Dear learner

Trust you and your loved ones are well. Now that we have done some revision work of term 1, let’s start with term 2’s work.

The work will cover the 4 sections of English:

1. Listening & Speaking
2. Reading & Viewing
3. Writing & Presenting
4. Language Structure & Conventions

**Instructions:**

- Please complete all work on a sheet of paper.
- Write the heading & date on paper e.g.
  
  **Listening & Speaking**  
  **Week 1 & 2** 
  **16 April 2020**  
  **Activity: 1**

- Please bring all completed written work to school when school reopens.

- Term 2 involves more difficult work, especially now that you have to work on your own and involve a family member/members. (Thank your family for being part of teaching.)

- If you have a **novel** that you would prefer to use, feel free to use it, but make sure it’s a **novel**. **PS. Use an extract from your novel.**

Let’s work together and be safe during this difficult time.

Kind regards  
Ms R Mitchell
Reading & Viewing (for you & family member/members.)

Activity 1: Group guided reading: read a youth novel (explaining of what a novel is.)
> Familiarize yourself with all the below mentioned terminology.

The Novel

A Literary Novel consist of 5 basic elements: Characters, time, background (setting) the narrator and actions.

Time

When you talk about time in a literary context, you usually refer to the sequence of happenings as it happens in the story.

**Chronology:** This story starts at the beginning and end at the ending of the story.

**A-chronology:** This storyline jumps around, either into the past or into the future.

**Anti-chronology:** This story will start at the end and work it way around to the end again. (In a circle)

**Intrigue**

This is the sequence in which the action takes place. This doesn’t necessarily happens in chronological order, but it gives a specific structure to the novel. The pattern in which this happens is called an **intrigue**.

This is the organization of the rising action and cause and effect play an important role. This conflict builds up and it creates tension and anticipation, until the climax and resolution take place in the novel.

*(Remember that in a novel you can have more than one storyline and therefore more than one climax and resolution)*

**Setting**

Setting is not important in all literary work, but in some the setting and background play a very important role. It shapes the characters and has a direct influence on their decisions and reactions. The setting can also contribute to the tension created in the book (think of horror films in which the background is part of the story e.g. graveyards, haunted houses, dark woods etc.)

The author can use the character to describe the setting/background. The author provides the information for readers to see, feel and smell the surroundings.

**Action**
The action in the novel can be divided into two groups: internal action such as feelings e.g. scared, longing, love, hate etc. Then you have a general action/doing of the characters that result in specific events taking place.

**Characters and characterization**

The author creates the characters and the plot and storyline, without both the author would not have a story.

The characters and their actions reveal the storyline and plot as the story develops.

**When the reader looks at the characters the following questions can be answered.**

- With whom is this happening?
  - Does the main character have a name or nickname that can cast this character as a type?
  - What type is this character and how do we know this? (It can be an external narrator, in his thoughts, his actions)
  - Does the main character establish relationships and with whom?
  - What types of relationship exists between characters and how does this influence the development of the storyline.
  - Does the character grow through the novel or do they stay the same?
Reading & Viewing

Activity 1: Group (family) guided reading: read a youth novel (Fiela’s child – extract)

- Author: Dalene Matthee
- First published: 1985
- Number of pages: 314

*You may enlarge the print of these pages with your % toolbar.

A novel

The text you will read in the first extract is the beginning of a novel. The year is about 1900, the setting is the Krysa forest near the southern coast of South Africa. A three-year-old white child goes missing in the forest and is found and raised by a coloured woman. Nine years later, census officials find her and return her to his biological family. The conflict in the story is between the two ‘parents’, Fiela who raised and loved him and his father, who needs help in his work. Fiela, as a coloured woman, even in pre-apartheid South Africa, cannot make herself heard, and the boy, as a minor, has no say and his voice is ignored.

The extract sets the scene, showing the father and what life was like for the people of the early 1900s.

Fiela’s child

by Dalene Matthee

The day the child disappeared, the fog came up early and by midday it seemed as if the forest was covered in a thick white cloud. Elias van Rooyen put down his axe and went to sit in the shed on the pile of yellowwood beams that had already been finished. It was no good working when the fog was that thick – the wood got damp and would not yield to the axe. And besides, he did not believe in a man working himself to death, as the woodcutters did. He believed in a good plan and a bit of luck, although luck was rare in the forest.

‘Barta!’ he called towards the house, ‘bring me some coffee, I’m done for!’

The fog was really thick. He could only just make out the house from the shed; just enough to see that he would have to fix the roof before the coming winter, before the whole lot collapsed on top of them. Somehow he would have to get hold of a few second-hand sheets of corrugated iron. The winter before Barta had kept on moaning about the children sniffing and coughing because of the damp in the wooden house.

Of the four families that had built houses on Bernard’s Island, he was the only one who was not a woodcutter. And he was the only one who earned real money instead of having to barter for everything with the two wood buyers in the village. Not that he thought himself much better off than the woodcutters for the money he made from the beams he cut was only just enough to live on if he tapped the meat for his pot himself. But making beams was far easier than cutting wood and it also meant that you could sleep in your own bed every night instead of in a shack somewhere in the forest.

When he heard Barta coming with the coffee, he quickly grabbed the hatchet and examined the handle so as to look busy. Barta could never understand that you sometimes had to sit down quietly in order to think properly.

‘Elias, isn’t Lukas with you?’ she asked, standing at the open end of the shed with the coffee and looking worried.

‘No. You can put the coffee down on the block there, I’ve got my hands full.’

She was still good-looking, he thought to himself as she walked slowly away – she would have to get some shoes.
Perhaps he should get Krisjan Small’s eldest boy from Lily Valley Bush to come and help him at the beams so that he could produce more. Krisjan’s boy was used to working for coffee and sugar and meal and might as well earn them from him. On the other hand it meant putting him up and the house was too small as it was. The children were getting big and before long he would have to get some planks and add a third room. Krisjan’s boy could not walk from Lily Valley Bush every day – he would only get to work at sun down.

He started thinking further ahead; the only way a man could make himself a decent bit of extra in the Forest was to buy a gun and shoot elephants. Bigfeet. For the tusks. But how did you find money for a gun, powder and shot? And how did you get past the wood buyers in the village to get the tusks to the ships to sell them? The ships paid well for ivory but according to the buyers they were the only ones with licences to deliver anything to them. Mariens Willemsen had told him it was a bloody lie, for the wood buyers had to smuggle the elephant tusks to the ships too.

‘Pa...’ Willem, the eldest of his four children, came in under the shed. ‘Pa, ma says Lucas is not in the house.’

‘Go and see if he’s with Aunt Malie. And blow your nose!’

If you did get to the ships at night and deliver the tusks, how did you get back through the Forest afterwards in the dark without the elephants trampling you?

To the north of the clearing he heard Anna Olwage shouting at her bunch of children as usual. Maybe he should get Anna and Dawid’s eldest boy, Kranzie, to come help him at the beams. Kranzie was a lad of about fifteen and Dawid’s team had too many hands as it was. They were struggling.

‘Pa, Lukas isn’t with Aunt Malie.’

‘Did you ask at Aunt Anna’s place?’

‘No, Pa.’

‘Why do I have to tell you what to do all the time?’

‘Yes, Pa.’

A man had to struggle until his children were big enough to help him and there was still a long wait ahead for him. Willem, his eldest, was only six and Kristoffel five; Lukas was three and Nina still on the breast. Willem was old enough to help Barta in the vegetable garden but the children were of little use to him yet. He would ask Dawid about Kranzie. The boy would have it easy with him; making beams was not ox labour like cutting wood, sawing it, dragging it out to load it on to the wagon and then getting it to the village.

‘Elias?’ Barta emerged from the fog like a ghost.

‘What is it this time, woman?’ Couldn’t they see that he was busy?

‘Have you seen the child?’

‘I told you he wasn’t here. I’m sure you haven’t looked everywhere. Go and see if he’s with Sofie.’

‘I’ve been to Sofie’s, he isn’t there.’

Half an hour later all was confusion: women were searching and calling out; people were running into each other in the fog, their faces filled with anxiety; everyone was asking, ‘Have you found him yet?’

He told them the child must be somewhere in one of the houses, that he must have fallen asleep somewhere. If only they would stop carrying on like this and give him a chance to look for the child properly they would soon find him. If only the fog would clear a bit so that everything did not look so missshapen and if only Barta would not keep on walking up and down and calling out as she did. The child was not missing.

And then Malie had to come and make things worse:

‘It happened to my aunt back in Karatara’s Bush. She thought the child had gone with the others to collect firewood and by the time she discovered that he was missing, it was late afternoon. Took them more than a week to find the little boy. Frozen to death. We all went to the funeral.’

Barta put her fist to her mouth and bit into her knuckles.

‘How often must I tell you that the child is not missing!’ he said, for the hundredth time. ‘Go back to your houses, all of you, look under every bed and search everywhere!’

‘We’ve already done that, Elias,’ Sofie von Huysteen said.

‘Go and look again.’
Old Aunt Gertie, Anna’s mother-in-law, took Nina from Barta; Barta did not even seem to notice.

‘I don’t understand how you could have let the child out of your sight, Barta!’ he scolded, in despair.

‘I was trying to get the fire going, Elias, the wood was damp – I thought the child was with you.’

He went to the west side of the Island. Then east. Every time he walked a little deeper into the undergrowth. When he searched to the north, Aunt Gertie walked with him, calling the child’s name.

‘He can’t hear us because of the fog, auntie,’ he said. It was getting harder not to worry. ‘The child must be playing somewhere.’

‘Elias we must turn back, Anna will have to fetch the men; they must come and help us search before it’s too late.’

‘But they’re cutting at Draai Kloof, Aunt Gertie!’ he said, trying to stop her.

‘It’s four hours walking from here and the child is not missing, You’re imagining things!’

‘The child is missing.’ The way she said it, her certainty shattered the last of his resistance. When you grew up in the Forest, you knew what awaited a child that wandered from a footpath or a sled-path when there was no one with him. When the fog closed in, you kept your children in the house.

‘I can’t understand how he could have just disappeared, Aunt Gertie! I can’t believe it.’ He was still trying to deny it.

‘A child, Elias, is like a tortoise. You think he’s slow, but he’s gone before you know it. Anna must go and fetch the men.’

‘I’ll go myself.’

‘No, Barta’s going to need you, Anna will go. She knows the footpaths and she knows what to do when there are big feet along the way.’

A map of modern-day Krynau and surrounds
[Published in Penguin Books 1987, copyright Dalene Matthee, 1986]
Date: ____________________

Listening & Speaking

Activity 2: Here are 2 examples of audio-visual texts, regarding book reviews. You may listen to both or choose 1.

- What is the purpose of these audio-visual text book reviews?
  - To listen for specific information
  - To identify main and supporting ideas
  - To take notes

1. Copy and paste link in your browser:
   https://www.youtube.com/watch?v=oDNeoKZMvgM

2. Copy and paste link in your browser:
   https://www.youtube.com/watch?v=ak_SqnpNh-w
Activity 3: Book review (a book review is an analysis of the story.)  

➢ More information regarding a book review.

Parts of a Book Review

If your teacher asks you to write a book review, you may think that all you need to do is provide your opinion of a book. However, this is not the only information you'll need in order to write a successful review. A successful book review includes a short summary of the book, background information about the author and topic, and an evaluation of the content. When writing a short summary of the book, assume that your audience has not read it and address the book's main topics and ideas and explain why they matter.

When covering the background of the book, research the topic, even if the book is a work of fiction (stories). For example, if you're reviewing a novel about war, research and compare historical information with the author's approach to the topic. If it's a nonfiction (facts/truth) book about slavery, compare the author's argument and use of evidence to other published works on the same topic. You'll also want to include some information about the author, which can help your reader understand the content, especially if it's a work of nonfiction. For example, what are the author's credentials or influences or beliefs?

Finally, conclude the review with your evaluation of the book. This isn't just your opinion; it's your assessment of the book's strengths and weaknesses, and how well it met its objectives. However, book reviews can include personal opinions, so be sure you know whether or not this is part of your assignment. If it is, explain your reasons as well as your reactions to the book and avoid oversimplifying them. Statements such as, 'I don't like it' are not informative. However, something along the lines of 'I don't like the book because it is a stereotypical, biased (against someone or something) story about these people, with no supporting evidence, is more convincing.

Now that you're familiar with the basic parts of a book review, let's explore how to set one up properly for coherence (make sense) and clarity.
Writing & Presenting

Activity 3: Write a review of the novel, Fiela’s child (extract.)

- Write the review (8-12 sentences) with the following guidelines:
  
  - title of the book
  - author
  - plot (what happens in the story)
  - characters
  - setting (where and when did the story take place)
  - your evaluation of the book
Language Structure & Conventions

Activity 4: Simple present and past tense.

The Simple Present Tense

Spelling Tip

In the simple present (3rd person singular) (he, she, it), add s, es, or ies to the base form of the verb.

- To regular verbs just add an s – e.g.: travel > travel\textit{s}, give > gives, play > plays
- To verbs that end in s, ss, sh, ch, x, and o, add an es – e.g.: wash > washes, mix > mixes, go > goes
- To verbs end in y after a consonant (any letter that isn’t a vowel), change the y to i and add es. e.g.: study > studies, fly > flies

Forming the Simple Present

<table>
<thead>
<tr>
<th>Subject</th>
<th>verb</th>
<th>rest of sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>I / You / We / They</td>
<td>sleep</td>
<td>late on Saturdays.</td>
</tr>
<tr>
<td>He / She / It</td>
<td>goes</td>
<td>to the beach every weekend.</td>
</tr>
</tbody>
</table>
Write all the *nouns* and *verbs* from the given paragraph and then form *simple present* and *simple past* sentences with them.

Of the four families that had built **houses** on Barnard’s Island, he was the only one who was not a woodcutter. And he was the only one that earned real money instead of having to barter for everything with the two wood buyers in the village. Not that he thought himself much better off than the woodcutters for the money he made from the beams he cut was only just enough to live on if he trapped the meat for his pot himself. But making beams was far easier than cutting wood and it also meant that you could sleep in your own bed every night instead of in a shack somewhere in the Forest.

- **Present tense** → Today he **builds** houses for his family.
- **Past tense** → Yesterday he **built** houses for his family.