TELEMATIC SCHOOLS PROJECT

2026 SUBJECT WORKBOOK
Grade 12



ENGLISH FIRST ADDITIONAL LANGUAGE

A joint initiative between the Western Cape Education Department and Stellenbosch University.

Western Cape Government Education FOR YOU

Stellenbosch UNIVERSITY IYUNIVESITHI UNIVERSITEIT

BROADCAST SESSIONS

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE TELEMATICS 2026

SESSION	DATE	TIME	TOPIC
1	18/02/2026	15h00-16h00	SS Rejection
2	02/03/26	15h00-16h00	SS A bag of sweets
3	12/03/26	15h00-16h00	SS Forbidden love
4	18/05/26	15h00-16h00	My Children! My Africa!
5	01/06/26	15h00-16h00	My Children! My Africa!
6	09/06/26	15h00-16h00	My Children! My Africa!
7	11/08/26	15h00-16h00	SS Triumph in the face of adversity
8	24/08/26	15h00-16h00	SS The wind and the boy + SS Eveline

Focus 2026

SECTION B: MY CHILDREN MY AFRICA !

SECTION C: SHORT STORIES

BROADCAST SESSIONS

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE TELEMATICS 2026

Dear Gr. 12 learner

What a wonderful privilege we have to accompany you on your Matric journey in 2026. We know that your academic future might seem daunting and dangerous at this stage, but we can assure you that the Telematics team will be there to assist you.

Enrolling for the Telematics programme is part of your success and we know if you diligently follow the broadcasts and study the information, you will reap the reward. There is no secret to success; it is only hard work that will help you to attain the goal.

For many there are extremely challenging circumstances. We also do not know what the future might hold, but as your English team, we assure that you will benefit attending the sessions because our aim is to teach and enrich you. We also challenge you to assist one another so that everyone will graduate from school. Let us do this together.

Please come prepared to the above-mentioned broadcasts.

Kind regards
The Telematics Team

PAPER 2: LITERATURE

REMEMBER

1. Pay attention in class.
2. Read the stories, not a summary of the stories.
3. Make notes, underline, highlight while your teacher explains.
4. Ask questions if you do not understand.
5. Work out old Grade 12 examination papers. They are available at www.dbe.pastpapers.
6. You should know every single little detail of each work you study.
7. Keep a list of the names of all the characters – even if a character only makes one appearance.
8. You should be able to place the extract in context. That means you should know what happens immediately before and after the extract.
9. You should be able to explain, discuss and even give your own view. Therefore, it is incredibly important that you understand the story and that you can refer to other incidents or characters in the story to discuss your opinion.
10. Understand the themes in the story.
11. Be able to discuss the characteristics of a person in the story.
12. When you answer a question, underline the different parts of the question. Often TWO questions are asked in one sentence. You should "unpack" the question. Do not be afraid to answer such a question in more than one sentence.
13. Do not quote unless you are asked to do so. This rarely happens and is usually limited to "quote one word". Therefore, it is good to use synonyms.
14. Write everything you know. One sentence is often not enough to earn marks.
15. "Talk" to the examiner. He does not know what you think. It should be written down!
16. If you are asked the following: "What do you think of ..." the answer is not about you. The examiner wants to test whether you know the text well enough. You should use your knowledge of the text in your answer. This is called **substantiation**. You should motivate your answer from your knowledge of the novel, drama, story or poem. If you are asked whether you like Thami/John Khumalo/Mr Hyde or not, use examples from your knowledge of the story to motivate/substantiate your answer.

REMEMBER

- In Paper 2 (literature) you study TWO genres. Your final examination will have six questions. You should only answer the questions on the TWO texts you studied at your school.
- Carefully study the INSTRUCTIONS of Paper 2. Do not answer questions on texts you did not do.
- You have to do TWO questions (35+35) = 70 marks

DRAMA (MCMA) AND SHORT STORIES FOR 2026

DRAMA	
My Children! My Africa!	Athol Fugard

NO	SHORT STORY	AUTHOR
1	Forbidden Love	Can Themba
2	Rejection	Mariama Bâ
3	Eveline	James Joyce
4	A bag of sweets	Agnes Sam
5	Class act	Namhla Tshisana
6	The wind and a boy	Bessie Head
7	The girl who can	Ama Ata Aidoo
8	Triumph in the face of adversity	Kedibone Seku

SHORT STORIES SESSION 1

TITLE: REJECTION **AUTHOR: MARIAMA Bâ**

<table>
<tr><td colspan="3">Writer's intention/ connection: Grew up in Senegal. Used her novels to speak out about patriarchal society, polygamy and certain Muslim traditions.</td></tr>
<tr><td rowspan="2">Main/Major characters:

Narrator</td><td>Protagonist: (Main/good guy)

Narrator</td><td>Antagonist: (Causes conflict)

Modou (Narrator's husband)

Tamsit (Modou's brother)</td></tr>
<tr><td colspan="2">Minor characters:

Daba (Narrator's daughter), Binetou (Daba's friend), Iman (Muslim priest)</td></tr>
<tr><td>Setting: (Always discuss both place and time)</td><td>Place: Dakar, Senegal (In the narrator's home)</td><td>Time: Late 1990's</td></tr>
<tr><td colspan="3">Plot: Exposition: Starts the story with "My own crisis came", showing she was happy before this. Daba and Binetou studies at home. Binetou is poor but then gets an older man who buys her stuff.</td></tr>
<tr><td>Plot: Conflict (External)

Modou secretly dates and then takes Binetou as his second wife.</td><td>Plot: Conflict (Internal)

Narrator's internal conflict as she tries to figure out what she did wrong or why she was not good enough.</td><td>Style:
Mostly formal register.
Use of dialogue: We get to know the narrator better by what she says.</td></tr>
<tr><td colspan="3">Plot: Rising Action

Binetou's relationship develops. She is pressured by her mother to marry the older man as she is desperate for a better life. The narrator and Daba are concerned for Binetou not knowing that she is dating Modou (the father/husband).</td></tr>
<tr><td colspan="3">Plot: Climax/Turning Point

The 3 men: Tamsir, Mawdo and the Iman, tell the narrator her husband had married someone else and would be living with his new bride. Narrator world is shaken as she hears her husband married Binetou. The men expect her to just accept it as it is a custom in their religion.</td></tr>
<tr><td colspan="3">Plot: Falling action/Anti-climax

Narrator stays married to her husband despite Daba's plea to divorce him. Experience inner conflict about not being enough for her husband.</td></tr>
<tr><td colspan="3">Plot: Resolution
Modou dies. The 3 men visit her again and Tamsir said he will take her as his wife now. She finally gets a chance to speak up for her herself and makes it clear no man will ever again tell her what to do. She will decide how to live her life.</td></tr>
<tr><td colspan="3">Role of the narrator:

First person narrator writing a letter to a friend relaying the story of what happened to her. Round character and we get to know about her inner and outer conflicts and how everything affected her.</td></tr>
<tr><td colspan="2">Themes and messages

Cultural/Religious practices (More than one wife/Brother takes your wife is you die).
Broken relationship (Narrator and Modou, Daba and friend)

Betrayal (Secret relationship)
Gender inequalities/Patriarchy (Men decide everything)
Abuse (Binetou's mother forcing her to marry)
Poverty (Marrying for money, better life)</td><td>Tone : Gloomy/Depressed (Narrator in beginning)
Enraged (at the end)
Cheerful (Binetou)
Mood: Sad, angry, emotional (beginning)
Happy, optimistic (end)</td></tr>
<tr><td colspan="3">Ironic twist / ending

Twist (Modou being Binetou's sugar-daddy)</td></tr>
<tr><td colspan="3">Figurative language / figures of speech (e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, contrast, irony, sarcasm, euphemism, pun, understatement)

See notes – Simile, Metaphor, Hyperbole, Rhetorical question</td></tr>
</table>

A BAG OF SWEETS by Agnes Sam SESSION 2

SETTING
Shop of a Muslim family

CHARACTERS
Kaltoum: sister who works in family shop; narrator
Khadija: sister who returns/visits family shop some time after marrying a Christian
Abdul: brother who does not want to forgive Khadija

THEMES
Forgiveness, bitterness, religion, change, animosity, bitterness, letting go, reconciliation between family members

NARRATOR
First person narrator, Kaltoum

DISCUSSION
Kaltoum, a Muslim girl, is extremely upset when her sister, Khadija, arrives back in town. Khadija married a Christian man. This has alienated her from the family. Both parents passed away after her marriage to the Christian man and it is hinted at that the marriage caused their deaths.

Kaltoum says very little, if anything, to Khadija when she visits the shop. It is as though Kaltoum is unable to let go of what may have happened in the past between Khadija and her family. It is also possible that the feelings that Kaltoum and her family have, are driven by what their neighbours might say. It can be suspected that it is a Muslim neighbourhood and Khadija has brought shame on her family. The only crime that Khadija is guilty of, is the fact that she married a Christian man that she loved.

By frequently visiting the shop, Khadija is attempting to change her relationship with Kaltoum and the family. She wishes to let bygones be bygones and for the family to have a closer relationship. However, although Kaltoum might be prepared to follow such a path, her brother, Abdul, is clearly not interested. So strong are his feeling of dislike for his sister and her husband, that he wants nothing to do with them. He cannot forgive Khadija.

The fact that Kaltoum has given a small bag of sweets to Khadija, is also interesting as Abdul hopes it was a cheap bag of sweets which could make Khadija never to come back into the shop. However, the bag of sweets does not stop Khadija from coming into the stop. In reality, it may be case that Khadija longs to reunite with her family. As to why this might be, is difficult to say. She may miss being close to them despite all that has happened and she may hope that now they can accept her husband.

It is also interesting that Abdul considers Kaltoum the weaker of the two girls. According to him, Khadija is manipulating Kaltoum and trying to sneak back into the family through Kaltoum. However, Kaltoum is portrayed as a strong woman because she does not have any conversation with Khadija each time when she visits the shop.

In a surprising twist, Khadija stops coming to the shop. Did she pick upon the message that came with the bag of cheap sweets? She is not seen again. Kaltoum's brother is relieved but Kaltoum, on the under hand, seems to experience conflict. Though she never answered any of Khadija's questions, she may still, nonetheless, have wished to get to know her sister better but her pride and religious beliefs may have been in the way.

Why was Khadija met with silence? Was it driven by the pain and shame Khadija brought onto the family by marrying a Christian man? They appear to be as rigid as they think their religion will allow them to believe. Both Kaltoum and Abdul have discarded family (their sister, Khadija) in preference of their religious beliefs. All three have the opportunity for a reconciliation and to put the past behind them but this will not be the case. Khadija can only try so much before she has to face the fact that her family have not forgiven her for marrying a Christian man. It is as though a man's religion is more important to Kaltoum and Abdul than what the man's character might be.

QUESTIONS

1. The writer mentions: 'the past three years'. What has happened over the past three years?
2. How would you describe Kaltoum's initial description of Khadija?
3. Do you think Kaltoum really has distain for her sister or do you think she is putting up a front / has convinced herself that she does not like or feel anything loving towards her sister?
4. What, do you think, does the bag of sweets mean? Does it carry symbolism?
5. Kaltoum says: "It isn't as if she turned Christian. She just married one." What does this say about Kaltoum's outlook?
6. How do you think Kaltoum feels about her sister at the end of the story?

ANSWERS

1. Khadija, from an Islamic family, has married a Christian man, although she has not converted. Khadija has been cut from her family because of this.
2. Kaltoum describes her sister's entrance into the family shop as 'beaming at me' and extremely happy to see her. She first compares Khadija to 'a good Muslim woman' as she keeps her hair tucked away and does not wear overbearing make-up. After this Kaltoum's description becomes harsher. She criticises her sister for having bare legs and depicts her sister as something of a simpleton who has forgotten the past. Kaltoum marvels at how her sister, Khadija, can babble on about her life as if she is interested.
3 While Kaltoum's behaviour and narration leans more towards the reader being convinced that she has complete distain for her sister, there are moments when one wonders whether this is not a veneer.
(NOTE: Draw up your own table of actions or words that demonstrate Kaltoum's distaste for her sister and moments when she seems to drop her harsh exterior.)
4. It is mentioned that one would give a bag of sweets to a child to keep them quiet, make them go away or, perhaps make them happy. The bag of sweets seems to be more of a brush off than a treat. The fact that the sweets are cheap, shows that Kaltoum does not even have enough regard for Khadija to give her a decent 'go-away' bribe. The bag of sweets is an insult as they suggest that Khadija is childish or of little consequence.
5. Kaltoum (and her siblings) shun Khadija for marrying a man who has a different religion – even though she has kept her own. In this line, Kaltoum admits that her sister has not abandoned her religion and culture but still punishes her by excommunicating her from the family. It could suggest that Kaltoum is narrow-minded and sees life and others' behaviour as right or wrong – 'completely' Christian or Muslim or neither. There is no in between.
6. It seems that Kaltoum may regret her harsh treatment of her sister. Previously she mentions that she might never have forgiven Khadija if she turned Christian pointing to a possible 'pardon' in the future. Kaltoum waits for her sister – even past the shop's closing time which shows that she hopes for Khadija to visit again.

Further study:
Attempt the questions on *A bag of sweets* on page 72 in the *Changes* anthology.
The answers are on pp 209-210.

SHORT STORIES SESSION 3

FORBIDDEN LOVE by Can Themba

SETTING

Time: 1950's. Apartheid. White people were being reclassified as coloured or black. Mixed relationships and marriages were not allowed.

Place: Various places south of Johannesburg are mentioned. Make a note in your book when the following places are mentioned: Noordgesig Primary School, Rhythmic Cinema, Sophiatown

CHARACTERS

The Randolph family

Dora Randolph: girlfriend of Michael
Davie Randolph: Dora's brother and father of Salome's child
Bobby Randolph: brother of Dora who is still at school
Louisa: Dora's sister
Mr Randolph: Dora's father
Mrs Randolph: Dora's mother

Chabakeng family

Michael (Mike) Chabakeng: Dora's boyfriend
Salome Chabakeng: Mike's sister

School

Dick Peters: bully
Freddie Williams: part of bullies
Meneer Carelse: jealous, bitter teacher, in love with Dora
Headmaster

NARRATOR

Third person narrator.

THEMES

fear, love, apartheid, hypocrisy, defiance, acceptance

DISCUSSION

In *Forbidden Love* by Can Themba we have the theme of fear, love, apartheid, hypocrisy, defiance and acceptance. Narrated in the third person, the reader realises from the outset of the story that fear is a central theme. The Randolph family live their life in fear - an irrational fear of having any involvement with black South Africans. It is through their beliefs and the actions of their peers, that they consider black South Africans to be beneath them. Ironically, Davie has had a relationship with Salome in which a child is conceived. Despite this, Davie still considers it appropriate to beat up Mike because of his relationship with Dora. This emphasises that Davie is a hypocrite. He judges Dora because she has a relationship with Michael (Mike) while at the same time, he has a love-child from the relationship he has with Salome. The evidence is the letters that Salome produces when she confronts him in front of his family. Dora's father likewise appears to have his head in the sand when it comes to the idea of white and black South Africans mixing together or forming personal relationships with one another. He calls Salome a liar when she suggests that Davie is the father of her child.

There is also an outside influence in the story which is interesting. Meneer Carelse believes it to be appropriate to tell others in authority that Dora is in a mixed-race relationship but the reader knows that Meneer is driven by bitterness having being rejected by Dora. It is also interesting that the headmaster refuses to take the matter further and rightly considers that there is no necessity for anyone to know that Dora is seeing Mike. Despite the headmaster's inclination to remain quiet, matters come to a head when everybody discovers that Dora is in a relationship with Mike. It is as though Dora is defined by her relationship with Mike and the fact that he is black. It is interesting that Dora remains defiant and does not care that others know she is in love with Mike. This shows that Dora is a strong woman. She has decided not to live her life in fear of the consequences because she has broken the rules held so strongly by not only her family but by white South Africans in general.

If anything, Dora's attitude highlights to the reader just how deeply in love she is with Mike. She is not prepared to give him up or bow to the pressure from others. Something that is noteworthy, is that Dora stays in Mike's apartment till he gets better after being beaten up at the Rhythmic Cinema. Davie, on the other hand, continues to live his life in fear that he will be exposed by Salome for being the father of her child. This is further emphasised by his last letter to Salome in which he tells her not to tell others that he is the father of the child.

In reality, the real strength in the story does not lie with the physicality of Davie but with both Dora and Salome. It is through their strength that Mike is able to recover and the truth is able to come out about Davie and Salome's child. Both Salome, Dora and Mrs Randolph are three exceptionally strong female characters.

The fact that black South Africans are not allowed to attend the cinema to watch the film, might also be important as the narrator could be using this exclusion to further place a spotlight on apartheid and the effects it had on black South Africans. Simple things like being unable to go to see a film, separated society more than it brought people together.

Many of the problems caused by Apartheid are exposed in this story. Dora and Mike have to hide in bushes when they are together. Both being fearful of the backlash that would occur should white South Africans see them together. It is significant that Themba ends the story on a positive note when Dora's mother appears to be openly happy that she has a grandchild. She does not think of the child's skin colour; she appears just to be happy that there is a new member in her family, even if Davie and his father are not prepared to accept the child. The story ends with the touching words when Salome calls Mrs Randolph "mother".

Further study:
Attempt the questions on *Forbidden love* which are on page 18 of the *Changes* anthology.
The answers are on pp 203-204.

ELEMENTS OF THE DRAMA

SETTING - when and where/time and place

CHARACTERS – who are the people in the text

THEMES – what are the universal/common messages

PLOT – how do the events unfold

DICTION – how does the author use words

CONFLICT – what challenges/obstacles occur

HISTORICAL BACKROUNDG

APARTHEID

BANTU EDUCATION

STATE OF EMERGENCY

THEMES

WORDS VS VIOLENCE

FRIENDSHIP

HOPE

BETRAYAL

GENERATION GAP

COMMUNICATION

QUESTION 4: *MY CHILDREN! MY AFRICA!*

Read the extracts from the play below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 4.1 AND QUESTION 4.2.

4.1	**EXTRACT G** **[Thami and Isabel are relaxed.]**

ISABEL:	**Eighteen years old. I think I want to be a writer. My favourite subject is English and my favourite sport, as you might have guessed, is hockey. Anything else?**	
THAMI:	**Yes. What did you have for breakfast this morning? [Isabel laughs.]**	
ISABEL:	**Auntie, our maid, put down in front of me a plate of steaming, delicious Jungle Oats over which I sprinkled a crust of golden, brown sugar, and while that was melting on top I added a little moat of chilled milk all around the side. That was followed by brown-bread toast, quince jam and lots and lots of tea.**	**5**
THAMI:	**Yes, you're a writer. You**	**10**
ISABEL:	**think so?**	
THAMI:	**You made me hungry.**	
ISABEL:	**My turn now?**	
THAMI:	**Yep.**	
ISABEL:	**Let's start with your family.**	**15**
THAMI:	**Mbikwana! [He clears his throat.] Mbikwana is an old Bantu name and my mother and my father are good, reliable, ordinary, hard-working Bantu-speaking black South African natives. I am the one hundred thousandth generation.**	
ISABEL:	**You really like teasing, don't you?**	**20**
THAMI:	**Amos and Lilian Mbikwana. They're in Cape Town. My mother is a domestic and my father works for the railways. I stay here with my grandmother and married sister. I was sent to school here in the peaceful platteland because it is so much safer, you see, than the big city with all its temptations and troubles. [Thami laughs.]**	**25**
	Another Bantu joke.	
	[Act 1, Scene 1]	

4.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (4.1.1(a) to 4.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Mrs Makatini	A	organises a debating competition
(b)	Mr Myalatya	B	wins the debating competition
(c)	Thami Mbikwana	C	the vetkoek seller
(d)	Isabel Dyson	D	debating competition spectator
		E	abandons the literature quiz

(4 x 1) (4)

4.1.2 Describe the time and place where this extract is set. (2)

Time and place/when and where – Give the physical location of where the extract takes place and link the TIME to an EVENT

4.1.3 What is Thami's favourite sport? (1)

4.1.4 Refer to lines 6–10 ('Auntie, our maid, … lots of tea').

Remind learners to READ THE LINES referred to

Choose the correct answer to complete the following sentence. Write only the question number 4.1.4 and the letter (A–D) in the ANSWER BOOK.

Auntie lives in …

A Cradock.
B Brakwater.
C Camdeboo.
D Cookhouse. (1)

4.1.5 Refer to lines 17–20 ('Mbikwana! *[He clears … South African natives').*

(a) What tone would Thami use in these lines? **HOW WOULD HE SOUND** (1)

(b) Why would Thami use this tone? **WHY** (1)

4.1.6 Thami tells Isabel about his parents (lines 22–23). What do Isabel's mother and father do for a living? (2)

4.1.7 Explain the irony in Thami's words, 'I was sent … temptations and troubles' (lines 24–26). **(2)/0**

LEARNER *MUST* PROVIDE BOTH PARTS OF WHAT CREATES THE IRONY

4.1.8 Refer to the drama as a whole.

Thami is an exemplary pupil.

Discuss your view. (3)

LEARNER MUST CHOOSE TO AGREE OR DISAGREE WITH THE STATEMENT AND QUALIFY THEIR OPINION WITH EVIDENCE FROM THE DRAMA.

PEEL IS NOT ENCOURAGED – LEARNER CAN SCORE 3 BY UNPACKING AND QUALIFYING THOROUGHLY WITH EXAMPLES FFROM THE DRAMA

[Mr M goes to an empty classroom.]

MR M: How many young souls do I have present this morning? There are a lot of well-aimed stray bullets flying around on the streets out there. Is that why this silence is so … heavy?
But what can I teach you? *[Picks up his little black dictionary on the table]* My lessons were meant to help you in this world. I wanted you to know how to read and write and talk in this world of living, stupid, cruel men. *[Helpless gesture]* Now? Oh my children! I have no lessons that will be of any use to you now. Mr M and all his wonderful words are … useless, useless, useless! *[The sound of breaking glass. Stones land in the classroom. Mr M picks up one]* No! One of you is still alive. Ghosts don't throw stones with hot, sweating young hands. *[Grabs his bell and rings it wildly again]* Come to school! Come to school!
[Thami appears.]
[Quietly] Stop ringing that bell, Mr M.

THAMI: Why? It's only the school bell, Thami. I thought you liked the
MR M: sound of it. You once told me that it was almost as good as music … don't you remember?
You are provoking the Comrades with it.

THAMI: No Thami. I am summoning the Comrades with it.
MR M: They say you are ringing the bell to taunt them.
THAMI:

[Act 2, Scene 3]

4.2.1 Why does Mr M say 'this silence is so … heavy' (line 3)? (2)

READ THE REFERENCED LINE!

4.2.2 If you were the director of this play, what would you tell Mr M to do when saying, 'Mr M and … useless, useless, useless!' (lines 9–10)?

State TWO actions. (2)

LEARNER MUST DIRECT THE CHARACTER IN TERMS OF FACIAL EXPRESSION AND BODY LANGUAGE AND TONE

THE ACTIONS CHOSEN *MUST* CORRELATE WITH THE DIALOGUE

4.2.3 Refer to line 16 ('Stop ringing that bell, Mr M').

What does this line tell us about Thami's state of mind?

Substantiate your answer. (2)

LEARNER MUST PROVIDE AN EMOTION
LEARNER MUST THEN FIND THE REASON FOR SAID EMOTION IN THE REFERENCED LINE

4.2.4 Refer to lines 18–19 ('You once told … good as music').

(a) Identify the figure of speech used in these lines. (1)

SAY WHAT THE FOS IS – REMIND LEARNERS TO NAME 1

(b) Explain why the figure of speech is relevant in these lines. (2)

LEARNER MUST LINK THE FOS AND THE EXTRACT

4.2.5 What does line 21 ('No Thami. I … Comrades with it') reveal about Mr M's character?

Substantiate your answer. (2)

PROVIDE A CHARACTER TRAIT, THEN PROVIDE EVIDENCE FROM THE EXTRACT

4.2.6 Change ONE word To make the following statement TRUE:

Renee is Isabel's sister. (1)

MAKE THE STATEMENT TRUE WITH THE MOST CORRECT VERSION

4.2.7 One of the themes in *My Children! My Africa!* is teamwork.

Discuss this theme. (3)

LEARNER MUST KNOW THAT THEMES ARE LINKED TO CHARACTERS – SHOW HOW THIS IS EVIDENT IN THE DRAMA

4.2.8 Refer to the drama as a whole.

The debating contest is a good idea.

Discuss your view. (3) **[35]**

LEARNER MUST CHOOSE TO AGREE OR DISAGREE WITH THE STATEMENT AND QUALIFY THEIR OPINION WITH EVIDENCE FROM THE DRAMA.

PEEL IS NOT ENCOURAGED – LEARNER CAN SCORE 3 BY UNPACKING AND QUALIFYING THOROUGHLY WITH EXAMPLES FFROM THE DRAMA

Writer's intention/ connection: Born in Pimville, Soweto 1974		
Main/Major characters: **Thulisile (Narrator)** **Thembekile (Mother)** **MaDlamini (The father's mother)**	Protagonist: (Main/good guy) Thulisile	Antagonist: (Causes conflict) Father (Jabulani) MaDlamini
Title: **Triumph = overcoming/winning** **Adversity = unpleasant situation** **She overcame her bad situation and made a good life for herself and her family**	Minor characters: Zanele and Bongani (siblings) Mr Rathebe (shop owner)	
Setting: (Always discuss both place and time)	Place: Johannesburg area and Phembill squatter camp.	Time: Not clear but before 1994
Plot: Exposition: Thulisile standing by her mother's grave. Thinks about how her mother's death was emotional for her but her father's death wasn't.		
Plot: Conflict (External) **The parents fighting.** **MaDlamini saying Thembekile was not a good choice.** **Thulisile's father stealing her money.**	Plot: Conflict (Internal) Thulisile wants a better life for her family and does as best she can to make that happen	Style: Told in a conversation-like narrative. Author uses direct quotes from characters to allow the reader to understand their tone, attitude, insight.
Plot: Rising Action **Narrator explains how they ended up living in the squatter camp. The father loses his jobs, drinks and becomes abusive. Thulisile tries her best to make money then her father steals it from her.**		
Plot: Climax/Turning Point **Thulisile gets a job as a TV presenter and can eventually afford for her family to move to a better house. The parents refuse to move with her, eventually only her siblings move in with her.**		
Plot: Falling action/Anti-climax **The parents refusing to move**		
Plot: Resolution **After the father's death, the mother moves in with her. She feels that finally her family is out of that bad situation. Unfortunately the mother dies soon after her husband.**		
Role of the narrator: **First person narrator – Thulisile tells the story as she remembers it and we get to know how she felt about everything that happened.**		
Themes and messages **Prejudice / Intolerance / Mother-in-law conflict (MaDlamini not liking Thembekile)** **Poverty / Destitution (The family living in bad conditions due to poverty)** **Unemployment (The father lost his job, could not find a new one)** **Gender-based violence (The father beating the mother when he is drunk)** **Child abuse (The father also beating his children, stealing from Thulisile** **Child labour (The child, Thulisile, forced to find a job to support her family)** **Loyalty (The mother staying loyal to her abusive husband)** **Fear (Thembekile fears MaDlamini, also fears leaving her husband. the children fear their father)** **Ambition and opportunity (Thulisile wants a better life for herself and her family and does whatever it takes to create this better life)**		Tone : Depressed (Narrator in the beginning) Mean (MaDlamini) Defensive (Thembekile when defending her husband) Mood: sad, emotional Optimistic (at the end) Symbol: The house – Thulisile worked very hard to be able to afford a house so that her family could live a better life. The house was a symbol of hope for her, a promise of a better future.
Ironic twist / ending **Parents should take care of their children and provide for them but Thulisile had to step up and provide for her parents and siblings**		
Figurative language / figures of speech (e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, contrast, irony, sarcasm, euphemism, pun, understatement) **See notes – Simile, metaphor, personification.** **Irony – "I was very young when we moved from my grandmother's place"** **It is ironic that they moved away from the abusive grandmother but then the father started abusing them later on.**		

Eveline – James Joyce SESSION 8

Writer's intention/ connection: From Dublin, Ireland		
Main/Major characters: **Eveline** **Frank**	Protagonist: (Main/good guy) Eveline	Antagonist: (Causes conflict) Eveline's Father
	Minor characters: Evelilne's mother, Miss Gavan, Harry	
Setting: (Always discuss both place and time)	Place: Dublin, Ireland	Time: Early 1900
Plot: Exposition: Eveline is young (19) and feels that if she keeps living under her father's abusive conduct, she will suffer just as her mother did.		
Plot: Conflict (External) **Fights with her father and the lady she works for.**	Plot: Conflict (Internal) Wants better for herself, wants to get out of her circumstances.	Style: Mostly formal register. The story is retrogressive – includes flashbacks
Plot: Rising Action **She meets Frank who promises her a better life in Argentina. Writes 2 letter to her father and Harry to tell them she is going away. She plans to board a ship with Frank and get married in Argentina.**		
Plot: Climax/Turning Point **When the boat is about to depart, Eveline is torn. She cannot decide if she is ready to leave everything behind and start new or if she should stay with her family.**		
Plot: Falling action/Anti-climax		
Plot: Resolution **Eveline feels as if the ship would drown her. She decides to stay and does not move even when Franks calls for her to board the ship.**		
Role of the narrator: **Third person omniscient narrator. Allows us to know both the internal development (in Eveline's mind and her thoughts) and the external development in the real world.**		
Themes and messages **Different forms of death – Mother and brother are dead. People who leave the town are described as "no more". She feels dead inside.** **Afraid she would lose her identity in marriage.** **Religion (keeping promises)** **Nostalgia (Does not want to sacrifice her memories)** **Women in society (Seen as inferior, yet has to do all the work at home)** **Liberation (Wanting to escape to something better)**		Tone : Depressed (Eveline) Harsh (Eveline's father) Mood: Beginning – sad, emotional. Middle – optimistic End – remorse/guilt
Ironic twist / ending **She does not get on the boat with Frank. She wanted better and he offered her better but she ended up not taking it.**		
Figurative language / figures of speech (e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, contrast, irony, sarcasm, euphemism, pun, understatement) **Symbolism – Dusting the things at home. (The dust keeps coming back, suggesting no matter what she does, things will not change.** **See notes – Simile, Metaphor, Personification, Metonymy and synecdoche.**		

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TITLE: THE WIND AND A BOY AUTHOR: BESSIE HEAD
SESSION 8

Writer's intention/ connection: Born in Pietermaritzburg in 1937, died in Botswana in 1986		
Main/Major characters: Sejosenye (Grandmother) Friedman (Grandson)	**Protagonist: (Main/good guy)** Sejonsenye	**Antagonist: (Causes conflict)**
Title: The boy = Friedman The wind – The boy becomes a victim of "the wind of change"	**Minor characters:** Dr Friedman	
Setting: (Always discuss both place and time)	**Place:** Rural village (Ga-Sefete-Molemo ward)	**Time:** Not clear but during the dawn of independence in Botswana (1960's)
Plot: Exposition: Reader is introduced to Friedman's phases in life. First coming home as a baby, raised by his grandmother. Then becoming a toddler going everywhere his grandmother goes. Third phase he becomes a tall boy who becomes "king of kings" of all the boys in his area.		
Plot: Conflict (External)	**Plot: Conflict (Internal)**	**Style:** Informal register appropriate for the narrator's age. Several Xhosa phrases used.
Plot: Rising Action His mother tells him about Robinson Crusoe and he wants to become a great hunter just like him one day.		
Plot: Climax/Turning Point Friedman gets more responsibility, gets a bicycle to help his grandmother with errands. One day while riding his bike, he is hit by a truck and dies.		
Plot: Falling action/Anti-climax		
Plot: Resolution Sejosenye is grieve stricken, she stops speaking and eventually she is sent to the hospital and passes away shortly after Friedman.		
Role of the narrator: Third person omniscient narrator. The narrator gives an unbiased view of Friedman's life and his death.		
Themes and messages Gender roles (inequality between sexes, boys do what they want, girls have to do all the chores) Loyalty (Friedman is loyal to his grandmother, helps her, hunts for her) (Sejosenye is loyal to her grandson, raising him from birth) Change and modernity (More people in that area start buying cars, want to be seen as privileged. A truck driver without a licence kills Friedman)		**Tone :** Cheerful, appreciative (Friedman brings happiness to his grandmother) Sympathetic, disappointed, dull (the deaths leave the village miserable) **Mood:** happy, optimistic, sad, angry, emotional.
Ironic twist / ending		
Figurative language / figures of speech (e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, contrast, irony, sarcasm, euphemism, pun, understatement) See notes – Simile, metaphor, personification Irony – The gift (the bicycle) brought the story of his life abruptly to a close. He belonged to the new, rich, civil-servant class… (Rich = development and improvement but it just brought carnage, fear and death.		

"The more that you read, the more things you will know. The more that you learn, the more places you'll go."
Dr Seuss