure of the meaning of a term. You may even turn this into an ongoing project where a copy of the glossary is available in class, for learners to add to after looking up the meaning of words in a dictionary. This task offers ideal opportunities for integration with GET LO6 and FET LO4.

## Assessment Appendix

To assist you, an Assessment Appendix has been included at the end of this guide. It contains additional assessment activities and rubrics for the different grades and language levels. Generic examples of assessment and general guidelines concerning types of assessment and assessment methods are supplied. Critical and developmental outcomes and how they apply to this book are explained.

## Approach

*Because pula means rain* is an interesting and gripping story, but some opinions voiced in the text may seem prejudiced, or subscribing to stereotypes. This book is an ideal length for reading in class. An average reading speed of two minutes per page means that the total reading time for the 133 pages comes to roughly three and a half hours.

Questions on each chapter may be answered in class or be given as homework, depending on the amount of time available. Questions and answers should preferably be done with the learners in class. This has the advantage of opportunities for class discussion, that answers may be worked through until they are complete and correct, and that you remain in touch and up to date with learners' comprehension of the work. Use your discretion to select activities that will be suitable for inclusion in the learners' portfolios.

Answers or presentation hints, where applicable, are supplied in square brackets [ ] immediately following each question. Each activity contains an indication of its suitability for groups, individuals, pairs or class work. The icon next to each activity indicates whether it will be completed as written or oral work.

It is not necessary to only use literature study periods for all the activities. Essay, oral and language based exercise can be used in language, oral or essay periods.

**Note to the teacher:** Because the book *Because pula means rain* is also intended for FAL and SAL learners whose home language is not English, the following summary in plain English is provided for you to read to these classes.

## This story in short

Emmanuel lives in Kedia Heights in Botswana. Emmanuel is different: he was born with albinism. His mother leaves him with her mother because she finds having an albino child too difficult. All that Emmanuel wants is to wake up looking normal. He yearns for that miracle. This is the story of a young boy who has to learn that some miracles don't happen on the outside. They happen inside you. There are things you cannot change and there are things you can change.

This is also a mystery story: the road leading out of Kedia Heights has a dangerous bend in it. Are there ghosts chasing cars around that corner? Why are there so many deaths?

Finally this is a story about finding out who you are. You are more than just the home in which you grew up – you are also a part of your culture, your religion and your history. This story will teach you how to be brave, because it is only when you are brave that miracles start to happen.

# Section 1: Background

## Introduction to this section

This section contains material that you can use as introduction to the reading and analysis of the story. There are three reasons why we read: we read because books reflect life and we learn life skills from the characters and the “situation”. Secondly, we read books because we are students of English and we are learning the art of enjoying literature so that we can have enriched lives. Lastly we read because we love stories. We study books in class so that you can eventually be able to find good stories to read on your own.

## Cover illustration, title and blurb

Readers respond to a book before they open it, or turn the first page. The following activities will guide learners through these responses.

### **Activity 1.1 Respond to the outside elements of various books**



Hold a class discussion as follows:

#### ***HL, FAL and SAL Grades 8 and 9***

Select a few books from the local library and using the title, cover illustration and blurbs, ask learners to respond to each book. They could copy the table below into their workbooks, make notes about each book individually and then discuss their findings in groups.

<b>Cover design: look at colours, focal point.</b>	<b>Title: what does it sound like, how long is it?</b>	<b>Kind of book: soft cover, small print, modern feel.</b>	<b>Blurb: How much information is given? Do we know how it is going to end?</b>	<b>Would you like to read this book? Give a reason.</b>

It is not important to hear each learner’s response – the learning takes place in group discussions. It is essential though, that you walk around the class and partake in each group discussion. The point of this exercise is for them to realise the following:

1. We first respond to books with our eyes. HL and FAL learners should discuss the marketing involved in cover design. It is enough for SAL learners to focus on individual reactions. All learners should be encouraged to verbalise whether they find a design appealing or not. “I don’t like it” is a perfectly acceptable emotion but not an answer – there has to be a reason.

2. The title of a book is also very important. Some titles are inviting. HL and FAL learners should try to identify figures of speech in titles, puns, interesting names, etc. SAL learners should try to analyse why a certain title sounds exciting.
3. It is only after the cover design and the title have drawn our attention that we move to the blurb on the first page or the back of the book. HL and FAL learners should identify cliff hangers and how much is told. Do we learn about the final outcome? What is implied about the protagonist, the setting and the period? If these terms aren't known to them, they should be taught them. SAL learners of this age often struggle to read the basics. Depending on what they are able to do, it may be enough for them to just be able to figure out what the basic storyline is.
4. Lastly it is essential for learners to know that they do not have to like a book. Hard luck for them if they do not like the book they have to study at school, but use it as an exercise to show them how to choose a book they'd like to read. HL and FAL learners must also realise that they are learning about literature as an art form. Reading for enjoyment is something else.

### ***HL, FAL and SAL Grades 10–12***

Use the Grades 8 and 9 lesson as an introduction (approximately ten minutes of a forty five minute lesson) but move on to cover the following as well:

5. Cover design: look at the style of the design. Is it cartoon style, a photo realistic painting, a photograph? What impression does it create? What is the focal point? What is the angle, does the reader look down onto the picture, or look up to something? What is the effect? The learners study advertising in their language section – use this information. HL and FAL learners should be encouraged to see the jacket design as a form of advertising!
6. The blurb: HL learners must be able to identify what kind of book it is, for example, romantic, thriller, docudrama. They should also discuss how one's approach to reading different kinds of novels differs. How do you approach reading a love story as opposed to how you feel when you know you are reading the life story of a holocaust survivor? HL, FAL and SAL learners must be able to identify the basic story line and to practise “intelligent guess work”, in other words, what do they think is going to happen?

### **Activity 1.2 Respond to the outside elements of this book**



This is a class activity. You should not spend more than about twenty minutes on this section. The whole point of the title is that it literally invites the reader to start reading.

### ***HL, FAL and SAL Grades 8–12***

1. What is interesting or catches your attention about the title?  
[It is part of a sentence: “because” is a joining word. There is a foreign word in the title: *pula*. It makes us wonder what it means.]
2. Do you have a negative or positive reaction to the title?  
[Allow learners to freely respond here.]

3. Why is this?  
[You may get many answers here – the point of the question is that learners learn to justify their opinions.]
4. Look at the illustration. Is there a link between the title and the illustration?  
[Both are mysterious – you cannot see the face of the boy or man on the cover. There are strange doll-like masks in the background, and some kind of flowers. There are silhouettes of people doing everyday chores. There are splatters of some kind – these may resemble raindrops. It looks as if the world is on fire or perhaps it just a very orange sunset.]
5. Let's talk about the illustration a little more. How do you react to it? What feelings does it evoke?  
[Once again – allow for diverse answers. You are looking for words like: intrigued, fascinated, perhaps a little sad.]
6. Before we start reading the book let's read the blurb on the first page. Do you still want to read the book? Why?  
[Allow for as many responses as possible. The references to ghosts and the ending of curses may lead to some discussion. Allow a few stories to be told – this will help learners to get into the story later on.]

Start reading **immediately!**

**Note to the teacher:** HL and FAL learners should be encouraged to have more sophisticated responses to the questions above. A discussion about the cover and blurb can last a whole lesson. HL and FAL learners should read chunks of the book at home. With SAL learners the teacher often has to allow for reading time in class.

In addition to the introductory questions they should also be able to answer the following:

7. Consider the design elements. What is in the foreground and what is in the background? Is the colouring different? What do these differences suggest? Look at the font used in the title.  
[Focus on the “levels” in the illustration. There is a definite focal point: the character wearing a hat that covers his face. He appears illuminated. What does this mean? There are silhouettes – and water reflecting light. What makes the illustration appear to be ominous? Allow for free association in the discussion. The more learners study and react the better.]
8. Ask learners to comment on the elements in the background.  
[Ask learners to list all the elements in the background design: flowers, shell-like masks, leaves – what can each possibly mean? Could they possibly be symbols?]
9. What is the possible relationship between the main character and the characters in silhouette?  
[Listen to three or four answers – highlight the fact that we respond as individuals and are meant to react differently. Reading is an intensely personal experience.]

10. Comment on the font used in the title. What does this imply about the characters in the book?

[The font is vibey and playful. The characters are obviously children. **But** the design elements are not altogether childlike and innocent. This makes the book appear more interesting and complex.]

### **Activity 1.3 How will we approach this book?**

#### **HL, FAL and SAL Grades 8–12**

Hold a class discussion on the following:

1. Is it “acceptable” to express prejudice or stereotyping in a book? Why do you say that?
2. Is it acceptable to be prejudiced or subscribe to stereotypes in everyday life?
3. Does the fact that stereotypes and prejudices are voiced in the book mean that you may do it in class?
4. What will make it possible for all of you (your teacher included) to feel comfortable during the reading of this book?

[The learners’ level of maturity as well as their relationship with you will determine how you should handle this issue.]

## **The author**



### **Biographical details**

Jenny Robson (Murray) was born and raised in Cape Town. She matriculated at Westerford in 1970 and studied primary school teaching at the training college in Mowbray. After having taught in Simonstown for two years, she left to take up a music teaching post in Botswana. There she met and married Matt Robson, an Englishman from Durham, UK. In 1987 they moved to the UK, but she was desperately homesick for Africa and they returned to Botswana after a year.

She is the first author to achieve a fifth win in the Sanlam Prize for Youth Literature. In 1994 she won her first Sanlam prize for *Don't Panic, Mechanic*. This was followed by *One Magic Moment* (1996), *The Denials of Kow-Ten* (1998) and *Because Pula Means Rain* (2000). And now she has won her fifth Sanlam award with *Praise Song*. On the

international front, she has received honourable mentions in the Noma Awards for *Don't Panic, Mechanic* (1995) and *Because Pula Means Rain* (2001). In 2003, *Because Pula Means Rain* was also awarded the UNESCO Prize for Young People's Literature in the Service of Tolerance.

*Praise Song* is her 31st book to be published. Among her previous publications are three more teenage novels published by Tafelberg (*Mellow Yellow, Dark Waters and Savannah 2116 AD*), numerous stories for English additional language readers, and her first adult novel, *Them*, which was published in 1996.

Presently she teaches music (marimbas and steel drums) in Orapa, a diamond-mining town on the edge of the Kalahari, in Botswana. She and husband Matt have two adult sons, Stof and Doug.

"My writing gets done in spare moments: weekends, school holidays, up at five in the morning to do a bit before school starts," she says. "The children in my school are very interested in my writing and often help with my research, giving me valuable insights. Writing is one of the focal points of my life, a great and fulfilling joy, and my husband, Matt, gives me unconditional support."

She holds a degree in Philosophy from Unisa and is a member of Mensa.

(source: [www.nb.co.za](http://www.nb.co.za))

### **What the author has to say about writing books for children**

Jenny loves writing for children, she says their spontaneity and lack of hypocrisy delights her constantly. Her favourite theme in books is the "utter uniqueness of the individual". She hates any form of stereotyping, and sees individuals as a "never-to-be-repeated entity". To her each person is the centre of his/her universe and without that person the universe doesn't exist. Every person, she claims, is an amazing combination of inner life and external environment.

Jenny develops her ideas for children's books by getting an image or a situation that fascinates her and trying to work out what it is that fascinates her about it. Then she lives with the images constantly in her mind until they become a coherent plot. After that she writes the first draft, followed by a second and a third, and so on, until she is happy with the end result.

(source: [www.childlit.org](http://www.childlit.org))

### **Activity 1.4 What do you recall about the author?**



The preceding passages are used for an individual Listening Comprehension exercise. Listening comprehension is a written exercise but is marked as an oral response in the portfolios. Read the passage twice. Do not explain the meaning of difficult words to learners – they must learn to infer meaning. The learners are allowed to take notes. The questions are read out loud.

#### **HL and FAL Grades 8 and 9**

1. What was Jenny Robson's maiden name?

[Murray]

2. Answer “yes” or “no” to the following question. Do Jenny’s children still go to school?  
[No]
3. How do we know that Jenny Robson really didn’t enjoy staying in Britain?  
[They only stayed there for a year.]
4. Jenny Robson has studied twice. What did she study?  
[Teaching and philosophy]
5. What subject does Jenny Robson teach at school?  
[Music]
6. Answer “yes” or “no” to the following question. Does Jenny Robson ever use the same character in more than one book?  
[No]
7. Mention two ways in which the learners at Jenny Robson’s classes help her when she is writing a book?  
[They help her understand how children think and they sometimes help with research.]
8. What unique achievement did Jenny Robson reach in South Africa?  
[She won the Sanlam Prize for Youth Literature five times.]

***HL and FAL Grades 10–12***

1. *Because Pula means rain* has twice received international recognition. Write down the two nominations or rewards.  
[Noma Awards and UNESCO Prize for Young People’s Literature in the Service of Tolerance.]
2. Which of the books written by Jenny Robson would not be prescribed as a book for schools?  
[*Them*]
3. Jenny Robson teaches “marimbas and steal drums”. These are known as ... instruments. Write down the missing word only.  
[percussion]
4. What does Jenny Robson mean when she says that each character is a unique combination of “inner life and external environment”? Explain as simply as possible.  
[Characters react differently in a setting – allow for variations in this answer.]
5. Answer “yes” or “no” to the following question. Does Jenny Robson only write a story once after she has figured out the plot?  
[No]
6. Why does Jenny Robson still feel it necessary to teach? Give two reasons referred to in the text.  
[The children at her school give her insight and help with research.]
7. What evidence is there that Jenny Robson is one of South Africa’s leading writers of children’s literature?  
[She won the Sanlam Prize for Youth Literature five times.]

### **SAL Grades 10–12**

1. What was Jenny Robson’s maiden name?  
[Murray]
2. Answer “yes” or “no” to the following question. Do Jenny’s children still go to school?  
[No]
3. What kind of teacher was Jenny Robson when she first started teaching?  
[Primary school teacher]
4. What does she teach at the moment?  
[Music]
5. When does Jenny Robson write her books? Write down three possibilities.  
[Weekends, school holidays, early in the morning – before school.]
6. Answer “yes” or “no” to the following question. Does Jenny Robson ever use the same character in more than one book?  
[No]
7. Mention two ways in which the learners at Jenny Robson’s classes help her when she is writing a book?  
[They help her understand how children think and they sometimes help with research.]

### **Activity 1.5 Values, attitudes and beliefs**



*Because pula means rain* illustrates how our values, attitudes and beliefs influence the final outcome of our lives.

The maturity level of the learners in your class will determine the depth of this exercise. The same lesson can be taught for HL, FAL and SAL. Learners may struggle to express themselves, therefore expressions and words must be written on the board during class discussion time. Learners will then know how to use these when they do individual work.

There are two aspects to this lesson. Class discussions and group work can be completed in one lesson during class time. The written exercise can be completed for homework. Allow a week for completion.

### **HL and FAL Grades 8 and 9**

Explain the three terms to the learners very carefully: **values** are our moral rules, **attitude** refers to the way in which we approach things or people, and **belief** is like religion.

Divide the class into smaller groups. The groups must find examples of value systems, attitude and belief systems and present them to the class (about fifteen minutes).

Ask each group to report their findings to the class. Draw two columns on the board: one is headed **positive** and the other **negative**. As groups report back – indicate how some attitudes or value systems are healthy and how some are not. Do not refer to attitudes as being right or wrong!

For homework, learners must design little card brochures promoting healthy mental attitudes. Discuss the rubric below with the learners beforehand so that they know how they will be assessed. This is a very short writing piece.

Maximum mark	5	3	2
Descriptive	Good concept of attitudes, values and beliefs	Use of Language is correct – 3 marks for absolutely no errors	Design must be pleasing and neat.

**Total: 10**

### ***HL, FAL and SAL Grades 10–12***

Explain the three terms to the learners very carefully: **values** are our moral rules, **attitude** refers to the way in which we approach things or people, and **belief** is like religion.

How does the individual recognise somebody else’s values, attitudes and belief system? Allow individuals to answer and write down the possibilities on the board. It is important that the learners realise that despite the fact that values, attitudes and beliefs are emotional and psychological, they are experienced through our actions and interactions with others. Allow fifteen minutes for this part of the activity.

Divide the class into small groups. In their groups they must look at society as a whole. What attitudes, values and beliefs are reflected in society? Most importantly, they must also think about whether these attitudes or values need to change.

Remind learners that these discussions are peer marked. Use the rubric below.

#### **RUBRIC – peer marking**

**Name** \_\_\_\_\_

10–9	8–7	6–5	4–3	2–1
good opinions, shares ideas, thinks clearly	some brilliant ideas, but can’t concentrate much	has good ideas, but doesn’t react to what we think	doesn’t really listen – only interested in own ideas	hardly says anything useful – just criticises

Give each group three minutes to report back a few minutes before the end of the lesson.

### **Homework activity**

Design a mental health brochure (two hundred and fifty words) promoting healthy attitude, sound values and spiritual awareness.

## Section 2: Before reading

### Introduction to this section

It is often difficult for learners to grasp the setting of, or the situation in a novel. Spending one or two lessons on the passage below may help learners to approach *Because pula means rain* with more empathy.

#### **A definition of albinism: The Albinism Society of South Africa**

Albinism has been defined as an inherited absence of pigment (hypomelanosis) that is limited to the eye (ocular albinism), or involves the eye and skin (oculocutaneous albinism) and in which nystagmus (fast, rhythmical movement of the eye), decreased visual acuity and photophobia (fear of light) are present.

Oculocutaneous albinism is more common than ocular albinism and is inherited as an autosomal recessive disorder. In addition to poor vision, people with oculocutaneous albinism have hypopigmented skin that sunburns very easily and is highly susceptible to skin cancer. Although young children with albinism may be slower to crawl and walk due to visual problems, it is important to remember that their intelligence is within the normal range.

In the South African black population, about one in three thousand nine hundred people have oculocutaneous albinism while in the white population it is less common (one in fifteen thousand people). There are about 10 000 affected individuals in South Africa.

There is still a certain amount of stigmatisation of people with albinism in the community. Both public education about the condition and counselling for affected individuals and their families are required. A small parent support group in Johannesburg has been functioning under the auspices of SAIDA with members all over the country. The objectives of this group are to educate the public about albinism, to provide support for affected families, and to support research into the condition. A second large group (with more than two hundred members) has also been established in Soweto.

(Source: Tony Ngwenya, P.O Box 9881, Johannesburg 2000, Tel (011) 838-6529)

#### **Activity 2.1 Class discussion**



#### **HL, FAL and SAL Grades 8–12**

The reading of the passage serves two purposes. Firstly, it highlights the plight of children like Emmanuel who have to deal with traumatic victimisation. Secondly, it helps to highlight the theme of the novel: anybody who is born different from the norm suffers.

Use the passage for group discussion, as well as for the teaching of skills in answering comprehensions.

### **Activity 2.2 Values, attitudes and beliefs**



#### **HL and FAL Grades 8–9**

Divide the class into small groups. Learners must write and perform a documentary style interview with the family and friends of a child with albinism. This exercise will train learners to “wear the shoes” of the character they will read about. Allow one period for preparation and another period for the performances.

#### **HL FAL and SAL Grades 10–12**

If possible, photocopy the above article for learners. Divide the class into six groups. Give each group one of the topics below. As a group they must prepare a five minute presentation. Each group member must get a chance to say something. This activity can count towards a prepared oral mark.

- Albinism is a condition and not a disease. Discuss the difference between the two concepts.
- How does the idea of albinism tie in with racism?
- Mention two ways in which people with albinism could confront prejudice and thoughtless comments.
- Society tends to victimise people who are different. How is albinism misused in films? Think of other films in which handicaps or being “different” are used to easily identify (or promote) a film. What does this say about society?
- Albinism is the result of a “gene mutation”. What does this mean? Could it be used as an argument for abortion?

## **Social awareness themes in the novel**

The social awareness themes in the novel are discussed in detail in Section 4. To quote Jenny Robson: “Every person, she claims, is an amazing combination of inner life and external environment”. In other words no individual exists without being affected by his or her environment.

### **Activity 2.3 Values, attitudes and beliefs**



#### **HL Grades 10–12**

Learners will be required to write a literary essay on one of the topics listed below towards the end of reading the novel. Discuss the topics below with the learners, focussing on the **bold** words or phrases. As they read the novel they should take notes to facilitate their writing later on. They will not grasp the character references at this point.

- The novel teaches us to confront our **prejudiced treatment** of those who are not **Hollywood perfect**.
- Both the protagonist and one of the other major characters, Keshia Hoffman, contemplate **suicide**. Two other characters, Mr Habangana and Miss Chibanda have

already committed suicide before the “time” of the novel. **October** is also referred to as suicide month by the whites, even though it is called *Phelane* in Setswana, which means “the time of the impala”.

- Mma Zacharius’ granddaughter is **violently ousted** from her village after her mother dies of **Aids**. Does society tend to **ostracise** those inflicted with Aids despite the various campaigns?
- Keshia, Emmanuel and Pearl aren’t **bullied** only because they are “different”. They are also bullied because they are shy and **insecure**. Because “children can be so cruel”.
- There are several references to “**le point-fives**” – the children of **interracial marriages**. Sometimes **political correctness** prevents us from discussing this topic, but the fact is that often children struggle because they look and sound different.
- Emmanuel has to make **peace** with himself and find something to have **faith** in. His grandmother is a staunch Christian, while Rre Pitlo holds onto ancient Setswana beliefs. A part of Emmanuel’s healing depends on his “finding the space for (both) his grandmother’s and Mma Zacharius’ faith”.

### ***FAL and SAL Grades 10–12***

Learners will be required to write a discursive essay on one of the topics listed below towards the end of reading the novel. Discuss the topics below with the learners, focussing on the **bold** words or phrases. Remind learners that novels reflect life and when we read we learn how to deal with issues in real life.

- The novel teaches us to confront our **prejudiced treatment** of those who are not **Hollywood perfect**.
- Do **interracial marriages** work?
- Is **religion** important? Is it important to follow the **customs and traditions** of your forefathers?
- Why do children **bully**?

## **Structure in *Because pula means rain***

Essentially the novel can be divided into three sections. The first third of the novel is about the trip to Gaborone, the second third about Emmanuel’s physical healing and the last section focuses on his emotional maturity and the true meaning of the word “courage”.

The novel is narrated by the protagonist, Emmanuel, who lives in Kedia Heights in Botswana. On the most simplistic level it is the story of a boy who hates himself because he is different, and after having a near-death experience in a car accident on the way back from Gaborone, realises that “no magic and no miracle” can change the things that cannot be changed and that living takes courage.

But that could be any story told by any teenager. What makes this novel a little more complex and intriguing, are the sub-plots:

1. The mystery of the accidents at Kotsi Corner.
2. The splintered telling of the history of the Baswara people.
3. The inclusion of the stories of other teenagers with emotional handicaps that also

have to learn to be courageous and strong; Keshia Hoffman, Jackson Pitlo and Pearl Khupe. And in her absence, Masego.

The novel starts with the announcement that it is not going to be a long story (“it ended four months later”) and that it is not a threatening story (“It began with the Spar bread warm and smelling rich against my chest”). Within the first two pages of the novel the main action of the story is also announced: the trip to Gaborone. Cleverly, the narrator gives the reader an idea that the intended trip is not going to be all he wanted it to be: firstly they have to drive through the dreaded Kotsi Corner and he says: “not realising where I would be lying once night had fallen”. On a very basic level, the reader wants to know what is going to happen.

We must read half of the book before we know where he lies once night had fallen. Fifty-five pages of the book gives us twelve hours in “real time”. In between the references to the trip to Gaborone and his account of all that happened there, we are given a lifetime’s experience of culture and people as well as two other stories within a story: the history of his people and the mystery of Kotsi Corner.

Four main influences in Emmanuel’s life are discussed in detail in the first half of the book. These influences require our attention, as they play a vital role in the rest of the novel (which deals with his coming of age).

The strongest influence in his life is his grandmother. He describes her as having an iron will. Despite the fact that he has immense respect for her, she is also a great source of conflict in his life.

Emmanuel’s mother lives on the mine with his sister and younger brother and he only sees them once a year at Christmas. His grandmother tells him that his mother can’t look after him because she has two other children whom she has to look after. Emmanuel knows that his mother didn’t want him because of the shame of having an albino baby. It is perhaps because he knows that his grandmother wants to protect him that he doesn’t always believe or trust her intentions. She wants him to wear bright clothes, he wants to wear pale clothes so that his pale skin doesn’t stand out. She wants him to have faith in God, but he can’t because he feels he was born a freak. He doesn’t understand why his grandmother can pray for a miracle at Kotsi Corner and not a miracle for him.

What miracle does he want? He wants to wake up feeling normal. He wants to wake up looking like everybody else. The Prayer for Serenity is referred to like a mantra throughout the novel and echoes Emmanuel’s growth to a point where he actually understands what it means. Several of the flashbacks in the first half of the book are to the many interactions with his grandmother for whom he has immense love but also conflict.

The story also flashes back to the discussions they had about ghosts. Believing in ghosts becomes a crucial element in the novel as the climax of the novel – his encounter with the ghost of Masego – centres around this belief. But perhaps one must see the belief in ghosts as symbolic of the belief in the inexplicable: our ability to believe beyond that which we are given to believe in as children.

Emmanuel is brought up in a Christian household, but is exposed to traditional beliefs, spells and chants and the charismatic church. Part of his growth is learning to believe

what is right for him. A part of the great lesson of the novel is learning that accepting somebody includes respecting what they believe.

Another important thread referred to in the first half of the book is Keshia Hoffman. When Emmanuel is recovering from the accident in Kotsi Corner, he is told that Keshia is recovering from an attempted suicide in the same hospital. His recollections of his interaction with her is important because it gives us the necessary information to understand how she becomes vital to his self-actualisation.

Keshia is in his class at school and he first notices her because she is different. She is neither black nor white. The children refer to her as a “point-five”. “Point-five Motswana and point-five white.” Physically she looks different but she is also emotionally very different: she never looks up, never makes eye contact even when spoken to and always wears a red scarf around her neck, even when it is very hot. She sees herself as different because she has cousins in Germany and a father who is, one day, going to come and take her away. Keshia, like Emmanuel, would rather die than stay in her mental space.

## **Creating tension**

### **The mystery of Kotsi Corner**

Kotsi Corner is a sharp bend in the only road that leads out of Kedia Heights to Gaborone. It is known as “Danger Corner” and “a place of evil and death”. Few cars pass through Kotsi Corner without having an accident. And the rumours that abound because of these accidents are plenty:

1. Mr Willie “Wheels” Botshelo, who has a car-repair shop, plans accidents to get the spare parts he needs.
2. Mama Jay, the Sangoma, says that evil, restless spirits lurk amongst the rocks and cause the accidents.
3. Emmanuel’s grandmother’s church believes that only a miracle from God can stop accidents from happening.
4. The whites blame the goats roaming crossing the road for the accidents.

Kotsi Corner is foremost in the lives of the people of Kedia Heights because most of the inhabitants know somebody buried in Cemetery Hill who died on the road. Mama Jay regularly casts spells to charm the spirits into submission, and Emmanuel’s grandmother and her church group pray there.

To Emmanuel, Kotsi Corner is also a source of great comfort as he remembers the times he spent there with his childhood friend, Masego, before she too, died in a car accident seven years ago.

Here he and Masego used to watch the cars race by and argue about the origin of the massive anthill – an argument that touches on an important theme in the novel. Do we believe the scientifically sound explanation or the explanation that is rooted in the mythology of the people? Yes, mythology is science unexplained, but which is the more comforting thought?

Kotsi Corner is also the venue for the climax of the main plot of the novel: Emmanuel and Sindiso are in a car accident and Emmanuel wakes up, unable to move. Myth and science become confused as he lies there and he has “the strangest, strangest sensation ... that it was not an anthill at all ... is was (his) albino ancestor leaning over (him)”.

The mystery of Kotsi Corner is only solved spiritually and mythologically: the ghost of Masego, unable to identify the unburied body of baby Tsaone Segolodi, first born of Rre Pitlo’s aunt, one of the original inhabitants of Kedia Heights, roams the hills, chasing goats onto the road to cause accidents.

Everybody was right about the cause of the accidents: it was a place of betrayal, it was the goats, it was a restless spirit and it was an evil deed. The mystery of Kotsi Corner revealed, answers Emmanuel’s question at the beginning of the novel: “Must only one explanation be right and all the others false? Surely there can be more than one reason for something as terrible as Kotsi Corner?”

## **Masego**

Masego was a year younger than Emmanuel. She was the only one whom he felt saw him the way he saw himself. She was fearless in her protection of him, attacking big and small who teased him or mocked him.

Emmanuel was waiting for Masego to return from the mines with her family after New Year and saw their blue bakkie miss the curve in the road. Emmanuel describes how he tried to wipe the blood off her bloodied face and begged her to wake up.

When Emmanuel wakes to next to the anthill after the car accident, it is Masego’s voice he hears calling his name and he believes that she has arrived to take him to the spirit world.

The conversations Emmanuel has with Masego must be taken at face value. Like Emmanuel, we must believe in ghosts. As the things we think and feel can often not be explained, his interaction with Masego needs no explanation. It is crucial point in the novel: in an attempt to help his dearest friend, Emmanuel has to become courageous.

The splintered telling of the story of the brave warriors of the Baswara people is told in tandem with Masego telling Emmanuel that the “baby” is forcing her to chase the goats into the road.

Emmanuel realises the difference between the things he cannot change and the things he can change: Masego is dead. As Masego cannot live in the past, so can’t he. He cannot continue dreaming of finding another Masego or wishing for death.

He may have spent some futile attempts to discover that courage meant living with his condition and not fighting it, but his conversation with the ghost of Masego is the turning point.

## **The history of the Baswara people**

The history of the Baswara people is a story within the story. At first Emmanuel thinks about the story as he sees various landmarks on his trip to Gaborone. As the story progresses, it becomes a foil for his own growth. By recalling the bravery of the warriors, he learns to become brave. Rra Pitlo’s aunt was too scared to face her in-laws after

accidentally smothering her baby to death in an attempt to keep it quiet. She didn't bury her child and inadvertently cursed generations. Through this Emmanuel learns that you have to face up to the truth. He has to deal with suffering from albinism.

The history of the Baswara people also teaches us that humankind is prejudiced against whoever looks different. The albino was accused of betraying his people because it is easy to accuse and hate somebody who is alone and isolated.

Essentially the history of the Baswara people also shows us that being different does not mean that you must allow yourself to become an outsider. The albino in the story walked away. He was never seen again. He made the stories about him possible.

Oral tradition and folklore is important because knowing your history gives you a sense of belonging. It is learning from history in the simplest sense.

## **General literary theory**

### **Introduction**

In his work *Living to Tell the Tale*, the famous South American author Márquez says that a story is a play between reality and fiction. Fiction gives us insight into life; the opportunity to question things and to understand them. It reveals things to us that we would normally not have come across. It allows us to enter the world of others and to share their joys and sorrows. In the end, these experiences help us to increase our tolerance towards (and our understanding of) others and the environment.

In order to enter this wonderful world of literacy, you should be conversant with language structure and grammar. And you should be able to recognise literary terms – and to use them, of course. One can achieve this by being an observant reader. In many respects, the readers of a literary work are “co-authors” because they bring their life experiences, views and desires to the text. Their imagination adds to each scene, image or conversation. The characters' experiences become part of the readers' lives, and this leads to a fusion between reality and fiction. This interaction with the text creates meaning for the reader.

What follows is a brief outline of the most important aspects to bear in mind when studying a novel as a literary genre.

### **Theme**

The theme of a novel concerns the main thought or general insight about life that the novel wants to portray. In other words, what does the book have to offer us? By analysing the theme, we try to determine how the theme links up with our experience and how it can enrich our lives. Learners should be able to identify and explain messages and themes in literary texts, and to use selected extracts to show the relationships.

### **Setting (milieu)**

The setting of a narrative refers to the time and the place in which the events take place. It is revealed by way of descriptions (of the weather, surroundings, rooms, furniture,

clothing, customs, etc.) and dialogue. The author uses figures of speech to involve the reader's five senses (sight, smell, hearing, touch and taste) in these portrayals.

The setting is used as a tool to turn the narrative into something realistic and credible. A realistic setting helps the reader to learn more about the different ways people choose to lead their lives. A good setting creates the atmosphere in which the story takes place and sets the backdrop for the main conflict and friction in the story. The setting often contributes towards the theme or main message.

### ***Functions of the milieu***

- It adds credibility to the story.
- Readers learn more about different lifestyles.
- It creates atmosphere.
- It provides the backdrop for the main conflict in the story.
- It develops the story's theme.

### **Time**

A piece of written work always takes place within a specific time and against a specific background. These elements could be fictitious (not present in real life), which means that the author invented them. Futuristic stories on a planet somewhere in space, or fairytales, are examples of this. The author might choose to keep to familiar times and places in order to increase the way the reader identifies with the events and/or the credibility of the story. The passage of time in a story helps to reveal the mood, ironic twists and the course of events in the story.

Normally a story is told chronologically, in other words it starts with a beginning and concludes with an ending. We normally distinguish between **reading time**, **narration time** and **narrative time**. Reading time refers to how long it takes to read a story. Narration time refers to the actual page count of a written piece or how long it took the author to tell the story. Narrative time refers to the period(s), the times (present, past, future), that the author uses to let the events unfold.

Different techniques can be used to elucidate the events, behaviour/conduct in situations, for example:

- flashbacks – a return to a time in the past – can explain why a character acted in a certain way
- forecasts can interpret the possible implications of certain decisions

### **Symbols**

A symbol is an object/sign that represents something (usually abstract). The symbolic value associated with objects is not absolute and exclusive. For example, a cross symbolises a variety of things: the Christian faith, death, etc. Symbols are used to endorse and support the theme, or to represent elements in the story.

### **Choosing a narrative perspective**

Is the author the narrator or is the narrator the author? An author writes a story or drama, and a poet writes a poem; but they are usually not the one who tells the tale. Normally

another voice (or narrator) speaks, with the exception of the autobiography where the author tells his or her own story.

The narrative perspective indicates from which perspective the narrator observes the characters, space and events. This perspective can be conveyed through description, dialogue, summary or implication. When planning a book, the author will choose the narrative perspective on the basis of which point of view will best serve the story.

## **The narrator**

The author chooses an appropriate narrator to tell the story. This “person” tells what happens and describes the space and the characters. The author is not the narrator, but the real author. The narrator tells the tale. He/she creates the space in which the story takes place; affects the course of time in the tale; and represents the emotional, social and moral nature of a character in different ways to the reader. The narrator of a story can be **internal** or **external**. Both types of narrator enhance the suspense in the story – the one because of his or her superior knowledge and the other because of his or her “ignorance”.

### ***First-person, internal narrator***

The first-person narrator is a character in the novel – usually the main character – and the reader gets to know him/her very well. The pronouns “I”, “we” and “my” frequently occur in the story. This narrator usually has an intimate and close involvement with the events in the story. The most important advantage of this kind of narrator is that he/she is convincing because the reader experiences his/her thoughts first-hand. The disadvantage is that the perspective is limited because the narrator can only convey his/her own thoughts and not those of the other characters.

Because the events and characters are captured and witnessed in a more subjective manner when a first-person narrator is used, the reader can experience him/her either as more credible or less credible. From the outset, this narrator wants to create the impression that he/she is very observant and wants to ensure that the reader gets the correct information. This is often linked to a space and other information that is familiar to the reader. The first-person narrator can create a better illusion of reality because he/she experiences the events directly. This narrator is also more bound to the time and space within the story and can only report on his or her own experiences. The reader may have doubts as to whether the narrator is sincere in all respects. The first-person narrator remains an ordinary person with faults and limitations, and can show prejudice towards others.

### ***Second-person narrator***

If a second narrator is used, the narrator involves the reader as it were. This narrative perspective is not very common.

### ***Third-person narrator***

A third-person narrator is more or less invisible and does not feature as a character in

the story. He/she uses the names of the characters or pronouns (“he”, “she” or “they”) to refer to them.

### ***The omniscient external narrator***

This narrator can be omniscient and omnipresent. Normally he/she knows the characters better than they know themselves, what they think and plan, how they feel, and how they will react in different situations. This narrator is not necessarily bound to time and space and observes things more objectively.

This kind of narrative has many advantages. We are privy to the characters’ thoughts. This narrator is omniscient and is not limited in terms of knowledge and movements. The narrator comments on, explains, predicts and gives insight to events. Because this narrator is removed from the story world, he/she has a comprehensive vision of that world.

### ***The external narrator who is not omniscient***

Sometimes the narrator is not omniscient but rather concentrates on the point of view of one of the characters. He/she is called the focus of character. This character directs and focuses the reader’s attention in the story. The story is told as observed by this character. (“Focalisation” is a term that is used in photography and provides an answer to the question “Who sees?”). The focus of character can, however, also be the narrator.

## **Conflict and intrigue**

All novels have a central conflict, which represents the main characters’ most important problem or difficulties. Conflict refers to the struggle/clash/battle between characters and individuals (or groups) within their circumstances and social contexts. This type of conflict is called external conflict. However, in literature, conflict can also be internal. This happens when a character struggles with conflicting desires and values.

Intrigue describes the developing situation at the heart of the story. Sub-intrigue refers to the intricate situation that is subordinate to the main intrigue which the author creates and on which the story rests.

### ***The series of events (or intrigue) in a novel can be subdivided into six subsections***

The series of events in a novel is called the plot, and it can be divided into six parts. The introduction describes the background and introduces the main characters. The inciting incident announces the main conflict. During the developmental stage of the novel, the various events of the novel start to happen. The climax is the high point of the novel. During the resolution, the conflict comes to an end, and in the dénouement, all the loose ends are tied up.

## **Characters**

Any narrative work has characters who take action and experience certain events. These characters need not be human beings, but all characters are portrayed as creatures that have certain thoughts and emotions.

A number of figures/characters normally feature in a story. They go into action and help to create the environment in which the story unfolds. These characters are not all equally important and may differ in terms of their function in the story.

Characters that help to fill the background to the story are called **flat characters**. They are represented as typical characters or stereotypes, and they normally do not change or develop much during the course of events. The reader only gets to see one side or the distinguishing feature of such a character.

There are also **round characters** whose thoughts, motives, background history, behaviour, etc. are portrayed more fully. These characters live, disagree and change as the story develops – they are at the centre of the story. As the story unfolds, the reader gets to know these characters and all their unique characteristics very well. The main character (also called the protagonist) is the person around whom the events of the story evolve; he/she is usually the most complex character, is portrayed in different facets and will develop further as the story evolves. Some stories have one important counter character that is called the antagonist.

In written works all characters are presented to the reader in two ways: directly or indirectly. Direct descriptions refer to descriptions of the characters' appearances, their reactions and the kind of people they are. Indirect descriptions refer to sections of the text where readers indirectly find out about characters through what they say and the way they react to situations in the story. This is known as characterisation or representation. The author's systematic elaboration on a character (what he/she thinks and does; what he/she looks like; what the other characters think about him/her and tells him/her; and what is implied) is known as characterisation.

### ***Characters are depicted by descriptions of their:***

- appearance
- personality
- background
- motivation
- relationships
- conflict
- growth/change.

### ***Questions to ask when studying characters***

- What does the character look like? How do we feel about this and how does the character himself or herself feel about this?
- What kind of personality does the character have?
- What is the character's background? Is he/she from a happy family? What are their circumstances of life?
- What motivates the character? What are his or her dreams and ideals?
- What relationships does the character have with other characters in the novel? What is the nature of his or her relationship with the community?

- What conflict does the character experience? Is this conflict external or internal? How does he/she react to the conflict?
- Does the character change or develop during the course of events?

**We also learn about characters through:**

- what the other characters in the story say about them
- what they themselves say, in other words the characters’ own words
- how they act, especially during a crisis
- the way they think or do self-reflection.

The way characters act towards others and their environment reflects their values – and people’s values “give meaning to their personal and spiritual experiences, and their intellectual endeavours” (NCS Grades 10–12: 5). Values direct our relationships with other people and the environment.

**Word, sentence and paragraph**

It is of the utmost importance for an author to use the most appropriate word when writing a text. In poetry this is essential; in prose there is room for the use of explanatory sentences and paragraphs. Language is something we cannot do without. We use it everywhere: at home, at school, on the sports ground, when we work and even when we are on holiday. Words connect the spirit and thoughts. We use words to understand and to be understood, and for many other reasons.

People sometimes hide behind fine-sounding or harsh words in an attempt not to expose themselves; at times they abuse language by manipulating their fellow human beings (for example, the use of flattery or threats). Language loses its edge when the heart and mouth are not in tune with each other. Fortunately (or unfortunately) words and tone are “transparent”: the true meaning and intention of our words almost always filter through. We therefore seldom succeed in misleading people in the long run. Eventually everything will be revealed.

In any piece of writing the author should ideally stick to recognised rules of grammar and syntax as far as the use of words, sentences and paragraphs is concerned. To use language in a fine manner does not at all mean to be pompous. The art of good writing is precisely hidden in the fact that language is used in an unusual, but accepted, way.

The vocabulary that is used by the characters in a story should suit them – a teenager who speaks like a professor (or *vice versa*) will not be credible. The correct use of the spoken word, regional language, expressions and idioms that let the characters come to life, contributes to the story’s success and creates a pleasant reading experience.

**Words are . . .**

“...weapons”. *George Santayana*

Words can be described as weapons when they are used to hurt, to ridicule, to swear or to dominate – or to merely hold your own in a civilised way!

“...loaded pistols”. *Jean-Paul Sartre*

Smooth words can become the shields people use to launch their attack, and fancy words can be soft weapons when they are used to “concur” with or “overwhelm” someone else.

“... the small change of thought”. *Jules Renard*

This statement can refer to the fact that some experiences conjure up thoughts and emotions that are too deep, too high and too wide for words. The intense experiences of love, disillusion or death have to be internalised before one is able to verbalise them. And even then the words represent only a small part of the whole.

“... pegs to hang ideas on”. *Henry Ward Beecher*

At times, words prod our thoughts by revealing ideas – or become lines to hang them out. Your thoughts develop while you write or speak – more or less like photos in a darkroom.

“...the great foes of reality”. *Joseph Conrad*

The truth or deep meaning of words is sometimes lost between the speaker or writer, on the one hand, and the listener or reader, on the other hand, because of apathy, subjectivity or self-centeredness, craftiness or fickleness – and all the other games people play.

“...the most powerful drug used by mankind”. *Rudyard Kipling*

There is a danger that words can be used to comfort and console while they, in actual fact, mislead and deceive. Or words can replace deeds. Words can intoxicate people to the extent that they believe their own lies.

“...the only things that last forever”. *William Hazlitt*

Sometimes wise words or the printed word can stay alive long after the speaker or author has passed away.

“...all we have”. *Samuel Beckett*

Words can be inadequate, manipulating or downright false, but it is the only way through which we can get to know each other and explore the world we live in.

And, as Jacques Derrida said: “To speak frightens me because by never saying enough I also say too much”.

## **The novel as literary text**

The term novel is used for a wide variety of texts, of which the common denominator is that they are fiction that has been written in prose. The novel is an extended narrative that can be distinguished from other works of prose such as the novella, the essay, the short story and those text forms that are mentioned below. Its comprehensiveness leaves room for the use of more characters and their development, changes in setting, the complexity of the story and the expansion of themes.

## **Other text formats**

### ***Features of a diary entry***

- A date in the top right-hand corner.
- A diary is always addressed as if it were a person, since diary entries are conversations with the self.
- The entry always begins with a salutation (for example, Dear Diary).
- A diary entry is a personal reflection of things that are important to the author.

### ***Features of a dialogue***

- There is an invisible left margin that separates the speaker from the words that are being spoken.
- Quotation marks are never used.
- The present tense is always used since a dialogue reflects a verbal conversation
- A colon is used to distinguish between the speaker's name and his or her spoken words.

### ***Features of a narrative essay***

- An essay tells a story and should include a beginning and an end.
- Stories are written with a specific audience in mind and the author should pay attention to things the reader would enjoy reading.
- An essay may be written in the present or past tense.

### ***Features of a newspaper report***

- An impersonal style is used.
- Although it is not regarded as good style, the passive voice is often used (especially when the agent of the actions is unknown or disguised). The passive form is also used to emphasise certain information.
- Sentences are usually concise and paragraphs fairly short.
- If the information is available and appropriate, the ages of people mentioned in the report are stated in figures, in brackets, following their names.

*The paragraphs are structured in the following way:*

***Paragraph 1***

This paragraph contains the most important information. The five “Ws” are answered: **who** did **what** **when** and **where** and **why**? The paragraph starts with the name of the place where the report emanated and it is usually written in capital letters.

***Paragraph 2***

More information about the five “Ws” is given. Sometimes the fifth “W”, the “why”, is only mentioned in this paragraph.

***Paragraph 3 and further on***

Further information about what happened and how people reacted are stated. People’s direct quotes add to the effect of the report.

**General literary terms**

This section contains short explanations of the most important terms used to describe elements that are generally present in literary works, not necessarily only in novels. They provide the key to a better understanding of the story.

***Alliteration***

The repetition of a consonant in a sequence of words, for example, the silver sea shimmers.

***Ambiguity***

Words and sentences are used in such a way that they could be interpreted in two or more distinct ways, in other words the words and expressions signify more than one meaning.

***Anecdote***

A short, entertaining story; a small incident or happening that is told for a specific purpose (for example, as information or entertainment, as humour or spite, or to expose a character). Anecdotes are often told during speeches and sermons to illustrate a point.

***Anticlimax***

The building up to something dramatic which then changes without having the desired effect; a change to the ordinary. A series of descriptions or events, leading up to the most dramatic, but instead of a dramatic last description, it is a weak description.

***Antithesis***

This refers to the use of contrasting notions in contiguous sequences; a contra-distinction, for example life and death. These two parts normally follow the same word order and structure.

***Antonyms***

Antonyms are words that express more or less the opposite meanings of other words: “friend” is the antonym of “foe” and “good” is the antonym of “bad”.

### ***Assonance***

The repetition of vowel sounds, for example, “wood”, “hood”.

### ***Caricature***

The exaggerated or distorted portrayal of someone’s characteristics or physical features in order to make fun of that person. Certain recognisable features of a character are exaggerated to the extent that they become ridiculous. In classical drama the so-called court jester is often portrayed as a caricature, on the one hand to relieve the tension but on the other hand to make profound comments.

### ***Cliché***

Hackneyed expressions or phrases that have been used so often that they have lost their impact, for example the word “shame”. This word is used so much in South Africa by speakers of all languages that it no longer conveys the intended empathy.

### ***Comparisons/simile***

The juxtaposition of things to point out the similarities or differences. Words such as “like” and “as” are used to do this.

### ***Contextual clues***

These clues colour the “world of the story” for us. The chain of events that takes place before or after the main event helps us to interpret the latter better.

### ***Contrast***

Matters that are juxtaposed to each other but that normally have something in common.

### ***Cultural literacy***

An understanding of the cultural, social and ideological values that influence the way we read texts. It refers to those things we instinctively know because we grew up with them. In certain cultures one should not make eye contact with one’s superiors; whereas other cultures consider it an insult not to make eye contact.

### ***Discriminatory language***

The use of language to make fine distinctions, language usage that is based on bias. It is, for example, considered discriminatory to use masculine forms to refer to all groups of people.

### ***Dysphemism***

An offensive or crude expression is used deliberately instead of an inoffensive one.

### ***Ellipsis***

An incomplete sentence that is indicated by dots, for example: “The house is not old and full of character; it is just ...well, big”. (The reason for the dots? The character is looking for the precise word, but cannot find it.)

### ***Euphemism***

An unpleasant or socially unpleasant matter is expressed in a mild way to soften or disguise its impact.

### ***Exaggeration***

An event is described overly dramatically, for example “I have put on so much weight I can hardly fit through the door”.

### ***Figurative language***

The pictures drawn by the author in the reader’s imagination (the place where thoughts and senses meet). Figurative language is a deliberate attempt to deviate from the standard meaning or order of words in order to achieve a special effect.

### ***Genre***

This refers to types of literature, such as poems, novels, essays or film scripts. The term is also used to classify different kinds of films and even styles in fine arts.

### ***Hyperbole***

A deliberate exaggeration; a bold overstatement of a fact or possibility.

### ***Idiomatic expressions***

These include proverbs, sayings, idioms and maxims – all those expressions that have entered a language through their common use. The whole has a completely different meaning than the individual words. For example: “to put the cart before the horse”, “she has a screw loose”, “they want to move the goalpost”.

### ***Intrigue***

The intricate situation that an author creates and from which the story proceeds to the dénouement. Sub-intrigue refers to a subordinate intricate situation.

### ***Irony***

A figure of speech used to say the opposite of what is actually intended; also a result, circumstances of state of affairs which is the opposite of what is expected. Irony is always explained in three parts, for example “I saw that the bougainvillea was growing across the telephone wire. I asked my husband to prune the plant away from the phone line. He accidentally cut the phone line in two”. How do I explain the irony?

1. I wanted to prevent the phone line from being destroyed by the plant.
2. I asked my husband to prune the line clean.
3. He cut the phone line in two.

### ***Loan or borrowed word***

Words taken from another language and now forms part of the vocabulary of that language. For example, the word “ubuntu” is taken from the Nguni languages and is used in other languages. “Apartheid” is an Afrikaans word that is used in many other languages to describe a political system of racial segregation.

### ***Litotes***

When something is understated by softening it and using the negative form. Litotes is the assertion of an affirmation by negating its opposite. An expression such as “He is not an oil-painting” to describe someone who is not particularly attractive is an example of this.

### ***Meaning***

The sense, value or understanding of something. This could be direct (in other words, obvious) or indirect (in other words, hidden or implied).

### ***Metaphor***

A metaphor is one step beyond the process of depicting word imagery, because it compares subjects and actions that are not literally the same but which conjure up new images in the mind of the reader. It is therefore a direct or concise comparison whereby things are equated with each other, in other words **A is B**". For example: "They kiss until the moon becomes a smile". (The moon is equated with a smile. There could be a literal connection between the two things, in this case the fact that the moon can be a crescent moon which has the same form as a smiling mouth.)

### ***Motif***

A motif is a repetitive element in a work. This can occur with slight variations. Motifs enhance the theme and bind together the story.

### ***Onomatopoeia or sound imitation***

A word or group of words whose sound seems to resemble closely the sound it denotes, for example "buzzing bees".

### ***Prejudice or bias***

Someone is prejudiced when he/she has preconceived ideas about an individual, group, idea or topic which makes a fair assessment extremely difficult.

### ***Paradox and oxymoron***

This refers to a seeming contradiction when a combination of two words or phrases seems impossible. It is also sometimes called an **oxymoron**, for example "pretty horrible".

### ***Personification***

Imagery that is used to attribute human characteristics or actions to things, animals or plants. For example: "The wind yelled in the trees". A human characteristic, namely the ability to yell, is attributed to the wind.

### ***Register***

This refers to the words, style and grammar orators and authors use. Official documents are, for example, written in a formal register while an anecdote is usually written in a humorous register.

### ***Rhetorical questions***

These questions are asked not to get information; but to emphasise, to give your own opinion on something, to achieve dramatic effect or to oil the social wheels. A good example of this is the formal question: "How are you?" In certain situations there is only one right answer, namely: "Fine, thank you".

### ***Sarcasm***

A scathing, dismissive, sneering or scornful remark in disguise. The word is derived from the Greek word which means “to tear flesh” in a brutal way.

### ***Stereotypes***

Fixed and often biased opinions of specific groups of people, for example “dumb blondes”.

### ***Structure***

This refers to how the text is ordered and organised, in other words how it is put together.

### ***Understatement***

For special effect, something is deliberately presented as much less in magnitude or importance than it really is (or is normally considered to be).

### ***Wit***

A quick, lively, original expression or remark, usually uttered with light-hearted, kind-hearted jest.

### ***Wordplay/pun***

A word with more than one meaning is used in a clever (and usually humorous) way. For example: There are two fish in the tank. The one says to the other: “You man the guns; I’ll drive”. The word “tank” is used in wordplay and the humour lies in the fact that one initially suspects that the tank is a fish tank until the absurd dialogue leads one to discover that the fish are in a military tank.

### ***Activity 2.4 Class test: General Literary Theory***



This activity offers an ideal opportunity for formal assessment. Compile a class test based on the preceding information – base your test on the applicable LOs and ASs, depending on the language level and grade of your class.

# Section 3: While reading

## Introduction to this section

This section contains specific questions based on each chapter. Questions are mainly aimed at fixing information about the plot and character development. Some questions do however test insight into and knowledge of literary theory. Other questions address attitudes and values.

Learners will be answering most of the questions in this section in their workbooks. This may vary between individual homework, discussions in small groups, and class discussions with individual written answers. Learners should make notes in their workbooks for use during the discussion, and can add to the notes during the discussion.

The extent of learner involvement in each activity is clearly indicated. Some of the questions in this section deal with literary aspects, in preparation for Section 4. The LOs and ASs that relate directly to literature are covered throughout Section 3.

### **Activity 3.1 Values, attitudes and beliefs**



#### ***HL, FAL and SAL Grades 10–12***

Each chapter is dealt with separately. As senior learners read through the novel, they need to apply the theory of literature taught in Section 2. Learners should try to complete the table below as they read the novel so that they can discuss each point separately after completion.

Topic	Reason	In <i>Because pula means rain</i>
Author	<ol style="list-style-type: none"> <li>field of reference</li> <li>genre</li> </ol>	<ol style="list-style-type: none"> <li>Born in SA, raised in Botswana – African theme to novels.</li> <li>Won Sanlam award four times – accomplished author.</li> </ol>
Title and cover	<ol style="list-style-type: none"> <li>theme</li> <li>subject</li> </ol>	<ol style="list-style-type: none"> <li>African theme: <i>pula</i>.</li> <li>Silhouette of workers – everyday life.</li> <li>One face – suggests story of one character.</li> </ol>
Setting	<ol style="list-style-type: none"> <li>plausibility</li> <li>teaching of life styles</li> <li>creates mood</li> <li>background to central struggle</li> <li>enhances theme</li> </ol>	<ol style="list-style-type: none"> <li>Everybody can relate to feelings of being an outcast.</li> <li>Dealing with rejection, failure.</li> <li>Pacey (teenager) language references .</li> <li>African school setting – identifying social awareness.</li> </ol>
		<ol style="list-style-type: none"> <li>Overcoming adversity – to being unaccepted as child, to being unacceptable because of the disease.</li> </ol>

Point of view	First person – I, me, we – subjective and one sided Third person – objective – often all-knowing	First person – very subjective, honesty and objectivity given through dialogue and pro-active protagonist.
Central conflict	1. internal or external 2. internal – protagonist vs self 3. external – protagonist vs antagonist OR society	Internal conflict: Emmanuel learning to accept his body. External conflict: prejudiced treatment of physically disabled.
Plot	1. Introduction  2. Inciting incident 3. Development  4. Climax 5. Resolution  6. Denouement	1. Emmanuel staying with grandmother – going to Gaborone with Sindiso – hates himself – best friend, Masego dead. 2. Has albinism. 3. Flashbacks – inner struggle and struggles of other children and introduction to theme. 4. Car accident – near death experience. 5. Emmanuel reaches emotional maturity – takes action. 6. Acceptance of self leads to acceptance of society.
Characters	Protagonist Major characters and minor 1. appearance 2. personality 3. background 4. motivation 5. relationships 6. conflict 7. change	Emmanuel – Protagonist – albino – changes from being a victim to courageous – poor African family – separated from mother and siblings – motivated by self loathing and sense of loneliness – tends to relate to underdogs because he feels he is one – in conflict with his illness, society's reaction to him – tremendous growth of character.
Themes	Central idea or insight	Insight into people who are “different” – prejudiced treatment of others. Teenage lesson: living takes courage – no matter what your problem.
Symbols	Object used as reminder of theme	Emmanuel – clothing symbol of his condition. Masego – symbol of his loneliness and isolation. Prayer for Serenity – Emmanuel's personal growth.

## Questions on each chapter

### Chapter 1

#### *In a nutshell*

The first chapter should be read very carefully as it contains all the elements that are to be discussed during the studying of this novel. The novel is written as a first person narration. From the onset we discover the paradox of our narrator. He appears very positive: he likes the August wind, he speaks creatively and emotively of his home town, the wind “flings” the litter, it “sighs” around the corner. He has a yearning to be a “part

of the village” despite feeling like an “alien being”. It is important to note that this character, who is evidently full of self-loathing, oozes creativity and passion.

We learn that the story he is to tell has already taken place. It is a story that spans four months. We also realise that there is warmth in the story – it begins and ends with “Spar bread warm and smelling rich against my chest”. It explains why his references to Naledi’s “terrible story” and the boys that “hid their mouths behind their hands” when they spoke to him, do not appear to affect him.

The action of the story is introduced within the first three pages. Sindiso wants to invite Emmanuel to go on a trip with him to Gaborone. He wants to visit his girlfriend, Gracie. Emmanuel is eager to go to Gaborone because “People would be too busy to take any notice” of him. By now the reader realises that there is something unacceptable about Emmanuel. He recalls an argument with his grandmother earlier that day in which he berates her for not “praying for a miracle” (for him). Towards the end of the chapter he refers to his face, that he “could never escape from”. We are not told what Emmanuel dislikes so much about himself, but we do know that the community also treats him differently.

Mrs Lesenyamotse is not eager for Emmanuel to go to Gaborone because of the accidents at Kotsi Corner. The accidents at Kotsi Corner appear to be severe because Mrs Lesenyamotse goes to prayer meetings to pray for the ending of these accidents. Emmanuel refers to it as a place of “evil and death”. The references to the accidents at Kotsi Corner add suspense in the novel because we know that Sindiso and Emmanuel have to pass Kotsi Corner in order to get to Gaborone.

Emmanuel recalls a happy memory from Kotsi Corner as well. He and Masego used to sit on a rock watching the cars and trucks speed by. His memory of Masego and their discussion of the anthill is important as it touches on an important theme in the novel. Masego believed in the myth of the anthill: “It is a giant Bushman ... (who) has to tell the sun it must remember to rise again”. Understanding the history of his people, his folklore, holds the key to Emmanuel “feeling warm” four months later.

Another important element in the first chapter is the relationship between Emmanuel and his grandmother. Mrs Lesenyamotse looks after Emmanuel because his mother (apparently) has to work on the mines to earn money. His grandmother has “an iron will” and the conflict between her and Emmanuel has to do with his self-image: she doesn’t think there is enough wrong with him to warrant constant prayer for a miracle, she wants him to wear bright clothes and be proud. She wants him to accept himself.

### **Activity 3.2 Chapter 1**



Discuss the answers to the questions below before asking learners to write the correct answers in their workbooks.

#### ***HL and FAL Grades 8–9, SAL 10–12***

1. Who narrates the story?

[Emmanuel Lesenyamotse.]

2. Write down two examples that illustrate that Emmanuel is mocked by the children in his community.  
[Naledi tells terrible stories about him and the boys laugh behind his back.]
3. Why did Emmanuel and his grandmother fight that morning?  
[He was frustrated because she didn't think he needed prayer and that he should accept himself.]
4. Give two reasons why Emmanuel respects his grandmother.  
[He says she has an "iron will" and she is prepared to love and care for him when his own mother is too embarrassed to have him around.]
5. Why does Emmanuel miss Masego?  
[She didn't see what he looked like, she focused on what he was like.]
6. What happened to Masego?  
[She died in an accident at Kotsi Corner.]
7. What action is going to take place in the next chapter?  
[Sindiso and Emmanuel are going to Gaborone.]
8. What mystery do you think is going to be solved during the course of the novel?  
[The mystery of why there are so many accidents at Kotsi Corner.]

***HL and FAL Grades 10–12***

1. What is the main action in the first chapter?  
[Sindiso wants to go to Gaborone to visit his girlfriend, Gracie, and would like Emmanuel to accompany him.]
2. The first chapter hints at sub-plots and intrigues. Which of these can you identify?
  - Emmanuel thinks there is something wrong with him, but we are not told what it is.
  - There is more to Kotsi Corner than meets the eye.
  - There is an element of the mystical when Masego refers to the myth of the anthill.]
3. The setting in a novel is always very important. What can you deduce about the community of Kedia Heights and its environment?  
[It is very dry – there are many references to the dry river bed. There is the usual distribution of the rich and poor (there are the "smart houses" and the "huts of Ward Twelve").]
4. Comment on the relationship between Emmanuel and his grandmother.  
[He respects her because she looks after him. He is frustrated because she doesn't realise the truth: his mother is embarrassed to have him as a son and she thinks he should accept who he is. He also respects her strength of character and refers to her "iron will".]
5. What indication is there that Emmanuel's depression about his condition is severe?  
[He refers to the "terrible moment" when he wanted to "stab the shard into his flesh".]

## Chapter 2

### *In a nutshell*

In the story's real time this chapter spans the time it took Sindiso to drive from Emmanuel's house to Kotsi Corner. Sindiso's driving is quite erratic and the references to the Rra Tshegang's fatal accident, Masego's death when the vehicle in which they were travelling overturned at Kotsi Corner, and the many references to the wrecks of cars, all add to the suspense.

Emmanuel begs Sindiso to drive slowly and notices that the speed dial does not work. As he passes Sindiso a Coke a goat appears out of nowhere. It is only because there is no ongoing traffic that Sindiso does not overturn the car.

Emmanuel ponders about the different possible reasons for all the accidents at Kotsi Corner and gives the reader some insight to the debates in the village. Emmanuel believes that "surely there can be more than one reason for something as terrible as Kotsi Corner". The mystery of Kotsi Corner is a connecting sub-plot throughout the novel. As its mystery is solved, Emmanuel reaches emotional maturity.

The references to the many "factions" in the community and their differing theories about why there are so many accidents is important for two reasons: technically it adds to the mystery element in the novel and secondly it gives a clear picture of the diversity in the community. Emmanuel has mentioned that he feels like an "alien being" in his community, yet he has had conversations with all the various groups. He is an ardent observer and participant. It is necessary to make this point with especially the senior learners in your class. Emmanuel hates himself, he is overly aware of every stare and snigger. He says that he is "used to" looks of "distaste, disgust even" when Sindiso wipes the blood off his face after their near accident. Only Masego could look at him and "poor, sad Keshia" whose eyes are "always focused downwards". But Sindiso does not openly say anything hurtful to Emmanuel. He sees him as a "good luck charm". Do we observe objectively when we are filled with as much self-hatred as Emmanuel?

Emmanuel avoids mirrors. He feels that everybody he passes reflects his "ugliness". He feels abnormal. He also feels that his grandmother is deceitful because she does not see his albinism as a deformity and does not think he needs a miracle. There are, though, many examples of her empathy towards him: she wants him to wear bright clothes, she has removed all the mirrors in her house and she even draws the curtains before she switches on the lights at night so that he doesn't see his reflection in the glass.

In Chapter 1 Emmanuel remembers that Mrs Turner said that "Children can be so cruel". Perhaps the cruelty of the children has made Emmanuel see himself as ugly – not allowing himself to see anything else.

**Note to the teacher:** Activity 3.3 can be completed in groups or individually. The answers may be discussed with the class. Please train learners to write answers clearly and correctly in the workbooks – it is an essential exam skill.

### Activity 3.3 Chapter 2



#### HL and FAL Grades 8–9

1. Think of your own community. There are many groups of people. It is the same in Emmanuel's village. Write down all the groups of people he refers to in Chapter 2 and write down the names of people in that group he has mentioned.

[Learners can present their answers in a similar format to the table below.]

The poorer community, Ward twelve	Emmanuel and his grandmother, Sindiso, Thabalang, Keshia, Masego, Rra Tshegang,
The richer black community	Mr Willie Botshelo, Mama Jay
The elders	Rre Pitlo
The community leaders	The chief
The whites, living on Kedia Heights	The Spar shop owner

2. There are so many accidents at Kotsi Corner that the people of Kedia Heights believe there is something strange going on. What do the various groups believe lie behind the deaths?

[Mr Willie “Wheels” Botshelo who runs the local car-repair shop may be organising accidents when he needs car parts; Mama Jay, the local Sangoma, believes that restless spirits are causing havoc; Rre Pitlo, the oldest surviving member of the community believes the answer to the question lies way back in the past, when the village was first founded; the Christians in the village believe that only a miracle from God will bless the place and take away the death and suffering; the white community believe the locals are too blame because their goats roam freely.]

3. Why does Emmanuel hate himself so much?

[He is an albino.]

4. Is it true that everybody treats him badly? Give examples from Chapters 1 and 2.

[No, Masego really liked him; Sindiso enjoys his company and calls him his lucky charm; Otsilo, Sindiso's friend, also referred to Emmanuel as a lucky charm; and his grandmother is kind and considerate.]

#### HL, FAL and SAL Grades 10–12

Use Questions 1 and 2 above as an introduction to this activity. The learners can then answer the questions below.

1. Refer to both Chapters 1 and 2 and write down all the quotations, used by the narrator to describe himself, both physically and emotionally.

[“an alien being”; “circle of dead emptiness around me”; “(his) reflection travelled alongside him as if (he) could never escape from it”; “(he) hates to see (his) reflection”; “Awkward teeth”; “Eyes always screwed up even behind tinted glasses”; “ugliness and abnormality”]

2. Write down all the reactions towards the narrator by other characters in the novel [“terrible, terrible stories”; “hid their hands behind their mouths when they looked at (him)”; “a look of distaste”]
3. All the quotations in your answer to Question 2 are from Emmanuel’s point of view. Refer to Chapters 2 and 3 and write down any examples that indicate that Emmanuel also experiences kindness.  
[Allow for class discussion. The learners must come up with: Sindiso and Otsile calling him a lucky charm; his grandmother’s kindness; the praises from his classmates when the teacher reads his poem; and his friendship with Masego, Keshia and Pearl.]
4. What can you deduce about his attitude towards these reactions?  
[Despite it all, he still makes friends and does things. He does not appear to have stopped living.]

## Chapter 3

### *In a nutshell*

The journey to Gaborone continues and Sindiso stops for petrol at Palapye. Sindiso is starting to worry about finding his girlfriend, Gracie, in Gaborone and wonders whether he should not have phoned her instead of surprising her. As the chapter draws to an end, Sindiso tries to lure Emmanuel into a conversation about his girlfriend. Emmanuel, however, is immersed in memories of how he is treated by society (as an albino). These stories are horrific and Emmanuel cannot believe that all these stories can possibly be about him. One can only imagine the effect stories like this have on his self-image. It is no surprise that he wonders “what must it feel like to look down at your body and see skin dark and brown like the skin of all those around you?”.

Emmanuel is not the only one to suffer prejudiced behaviour. Keshia who hangs in limbo waiting for her German father to come and fetch her, is teased for being a “point five”: half white, half black.

We are also introduced to the idea of religious intolerance when Emmanuel remembers the ongoing debate between his grandmother and Mrs Zacharius. Mrs Zacharius believes that Christianity is destroying tribal heritage and tradition.

As they leave Palapye and pass The Place of the Waterfall, Emmanuel remembers the story Rre Pitlo told him about how their village started: the younger son, who wanted to preserve culture and tradition was overpowered by a more aggressive older brother who became chief. The story of the founder of his village is continued as the novel progresses.

**Note to the teacher:** The exercise for this chapter is an important one as it gives learners an insight into Emmanuel’s dilemma. Ask learners to read this chapter at home.

### Activity 3.4 Chapter 3



#### HL, FAL and SAL Grades 8–12

The same activity can be used for learners across the spectrum. The maturity of the learners will determine the depth of the conversation.

Divide the class into smaller groups and allow them to discuss the answers. Allow for a few responses before writing the correct answer on the board. Explain the concept of prejudice to the class: it is when people are treated unkindly and unjustly because of what they believe in, what they look like and how they behave.

1. What examples of prejudiced behaviour do we come across in this chapter?
  - [• People who are physically impaired are treated like outcasts.
  - Children like Keshia who come from mixed marriages and look different are teased.
  - There is an element of religious intolerance in the conversation between Mrs Lesenmotye and Mrs Zacharius.]
2. Why is prejudiced behaviour wrong?

[The physically impaired do not choose to be that way. Children cannot choose why or how they are born. It is a fundamental human right to follow the belief system of your choice.]
3. List the examples of how Emmanuel is treated unfairly and unjustly.
  - [• People whisper “leswafe” wherever he goes; at school and at the Spar.
  - Outside Mr Khan’s HiFi shop he heard a woman say that all albino’s should be withdrawn from society and live in their own community.
  - He is also called a “white monkey”. This comment makes him “tremble with anger and shame”. At least *leswafe* refers to a humanlike entity: a ghost. When he is called a monkey he is being belittled and dehumanised.
  - At the petrol station in Palapye a mother tells her daughter that, if she stares at Emmanuel she will also have an albino baby – this causes her great alarm as if “having an albino baby was the worst fate in the world”.
  - His mother was accused of having slept with a white man, and therefore producing a deformed baby.
  - His mother was also accused of drinking spirits and therefore harming her baby.
  - Emmanuel also realises that his mother has left him with his grandmother because she couldn’t bare the stories people told about her. This he can understand.
  - Albinos also do not wash with water, but use the ash from cold fires.
  - Albino skin sheds and blisters and they have to go into the bush to shed their skins like snakes.
  - Albinos do not die and get decent burials. Their bodies simply crumble into ash.]
4. Do we act in a prejudiced way at school or in our communities?

[Do not allow learners to just say no. There are examples – bullying and teasing are also prejudiced behaviour.]

## Chapter 4

### *In a nutshell*

By the end of this chapter Sindiso and Emmanuel reach Gaborone. Emmanuel is in awe of the tall buildings, the interesting people, the fashion of the young white girls and especially the sight of a man leaning against a pole with “orange-yellow” hair. He is convinced that in Gaborone he could be invisible and happy. Sindiso leaves Emmanuel alone in a square as he enters a mall to buy some soap for Gracie.

During the long journey from Palapye to Gaborone (more than 180 kilometres) any question or statement made by Sindiso reminds Emmanuel of a humiliating moment in his short life.

It is important to highlight the significance of these memories. Emmanuel’s low self-esteem, his feelings of being an “alien”, of wanting to slash his pink skin, his desire for a miracle, all stem from the absolute cruelty that he has to face daily. It is no wonder that he does not trust kindness or human interaction.

In this chapter we are once again made to realise how strong and important his bond with Masego was. She understood that his life was unfair. Unlike his grandmother who expects him to be strong, to accept his fate and be brave, Masego shouts out with him that “it is unfair!” It is also poignant how he still hears Masego’s chant of “It is unfair” at night. She is right: he says, it is unfair.

The significance of the history of the Motswana people becomes evident as the story progresses. We must remember that Emmanuel is telling a story that has already happened and that all the threads of the story come together before he feels warm and safe as he says in Chapter 1: it was raining and he felt the warm Spar bread against his chest.

There are a few elements in this story within a story that have to be highlighted as it is retold. The new tribe was formed because a group of people felt that they could not live among heathen: in other words they had a strong sense of identity and a strong belief system. There was danger in leaving the tribe and they had to sneak out in the middle of the night. Sadly, they were betrayed and no matter how well they planned, their plan failed. Most importantly though, most of the people living in Kedia Heights have ancestors that belonged to the initial group. It is very literally the history of his village. And the people of his village carry the baggage of the first betrayal with them: Mr Botshelo is rumoured to be causing the accidents at Kotsi Corner and his grandfather was apparently the man who betrayed the group of deserters.

**Note to the teacher:** Give learners a week or two to prepare for the following activity.

### **Activity 3.5 Chapter 4**

*HL, FAL Grades 8–9*

*SAL Grades 10–12*

It is important for us to know our immediate history. This is not necessarily the history you’ll find in history books. Emmanuel is told the history of his people by Rre Pitlo. It is an oral history.

Learners must prepare an oral on the history of their immediate family. They need to go back three generations and ask their parents and grandparents their stories. Each story has a lesson, each person has an achievement.

Use the departmental grid for prepared oral for assessment.

### ***HL, FAL and SAL Grades 10–12***

The history of the Motswane people is evidently very important to Emmanuel. Ask the learners to think of reasons why. Their answers should include the following:

- Emmanuel feels like an outsider in the village. Knowing that he is part of a history that dates back three generations, makes him feel included.
- The group of people who decided that they were going to escape the tribe were strong and determined. Everything in Emmanuel’s life feels weak: his mother couldn’t handle having an albino child, he hates himself and he feels like the weakest link in the town. The story makes him feel as if he is part of something good and strong.
- The story is told to him orally. Rre Pitlo engages him. Modern society has very much replaced oral tradition and communication with TV and computers. There is value in talking.

To end the discussion remind learners that the story Emmanuel is telling spans four months. The history of his ancestors is very important to him as it obviously forms part of what made him feel “warm”. Refer to the second page of Chapter 1.

Also remind learners that they will be writing the history of the Motswane people as a short story later on and that they should be taking note of all the pages on which the story is told.

## **Chapter 5**

### ***In a nutshell***

The reader shares Emmanuel’s euphoria as he first experiences Gaborone. It appears as if he has been right: in Gaborone he is invisible. As he waits for Sindiso a pregnant woman bumps into him and barely notices him. He is delighted because at Kedia Heights pregnant women especially avoided him like the plague lest they should also give birth to an albino baby.

He notices a bookshop and thinks of Mrs Turner’s bookshop where his grandmother used to work and where he spent many hours as a young child. He remembers the open, welcoming books, he remembers the soft kindness of Mrs Turner. He felt comfortable with her because her skin was light like his.

Mrs Turner had true empathy with Emmanuel. She understood that the cruel treatment by the community and his peers was affecting him negatively and spoke to him about his nightmares. Emmanuel had nightmares as a child because of all the terrible things people said to him. His nightmares, we learn, continue throughout his adolescence. He dreams of waking up without a body and of his body disintegrating into piles of ash. As a child, Mrs Turner tried to comfort him by reading him children’s stories of nightmares.

When she leaves, she gives him a framed illustration bearing the words of the Prayer for Serenity. But learning to accept himself is a long process that Emmanuel is only just starting.

Mrs Turner left Kedia Heights because her bookshop was no longer making enough money. Satellite television and video shops proved more popular than books in Kedia Heights.

Emmanuel is greeted by the shop assistant counting money as he enters the bookshop and he is delighted that the man does not stare. He is able to browse the shelves without being pointed at or stared at. He feels comfortable. He refers to the paging of the books and thinks of the warmth of the August wind. The sound of pages being turned as people peruse reminds him of the warm August wind. He finds a book on Düsseldorf and remembers Keshia. He wishes he could buy the book for Keshia. It would appear that Keshia had a relationship with her German father. She knows the names of family members in Germany and he promised her that he would come back to fetch her. She was promised something as a child and as her unhappiness in Kedia Heights grows, so does her obsession of being happy somewhere else.

Feeling at home in the warm bookshop, Emmanuel approaches a young child who is reading a book that Emmanuel remembers reading as a child. Emmanuel feels brave and good about himself and asks the child about the monsters in the book. As the child looks up he gets a fright and shouts for his mother. Emmanuel escapes from the bookshop shattered and humiliated.

There is not time for him to dwell on the effects of the encounter as Sindiso is eager to get to Gracie. Gaborone holds no bliss for Sindiso as he soon learns that Gracie is living with another man. Gaborone has changed her: her nails are now long and painted red and she has long braided hair. Sindiso is humiliated. His bravado (“Come to Daddy”; “Let me hold you tight”) disappears and Emmanuel notices that he “slowly brought his arms down to his sides”.

Emmanuel does not elaborate on Sindiso’s response. This creates tension and suspense. We can only imagine what he feels and we know that the trip back to Kedia Heights is long and tedious. We also have not forgotten the treacherous Kotsi Corner: Emmanuel has been referring to it in every chapter.

### **Activity 3.6 Chapter 5**

The following exercise is aimed at teaching learners to look at the language of the text in more detail. Work through the questions and answers with the learners. It is very important to teach learners the proper way to quote: two inverted commas and short, precise quotations.

#### ***HL and FAL Grades 8–9, SAL Grades 10–12***

1. When Emmanuel first arrives in Gaborone he is happy because of the way people treat him. List the interactions that please him and quote from the text to show that he is pleased.
  - The pregnant lady in the purple dress: “How wonderful”; “... had not even noticed me”.

- The cashier in the shop: “glanced up for a moment”.
  - The customers in the shop: “the soft whisper of pages turning”, not the whispers of people talking about him.]
2. What makes Emmanuel think of Keshia?  
[He finds a book on Germany.]
  3. Why does Keshia long to go to Germany?  
[She is unhappy in Kedia Heights because the children are horrible to her.]
  4. Emmanuel tries to understand why the children tease her more than the other “point fives”. What reasons does he find?  
[She was always so sad and she avoided others.]
  5. Do you think the child who shouted at Emmanuel was being mean and horrible?  
[No, he was just very little and got a fright.]
  6. What shocking discovery does Sindiso make when he finds Gracie?  
[She is living with another man.]

### ***HL and FAL Grades 10–12***

1. Refer to the first three paragraphs of this chapter. Emmanuel finds that in Gaborone he is treated with indifference. This pleases him. How does the author recreate Emmanuel’s euphoria?  
[The first sentence is short and to the point: “Someone bumped into me”. The details follow quickly: “She was big and pregnant”. The word “pregnant” is repeated in every paragraph. The repetition creates a sense of disbelief. There are more examples of repetition: “It’s too wonderful”; “It was too amazing”.
2. Writers often use figures of speech to create atmosphere. Turn to page 37, the first paragraph. “Phtawe, Phatwe, they went. Just like the August wind through dry leaves.” What is the effect of the figure of speech in the quoted sentences?  
[Learners often find identifying and explaining the effectiveness of figures of speech very difficult. Spend some time explaining how to answer.
  - This is a comparison: “just like”.
  - The sound of the pages turning is being compared to the sound of the August wind through the dry leaves.
  - Because we know that Emmanuel finds the autumn wind and the autumn season comforting (refer to Chapter 1) it highlights how at home Emmanuel felt in the bookshop.]
3. Ask learners to find other examples figurative writing in the chapter. Discuss one or two examples.  
[No answer – learner led response.]
4. Sindiso is also humiliated in Gaborone. What makes his humiliation so touching?  
[He had such bravado on the way to Gaborone. He was so sure that Gracie would be surprised to see him. When he finds where she is staying he calls out to her from the street and makes a public declaration of his love: “My beautiful woman, come to Daddy ...” It is embarrassing when Gracie’s boyfriend appears from behind her.]

### ***FAL and SAL Grades 10–12***

Pretend that you are Emmanuel. A little boy screamed in fright when you spoke to him

in the bookshop. How did that make you feel? Write down your feelings about this in the format of a diary entry. Write approximately three hundred words.

## Chapter 6

### *In a nutshell*

Both Emmanuel and Sindiso are devastated as they leave Gaborone. The ominous and eerie atmosphere in the car is represented by Emmanuel's discourse on ghosts at the beginning of the chapter. His reverie includes excerpts from a debate between his grandmother and Mrs Zacharius. It is important to discuss the different viewpoints. Mrs Lesenyamotse represents the conservative, Christian belief. She believes that spirits return to God and leave the living behind. Mrs Zacharius believes that the spirits of the dead remain on earth to guide the living; they "take care" of the living. We remember that earlier in the book Emmanuel asks if there can't be more than one explanation for things (page 14). The fact that he hears Masego's soft footsteps in the night, and her voice outside his window, explains why he has this quest to understand the way things work.

We also understand why he keeps on referring to Masego as "lost". Her spirit is obviously not at peace. For the first time Emmanuel recalls the horror of Masego's accident. Her parents celebrated New Year in Rasesa. Emmanuel was waiting for her return at Kotsi Corner, next to the white rock he calls "Masego's giant Moswara". He was completely happy as he was waiting for his friend. He finds his mother's visits over Christmas stressful. She had returned to the mines and Emmanuel felt free and elated. The details of the bakkie overturning are graphic and horrific: "Flinging an eight year old girl in a frilled white party dress onto the ground beneath me". Discuss the paradox in this description. "She tried to say more ... but there was too much blood in the way." Emmanuel recalls that he was only nine years old at the time, but seven years later, the effects of the accident remain as horrific as then.

Emmanuel tries to ease Sindiso's pain and for the first time he realises the significance of The Prayer for Serenity. He explains the meaning of serenity to Sindiso: "peace of mind and calmness of spirit". He understands that the words make Sindiso angry: like Emmanuel he does not want peace of mind, he wants to have the power to change his situation. Accepting your situation requires wisdom and maturity. Neither boys have reached that level of maturity yet. Like Emmanuel, Sindiso's anger becomes physical. Emmanuel smashed the framed Prayer for Serenity to the ground, Sindiso is racing all the way back to Kedia Heights.

Emmanuel panics slightly because Sindiso's driving is "fast and angry". He also realises that it would be dark as they arrive nearer home. Kotsi Corner is dangerous during the day and even more dangerous at night. But Sindiso is too angry and too upset to listen to him. They nearly had an accident as they left Kedia Heights. It is with anticipation that the reader wonders whether they would have an accident on their return to Kedia Heights.

The story of the Motswane people continues. Emmanuel includes graphic details of their "skin ripped and bloodied" as they tread unknown grounds in search of their new

home. The story within a story is told as a proper story as it includes details of what people were wearing, how they were dancing and how they were waiting for the sun to set so that they could prepare to leave. The story is also retold in Rre Pitlo’s words.

It is at the place now known as Kotsi Corner where the group is betrayed. Rre Pitlo’s aunt was the first to hear the sounds of spears and told the group that they were betrayed. The unforgiving and uncompromising nature of humanity is also highlighted as Rre Pitlo bemoans the fact that even though his aunt saved them by hearing the spears, she was treated badly as she grew senile and old. This highlights the fact society is mean. Often we take bad treatment personally. The fact that people are unkind is a reflection of them, not of the person at the receiving end of their unkindness.

We also learn that Rre Pitlo’s son has a mental disability. “He is a grown man, but he still has the mind of a child.” We all have crosses to bear.

Emmanuel talks of an albino ancestor who was also part of the travelling troupe. The ancestor “deserved compassion”. Why he deserves compassion is to be told later. The story is told in chapters and like all good chapters a cliff hanger leaves us in suspense.

Sindiso continues his journey back to Kedia Heights with urgency: “Just as soon as I get home, I will fix things”.

**Activity 3.7 Chapter 6** 

***HL, FAL and SAL Grades 8–9***

***FAL and SAL Grades 10–12***

The following activity can be used for peer assessment. It serves as a summary exercise and practises the skill of scanning a text for details. Ask learners to draw a map of the route taken to Gaborone. They must include as many details and landmarks as possible. Show them examples of road maps. They must remember to include compass markings and where possible, distance in kilometres.

[Use the rubric below.]

10	5	5
<p><b>Details on map:</b></p> <ul style="list-style-type: none"> <li>• dirt road to highway</li> <li>• crossroads</li> <li>• east to Palapye</li> <li>• Kotsi Corner on slopes</li> <li>• car wrecks to Kotsi Corner</li> <li>• giant anthill</li> <li>• sign: “Caution, sharp bend ahead”</li> <li>• goats, thorn trees</li> <li>• Gaborone to the south</li> <li>• low hills towards the east</li> <li>• signpost, after Palapye, “180 km to Gaborone”</li> <li>• railway track to left</li> <li>• huts and cows</li> <li>• hillside village, Rasesa.</li> </ul>	<p><b>Details of road maps:</b></p> <ul style="list-style-type: none"> <li>• tarred roads and gravel roads</li> <li>• indication of whether roads are straight or curved</li> <li>• clever use of colour</li> <li>• details of mountainous areas.</li> </ul>	<p>Neatness and creativity.</p>

## ***HL and FAL Grades 10–12***

Remind learners to keep on taking note of the pages on which the history of the Basware people is told. Discuss with them the elements of story telling.

- The story is told in the words of Rre Pitlo. This is to distinguish between the two stories.
- Lots of intimate details are included: for example Rre Pitlo’s mother was one of the group, there was an albino in the group.
- The story is linked to the people living in the village because many of their ancestors were also part of the group. The point of including the names is clear: we are part of our history. We are not complete unless we know our history.

Ask learners to focus on the details about Masego that we are given in this chapter, i.e. Emmanuel is acutely aware of her spirit still talking to him; he hears her voice; he hears her footsteps. Why is this included? Is it plausible? Talk about ghosts and ask learners to tell their own ghost stories. This will help them to identify with Emmanuel and his angst and awareness.

## **Chapter 7**

### ***In a nutshell***

The first half of this chapter is devoted to the various things the members of Emmanuel’s community believes in. It is important to spend some time talking about the various belief systems available to Emmanuel and in this case, Sindiso as well. Sindiso has reached a point of crisis in his life. He has lost Gracie and will do anything to get her back. Like most of us, he turns to a higher power to help him.

Mama Jay is his first option. She is a Sangoma. According to Mrs Zacharius her power is strong because she uses the spirit of her dead son to aid her. There is an interesting detail about where she believes the bodies of the young should be buried: “under the floor of the house where they are safe and cared for”. Many learners will find this detail bizarre and even funny or strange. Allow them to discuss why this is strange but also discuss that just because rituals and ceremonies are different, they are not less worthy of respect or beneath us. There is no such thing as “more civilized”.

The Ngaka, or healer, is more approachable as she charges only what you can afford. Emmanuel has also seen that her medicine works for a while because Rre Pitlo’s son appears to be healed for a while after having taken her medicine.

In their community there is also the Church of Brother John, the Congregation of the Living Souls. Brother John appears to have the gift of miracles. This is the kind of miracle that Emmanuel yearns for. He wants to wake up brown. He sees a brown skin as something that will “make him warm”. He finds his pink skin cold and “alienating”.

Emmanuel also thinks of his science teacher who believes that there is nothing mystical in the world, there is a scientific explanation for all things.

Sindiso gets excited as he approaches Kotsi Corner. He knows that Gracie would be coming home for the Independence Day celebrations. As Emmanuel experiences the

accident at Kotsi Corner we read the text very carefully to see if we can solve the mystery of why there are so many accidents at Kotsi Corner.

Emmanuel is not sure whether he sees a goat in the middle of the road or not. There is definitely something in the road, though. The car also seemed to “race forward on a path of its own”. Emmanuel is flung from the car. It feels as if the earth is reaching out to him. He is numb as he regains consciousness. It feels as if he is turning to ash. Interestingly he falls close to the giant anthill and he is acutely aware of Masego and her myth of the Giant Moswara. He is also aware of the stillness of the night, as if time has stood still.

**Activity 3.8 Chapter 7** 

**HL, FAL and SAL Grades 8–12**

Having something to believe in is probably the most essential thing in humankind’s life. In Emmanuel’s village there is no shortage of varieties of faith or belief systems. Read Chapter 7 carefully. In column A, write down the source of faith and in column B, write down the “speciality” of the faith.

[Use the table below to mark their answers.]

Column A	Column B
Mama Jay	Sangoma from South Africa. Derives her power from the spirit of her dead son. Her magic is very powerful.
The Ngaka	She is a healer and the communer with the ancestral spirits. She is a part of their community and doesn’t overcharge.
Brother John and the Congregation of the Living Saints	Brother John can perform miracles. This is a branch of the Christian Church.
Mr Sekate, the Science teacher	Science can explain everything.
Masego	Cultural mythology is all we need.
Emmanuel: “Surely there is space enough for both versions”.	

**Chapter 8**

***In a nutshell***

As Emmanuel lies bleeding and numb next to the anthill he recalls how much he enjoys the Independence Day celebrations. It is the one day in the year where there is no focus on him and his pink skin. He feels part of the community and he remembers how one year, Thabang even put his arm around his shoulders and didn’t mock him. He revels in the sense of community and togetherness. He wants to stay on the soccer field as long as possible because “for that one day” he feels part of the village, they are his people and he is part of his country.

Emmanuel also reveals a healthy sense of humour as he recalls the chief’s bright outfit on the day of the celebrations. He wears a “brilliant green suit, a purple shirt and a blood-red tie”. There is a play on words in Thabang’s comment: “Our chief is ready for his colour photograph”.

The title of the novel is also explained. *Pula* is the cheer used to express joy and celebration. “*Because pula means rain* and in Botswana rain is more precious than diamonds. Without rain there is sadness and poverty and fear.” The novel though, is not about rain. It is about Emmanuel and his spiritual growth. We know from the beginning that by the end of the story he feels warm and complete. The figurative meaning of *pula* is the rain that makes the soul grow, the “peace of mind and calmness of spirit”, the serenity required to accept the things you cannot change. Where and how does Emmanuel reach this point is what the story is about.

Emmanuel’s birthday is on the first of October, the day after Independence Day. Mrs Turner always remembers his birthday and he receives a card and a postal order. His grandmother wants him to buy a smart shirt with a collar. But Emmanuel does not want a smart shirt, he wants a light coloured T-shirt that does not make him stand out. He prefers an inconspicuous shirt.

The last section of the chapter is fairly eerie. As he looks up at the giant anthill it is as if the anthill becomes his albino ancestor. The ancestor was made the scapegoat – the easy person to blame for the betrayal. Emmanuel tries to calm himself as he cannot believe that he heard the voice. He thinks of the various scenarios of being saved. Emmanuel is quite seriously wounded and he cannot move his limbs. He is unable to call out to Sindiso. He does not even know whether Sindiso is alive or not.

He hears Masego and sees her sitting on the anthill in her bloody party dress. He describes her ghost like form quite clearly. These details add credibility to his claim. Masego comments on how much he has grown and on how lonely she is. She also refers to the many times that she has called him. Emmanuel has mentioned before that he has often heard her voice and her footsteps. The mystery of the accidents at Kotsi Corner is somewhat solved as Masego refers to chasing the goats. Are the accidents caused by restless spirits chasing the goats onto the road?

As Emmanuel lies talking to the ghost of Masego he wonders whether he is alive or not.

### **Activity 3.9 Chapter 8**



#### ***HL and FAL Grades 8–9***

#### ***HL, FAL and SAL Grades 10–12***

Divide the class into smaller groups and allow them to discuss the questions below. After about fifteen minutes ask each group to give their answers. Use all their answers to formulate a coherent response. The purpose of this exercise is also to teach learners that the correct answers need to be planned.

1. Consider the reactions of Emmanuel and Keshia to the Independence Day celebrations. What does this illustrate about why group activities are important? [It makes the individual feel part of the community. People forget their issues and focus on things outside themselves.]

2. Why does the author include the message about HIV/Aids and the references to Mrs Zacharius’ daughter who has Aids in this chapter?  
[It illustrates how unkind people are. Anybody who is different, or who stands out, is humiliated and punished. Whether it is Keshia or Emmanuel or people who have Aids. The book makes us think about our own prejudices. Secondly Aids is an epidemic in Africa, it is a part of our reality.]
3. Not many people believe in ghosts. How does Emmanuel’s description of the ghost of Masego appear real?  
[He says that he could hardly believe that he actually heard her voice. He describes her shape and form very clearly. If he was dreaming of Masego he would not have seen her in her bloody dress. The ghost is also alarmed that he has grown up.]

### ***HL and FAL Grades 10–12***

HL and FAL learners must also answer the above questions, but add the following question.

4. The title of the novel is explained in Emmanuel’s reference to the cry of celebration and excitement: “pula”. Explain the meaning of the title of the book.  
[Discuss this answer in detail. Make sure that the learners understand the following points.
  - The title is understood figuratively. It is not literally a reference to the rain and why rain is important. But before we can understand something figuratively, we have to understand it literally.
  - Rain is important because without rain there is hunger, poverty and desperation.
  - The soul or human spirit is also hungry and desperate where there is no faith.
  - Faith is like rain. Faith teaches us that no matter who or what we are, are lives have meaning and purpose.
  - Faith gives us calmness of spirit and peace of mind.]

## **Chapter 9**

### ***In a nutshell***

This chapter focuses on the conversation between Emmanuel and Masego’s ghost. As an introduction to the horrific discovery he makes about Masego, Emmanuel remembers how Masego protected and empathised with him when he was humiliated at the cattle post on the shores of Lake Xau.

It is with horror that he learns that Masego is the cause of the accidents at Kotsi Corner. The mystery is not completely solved, but Emmanuel is getting closer. He once again remembers the Prayer for Serenity and tries to explain to Masego that if she stops being angry all the time, if she could only accept that she is dead, she could perhaps enter into the Light. But Masego is preoccupied with the fact she has not had a the chance to live fully. Her argument is that of a child. Emmanuel struggles to think how he could possibly help her. As he recites the Prayer for Serenity to Masego it appears as if the giant anthill, what he sees as his albino ancestor, is also bending down to listen.

For a short while Emmanuel continues the retelling the story of his ancestors. The conversation with Masego is interrupted by the sound of a police siren moving up the hill. Help is at hand. Constable Kgano discovers Emmanuel's body. He does not think that Emmanuel is alive. Even at death's door Emmanuel is dehumanised: "that albino fellow". Emmanuel could see and hear perfectly, but his body is numb. His lucid descriptions of the policemen convince that his descriptions of Masego are as real. There is uncertainty whether Emmanuel is dead or alive.

### **Activity 3.10 Chapter 9**

#### ***HL, FAL and SAL Grades 8–9***

The details of Masego's life as a spirit may be difficult for young learners to understand. Spend some time discussing these sections with the learners. Make sure that they fully understand it. Discuss the concept of life after death and let them respond openly.

#### ***HL, FAL and SAL Grades 10–12***

Learners can complete the exercise below as test. This should be assessed by the teacher.

1. Give two reasons why Emmanuel enjoys the Independence Day celebration.  
[He feels part of the community and the next day is his birthday.]
2. Emmanuel is not the only "outsider" who seems to forget his loneliness on Independence Day. Describe one other character that seems to step outside herself.  
[Keshia. This is the one day she doesn't wear her scarf.]
3. What special gift does Emmanuel always receive on his birthday?  
[A letter and postal order from Mrs Turner.]
4. Emmanuel refers to Masego crying out "It's not fair!" twice in Chapter 9. Briefly summarise these two occasions.  
[Emmanuel was once verbally abused at a cattle auction and Masego feels that it was unfair that she died at the age of eight.]
5. Why does Masego's ghost keep on chasing the goats onto the road at Kotsi Corner?  
[There is the constant crying of a baby and it is the only time that she can get the baby to stop crying.]
6. Why is Emmanuel so shocked that Masego was the one causing the accidents?  
[Masego always stood up for unfair treatment and having been killed in a car accident herself, he was dumbfounded at her cruel actions.]
7. What is Emmanuel trying to tell Masego when he starts reciting the Prayer for Serenity?  
[Despite the fact that it was unfair that she died so young, there was pretty little she could do about it.]
8. How were the fleeing members of Emmanuel's ancestral tribe also treated unfairly?  
[They were betrayed.]
9. Quote the words that indicate Constable Kgano also refers to Emmanuel in derogatory terms.  
["that albino fellow"]
10. Why do the police officers think that Emmanuel has died?  
[They can't feel his pulse and Emmanuel cannot answer them.]

## Chapter 10

### *In a nutshell*

This chapter can be seen as a turning point in the book and the following aspects need to be discussed in class discussions.

1. Helping Masego and solving the mystery of the accidents at Kotsi Corner.
2. Mma Zacharius' granddaughter is now dying of Aids. Mercy and Emmanuel become friends later on in the novel.
3. Mrs Turner writes to Emmanuel about not praying for serenity but for courage.
4. Keshia Hoffman is also admitted to hospital.

Emmanuel's wounds are substantial. He has a compound fracture in his leg and he was unconscious for four days. We learn that Sindiso has also survived. Emmanuel has to spend several weeks in a hospital in Francistown, many kilometres from Kedia Heights. He is pleased and grateful when he sees his grandmother. It is the first time that we see him respond emotionally to her love and care. He has always shown great respect for her, but the warmth between them is clear for the first time. His stay in the hospital is also riddled with mockery from other patients. The nurse on duty tells patients to refer to him as "a person with albinism" and not an albino. To Emmanuel this makes no difference as he just wants to feel normal.

Emmanuel accepts the discussion he had with Masego's spirit as real. He spends a lot of time thinking about the various babies that have died and recalls how babies who are not buried in the traditional way (under the house of their birth) can cause chaos. Even the Science teacher, although publicly denouncing superstition, does not perform a science experiment after there have been a number of unexplained fires in the community after a baby was burnt to death.

Emmanuel's urgency to solve this problem becomes even stronger when he learns that Chief Kgosi Mmopi's son, Silence, was killed at Kotsi Corner on his way to the Independence Day celebrations. Mrs Lesenyamotse says that the town is becoming frantic and hysterical as people are desperate to solve the problem.

The references to the very ill Mercy is important for two reasons. Mrs Lesenyamotse and Mrs Zacharius are good friends despite the fact they have different beliefs. Emmanuel also refers to the future friendship he forges with Mercy. It is relevant because it hints at Emmanuel's spiritual healing as the novel progresses.

True to her character, Mrs Turner sends Emmanuel his birthday card and postal order. Emmanuel does not dwell on the subject in this chapter, but it is necessary to discuss Mrs Turner's letter to him. She says that perhaps it is time to pray for courage and not serenity. She says she must start focusing on the things that she can change. She cannot move back to Botswana even though her spirit yearns to. She has to change her attitude. That takes true courage.

The chapter ends with the nurse telling Emmanuel that Keshia has been admitted to hospital. There is the implication that she has tried to commit suicide. The Setswana meaning of October is significant here. In Setswana October means the time of the

Impala – the Impala breed because they know it is going to rain. The month of October is therefore the month of promise, the beginning of a new cycle. For Keshia, who so badly wants to be European, and to belong to her European father, it takes on the European meaning: suicide month.

### Activity 3.11 Chapter 10



#### HL and FAL Grades 8–9

Use the questions below as a test. These answers need to be marked by the teacher. In your marking, please make sure that learners answer in complete sentences. Also teach them that when answering questions about literature they must write in the present tense.

1. While Emmanuel is recovering in hospital, a lot has been happening in Kedia Heights as well. List the events.  
[Silence, the son of their chief, died in a car accident on Kotsi Corner. Keshia tried to commit suicide. Mma Zacharius' daughter is dying of Aids.]
2. As usual Emmanuel receives a letter and money from Mrs Turner on his birthday. Who is Mrs Turner and why is she referred to so often in the novel?  
[Emmanuel's grandmother used to work in her bookshop. When she left, she gave Emmanuel a framed copy of the Prayer for Serenity.]
3. What situation does Mrs Turner find so difficult to change?  
[She longs to be back in Africa.]
4. Why did Mrs Turner give Emmanuel a copy of the God-grant poem?  
[She told Emmanuel's grandmother that it would be hard for Emmanuel when he grows up because children can be so cruel.]
5. What does Emmanuel call his Grandmother?  
[Nkuku]
6. Write down other Setswana words you've come across in the novel. What do you think each means?  
[*leswafe* – ghost; *pula* – rain; *phatwe* – wind; *Rre* – mister, *Mma* – mrs]
7. Why is Emmanuel so upset that he has missed the Independence Day celebrations?  
[He enjoyed feeling a part of his community.]

#### HL, FAL and SAL Grades 10–12

SAL learners need to complete this fairly complicated task because they are mature enough to deal with the emotional issues. They should not be examined on it though.

Divide the class into smaller groups and allow them to discuss the answers. They can report back in groups but the answers must be written down in their workbooks for consolidation.

1. There are many elements in this chapter that hint that Emmanuel’s accident serves as a turning point in his emotional development. Find and discuss examples of this in the text.

[The doctor says that “God is good to us”, when he explains how lucky Emmanuel and Sindiso are to be alive. Emmanuel does not refute this. He refers to a future relationship with Mrs Zacharius’ granddaughter, Mercy. He has a dream in which everybody in his village turns as pink as he is. This dream symbolises an acceptance of himself – others have to change their attitude. Mrs Turner’s letter speaks of courage and action. Unlike Keshia, Emmanuel no longer feels the need to disappear.]

2. Discuss the meaning and significance of the Prayer for Serenity.  
[Allow learners to respond at their own level. They must however distinguish between the following: the things you cannot change and the things you can change. They must also relate this to Emmanuel. What can he not change and what can he change.]

3. How has Emmanuel shown that he is maturing?  
[He can identify what others have to accept even though he may not be able to do the same for himself. Sindiso must accept that Gracie no longer wants him. Masego must accept that she is dead. His nightmares are also no longer about how he has to change, but about how the world needs to change their view of him.]

## Chapter 11

### *In a nutshell*

Emmanuel visits Keshia in hospital. She is very upset that she has not managed to kill herself. She took an alarming amount of tablets and we realise that her desire to end her life was sincere.

Emmanuel guesses that Keshia’s attempt at suicide is related to her father. His encounter does not focus on her though, but on his own “ugly” feelings as he holds her “yellow” hand. The change in Emmanuel is evident as he realises that the only reason why he has felt close to her and close to Pearl was because they were also outcasts. He tries to overcome his negative attitude and tries to quote the Prayer for Serenity to Keshia, but she is very angry and insults him. He reacts with what he sees as courage and thinks that he must find the courage to change. He no longer wants to be a freak, he must be brave like Sindiso. He must do something to change his situation. When he sees Sindiso back home with Gracie on his arm he is convinced that he needs to take action. He realises that his course of action will anger his grandmother, but he is determined. He goes back to the Prayer for Serenity to make sure of the words: indeed he needs courage to change.

Emmanuel is treated like a hero when he returns to Kedia Heights. The pupils all want to sit next to him, they want to write on his cast and want to know everything about his experiences in hospital. His teacher tells him that he has had a near-death experience and that his life would never be the same. All too soon things return to normal.

The reader also comes to realise what Emmanuel means when he says that he must find the courage to change. He decides to approach, one by one, all the different healers and sources of faith and miracles in town. He first goes to Mama Jay. Here he is turned away because Mama Jay is being accused of being the reason for Silence Mmopi's death. Mob mentality is accusing her because she is a foreigner. In the same vein, Mr Botshelo is made a token of the town's frustration and fear because he is rich. His house is burnt down in anger.

When Emmanuel goes to the clinic so that the sister can monitor his wound, he hears a baby crying and is reminded of Masego. The nurse sends him to Rre Pitlo to find out about babies that were killed at Kotsi Corner.

The frenzied atmosphere in Kedia Heights has reached fever pitch. Emmanuel learns that Rre Pitlo's son Jackson has been hurt. Another innocent victim of mass hysteria.

### **Activity 3.12 Chapter 11**

#### ***HL, FAL and SAL Grades 8–9***

The following questions can be asked and answered orally.

1. How does Keshia react when Emmanuel tries to sooth her with the words of the Prayer for Serenity?  
[She calls him a freak.]
2. What does this tell us about her?  
[She is very wrapped up in herself and despite their friendship, doesn't know Emmanuel at all.]
3. What does Emmanuel realise about the kind of friendships he makes when he visits Keshia in hospital?  
[He chooses weak or damaged people because he can identify with them.]
4. Miss Mcleod tells Emmanuel that his perspective on life would change after his near-death experience. At this point in the novel, how has his perspective changed?  
[He is determined to change his situation. He will do anything it takes to change his condition.]
5. For a while things at school appear to have changed. Why do you think so?  
[Emmanuel is wearing a full leg cast and that is more interesting than his pale skin.]
6. Why is Emmanuel so obsessed with finding out the name of the baby that was killed on Kotsi Corner?  
[He wants to help Masego find peace.]

#### ***HL and FAL Grades 8–12***

#### ***SAL Grades 10–12***

The following exercise can be used as a portfolio shorter piece and the oral can be used as a mark for role-play.

Divide the class into groups of four or five. Learners must write a short skit in which they demonstrate how various characters in the village of Kedia Heights generate gossip and make scapegoats out of people like Mama Jay, Mr Botshelo and Emmanuel. They are free to create characters of their own, but the topic of the skit must be text based.

Once these skits have been performed, learners must rewrite them and hand them in for assessment. This is also seen as an exercise in editing and rewriting as learners correct mistakes in plot and language once they have performed the skits.

## Chapter 12

### *In a nutshell*

This chapter focuses on Emmanuel's experience in the charismatic church of Brother John. The details of this experience are important because they lead up to Emmanuel's discovery of self and maturity. But, having said that, the contents may also alienate learners who are members of charismatic churches or who have had exposure to miracles in churches. Before reading this section (pages 89–93) explain to the class that they must read about this as an isolated incident and as part of a story that is teaching us another lesson. The class discussion attached to this chapter is very important. Plan the lesson so that there is at least twenty minutes left of the period for this discussion. The chapter could also be used for silent reading (it should take about twenty minutes).

At the beginning of this chapter Emmanuel learns what happened to Jackson Pitlo. Jackson, the child in a grown man's body, accidentally or inadvertently takes the fifty pula note belonging to Mama Jay's assistant. Nothing Rre Pitlo says or does, can calm Mama Jay or the assistant. Rumour has it that a spell has been cast on Jackson, rendering him physically disabled. Emmanuel, and the reader, has to wait to hear what Rre Pitlo knows about the baby that died at Kotsi Corner.

Whether Mama Jay has cast a spell or not is irrelevant. This incident illustrates the frenzy in which the town now lives. They are helpless to put a stop to the accidents at Kotsi Corner. They are looking for excuses. It is necessary at this point to take note that most of the drivers were simply driving too fast. Silence was going as fast as a Citi Golf could, Sindiso was rushing to get back to Kedia Heights. Emmanuel commented that he was driving angrily. It is easier to blame others.

Keshia has returned to Kedia Heights and Emmanuel learns why she has tried to commit suicide. Her father's German wife has come across the letters Keshia has been sending her father. The woman wrote back telling Keshia that she was unwanted. This was too much for Keshia to bare. When Emmanuel finds her, she is cutting up the scarf that her father had given her. She is severing the bond.

It is Wednesday night when Emmanuel decides to go to the church of Brother John. His grandmother, who he knows will be angry, has gone to pray at Kotsi Corner. Emmanuel knows many of the people in the congregation: he sees Keshia's crying mother and Pearl's distraught parents. Everybody is praying for a miracle. The criticism against Brother John is that he collects ten percent of the people's income. He – unlike most of his congregants – lives in a big house on Kedia Heights.

Emmanuel pays ten percent of the postal order money given to him by Mrs Turner. He is petrified but draws strength from the lines: "have the courage to change". He is so overwhelmed when he is blessed by Brother John, that he falls to the ground. He goes

home repeating what Brother John told him to repeat: “I am healed”. When he lies in bed he repeats: “I am brown! I am brown! My skin is warm and rich and brown like strong tea”. He is so sincere that we are scared and anxious with him when he peeps at his hands when he wakes up. They are “pink as they have always been”. His disappointment is palpable.

On his way to school he sees Pearl “still stumbling and uncertain”. Where does the answer lie? His grandmother has just mocked the silly rumours about the Ngaka’s powers.

### **Activity 3.13 Chapter 12**

#### ***HL, FAL and SAL Grades 8–12***

It is important to write down expressions and difficult words on the board when learners are discussing topics in class. These words and expressions should be written down so that learners learn to use them in their own writing.

**Note to the teacher:** It is important to make sure that learners are not critical of each other’s religions during this discussion.

Introduce the theme of faith and religion to the class. The Bible tells the story of the blind man being able to see and the lame man being able to walk. This is the kind of miracle that Emmanuel wants for himself, and also the kind that the Khupes want for Pearl. If God is a God of compassion and a healer, why would He not see to it that Emmanuel could wake up warm and brown? Many people pray for miracles, but most don’t have their prayers answered. Does this mean that God doesn’t love them?

### **Chapter 13**

#### ***In a nutshell***

This chapter should be read in conjunction with Chapter 14. Learners could read Chapter 13 for homework and after a five minute discussion of the main points, continue reading Chapter 14 in class.

The year is drawing to a close and Emmanuel must act fast to ensure that he gets his miracle. The only option left to him, is the Ngaka. She is his last hope. This chapter serves as an introduction to the climax of his meeting with her in Chapter 14.

It is clear that the villagers are in awe of her power. Folklore has it that a Ngaka can fly to wherever she is needed. She bakes a bread and uses the special bread to fly on. Her power, they say is the “strongest and the purest”.

Mrs Lesenmayotse and Mrs Zacharius continue their debate about traditional beliefs and Christianity. Emmanuel is again frustrated and comments that surely we should be able to accept and respect each other’s beliefs.

As the year draws to a close and the school term ends, Emmanuel takes his chances and goes to visit the Ngaka. He is anxious. He doesn’t even have time to talk to Rre Pitlo. The story of the baby at Kotsi Corner must wait.

The Ngaka knows why he is there. He wants to “escape the loneliness of his skin”. She has the medicine he needs, but she insists on throwing the bones for him. And this is where the lesson lies.

### **Activity 3.14 Chapter 13**



#### ***HL, FAL and SAL Grades 8–12***

Ask learners what they feel the significance of this chapter is. They should come up with the following:

- The Ngaka’s reputation in the village is good. Even those who do not believe in her powers respect her.
- Emmanuel still believes in the value of all religions. Mr and Mrs Khupe need to believe in the miracles of Brother John’s Church, his grandmother needs to believe in the power of prayer. Emmanuel needs a miracle. He is not too particular about where he gets it. “Isn’t there space enough?”
- The mystery of Kotsi Corner is close to being solved.
- Continue reading Chapter 14.

## **Chapter 14**

### ***In a nutshell***

Emmanuel is not really interested in the fact that the Ngaka wants to throw the bones for him. All he really wants is the medicine that will make him brown. The Ngaka is not sure whether the medicine will work or not, but Emmanuel is convinced.

The message from the bones is important though and Emmanuel only realises this later on in the novel. The Ngaka tells Emmanuel that the change he is waiting for will come from deep inside him. There would be a false change, a superficial change. This will not be the miracle Emmanuel yearns for. A change “deep inside” refers to a spiritual change, a change in attitude. She also tells him that he will realise the moment. He will know for sure when his “time will come”. Emmanuel’s next letter from Mrs Turner pre-empted the inner change Emmanuel is about to undergo. She had been yearning to return to Africa. In Emmanuel’s birthday letter she expressed a need to change her attitude. Emmanuel did not fully understand this and it is not clear whether he realises that a change in heart also requires courage. Mrs Turner, instead of bemoaning her lot, has reached out. She now teaches English to African immigrants. She could not return to Africa, but she has opened a door and Africa has come to her.

A loud roll of thunder leaves them both quiet. The Ngaka then predicts that the loud thunder will not bring the real rain. The rain the people need, would only come the next day.

Hiding his bottle of medicine in a plastic Cremora jar, Emmanuel is ready to hear the story of the baby that died at Kotsi Corner. He wants the tools to help Masego before he wakes up “normal” the next day. Emmanuel comments that it is a “sad, sad” story. And it is indeed.

We have already heard of Rre Pitlo's aunt who received no mercy from the villagers when she needed it most. It is her baby, Tsoane, that died at Kotsi Corner the night the group of rebels were betrayed there. In an attempt to prevent the cries of her baby giving away the location of the hiding people, she accidentally smothered him to death. Too afraid to tell her in-laws that she had killed her baby, she buried him in a shallow grave. When she and her in-laws returned to retrieve the body, they could not find it anywhere. It is this soul roaming the mountain. Emmanuel believes that if Masego could only explain to the spirit why he was not buried, that he was not abandoned, then he would stop being angry. Then both Masego and the baby could enter into the Light.

Emmanuel is happy to announce that Keshia also appears happier. Her mother's Scottish boyfriend has taken over the role of the absent German father and she now wears a Scottish tartan scarf.

### **Activity 3.15 Chapter 14**

#### **HL, FAL and SAL Grades 8–9**

**Note to the teacher:** The following piece can be used as a short creative piece. The exercise does require some research, so allow learners a week or two to complete the task. Use the departmental grid for assessment of shorter pieces to assess this work.

Discuss the various methods people use to forecast their futures or explain things in their lives: we use astrology, go to palmists, read the Tarot cards, go to fortune tellers or visit Sangomas. Learner must design a set of cards, rune stones or even bones with which they can “tell the future”. The set must contain complete instructions and an explanation of the mythology required.

It would be interesting to devote a period to them trying out each other's sets. It would be an interesting way of practising editing and register.

#### **HL Grades 10–12**

**Note to the teacher:** This is a typical long contextual question for senior HL students. Make sure that learners understand how to answer the questions completely.

Explain and discuss the link between the title of the book and the weather forecast the Ngaka makes on the day she throws the bones for Emmanuel.

- It is a literal prediction. The thunder makes it sound as if the rain is coming, but it is only a warning that rain will fall the next day.
- It is symbolic of the change in Emmanuel. Emmanuel depends a lot on the physical remedy (the loud roll of thunder). But it is not the outer that will bring the change – it is the softer roll of thunder, it is the thunder from deep within that will change his life.
- Finally the weather prediction is another explanation of the title of the novel. We are reminded of Emmanuel's description of the Independence Day celebration. “Pula”

is the cry of jubilation and excitement. It is also the name for “rain”. Rain, like spiritual maturity, sustains humankind.

### **HL, FAL and SAL Grades 10–12**

Emmanuel has realised that he needs to be strong. Instead of accepting his fate (being teased, being an outsider, being different) he has to do something about it. Before realising what is meant by “courage” in the Prayer for Serenity, he thinks that he has to find a cure. Who does he go to and what answer, does he find at each place?

[The answer can be presented in table format.]

<b>Mama Jay</b>	The Sangoma	He doesn't get to meet with her but sees the power of her magic in Jackson Pitlo.
<b>Brother John's Church</b>	Charismatic Church of faith healing	He sees people paying for a healing but wakes up the same as he was.
<b>The Ngaka</b>	Calls on ancestral powers	Gives Emmanuel a message of hope. Gives him cream, which burns his skin, but he has a message: your time will come.
<b>Rre Pitlo</b>	Elder of village	Can answer all Emmanuel questions about his past.

## **Chapter 15**

### ***In a nutshell***

It is with absolute horror that Emmanuel wakes up only to discover that instead of “warm, brown” skin, he now has a flaming and painful red skin covered in blisters. Not even the “strongest and purest” magic in the town is strong enough to heal him. He manages to escape the house without his grandmother or Mrs Zacharius noticing him. They have a crisis of their own to deal with. Mrs Zacharius’ granddaughter is suffering the cruel comments of the people of her hometown. Her mother – having died of Aids – is not there to protect her. It is a pity that Emmanuel does not realise that there is room for all religions in his hometown after all – Mrs Lesenmayotse promises to approach her pastor to find the funds to help Mrs Zacharius travel to Rooikranshoek to fetch her daughter. We already know that Pastor Ezekiel has helped, because while Emmanuel was lying in hospital he refers to the friendship between him and Mercy.

Emmanuel also fails to take comfort in the fact that the real rain, promised by the Ngaka, is falling. He does not understand that the loud thunder predicting only false rain, was symbolic of the cream that he put on his skin. The real change was about to happen.

As Emmanuel escapes on foot to Kotsi Corner the reader revels in the effects of the rain on the villagers. Happy shouts of “Pula! Pula!” escape him. He only feels empty and terribly alone. For the first time we learn the terrible story about *leswafe* told by Naledi. They capture children and keep them locked in their houses so that they can have people to talk to. He cannot bear the future that lies ahead of him.

Despite his anger he remembers Masego. He calls out to her in the rain next to the giant rock. He also talks to the spirit of the ancient albino – his ancestor. The pouring rain eases the pain of the blisters forming on his skin. He walks towards the giant anthill and to his surprise, sees a tiny human skull lying at the base of the giant stone. The skull had been washed up by the rain. Was Emmanuel contemplating suicide as he stood there? The reference to Mr Habanga’s suicide suggests this. Emmanuel feels cold, bitter and betrayed. He identifies with the “disrespect” suffered by baby Tsaone. He stands in terror. A part of him wants to help the baby, pick up the skull and take it home. But he is too scared and too lonely.

### **Activity 3.16 Chapter 15**



The questions that follow are a very simplistic explanation of Emmanuel’s internal process. Allow learners to figure out the answers during class discussion. Write the correct answer on the board. It is important to incorporate some of the learners’ own words and expressions.

#### ***HL, FAL and SAL Grades 8–9***

#### ***SAL Grades 10–12***

1. The Ngaka predicts that Emmanuel will undergo some change. What does Emmanuel believe that change to be?  
[He believes he will wake up with a brown skin.]
2. The Ngaka also makes a weather prediction. What did she say about the loud roll of thunder the night before?  
[She says it is false because it doesn’t predict the real, deep rain that would only come the next day.]
3. When Emmanuel wakes up the next day, has his skin changed?  
[Yes, but not in the way he has hoped it would change. It is red and covered in blisters.]
4. What other prediction did the Ngaka make about Emmanuel?  
[She said that he would undergo a “deeper change”, a change that was different to the one he expected.]
5. Does Emmanuel believe it?  
[No, he just feels that there is nothing in the world that can help him. He feels he is doomed to live the life predicted by Naledi’s awful story.]
6. Even though Emmanuel feels weak and vulnerable, he still wants to help Masego. Why?  
[He is loyal to her. She was faithful to him when she was alive. He wants her suffering to end. Even if he cannot stop his own suffering.]
7. What does Emmanuel discover at the base of the big white rock?  
[The skull of a baby.]
8. Whose does he believe it is?  
[He believes it is the skull of Rre Pitlo’s aunt’s baby, Tsaone.]
9. Why do the Motsware believe a child’s body should be buried under the house in which his family live?

[The baby’s spirit still needs to be cared for and be protected. If not, the spirit becomes vengeful and confused.]

10. Why does Emmanuel find it difficult to pick up the skull?

[It is quite gruesome to think of picking up the skull of a dead baby. He is in a state of shock.]

### ***HL and FAL 10–12***

This exercise is aimed at teaching learners to study the text and writing style of the author in more detail. Refer to the last five paragraphs of Chapter 15. (“Cold horror ... my chest was a stone made of ice.”)

1. “Cold horror wrapped itself around me.” What figure of speech is used in this sentence? Explain its effectiveness.

[“Horror” is personified. It is given the human quality of being able to wrap itself around Emmanuel and it is cold. It is effective because it illustrates that Emmanuel’s shock is in fact bigger than he is. It is overwhelming. It enfolds and controls him.]

2. Why is the horror “colder than the rain”?

[The rain only makes his body cold and wet. The fear creeps inside him.]

3. What figure of speech is used to illustrate that the Habanga children are still in shock about their father’s suicide?

[Euphemism. They refer to their father as “late”.]

4. Look carefully at the words used to describe Tsaone’s skull. Write down the words that imply that Emmanuel sees the skull as a living entity. Explain why you have chosen each of these words.

[“bed” – babies lie in beds; “human” implies that the skull is alive; “tiny” makes the skull seem fragile, as if it can be hurt.]

5. Is “shivering” meant literally or figuratively?

[It can be used both ways. He is literally shivering because it is cold. He could also be shivering because he is afraid.]

6. Why does Emmanuel feel that Tsaone’s remains have “suffered disrespect”?

[The baby’s mother did not take his dead body with her because she was afraid. His body was presumably taken by a jackal. He was never given the proper burial for a child: he was not buried under the floor of his parent’s house.]

7. Why does Emmanuel find it difficult to pick up the skull?

[It is quite gruesome to think of picking up the skull of a dead baby. He is in a state of shock.]

## **Chapter 16**

### ***In a nutshell***

From the onset of this chapter we realise that Emmanuel has changed. He completes the story of what he did with the skull of baby Tsaone. He gingerly picked up the skull and carefully carried it through the pouring rain to Rre Pitlo’s house. He decides against burying the skull in Cemetery hill because he remembers that the baby should be buried

at home. The description of how he dug deep until he found soft and dry sand is touching. Equally touching is the way he sings “The Lord is my Shepherd” as he buries it. He is combining two belief systems. He is taking from each to create a whole.

After having buried baby Tsaone, he receives a sign that he has done the right thing. There is a break in the clouds through which the sun pours and hears Masego giggling for the first time. The curse has been broken. This gives him strength to endure Christmas.

On his way home he hears Mma Zacharius complaining about Mercy. We immediately understand why Mercy and Emmanuel forge a relationship later on. Like Emmanuel she is subject to prejudice and thoughtless mob mentality.

Keshia leaves for the mine just before Christmas. She comes to say good-bye to Emmanuel and thanks him for his kindness. She apologises for calling him a freak. She is so warm and friendly that Emmanuel thinks she is going to kiss him.

Emmanuel never tells his grandmother why he was covered in blisters. She later discovers the hidden Cremora bottle and doesn’t talk to Emmanuel for a day. She is angry that he has brought the “evil” into her house.

Christmas is a terrible time for Emmanuel but he endures it. The words “but still” are used as a refrain throughout his descriptions of his suffering and endurance. “But still” (it didn’t matter, it didn’t touch me because I feel okay about what I did).

It is only after Christmas that Emmanuel realises the moment the Ngaka referred to when she read his stones. We realise, as we approach the last chapter, that we have come full circle. It is a rainy day and Emmanuel is on his way to the Spar to buy fresh bread for his grandmother.

### **Activity 3.17 Chapter 16**

#### ***HL, FAL and SAL Grades 8–12***

Revise the concept of “irony”. Irony is when the outcome is opposite to what has been expected. For example: In an attempt to become “normal”, Emmanuel finds himself physically more offensive.

Also look at picturesque descriptions in the chapter: “My mind was a cold mist of half-thoughts and questions”. This is a metaphor. The thoughts and questions in his mind are undefined – he is confused. His confusion is being compared to the vague images we see through mist.

### **Chapter 17**

#### ***In a nutshell***

On his way to the Spar Emmanuel eventually meets Mercy. They immediately recognise each other. Mercy reminds Emmanuel of Masego. He thinks that Mercy, who has no fear in approaching him, who takes his hand without hesitation is the “moment” he has been waiting for. But the reason for her attraction and warmth towards him is because her hero, Father Francis, is also an albino. It is not Emmanuel she sees, but a reminder of the man who saved her life.

When Emmanuel enters the Spar he notices that Rre Pitlo’s son, Jackson is normal again. Rre Pitlo tells him that the curses of the village have all been lifted. There is enormous debate as to whose magic lifted the curse, but in a moment that is clear and strong, Emmanuel realises that he lifted the curse. He requires no glory. He does not tell anybody. It is his secret. It no longer matters that on his way home, the children run away from him. It doesn’t matter that Naledi tells terrible stories about him. What matters is that because of him, the villagers are safe from loss and heartache.

He now realises the truth behind the God-grant prayer. He must have peace of mind and a restless spirit about being an albino – it is who he is. It takes courage to accept this because no magic in the world can change it.

**Activity 3.18 Chapter 17**  

**HL, FAL and SAL Grades 8–9**

**SAL Grades 10–12**

1. In an attempt to become “normal” Emmanuel finds himself physically more offensive. Why has this happened?  
[The cream given to him by the Ngaka has given him blisters.]
2. How does he react when he wakes up with his skin covered in blisters?  
[Runs, in the falling rain, to Kotsi Corner.]
3. His anger turns to determination. What does he do?  
[He finds the skull of baby Ttsaone and buries it under Rre Pitlo’s house.]
4. In Chapter 14, the Ngaka tells Emmanuel that he “will recognise the moment when a new joy will come into his life”. As the story reaches its close, Emmanuel identifies a few moments that are not symbolic of a new beginning. What are they?
  - His mother and her thoughtless Christmas gift.
  - His brother not wanting to sleep with him.
  - Mercy, although he recognises a kindred spirit.]
5. What was Emmanuel’s moment?  
[He realises that he is a part of his community. He may be different, but he plays an integral part in everybody’s life. Nobody knows that he helped stop the accidents at Kotsi Corner, he knows it and that makes all the difference. Belonging is as warming and welcoming as a freshly baked bread.]

## Section 4: After reading

### Introduction to this section

Spend no more than one week (five periods) discussing the various themes with Grades 8 and 9. These learners need to be aware of the themes but there is no need for extended answers. Grades 10–12 HL learners need more time (at least two weeks) because they need to be skilled to write literary essays and answer more detailed questions. FAL and SAL learners are not required to write essay responses to literature. There is therefore no need to practise these skills. It is important however that they see literature as a comment on society and a tool for reflection.

Use the topics and discussions below for the following:

- formal group presentations
- forum discussions
- debates
- portfolio work: discursive, reflective and argumentative essays and shorter creative pieces
- formal orals
- group work.

### Learners' response to *Because pula means rain*

Learners will at this stage be able to appreciate the opinions of others of this book, and will most likely have their own opinions. Guide them through the following reading and presenting of reviews.

#### **Activity 4.1 Discuss your response to the book**

The same questions can be asked to all learners, the detail of the answers will differ.

Write the questions on the board and allow learners to discuss their feelings in a group. The answers can be given by one learner only. This will allow group members to answer honestly.

#### **HL, FAL and SAL Grades 8–12**

1. What impact did the book have on you? Or, what did the book mean to you?  
[Never allow an answer like “nothing” to pass. Some learners may have found the book boring – they have to explain why.]
2. Does the book explain why history and culture is important? Did you learn anything about the history or cultures of Southern Africa that you never knew before?  
[Learners' answers will differ.]
3. Are the characters plausible? In other words, can you believe that they existed?  
[Learners' answers will differ.]

## Reviews

Read the review below together with the learners

### **Commendation: Because pula means rain Sanlam Prize for Youth Literature 2000: Gold**

When I first read *Because pula means rain*, I was entranced from the very beginning. The writer has a beautiful, lyrical style and I greatly admired the skillful way in which she evoked an acute sense of atmosphere and place. *Because pula means rain* stood out from the rest of the manuscripts I judged because I could think of no way in which to improve the story or the manner in which it was told.

The characters are interesting and complex. Emmanuel, an albino is the protagonist in the story, but he is not a typical hero. Instead, he is a complex person who struggles to come to terms with his condition.

He struggles to control his anger and frustration, and although the writer doesn't make a big issue of it, choosing to discuss instead only one episode where he loses his temper and smashes the "God-grant" picture, he clearly gives his grandmother a hard time.

Emmanuel is also headstrong – even though his grandmother does not want him to go with Sindiso to Gaborone because of the number of accidents that have afflicted the community, he insists and cajoles until he has his way. Peripheral characters are likewise well rounded and complex. The writer deals with the outsider theme with skill and sensitivity, managing to arouse the reader's sympathy for Emmanuel and Keshia without ever lecturing or sermonising. The problems Emmanuel and Keshia are experiencing are presented in a very realistic and believable way, which will no doubt make it very easy for young readers to identify with them.

Many books have been written, particularly by Southern Africans, on racist attitudes towards people with dark skin. I liked the way that Emmanuel's albinism inverts this – he longs to have black skin, which represents wholeness and health to him. I think that this sends a very positive message to readers who are still suffering the consequences of racism. Not only does this redress the issue of dark skins being inherently undesirable, but the writer insists that we look beyond this issue: she manages to do so without being heavy-handed or prescriptive.

I think that young South African readers will benefit enormously from this story; it is sure to give all its readers a greater understanding of what it is like to be an outsider. And yet, because of the well-crafted and subtle way in which the story is told, its readers will absorb all of its lessons without even fully realising it. I congratulate Jenny Robson on winning her fourth Sanlam Prize for Youth Literature with *Because pula means rain*.

(Source: [www.childlit.org.za](http://www.childlit.org.za))

## Activity 4.2 Create and present a book review



### HL, FAL and SAL Grades 8–9

Discuss with the class how they felt about the novel. They do not have to be positive about every aspect of the book, but they have to be able to give reasons why they liked or disliked parts of it. Do the learners agree with the review above? If they do – would they like to add anything to the review? If not, why not? After the discussion, the learners write a short book review (approximately two hundred words).

### HL, FAL and SAL Grades 10–12

Read or photocopy the above review for learners. Discuss the elements of a review.

- A review includes biographical details of the author.
- A review contains a short summary of the plot.
- A review discusses one or two relevant points about the main character of the novel.
- All novels have a theme, a lesson that make it important to read. A review discusses the relevance and importance of that theme.
- A review includes the writer's own reaction to the novel. There may be things that the writer of the review does not like about the novel, but he/she can clearly give reasons for that.

Ask learners to write a short review of *Because pula means rain* (two hundred and fifty to three hundred and fifty words).

## Characters

### Character analysis of Emmanuel Lesenmoyotse

Emmanuel Lesenmoyotse wants a miracle. At the beginning of the story he is so angry with his grandmother that he forgets himself, shouts at her and smashes the God-grant picture. He is angry because she doesn't pray for a miracle for him. His grandmother doesn't realise everything that is wrong in his life. His mother rejected him and the smell of the soap she brings on her annual visit is "sickly"; he is born with albinism and people say the most terrible things to him; he finds it difficult to make friends and the only real friend he had, Masego, died in a car accident.

Emmanuel's initial anger turns to determination after the accident on Kotsi Corner when he goes on a quest to find his own miracle. In the end, Emmanuel finds the miracle in himself when the "circle of empty dead space" around him is filled with a sense of belonging. The dead space is filled with the people of "(his) village". How did this happen?

The "dead space" Emmanuel felt around him was a sense of alienation and betrayal. He was betrayed by a body that he felt trapped him. The feeling of self-loathing made him accept, in a sense, all the "bad" things his community was saying about him. That is why he couldn't accept the fact that his grandmother thought that he was perfect.

Like Sindiso, Emmanuel interprets "courage" as determination to do whatever it takes to change your situation. Emmanuel goes to the church of Brother John. How great

was his disappointment when he woke up the next morning and “... slowly; slowly (he) lifted (his) hands up in front of (his) face. In the bright morning sunlight they were pink. Pink as they had always been!”

The Ngaka predicts that his time will come and gives him ointment. He wakes up the next morning covered in burning blisters.

The miracle, Emmanuel discovers, lies in accepting yourself and knowing where you belong. His desire to help the spirit of Masego teaches him this. For Masego to walk into the Light he must bury the remains of baby Tsaone Segolodi. He knows this because he took an interest in Rre Pitlo’s story about how the village began. A respect for and honouring of his roots, led to the end of the era of accidents at Kotsi Corner. He proudly exclaims that: “The accidents have stopped because of what I had done”. Emmanuel is no longer and outsider.

In the first chapter he tells us that the events he is going to recall took four months to happen: “It seems right to me now that August was the time when it all began ... And it ended on a rainy January morning”.

He also implies that it was good to learn this lesson; that whatever it is that we are going to read about is remembered like the “Spar bread smelling rich and warm against (his) chest”.

## **Major characters**

### ***Keshia Hoffman***

Keshia Hoffman enjoys a lot of attention in the novel. She is, in a sense, the antithesis of Emmanuel.

When Masego died, Emmanuel lost his great defender and he thought that Keshia could replace her.

Keshia was different: she had a beige skin and golden eyes. Emmanuel was pink and had to wear tinted glasses. She never looked at people when they spoke to her and she was always stooping. Nobody took notice of her. Emmanuel yearned to be ignored.

She always wore a red scarf the same way Emmanuel always had to wear a hat and long pants. She was teased for being a “point-five” (of mixed racial origin) and Emmanuel was teased for being an albino.

The one difference between them is that Emmanuel, quite rightly, says that “she was so filled with her own sadness and her longing that there was no space for reflections of anyone else”. Whatever his motives, Emmanuel always observed and reached out.

Keshia is the product of a liaison between her mother and a German – perhaps a mine engineer, we do not know. What we do know is that for a while there was correspondence between them and he sent her a scarf that she wore as a symbol of a father’s love. He also promised her that he would, one day, send for her. But the letter never came.

Her miracle is about her father taking her away to live with her cousins. As she waits for him to honour his promise to her, she slowly loses all sense of self worth. Her body language clearly reflects somebody who sees herself as unworthy. She never looks up,

she stoops and doesn't make any voluntary contact. When she comes to say good bye to Emmanuel, she admits that her mind was in a very dark place.

What came was a letter from her father's German wife in Dusseldorf, putting her in her place, so to speak. She was nothing to her father. He loved their children, not her. This drove Keshia to taking all her grandfather's heart tablets.

Keshia was angry that her suicide wasn't successful, and like Masego, it is her anger that helps Emmanuel understand the meaning of courage. Emmanuel is asked by the sister on duty to visit Keshia. He recalls seeing Keshia lying in bed and realising that suicide doesn't help anybody. Mr Habangana committed suicide thinking that his family would be better off without him. Emmanuel remembers that to that day, the family still didn't celebrate Christmas. Sympathy turns to anger, not only towards Keshia but towards himself. Why was it that he always chose losers to be his friends? Keshia because she isolated herself and always wore the red scarf and never looked at anybody, and Pearl because she was blind. The outsider chose to be with the outsiders and so reinforced himself as an outsider.

Both Emmanuel and Keshia have been rejected by a father. Emmanuel's father is never referred to and Keshia's father clearly ignores her existence. Both have weak mothers. Emmanuel's mother was too weak to deal with the stories about his albinism and moved onto the mine where she has two more children. The only reference to Keshia's mother is as "weeping".

On the outside Keshia, who is beautiful, has everything Emmanuel wants. In the end, Keshia's faith in human nature is restored, but unlike Emmanuel, her faith is still based on outside influences: in this case her mother's Scottish boyfriend who promises to take the family to live on the mines. The last description of Keshia is of her wearing yet another garment given to her by a man in her mother's life.

The pity is that Keshia doesn't grow emotionally. She becomes like everybody else when she feels stronger. She doesn't kiss Emmanuel good-bye.

### **Activity 4.3 Explaining my character**



***HL and FAL and Grades 8–9***

***SAL Grades 10–12***

Revise the section about the format of a diary entry and ask the learners to do the following activity.

1. Imagine that you are Keshia.
2. Write two diary entries. The first entry is written on the day you decide to take all your grandfather's heart tablets. The second entry is written shortly after the visit from Emmanuel. You must refer to the novel when referring to facts and details. Each entry must be approximately two hundred words long.
3. What do you think Keshia looks like? Find a suitable photograph in a novel and use it as part of your diary presentation.

### *HL, FAL and SAL Grades 10–12*

Copy the following excerpt for the learners. They work individually and write their answers in their workbooks.

And Keshia was there, waiting for me. Smiling. Still wearing her tartan Scottish skirt. Come to say goodbye because she was leaving for the Mine that very day.

We sat in the yard with the blackened fire sand between us.

5 “You were kind to me, Emmanuel. When I was so unhappy, you spoke to me. Thank you for that. And I am sorry I called you a freak. I didn’t know what I was saying there in the hospital. My mind was very dark then.”

“It doesn’t matter,” I told her. Thinking that this was a good moment.

10 But then I thought she meant to kiss me goodbye or at least take my hand, so I leaned forward. But that was a mistake. Keshia backed away with panic in her eyes. Panic at the thought of my alien skin too close to hers, even though the fathers she collected were all white skinned and foreign and from faraway countries. She began to talk quickly instead.

“I must go. Right now. Three o’clock we have to be ready. Mr McLennan will fetch us at three o’clock, he said.”

15 I watched her go with her tartan skirt swinging against the back of her knees, while my grandmother and her schoolfriend from long ago ranted at each other. But in my mind I could still hear Masego’s giggle echoing in a haze of sky-light. And that was enough.

1. Where had Emmanuel been moments before this encounter with Keshia?
2. How does the sentence structure in lines 1–5 indicate that he is emotionally raw and tired?
3. As Emmanuel strengthens emotionally he becomes less tolerant of being treated with prejudice. Although he doesn’t say anything to Keshia, his thoughts are bitter and sarcastic. Quote the lines that indicate this.
4. Why was the echo of Masego’s giggle still fresh in his ears?
5. Why does the reader feel less sympathetic towards Keshia than Emmanuel, despite the fact that she was the one that tried to commit suicide?
6. What are Mma Zacharius and Mma Lesenmayotse talking about?
7. How does this link up with the theme of discrimination and social prejudism in the novel?

## Minor characters

### *Pearl Khupe*

Pearl does not play a major role in the novel, but her circumstances and the interaction of the community with her, certainly need some exploration.

Emmanuel used to call Pearl his girlfriend. Keshia never “saw” anything because she didn’t want to face people, Pearl was blind. Pearl’s parents used to go to the same church as Emmanuel’s grandmother. She never attended the same school as Emmanuel did and therefore wasn’t aware of all the stories about him and the teasing he had to endure.

Emmanuel refers to Pearl as the only girlfriend he ever had, despite the fact that at the time he was only in form two. Having a girlfriend meant that he could hold her hand, sit down on the big white rock at Kotsi Corner and talk with only the goats for company and nobody to tease them. Pearl could “break the circle of emptiness around (him)” after Masego had died. Pearl made him feel like everybody else.

But even that was not granted Emmanuel by his school friends who made fun of the fact that she could only love him because she was blind and couldn’t see what a freak he was. It is to Emmanuel’s credit that, despite the derision, he kept holding onto the relationship until Pearl’s parents got to hear of it and they “chased (him) away like some stray dog”.

The betrayal here is on many levels and links up with Emmanuel’s confusion about faith and religion later on and perhaps earlier in the novel, as well. Mr and Mrs Khupe were not only friends of his grandmother, they also belonged to the same church and used to sing hymns and pray at Kotsi Corner. When Emmanuel refers to the argument he had with his grandmother because she never prayed for a miracle for him, it is in a sense, an angry outcry for her to acknowledge his condition and not to pretend that everything is all right. Because for Emmanuel everything certainly wasn’t all right and he needed praying for.

It was exceptionally bitter for Emmanuel to hear words like “Don’t you lie to her and try to trick her”. Having heard all the other things being said to him, their angry retort is tame in comparison. Emmanuel expected people of faith to treat him differently and rightly so. It is almost better to be teased than to be falsely accused.

When Emmanuel brags to Sindiso about having had a girlfriend, he doesn’t add the bad treatment of Mr and Mrs Khupe. He doesn’t add that she was blind and also had to wear dark glasses. But it is more than not having wanted to be teased by or laughed at by Sindiso because of his choice of girlfriend. The incident is a sad reminder that you can trust nobody to treat you fairly. It is no coincidence that the story of Pearl is told to us a few lines after he tells us about how Masego punched Mpho and cried out: “It is not fair. Why must they do this?”

We know that Emmanuel was angry at his grandmother for spending so much time praying for a miracle at Kotsi Corner, but never for a miracle for him. He was angry that she kept on referring to the God-grant picture when he became frustrated about what he was.

Towards the end of the novel Emmanuel describes his encounter at Brother John’s

church. He sees Mr and Mrs Khupe there with Pearl to pray for the miracle of sight. He sees Mrs Hoffman: still weeping, praying for her miracle. But we don't see Emmanuel's grandmother. She requires no miracle because she sees herself as already blessed. To her Emmanuel is good enough as he is.

Herein lies the difference good parenting makes. And this is perhaps where Emmanuel gets his iron will. One questions parents like Mr and Mrs Khupe who never listened to their daughter. It is unlikely that a character like Emmanuel would lie to or trick Pearl. The ugly thoughts he has about her when he realises how people are staring at her without her knowing it, are based on sympathy for her loneliness and isolation. So, also, his ugly thoughts about Keshia.

Instead of teaching acceptance of your situation, like Emmanuel's grandmother taught him, there is denial in both the Khupes and Mrs Hoffman as they march off in search of miracles for their children or themselves.

We don't know what became of Pearl. But we know that she never learnt inner strength or resourcefulness like Emmanuel did because his last reference to her is "still stumbling".

### ***Sindiso***

Sindiso's trip to Gaborone sets the story in motion. He sees Emmanuel as his lucky charm on the trip to see his girlfriend Gracie. Sindiso is cool; he can drive, he has a real girlfriend and he is a man of action. When we first meet Sindiso we get the impression that he genuinely likes Emmanuel. Sindiso almost overturns the car on the way to Gaborone. Emmanuel takes note of Sindiso's look of "disgust" when he sees the blood trickle down his face.

Sindiso is like everybody else. But Sindiso's anger and determination to do something about the impossible inspires Emmanuel to take charge of his life. Sindiso, present in hand, knocks at Gracie's door only to find that she is with another man. Sindiso's angry retort, "This isn't the end. No girl can do this to me. No girl can make me a fool" becomes a very determined: "I don't want serenity. I want Gracie". Those words make Emmanuel realise that he doesn't want serenity either. He wants a miracle. The novel is about Emmanuel's quest for a miracle.

Emmanuel explores the sources of miracles in the Village: Mama Jay, the Ngaka and Brother John's Church. When Emmanuel sees Sindiso again he has his Gracie back and he says: "I told you I didn't need the serenity stuff. I didn't even need Mama Jay or the Ngaka. All I needed was the accident".

The accident was necessary for Emmanuel too.

### ***Activity 4.4 The characters in Because Pula means rain***



This activity involves individual and group work.

***HL and FAL Grades 8–9***

***FAL and SAL Grades 10–12***

1. You already know the difference between character, plot and setting. A character card is like an extended identity document and must contain the following:

- personal details: age, height, colouring
  - physical details: address, school, financial situation (setting)
  - favourite expressions
  - hobbies
  - what major events take place in their life span in the novel – a brief summary (plot).
2. Now make character cards for: Emmanuel, Keshia, Mrs Lesenmayotse, Pearl, Sindiso, Masego (as living and spirit being).
  3. What does each character reveal about him-/herself through his/her own words and actions? Quote and explain three examples.

### ***FAL Grades 10–12***

Discuss the following questions in groups and then write your own answers.

1. What does Emmanuel look like? How do you feel about this, and most importantly, how does he feel about himself?
2. Describe Emmanuel's personality. Is he outgoing, rational, pro-active and in control?
3. What is his background? Does he come from a happy family? Are they rich? What are their living conditions?
4. What motivates him? What are his dreams or ideals? What drives him to behave in a certain way?
5. What is his relationship with other characters in the novel? What is his relationship with his community?
6. What is Emmanuel's conflict? Is it internal or external? How does he react to this conflict?
7. Does Emmanuel change or mature throughout the novel?

### **Activity 4.5 Write an essay**

Revise the basics of writing a literary and/or reflective essay with the learners.

### ***HL Grades 8–9***

Learners first have to learn to look at the question in detail as the question tells them what to write. They must use examples from the text to write a coherent and structured essay.

This activity involves individual work and is suitable for Grades 8–9 HL learners (the more mature learners will have more insightful responses).

We choose friends for different reasons. No single person can fulfil all our needs. In the same way, Emmanuel has different reasons for connecting with various characters.

1. Copy the table on page 80 in your workbook. Complete it on your own and discuss it in groups later. Consider the influence the characters below have had on Emmanuel's development as a character. Refer back to the novel and write down any words or phrases that you feel best illustrate your point.

<b>Characters</b>	<b>How Emmanuel feels about them at the beginning of the novel</b>	<b>How Emmanuel has changed his mind about them, in other words, how have they affected him?</b>
Emmanuel's Grandmother		
Keshia		
Masego (as living and spirit being)		
Sindiso		

2. After discussing relationships as seen in the novel, write a reflective essay in which you think about the various kinds of relationships you yourself have forged.

***HL Grades 10–12***

Write a literary essay to discuss Emmanuel’s character development. Your essay should focus on the following aspects of the novel.

- What does Emmanuel look like? How do you feel about this, and most importantly, what does he feel about himself?
- Describe Emmanuel’s personality. Is he outgoing, rational, pro-active and in control?
- What is his background? Does he come from a happy family? Are they rich? What are their living conditions?
- What motivates him? What are his dreams or ideals? What drives him to behave in a certain way?
- What is his relationship with other characters in the novel? What is his relationship with his community?
- What is Emmanuel’s conflict? Is it internal or external? How does he react to this conflict?
- Does Emmanuel change or mature throughout the novel? Explain how he changes and how other characters and circumstances contributed to the change.
- What can the reader learn from Emmanuel’s life and his actions?

**Conflict**

Revise the information about conflict in Section 2. Emmanuel’s conflict is both external and internal. He is a person with albinism. He looks different. Internally he has to learn to accept himself and to stop wishing that he was different. Conflict arises and pressure is felt because he refuses to accept his situation.

## Activity 4.6 Identify and evaluate conflict experienced by different characters



### HL and FAL Grades 10–12

Lead the learners in this activity. It is based on learner input and the maturity of the learners will determine the appropriate level. Allow half a lesson for group work. Learners must complete the task on their own at home.

1. Explain to learners the idea of a conflict: it is a problem we have that is so big and fundamental; it almost takes over our lives. Most novels have characters with conflicts that become a part of the main thread of the plot.
2. All the characters in the novel *Because pula means rain* have some conflict that they must learn to deal with. Learners must complete the table below for the following characters: Emmanuel’s grandmother, Keshia, Sindiso, Masego. An example has been completed to help them.

Example:

Character	Internal conflict – problems we can control because they are based on our feelings or attitude	External conflict – problems we cannot control
Pearl	She must accept the fact that she has been born blind and treat herself as an equal	She cannot control that she is blind and she cannot control that people make fun of her

## Plot

Revise the information about “plot” in Section 2. The plot of *Because pula means rain* can be divided into many sections. The real story (the story that moves from point A to point B), is the story of how Emmanuel learns to grow into his skin and love himself.

## Activity 4.7 Identify and evaluate main events



### HL and FAL Grades 8 and 9

### SAL Grade 10–12

Lead the learners in this activity, which involves class and individual work. The column on the right contains the suggested answers.

1. Learners must copy the table into their workbooks and copy the correct answers from the board.
2. The threads of all the different stories in *Because pula means rain* are spread out throughout the chapter. Draw a table and make notes of how each story is continued in each chapter.

Example:

Chapter	Pula's story	The mystery of Kotsi Corner	The history of the Baswara People
1	Emmanuel starts his journey to Gaborone and we know that he hates what he looks like and is treated like an alien.	We know that there have been many accidents at this corner and that the accidents require prayer.	Masego introduces us to the idea of mythology and ancestors.

### ***HL, FAL and SAL Grades 8–9***

#### ***SAL Grades 10–12***

Ask learners to scan the novel and identify the pages on which the history of the Baswara people is told. Learners must rewrite the story as a children's story. Illustrations will make it more vivid. These stories can be told to the class and the mark can count as a prepared oral mark.

Page	Main event	Rewrite the story
13	Description of night – premonition	
23	Reason for splitting of tribe	
27	Planned escape and betrayal	
47	Betrayal at Kotsi Corner	
54	Anticipation of fight	
67	Anticipation of fight – building to climax	
107	Climax and connection to present	
117	Blamed the albino	

### ***HL and FAL Grades 10–12***

Continue in the same vein, but add a column in which the responses are dealt with in more detail. For example:

Chapter	Pula's story	The mystery of Kotsi Corner	The history of the Baswara People	Discuss Emmanuel's development as a character
1	Emmanuel starts his journey to Gaborone and we know that he hates what he looks like and is treated like an alien.	We know that there have been many accidents at this corner and that the accidents require prayer.	Masego introduces us to the idea of mythology and ancestors.	Because we know that Emmanuel is telling a story that happened a while ago, we know that he has reached maturity.

## Setting

### Activity 4.8 Compare different social groups in a society



#### HL, FAL and SAL Grades 8–12

Learners complete this activity on their own.

Kedia Heights is a small community. Within this community there are different social classes. Study each group and analyse the role they play in the story. Gaborone is included in this exercise.

Identify group	Their assets and education	Reactions and sophistication of people
The rich and affluent that stay on the hill.	These people have the money to buy big houses. They are often foreigners and they own businesses in town.	They are often blamed for disasters – Mr Botshelo is blamed for the accidents at Kotsi Corner.
Ward Twelve		
The citizens of Gaborone		

## Themes

The topics below are highlighted because they are the most recurring in the novel. These are Discursive Essay assignment topics and were selected to give the readers some background to the lessons in the novel. The essays should be assessed by evaluating the learners' ability to link their research with the "reality" of the novel.

### The Prayer for Serenity

This prayer is often used in programmes to help patients overcome alcohol and drug addiction. How could this prayer be of help to a teenage drug addict? What would an addict have to accept? What would an addict need courage for? By discussing topics like this, the lesson of the novel becomes universal and not limited to topics of racial or physical discrimination.

### Activity 4.9 The Prayer for Serenity



#### HL, FAL and SAL Grades 8–12

1. Emmanuel is given the Prayer for Serenity by Mrs Turner because she was sure that it would help him one day and she knew "how hard it was for him". At first Emmanuel hates the words because he cannot accept being an albino. After having read the novel, what is it really that he cannot accept?  
[He cannot accept the way people treat him. He thinks that accepting his albinism means accepting being mistreated by others.]
2. Emmanuel doesn't come across as being a weak character, but he readily accepts being called names and although he is hurt by it, doesn't stand up for himself when people hurl insults at him. Why is this so?

[In a sense he agrees with them that he is despicable. He cannot understand that his grandmother doesn't think that he needs a miracle.]

3. How does Emmanuel misunderstand the meaning of “courage” in the prayer?  
[He thinks it means he must do something about being an albino, that he must change himself physically.]
4. What is the true meaning of courage?  
[You must accept who you are and develop a sense of own worth. You are your own miracle.]

**HL Grades 10–12**

Grade 10-12 learners should answer Questions 1–4, but add the following question.

5. Emmanuel tries sharing the prayer with Sindiso, Masego and Keshia. Complete the table below.

	What is their problem?	What is their reaction to the Prayer for Serenity ?	What are the consequences for	
			the character	Emmanuel

[The completed table.]

	What is their problem?	What is their reaction to the Prayer for Serenity ?	What are the consequences for	
			the character	Emmanuel
Sindiso	Sindiso's girlfriend, Gracie, has another boyfriend.	He does not want peace. He wants Gracie and is prepared to do anything.	He becomes so angry that he drives recklessly, causing an accident in which both he and Emmanuel are seriously injured.	Emmanuel is subconscious for a while and meets the ghost of Masego and learns the terrible consequences of not accepting who you are. Masego is unwittingly causing the spate of accidents. This encounter sends him on two quests: one to find out the identity of the baby, and the other to finally have courage to do something about his albinism.

Masego	She cannot accept the fact that she died at the age of eight. She cannot go into the Light, meaning her soul cannot find peace, she is too angry. Linked to that is the unquiet spirit of a baby that keeps crying, unless she chases the goats into the road, causing an accident.	She rejects the words of the prayer as English nonsense and transfers the blame to the baby.	Masego finds peace once baby Tsaone is buried.	Masego's inability to understand her own anger and the realisation that there is another unquiet spirit on the hill, helps Emmanuel realise that to find peace, we have to incorporate all belief systems. He quietly lifts the curse on Kotsi Corner by burying the dead; by making peace with who he is.
Keshia	Keshia doesn't want to live because she realises that her father will never come and fetch her.	She totally rejects the idea that she has any control or power in the situation.	Keshia doesn't grow as a character. She becomes happy again only once her mother has found another boyfriend.	Emmanuel realises how pitiful weakness is. He realises that by seeing himself as weak, he kept on making weak choices.

## Racism

The novel does not directly focus on race or racism. It does, however, use a pigmentation disorder to illustrate the sensitivity of wanting to be of the same colour or type. If you are different, says the novel, you suffer.

Emmanuel is born white in a brown community. He doesn't feel that he belongs. He wants his freckles to grow, he wants to wake up "warm and brown". He hates his pink skin.

The novel clearly illustrates, through the comments made by the community at large, that society tends to victimise and criminalise the outsider. It is almost an inherent quality in humankind. Many generations ago, Emmanuel's forefathers victimised the albino and blamed him for their betrayal. The lady outside Spar was so threatened by Emmanuel's difference that she said they should all go and live in their own country, to which Emmanuel thought to himself "there are only one in ten thousand". Such comments bring to mind the years of segregated living.

Emmanuel's mother is also apparently cursed for having slept with a white man by having an albino baby. Emmanuel scornfully refers to Keshia's "collection of white-skinned fathers".

The very white Emmanuel has to learn the true thing about race. The Ngaka says that the cream will "... pull the brownness through to the surface from deep within (him). All the brownness that is within (his) true spirit". It is not the outside that makes you a part of a group, or race, or culture or society. It is what is inside of you: your heritage, your belief system, your language and your frame of reference.

The novel makes the lesson a personal and non-political one by including the painful blisters and the miracle of the ended curse. But the lesson and comment is there. Emmanuel walks in his village, filled with his people. He embraces them because he belongs: in his heart.

The idea of race is clearly referred to with Keshia and the other “point fives”. These children look different and are also often teased. It is the point five percent of them that is brown that saves them though.

## **Religious tolerance**

Kedia Hights is a community in crisis. There are two overriding problems: many people commit suicide and the number of accidents at Kotsi Corner are suspiciously plentiful. As is always the case, crisis leads to prayer when no material aid seems to work.

A source of concern for the protagonist is that it appears that there seems to be no consolidation of all the resources. He rightly asks “surely there can be more than one reason” and that surely there was space enough for all the beliefs.

Emmanuel manages to de-demonise all faiths as he draws from each what is necessary for his own spiritual growth. From Rre Pitlo he learns the value of your cultural history and takes the belief that a spirit needs to be buried under the house in which he was born to find peace, literally. Modern people tend to do the opposite. Traditions and rituals are put aside. Old ways are forgotten. The miracle Emmanuel was looking for was within him, within the history of his people. A respect for his roots gave him the miracle he was looking for, and it saved his people.

Bearing in mind that the novel is written in hindsight, it is necessary to note that at no point does he degrade any other belief system. He gives them all space.

## **Suicide**

There are numerous references to suicide in the novel. The whites call October suicide month. We witness Keshia’s suicide attempt. We know that Emmanuel had a terrible moment in which he wished to kill himself. Mr Habangana locked himself in the fridgeroom of the butchery. Miss Chibanda hanged herself.

These references are not all mentioned in one chapter but are splattered throughout the book.

The message is clear and simple in the words of Mr Habangana’s children: “Christmas is a bad time for us now that our father is late”. Emmanuel is quite right when he says that “(Families) are not happier without (those that commit suicide)”. It is an aside, but a valuable one. And a stronger message because it is referred to so gently.

## **Point of view**

The role of the narrator is closely linked to the purpose of the book. The book forces us to look deep into our preconceptions of people who look different; be it because of race, physical handicap, a skin condition or mental handicap.

The novel is narrated by Emmanuel Lesenmayotse. What makes his narration so effective is that despite his many burdens, he is totally void of self-pity. Remarkably

also, is the fact that Emmanuel doesn't hate society in return. Despite the horror of discrimination he has to endure, he still tries to be an active part of society. That perhaps is the biggest feat of the novel: the reader is shamed by preconceptions. Instead we get to know a young man who observes his community and environment acutely, somebody who reaches out relentlessly and perhaps because he has physical condition, can introduce us to other characters we might have ignored.

Emmanuel's grandmother pretends that the two things most disturbing to Emmanuel are completely normal. She "pretends that (his) mother has to live away from (him) on the Mine to earn money for (his) his food" and that if (he) dresses smartly, everything will look fine". Emmanuel is clever enough to know that this is not true.

His mother left him because she couldn't bare the stories people spread about her because she gave birth to an albino child. They say she either slept with a white man or drank alcohol while she was pregnant.

Emmanuel is rejected by society because of his albinism. It is alarming – and mostly eye opening – to read about his society's interaction with him. He openly called *leswafe*. People stare at him. He overheard a woman say that albino's should be separated from society and live in a country of their own. He is called a white monkey. Little children are told that if they stare at him they will have babies just like him. People with albinism do not die or get proper burials; they simply disintegrate. People with albinism end up stealing children to have company because nobody wants to talk to them.

He doesn't get angry. He accepts all these comments as proof that there is something wrong with him. He "trembles with anger and shame". He almost feels empathy with society because perhaps his is a "fate worse than death". He is confused as he says "but this cannot be!".

Because he is so shocked and surprised we warm to him. He charms us into looking at ourselves and accepting him because he accepts these reactions. We almost want him to wake up brown and normal. We grow with him and in the end accept him as he is, as he has to be. He is not only telling the story of his life. Emmanuel gives the world what he needs most.

The unconditional and uncompromising love received by his grandmother has obviously given him, despite himself, a sense of self-worth, but his strength of character is also evidence of remarkably strong character.

In *Because pula means rain* the first person point of view is not subjective in the sense that it wallows. The stream of consciousness doesn't start at a point of self-pity and grow into self-acceptance. The novel starts at a point in his life when Emmanuel has already learnt that courage means to accept yourself despite the odds against you. That is why he can refer to his own thoughts of suicide as a "terrible moment". When he visits Keshia in hospital after her attempted suicide he looks at her self-pity with loathing.

He doesn't walk away like his albino ancestor. He turns back to his village and learns to accept the taunting of children for what it is: childish naivety.

### Activity 4.10 The role of the narrator



Link the following to the comprehension passage in the first chapter of the book. Help learners to understand that having a positive self-image is possible despite difficulties.

#### **HL, FAL and SAL Grades 10–12**

Read the description of how Emmanuel sees himself. In the next column write your honest reaction to his features. In the third column rewrite the description using adjectives with a positive connotation.

Emmanuel's descriptions	Your honest reaction	Making a positive mind shift
"my awkward teeth pushing out too hard and too far against my lips"		
"my eyes that are always screwed up even behind the tinted glasses"		
"my ginger-yellow hair"		
"my pig-pink skin"		
"the floppy hat that I must always wear"		
"the long pants that I must always wear"		

Emmanuel hates mirrors. He hates seeing his face and body in the mirror. You sometimes hate looking at yourself in the mirror. What do you hate about your reflection?

What is the difference between you sometimes hating what you look like and Emmanuel hating what he sees in the mirror?

# Glossary

## **Setswana expressions**

<i>Dumela:</i>	greeting
<i>Hirikgong:</i>	January
<i>Kgotla:</i>	tribal gathering/meeting
<i>Leswafe:</i>	ghost
<i>Mma:</i>	greeting to older woman – similar to Mrs
<i>Nkuku:</i>	grandmother
<i>Phalane:</i>	October
<i>Phatwe:</i>	August
<i>Rra:</i>	greeting to man – similar to Mr
<i>Rre:</i>	greeting to senior male – similar to Sir
<i>Sala sentle:</i>	slang expression “so sharp” or “cool”
<i>Chibuko beer:</i>	home-brewed beer

## **Words in the text**

<b>Accelerator:</b>	another word for the petrol pedal in a car
<b>Alerted:</b>	to be warned or informed that there is danger
<b>Assistants:</b>	people who help you
<b>Assistance:</b>	the act of helping
<b>Ancestors:</b>	descendants or forefathers
<b>Banished:</b>	to be told to leave a place and never to return
<b>Bewitched:</b>	to put a curse on
<b>Betrayal:</b>	when somebody breaks your trust
<b>Communes:</b>	talks to
<b>Crouching:</b>	sitting bent over on the ground or floor
<b>Flank:</b>	side
<b>Good luck charm:</b>	something or somebody that brings you good luck
<b>Independence Day:</b>	a public holiday to commemorate the day on which the country became free – no longer under the laws and government of another country

<b>Kombi:</b>	mini or micro bus
<b>Le-point-fives:</b>	French expression, used by children to tease children of mixed parentage – half black, half white
<b>Memorial:</b>	remembering
<b>Multiple fractions:</b>	when you have broken more than one bone in an accident
<b>Recited:</b>	to repeat off by heart (like a prayer or poem)
<b>Rejected:</b>	when you no longer feel loved or wanted
<b>Roundabouts:</b>	circular “pavements” around which cars drive in big cities
<b>Scavengers:</b>	animals that eat off carcasses (like hyenas)
<b>Serenity:</b>	peace of mind
<b>Shuddering:</b>	shivering or shaking
<b>Temporary:</b>	not meant to last for ever
<b>Unrighteousness:</b>	evil and wrong doing

# Assessment appendix: Grades 8–9 and 10–12 HL, FAL and SAL

---

## Critical and Development Outcomes

This book is based on the Learning Outcomes (LOs) and Assessment Standards (ASs) for literature as explained in the *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language, First Additional Language and Second Additional Language* as well as the *National Curriculum Statement for Grades 10–12 (General) Languages: English Home Language, First Additional Language and Second Language*. The National Curriculum Statement (NCS) rests on a number of Critical Outcomes (COs) and Developmental Outcomes (DOs) that were inspired by the Constitution. These outcomes describe the type of citizen that our education system should strive to develop. It is very important to take note of these outcomes and to bear them in mind while you plan and perform your tasks.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking
- work effectively with others as members of a team, group, organisation and community
- organise and manage themselves and their activities responsibly and effectively
- collect, analyse, organise and critically evaluate information
- communicate effectively using visual, symbolic and/or language skills in various modes
- use science and technology effectively and critically showing responsibility towards the environment and the health of others
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively
- participate as responsible citizens in the life of local, national and global communities
- be culturally and aesthetically sensitive across a range of social contexts
- explore education and career opportunities
- develop entrepreneurial opportunities.

## Learning Outcomes and Assessment Standards

This guide offers a range of activities that are based on the Department of Education’s LOs and ASs for HL, FAL and SAL Grades 8–9 and 10–12. The Department of Education defines the terms LO and AS as follows:

An **LO** is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further

Education and Training (FET) band. **ASs** are criteria that collectively describe what a learner should know and be able to do and to demonstrate the achievement of the LO on the level of a specific grade. ASs describe the knowledge, skills and values required to achieve the LOs. ASs within each LO collectively show how conceptual progression occurs from grade to grade.

## The LOs for English HL, FAL and SAL, Grades 8–9

<p><b>HL Grades 8–9</b></p> <ul style="list-style-type: none"> <li>• L01 Listening: The learner will be able to listen for information and enjoyment, and respond appropriately and critically in a wide range of situations.</li> <li>• L02 Speaking: The learner will be able to communicate confidently and effectively in spoken language in a wide range of situations.</li> <li>• L03 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.</li> <li>• L04 Writing: The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes.</li> <li>• L05 Thinking and Reasoning: The learner will be able to use language to think and reason, as well as to access, process and use information for learning.</li> <li>• L06 Language Structure and Use: The learner will know and be able to use the sounds, words and grammar of the language to create and interpret texts.</li> </ul>
<p><b>FAL Grades 8–9</b></p> <ul style="list-style-type: none"> <li>• L01 Listening: The learner will be able to listen for information and enjoyment, and respond appropriately and critically in a wide range of situations.</li> <li>• L02 Speaking: The learner will be able to communicate confidently and effectively in spoken language in a wide range of situations.</li> <li>• L03 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.</li> <li>• L04 Writing: The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes.</li> <li>• L05 Thinking and Reasoning: The learner will be able to use language to think and reason, as well as to access, process and use information for learning.</li> <li>• L06 Language Structure and Use: The learner will know and be able to use the sounds, words and grammar of the language to create and interpret texts.</li> </ul>
<p><b>SAL Grades 8–9</b></p> <ul style="list-style-type: none"> <li>• L01 Listening: The learner will be able to listen for information and enjoyment, and respond appropriately and critically in a wide range of situations.</li> <li>• L02 Speaking: The learner will be able to communicate confidently and effectively in spoken language in a wide range of situations.</li> <li>• L03 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.</li> <li>• L04 Writing: The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes.</li> <li>• L06 Language Structure and Use: The learner will know and be able to use the sounds, words and grammar of the language to create and interpret texts.</li> </ul>

## The LOs for English HL, FAL and SAL, Grades 10–12

<ul style="list-style-type: none"> <li>• L01 Listening and Speaking: The learner is able to listen and speak for a variety of purposes, audiences and contexts.</li> </ul>
<ul style="list-style-type: none"> <li>• L02 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.</li> </ul>
<ul style="list-style-type: none"> <li>• L03 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.</li> </ul>
<ul style="list-style-type: none"> <li>• L04 Language: The learner is able to use language structures and conventions appropriately and effectively.</li> </ul>

## Focus and integration

Please note that certain parts of this guide will focus on specific literature ASs. This does not however mean that the specific AS is addressed in only one place. All the literature ASs for Grades 8–9 and 10–12 are continuously integrated in the activities although there may be more emphasis on specific ASs in some parts of the guide.

The rest of the LOs for Grades 10–12 are also continuously integrated with the specific literature LO and ASs. These possibilities for integration are indicated by means of an icon next to each activity to give you an indication of whether the activity comprises listening, speaking, reading, viewing, writing or presenting (or any combination thereof). A list of the icons appears in the introduction to this guide.

Grades 8–9 LO	Icon	Grades 10–12 LO
Listening (including LO1, LO5)		Listening (LO1)
Speaking (including LO2, LO5)		Speaking (LO1)
Reading (including LO3, LO5)		Reading (LO2)
Viewing (including LO3)		Viewing (LO2)
Writing (including LO4, LO5, LO6)		Writing (LO3)
Presenting: writing and speaking (including LO2 and LO4)		Presenting (LO3)

For a comprehensive list of all the LOs and ASs for English, please consult the *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language, First Additional Language and Second Additional Language* as well as the *National Curriculum Statement for Grades 10–12 (General) Languages: English Home Language, First Additional Language and Second Language*.

## Focus of this guide for Grades 8–9

This guide focuses on LO3. The ASs in LO3 for Grades 8 and 9 are similar, but Grade 9 has some extra ASs. The expected levels of achievement therefore grow in terms of degree of difficulty and scope. (Please refer to the section on “Progression” below.) The differences in the descriptions of these ASs between Grades 8 and 9 (especially regarding key words) are highlighted in grey below for your attention. Please bear these differences in mind throughout your approach to and handling of the activities in this book.

### HL Grades 8 and 9

HL Grades 8 and 9		
LO3 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.		
Focus in this guide	Grade 8	Grade 9
Section 3 Section 4	AS8.3.1 Reads spontaneously and often for pleasure and information across the range of texts studied, discusses personal response and the kinds of texts enjoyed, and recommends texts to others.	AS9.3.1 Reads spontaneously and <b>extensively</b> for pleasure and information across the range of text types studied, <b>compares</b> personal responses, and makes <b>motivated recommendations</b> to others.
	AS8.3.2 Reads aloud and silently for a variety of purposes consolidating the appropriate reading strategies developed in earlier grades.	AS9.3.2 Reads <b>independently, both aloud and silently</b> for a variety of purposes consolidating the appropriate reading strategies developed in earlier grades.
	AS8.3.3 Discusses the purpose, audience and context of a text.	AS9.3.3 Discusses <b>and explains</b> the purpose, audience and context of a text.
Section 2 Section 4	AS8.3.4 Shows understanding of information texts.	AS9.3.4 Shows understanding of a <b>wide range of</b> information texts.
Section 2 Section 4	AS8.3.5 Explains how key features and the organisation of different types of texts contribute to how the text functions (for example poems, short novels, newspaper articles, letters, <b>ballads</b> , book reviews).	AS9.3.5 <b>Discusses different types of texts and</b> explains how their key features are organised and how they contribute to the functioning of the text (for example <b>long</b> poems, short novels, newspaper articles, <b>diaries</b> , letters, book reviews, <b>short plays</b> ).
Section 1 Section 4	AS8.3.6 Demonstrates understanding of the text, its purpose and its relationship to own life by <b>discussing</b> the plot, themes, values, characters and setting.	AS9.3.6 Demonstrates understanding of the text, its purpose and its relationship to own life by <b>analysing the development of</b> the plot, themes, values, characters and setting.
Section 3 Section 4	AS8.3.7 <b>Analyses</b> techniques used to create particular effects in visual, written and multimedia texts.	AS9.3.7 <b>Evaluates</b> techniques used to create particular effects in visual, written and multimedia texts.
Section 1 Section 4	AS8.3.8 Responds critically to texts. (Mostly by <b>discussion</b> .)	AS9.3.8 Responds critically to texts. (Mostly by <b>evaluating</b> .)
Section 1 Section 2 Section 4	AS8.3.9 <b>Discusses</b> socio-cultural, environmental and ethical issues contained in texts and identifies the aspects of texts which <b>carry the values</b> related to them (for example content, language, artwork, point of view and characterisation).	AS9.3.9 <b>Makes judgements about</b> the socio-cultural, environmental and ethical values in texts, <b>and discusses the impact on the reader and</b> the aspects of the text which <b>create these effects</b> (for example content, language, artwork, point of view and characterisation).
Section 3 Section 4	AS8.3.10 Reflects on and <b>discusses</b> own skills as a reader.	AS9.3.10 Reflects on and <b>evaluates</b> own skills as a reader.

## FAL Grades 8 and 9

<b>FAL Grades 8 and 9</b>		
<b>L03 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts. We know this when the learner is able to do the following:</b>		
<b>Focus in this guide</b>	<b>Grade 8</b>	<b>Grade 9</b>
Section 3 Section 4	AS8.3.1.1 Identifies purpose, audience and context.	AS9.3.1.1 Identifies purpose, audience and context.
Section 1 Section 4	AS8.3.1.2 Infers meaning.	AS9.3.1.2 Infers meaning.
Section 1 Section 4		AS9.3.1.3 Identifies what is not said in a text.
Section 2		AS9.3.1.4 Identifies the register/style (formal or informal).
Section 1 Section 3 Section 4	AS8.3.1.3 Explains and assesses point of view in both the written and visual parts of the text (for example says whether the view of the world represented is fair or stereotypical).	AS9.3.1.5 Explains and assesses point of view in both written and visual parts of the text, and offers alternative points of view.
Section 3		AS9.3.1.6 Shows understanding of the way in which texts position readers (for example by using the inclusive pronoun "we").
Section 1-4	AS8.3.1.4 Distinguishes main points from supporting detail.	AS9.3.1.7 Identifies topic sentences, distinguishes main points from supporting detail.
Section 3 Section 4	AS8.3.1.5 With fiction, demonstrates an understanding of character, plot and setting.	AS9.3.1.8 With fiction, demonstrates an understanding of character, plot, setting and narrator.
Section 1 Section 3 Section 4		AS9.3.1.9 Compares different kind of texts and matches them with their purpose (for example instructing, persuading).
Section 1 Section 2 Section 4	AS8.3.4 Reads for information.	AS9.3.4 Reads for information.
Section 1– 4	AS8.3.6 Uses reading strategies.	AS9.3.6 Uses reading strategies.
Section 3	AS8.3.7 Reads for pleasure.	AS9.3.7 Reads for pleasure.
Section 4	AS8.3.8 Shows some understanding of how reference books work.	AS9.3.8 Shows some understanding of how reference books work.
Section 1– 4	AS8.3.9 Demonstrates a reading vocabulary of 5 000–6 000 common words.	AS9.3.9 Demonstrates a reading vocabulary of 6 000–7 500 common words.

## SAL Grades 8 and 9

<b>SAL Grades 8 and 9</b>		
<b>L03 Reading and Viewing: The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts. We know this when the learner is able to do the following:</b>		
<b>Focus in this guide</b>	<b>Grade 8</b>	<b>Grade 9</b>
Section 2 Section 4	AS8.3.1 Reads different kinds of stories and factual texts.	AS9.3.1 Reads different kinds of stories and factual texts.
Section 1 Section 4	AS8.3.2 Reads songs, poems, stories and factual texts.	AS9.3.2 Reads more challenging songs, poems, stories and factual texts.

Section 1 Section 3 Section 4	AS8.3.3 Reads some short authentic texts.	AS9.3.3 Reads some short authentic texts.
	AS8.3.5 Reads a graded reader (2 000–2 500 word level).	AS9.3.5 Reads a graded reader (2 500–3 000 word level).
Section 1–4	AS8.3.6 Demonstrates a reading vocabulary of about 2 500 words by the end of Grade 8.	AS9.3.6 Demonstrates a reading vocabulary of about 3 000 words by the end of Grade 9.

## **Focus of this guide for Grades 10–12**

The focus of this guide for Grades 10–12 is LO2 AS2 with specific emphasis on the following:

<p><b>HL Grades 10–12</b></p> <p>AS2.1 Demonstrate various reading and viewing strategies for comprehension and appreciation.  AS2.2 Explain the meaning of a wide range of written, visual, audio and audio-visual texts.  AS2.3 Explain/evaluate how language and images may reflect and shape values and attitudes in texts.  AS2.4 Explore/evaluate the key features of texts and explain how they contribute to meaning.</p>
<p><b>FAL Grades 10–12</b></p> <p>AS2.1 Demonstrate various reading and viewing strategies for comprehension and appreciation.  AS2.2 Explain the meaning of a wide range of written, visual, audio and audio-visual texts.  AS2.3 Recognise how language and images may reflect and shape values and attitudes in texts.  AS2.4 Explore the key features of texts and explain how they contribute to meaning.</p>
<p><b>SAL Grades 10–12</b></p> <p>AS2.1 Demonstrate various reading and viewing strategies for comprehension and appreciation.  AS2.2 Explain the meaning of a range of written, visual and audio-visual texts.  AS2.3 Recognise how language and images may reflect and shape values and attitudes in texts.  AS2.4 Explore the key features of texts and explain how they contribute to meaning.</p>

On ASs in LO2 for Grades 10–12 HL, FAL and SAL are similar. The expected levels of achievement therefore grow in terms of degree of difficulty and scope. (Please refer to the section on “Progression” below.) The differences in the descriptions of these ASs between Grades 10–12 (especially regarding key words) are highlighted in grey below for your attention. Please bear these differences in mind throughout your approach to and handling of the activities in this book.

## **HL Grades 10–12**

<b>HL LO2: The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.</b>			
<b>AS2.1 demonstrate various reading and viewing strategies for comprehension and appreciation:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 1 Section 2	10.2.1.1 ask questions to make predictions	11.2.1.1 ask questions to make predictions	12.2.1.1 ask questions to make predictions
Section 1 Section 2 Section 3	10.2.1.6 infer the meaning of unfamiliar words or images in <b>selected contexts</b> by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement, and by using the senses	11.2.1.6 : infer the meaning of unfamiliar words or images in <b>a range of contexts</b> by using knowledge of grammar, word attack skills, contextual clues, sound, colour, design, placement and by using the senses	12.2.1.6 : infer the meaning of unfamiliar words or images in <b>a wide range of contexts</b> by using knowledge of grammar, word attack skills, contextual clues, sound, colour, design, placement and by using the senses
Section 3 Section 4	10.2.1.7 reread, review and revise to promote understanding.	11.2.1.7 reread, review and revise to promote understanding.	12.2.1.7 reread, review and revise to promote understanding.

<b>AS2.2 explain/evaluate the meaning of a wide range of written, visual, audio and audio-visual texts:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 3 Section 4	10.2.2.1 find relevant information and detail in texts	11.2.2.1 find relevant information and detail in texts	12.2.2.1 find relevant information and detail in texts
Section 3 Section 4	10.2.2.3 distinguish between facts and opinions and <b>give own response</b>	11.2.2.3 distinguish between facts and opinions and <b>explain own response</b>	12.2.2.3 distinguish between facts and opinions and <b>motivate own response</b>
Section 3 Section 4	10.2.2.4 <b>recognise</b> the difference between direct and implied meaning	11.2.2.4 <b>explain</b> the difference between direct and implied meaning	12.2.2.4 <b>explain</b> the difference between direct and implied meaning
Section 2 Section 3 Section 4	10.2.2.5 <b>explain</b> the writer's/narrator's/character's viewpoint and give <b>supporting evidence</b> from the text	11.2.2.5 <b>explain</b> the writer's/narrator's/character's viewpoint and give <b>supporting evidence</b> from the text	12.2.2.5 <b>analyse</b> the writer's/narrator's/character's viewpoint and give <b>convincing supporting evidence</b> from the text
Section 1 Section 2 Section 3 Section 4	10.2.2.6 <b>explain</b> the socio-political and cultural background of texts	11.2.2.6 <b>analyse and explain</b> the socio-political and cultural background of texts	12.2.2.6 <b>analyse and explain</b> the socio-political and cultural background of texts
Section 2 Section 3 Section 4	10.2.2.7 <b>analyse</b> the effect of a <b>range</b> of figurative, rhetorical and literary devices on the meaning of texts	11.2.2.7 <b>analyse</b> the effect of a <b>wide range</b> of figurative, rhetorical and literary devices on the meaning of texts	12.2.2.7 recognise and explain the effect of a <b>wide range</b> of figurative, rhetorical and literary devices on the meaning of texts
Section 3 Section 4	10.2.2.8 <b>explain</b> the writer's inferences and conclusions and compare with own	11.2.2.8 <b>evaluate</b> the writer's inferences and conclusions and compare with own	12.2.2.8 <b>evaluate</b> the writer's inferences and conclusions and compare with own
Section 1 Section 3 Section 4	10.2.2.10 give and motivate personal responses to texts.	11.2.2.10 give and motivate personal responses to texts <b>with conviction</b> .	12.2.2.10 give and motivate personal responses to texts <b>with conviction</b> .
<b>AS2.3 explain evaluate how language and images may reflect and shape values and attitudes in texts:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 1 Section 2 Section 3 Section 4	10.2.3.1 <b>identify and explain</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues	11.2.3.1 <b>evaluate</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues	12.2.3.1 <b>evaluate</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues
Section 1 Section 3 Section 4	10.2.3.2 <b>explain</b> the nature of bias, prejudice and discrimination.	11.2.3.2 <b>analyse</b> the nature of bias, prejudice and discrimination.	12.2.3.2 <b>analyse</b> the nature of bias, prejudice and discrimination <b>and how these affect meaning</b> .
<b>AS2.4 explore/evaluate the key features of texts and explain how they contribute to meaning:</b>			
<b>2.4.2: Literary texts:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 2 Section 3 Section 4	10.2.4.2.1 <b>explain</b> development of plot, subplot, conflict, character, and role of narrator where relevant	11.2.4.2.1 <b>analyse</b> development of plot, subplot, conflict, character, and role of narrator where relevant	12.2.4.2.1 <b>analyse</b> development of plot, subplot, conflict, character, and role of narrator where relevant

Section 2 Section 3 Section 4	10.2.4.2.2 <b>identify and explain</b> messages and themes and relate them to selected passages in the rest of the text	11.2.4.2.2 <b>interpret and evaluate</b> messages and themes and relate them to selected passages in the rest of the text	12.2.4.2.2 <b>interpret and evaluate</b> messages and themes and relate them to selected passages in the rest of the text
Section 2 Section 3 Section 4	10.2.4.2.3 <b>explain</b> how background and setting relate to character and/or theme	11.2.4.2.3 <b>evaluate</b> how background and setting relate to character and/or theme	12.2.4.2.3 <b>evaluate</b> how background and setting relate to character and/or theme
Section 2 Section 3 Section 4	10.2.4.2.4 <b>identify</b> mood, time-line and ending.	11.2.4.2.4 <b>interpret</b> mood, time-line, <b>ironic twists</b> and ending.	12.2.4.2.4 <b>interpret</b> mood, time-line, <b>ironic twists</b> and ending.

## FAL Grades 10–12

<b>FAL L02: The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts. We know this when the learner is able to do the following:</b>			
<b>AS2.1 demonstrate various reading and viewing strategies for comprehension and appreciation:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 1 Section 2	10.2.1.1 ask questions to make <b>obvious</b> predictions	11.2.1.1 ask questions to make predictions	12.2.1.1 ask questions to make predictions
Section 1 Section 2 Section 3	10.2.1.6 infer the meaning of unfamiliar words or images in <b>selected</b> contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement, and by using the senses	11.2.1.6 infer the meaning of unfamiliar words or images in <b>familiar and unfamiliar</b> contexts by using knowledge of grammar, word attack skills, contextual clues, sound, colour, design, placement and by using the senses	12.2.1.6 infer the meaning of unfamiliar words or images in <b>familiar and unfamiliar</b> contexts by using knowledge of grammar, word attack skills, contextual clues, sound, colour, design, placement and by using the senses
Section 3 Section 4	10.2.1.7 reread, review and revise to promote understanding.	11.2.1.7 reread, review and revise to promote understanding.	12.2.1.7 reread, review and revise to promote understanding.
<b>AS2.2 explain/evaluate the meaning of a wide range of written, visual, audio and audio-visual texts:</b>			
<b>Focus in this guide</b>	<b>Grade 10</b>	<b>Grade 11</b>	<b>Grade 12</b>
Section 3 Section 4	10.2.2.1 find relevant information and detail in texts	11.2.2.1 find information and detail in texts	12.2.2.1 find <b>relevant</b> information and detail in texts
Section 3 Section 4	10.2.2.3 distinguish between facts and opinions, and give own response	11.2.2.3 distinguish between facts and opinions and <b>motivate own response</b>	12.2.2.3 distinguish between facts and opinions and <b>motivate own response</b>
Section 3 Section 4	10.2.2.4 <b>recognise</b> some implied meanings	11.2.2.4 <b>recognise</b> the difference between direct and implied meaning	12.2.2.4 <b>explain</b> the difference between direct and implied meaning
Section 2 Section 3 Section 4	10.2.2.5 <b>recognise</b> the writer's/ character's viewpoint and give <b>supporting evidence</b> from the text	11.2.2.5 <b>explain</b> the writer's/ character's viewpoint and give <b>supporting evidence</b> from the text	12.2.2.5 <b>explain</b> the writer's/ character's viewpoint and give <b>supporting evidence</b> from the text
Section 1 Section 2 Section 3 Section 4	10.2.2.6 <b>recognise</b> the socio-political and cultural background of texts	11.2.2.6 <b>recognise</b> the socio-political and cultural background of texts	12.2.2.6 <b>explain</b> the socio-political and cultural background of texts

Section 2 Section 3 Section 4	10.2.2.7 recognise and explain the effect of a <b>range</b> of figurative and rhetorical language and literary devices on the meaning of texts	11.2.2.7 recognise and explain the effect of figurative and rhetorical language and literary devices on the meaning of texts	12.2.2.7 recognise and explain the effect of a <b>wide</b> range of figurative and rhetorical language and literary devices on the meaning of texts
Section 3 Section 4	10.2.2.8 explain the writer's conclusions and compare with own	11.2.2.8 explain the writer's conclusions and compare with own	12.2.2.8 explain the writer's <b>inferences and conclusions</b> and compare with own
Section 1 Section 3 Section 4	10.2.2.10 give and motivate personal responses to texts.	11.2.2.10 give and motivate personal responses to texts.	12.2.2.10 give and motivate personal responses to texts <b>with conviction</b> .

**AS2.3 recognise/evaluate how language and images may reflect and shape values and attitudes:**

Focus in this guide	Grade 10	Grade 11	Grade 12
Section 1 Section 2 Section 3 Section 4	10.2.3.1 <b>recognise</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues	11.2.3.1 <b>recognise</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues	12.2.3.1 <b>explain</b> socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues
Section 1 Section 3 Section 4	10.2.3.2 <b>recognise</b> the nature of bias, prejudice and discrimination in texts.	11.2.3.2 <b>recognise</b> the nature of bias, prejudice and discrimination in texts.	12.2.3.2 <b>recognise and explain</b> the nature of bias, prejudice and discrimination in texts.

**AS2.4 explore and explain the key features of texts and explain how they contribute to meaning:**

**2.4.2: Literary texts:**

Focus in this guide	Grade 10	Grade 11	Grade 12
Section 2 Section 3 Section 4	10.2.4.2.1 <b>describe</b> development of plot, subplot, conflict, character, and role of narrator where relevant	11.2.4.2.1 <b>explain</b> development of plot, subplot, conflict, character, and role of narrator where relevant	12.2.4.2.1 <b>explain and interpret</b> development of plot, subplot, conflict, character, and role of narrator where relevant
Section 2 Section 3 Section 4	10.2.4.2.2 <b>explain</b> messages and themes and <b>relate them to selected passages</b> in the rest of the text	11.2.4.2.2 <b>identify and explain</b> messages and themes and <b>relate them to selected passages</b> in the rest of the text	12.2.4.2.2 <b>explain and interpret</b> messages and themes and <b>their significance</b> in the rest of the text
Section 2 Section 3 Section 4	10.2.4.2.3 <b>describe</b> how background and setting relate to character and/or theme	11.2.4.2.3 <b>explain</b> how background and setting relate to character and/or theme	12.2.4.2.3 <b>interpret</b> how background and setting relate to character and/or theme
Section 2 Section 3 Section 4	10.2.4.2.4 <b>describe</b> mood, time-line and ending.	11.2.4.2.4 <b>explain</b> mood, time-line, <b>ironic twists</b> and ending.	11.2.4.2.4 <b>interpret</b> mood, time-line, <b>ironic twists</b> and ending.

## SAL Grades 10–12

SAL L02: The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts. We know this when the learner is able to do the following:			
AS2.1 demonstrate various reading and viewing strategies for comprehension and appreciation:			
Focus in this guide	Grade 10	Grade 11	Grade 12
Section 1 Section 2	10.2.1.1 ask <b>simple</b> questions to make <b>obvious</b> predictions	11.2.1.1 ask questions to make predictions	12.2.1.1 ask questions to make predictions
Section 1 Section 3 Section 4	10.2.1.6 work out the meaning of unfamiliar words and/or images in <b>very</b> familiar contexts by using knowledge of grammar, contextual clues, sound, colour and by using the senses	11.2.1.6 work out the meaning of unfamiliar words and/or images in familiar contexts by using knowledge of grammar, contextual clues, sound, colour, <b>design</b> and by using the senses	12.2.1.6 work out the meaning of unfamiliar words and/or images in familiar contexts by using knowledge of grammar, contextual clues, sound, colour, <b>design</b> and by using the senses
Section 3 Section 4	10.2.1.7 reread, review and revise to promote understanding.	11.2.1.7 reread, review and revise to promote understanding.	11.2.1.7 reread, review and revise to promote understanding.
AS2.2 explain the meaning of a range of written, visual, and audio-visual texts:			
Focus in this guide	Grade 10	Grade 11	Grade 12
Section 1 Section 3 Section 4	10.2.2.1 find information and detail in <b>familiar</b> texts	11.2.2.1 find information and detail in texts	12.2.2.1 find information and detail in texts
Section 3 Section 4	10.2.2.2 <b>recognise</b> the writer's/narrator's/character's viewpoint	11.2.2.2 <b>explain</b> the writer's/narrator's/character's viewpoint <b>and give some supporting evidence from the text</b>	12.2.2.2 <b>explain</b> the writer's/narrator's/character's viewpoint <b>and give some supporting evidence from the text</b>
Section 3 Section 4	10.2.2.3 <b>explore</b> rhetorical and figurative devices such as metaphor, symbol, simile and contrast and how they affect meaning	11.2.2.3 <b>explain</b> rhetorical and figurative devices such as metaphor, symbol, simile and contrast and how they affect meaning	12.2.2.3 <b>explain</b> rhetorical and figurative devices such as metaphor, symbol, simile and contrast and how they affect meaning
Section 3 Section 4	10.2.2.4 <b>explore</b> the writer's conclusions and compare with own	11.2.2.4 <b>explain</b> the writer's conclusions and compare with own	12.2.2.4 <b>explain</b> the writer's conclusions and compare with own
Section 1 Section 3 Section 4	10.2.2.6 <b>start giving</b> personal responses to <b>familiar</b> texts.	11.2.2.10 <b>give</b> personal responses to texts.	12.2.2.10 <b>give and motivate</b> personal responses to texts.
AS2.3 recognise how language and images may reflect and shape values and attitudes in texts:			
Focus in this guide	Grade 10	Grade 11	Grade 12
Section 1 Section 2 Section 3 Section 4	10.2.3.1 <b>recognise</b> that texts contain sociocultural/political values, attitudes and beliefs such as attitudes towards gender, power relations, human rights and environmental issues	11.2.3.1 <b>explain obvious</b> socio-cultural/political values, attitudes and beliefs such as attitudes towards gender, power relations, human rights and environmental issues	12.2.3.1 explain socio-cultural /political values, attitudes and beliefs such as attitudes towards gender, <b>class</b> , <b>age</b> , power relations, human rights and environmental issues
Section 1 Section 4	10.2.3.2 <b>recognise</b> ideas and themes in familiar texts.	11.2.3.2 <b>explain</b> ideas and themes.	12.2.3.2 <b>explain</b> ideas and themes.

AS2.4 explore the key features of texts and explain how they contribute to meaning:			
2.4.2: Literary texts:			
Focus in this guide	Grade 10	Grade 11	Grade 12
Section 3 Section 4	10.2.4.2.1 trace development of plot, sub-plot and character	11.2.4.2.1 explain development of plot, sub-plot and character	12.2.4.2.1 explain development of plot, sub-plot and character
Section 3 Section 4	10.2.4.2.2 explore messages and themes	11.2.4.2.2 explore messages and themes and relate them to the text as a whole	12.2.4.2.2 interpret messages and themes and their significance in the text as a whole
Section 1 Section 3	10.2.4.2.3 explore background and setting	11.2.4.2.3 explain how background and setting relate to character and/or theme	12.2.4.2.3 explain how background and setting relate to character and/or theme
Section 2 Section 3	10.2.4.2.6 explore the use of dialogue and action.	11.2.4.2.6 explain the use of dialogue and action.	12.2.4.2.6 explain the use of dialogue and action.

## Progression

Progression is the process of developing more advanced and complex knowledge and skills. The *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language, First Additional Language* and *Second Additional Language* explain the progression for Grades 8–9. The *National Curriculum Statement for Grades 10–12 (General) Languages: English Home Language, First Additional Language* and *Second Language* explain the progression for Grades 10–12.

In this appendix to the Teacher’s Guide for *Because Pula means rain* we offer, for your convenience, guidelines for assessment of the activities for Grades 8, 9, 10, 11 and 12 respectively. The guide may be used for teaching the literature component for English in either Grade 8, or Grade 9, or Grade 10, or Grade 11 or Grade 12. The guidelines supplied here are based on information contained in the following Departmental documents:

- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language*
- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – First Additional Language*
- *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Second Additional Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English Home Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English First Additional Language*
- *National Curriculum Statement for Grades 10–12 (General) Languages: English Second Language*
- *Curriculum Statement Grades 10-12 (general): Subject Assessment Guidelines for languages (January 2007).*

In addition to these guidelines, it is also very important that you familiarise yourself with the levels of progression as explained in the above-mentioned documents. Some

activities in this book (such as writing essays) are relatively complex and you may use your discretion as to whether they should be completed on Grade 8 or Grade 9 level, in preparation for the learners' FET work. Use your discretion, too, to simplify some of the more complex activities depending on the level that you are presenting this book.

We strongly advise you to continuously refer to the Departmental documents – depending on the level you are teaching – to ensure that you are presenting the work at the correct level. The Curriculum Statement indicates after each LO what the level of achievement for reaching the outcome entails. ASs are formulated to indicate for each grade how the expected levels of achievement rise in terms of degree of difficulty and scope. The Departmental documents also contain information on content and contexts, where progression takes place from simple to complex as learners progress from grade to grade.

## Assessment

### General introduction to assessment

Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. Many stakeholders have an interest in how learners perform. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions.

### Types of assessment

- **Baseline assessment** is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. For example, before you begin to study this literary text with learners, you may ask individual learners to read a passage out loud so that you can gain an impression of his/her reading skills.
- **Diagnostic assessment** can be done by using any type of assessment to discover the cause or causes of a learning barrier. It assists in deciding on support strategies or identifying the need for professional help or remediation. For example, you may ask a learner to read text in small print if you suspect that a visual impairment is hampering his/her reading skills.
- **Formative assessment** is any type of assessment that is used to give feedback to the learner. It is a crucial element of teaching and learning as it monitors and supports the learning process. For example, you may write comments on a written assignment, such as an essay.
- **Summative assessment** is used to record a judgment of the competence or performance of the learner. It gives a picture of a learner's competence or progress at any specific moment. For example, you may conduct a class test on the learners' comprehension of the story so far.

## Methods of assessment

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process.

The choice of what assessment methods to use is a subjective one, unique to each teacher, grade and school, and dependent on your professional judgment. The availability of space and resources influences this decision, but even when resources are similar, teachers differ in the way that they make their choices.

The methods that we suggest for assessment activities are appropriate to the ASs to be assessed. Make sure that all the learners understand the purpose of the assessment. Competence can be demonstrated in a number of ways. Thus a variety of methods is needed to demonstrate their abilities more fully.

- **Self-assessment:** Learners can “pre-assess” work before you do the final assessment. Reflection on one’s own learning is a vital component of the learning process.
- **Peer assessment:** Peer assessment helps both the learners whose work is being assessed and the learners who are doing the assessment, and empowers learners to evaluate their own and others’ performances.
- **Group assessment:** Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single assessable product.

## Methods of collecting evidence

- **Observation:** Observation of learners takes place in a fairly unstructured way. The observation must be intentional and should be conducted with the help of an appropriate observation instrument.
- **Tests:** Setting tests is more structured, and it enables you to gather the same evidence for all learners in the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a specific score.
- **Tasks/projects:** You may ask learners to do tasks/projects or perform certain actions in order to see whether they can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. This allows you to determine how learners put theory into practice.

## Examples of instruments used for recordkeeping

- **Tasklists or checklists** are discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off.
- **Rubrics** are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of

acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. It is crucial that you share the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. This appendix contains many examples of rubrics but we recommend that you develop your own rubrics for daily assessment, as well as the formal assessment programme. The Departmental Guidelines for Learning Programmes contains extensive details about the compilation of rubrics.

Whatever assessment code is used, your feedback will be more effective when it is combined with comments. An improvement in achievement is more likely when learners receive written feedback rather than marks only. Although marks and percentages are very useful for recording purposes, as it is easy to write marks into a record book, they are often not useful for feedback and reporting.

### **Rubrics and checklists that may be used for daily assessment**

Daily assessment of activities can take place in various ways, for example, through question and answer sessions, as well as the activities done in class and at home. Each activity in this book is marked as entailing discussion, presentation, written work, oral work, reading, presenting or a combination of the aforesaid. An indication is also given for each activity as to whether learners must complete the work on their own, or work as a member of a pair, a group or the class. These activities may be assessed with the aid of simple checklists or rubrics and you may assess them yourself, or allow learners to assess their own and their classmates' work.

Use the results of the assessment tasks to provide feedback to learners, the School Management Team and parents. This continuous assessment will help you to identify gaps in learners' knowledge and skills and address these in good time.

Below you will find some examples of instruments that you may use for daily assessment. Do adapt these rubrics and checklists to fit in with your needs and the needs of your learners. Also bear in mind the level at which your teaching is pitched (Grade 8 or Grade 9 or Grade 10, or Grade 11, or Grade 12) and study the relevant Departmental documents to ensure that you are presenting and assessing the work at a suitable level.

**General assessment of written work, such as comprehension tests and answering content questions (teacher assessment, self-assessment or peer assessment)**

	<b>7 Outstanding achievement 80–100 %</b>	<b>6 Meritorious achievement 70–79 %</b>	<b>5 Substantial achievement 60–69 %</b>	<b>4 Adequate achievement 50–59 %</b>	<b>3 Moderate achievement 40–49 %</b>	<b>2 Elementary achievement 30–39 %</b>	<b>1 Not achieved 0–29 %</b>
<b>Content</b> Scope Coverage Appropriateness							
Skills and values							
<b>Technical</b> Terminology Language Format							

**Checklist for self assessment**

<b>I can do the following:</b>	<b>Yes</b>	<b>No</b>	<b>Comments</b>
make predictions about what will happen in the story			
identify and explain socio-cultural and political values, attitudes and beliefs			
explain the development of plot, conflict and character.			

**Peer assessment of groupwork**

<b>Our group:</b>	<b>Yes</b>	<b>Usually</b>	<b>No</b>
consisted of members with a wide variety of abilities and skills			
supported each other			
encouraged and praised one another			
displayed commitment to reach our goal (all group members)			
sacrificed individual needs to reach the common goal			
maintained a balance between satisfying the needs of the group and those of individuals			
planned and prioritised tasks properly before starting with the task			
effectively shared out tasks without arguing about who should do what			
shared the responsibility for the group process and the outcomes envisaged by the group			
came up with new ideas and suggested solutions when we experienced problems			
demonstrated a positive attitude while facing challenges			
successfully reached our goal within the given timeframe.			

### ***Teacher assessment of class discussions***

<b>The learner:</b>	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
poses and responds to questions							
contributes to discussions							
speaks clearly and audibly							
formulates logically							
understands the topic and responds with appropriate insight							
displays interest in a variety of topics							
takes the viewpoints of others into account and listens to fellow learners with respect.							

Levels: 7 Outstanding achievement; 6 Meritorious achievement; 5 Substantial achievement; 4 Adequate achievement; 3 Moderate achievement; 2 Elementary achievement; 1 Not achieved

### ***Assessment of research (teacher assessment or peer assessment)***

<b>The end-result shows that the learner:</b>	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
did proper and thorough research							
consulted a variety of sources and listed them in a bibliography							
was able to integrate information logically							
was able to present information coherently (in writing or verbally).							

Levels: 7 Outstanding achievement; 6 Meritorious achievement; 5 Substantial achievement; 4 Adequate achievement; 3 Moderate achievement; 2 Elementary achievement; 1 Not achieved

### ***Teacher assessment of attitudes and values***

<b>The learner:</b>	<b>Yes</b>	<b>Usually</b>	<b>No</b>
can show understanding for others' feelings and points of view			
listen to others' points of view and considers them			
can adjust own views after considering the views of others			
acknowledges and respects other cultures and environments			
is aware of cultural issues			
can distinguish between facts and opinions and give an own response			
understands bias and discrimination and why it should be avoided			
possesses well-developed values concerning socio-cultural and political issues, for example views on gender, class, age, power relations, human rights, inclusivity and environmental issues			
has well-developed communication skills.			

### ***Teacher assessment for oral activities***

<b>The learner:</b>	<b>Yes</b>	<b>Mostly</b>	<b>No</b>
used a variety of sources in preparing for the speech			
organised information into main themes: presented ideas in a systematic and logical way			
used an appropriate introduction and conclusion			
used appropriate language level and vocabulary			
used voice projection, pace, eye contact, posture and gestures effectively			
used suitable aids			
pronounced words clearly and audibly and audience could follow him/her well.			

## Assessment guidelines for Grades 8–9

Assessment in this phase is a continuous process for measuring the learners' achievements against the LOs and ASs as explained in the *Revised National Curriculum Statement Grades R–9 (Schools) Languages, English – Home Language, First Additional Language and Second Additional Language*. Teachers are expected to set clear criteria for measuring learners' achievement so that constructive feedback may be given to learners and parents and other concerned parties may receive reports.

The main objective with the assessment of learners is to allow for individual growth and development, to monitor their progress and to facilitate their learning.

### Continuous assessment for Grades 8 and 9

The day to day assessment that takes place in the class is aimed at monitoring learners' progress on an informal level. This can be done in various ways, for example, through question and answer sessions, short tasks done during school hours or as homework. Learners can work on these activities on their own, in pairs, groups or as a class. Many of the activities in this book will form part of your daily assessment. These activities may be assessed with the aid of simple checklists or rubrics and you may assess them yourself, or allow learners to assess their own and their classmates' work. The fact that this guide provides answers to most of the questions should lighten your daily assessment task considerably!

Continuous assessment is the most important assessment method that you will apply in your OBE teaching. It covers all the assessment principles of OBE and ensures that assessment takes place continuously, supports the growth and development of learners, provides feedback from learning and teaching, allows for integrated assessment and uses strategies that cater for a variety of learner needs. Continuous assessment also needs to allow for summative (formal) assessment. Summative assessment needs to be planned carefully from the beginning of the year, to include a variety of assessment strategies, such as tasks, projects and class tests.

Each school must develop and implement an assessment programme based on provincial and national assessment guidelines. Please refer to the Departmental documents for more information on this assessment programme.

### Keeping records

Good record keeping is essential in your continuous assessment. These records must be accessible for all parties concerned and must always be confidential. The Department requires a record book or file to be kept up to date by each teacher. It should contain the following:

- learners' names
- dates of assessment
- name and description of the assessment activity
- the results of assessment activities, according to LAs or LPs
- comments for support purposes.

## ***Feedback from assessment***

There are many ways in which feedback from assessment can be provided to learners. Choosing the best way to do so will depend on, among other factors, the number of learners in the class; the complexity of the activity being assessed; the learning content; how quickly feedback is given; the criteria that you use; whether learners' performance is to be compared to peers, to previous performance and/or the requirements of the ASs and LOs.

Assessment tasks may be graded in various ways, depending on the nature of the assessed task. Some assessment codes are better suited for some purposes than for others. Codes such as "excellent", "very good", "competent" and so on are very useful for quick recordkeeping and comparison with previous work. It is however not sufficient to always use only these codes as learners do in some instances need to receive extensive written comments.

The use of marks or percentages in assessment has various advantages and disadvantages. Marks are quickly recorded and are useful for assessing learners' performance in relation to their peer group. This method does provide an overall impression of learners' achievement but offers no information on how and where a learner can improve. An overall mark also does not indicate whether the learner did indeed perform well in terms of certain ASs and possibly under-performed in another AS which led to a reduction on the average mark.

The Department recommends that written comments be combined with marks/codes to make assessment valuable for the learner. Written feedback gives the learner an indication of his/her strong and weak points as well as areas that can be improved on and that should receive more attention.

### ***Rating scale for assessment, Grades 8 and 9***

When recording or reporting on learner achievement in the LOs of a particular grade, the following codes should be used:

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

## Assessment rubrics for specific activities for Grades 8 and 9

In addition to the generic assessment aids provided above, which you may adapt to assess most of the activities in this book on a continuous basis, we recommend that you compile your own assessment rubrics and checklists according to the needs of your class. You can draw up at least one complete class test on the work in this book. The test may include short questions and a comprehension test but must also have a section of contextual questions and at least one longer writing task. This will enable you to identify and address gaps in their knowledge, values and skills in time.

A variety of the activities in this Teacher’s Guide for *Because Pula means rain* can form part of your formal assessment. You may also wish to assess a group of activities together as one “task”. For example, you may grade all the answers to the questions in Section 3 together and assess these as one summative task.

Below are assessment rubrics for certain tasks and activities in the book. You may however choose to exclude these from your summative assessment. In that case you may choose activities from the guide for this purpose and develop your own assessment methods for their formal assessment.

Below are assessment rubrics that you may use for some of the activities for Grade 8 and 9 learners.

### Rubrics for HL Grades 8 and 9

#### Activity 1.1 Respond to outside elements of various books

HL Grades 8 and 9							
The learner is able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Discuss/explain purpose, audience and context:</b>							
discuss how the cover design tempts the reader to read							
discuss how the title invites the reader to start reading							
discuss how the blurb gives limited information to entice the reader							
discuss why the book appeals to him/her.							
<b>Analyse/evaluate techniques used to create particular effects in the text</b>							
can identify style of blurb – written in voice of character, third person summary of text or includes both							
realises how illustration sets tone and creates atmosphere							
can identify main characters or focal points in design and title.							
<b>Explain and assess point of view in both the written and visual parts of the text:</b>							
is able to determine the link between title, blurb and elements in design							
discuss effectiveness of the written text as directly addressing the potential reader; is able to justify own response or reaction.							

### Activity 4.2 Create and present a book review

HL Grades 8 and 9							
The learner is able to write within a given structure and for a specific audience, using the appropriate style.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of review							
paragraphs.							
<b>Content:</b>							
includes summary of plot							
includes biographical details of author							
identifies main theme							
comments on appropriateness of plot and theme							
includes personal response.							
<b>Language:</b>							
written in the present tense							
complete sentences, varying in length							
controls tenses and concord							
variety of vocabulary.							
<b>Planning:</b>							
shows adequate editing.							

### Activity 4.5 Write an essay (Reflective Essay)

HL Grades 8 and 9							
The learner is able to write within a given structure and for a specific audience, using the appropriate style.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
writes in first person							
paragraphs							
good introduction and paragraph development through to conclusion							
reflective nature of essay: thinking back and evaluating.							
<b>Content:</b>							
includes variety of friendships and moments							
includes evaluation and criticism							
shows understanding and consciousness of novel.							
<b>Language:</b>							
very good tense control – can move between tenses							
complete sentences, varying in length							
uses figures of speech and idiomatic expressions							
variety of vocabulary.							
<b>Planning:</b>							
shows adequate editing.							

## Rubrics for FAL Grades 8 and 9

### Activity 1.1 Respond to the outside elements of various books and Activity 1.2 Respond to the outside elements of this book

FAL Grades 8 and 9							
The learner is able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Identify purpose, audience and context:</b>							
discuss how the cover design tempts the reader to read							
discuss how the title invites the reader to start reading							
discuss how the blurb gives limited information to entice the reader							
discuss why the book appeals to him/her.							
<b>Infer meaning:</b>							
can identify style of blurb – written in voice of character, third person summary of text or includes both							
realises how illustration sets tone and creates atmosphere							
can identify main characters or focal points in design and title.							
<b>Explain and assess point of view in both the written and visual parts of the text:</b>							
is able to determine the link between title, blurb and elements in design							
discuss effectiveness of the written text as directly addressing the potential reader, and is able to justify own response or reaction.							

### Activity 3.12 Chapter 11 (Performing a skit)

FAL Grades 8 and 9							
The learner is able to read and view for information and translate this information orally and work in a group.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Content:</b>							
has effectively grasped the instruction							
has stayed true to character, using words and information from text							
has understanding of his/her role in the skit.							
<b>Characterisation:</b>							
understood the character							
has incorporated body language and tone							
has used appropriate language.							
<b>Language:</b>							
used tenses and vocabulary well							
idiomatic use of language.							
<b>Group work:</b>							
has stayed “in role”							
has taken point of exercise seriously.							

### Activity 4.3 Explaining my character (Diary writing)

FAL Grades 8 and 9							
The learner is able to write for a purpose and incorporate ideas and tone from another text.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of diary writing (date, dear diary, greeting)							
written in the first person.							
<b>Content:</b>							
understood the requirements of the question – Keshia in hospital, tried to commit suicide							
understood the dynamics of Keshia							
adequately placed Keshia in context of Kedia Heights and relationship to Emmanuel (reference to her cruel outburst).							
<b>Language:</b>							
tense control							
vocabulary and idiomatic expression.							
<b>Planning:</b>							
proof of process writing.							

Levels: 7 Outstanding achievement; 6 Meritorious achievement; 5 Substantial achievement; 4 Adequate achievement; 3 Moderate achievement; 2 Elementary achievement; 1 Not achieved

### Activity 4.4 The characters in Because Pula means rain (Designing Character cards)

Learners must clearly indicate the name of each character. FAL learners only need to complete character cards for Emmanuel and ONE other character.

FAL Grades 8 and 9							
The learner is able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Demonstrate an understanding of character, setting and plot:</b>							
list personal details: age, height, colouring, favourite expressions, hobbies (character)							
list Emmanuel's physical details: address, school, financial situation (setting). It is important they note that he first lived with his mother, then moved in with his grandmother into a shack and now live in a cement house – standard of living has improved							
list Emmanuel's major events: summary of his life span in the novel (plot).							

## Rubrics for SAL Grades 8 and 9

### Activity 1.2 Respond to the outside elements of this book

SAL Grades 8 and 9							
The learner is able to read and view for information and translate this information orally and work in a group.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Content:</b>							
has effectively grasped the instruction							
has used the information in the given text							
has understanding of his/her role in the skit.							
<b>Characterisation:</b>							
understood the character							
has incorporated body language and tone							
has used appropriate language.							
<b>Language:</b>							
has used tenses and vocabulary well							
idiomatic use of language.							
<b>Group work:</b>							
has stayed "in role"							
has taken point of exercise seriously.							

### Activity 3.7 Chapter 6 (Design a road map)

SAL Grades 8 and 9							
The learner is able to write for a purpose and translate information into another format.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of map, neatness and visual aspect							
includes key and land markings.							
<b>Content:</b>							
has understood requirements of question. Must be road map							
includes all references (refer to notes in Section 2)							
has clearly read text thoroughly – making references to size of towns (cities as opposed to villages).							
<b>Language:</b>							
third person							
map terminology.							
<b>Planning:</b>							
proof of process writing.							

Levels: 7 Outstanding achievement; 6 Meritorious achievement; 5 Substantial achievement; 4 Adequate achievement; 3 Moderate achievement; 2 Elementary achievement; 1 Not achieved

### Activity 4.2 Create and present a book review

For SAL this exercise serves as a summary of the plot of the story more than an actual review.

SAL Grades 8 and 9							
The learner is able to write within a given structure and for a specific audience, using the appropriate style.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of review							
paragraphs.							
<b>Content:</b>							
includes summary of plot							
Includes personal response.							
<b>Language:</b>							
written in present tense							
controls tenses and concord							
has learnt to use words and expressions form the text.							
<b>Planning:</b>							
shows adequate editing.							

## Assessment guidelines for Grades 10–12

### Department of Education: Guidelines for Subject Assessment

The Department of Education has compiled *Subject Assessment Guidelines* that must be used in conjunction with the Learning Area Statements. It is important that you obtain a copy of this document (*Curriculum Statement Grades 10–12 (General): Subject Assessment Guidelines for languages – January 2007*). The Department of Education requires teachers to plan and follow a formal year-long Programme of Assessment (PoA) to monitor learners’ progress throughout the year.

Assessment is an important part of the NCS. It should take place on a continuous basis and form part of every lesson. Together the informal daily assessment, the formal PoA should be used to develop learners’ knowledge, skills and values, to evaluate their strong and weak points and, where necessary, to offer additional support to learners and to encourage and motivate them.

### Daily assessment

The day to day assessment that takes place in the class is aimed at monitoring learners’ progress on an informal level. This can be done in various ways, for example, through question and answer sessions, short tasks done during school hours or as homework. Learners can work on these activities on their own, in pairs, groups or as a class. Many of the activities in this book will form part of your daily assessment. These activities may be assessed with the aid of simple checklists or rubrics and you may assess them yourself, or allow learners to assess their own and their classmates’ work. The fact that

this guide provides answers to all the questions should lighten your daily assessment task considerably!

The results of the informal daily assessment tasks are not formally recorded unless you wish to do so. You may however use it to provide feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered. This continuous informal assessment will help you to identify gaps in learners' knowledge and skills and address these in good time. The results of these assessment tasks are not taken into account for promotion and certification purposes.

## **The formal Programme of Assessment (PoA)**

### ***Grades 10 and 11***

The Department of Education requires each teacher to develop a year-long formal PoA for each subject and grade. The PoA for HL, FAL and SAL, Grades 10 and 11, comprises a number of tasks undertaken during the school year (25 % of the total mark) and an end-of-year examination, including oral tasks (75 % of the total mark).

- For Grades 10 and 11 HL, the PoA consists of 15 tasks undertaken during the school year, as well as a 16<sup>th</sup> task: an end-of-year examination (including oral tasks). Three tests, as well as an examination (which should be administered mid-year) form part of tasks 1–15. Further formal assessment will take place during oral tasks and in the examination at the end of the fourth term.
- For Grades 10 and 11 FAL, the PoA consists of 15 tasks undertaken during the school year, as well as a 16<sup>th</sup> task: an end-of-year examination (including oral tasks). Three tests, as well as an examination which should be administered mid-year, form part of tasks 1–15. Further formal assessment will take place during oral tasks and in the examination at the end of the fourth term. Learners should complete at least four oral tasks through the course of the year as part of Task 16.
- For Grades 10 and 11 SAL learners need to complete a total of 12 tasks through the course of the year, as well as a 13<sup>th</sup> task: an end-of-year examination (including oral tasks). Two tests, as well as an examination (which should be administered mid-year) form part of tasks 1–12. Further formal assessment will take place during oral tasks and in the examination at the end of the fourth term. Learners should complete at least four oral tasks through the course of the year as part of Task 13 – each of these tasks accounts for 25 marks and focus on, respectively, reading, prepared speeches, conducting conversations and listening skills.

The Departmental *Subject Assessment Guidelines* for languages provides very clear guidelines on how these tasks may be assessed and how examination papers can be designed.

The remainder of the assessment tasks should not be tests or examinations and should give learners opportunities to research and explore the subject in exciting and varied ways. Examples of assessment forms are debates, presentations, research projects, and essays. This can be assessed with the aid of a detailed rubric or memorandum.

## ***Grade 12***

In Grade 12, assessment consists of a PoA: tasks undertaken during the school year (25 % or 100 marks of the total mark); as well as assessment tasks compiled by external examiners (75 % or 300 marks of the total mark).

- For Grade 12 HL, the learners need to complete a total of 14 PoA tasks through the course of the year. Two of these assessment tasks should be formal, written examinations – in the middle of the year and again in September. Three more tasks must be formal, written tests. As part of their end-of-year mark learners also need to complete four oral tasks through the course of the year – for a total of 50 marks, of which the literature component counts 20 marks.
- For Grade 12 FAL the learners need to complete a total of 14 PoA tasks through the course of the year. Two of these assessment tasks should be formal, written examinations – in the middle of the year and again in September. Two more tasks must be formal, written tests. As part of their end-of-year mark learners also need to complete four oral tasks through the course of the year – for a total of 50 marks, of which the literature component counts 20 marks.
- For Grade 12 SAL the learners need to complete a total of 12 PoA tasks through the course of the year. Two of these tasks should be formal, written examinations – in the middle of the year and again in September. Two more tasks must be formal, written tests. As part of their end-of-year mark learners also need to complete four oral tasks for a total of 100 marks.

At the end of Grade 12 learners must write a formal, external examination which will (together with specified oral tasks) count 75 % (300 marks) of their year mark. The remainder of the assessment tasks should not be tests or examinations. They should give learners opportunities to research and explore the subject in exciting and focused ways. Examples are debates, performances, research projects and essays. These may be assessed with the aid of a detailed rubric or memorandum.

## ***Recording and reporting on the PoA***

There are different methods of record keeping, in other words, the recording of evidence. It is often difficult to distinguish between methods of recording and methods of evaluation of learners' achievement. The Department of Education requires every teacher to keep a portfolio of assessment for recording the PoA. The Department also recommends that each learner compiles a portfolio consisting of assessment tasks that make up the PoA.

### ***The rating scale for assessment, Grades 10–12***

<b>Rating code</b>	<b>Rating</b>	<b>Marks %</b>
7	Outstanding achievement	80–100
6	Meritorious achievement	70–79
5	Substantial achievement	60–69
4	Adequate achievement	50–59
3	Moderate achievement	40–49

2	Elementary achievement	30–39
1	Not achieved	0–29

HL learners need to achieve at least a code 3 (moderate achievement), while FAL and SAL learners need to achieve at least a code 2 (Elementary achievement) to be promoted at the end of Grade 10 and 11 and to receive a certificate at the end of Grade 12.

## Assessment rubrics for the PoA

The formal PoA and the Department of Education’s suggestion for its compilation is discussed above. You can draw up at least one complete class test on the work in this book. The test may include short questions and a comprehension test but must also have a section of contextual questions and at least one essay question or written exercise. This will help learners with their examination preparation and will enable you to identify and address gaps in their knowledge, values and skills in time.

Many of the activities in this Teacher’s Guide can form part of the formal PoA and be assessed accordingly. You may also wish to assess a group of activities together as one “task” which forms part of the PoA. For example, you may grade all the answers to questions in Section 3 together and assess these as one PoA task.

Below are assessment rubrics for certain tasks and activities in the book. You may, however, choose to exclude these from your PoA. In that case you may choose activities from the guide and develop your own assessment methods for their formal assessment.

## Rubrics for HL Grades 10–12

### *Teacher assessment of complicated written work such as essays, letters, research tasks and newspaper articles*

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Planning the writing process for a specific purpose, audience and context:</b>							
• decide on and apply the appropriate style, point of view and format of texts							
• research topics from familiar sources and record findings							
• locate, access, select, organise and integrate relevant data from familiar sources							
• develop and organise coherent ideas							
• use some visual and design elements appropriately.							
<b>Demonstrate the use of writing strategies and techniques for first drafts:</b>							
• use main and supporting ideas from the planning process							
• identify and use a selection of stylistic and rhetorical devices such as figurative language, word choice, vivid description, personal voice and style, tone, symbol, colour, placement and sound							
• use a variety of sentence types, and sentences of different lengths and structures appropriately							

<ul style="list-style-type: none"> <li>• apply paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast</li> </ul>							
<ul style="list-style-type: none"> <li>• use conjunctions, pronouns and adverbs to ensure cohesion.</li> </ul>							
<b>Reflect on, analyse and evaluate own work, considering the opinion of others, and present final product:</b>							
<ul style="list-style-type: none"> <li>• use set criteria for overall evaluation of own and others' writing for improvement</li> </ul>							
<ul style="list-style-type: none"> <li>• improve coherence and cohesion in overall structure</li> </ul>							
<ul style="list-style-type: none"> <li>• consider whether content, style, register and effects are appropriate to purpose, audience and context, and adjust where necessary</li> </ul>							
<ul style="list-style-type: none"> <li>• sustain own point of view/perspective and arguments with growing confidence</li> </ul>							
<ul style="list-style-type: none"> <li>• refine word choice and sentence and paragraph structure, and eliminate obvious errors and offensive language</li> </ul>							
<ul style="list-style-type: none"> <li>• when refining, demonstrate sensitivity to human rights, social, cultural, environmental and ethical issues</li> </ul>							
<ul style="list-style-type: none"> <li>• prepare a final draft by proofreading and editing</li> </ul>							
<ul style="list-style-type: none"> <li>• present final product paying attention to appropriate presentation style such as a neatly presented text or a striking, colourful poster.</li> </ul>							

Levels: 7 Outstanding achievement; 6 Meritorious achievement; 5 Substantial achievement; 4 Adequate achievement; 3 Moderate achievement; 2 Elementary achievement; 1 Not achieved

### *Activity 1.5 Design a mental health brochure*

HL Grades 10–12							
The learner is able to conceptualise and express values and attitudes and express these concepts to a specific audience.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Group work:</b>							
notes and oral presentation show mature grasp of concepts							
has incorporated and adjusted comments of other group members.							
<b>Format and layout of brochure:</b>							
professional and neat presentation							
has used space effectively							
design and layout facilitates reading of different concepts.							
<b>Tone, language and style:</b>							
has clearly identified a specific audience							
correlation between content and target audience							
language correct							
good idiomatic expression.							
<b>Content:</b>							
clearly explains difference between attitude, values and belief system							
has made information relevant – i.e. has clearly explained why it is important to have values and faith							

has made content accessible to all religious or community beliefs.								
<b>Planning:</b>								
proof of process writing.								

### Activity 4.5 Write an essay (Literary essay)

HL Grades 10–12								
The learner is able to analyse and evaluate character in a novel.								
The learner is able to do the following	7	6	5	4	3	2	1	
<b>Structure:</b>								
definite introduction, body and conclusion								
has identified main points and embroidered on them.								
<b>Content:</b>								
has a picture of Emmanuel’s physique and general appearance and can link Emmanuel’s perception of himself to comments about him								
has a clear idea of what has shaped Emmanuel’s opinion of himself (mother, children) Has insight into his nature: caring, self sacrificing, insightful, humble.								
understands social setting (divided community – beliefs, economical), understands Emmanuel’s financial situation and gives examples								
understands what motivates Emmanuel: self contempt and then desire to change his reality								
clear understanding of Emmanuel’s relationships – from peers, mother, grandmother, community								
understands Emmanuel’s conflict – desire to save (himself, Masego, community)								
understands theme of novel as linked to Emmanuel’s growth: it takes courage to accept yourself.								
<b>Style:</b>								
always quotes to justify								
writes in present tense								
variety of sentences.								
<b>Planning:</b>								
proof of process writing								
clear notes lead to clear writing.								

### Activity 4.10 The role of the narrator

HL Grades 10–12								
The learner is able to read selectively and work with different writing styles.								
The learner is able to do the following	7	6	5	4	3	2	1	
<b>Text rewrite:</b>								
has chosen a workable section of the text								
has changed all pronouns, i.e the literal aspects								
has changed descriptions and comments to suit the third person, i.e not just a “translation”								
has made an attempt to change or add to text to recreate tone								
has adjusted text to include subjective reactions by other characters.								

<b>Evaluation:</b>								
understands how to evaluate – must prefer a certain style and say why								
has given concrete examples to justify point of view								
has structured argument well								
has definite introduction, body and conclusion.								
<b>Planning:</b>								
proof of process writing.								

## Rubrics for FAL Grades 10–12

### Activity 1.1 Respond to the outside elements of various books

FAL Grades 10–12							
The learner is able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Identify purpose, audience and context:</b>							
discuss how the cover design tempts the reader to read							
discuss how the title invites the reader to start reading							
discuss how the blurb gives limited information to entice the reader							
discuss why the book appeals to him/her.							
<b>Infer meaning:</b>							
can identify style of blurb – written in voice of character, third person summary of text or includes both							
can identify cliff-hangers in blurb							
realises how illustration sets tone and creates atmosphere							
can identify main characters or focal points in design and title.							
<b>Explain and assess point of view in both the written and visual parts of the text:</b>							
is able to determine the link between title, blurb and elements in design							
discuss effectiveness of the written text as directly addressing the potential reader; is able to justify own response or reaction.							
can identify cover design, title and blurb as a form of advertising.							

### Activity 3.6 Chapter 5 (Writing a diary entry)

FAL Grades 10–12							
The learner is able to write for a purpose and incorporate ideas and tone from another text.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of diary writing (date, dear diary, greeting)							
written in the first person.							
<b>Content:</b>							
has understood the requirements of the question – Emmanuel screamed at by little boy after thinking he was “safe” in Gaborone.							

understands Emmanuel's anguish – understands that the boy was very small and that people will get a fright, but desperate for acceptance									
include references to context: Sindiso and Gracie, rushing back to Kedia Heights.									
<b>Style:</b>									
choice of words clearly shows angst and frustration									
varied sentences make for interesting reading.									
<b>Language:</b>									
tense control									
vocabulary and idiomatic expression.									
<b>Planning:</b>									
proof of process writing.									

#### **Activity 4.4 The characters in Because Pula means rain (Character cards)**

Learners must clearly indicate the name of each character. FAL learners only need to complete character cards for Emmanuel and one other character.

FAL Grades 10–12							
The learner is able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Demonstrate an understanding of character, setting and plot:</b>							
list personal details: age, height, colouring, favourite expressions, hobbies (character)							
list Emmanuel's physical details: address, school, financial situation (setting). It is important they note that he first lived with his mother, then moved in with his grandmother into a shack and now live in a cement house – standard of living has improved							
list Emmanuel's major events: summary of his life span in the novel (plot).							
<b>Relationship with other characters:</b>							
have an understanding of how and why Emmanuel chooses friends							
show how attitude to self influences relationships with others.							

#### **Rubrics for SAL Grades 10–12**

#### **Activity 3.5 Chapter 4 (Prepared oral)**

SAL Grades 10–12							
The learner is able to present a prepared speech.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Presentation:</b>							
modulates voice well							
good posture							
cue cards are inconspicuous							
speaks with confidence							
involves audience by asking questions.							
<b>Content:</b>							
shows mature attempt to understand personal history							
has included interesting details of forefathers							
has included lessons learnt							

has understood value of exercise – pride is equal to being proud and knowing heritage.							
<b>Language:</b>							
well prepared and therefore faultless							
good use of idiomatic expressions							
good control of tenses.							

### Activity 4.3 Explaining my character (Writing a diary entry)

SAL Grades 10–12							
The learner is able to write for a purpose and incorporate ideas and tone from another text.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
format of diary writing (date, dear diary, greeting)							
written in the first person.							
<b>Content:</b>							
has understood the requirements of the question – Keshia in hospital, tried to commit suicide							
understood dynamics of Keshia							
adequately placed Keshia in context of Kedia Heights and relationship to Emmanuel (reference to her cruel outburst).							
<b>Language:</b>							
tense control							
vocabulary and idiomatic expression.							
<b>Planning:</b>							
proof of process writing.							

### Activity 4.7 Identify and evaluate main events (Writing the history of the Baswara people)

Please note that this exercise serves as a summary exercise and also trains learners to extract relevant information

SAL Grades 10–12							
The learner is able to write for a purpose and incorporate ideas and tone from another text.							
The learner is able to do the following	7	6	5	4	3	2	1
<b>Structure:</b>							
clear paragraphs							
introduction, body and conclusion							
has rewritten story as separate to story of Emmanuel or story as told by Rre Pitlo.							
<b>Content:</b>							
manages to create sense tension							
includes all details:							
• description of night – premonition							
• reason for splitting of tribe							
• planned escape and betrayal							
• betrayal at Kotsi Corner							
• anticipation of fight							

• anticipation of fight – building to climax								
• climax and connection to present								
• blamed the albino.								
<b>Language:</b>								
good tense control								
clear idiomatic expression								
planning and editing definite.								

## Sources

Anonymous. "Author: Jenny Robson". [www.nb.co.za](http://www.nb.co.za)

Anonymous. "Commendation: *Because pula means rain* Sanlam Prize for Youth Literature 2000: Gold". [www.childlit.org.za](http://www.childlit.org.za)

Department of Education. 2007. *Curriculum Statement Grades 10-12 (General): Subject Assessment Guidelines for languages (January 2007)*. [www.thutong.org.za](http://www.thutong.org.za)

Department of Education. 2002. *Revised National Curriculum Statement Grades R-9 (Schools) Languages, English – Home Language, First Additional Language and Second Additional Language*. [www.thutong.org.za](http://www.thutong.org.za)

Department of Education. 2003. *National Curriculum Statement for Grades 10-12 (General) Languages: English Home Language, First Additional Language and Second Language*. [www.thutong.org.za](http://www.thutong.org.za)

Ngwenya, T. "A definition of Albinism". The Albinism Society of South Africa, Johannesburg.

Robson, J. 2000. *Because Pula means rain*. Tafelberg Publishers, Cape Town.

Tucker, N. & Eccleshare, J. 2003. *The Rough Guide to Books for Teenagers*. London: Rough Guides Ltd.

Van der Walt, T. "Jenny Robson". [www.childlit.org.za](http://www.childlit.org.za)

## The author of this guide



Michéle Clift majored in English and French at the University of Stellenbosch in 1985 and completed an HDE at the University of Cape Town in 1986.

She has 20 years teaching experience In English Home Language and English First and Second Additional Languages.

Her experience has been varied, ranging from small schools in the Namaqualand to big, well-respected city schools.

One of the most defining moments in her career was when a mother walked 15 km from her house on a farm with a home-baked bread to thank her for teaching her daughter to read.

“Books touch the reader and the reader touches the world.”

Michéle now lives and teaches in Paarl, in the middle of the Cape Winelands.