

Please Like What You See and Other Stories: An English Home Language Senior Phase anthology for Grades 7–9

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Memorandum and mini-study guide for expanded reading with answers to all reading process questions, enrichment tasks for skill development, and a guideline to use for Term 3's literary research project

This book has been compiled according to the Curriculum and Assessment Policy Statement and the 2019 curricula amendments.

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Introductory notes

Although the anthology provides readers with a wide range of supportive material, you may find the notes and model answers in this memorandum and mini-study guide useful.

Before answering post-reading contextual questions, read the extract on which the questions are based carefully and/or at least twice. Then follow these guidelines:

- **Make sure you understand the question** so that you can respond correctly.
- **Try to find/identify key words/phrases in a question:** they pinpoint the kind of information you need to provide in an answer. Examples of such key words you will come across in the anthology are:

different, similar, difference(s), *similarities*, motives, feelings, actions, attitude, meanings, the effect, *outcome*, intention, *implication*, the role, contrast, conflict, causes, represent, *theme*, value judgement



- Pay special attention to the following **key words/terminology used in questions:**
 - *identify* – spot, distinguish or see something
 - *state* – mention, say
 - *describe* – give an account of, say what something or someone is or looks like
 - *explain* – clarify or justify something by giving a reason/s
 - *give a reason* – put forward a possible reason for an occurrence or a character's attitude
 - *prove that* – supply proof or evidence from the text to validate an opinion or assumption; either quote relevant words or refer to an incident in the text
 - *justify* – show good reason or adequate grounds for something; prove or substantiate an argument as valid
 - *motivate* – support an opinion by referring to the text, or quoting relevant words from the text
 - *summarise* – provide the main facts in a coherent order
 - *briefly summarise* – provide only the main facts
 - *give an outline* – give main features or mention important aspects
 - *quote to support* – recite relevant words from the text to support or illustrate a statement or argument; make sure that your quotation appears in inverted commas and that you have quoted the words accurately
 - *list* – provide only the names or specific facts
 - *compare* – examine the differences
 - *evaluate* – assess; say whether something is meaningful and/or valid
 - *in your view/opinion* – offer your own ideas, views, insight or impression on a topic; use your own words as far as possible but quote relevant words if this strengthens your argument
 - *how do you know?* – draw a conclusion based on a fact(s) or information in the dialogue

- *comment on / comment critically on* – explain or criticise an incident, a character’s action/s, opinion/s or attitude; make an observation.
- *discuss* – have a conversation about something; debate (in writing) by supplying your own insight in response to a topic
- *discuss critically* – weigh all the facts, information and points of view; make a judgement and indicate the poor and good characteristics of a matter/story character; refer to the text in support of your answer
- *give your response to the text* – can you personally relate to a character, his or her attitude? Would you like to be in the same way in such a situation? Why/why not?
- *give your response to the text* – consider the context/background/sequence of events; imaginative/realistic

Memorandum with answers to all reading process questions

Tips about answering the questions

The **short points provided** under the **Pre-reading** and **During-reading pointers** subsections of the answer key may in some cases **increase your interpretation of the story texts**.

-  **Pay attention to the mark allocations.** They are provided specifically to inform you of the amount of information required by a particular question. For example:
 - (1) = only one word, phrase (e.g., group of consecutive words) or fact
 - (2) = more than one fact (which might consist of 2 facts OR 1 fact + 1 reason)
 - (3) = 1 fact + 2 reasons / 1 fact + 2 consequences / 1 fact + 2 outcomes
-  **Pay VERY SPECIAL attention to notes provided within square brackets regarding some model answers**, for example:
 - [**Own answer. Example:**] = The answer provided here is not the only way in which the answer can be formulated. Use the example as a model only and write the answer in your own words.
 - [**Own answer. Remember to include:**] = only short phrases are given – you may decide to use all the information or select some points, depending on how the question is worded. Your answer must be an understandable, grammatically correct statement.
 - [**Any other blocked note:**] = a point to think about regarding the question and its answer.

The Dragon Tree (p. 3) by Marion Marchand

Note about the story

The story line in this folk tale is uncomplicated and easy to follow: the focus is on only one circumstance: the effect a destructive storm has on a young teenager and his sense of insecurity. Note that the two characters are one-dimensional: they do not develop at all; it is the Dragon Tree that takes the initiative and dominates the story. It is interesting to note that he immediately recognises the young boy's honesty and courage and responds positively to him. This is the key to understanding the variety of futures he offers the boy. All represent some form of physical and emotional security – important issues in the light of the boy's present situation. Yet, it is the evocative, poetic descriptions of travelling, exploring the wonders of nature in their amazing variety and beauty that attracts the boy most.

Note what is implied in the illustration introducing the story, in other words what happened before the boy is clinging to the tree and why he is alone. Also note the repetitive pattern of a description followed by a short response, as if the Dragon Tree and the boy are chanting the tale.

Pre-reading

- *situation*: [**Note how one may say the same thing in different ways, for example:**] being alone – nobody with you; without anybody helping you – having to be independent – to solve a problem by yourself

During-reading pointers

- *clues*: 'soggy wreckage of the storm' – 'lone cormorant hunched on a log' – 'no birds'
- *changing feelings*: at first a bit afraid – tree laughs (that is friendly) – compliments the boy – won't harm the boy – offers him choices for a happy future.

Post-reading contextual questions: answers

1. laughed (1)
2. The boy is the only survivor of a devastating storm. He is stranded, up in a tree. He is chilled and dizzy, and alone in the world. (4)
3. The boy is alone and needs help because he is now an orphan.
The Dragon Tree's choices are aimed at solving the boy's problem and needs in different ways:
 - *The first choice*: a loving welcome and emotional safety with a farmer and his wife
 - *The second choice*: a friendly welcome, with many playmates
 - *Third choice*: educational and other opportunities
 - *Fourth choice*: adventures, travelling with the Dragon Tree (8)
4. A dragon is living in a tree. He is talking to a young boy who needs help. The Dragon Tree offers the boy four choices that would solve the boy's problem. The Dragon Tree can make whatever he chooses happen. A happy ending. (4)
5. [**Learner's own answer. Example:**] I empathise with the boy. I would be so surprised and afraid, I would want to run away. (3)

[TOTAL: 20]

Cold (p. 7) by Marion Marchand

Note about the story

Like most traditional stories “Cold” has a simple plot: a small family, living a quiet life, is unexpectedly faced with a crisis. The plot consists of three sections: the introduction (setting the scene and its impact on family life); the middle: the disaster and its effect (on the mother, father and son); and the ending (how the problem is happily resolved). The story reads much like a folk tale with its somewhat stereotypical characters, a simple story line, and a happy ending that underscores the message about positive family values. It is interesting to note how seamlessly the narrator blends folklore into the plot.

The story begins with a very short sentence introducing both the main character (Erik) and a key element (the cold) in the story. It establishes the present moment – and leads directly to descriptions of the emotional warmth and comfort his mother’s tales give him, tales that “fire his heart”. Thus, their folklore helps the family endure hardship during bitterly cold winters until warmer weather finally arrives. Even at this early stage in the story the cold is a symbol representing the outside, physical world as well as the inner world of emotions and trust. Note how the author uses Nature (the cold) as an active, threatening participant in the story. Popular lore forms a context for the young Erik; myth is an inherent part of how he is taught to interpret both hardship and blessings.

The story is told from a particular viewpoint so that we interpret the events that unfold around a young boy, Erik: his perspective is the key to understanding the different events as well as Erik’s character and the theme/s. The theme of courage runs through the story, the plot structure addresses common moral issues, and the characters demonstrate that love and support should underpin personal relationships.

Pre-reading

- *Expressions*
 - cold feet: having lost confidence / not wanting to do something anymore + example
 - cold-hearted: unkind + example
 - in cold blood: calmly and ruthlessly + example
 - left out in the cold: ignored + example
- *Courage*: [**Examples:**] bravery, being brave / overcoming one’s fear

During-reading pointers

- *staying warm*: wear warm, skins (‘wrapped in’) – a little fire in their small house
- *clues*: close family, loving parents – his baby sister’s death – atmosphere changes from warm to cold (mother’s coldness, the house) – Erik has to look after both parents – vision’s positive effect

Post-reading contextual questions: answers

1. To bring back warm and sunny days. (1)
2. Bertha looks after Erik for a day (when his mother is having a baby). She sometimes cooks for them (when his mother becomes depressed). (2)
3. [**Note: identify each promise and then describe the differences between them:**]

First promise: The sun and the moon will always triumph over darkness. This promise is always true / can be kept because it describes a fact of nature.

Second promise: Erik will have a (new) brother or sister (to play with). This promise may become true.

Whereas the first promise describes a fact about a natural cycle, the second is about an expectation of what will probably become true. (6)

4. Erik is comforted by his mother's promise about the changing seasons. Promised that his mother will bring a brother or sister home, he is cared for by Bertha while his mother is away. But his mother doesn't keep this promise and his parents refuse to tell him what has happened. His mother then changes from the strong, happy person she has been, into a bitter, depressed woman. (4)
5. Their midwinter feast celebrates the fact that summer always returns. (2)
6. She is extremely unhappy / disappointed and depressed / has a deep sense of loss. (2)
7. A community feast celebrates nature's seasonal rhythms. / Age-old beliefs confirm a community's trust in Nature. (2)

8. **[Note the 2 parts of the question. Remember to deal with both. Describe each turning point in a sentence and then describe in what way they are different or similar. Suggestions for the first part of the question:]**

- The first turning point is midwinter, after which the cold weather will eventually be replaced by the warmer days of summer. **[Or you could use these ideas:]** First turning point: midwinter = celebrating the arrival of a new season of warmth and life.
- The second turning point: unexpected and unfortunate loss of a baby brother or sister.

[Suggestions for the second part of the question: Note that you are given a choice: different or similar. This means: choose one and deal with only that point:]

They are *similar* in that both describe a promise Erik's mother makes about happy events.

OR:

They are *different* in that the midwinter feast announces a definite, happy outcome, while the unexpected death of the new brother or sister destroys the family's happiness. (4)

9. **[Learner's own answer. Examples:]** Customs and circumstances may have a direct impact on family relationships. The loss of a child is a devastating experience. Children are afraid of things they do not understand. (4)
10. **[Learner's own answer. Examples:]** She has lost all interest in her surroundings. She ignores her normal duties as wife and mother. She becomes apathetic because she is depressed / mourning the loss of her baby. (3)

[TOTAL: 30]

Please Like What You See (p. 12) by Sally Partridge

Note about the story

The story demonstrates, through a simple sequence of events, how involved young people may become with the internet and its associated activities. The story has the typical plot structure of a beginning (Tash's ambition for her PhotoBook), a middle (episodes depicting her interactions with her PhotoBook, her friends and sister), and an end (the life lesson she embraces at last).

Tash, the main character, tells the story. Her narrative creates a vivid picture of her obsession with her PhotoBook and how it has taken over her life. Her main focus is on presenting herself as glamorous and interesting. Her friend Ken accompanies her and takes photos of her that she can post on her PhotoBook. Her success is measured in the number of likes she gets from her social media followers. She is very popular among her many friends; but has little time for socialising with them. However, her sister, Michaela, persuades Tash to accompany her and Vicki to go out on a shoot in a forest. An encounter there changes Tash's perspective and she realises how important friendships and real experiences are.

The author makes extensive use of dialogue to take the story forward and to establish what the main character Tash is like. As the story is told in the first person, she reveals her thoughts, ambition and feelings during the course of her narrative. Note that two worlds are contrasted: the "world" of the internet and the real-life world of actual experiences.

Pre-reading

- *title*: vulnerable/sensitive re opinion of others / want to be liked and popular / want peer approval

During-reading pointers

- *clues*: to keep it updated – it takes a lot of effort and time – wants to build up / increase her follower account – may want to follow a career as a professional influencer
- *names*: Ken, Michaela, Soraya, Sindiswe, Vicky

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. She is too busy editing a picture for her new post that has to catch the seven o'clock peak surfer traffic. (2)
2. Sindiswe invites her to join them to watch a 4D film and Ken and others message her. (3)
3. Tash gives up her free time to work towards achieving a dream, while her friends have fun, spending time together. (2)
4. She wants to attract brands that might sponsor her (clothes and cosmetics). She would like to become a professional influencer. (2)
5. She wants to attract a (personal) sponsor. She would like to have a career in market influencing. (2)
6. The story deals with a teenager's ambition and how this influences her relationships. Ironically, the fact that she is popular among her friends creates a problem for her

- when she avoids them and spends all her free time trying to establish a large following on her PhotoBook. (3)
7. It is not always easy to make the right choice. Tash motivates/rationalises the choices she makes: (at this stage of the story) she chooses time-consuming hard work above having fun with her many friends. Her actions demonstrate how ambition may interfere with normal relationships. (3)
 8. [**Learner's own answer. Examples:**] She'd probably be upset and angry. / She might feel insulted. / She might, after a while, consider what to do to have better photos. (2)
 9. [**Own answer. Example:**] Yes, I find it acceptable because Tash actually wants to join her friends, but decides not to, so that she can publish a new post, something she is committed to doing. (3)
 10. [**Own answer**] Yes/No. [+ **reason + own response to a friend's invitation**] (3)
- [TOTAL: 25]
-

Passage 2 marked with the symbols ◊—◊◊

11. ('lost and frightened'; 'panicked'; and in the end: 'feel like a silly child' (3)
 12. 'in panicked silence' (1)
 13. They are afraid because they might be in danger or robbed. / They are scared because they are lost and don't know what will happen next. (2)
 14. The girls become scared when they realise they are lost and then hear someone approaching in the dark. It is a jogger, surprised by the sight of three girls huddling together. Tash admits that they are lost; he directs them to the path to the carpark. (4)
 15. They are terrified of whoever is coming towards them. Michaela whispers a warning, Tash holds her breath, and Vicky clutches Tash. They are relieved to see it is a friendly, helpful jogger. (3)
 16. The writer wants to warn young girls about the dangers they might come across in parks, especially when it is dark. (2)
 17. [**Note how differently you could formulate the same information in your answer:**] She is relieved. / Her fear subsides. (1)
 18. [**Own answer. Example:**] The girls might have made a plan to find a way back to the carpark / the path the jogger had come along. On the other hand, they might have been accosted by someone else/another stranger. (3)
 19. [**Own answer. Develop these points:**] might have been assaulted – lost, had to spend the night there – any unforeseen incident – worried parents (4)
 20. [**Own answer. You could include:**] making sure someone knows where you are going – checking the time (daylight/dusk) – thinking about safety – planning ahead (2)
- [TOTAL: 25]
-

Invisible Mending (p. 23) by Pamela Newham

Note about the story

This first-person narrative introduces the reader to Chrissie who is holidaying at her Ouma Birdie's cottage near Port Elizabeth. She relates what happened one day when an older girl in a bikini came to her while she was sitting on the beach, sketching a bird. Through this young woman Chrissie discovers what the shell midden near them represents. But a question arises: is this young woman her mother's ghost? As a result of the encounter on the beach Chrissie finds out what really happened to her mother, and why. Although she is an orphan, her family clearly care for her very much; their value system is grounded in sound common sense.

The story line is developed around the way in which Chrissie experiences and responds to her situation and the people around her. Her deepest feelings remain private; but, by reading between the lines, the reader will discover to what extent Chrissie expresses her unspoken sense of aloneness in her art. It is therefore not surprising that she responds to the friendly girl on the beach and associates her friendliness with her mother's photo.

Note the setting and how the author uses details and dialogue to create a very real world. It is in this world that Chrissie's inner life is revealed. The surprise ending underlines the idea of the bit-by-bit way in which sorrow may be healed.

Pre-reading

- *title*: invisible: cannot be seen mending: repairing/fixing; making whole
- *setting*: physical features – atmosphere – may directly influence a character's experiences

During-reading pointers

clues:

- a favourite spot nearby
- ancient times – rubbish dump – secrets of the past
- mother/Christina's body washed up there

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. The girl in Chrissie's drawing resembles Christina, Ma Birdie's daughter. Ma Birdie thinks the ghost of Christina has appeared to Chrissie at the spot where she died. (3)
2. When Chrissie gets back, Ma Birdie and Uncle Johnny see her picture of the girl on the beach. Shocked, they ask her about it and she tells them where she saw the girl. Ma Birdie moans, believing it was the ghost of Chrissie's mother. This surprises Chrissie. (4)
3. [**Own answer. Example:**] As 'coming back out of the sea' suggests the return of someone drowned there, for example an apparition appearing. Ma Birdie thinks it is Chrissie's mother's ghost – which makes Chrissie realise that her mother did not die after she was born. (2)
4. Because of Chrissie's picture, the adults have to reveal what happened to Chrissie's mother at the spot where Chrissie drew the picture / near the shell midden. (2)

5. [**Own answer. Include in your answer:**] shell midden – archaeology – knowledge of ancient past – hidden from view – directly associated with Chrissie’s mother’s history – a secret, withheld from Chrissie – revealed at that spot. (4)

[TOTAL: 15]

Passage 2 marked with the symbols ◊–◊◊

6. Chrissie didn’t draw her picture, so she couldn’t have resembled Christina’s ghost. OR: The face Chrissie drew was her mother’s face; the girl on the beach didn’t resemble Chrissie’s mother. (2)
7. [**Some points you could use in your answer:**]
- *similarities*: demonstrate a special skill – mend/fix what is broken or torn – artfully covered, hidden
 - *differences*: Ma Birdie skilfully mends and hides what is wrong. Chrissie reveals her longing for her dead mother. Ma Birdie deals with the physical, while Chrissie’s art exposes her emotional need. Ma Birdie stitches physical repairs, immediately leaving no trace; while Chrissie’s art repairs her emotional scars that take a long time to heal. (4)
8. [**Own answer. Example:**] A secret is information that is kept from others. This may have unforeseen, damaging consequences. When Chrissie learns the secret of what actually happened to her mother, it is at last possible for the family to talk openly about the past and her mother becomes more than just a photo to her. The story underlines fault lines in personal relationships caused by secrets and suggests that they are best avoided. (3)
9. Chrissie has come to terms with her own circumstances. She believes that, in time, sorrows heal, even if slowly, until they finally leave no emotional scars. (2)
10. [**Own answer. Suggestions:**] In no more than 2 sentences summarise the conclusion + (*i.e. main points of what Chrissie has learned*) [**Effectiveness:**] a hopeful note regarding her future realistic re one’s past and personal loss. (4)

[TOTAL: 15]

Red-handed! (p. 30) by Mike Spies

Note about the story

This story is about a particular type of crime. It is the true story of an incident in which Mike, the narrator, played a major role in catching poachers in the act of stripping some highly vulnerable succulents from a remote, arid region in North-Western South Africa.

His step-by-step account of how events unfold creates a picture of a determined young man who does what he can to prevent poachers from getting away with their loot. He is immediately suspicious when he comes across five people walking about in the veld in a very remote area. He contacts someone from Cape Nature and decides to follow the five so that his contact at Cape Nature will know where they are and what they are doing. He also takes photos of them to prove where they have been. The story's focus is on his efforts to thwart^o the villains for the general good and to conserve the region's natural heritage. The concluding paragraphs underline this theme: the importance of conserving our natural heritage.

The ending draws the story to a logical, unsurprising, but nonetheless satisfying conclusion that reinforces the theme.

Mike's story deserves close scrutiny: there is more to learn from the details than just the sequence of events. An underlying theme is the role technology impacts in our lives.

Please note the error regarding the 'sentkannetjie' on page 32: 'The sad part is that these plants grow for 6–7 years (*not 67 years*) before they flower – only once! – make seeds, and then die.

Pre-reading

- *poaching*: stealing / taking from Nature what doesn't belong to you
- *places*: [**examples**:] game parks, up Table Mountain, the Drakensberg, Cederberg mountains, Tsitsikamma forest, sandy beaches, Namaqualand during the flower season

During-reading pointers

- *setting*: open, arid veld
- *what Mike did*: investigated – informed Wynand at Cape Nature – took photos of them and their vehicle – followed the intruders/poachers – phoned the Garies police
- *technology*: vehicles – cell phones – telephone – binoculars – camera – GPS

Post-reading contextual questions: answers

Passage marked with the symbols ◆–◆◆

1. Mike Spies (the narrator), Wynand from Cape Nature, the Garies police officers, five poachers. (4)

^o thwart – stop or prevent someone from doing something

2. [**Note the plural: 'reasons':**] Wynand and the police wanted to search the (poachers') vehicle to determine whether they had been poaching. / The police suspected the tourists of poaching rare plants. (2)
3. The tourists had been observed in suspicious circumstances and were suspected of poaching rare plants. (2)
4. They were questioned, their vehicle was searched, and when the police discovered protected plants in their possession, they were arrested. (4)
5. The four who had pretended not to understand any English nodded in agreement when their spokesperson told Wynand, in English, that they were just enjoying a pleasant trip. (3)
6. [**Note that the quotation marks here indicate that they are more than just tourists:**] The 'tourists' had illegally collected many protected plants; it was proof that they had been poaching / they were poachers. (2)
7. He has no respect for them because they were poaching / stealing special succulents protected by Law. He is glad, satisfied that they were arrested and fined, and would never be allowed to return to South Africa. (4)
8. He loves nature/the flora. / He has strong opinions about the magnificence of the indigenous flora and the damage caused by poaching. (2)
9. [**Own answer. Remember to identify and discuss more than one judgement ('judgements'):**]
 - It is important that the correct procedure is followed during an arrest. [**+ your comment: is this a valid statement? Why?**]
 - The high prices protected plants fetch, encourage poaching. [**+ your comment: why would a plant collector pay a lot for such a plant?**]
 - It is a good thing that poachers are deported. [**+ your comment: why does this point make sense and should a greater effort be made to stop poaching?**] (4)
10. [**Own answer. Include:**] your opinion of poaching and poachers (**indigenous plants and wild animals**) – of what Mike actually did – personal satisfaction – more should be done (**e.g. much more severe penalties**) (3)

[TOTAL: 30]

Please peruse further information on succulent poaching:

- [These tiny succulents are under siege from international crime rings](#)
- [In South Africa, Poachers Now Traffic in Tiny Succulent Plants](#)
- [Koreans fined R5m as poachers target SA's succulent treasure chest](#)
- [South Africa's rare plants are being poached to extinction, and the ecological nightmare is only getting worse](#)
- [Succulent smuggling: why are South Africa's rare desert plants vanishing?](#)
- [South Africa's Succulents are Being Heavily Poached Because of Pot Plant Craze](#)
- [South Africa's new plant poaching epidemic](#)

Going North (p. 37) by Nerine Dorman

Note about the story

This first-person narrative reads much like a folk tale with its somewhat clichéd characters, a short, simple storyline and a happy ending that emphasises the message about positive values in society. In essence, the story is about power and the real effects of civil war on people.

When a peaceful, hard-working community becomes a target in a civil war, one of its inhabitants flees to help relatives living in the nearby forest.

The plot develops from this point on, illustrating the tiny knowledge hamlet dwellers have of the harsh realities of the outside world: they depend on rumours and have no means of defending themselves. Yet there is some relief in fleeing, “going north”, as the forest dwellers do, despite not knowing what life will be like there. There is also some relief in using potent tira berries to rid Phantom Grove, the hamlet on the outskirts of the forest, of occupying soldiers. But the main character, Orlagh, realises that this is only a temporary solution: the Alliance forces will be back. Her people will not “go north” to an uncertain future; instead, they will make the friendly forest their home and live as free people.

Note how the author uses contrast to develop the plot and to suggest themes. Also, consider the role nature (for example, the forest, tira berries, and folklore) plays in the story and how this relates to the theme.

During-reading pointers

- *the difference*: Empire forces only collect taxes. Alliance forces plunder villages and take mixed-blood people to camps
- *clues re Orlagh*: impetuous – takes initiative – observant – brave (goes for help) – has a sense of fairness – is clever (can make a clever plan)
- *forest*: a natural barrier – a safe haven – provides a ‘weapon’ (tira berries) to use against an enemy

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. They are the leaders: no decision is taken without their permission. The community trusts them to make wise decisions. (2)
2. He arranges an audience for her with the elders. (1)
3. The unknown (and the tales about a world with wonderful creatures found there), a place from which nobody has ever returned. (2)
4. To send twenty or forty warriors back with her to help her village fight off the Alliance forces/to defend her village. (2)
5. Alliance forces with attack them. (1)
6. It looks as if the huts were evacuated a long time ago. [**You could add:**] She wonders whether the people left in a hurry. (1)
7. The tales would generate superstitious beliefs, perhaps even folklore about the unknown world in the north. (2)

8. Several things, such as flight, escaping from danger, avoiding conflict, remaining independent, and reaching safety and freedom. (5)
9. She wants the elders to help save her village by agreeing to send warriors back with her to fight against the Alliance forces. She has no ulterior motives and just wants to save her people. Hers is a commitment to the wellbeing of others and she therefore ignores any danger she herself might be in. (3)
10. [**Own answer. Points to include in your answer and link to your version of the theme:**] The basic contrast, what each represents – the camps, suffering and loss of freedom and independence – going north, independence, physical wellbeing and freedom. (6)

TOTAL: [25]

Passage 2 marked with the symbols ◊–◊◊

11. She wants to go back to help her friends/village. If she did go north, she would feel she was leaving her village in the lurch. She feels she now has some power to help her people. (3)
12. He wants to honour his sister's memory. (1)
13. Orlagh's dreams describe destruction caused by a locust swarm, a forest fire and floods. They describe catastrophic events. (2)
14. Darklings get visions from eating tira berries, while humans may die if they eat tira berries. (2)
15. [**Own answer. Example:**] Yes, because she will be safer if she goes with him, away from the Alliance forces. (2)
16. The berries could make them too ill to fight or do anything else. / They would become very ill and weak. (2)
17. She is not vindictive/cruel. She has a balanced sense of moral values. (2)
18. [**Own answer. Remember to use at least one example or quote to justify your viewpoint**] (2)
19. [**Own answer. Points to use:**] Value judgements: using one's skill (strengths/abilities) to help others – being brave, though afraid – 'I do not wish to kill' – honouring someone's memory. [**And comment on each judgement you mention**] (6)
20. [**Own answer. Statement + reason**] (3)

[TOTAL: 25]

The Red Metal Café (p. 47) by Elrica East

Note about the story

The characterisation is a key element around which the story unfolds. The story is about a brother and sister who own a café in a very small town near a copper mine. Much of what we understand about them, the role the café plays in community life, and other characters involved in events, is related by the first-person narrator. His detailed descriptions and comments reveal a growing understanding of the intimidating, bossy Melina, the down-to-earth Dimitri, and Constable Ben's aspirations as the single local representative and enforcer of the law.

When the train taking copper from the mine to the Bay for export is robbed, things change: Constable Ben has to investigate a serious crime for the first time in his life because police headquarters suspect that the robberies are 'an inside job' and that townspeople are involved. The narrator is intrigued by Constable Ben's efforts to identify the culprits; he follows him as he investigates and does his own bit of sleuthing, too.

The writer uses contrast to add colour to the characterisation: Melina and Dimitri are opposites, both in what they are like and their attitude about running the café. When Constable Ben and the Mayor both try to impress the gathering outside the café, the satire of especially the policeman is gentle. The narrator intersperses his story with subtle clues as the story builds towards its climax.

During-reading pointers

- *role of the café*: people shopped there – a gathering place
- *contrasts*: [**example**:] Melina/Dimitri – their personalities; attitude re the café and their environment; their homeland and copper mine region; atmosphere in the shop when Melina is present/absent; Constable Ben and the Mayor

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. The narrator liked being there, away from his father. He enjoys helping Dimitri rearrange the shelves. (2)
2. A shotgun and Melina's scrapbook. (2)
3. Dimitri likes being there and working in the shop, while Melina doesn't. She hates the kind of life they lead and wants to go back to a Greek fishing village. (2)
4. Melina is the manager. She controls stock purchases: 'She could never trust him to get the right stock'. She dominates, making her brother follow her orders: 'her little brother slave!' / 'Do this, do that!' (5)
5. A carnival is a happy feast. Dimitri creates a happy atmosphere by opening little curtains to bring more light into the shop and handing out sweets. (3)
6. It suggests that goods are being sold at cheaper prices, i.e. a friendly invitation. (2)
7. She bosses him. (1)
8. [**Any 2 answers here**:] The narrator is surprised that they have a shotgun actually lying around in the shop. The nonchalant way in which Dimitri handles the shotgun also startles him. The narrator associates guns with crime. (2)

9. The shop owners do not make a lot of money because their customers can only afford items in small sizes and quantities. The small truck suggests that Melina never bought a lot of goods, while the fact that it is rusty indicates that it is very old / they have had it for a very long time / could have belonged to their father originally. (2)
10. [**Own answer. Consider these points:**] Yes/No. [**Add: In one sentence describe the situation + say what you would do + why**] (3)

[TOTAL: 24]

Passage 2 marked with the symbols ◇—◇◇

11. Constable Ben has a gruff voice, is in love with Melina and tries his best to impress her. The reference to him as 'the local police element' gives him confidence and a sense of importance. (3)
12. Copper produced by the mine. (1)
13. For the second time in two months thieves armed with guns have ambushed the train carrying copper from the mine to the Bay. The thieves needed only fifteen minutes to load the copper cargo onto their waiting vehicle. A tactical police team has been formed to investigate. (4)
14. He gives Melina a lengthy description of what has happened, while he shares only the bare fact of gangsters being in their town with Dmitri. (2)
15. He emphasises his important role as 'the local police element', as a member of the Tactical Team investigating the train robbery. / He confides in her that the authorities expect him to play a significant part in the investigation into two train robberies in their area. (3)
16. The robbers have information about the train schedule, i.e. when copper is transported from the mine. Local would know the train schedule. (2)
17. Melina is indifferent. / Melina shrugs the information off, unimpressed. Dimitri ignores him and just keeps on listening to his music. (2)
18. **Own answer. Remember to mention a value judgement + add your personal comment about it [i.e. whether it is important/valid, and why. Some possibilities:]**
- Police officers play an important role in society.
 - A position of trust is a great compliment as well as a serious responsibility.
 - Self-confidence grows with responsibility. (4)
19. [**Say something relevant about Constable Ben. Examples:**] He is pleased the copper thefts have occurred in their part of the railway line because it has given him an opportunity to do something special. / He has come to the attention of the authorities and now has a chance to impress Melina. [**Link what you say about him to a universal value, for example:**] People are often more interested in their own importance than in the general good. (4)
20. [**Own answer. Example:**] The use of capital letters indicates that he is emphasising the words to impress Melina. He wants to make her aware of his importance in his new role as a member of the team investigating the robberies. (5)

My Great Redeemer (p. 55) by Dumisani Hlatswayo

Note about the story

In this story, the main characters are stereotypes of a rebellious son and his strict father. They are in conflict: the son dearly wants to play soccer while his father does not want him to. The plot develops around these opposing viewpoints. As the narrative unfolds, we realise what motivates and reinforces each character's perspective. The first-person narrative presents an intimate picture of the boy's thoughts and intense feelings. Note his use of legal terms to emphasise his sense of helplessness on the one hand and his aggression towards what he interprets as his judgemental father. The other characters interact with Tutu, the boy, in different ways: his mother gives him emotional support; Abongile, his friend, encourages him to disobey his father and play soccer; and Nozipho admires him from a distance. Joe Naidoo, an optometrist, and the owner of a soccer academy, enters Tutu's life and thus becomes his "Great Redeemer".

It is interesting to note the contrast between Tata and Joe Naidoo. Both base their approach to Tutu's physical circumstances on factual information. In this sense, both try to ensure that Tutu comes to no harm. However, Tata does not look for solutions that might enable his son to play soccer, while Joe does suggest a practical solution that will solve the problem. Therefore, it is not surprising that Tutu's father finds it difficult to allow someone else to control his son's welfare.

During-reading pointers

- *legal terms*: court proceedings, presiding judge, offender, defending advocate, suspect, cross-examined, court in session, found guilty, verdict, sentencing, Judge of the House
- *words/phrases for feelings*: tension, love, embarrassed, gleeful, glaring, anger, stunned, amazed, happy, shocked, elated
- *the boy's choices*: having fun playing soccer with his friends outdoors in the sun – staying indoors, playing computer games and focusing on school work

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. He likes playing football much more than playing computer games at home, although he likes the P4 games he has. He doesn't want to be indoors all the time. (2)
2. The boy's father sets down the law: his son may not play soccer, outside in the sun. He questions his son about his activities and whether he has disobeyed his parents. (3)
3. The father loves/cares about his son and buys him special computer games to encourage him to stay safely indoors. (3)
4. [**Own answer. Your opinion + a reason**] (3)
5. [**Own answer. Remember to identify the character + give your reason. Before answering this question, consider why you might empathise with Tata rather than the boy, and then do the same re the boy. Remember to identify with whom you empathise + a reason.**] (4)

[TOTAL: 15]

Passage 2 marked with the symbols ◊–◊

6. His son has disobeyed him and he is worried that his son, by playing in the sun, might develop vision problems. (2)
7. She has to remain quiet and is not allowed to take her son's side (openly). (1)
8. He is strongly against his son's playing soccer because of his (physical) condition. (2)
9. Both parents love the boy and want him to be healthy and happy. The mother feels sorry for him, while her husband is strict and will not permit his son to play soccer. (3)
10. [**Own answer. Example:**] Yes, because the father is aware of the damage his son may be exposed to because of his condition. Tutu's father will definitely not risk his son's wellbeing without a credible argument (i.e. based on facts). (3)
11. He desperately wants to play soccer and his 'Redeemer' is the only person who can persuade his father to allow him to play. It seems to him as if the 'Redeemer' will never arrive in time to 'save' him. (3)
12. It seems a fact that he has lost the only chance he had of getting permission to play soccer, just as it is a fact that nobody goes to the beach in winter. / The image of an empty beach in winter confirms the boy's sense of now having no hope of changing his father's mind about soccer. (3)
13. [**Own answer. Mention:**] the two problems Dr Joe Naidoo would have solved – how? – no change in Tutu's situation – no soccer, still conflict with his father (2)
14. [**Own answer. Note the plural in ('judgements'):** *You are expected to identify at least 2 judgements + discuss each, by for example, saying whether it is an important point/ value, + why. Examples:*]
- One has to accept one's circumstances. [+ **comment + reason**]
 - Empathy supports someone who has a problem emotionally, but a practical solution is often more helpful. [+ **comment + reason**] (6)
15. [**Own answer. Include: the cause of the conflict – how it affects each character emotionally – what each one does to deal with the situation**] (5)

[TOTAL: 30]

Rain (p. 63) by Ekow Duker

Note about the story

This is the story of what happens when two mischievous young Rain Spirits, Khotso and Refilwe, play a prank on an unsuspecting young girl. Against Rain Spirits' rules, they create a huge rainstorm and decide to keep one human being dry throughout the storm. The townspeople have taken shelter in their homes, but one young girl is violently thrust outside by her father despite the rain. At first, she is soaked to the skin, but the Rain Spirits choose her for their prank: she becomes and remains dry. The young girl is astonished at being dry when everything else is wet and becomes worried about this strangeness. When the rain stops, people leave their homes and notice the still dry girl. Superstitious, they blame her for bad things that have happened to them, calling her a witch. Terrified, she tries to get away; only a watery intervention by the Rain Spirits rescues her from the mob.

The author uses detailed, dramatic descriptions of the Rain Spirits as cloud-and-rain characters. They have distinct personalities and views about the different weather patterns they are allowed to create and those they are not yet qualified to produce. The humans have no power over the weather but control their actions among themselves. The young girl's father and the mob demonstrate this. To some extent, all are focused on the young girl and treat her according to their insights. In this, she is everyone's target and a helpless victim. The story reads like a present-day folk tale. It highlights the typical human characters such as the Rain Spirits and Nature's influence on events. The story has a happy outcome: the young girl is saved, and Khotso and Refilwe get away with their prank are familiar elements of the folk tale.

Note the wonderfully absorbing detail in the descriptions of the clouds and Rain Spirits; also note the detail, including sound elements, in what the young girl notices as the falling raindrops avoid her.

Pre-reading

- *prank*: a practical joke; a trick to make fun of someone

During-reading pointers

- *sound words*: [**Note: some sound words are associated with actions.**] beats (of a tam-tam), roared, booming (voice), shouts (of abuse), snarl, slammed (door), hum, click, clamour, applause, raucous shouts, twitter (of relief), whistled, voices snapped, howling, cry out, (low) growl
- *shapes*: sheets, fat, (morphed from) a teardrop (to a) sphere, capsule (of water), stripes, circular rings, like (crystalline) bangles, a broadly regular form, long and distended, undulating line (that snaked its way), stretched . . . far apart, swirling (darkness), dissipated form, elongated face, conveyor belt (of water), as big as a mountain, wall (of water)
- *suggestions about society*: [**Note: possible reasons why characters act the way they do.**] what background the writer provides re: the father / the people – reason/s for their aggressive behaviour towards the young girl

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. The road is full of potholes. (1)
2. An angry man pushes a sobbing girl out of a house, into the pouring rain. He shouts at her before going back into the house, while she stumbles, sobbing, along the pavement outside. (5)
3. He is angry and abusive/rude. He has authority over the girl / is probably the girl's father. (3)
4. She is very unhappy. Her back hurts. She looks vulnerable / as if she needs help. (3)
5. **[Own answer. Refer to verbs describing each character's actions + describe the picture they create of the character. Points to include:]**
 - The girl: was thrust, did not move, was left standing, waited – forced against her will, now alone
 - The man: stormed, pointed (imperiously), shoved, swore, strode (angrily), slammed – aggressive, and abusive (8)

[TOTAL: 20]

Passage 2 marked with the symbols ◆–◆◆

6. Everybody is / All the people are indoors, sheltering from the rain. (1)
7. 'in slow motion' (1)
8. She was surprised to discover that she was remaining dry and could see individual raindrops. It looked as if the raindrops were falling past her / avoiding her on purpose. It was as if she could hear different sounds emanating from raindrops as they went past her. (3)
9. The girl is miserable because she is getting very wet. She is startled when she becomes aware of individual raindrops as they pass her. They seem to be having fun avoiding her and she suddenly realises, amazed, that she is not getting wet at all. (4)
10. She had no place where she could shelter. / Her father had chased her out of their home. (1)
11. She is disheartened/ very unhappy (because she has nowhere to go). **[Add: own answer + reason. Example:]** Yes, she probably did feel a bit better because what she noticed about the raindrops made her forget her predicament. (4)
12. **[Own answer. Remember to include:]** list what is happening + feelings + change **[Plus:]** a general summarising statement (5)
13. The Rain Spirits thought they were saving the girl from any inconvenience caused by the rain. / They thought she'd be pleased if she remained dry although it was raining. (2)
14. **[Own answer. Example:]** The writer uses different shape images to describe different raindrops. **[Illustrate this point with an example:]** one teardrop – morphing – sphere – capsule. Another raindrop: a simile: pirouetting and spinning like ice skaters. The imagery creates a picture of raindrops having fun (like the Rain Spirits). (6)
15. **[Own answer. Mention a thought/s – feelings – own opinion about what happens (in this extract) to the girl and how she experiences the rain]** (3)

[TOTAL: 30]

Passage 3 marked with the symbols ◆–◆◆

16. cold feet, horrified, a cold dread (3)

24

17. Strange things have happened to her. People are staring at her and begin to blame her for unfortunate things that happened / think she is a witch. They chase after her as she flees. (3)
18. She is afraid of the strange thing that has happened to her: she is still dry. The aggressive reaction of the people frightens her even more when they call her a witch. She runs away in great fear of being caught. (4)
19. 'A cold fear' describes a feeling of being afraid that you will be hurt. 'A cold dread' describes being anxiously afraid (having a foreboding) that something terrible is going to happen. (2)
20. They think the girl is using witchcraft to remain dry during the storm, i.e. that she has power to control Nature. They therefore think she has bewitched some of them and caused the misfortunes they have suffered. (3)
21. The girl's father pushes her away (out the door); the mob tries to grab hold of her. (2)
22. [**Own answer. Example:**] The father's attitude/situation falls like a dark shadow on the course of the story. He has rejected his daughter and as a result, she is exposed, not only to the weather, but also to the anger of a crazed mob. (4)
23. They would have been in serious trouble. (1)
24. [**Own answer. Note the plural in 'judgements': You have to mention at least 2. Also remember to add a comment about each value judgement you mention. Examples:**] A mob may become violent quickly. / A misunderstanding may have serious consequences. / Your desire to find a culprit is not proof that someone is guilty. (5)
25. [**Own answer. Describe what the girl's dilemma is + your response**] (3)

TOTAL: [30]

Life in Hammanskraal (p. 73) by Paulina Matidza

Note about the story

In this straightforward first-person narrative, we meet several of the inhabitants of Hammanskraal. Some struggle to make ends meet; some have jobs, others do not. The narrator, Paulina, is an active participant; hers is a story of actual events and people. The plot consists of anecdotal autobiographical notes, divided into two sections. The first describes an experience she and fellow passengers had in a taxi; the second describes the problems she experienced and what she did to cope with her responsibilities. Surviving years of hardship, her hard work and courage enable Paulina to look after her small family and help others.

This is not only Paulina's story. It is also the story of the stresses taxi drivers and their passengers have to cope with. It is also the story of *ubuntu*, of community members helping each other and the story of young people who remain jobless despite their qualifications. And it is the story of individuals and friends taking responsibility for their own lives.

Paulina tells her tale quietly, yet her voice rings true in its message about the need for a caring society.

During-reading pointers

- *road dangers*: speeding motorists; no street lights; no fences (cows and goats grazing freely); skipping red traffic lights; reckless overtaking; very tired taxi driver (driver fatigue); children suddenly running across the road
- *to help others: re the accident*: passer-by and Phonia – injured boy taken to clinic – a lady passenger drove Peter's taxi – Phonia helped Peter avoid angry people
- *regarding Paulina*: practical advice to jobless young men – offered her yard for a vegetable garden

Post-reading contextual questions: answers

Passage I marked with the symbols ♦–♦♦

1. They have to get to work. (1)
 2. *Similarities*: married, have children
Differences:
 - Phonia has time to go shopping after work, while Peter can't because he works very long hours. / Phonia has normal work hours, while Peter works very long hours.
 - Phonia can spend all the money she earns on herself, while Peter first has to pay the taxi owner before he can pay himself. / All the money she earns belongs to Phonia, while Peter earns only what he has left after first paying the taxi owner. (5)
 3. People have to overcome difficulties in order to earn a living. (2)
 4. He is easily angered. He is honest, having earned his driver's licence/ successfully passed the driver's licence test. He feels insulted when people associate him with unlicensed drivers. (3)
 5. [**Own answer + reason**] (4)
- [TOTAL: 15]

Passage 2 marked with the symbols ◊—◊◊

6. The injured boy and the taxi driver. [**Note: The child suddenly ran across the road, giving Peter no time to stop.**] (2)
7. Peter drove fast (originally) and was too shocked to drive after the accident. The lady drove slowly and carefully, but talked on her cell phone while driving. (3)
8. He is shocked by what has happened and hopes people will believe he is an innocent bystander. (3)
9. [**Own answer:**] Yes/No. [**+ motivation (reason)**] (3)
10. [**Own answer. List + opinion re each:**]
 - Peter + opinion
 - injured boy + opinion
 - angry bystanders + opinion
 - lady who drives them to the clinic + opinion
 - 'she' (Phonia) + opinion
 - other passengers + opinion

[**Add: In a sentence, identify with whom you sympathise and briefly explain your choice**] (14)

[TOTAL: 25]

Daisy and Flower Girl (p. 80) by Mbali Sikakana

Note about the story

In this first-person narrative, a young teenager shares her experiences, thoughts and feelings with the reader. Flower Girl is fourteen years old, skinny, and has an intense desire to be attractive and confident, like the older Daisy who lives next door.

The story consists of several episodes. The first introduces both girls to a situation that immediately reveals the contrasts between their personalities and circumstances. The second episode develops this contrast further, showing Flower Girl's moral self-awareness and Daisy's lack of it. The next episode shows to what extent Daisy influences Flower Girl, but their relationship changes when they are caught trespassing. The last episode describes the consequences of the girls' behaviour and Flower Girl's uncertainty about what kind of person she would eventually become.

Flower Girl is, unlike Daisy, a rounded character. She conveys an awareness of herself, her insecurities and ambitions. Through the experiences, she also grows into a relatively more mature young girl who has an eye for the future. Daisy is a rebellious girl; her uncaring home circumstances enable her to do as she pleases, and yet, one has to ask what might be motivating her actions. The implied social comment in the story is closely linked to the contrast between the two main characters and how they respond in each situation.

Pre-reading

- *peers*: people belonging to the same group
- *peer pressure*: demands made by or influence someone's peers have on that person's feelings and actions

During-reading pointers

- *Flower Girl's personality*: innocent/naïve – friendly, though insecure and rather timid – wants to be noticed – wants less supervision from her parents
- *the shoes represent*: glamour – being mature, attractive and popular
- *Daisy's influence*: does as she pleases (no supervision by her parents), is trusted as a friend, shares confidences, sets a bad example

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. They share confidences and Daisy (sometimes) visits Flower Girl. (2)
2. 'not any hope that my parents would change their position' (1)
3. Daisy can do and wear whatever she wants. She goes to wild parties (in the township) and dates older men who have cars. (4)
4. Daisy's parents do not supervise her activities, while Flower Girl's parents do. (2)
5. Mature, modern women wear such shoes. Wearing them will make her feel older, more mature. Daisy doesn't have such shoes. (3)
6. She can impress Daisy with them, because they make her feel older, like Daisy. (2)
7. Daisy's parents have left her to cope with life without guidance based on sound moral values. Her values are superficial (her looks and being popular): she only wants

- immediate gratification and pleasure, and makes dangerous choices that might have far-reaching consequences. (4)
8. [**Own answer:**] Yes/No [+ **reason. Example:**] Yes, they symbolise a desired maturity that the fourteen-year-old Flower Girl does not have. The shoes are a glamorous ‘gem’ that will make the wearer look more attractive (than otherwise). (4)
9. [**Own answer. You are expected to criticise her parents, i.e. say what is wrong about what they do. Example:**] Daisy’s parents do supervise her or monitor what she does. They are guiding her to know the difference between right and wrong, and make sensible choices. They therefore seem uncaring, uninterested in her wellbeing. (4)
10. Daisy is surprised (‘unexpected’) that Flower Girl has such glamorous shoes. The thought of wearing them herself pleases her (‘smile’) because she could then impress people. (4)
- [TOTAL: 30]
-

Passage 2 marked with the symbols ◊—◊◊

11. ‘the ungodly mess’ (1)
12. ‘fled’, high tailing it’, ‘running,’ out of breath’ (4)
13. She initiated the escapade/prank: they went to her mother’s friend’s house without permission and stole food for a sandwich. (3)
- 14.
- Differences: Flower Girl knows her mother will scold her and she feels ashamed of what she has done. She doesn’t feel sorry for Daisy who got her into trouble. Daisy realises she has lost Flower Girl’s admiration and trust. She knows she will be blamed for everything that they did.
 - Similarities: Both girls are guilty of trespassing and will be reprimanded or punished. (4)
15. Daisy immediately raids the fridge and noisily makes a chunky sandwich, while Flower Girl just takes two slices of bread. Daisy acts as if she is entitled to immediate gratification, while Flower Girl is confused by what Daisy is doing and doesn’t immediately copy her. (4)
16. [**Own answer. Deal with both: ‘explain whether’ + ‘what effect?’ Example:**] It is an anti-climax in the sense that the fleeing girls expected him to try and catch them. They are probably surprised, but relieved, that he does not. His action/stopping, suggests that he realises he won’t catch them, but he has recognised one of the culprits. (3)
17. She is not full of bravado anymore. / She has lost face in the eyes of her friend. / Flower Girl. (2)
18. [**Note: There are many ways in which you could formulate your answer. This example illustrates an answer that does not directly mention the word ‘freedom’ but would be correct. Of course, you could use ‘freedom’ in your answer:**] ‘Daisy wants to impress Flower Girl with the way in which she can do anything she pleases, even breaking social rules/the law, she achieves the opposite. Flower Girl realises that Daisy actually cannot do as she pleases and that social norms have to be obeyed. (4)
19. Yes, she is, because it was Daisy’s idea to go into the house without permission. It was also Daisy who knew where the key was and who immediately started raiding the fridge once they were inside. (2)
20. [**Own answer. Example:**] I empathise with neither of them. Daisy knows she is leading her friend into trouble and doesn’t care. Although she hesitates at first, Flower Girl allows Daisy to mislead her. (3)

A Far Cry from Home (p. 87) by Toon van der Merwe

Note about the story

The story is a straightforward third-person narrative of an adventurous young man's biking trip through a part of South Africa. The introduction describes his background and motivation. He begins his trip in Cape Town and follows the main route northwards, meeting several people along the way and discovering first-hand some of the physical features of the landscape.

Although it is interesting to note the final scene's impact on the young man's perspective about people, the characters are one-dimensional. In a sense, his trip becomes a rite of passage in that his experiences along the way demand physical endurance, that is, biking long distances through the hot, dry Karoo and having to cope with a broken wheel. He learns significant life lessons and has to make important decisions, the most important one at the climax of the story when he directly influences people's future well-being. The reader is left to draw their own.

During-reading pointers

- *names*: Claus Richter, Oom Jan (and his wife), Koos and Bettie, Sannie Jansen, Charles Hogg
- *references to Edward*: plans for the future – his dad on a business trip to South Africa – Cecil and Edward's texts to each other
- *messages to parents*: different things he sees – people he meets, comes across – experiences and comments
- *Cecil and Edward*: best friends – shared their future plans – Cecil wanted Edwards to go on the cycling trip with him – at wedding Cecil thinks about describing it to Edward – decides not to: Edward's dad

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. 'Quite an experience' (1)
2. They don't want to disrupt the ceremony/proceedings. (1)
3. Charles Hogg is (still) a married man and cannot marry Sannie. / Bigamy is against the law. / Charles Hogg is a fraud because he is marrying Sannie under false pretences (that he is single). (2)
4. When the pastor invites the congregation to witness the marriage, Cecil exposes the groom as Edwards's father, i.e. a married man. The bride nearly faints and her father grabs Hogg, but Hogg manages to flee. The guests stay behind to enjoy the reception. (4)
5. Like all weddings, this is a festive occasion celebrating love: it is a scene of serenity and contentment. But when the groom is exposed as a would-be bigamist, chaos results: the bride nearly faints, her father accosts the groom and the groom flees. The initial happiness has morphed into a dramatic scene of interrupted joy, calamity and unhappiness. (3)
6. The simile, 'like a gazelle', describes/suggests the speed with which Charles Hogg fled the scene. (3)
7. [**Own answer**] (2)

8. Cecil could never have imagined that the groom would be Edward's father/someone he knew. By recognising and exposing Charles Hogg, he starts a chain of events: the marriage doesn't take place and shamed, Hogg rushes off. And Cecil is left with knowledge about Edward's father that he could never share with his friend. (3)
 9. Charles Hogg is a selfish, immoral man. He is quite willing to cheat both his wife and Sannie. (2)
 10. [**Own answer. Example:**] This is a dramatic incident in which Cecil plays a major role, preventing an immoral man from illegally marrying an unsuspecting young woman. The references to Edward's father being in South Africa made me wonder whether Cecil would come across him, but I thought it would be a friendly meeting if it did happen. The narrative reaches a peak when Cecil does see him and exposes him for what he is. Ironically, Cecil will never be able to share this with his friend. (4)
-
- [TOTAL: 25]

Russian Dream (p. 96) by Frances Vermaak

Note about the story

In this third-person narrative, the plot unfolds as a simple sequence of events. Although we meet several characters in the story, the focus is mainly on Maggie and her experiences. We find her responding in awe and curiosity to everything she sees during a schools' tour of Moscow and St Petersburg in Russia. When an unexpected situation arises, Maggie, the dreamer, is challenged in several ways. Except for Maggie, the characters are one-dimensional; they do not develop at all. The role of Alexis is interesting as he broadens the young people's understanding: there is an inviting, wide world awaiting them. A theme that travel broadens the mind is suggested through his role.

When Maggie suddenly has to cope with a crisis, she has to deal with her emotions and the situation she is in. She learns important life lessons and discovers that some dreams may become nightmarish when not paying attention. The conclusion touches on a happy, sentimental note as Alexis comes to the rescue.

Pre-reading

- *nightmare*: scary dream
- *feelings*: [**Note: your answer could be either a noun or 'feeling . . .':**] anxiety, fright, panic, horror, terror / feeling anxious, feeling frightened, panicky, horrified, or terrified

During-reading pointers

- *historical figures*: Lenin, Catherine the Great, Monamakh, Duchess Anne, Peter the Great
- *historical events*: crowning/coronation of Catherine the great – Anglo-Boer War – prisoner-of-war (P.O.W.) camp on St Helena – discovery of Mrs Ples
- *role Alexis plays*: assistant tour guide – source of interesting information re family history and careers – rescues Maggie

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. Peter the Great is pretending to be a peasant. The painting creates a false image of Peter the Great. (2)
 2. Simile: (posing) 'as a peasant'. (1)
- TOTAL: [3]
-

Extract 2

3. Pleased surprise (1)
 4. Friendliness (1)
 5. Intense anxiety/Panic (1)
- TOTAL: [3]
-

Extract 3

6. 'three weeks a year' (1)
7. Alexis became a family name in recognition of the friend his great-grandfather had made on the Russian ship that had picked him up after escaping from a P.O.W. camp for Boer fighters during the Anglo-Boer War. (3)

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8. Alexis bridges the gap between two countries (South Africa and Russia) and cultural differences. His name represents/ is a symbol for) friendship. (4)
9. [**Own answer. Note how the introductory sentence in this answer links the key word in the question ('travel') to the rest of the information. Example:**] Alexis encourages his tour group to explore careers that make travelling possible. He illustrates the idea of 'going out to see the world' by mentioning the part travel plays or played in their lives. For example, his siblings are living and working in different parts of the world, and he goes to Russia for three weeks every year because of what happened to his grandfather. His great-grandfather was sent to St Helena and made friends on a Russian ship. (4)
10. [**Own answer. Example:**] Because of his name, Crystal thinks he is a Russian. She is therefore surprised that his English is so good. (2)
- TOTAL: [14]
-

Extract 4

11. [**Note: formulate the answer in your own words. Example:**] Maggie recognised the park and saw that their bus had already left. It was already after two o'clock and their connecting flight to France left at four. (3)
12. Maggie cannot communicate with the Russians. She does not know from which airport their flight would leave/which airport to go to. (2)
13. She goes back to where their ship had been docked. (2)
- 14.
- *In her favour.* She has enough Russian money for a taxi. She also has her passport and her ticket for the ship.
 - *Against her.* She is alone, she cannot speak Russian and does not know from which airport their plane would leave. (6)
15. The imagery/a simile, 'like a floating leaf', suggests how unconcerned she has been about factual details of their routes. She has 'gone with the flow', as it were, because other people/the tour guides are responsible for taking care of them. She has been going about in a dream world. The result is that she has been left behind and now does not know what to do. (3)
16. She can analyse a situation and make a practical plan to solve a serious problem. (3)
17. [**Own answer. Example:**] She would have had a very serious problem/ been in a serious predicament. (2)
18. [**Own answer + reason**] (3)
19. Maggie learns many life lessons as a result of this experience. She feels lost without her friends and blames herself for the unhappy situation she is in. She tries to solve her problem, but when she fails (the ship has already left), she realises how extremely vulnerable a girl on her own is. She also realises that one mistake can lead to great misfortune. (3)
20. [**Own answer:**] Yes, I do / No, I don't. [**+ reason + say what you would have done**] (3)
- TOTAL: [30]
-

The Puppet Master (p. 106) by Marion Marchand

Note about the story

This is a story about a young man who cannot make a living as a puppeteer. Desperate, he goes to the puppet master's house, hoping that the old man will help him. The interaction between the young man and the puppet master takes the story forward: the young man reveals his problems and confides in the puppet master about the reasons for them. In response, the puppet master first gives him a meal and then gives him very practical advice. The young puppeteer, encouraged and with a new purpose in life, leaves with a positive sense of the essential, dramatic role his puppet characters portray.

The tale does not end here. There is a twist to the tale in the last section. The puppet master and his wife, too, have had ample experience of "the dark and the light": all their children (their joy) have died (their deep sense of loss). The advice he gave the young man is based on personal experience.

Note the symbolism of the tapestries and how this touches on the theme of identity and life's challenges.

During-reading pointers

- *the visitor's situation*: desperate – cold and hungry – needs personal and professional advice
- *what the puppet master does*: invites him in – warm mulled wine and drying by the fireplace – feeds him – uses venison pie to give a life lesson – uses three tapestries to illustrate his advice

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. The third tapestry. / The tapestry depicting both light and dark. (1)
2. The first tapestry suggests uninterrupted brightness and happiness. The second tapestry is a picture of dark shadows and hardly any sunlight. The third depicts a richly coloured scene but includes shadows that add value to the colours. (6)
3. The pictures represent different attitudes towards life. An overly optimistic attitude ignores unhappy circumstances, as if there is no unpleasantness in life. A darkly pessimistic view rejects life's pleasures, may become 'chronic' unhappiness. Being able to acknowledge both the good (light) and the bad (dark) in life enhances one's experience of the richness of life. (6)
4. [**Own answer. Note the key word: 'final'. Also note that the answer is worth 4 marks. You have to motivate your answer too. Example:**] I think Edwin will become a more competent/confident puppeteer as he has gained a better understanding of how important his role as puppeteer is. (4)
5. [**Own answer:**] Yes/No/Uncertain [**+ motivation based on textual information**] (3)

[TOTAL: 20]

Shot! (p. 111) by Cicely van Straten

Note about the story

This story is told from a particular viewpoint – the boy’s – main character. His actions are an integral part of the plot, as are his responses to everything in his small world. The author develops the story through a vivid, detailed description of both the setting and the boy’s actions. The plot is a step-by-step narrative of how the boy’s unconcerned attitude towards the birds he hunts changes into an awareness of living creatures. His curiosity about what is happening as ducklings hatch leads him into a new world: their wellbeing becomes his paramount concern, he finds a new kind of pleasure in their companionship. His knowledge of and interest in nature increases through his interaction with it.

It is a sensitive coming-of-age story, illustrating how a very personal, intimate interaction with a living creature may influence one’s attitude and behaviour.

During-reading pointers

References to ‘gentle’:

- ‘Gently he slid the slim steel barrels from his shoulder bag.’ (par. 3)
- ‘Gently, he slept, life resumed.’ (par. 7)
- ‘He laid the box gently over the bodies of his prey.’ (par. 10)
- ‘. . . the boy lifted the egg and placed it gently in the palm of his left hand.’ (par. 19)
- ‘. . . lifted the ducklings gently into it’ (par. 24)
- ‘A slow and unaccustomed gentleness settled upon the boy’s going out and coming in.’ (par. 26)
- ‘He walked gently’ (last par.)

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. black, crimson, green, lemon-green, ruby, golden (6)
2. A second bird fell like a limp fruit. (1)
3. [**Own answer. Link a feature of the confetti with your interpretation. Example:**]
The fact that the confetti is lemon-green suggests that some feathers are scattered as the shot hits the green bird. (2)
4. They are the prey he wants to shoot (and kill). / He does not feel sorry for the birds he shoots; they are just prey. (1)
5. [**Own answer. Point out what each word signifies + then say how the contrast reinforces meaning. Example:**] ‘Dripping’ describes a feature of the boy’s immediate surroundings, i.e. ‘fig-brushes, dripping slowly earthwards’. The boy ignores this, but after shooting a second bird, he watches as its blood drop to the ground. The contrast indicates what is important to him, namely, the result of his action. The two terms also compare the boy’s destructive actions to his fertile, peaceful environment. (5)

[TOTAL: 15]

Passage 2 marked with the symbols ◇—◇◇

6. They express pleasure/pride. (1)
7. Breathe painfully leaving a dying body. (1)
8. He is happily satisfied. / He is congratulating himself. (1)
9. [**Own answer. Example:**] Yes, because the description contains specific, step-by-step details of how the bird dies, falls, and lands on its nest. It is also credible because the boy's expressions of pleasure are repeated, because he is very pleased. (3)
10. This passage describes a killing while at the same time introducing its result: the eggs in the nest represent life. As a result of his action (shooting the bird), the boy now has to consider/deal with eggs 'that are still warm'. The focus has moved from a dead bird to live eggs; from cause (the boy's action) to its effect (the results). (4)

[TOTAL: 10]

Passage 3 marked with the symbols ◇—◇◇◇

11. [**Own answer. Give your opinion about what the boy does in this extract. Then say what you would have done**] (3)

Passage 4

12. He can use a tool with skill and confidence. Yes, because he handles his airgun with confident accuracy. 'hammering fine-mesh wire over an old wooden box'. (3)

Passage 5

13. The 'white boat' is that part of the cracked egg shell in which the duckling is standing uncertainly, wobbling as if on a boat. 'At last!' The exclamation mark indicates relief. (4)

[TOTAL: 10]

[GRAND TOTAL: 20]

Phumelele and the Bird (p. 119) by Cicely van Straten

Consider the following points you might want to use during the discussion:

- *context*: nature setting – injured bird – young person learning a moral lesson – nature conservation.
- *yes – contrasting styles*:
 - 'Shot!': greater detail – a complex step-by-step development of the plot – impact of the conservation lesson – formative influence on the boy – reading for information
 - 'Phumelele and the bird': a simple step-by-step development of the plot – impact of comparing his own physical situation and that of the bird.
- *the boy*: self-centred – an extrovert – enjoys doing things – saves four ducklings – develops a sense of responsibility and caring – develops a reading (for information)
- *Phumelele*: an introvert – his physical limitations – but saves an injured bird and collects honey – gains self-respect and admiration from other boys
- *the women*: The boy's mother in 'Shot!' is mainly in the background – allows him freedoms (hunting alone, making a cage) – suggests he find answers in books.
- Phumelele's grandmother is sympathetic and encourages him – redirects his focus – to use his strong arms and have courage.

- *outcomes*: both stories have happy endings – a life lesson learned – the development of self-respect and of others – both narratives emphasise the role nature may play in personal development – both underscore a pro-nature conservation theme.
-

First Contact (p. 121) by Toby Bennett

Note about the story

This is a futuristic story on the lives of settlers sent from their home-world to build a new society on a new planet. The focus is on how a farmer's younger son, Shem, experiences living there. He attends morning lessons in the little community centre and has to do several chores on the farm. While out, near the perimeter of their compound to repair a vape-still, he has an unexpected encounter with a Hemen who has breached the perimeter fence. The Hemen's thirst for water makes Shem realise that other creatures probably have similar needs to his. When a leer-cat attacks him, he has to overcome a severe physical challenge and discovers that a Hemen, too, is surprisingly brave.

The author creates a stark landscape as background for Shem's story: the thin air is an essential factor in the plot, while references to holo-fics, atmos-seeders, a vape-still and the Space Core establish a futuristic world. The author uses contrasts to suggest the theme of reciprocal empathy and trust.

Pre-reading

global warming: serious, devastating effects on nature and life on earth, for example:

- sea levels are rising, inundating low-lying areas, and may eventually also include cities
- warmer seas (will) have a disastrous impact on marine animals
- huge icebergs are beginning to break away from the polar ice caps
- climate changes (will) occur, causing heat waves, more intense hurricanes and flooding.

During-reading pointers

- *science fiction world*: the home world, training cubs, new planet, haz-com, the star's fruitful zone, Hemen, atomics, cleansing droids, the Rest Cycle, the Space Core, vat-hog, vat-stills, the hand terminal, scrubbers on wind traps, hog-smet, holo-flic, stun blaster, Atmos-feeders, leer-cat, alien

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆-◆◆

1. Shem has a breathing problem because of the planet's thin air. (2)
2. Henk is big and healthy, while Shem is smaller than average and has a breathing problem. (4)
3. The family's safety and health are at risk if essential equipment breaks down. (2)
4. Shem is honest and realistic about his physical and other limitations. (4)
5. [Own answer. Focus on his attitude: what are his feelings/thoughts, i.e. his opinion and what does this reveal about his character?] (3)

[TOTAL: 15]

Passage 2 marked with the symbols ◇-◇◇

6. stained (1)
7. Radiation and a low oxygen level. (2)
8. 'Stun' means to surprise or knock out / make unable to move. A 'blaster' is something that sends out a strong high-pressure wave of air. Together the two terms identify a

- piece of equipment that knows out someone with a sudden high-pressure wave of air. (3)
9. 'alright when it came to test scores' (1)
10. He has to go and fix whatever is causing the vape-still's alarm signal. (1)
11. Shem is willing to do what is necessary to ensure his family remain safe. He is not a risk-taker and protects himself when he goes outside to fix a problem. In other words, he is sensible and aware of possible dangers. These factors have a direct bearing on how he responds to both a Hemen and a leer-cat. (3)
12. Shem will have a very serious breathing problem. (1)
13. Better safe than sorry. / Prevention is better than cure. (1)
14. [**Own answer. Points to consider using in your answer: Why this 'ritual' is important – wanting to avoid problems – remain safe – ignores the crack in the visor**] (3)
15. The writer follows Shem's actions step-by-step, to establish the details of what is needed before leaving the safety of their home. These details reinforce the fact that it is still dangerous to be outside. Shem puts on protective gear and checks whether he will be able to see properly. He also arms himself. (4)

[TOTAL: 20]

The Queen's Blessing (p. 131) by Edyth Bulbring

Note about the story

This is the story of Shupikai, a teenager whose father brought her with him to Johannesburg. As her story unfolds, Shupikai gives the reader a matter-of-fact yet intimate picture of her experiences as the daughter of a Zimbabwean refugee. The dire circumstances in which refugees battle to survive are an inherent part of her life and directly influence her dreams for a better life.

The plot is developed around the relationship that develops between Shupikai and Regina, a full-time, privileged girl at their school, whom Shupikai adores as "the queen". External events have a direct, pivotal impact on their relationship, and in the end, Shupikai, helpless and afraid, has to adapt to new circumstances.

Note how Shupikai's simple statement, right at the beginning of the story – "I am a girl of many names" – immediately introduces character and theme. Names have an integral role as the story progresses. At first, Shupikai links her identity to the labels on the second-hand clothes she has to wear to school. She mentions her father's name-calling and eventually describes what Regina's friends call her. She gives other characters names, too. Some names suggest personality ("The Crow", "Kindness"); some, attitude ("Fortuitous") or situation ("Trouble"); while "Regina" is symbolic. Also, consider what "Makwerekwere" means and its features in the story.

As the story unfolds, Shupikai grows from a helpless young girl into someone forced by circumstances to make her own decisions. Throughout her narrative, one is aware of how each meticulous detail pinpoints the socio-political satire and the maze of difficulties that Shupikai and some other characters have to deal with. Her story leads to an emotionally devastating climax as she has to flee from her "Queen". Yet, it is the anti-climactic unwinding of her personal history that underscores her pain. In this, the ending is a sharply ironic value judgement.

During-reading pointers

- *narrator's names*: Alice Wall, Regina Bhengu, Shupikai, you useless good for nothing, Three to Sixer, puppy dog, Naomi Isaacs, Ethnix
- *blessing/blessed*: I must count my blessings.
- Blessing Number One: Came to Johannesburg with her father to escape the famine in Zimbabwe.
- Blessing Number Two: Her father has a job.
- Blessing Number Three: They have a place to stay.

[Note: attitudes re domestic work as a blessing, too.]

- I tell my father I will be truly blessed to find a job and stop going to school.

the two girls' responses:

- Regina uses Shupikai as a shield and smilingly defends her at school. Regina uses Shupikai to do things for her and lets Shupikai do her homework.
- Shupikai responds with pleasure at being noticed, thinks she is being treated as a 'friend'. She identifies with Regina whose hand-me-down tunic she is wearing and adores her 'Queen'.

- The girls hang out together after school, have sweet drinks at the Parrot Bar (Regina pays).
- Reasons why they respond to each other: each girl represents 'the other':
- Regina is a 'normal girl' who takes her entitlement for granted. She represents everything Shupikai is not and doesn't have.
- Shupikai's adoration pleases Regina. She is flattered by Shupikai's unquestioning subservience using and useful and likes to display this to her real friends.
- *things that are contrasted:* morning / afternoon classes – rich ('normal') girls / poor (refugee) children – policemen / security guard – different circumstances re spending the night on the roof of their building – adoration / disillusionment – peace and quiet / xenophobic violence – Shupikai's description of their building / Regina's perspective – new uniforms – hand-me-downs

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. So that her father could have a job and earn money to send home to his family who would otherwise die of hunger. (3)
2. She doesn't have a job. / She is not earning money. (1)
3. Those who are blessed have jobs, earn money and have a place to stay. Those who are not blessed/'unblessed', do not have a job and therefore have no money. They have to stay with many others in a church hall where they receive some/small food rations. (6)
4. A refugee is dependent on the goodwill of others for food and a place to stay, usually in a church hall where people are crowded and obliged to attend church service. (3)
5. The fact that his employers ignore his real name implies, on the one hand, that they recognise only what he does for them (provides 'Security'). On the other hand, the patronise him, calling him 'Professor. Both names indicate disrespect. (4)
6. Their refugee status forces them to submit to living in over-crowded conditions. (2)
7. She does not like what he is saying about getting a job. (1)
8. [**Own answer. Points to consider:**] unfamiliar country/city/place – job – earn a living – accommodation – how 'new life' affects refugee children (3)
9. [**Own answer + reason, i.e. motivate**] (3)
10. [**Own answer. Some suggestions re value judgements + your comment on its validity:**]
 - Having a job does not necessarily generate self-respect.
 - Self-respect is based on financial independence.
 - Refugees have to cope as best they can. (4)

[TOTAL: 30]

Passage 2 marked with the symbols ◆–◆◆

11. 'but some nights' (1)
12. He might lose his job and worries about what might happen to the refugee children on their way to school. (2)
13. Three to Sixer, puppy dog (2)
14. Regina acts as if Shupikai is her friend. They go out together in the evenings. Regina 'allows' her to do things for her, which makes Shupikai feel special, even when doing Regina's homework. (4)

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15. [**Note: You are asked about Regina's actions + character. Match an example of what she does to each of the points suggested here re her character:**] She is selfish, lazy and dishonest. She takes Shupikai's admiration for granted and manipulates her without any compunction. (6)
16. Violence in the streets, angry people are burning things. / Angry people rioting violently.
17. No, they do not. They laugh at her and refer to her as Regina's "puppy dog". (2)
18. She has a headache/hangover, because the girls drank alcoholic beverages. The bar owner does not mind selling alcohol to teenagers. (3)
19. Regina dominates. They are not really friends. Regina is friendly so that the adoring Shupikai will do things like homework for her. (3)
20. [**Own answer. Note that you are required to comment re change, a climax + explain your viewpoint**] (5)
- [TOTAL: 30]
-

Passage 3

21. mob (1)
22. She knows Shupikai is a refugee. / Regina is pointing an accusing finger at her because she knows Shupikai is a refugee. (1)
23. Refugees can never feel safe. Their only safe haven is in a church building. / The safety and jobs of refugees are never guaranteed. (2)
24. Shupikai notices Regina dancing with the mob that is attacking a known refugee. Afraid, she begins dancing too, because Regina has pointed her out accusingly. Shupikai runs away and spends the next two weeks on the roof of their building, while her father shelters at the church instead of going to work, and he loses his job. The result is that Shupikai goes out job-hunting and finds a job as a domestic worker. (5)
25. Regina knows that Shupikai is a refugee and accusingly points her out. So Shupikai dances and pretends that she hates refugees too. (2)
26. Shupikai recognises 'her queen' in the mob. But when the same 'queen' points and aggressively accusing finger at her, Shupikai realises that there is actually not love lost between them and her 'queen' is actually a vindictive/dangerous enemy. (4)
27. They are shattered: she can no longer attend school and achieve an education that would enable her to get a good job and independence from her father. She is forced into accepting a menial job. (3)
28. At this stage in her life having a job means she has lost her identity as a scholarship student with the possibility of a satisfactory career. She acknowledges that she has no hope of being part of a school community (symbolised by the other labels), but at least she is now looking after herself and possibly, also her father. (2)
29. [**Own answer. Consider:**] People lose their sense of right and wrong when incensed. Circumstances may force people into accepting what they would otherwise avoid doing. Like Shupikai, one has to face realities and cope as best one can. [**Plus: a comment**] (4)
30. The ending is ironic. Shupikai now, at last, has a new uniform – but it represents subservience and a loss of hope for a better future. Shupikai's understated final 'I am blessed' is a bitterly ironic comment on all that has occurred: intense disillusionment re 'her queen' who so easily turned against her and disappointment at what her life has become. Ironically, too, it is as if her experiences have forced her to acknowledge a

basic fact of life: one has to do what one can to survive. In this sense, she demonstrates strength of character.

(6)

[TOTAL: 30]

The Berg (p. 145) by Anette Stolp

Note about the story

This is a very short account of a trip from Gauteng to a resort in the Drakensberg Mountains. Two friends decide to go to Tendele in the Drakensberg Mountains to escape from their busy life in the city. They are stopped for speeding along the way and later stop at a roadside kiosk to buy shampoo. Their encounter with the traffic officer ends on a positive note: the guilty driver is only given a warning. In contrast, the kiosk does not stock shampoo, so they will have to make do without. When they eventually arrive at their destination, they realise their journey to the majestic mountain range is well worth the effort.

The style is formal. For example, the author uses only a capital letter (A, M) to identify each of the two main characters. The characters seem devoid of personality, yet there is a suggestion of what they are like during their encounter with the traffic officer even though there is no direct dialogue. The formal tone is that of a remote voice, yet the description of the awe-inspiring sight of the majestic mountain is an emotional response to the power of nature.

During-reading pointers

- *use of capital letters:* A and M, A & M, N3, GP, R47 – Tendele, South African Drakensberg, the Berg, Free State, Mpumalanga, Kosmos, Durban, Traffic Officer, Royal Natal National Park, Indigenous Royals, Destination
- *short sentences:* [**Note that each phase of the journey is pinpointed in a short sentence:**]
 - They were such city people.
 - What car to choose?
 - Not for long.
 - What? An attempt at a bribe?
 - Not a chance.
 - But.
 - Then: the Destination.
- *examples of formal English:*
 - There comes a time.
 - Some basic organisation and planning were necessary.
 - Those things deemed necessary.
 - Decisions were taken, lists were made.
 - She of little faith and much confusion.
 - Still *sans* shampoo.

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. The narrator, who is not driving. / The narrator, i.e. the passenger. (2)
2. They were speeding. / They were driving faster than the speed limit. / They were exceeding the speed limit because they were driving at a speed of 140 km/h. (1)
3. He had caught a speeding motorist who immediately responded by admitting her offence and presented her driver's licence. (3)

4. They had to reverse towards him and the driver had to present her driver's licence. She admitted speeding, apologised profusely and was let off with only a warning. (4)
 5. That traffic officers are 'out to catch you speeding'. They are only interested in giving people fines. (2)
 6. He wants to establish his authority over them. (1)
 7. He is caught off guard/ is pleasantly surprised. Her polite attitude, admission of guilt and apology shows respect for him. These factors disarm him and he just gives the driver a warning (instead of a fine). (4)
 8. He feels pleased at having caught a speeding motorist. (1)
 9. [**Own answer. Link his attitude to what he does. Also mention the outcome and whether/how his attitude changes**] (3)
 10. [**Own response. Use textual information in your answer**] (4)
-
- [TOTAL: 25]

Soot (p. 149) by MJ Honikman

Note about the story

The story is autobiographical, based on actual events over several decades. The author relates some events that affected her family during World War II. Using a third-person narrative technique, she places herself some distance from the events and her family members, as if she is looking at the family history from a new perspective. Yet the passage of time, from 1941 to 2018, solves a mystery that has confused her over the years. Two questions hover over the narrative: What happened to Uncle Alex? Why is Soot's grave under the apple tree somehow important?

Sections of the story deal with Alex's experiences on the front in North Africa in 1941. Other sections in the 1950s deal with his family at home and their interactions regarding both Uncle Alex's being "missing in action" and, eventually, Soot's death. Pay special attention to the chronology of events. It is useful to read the story a second time. Read only those passages about 1941 for a comprehensive picture of Alex's story. Next, read the 1954 and 1957 sections: they deal with the family at home, after the war. Then follow this up with the concluding section (2018): it provides the resolution: Jo finally understands the significance of Soot's grave under the apple tree.

There are moments when family members seem distant and quiet, not sharing their thoughts and feelings with anybody: at Soot's grave and when the apple tree is mentioned. To Jo, it seems as if they have a special bond with Soot. In contrast, Grandma's actions, which is still knitting socks over the many years before her own death, speak louder than words: she refuses to accept that her son is dead. How the family responds to her demonstrates both how much they love her and the bonds that hold them together as a family.

Note that emotions are implied, understated. This underscores the depth of those feelings. It is interesting to consider more than one possible theme embedded in the story. For example, acceptance of loss versus refusal to do so; the impact of war on individuals and family life.

Pre-reading

- *expressions:*
 - **dog-tired:** exhausted/very tired
 - **go to the dogs:** start doing bad things
 - **die like a dog:** die in very unpleasant circumstances
 - **let sleeping dogs lie:** do not disturb / do not draw attention to what should be left alone
 - **every dog has its day:** every person will achieve something at some stage
 - **a dog's life:** hardship
 - **a dog-fight:** a vicious fight
- *Soot's role:* Soot is already dead. There will probably be references to him throughout the story. He is an important link to what happens in the story.

During-reading pointers

- *the dates:*
 - **1941:** What happens in Abyssinia during World War II/the Second World War
 - **1954:** In South Africa: Soot has died. He is buried under an apple tree.

- **1957:** In South Africa: Jo realises Soot is somehow special – everybody hopes Alex, her uncle, is still alive – (died in action) – also learns that Alex’s insurance money paid off all Grandpa’s debts – Granny’s role in the family’s financial survival
- **2018:** In South Africa: Jo’s parents have died – she discovers letters that Alex sent home – Soot had been his dog – realises Soot’s grave represents Alex’s unknown grave
- *clues re Soot:* grandparents’ strange behaviour – interest in the apple tree where Soot was buried – Granddad describes Soot as a special dog – Alex’s letter
- *Alex:* He left Soot with his parents. Alex loved flying – brave and an excellent air force pilot during World War II – survived the first time he was shot down in Abyssinia – took out life insurance before flying again – was shot down, ‘missing in action’

Post-reading contextual questions: answers

Passage 1 marked with the symbols ◆–◆◆

1. Messerschmitt 110s and Tomahawks. (2)
2. His plane was shot down. (1)
3. Alex was a South African Air Force pilot, stationed in Abyssinia where he flew against the German Luftwaffe. He shot down a Messerschmitt 110, but was later shot down and went missing. (3)
4. Grandpa owed a lot of money to the bank. When Alex died, Grandpa received the money from the life insurance Alex had taken out. It was enough to pay back the bank loan. (3)
5. Granny has strength of character. She consistently and loyally refuses to believe that the son she loves has died in action. She patiently waits for him to come home. (2)
6. The tapestry is a gift Alex sent his mother from Egypt before he went missing in action. The fact that it was delivered about a year after Alex went missing in action, gave his mother hope and reinforced her belief that he would return home safely. (4)
7. Grandpa owed the bank money, but could not repay the loan because of a slump in the wool market during the Depression. Alex sent his mother a tapestry from Egypt while he was fighting on the North African front (during the Second World War). He took out life insurance. In Libya he shot down a Messerschmitt in the morning. On that same day he was shot down by two enemy aircraft. The Air Force sent the family a telegram notifying them that he was missing in action, i.e. had probably died. Nearly a year later the tapestry he had bought in Egypt was delivered. Some years later Alex’s life insurance paid out the money and Grandpa could use it to pay off his debt to the bank. Before then Granny had had a good idea that saved the farm.

[OR you could put it like this:]

- As a result of the Depression Grandpa owed the bank money. Alex sent his mother a tapestry while he was fighting in North Africa. Before he was shot down he took out life insurance. The insurance money was paid out later and Grandpa used it to pay off his debt. Before the war Grandma had a good idea that saved the farm. Even after the war she still believed her missing son would come home safely, because the tapestry he had sent her had arrived after they received a telegram about his death. (4)
8. She would have been devastated because she loved her son very much. (2)
 9. [Own answer. Mention 2 value judgements, for example:]
 - A family is shattered by the death of a child.
 - It is difficult to find closure without a grave.

- Love bridges obstacles.
- Fighters on both sides of a battle are brave.

[Remember to also comment critically on each value judgement: ‘critically’ means you are expected to say what good/bad value each describes and whether it has any bearing on real life, i.e. why you agree/disagree with the value judgement] (6)

10. **[Own answer. Only about the dialogue in this extract. Jot down the facts about Alex, Granny’s and Grandpa’s debt]** (3)

TOTAL: [30]

Passage 2 marked with the symbols ◊—◊

11. A letter Alex sent his mother. (1)

12. She remembers the scene between Granny and Granddad when they buried Soot under the apple tree. She also remembers Matt telling them that Alex had no funeral, i.e. no actual grave, and this reminds her of the importance Granddad had placed of Soot’s grave. (3)

13. Soot had been Alex’s dog. The family didn’t know where exactly Alex had been shot down, or what had happened to his remains. Soot’s grave therefore represents Alex: burying Soot under the apple tree was to them as if they were at last able to bury their son. (4)

14. Over the years, Jo is puzzled by the things she notices about Soot’s grave. She has learnt about her Uncle Alex, that he had fought bravely during the Second World War before he was shot down and how his life insurance saved the family farm. Many years later, while reading the letters Alex sent home from the front, she discovers the solution to what has puzzled her for so long. (6)

15. **[Own answer. Example:]** They are a close-knit family who share the same moral values of love and commitment to duty. Soot’s grave represents the life a beloved son/ family member sacrificed in the service of his country. It also represents their undying love for him. The fact that Soot’s grave is under an apple tree, suggests that it is a symbol of their undying love for Alex. (6)

[TOTAL: 20]

A Rainbow-coloured Farewell (p. 161) by Fred Khumalo

Note about the story

This is the story of two idealistic young people who become political refugees, joining the struggle against Apartheid. As a married couple, their love for each other carries them through all the hardships they experience as political exiles°. Elated, they return to the newly democratic South Africa. Two months later, their baby daughter was born. As time passes, they realise that they are still not safe, despite the political changes that have taken place. Two traumatic experiences with carjackers confirm this, especially when their little daughter is killed during the second carjacking. Neither husband nor wife can come to terms with their loss; they can also not find solace° in each other's company. Estranged, they eventually divorce, and the ex-husband decides to emigrate, hoping for a better life elsewhere.

The author sets the scene for the couple's history by placing them at a famous jazz club's farewell party the ex-husband's friends give him. The narrator is the ex-wife. She arrives, uninvited, and sits at a table somewhat removed from the farewell party. She cannot keep her eyes off her husband while listening to the live jazz band and drinking double brandies. During this time, she reminisces – these memories form part of the storyline describing their life together. There is sadness in her telling of living as exiles; she describes their jubilation at achieving freedom and the deep disappointment and personal loss since then.

It is interesting to note that neither she nor her ex-husband could breach the emotional distance between them that the loss of their baby daughter caused. Also, that her ex, even at his farewell, keeps her at a distance, a distance that will only increase when he emigrates. Note how Khumalo uses a capitalised word to indicate a new phase as the story unfolds.

This story pinpoints several external factors that may influence the extent to which young people, sharing their ideals and in love with each other, find happiness. It also suggests that such happiness is transient and underscores the need for a society to come to terms with and apply worthwhile values.

During-reading pointers

- *Words/phrases describing the music:* oozing in tantalising waves; a magnetic pull; wail of a saxophone; growl of a trombone; thud of a bass pedal; the scream of taut guitar strings; Screech! Screech!; a vault of sound; mesmerising; dense forests of notes (on the piano); yawning; gasping chords; (the saxophonist:) squealing, screeching, wailing (notes:) sharp spikes; stormy, choppy, chaotic floods; churning tides of music
- *Narrator ordering a drink:* [**Note the progression.**]
 - **First order:** double brandy on the rocks
 - **Second order:** another double brandy
 - **Third order:** 'another double brandy down my gullet'
 - **Fourth order:** 'I finished another double brandy.'

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. In Maputo, in the late 1970s after the 1976 students' revolution. (3)
2. His ex-wife says he is intelligent, talkative and opinionated. Other people described him as an arrogant and self-centred (egotistical) bastard. He responds with: Everybody is an egotist/self-centred and intrinsically arrogant. (3)

3. **[Note: You are expected to describe the change, i.e. what he was like earlier on , compared to what he looks like now, at the party. Example:]** When he was a student he was probably fit and strong; now he is obese/very fat (and probably unfit). (2)
 4. She feels sad. Seeing him at the party reminds her of happier times. (2)
 5. **[Own answer. Example:]** I do not think everybody is arrogant, because timid people, for example, do not have a lot of confidence in themselves. I also do not think everybody is narcissistic, because such a person has no concern for others and not many people are only concerned about themselves. (5)
-
- [TOTAL: 15]

Passage 2 marked with the symbols ◇—◇◇

6. The baby is shot and then thrown out of the car window by a carjacker as they drive away. (2)
 7. They are so shocked and devastated, and so filled with anguish that they are unable to console each other. (2)
 8. A carjacker screams/shouts at the husband/driver of the car, his wife screams when the other carjacker points a gun directly at her face. She is still screaming as she is hauled out of the car and falls on her face. (3)
 9. The husband tackles the carjacker (to save his wife and child), while his wife screams and tries to open a car door and grab their baby before the carjackers drive off in their car. (4)
 10. The husband is surprised and doesn't immediately realise what is happening. (2)
 11. The short sentences suggest flashes of memory, pointing to the speed with which the carjackers overpower them, and how quickly they get away after a shot is fired. (3)
 12. The carjackers are ruthless/violent and intent only on getting what they want. It does not matter to them that the baby has died, getting rid of the corpse is all that matters to them. The husband and wife, on the other hand try to cope in a very bad situation. The husband tackles a carjacker to protect his family, while his wife, though hurt, makes a frantic attempt to save their baby. (3)
 13. **[Own answer. Pointers to what you might want to include in your answer:]**
 - *Personal issues:* love of parents for their child – instinctive response to danger, a crisis – a focus on personal safety
 - *Social issues:* violence in society – criminality, such as carjackings – value placed on life?

[Describe 1 in each category + add a comment: Do you think this is an important issue + reason for your viewpoint] (4)
 14. They share sound family values, of loving their baby and caring passionately about her. (2)
 15. **[Own answer. Your opinion + reason]** (4)
-
- [TOTAL: 30]

Nisa Qamar and the Time-keeper's Manifesto (p. 170) by Shafinaaz Hassim

Note about the story

This story relates how a school project develops a special bond between three teenagers as they discover facts from the past and come to learn more about themselves. Nisa, the narrator, begins her story with Amir, an intelligent new boy who usually ignores everybody in class. Fortunately, her friend Hasna is a friendly, no-nonsense kind of girl. When they have to get together and plan their show-and-tell project, the situation is awkward at first, until the girls agree to help Amir get a battery for the watch he inherited from his father.

At first, the narration is light-hearted: note Nisa's comments on everything Amir does. However, Nisa's tone changes when she discovers that she and Amir have both lost a parent: they share a sense of loss. Amir's attitude towards Nisa changes as the story unfolds. By the end of the story, they share much more as they openly confide in each other.

At one level, the story can be read as a mystery: previously unknown facts are revealed after the teenagers are led through a corridor that resembles a secret passage. They discover what the watch really is and what it represents as The Time-keeper's Astrolabe. Nisa and Amir confide in their sense of loss about their fathers. The Time-keeper's Manifesto's message, to use time as "a measure of how much good we do", signals a challenge: to find one's own meaningful purpose in life.

Pre-reading

meanings of expression, answers re questions about each:

- *doing time*: In prison
- *working against time*: When the person has to finish a task before a specific time.
- *like a time bomb*: A dangerous one. / A crisis that has to be resolved as soon as possible.
- *a stitch in time saves nine*: (Fix something before the problem worsens.) Yes/No + provide a reason.

During-reading pointers

- *show-and-tell class project*: have to work together – Nisa is critical, Amir ignores her – Hasna and the twins friendly, spontaneous towards Amir, he still ignores Nisa – until they discover both have lost a father – she offers a solution to his watch problem – he then responds to her
- *the twins*: they are afraid of the secret passage
- *symbols*: doors, watches
- *ending*: your opinion + reason

Post-reading contextual questions: answers

Passage I marked with the symbols ◆–◆◆

1. It belonged to his father who had died. (2)
2. He thought Amir was lying. (1)
3. She realises why Amir is wearing a broken watch. (1)
4. Nisa is worried, looks at her two friends and grabs the twins' hands because they are afraid. Amir worriedly looks at his two friends, while Hasna begins typing a text message (for help) on her mobile phone. (4)

5. He doesn't want customers to come into the shop and disturb/interrupt them. (2)
 6. She is worried, a bit afraid. / She thinks they might be in danger. / She doesn't trust the old man. (2)
 7. **[Own answer + reason]** (2)
 8. There is an inscription on the back of the old watch and the old man seems shocked when he reads it. (2)
 9. He is sensitive to the fact that his father has died. (1)
 10. **[Own answer. Summarise Amir's situation in one sentence + your comment. Pointers to consider:]**
Amir's father's watch – the old man's reaction – surprises Amir – worried (3)
- [TOTAL: 20]
-

Passage 2 marked with the symbols ◊–◊◊

11. They are a bothersome responsibility. (2)
 12. Ordinary shops don't stock batteries for older types of watches. (2)
 13. **[Note: The question is about the watch itself, which means that you have to provide only those facts that deal from its perspective. Example:]** The watch is very old and belonged to Amir's father who gave it to Amir before he died. It has stopped working and regular shops don't stock the type of battery used in such old watches. (4)
[Note the difference between question 14 and 15. Your answer regarding 14 is a factual outline as things happen. Your answer re 15 should deal with how Amir responds emotionally to what Nisa says:]
 14. Awkward, he tries to avoid answering Nisa's question about what they should do. Annoyed by her next question about wearing a watch that doesn't work, he turns away and tells Hasna about the difficulty of finding for his watch. When Nisa then suggests a possible solution to his problem, his attitude towards her changes and he looks at her directly when he asks them to help him. (6)
 15. She seems insensitive and critical and this annoys him. (2)
 16. Hasna is friendly and naturally spontaneous. Nisa is basically friends, but sceptical, questioning everything he says. (4)
 17. Amir has been silent until Hasna admires his watch. He responds immediately, which surprises Nisa because Amir ignored her question. (3)
 18. He is not always 'dull' or reticent. At this point he is feeling glad (because he might be able to find a battery for his watch). (3)
 19. **[Own answer + reason]** (3)
 20. **[Own answer. Remember to include:] at first – watch breaks the ice – sharing information – develops into friendly interaction]** (6)
- [TOTAL: 35]
-

Listen to the writers discussing their stories: <https://soundcloud.com/nbpublishers/best-books-book-chat-please-like-what-you-see-and-other-stories-contributors>

Length of texts to be produced by learners for assessment

Marking tool: relevant rubric

TASK	GRADE 7	GRADE 8	GRADE 9
Paragraph	100–120 words	120–140 words	140–160 words
Essay	150–200 words (4–6 paragraphs)	200–250 words (5–8 paragraphs)	250–300 words (5–8 paragraphs)
Longer transactional texts, e.g., letters, diary entries, interview, dialogue, newspaper article	120–140 words	140–160 words	160–180 words
Shorter texts	80–90 words	90–100 words	100–110 words

Doing literary research

Whether you do literary research as an individual task or as a participant in an interactive learners' activity in class or on your own at home, you should first of all make sure you know what the task you are set requires of you.

Any form of literary research becomes useful when you **analyse a text for a particular purpose**. The following examples from the List of enrichment tasks for voluntary literary studies, provided in *Please Like What You See and Other Stories*, illustrate this point:

Plot

Tasks 2 and 4.b) deal with plot structure, while 2, 3 and 4.a) focus on the endings only and how they reinforce the plot structure.

Character

Tasks 5.a) and b) as well as 6 and 7 deal with individual characteristics, while 5.c) and 8 focus on the connection between character and plot structure.

Narrative mode

Tasks 9 and 10 deal with a character's sense of personal identity, while 11 is about the essential difference/s between the first-person and the third-person narrative form.

Theme

All the tasks deal with important personal and/or social issues and how the relevant story suggests or reveals it. Also consider to what extent the narrative underscores the theme.

Style and tone

The different tasks require a very careful analysis of text to develop a reasonable hypothesis concerning particular features of the narrative. For example, the focus in 23 is on the link between the title and the story and how this relates to how you interpret the story.

Suggestions about how to deal with a task

Doing research involves finding relevant information to support the conclusion at which you arrive. In literary studies you will be looking for textual examples. As you scrutinise a text, be sure to **jot down a note in telegram style** about the example's relevance or a quote from the text, and add a note re why it is important. In this way you will accumulate material ("evidence") you could use later (either during class discussions or in a written piece).

What to look for – try to find answers to questions like the following:

- A character expressing an opinion.
The writer expressing an opinion.
And then: compare their opinions – the same/different – what does this suggest to you?
- What kind of information/detail is important?
Find an example of repetition (e.g. key phrases or sentences) and trace how this form a narrative sequence.
- A character's feelings – sources of information
 - Does the character express the feeling? How?
 - Does the writer provide the information – through a comment or a descriptive word or phrase?
- What information does the dialogue convey about who does what and why?
And about feelings and the tone of comments made?
- How does the punctuation influence your interpretation of what happens/is said?
- What literary device/s does the writer use? Find examples, such as:
contrast / repetition / hyperbole / symbol / metaphor / satire / conflict
Think about each literary device:
where it occurs in the story – what information / emotion / comment it suggests.
How does the use of the literary device add to or reinforce your understanding of:
what happens in the story / a character's actions and motivation / the theme?
- The illustration/s: Why would an illustration accompanying a story be important?

Formulate a hypothesis

A hypothesis is a statement that has to be supported by evidence gathered during research.

Have another look at the 'Enrichment tasks for voluntary studies' in ***Please Like What You See and Other Stories***. Based on the relevant information you have gathered you should now be able to respond meaningfully to the research task you were set. Your response must be **as a concluding statement** of an essay about the topic.

Base your conclusions about the story on the information you have gathered. Be sure to consider only what is relevant to the task you were set, e.g. about a character / a story's ending / the theme / the effectiveness of a particular narrative style / the comparison between characters or plot structures / to what extent and how effectively the writer has incorporated a literary device into the narrative / the dialogue.

Planning for own creative writing

Develop a framework for the kind of argument you have to present. For example, you will structure a straightforward argument as a logical line of thought if you are dealing with one story only. On the other hand, if you are dealing two stories, you will organise your material in another way, though still as a logical argument. In both cases it is important that you organise the research material you include logically and in such a way that it supports the conclusion (your hypothesis, also called “thesis”) you arrive at.

The **basic outline** of an essay should include the following:

- The topic set (e.g. **Explain how Edyth Bulbring uses satire in “The Queen’s Blessing” to reveal the theme.**)
- Research notes – those selected to use
- Main points in sequence – one per paragraph + supporting research info
- Thesis statement (i.e. your hypothesis)

Remember to check and edit the **first draft** of your essay very carefully. Do the necessary revisions and proofread it meticulously before rewriting it as a **final draft**.

English Home Language Example Framework for Task 6 Literature Project in the Senior Phase

GENRE: Short stories

(Project based on any ONE genre studied: poems/folktales/short stories/drama/novel.)

SELECTED SHORT STORY THAT YOU ARE GOING TO EXPLORE:

Explain how Edyth Bulbring uses satire in “The Queen’s Blessing” to reveal the theme.

SUB-SECTIONS		
SECTION A	Research	/10
SECTION B	Writing	/30
SECTION C	Oral presentation	/30
TOTAL		/60

Section A: Research

1. Do research about the chosen short story from *Please Like What You See and Other Stories*.
2. Please use more than three different credible sources. The internet counts as one source.
3. Remember to include a bibliography at the end of this section.
4. Include a copy of your research.

Use your research to answer the following questions about the topic:

Explain how Edyth Bulbring uses satire in “The Queen’s Blessing” to reveal the theme

1. Write down three sentences to support this statement.

(3)

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2. Discuss the elements of satire in this story. What is its effect? (2)

Section B: Writing

Learners engage in the write-up of their project by following these process writing steps:

1. Planning/pre-writing of the creative writing project
2. Drafting
3. Revising
4. Editing
5. Proofreading
6. Presenting

Section C: Oral presentation

Learners do the oral presentation of their project by following these steps:

1. Uses appropriate structure: introduction, body and conclusion. Show comprehension of development of plot and conflict, characterisation, turning point, background/milieu/role of narrator/theme, conclusion and ending.
2. Presents central idea and supporting details.
3. Shows evidence of research/investigation (*three different sources!)
4. Uses appropriate body language and presentation skills, e.g. makes eye contact, volume, tone of voice, posture, and so forth.
5. Participates in a class discussion about their project and get constructive feedback from the discussion. Make sure that the learner maintains the discussion with sensitivity to the rights and feelings of others.
6. Commence with the oral task in Term 3 and conclude in Term 4 when the mark will be recorded as explained in the amended [Annual Teaching Plans](#).