English First Additional Language: Grade 10

Lockdown work – Week 4

Hi guys!

I hope you are all doing well and that you are staying up to date with the work we send to you.

* WhatApp group: If your are not already part of this group, send me a text at 072-600-3252 so that I can add you. This group enables me to answer all your questions (not only related to English) and also provide you with textbook pages for those whose textbooks are at school.
* Remember to plan and practise your speeches and prepared reading. We will start with them in the week of 4 May, online or at school. We will then make use of Zoom or WhatsApp videocall for those that are able to do so.
* This week we are doing Literature. Firstly, I am providing you with the questions and memorandums for all poetry and Finders Keepers Chapters. MARK your work – I expect to see revision, not just my own words. You do not need to PRINT these – I have copies at school. Simply mark and correct your work.
* Secondly I am giving you the notes and questions for Finders Keepers Chapters 5 and 6. Please COPY these notes in your own Literature Guides and complete the questions.

Good luck with your work! Remember that I am available for your questions on WhatsApp every day between 10:00 and 14:00 (the other hours I am playing teacher to my own son).

HANDCUFFS

**- Mbuyiseni Oswald Mtshali**

**Questions**

1. Identify the form of the poem and comment on the poet’s decision to use this specific form. [2]
2. The poet compares the wearing of handcuffs to fleas.
	1. Name the comparison. [1]
	2. Quote three aspects of fleas that the poem describes. [3]
	3. Explain the comparison in your own words. [2]
3. Refer to the whole poem.
	1. In your OWN words, describe why the speaker is suffering physically (in his body) in the poem. [2]
	2. Quote one word from the first stanza that supports your answer to question 3a. [2]
4. Refer to stanza 1.
	1. Explain the literal and figurative meanings of ‘Handcuffs/have steel fangs’. [2]
	2. In your opinion, is this an effective comparison? Why or why not. [2]
5. Refer to stanza 2. Identify FOUR CONSECUTIVE words which prove the following statement to be TRUE:

The speaker feels frustrated – he has a desire to bring about change. [1]

1. Why does the speaker feel that the ‘itch’ is growing ‘deeper and deeper’? [2]
2. Refer to line 9 (‘How can I?’)
	1. What device does the poet use in line 9? [1]
	2. Explain what Mtshali means in the rest of this stanza, AFTER the device in line 9. [3]
	3. Why, in general, do you think poets use this kind of device? [2]
3. Explain the metaphor “my mind is caged”. [3]
4. Refer to lines 16 and 17:
	1. Explain the metaphor in these lines. [2]
	2. Discuss the function of the alliteration in these lines. [3]
5. Describe the poet’s tone and attitude in the last two lines of the poem. [2]

HANDCUFFS

**- Mbuyiseni Oswald Mtshali**

**Answers**

1. **Identify the form of the poem and comment on the poet’s decision to use this specific form. [2]**

The poem is written as a free verse. There are no specific rules or structures that should be followed (✓). The poet probably used this form because he never felt that he had the freedom to express his ideas (✓). “

1. **The poet compares the wearing of handcuffs to fleas.**
	1. **Name the comparison. [1]**

Metaphor

* 1. **Quote three aspects of fleas that the poem describes. [3]**

“fangs”, “bite” and “itch”.

* 1. **Explain the comparison in your own words. [2]**

The irritation and discomfort of being restrained by handcuffs (✓) are compared to fleas “biting” into the skin of his wrists as if an army of fleas are attacking him (✓).

1. **Refer to the whole poem.**
	1. **In your OWN words, describe why the speaker is suffering physically (in his body) in the poem. [2]**

He is a protestor who has been arrested (✓) and his wrists are being hurt by the handcuffs (✓)**.**

* 1. **Quote one word from the first stanza that supports your answer to question 3a. [2]**

‘painful’ (✓)

1. **Refer to stanza 1.**
	1. **Explain the literal and figurative meanings of ‘Handcuffs / have steel fangs’. [2]**

Literally, the metal of the handcuffs is pinching and hurting (✓) the speaker’s wrists. The handcuffs are being compared to a metaphorical or figurative animal with fangs/sharp teeth (✓). They are so tight that they feel as if they are alive and biting the speaker.

* 1. **In your opinion, is this an effective comparison? Why or why not. [2]**

I think this is an effective comparison, because it enables us to imagine (✓) or picture how tight and painful (✓) the handcuffs are. It is as if his wrist is caught between the animal’s jaws or teeth (✓), and the speaker cannot free himself. It is a vivid image (✓)**.**

**NOTE:** Accept any TWO points, and other points that are well-worded and text-based.

1. **Refer to stanza 2. Identify FOUR CONSECUTIVE words which prove the following statement to be TRUE:**

**The speaker feels frustrated – he has a desire to bring about change. [1]**

“itch in my heart” (✓)

1. **Why does the speaker feel that the ‘itch’ is growing ‘deeper and deeper’? [2]**

He is powerless/can’t do anything to relieve the situation of his time because he does not have the freedom to express himself due to Apartheid

1. **Refer to line 9 (‘How can I?’)**
	1. **What device does the poet use in line 9? [1]**

This is a rhetorical question (✓ )

* 1. **Explain what Mtshali means in the rest of this stanza, AFTER the device in line 9. [3]**

He answers his own question (✓). He says that he can’t scratch the ‘itch’ (do anything about the injustice and violence of apartheid) because he is ‘shackled’ (in leg-irons) and ‘manacled’ (in handcuffs) (✓). He is physically prevented by the police from protesting. But he also means that he is emotionally and spiritually unable to resist: he is tired and wants to give up (✓). He feels overwhelmed.

* 1. **Why, in general, do you think poets use this kind of device? [2]**

A rhetorical question provides a structure (question and then answer) for the poem (✓). It is like a signpost. It tells the reader what the poet thinks is important (✓). In this poem, the poet wants to explain how damaging Apartheid was, physically and mentally / emotionally (✓). Rhetorical questions help the poet to emphasise their point (✓), and repetition helps to make the reader think about the issue of injustice (✓).

**NOTE:** Accept any TWO points.

1. **Explain the metaphor “my mind is caged”. [3]**

His captivity compared to a dangerous animal (✓) –

he is trapped because the government is keeping his ideas of equality from spreading (✓) as it might overpower their rule (✓).

1. **Refer to lines 16 and 17:**
	1. **Explain the metaphor in these lines. [2]**

The cloud is imagined as a protest banner above is head (✓),

carrying a slogan that inspires him to keep hoping for change (✓).

* 1. **Discuss the function of the alliteration in these lines. [3]**

It emphasises the hidden danger of the cloud (the message being spread) (✓). When the message has reached several people, like clouds coming together (✓), a change in government will occur (the storm) (✓).

1. **Describe the poet’s tone and attitude in the last two lines of the poem. [2]**

He displays a tough, persevering attitude (✓)

showing that the speaker has not given up yet and will stay hopeful (✓).

**THE CLOTHES – Mongane Wally Serote**

**Questions**

1. **Refer to the whole poem.**
2. **Who is the speaker in the poem? (1)**
3. **Briefly summarise why the speaker is upset. (2)**
4. **Refer to the whole poem.**
5. **What figure of speech is ‘crying’ in line 4? Explain its use. (2)**
6. **The word ‘crying’ is repeated. Describe the effect of the repetition of this word. (2)**

1. **Refer to lines 12 and 13 (‘Wrinkled and crying…on the right'). According to these lines, what has happened? (3)**
2. **Refer to line 15.**
3. **What device is used in ‘death-live’? Define the device. (2)**
4. **Why does the speaker refer to comrades’ lives as ‘death-live’ lives? (2)**
5. **Refer to the whole poem.**
6. **Serote writes about the dead man’s clothes and not the actual man who has died. Why do you think he has done this? (2)**
7. **Do you think he was right to write about his friend this way? How would you write about the death of your own friend? (2)**

**THE CLOTHES – Mongane Wally Serote**

**Answers**

1. **Refer to the whole poem.**
2. **Who is the speaker in the poem? (1)**

 It is probably Mongane Wally Serote (✓)**.**

1. **Briefly summarise why the speaker is upset. (2)** He finds that his friend’s clothes and shoes have been washed (✓).

 They indicate that there has been a fight (✓).

 There is blood on the clothes (✓).

 The speaker fears that his friend is dead (✓).

1. **Refer to the whole poem.**
2. **What figure of speech is ‘crying’ in line 4? Explain its use. (2)**

 The word ‘crying’ is personification (✓). In ‘window crying dew’, there are no real human tears (✓) on a window pane. The speaker is directly comparing natural dew (✓) to tears of personal grief.

1. **The word ‘crying’ is repeated. Describe the effect of the repetition of this word. (2)**

 Everything around the speaker has taken on the same grief (✓) he feels.

 The clothes seem to sympathise with him, feel his sadness and grief (✓). This repetition helps to make the sorrowing, bitter tone (✓) of the poem clear.

1. **Refer to lines 12 and 13 (‘Wrinkled and crying…on the right'). According to these lines, what has happened? (3)**

These words show us that there has been a violent (✓) struggle / fight (✓) and that the man has been injured (✓). The colours are bloody (✓). When bloodstains (✓) are washed, they leave pink marks behind. The man is probably dead (✓).

1. **Refer to line 15.**
2. **What device is used in ‘death-live’? Define the device. (2)**

This is an oxymoron(✓), when opposite ideas are placed next to each other(✓)**.**

1. **Why does the speaker refer to comrades’ lives as ‘death-live’ lives? (2)**

Their lives are so physically and emotionally difficult (✓) that it is as if they live halfway (✓) between being dead and alive. There is no happiness or optimism or hope in their lives.

They are dead in terms of their feelings (✓) even though their bodies are still breathing.

1. **Refer to the whole poem.**
2. **Serote writes about the dead man’s clothes and not the actual man who has died. Why do you think he has done this? (2)**

The poet writes about the dead comrade’s clothes because they are all that’s physically left (✓) of the dead comrade.

The clothes are a way for the speaker to reconnect with his lost comrade. The clothes are a symbol of (represent) the dead man (✓).

The finality (✓) of the symbolism (✓) helps us to understand the poet’s great loss.

His friend will not ever wear those clothes or shoes again, because he is dead (✓). He has been taken from the speaker.

The loss is heart-breaking. Serote doesn’t know how to talk about it

directly (✓).

1. **Do you think he was right to write about his friend this way? How would you write about the death of your own friend? (2)**

Opinionated answer. Answers MAY contain:

I think Serote was right to represent the loss of his friend this way. Now other readers can understand (✓) what it feels like, and imagine (✓) his loss (have empathy). Also, it might make people more able to use these thoughts and feelings in their own, individual situations (✓), in their own experiences of grief and loss. They might feel less isolated and alone (✓). It is more general this way.

  **THOSE WINTER SUNDAYS – Robert Hayden**

**Questions**

1. **Refer to the title of the poem (‘Those Winter Sundays’). Explain the irony in the title when looking at the content of the poem. (2)**
2. **Refer to line 2 (‘and put his…the blueback cold’). What does ‘blueblack’ tell us about the weather? Explain in full. (2)**
3. **Refer to stanza 1 (‘Sundays too my … ever thanked him.’). Identify TWO examples of the father’s suffering in this stanza. One example should be PHYSICAL. The other example should be EMOTIONAL. (2)**

1. **Refer to line 5 (‘banked fires blaze…ever thanked him’). ‘banked fires blaze’ is a sound device. Identify the device, and then explain whether it is effective. (3)**
2. **Refer to Stanza 2 (‘I’d wake and…of that house’). Quote the full line that prove the following statement to be TRUE: The father has mood swings. (1)**
3. **Refer to line 10 (‘Speaking indifferently to him’). Why does the speaker speak ‘indifferently’ to his father? (2)**
4. **Refer to line 13 (‘What did I…did I know’).**
	1. **Why does the speaker say ‘What did I know, what did I know’? (2)**
	2. **Explain how this repetition is linked to a major theme in the poem. (3)**
5. **Explain the significance of the father getting up so early “on Sundays too”. (2)**
6. **How does the image “chronic” illustrate the speaker’s home environment? (2)**
7. **Comment on the poet’s intention in writing this poem. (2)**
8. **Discuss the tone of the poem. (3)**
9. **Illustrate the assonance in line 3 and discuss the effectiveness of it. (2)**
10. **Explain the metaphor in line 6. (2)**
11. **Identify an example of personification used in the poem and explain its significance. (2)**
12. **Explain the oxymoron in the last line as well as its effect. (3)**
13. **Identify the father’s actions that illustrate his love for the family. (2)**
14. **Discuss the relationship between the father and the child. Quote from the poem to prove your answer. (3)**

**THOSE WINTER SUNDAYS – Robert Hayden**

**Answers**

1. **Refer to the title of the poem (‘Those Winter Sundays’). Explain the irony in the title when looking at the content of the poem. (2)**

We expect a poem about domestic comfort and cosiness as Sunday is traditionally a day of rest and leisure (not working) (✓). Instead, we get the opposite – an adult’s reflection (looking back) on his childhood with an emotionally unstable father (✓).

The speaker is still talking about a kind of love, but it is a difficult love. He has mixed feelings (some positive, some negative) about his father, who was angry and maybe even violent (this might be why the speaker seems afraid to leave his room).

1. **Refer to line 2 (‘and put his…the blueback cold’). What does ‘blueblack’ tell us about the weather? Explain in full. (2)**

It was winter – so cold (✓) that the father’s skin was going blue. (✓)

1. **Refer to stanza 1 (‘Sundays too my … ever thanked him.’). Identify TWO examples of the father’s suffering in this stanza. One example should be PHYSICAL. The other example should be EMOTIONAL. (2)**

‘cracked hands that ached’ (✓)

‘No one ever thanked him’ (✓)

1. **Refer to line 5 (‘banked fires blaze…ever thanked him’). ‘banked fires blaze’ is a sound device. Identify the device, and then explain whether it is effective. (3)**

This is alliteration (repeated initial consonants) (✓). The ‘b’ sounds are hard and harsh in contrast to the softer w-alliteration from the previous line (✓).

They mimic the father’s change to rage. The poet wants to emphasise how quickly the father could turn from gentleness to violence (✓).

1. **Refer to Stanza 2 (‘I’d wake and…of that house’). Quote the full line that prove the following statement to be TRUE: The father has mood swings.**

“fearing the chronic angers of that house” **(1)**

1. **Refer to line 10 (‘Speaking indifferently to him’). Why does the speaker speak ‘indifferently’ to his father? (2)**

He speaks indifferently to him because of the constant, hectic (‘chronic’) anger from the father (✓). The speaker is afraid of his father (✓) or at least feels rejected (pushed away) by his anger (✓).

1. **Refer to line 13 (‘What did I…did I know’).**
	1. **Why does the speaker say ‘What did I know, what did I know’? (2)**

These words show the speaker’s innocence and ignorance as a child (✓).The repetition emphasises the speaker’s sadness when he looks back at his childhood (✓).

* 1. **Explain how this repetition is linked to a major theme in the poem. (3)**

The main theme of the poem is misunderstanding (✓) and suffering in silence (✓). The father suffers because he thinks no one notices (✓) all the extra acts of love he does.

The speaker suffers because he thinks his father doesn’t really care, so he speaks to him ‘indifferently’. (✓)

1. **Explain the significance of the father getting up so early “on Sundays too”. (2)**

 Sundays are seen as a day of rest, so to start off the poem with this phrase shows that the father was hardworking. By following “Sundays” with “too” implies that he also woke up early on the other six days of the week.

1. **How does the image “chronic” illustrate the speaker’s home environment? (2)**

 The word “chronic” refers to something that is continuous, therefore it shows that the anger in the house seemed constant.

1. **Comment on the poet’s intention in writing this poem. (2)**

 The repetition of “What did I know” and the final line of “love” being “austere” shows that the poem is a recognition of the son’s delayed understanding of his father’s expressions of love.

1. **Discuss the tone of the poem. (3)**

 The tone of the speaker’s voice is reflective and sad, as well as bitter.

 He appears regretful, mixed with some appreciation in retrospect (for the father’s service to the family).

1. **Illustrate the assonance in line 3 and discuss the effectiveness of it. (2)**

 “then with cr**a**cked h**a**nds th**a**t **a**ched”

 It creates a slow, mournful sound.

1. **Explain the metaphor in line 6. (2)**

 The cold is compared to wood that splinters/breaks as it is chopped and used to make fire, which “breaks” the cold in the house.

1. **Identify an example of personification used in the poem and explain its significance. (2)**

 The house is described as angry, but it refers to the father. It emphasises how their home life was dominated by the father’s rage.

1. **Explain the oxymoron in the last line as well as its effect. (3)**

 “love’s austere”: Love (warm, positive feeling) and austerity (plainness or poverty) are opposite ideas placed next to each other. It emphasises the stern kind of love between the family and the father.

1. **Identify the father’s actions that illustrate his love for the family. (2)**

 He got up early to restart the fire to warm the house before his family woke up.

 He polished his child’s shoes.

1. **Discuss the relationship between the father and the child. Quote from the poem to prove your answer. (3)**

 It was a tense relationship. The son was afraid of his father’s rage (“fearing the chronic angers of that house”. He treated his father coldly (“speaking indifferently to him”).



Prologue: Questions

1. Explain how the author creates suspense in the prologue. Refer to:

(a) the setting

(b) the character’s inner monologue

(c) the dialogue with her mother.

2. Based on the prologue, what kind of story do you think this will be? What genre?

3. In the Prologue, who is Lufuno hoping to see?

Chapter 1: Questions

1. The first paragraph contains an extended metaphor. Identify the elements being compared and say why the comparison reflects the feelings of Lufuno effectively.

2. Compare and contrast Lufuno’s descriptions of the sounds of Cape Town to the sounds of Jozi.

3. Why is Dudu on the forefront of Lufuno’s thoughts at the beginning of the novel? Discuss the role that Dudu played in Lufuno’s life.

4. The three different settings that Lufuno found herself in as she was growing up are described in the first pages of the novel. Identify the main similarities and difference of these places.

5. Describe Lufuno’s appearance. How is it different from the other girls?

6. The bead bracelet made for and given to Lufuno by her grandmother is brimming with symbolic significance: Discuss the familial, cultural and emotional importance of the beads.

 What does the bracelet symbolise to Lufuno?

7. Explain the meaning of the proverb of the guinea-fowl that her grandmother uses and why she uses it.

8. How is Lufuno’s hair different from the other girls’ hair?

9. What significance does the On the Rise Bakery play in the life of the Mukwevho family?

10. Explain the pun contained in the name of the bakery.

11. Describe MRs Jantjies and her sons in the opening scene of the novel.

12. What does Lufuno assume her mother is going to say?

13. What does her mother’s instructions to her reveal about her life?

14. Would you say that Lufuno’s words: “My first day and trouble has already sought me out” have any truth to them? Supply a reason for your answer.

15. Describe the immediate surroundings of Lufunos’ house in two sentences.

16. Describe the shocking and worrying end of the chapter.

17. Lufuno is prevented from boarding the taxi to school on her first day. Who stops her and what do you think their intensions are?



Prologue: Answers

1. Explain how the author creates suspense in the prologue. Refer to:

(a) the darkness of night is used to increase the suspense in the prologue as well as the smoke hovering in the air, making the protagonist unable to see the sky. This increases the mystery and suspense.

(b) Lufuno’s inner dialogue indicates both fear and a severe change – as if the character was somehow forced into adulthood (often this happens because of trauma). She also makes it clear that Mandla will provide some peace of mind to her, but the reader is left in the dark as to who or where he is.

(c) The mother is clearly not understanding of Lufuno’s anxiety, and is unwilling to leave her behind. The reader is unsure, at this point in the story, what might have caused a rift between them.

2. Suspense / Thriller / Romance / Drama

3. Mandla

Chapter 1: Answers

1. Lufuno’s mood is compared to an overcast dark and gloomy day in contrast to the actual beautiful Cape Town spring day outside. The metaphor is effective as it illustrates Lufuno’s state of mind perfectly.

2. Johannesburg: Bustling, familiar, energising, happy, stuttering of the neighbour’s bakkie,Mam’ Morudu’s Rebecca Malope gospel track.

Cape Town: Strange, hostile, lonely, land lady’s high-pitched nagging voice, dog whining on a chain.

3. Dudu had been Lufuno’s best friend for nearly her entire life. She had been Lufuno’s champion and source of strength. She is thinking of her on this new school day in a strange place because she misses her companionship and humour and unwavering support. The role she played in Lufuno’s life was that of best friend, confidante, comforter and advisor. She feels lost and very vulnerable without her.

4.

5. Thin, flat-chested, hair plaited against her scalp. The other girls had braids and weaves.

6. The beads were a symbol of her grandmother’s love and devotion. The delicate beads were her symbol of belonging to the Venda tribe. The red, white and blue beads held a message of her parents’ love for Lufuno.

7. “When Mr Guinea fowl dis his children schatter,” Maybe she knew that she wouldn’t see us again – that she would soon be dead, her chick scattered.

8. SAME AS QUESTION 5

9. The bakery provides the family’s livelihood on the one hand. It is the reason that the family relocated to Cape Town because both parents were employed there. On the other hand it is a cause of stress and fear because of the strike and the threats of the strikers because Lufuno’s parents do not wish to strike as they are so dependent on their income.

10. The pun in the name of the On Rise Bakery refers to the rising of the bread before it can be baked.

11. Mrs Jantjies is an interfering, unrefined busy-body, with a nagging personality and voice. Her son Ricardo is an out-of-work sluggard who tinkers with scrap cars, he is friendly and courteous. Anthony is the “good” son who has a job and puts food on the table, he is not very friendly.

12. “I must remember who I am. I must be proud of the language I speak, my mother tongue.”

13. She is restricted to do what her parents expect of her to do. She can’t make her own decisions, she is limited to her upbringing.

14. Yes, as she wants to board a taxi to school she is accosted by a group of unemployed school dropouts.

15. A lady selling smileys. A Vodacom stall. Promised Land Barbers and there is a Somalian Spaza shop

16. The taxi door closed, one of the guys took hold of Lufuno’s arm and the waxi pulled away without her.

17. The young unemployed thugs stop her from boarding the taxi. They immediately noticed vulnerability and insecurity and have dishonourable intentions.



Chapter 2: Questions

1. Why do you think Lufuno instinctively reaches for her little bead bracelet when she finds herself in stressful situations?

2. Describe how Lufuno meets Noki.

3. Noki replaces Dudu in Lufuno’s life to certain extent. Describe the similarities in Dudu and Noki’s characters.

4. Explain the humour in the description of the girl, Noki, as an “angry blessing.” (page 11).

5. Describe Noki’s personality in one sentence.

6. Does Noki have any misconceptions regarding her brother Sim? Explain

7. How does Lufuno meet Mandla?

8. Sindi is one of the main antagonists of the Novel. Describe her physical appearance, her character and her behaviour.

9. Sindi describes the bracelet as “Dirty and from someplace else.” What/who else could she be describing here, and why would she want to describe her this way?

10. The title of the novel features in this chapter. What is the full expression? What does it mean? Do you agree with the expression? Explain.

11. Describe Lufuno’s meeting with Mandla, in detail and in your own words. Do you believe in the concept “love at first sight”? Do you think that is what happens in the novel?

12. Who says the words “Finders Keepers” first in the novel?

13. What is he/she referring to when these significant words are spoken?

14. The first negative reaction to Lufuno’s culture and heritage occurs in this chapter. Find the reference.



Chapter 2: Answers

1. She derives comfort and a sense of protection from handling the bead bracelet. It symbolises safety to her.

2. Lufuno was yanked back by one of the boys when suddenly a short, skinny girl, wearing the same uniform as her, bursts through the circle and stands next to her, staring the boys down. She stood there with her hand on her hips.

3. Noki is outspoken just like Dudu. She takes Lufuno under her wing like Dudu used to do. She is kind and understanding of Lufuno’s predicament.

4. Oxymoron – she was a huge blessing to Lufuno but she saved her in a very angry way. She delt with the boys.

5. Noki is very feisty.

6. No, she realises that he is lazy and a disgrace to the family. She is definitely not blind to his shortcomings.

7. On the first day of she Lufuno fell in front of her class when Sindi knocked her down. No one helped her except for Mandla that was late for class. He picked up her books and her bracelet.

8. Sindy has long legs, a short skirt, she is a flirt and has a nasty temperament. She is immediately jealous of the attention Lufuno provokes from Mandla.

9. She could be describing Lufuno herself – Lufuno comes from Venda, which is ‘some place else’, and Sindy is prejudice against her and so thinks she is worthless than them, so is ‘dirty’.

10. Finder Keepers, loser’s weepers. What you find is yours even if it belongs to someone else.

 Learners own response, they must be able to explain.

11. Mandla meets Lufuno on her first day at the new school. He picks up her beads that fell when Sindi knocked her down. There is immediate chemistry between the two of them. They are instantly attracted to each other. The learner’s own response msut be appropriate and assed with regard to “Love at first sight.”

12. Mandla

13. He is referring to the fact that he picked up Lufuno’s beads and meant to keep them.

14. Sindi says that the beads are dirty and from another place. Lufuno feels as if she is referring to her and the fact that she does not come from there and that her language and culture are different from the other students.



Chapter 3: Questions

1. Identify four differences between Lufuno and Cindy.

2. Describe the following elements of Victory High School:

buildings, upkeep, class sizes, furniture, teachers, grounds, discipline,

work ethic

3. Would you say that Victory High School is a true reflection of what a South African high school is really like? Is the setting realistic and accurate? Explain your answer.

4. Quote the line where the teacher proves that she is not very inclusive in her classroom. Put yourself in her shoes, why does she have an attitude like this?

5. “Their dictionary is reserved for insults.”

5.1 Who is being referred to here?

5.2 Why do you think these people behave in this manner?

5.3 What is the best way to deal with people of this nature?

6. Discuss the effectiveness of the simile: “Outside the wind is blowing the leaves of a scraggly tree, bent like an old woman by the relentless south-east wind that blows in off the sea.”

7. How does the English teacher avoid a confrontation with Sindi about the chair for Lufuno? Do you think the teacher knows what type of person Sindi is?

8. How do we know that it is unusual for Mandla to be helpful when he gets a chair for Lufuno?

9. Explain in your own words why the brainbox of the class calls “Mandla” and “chivalrous” an oxymoron.

10. How does Lufuno spend her break?

11. One of the aspects of a coming-of-age novel is that the main character is often an outsider. Mention four or more ways in which Lufuno is an outsider.

12. Explain the humour in Mandla’s euphemistic statement that Sindi is “challenging”.

13. Divide the characters we have met so far in these three chapters into protagonist(s) and antagonist(s).

14. Describe the happy ending of this chapter in three sentences.



Chapter 3: Answers

1.

|  |  |
| --- | --- |
| LUFUNO | SINDI |
| Proud of her heritage and tradition. | Shuns the old ways and traditional values that differ from her own. |
| The new girl at school. | The leader of the pack. |
| Shy and discreet. | Loud, outspoken and impatient. |
| Old-fashioned and modest e.g. wears her skirt long and her hair plated.  | Modern and flirtatious e.g. wears her skirt very short. |

2.

|  |  |
| --- | --- |
| Buildings | Neglected. Weather beaten. Everything is rusted even the name of the school is incomplete at the entrance – “Victory H gh” (“The I of High has a hole straight through it”). |
| Upkeep | There is obviously no money for badly needed renovations. |
| Class sizes | Over-crowded. “hot and stuffy” |
| Furniture | Insufficient desks and chairs for students. |
| Teachers | Frustrated and harsh. Have to fight for the learners’ attention. The teacher has to sometimes share her won chair with the students. |
| Grounds | Neglected. No gardens – “scraggly [bent-over] tree [s]” |
| Discipline | Lacking. Lufuno is tripped, her chair pulled out from under her, students are shouting at one another in the class. |
| Work ethic | The few hard-working students sit in the front of the class the majority are lazy and disinterested. |

3. Yes, the setting is a true reflection of schools in South African townships where infrastructure, resources and overcrowding are a reality in most schools.

4. “Sindi, if you can’t be quiet you will have to leave this class,” the teacher says. “You’ve been warned. I am only interested in those who are interested in learning. The rest of you are wasting my time.”

 The teacher has many given up trying to get the learners interested. They are lazy and misbehaved. The teacher might be tired of caring and trying to make it work. With limited resources and space and over full classrooms I think she might just about had enough.

5. 5.1 Sindi

 5.2 They are cruel and derive pleasure from belittling others.

 5.3 You should not pay any attention to what they say because there is no truth or validity to their comments. (Anything sensible accepted.)

6. It is effective because Lufuno felt like a blown over, bent over tree (exhausted) because of all the wind (insults) blown her way during the morning. She is exhausted from all the happening around her, and struggles to stay upright with all the sea of learners also staring at her.

7. The teacher offers Lufuno her own chair. She obviously knows what type of person Sindi is and that she thrives on confrontation and unpleasantness of any nature.

8. He is being teased by his fellow classmates that he suddenly does something nice when he is just as passive as the rest of his classmates.

9. He cannot equate Mandla being chivalrous with each other. To him these are opposite concepts.

10. Most of the time in the toilet, then she went back to class and sat in the empty room paging through the Life Science book, not reading the words.

11. The four ways in which Lufuno is an outsider is because, she is new in the city, she has a different accent to the rest of the learners. She has a different upbringing and background of moral values, her physical appearance of having plated hair and dark skin also makes her stand out and feeling more alone. Having to leave her in Jozi plays a big role in her loneliness as well as the fact that she is shy and does not make friends easily.

12. Mandla is being euphemistic when he calls Sindi challenging because that is such an understatement of how nasty and mean she really is.

13. Protagonist - Lufuno

 Antagonist - Sindi

 Skollies (drop –out boys)

14. Mandla is in a group with Lufuno and it makes her feel comfortable.

 They must discuss he schoolwork but he changes the subject to show her he is interested.

 He invites Lufuno to his game, Lufuno realises how passionate Mandla is about soccer.



Chapter 4: Questions

1. Do you feel that the youngest child in the family is always the favourite? How does your age or position in your family with your siblings affect your life?
2. Refer to Mandla’s favourite activity:
	1. What is Mandla’s favourite pastime (game)?
	2. Is he good at his chosen sport/hobby? Quote to prove your answer.
	3. If you get passionately involved in a sport/hobby do you think it makes you forget about your problems?
3. Who warns Lufuno against getting involved with Mandla? What are her reasons?
4. What nasty/rude remarks does Sindi make about Lufuno?
5. Why is Mandla keeping Lufuno’s bracelet? Give two possible reasons.
6. Describe Chantelle in one sentence.
7. What does Chantelle say about Mrs Jantjies?
8. In the phrase quoted below, referring to the thin, scraggly dog tied up at Mrs Jantjies’ house, three figures of speech have been used. Identify these figures of speech and explain their meaning: *“Its bark sounds thin and whiny like the wind.”*
9. What is Ricardo’s pride and joy? He and Lufuno’s mother have a silent metaphoric war going on in this regard. Explain.
10. What do you think is behind Lufuno’s mother’s hesitation to accept anything (even a few potatoes) from Mrs Jantjies?
11. Explain the stereotyping in the phrase “you people” used so often by Mrs Jantjies?
12. What is Lufuno’s sister’s name?
13. What present does Lufuno’s mom give her?
14. Why do you think Lufuno’s parents have not decided to join the union?
15. Which emotive word indicates that Lufuno’s Mother isn’t as sure as Lufuno’s father about joining the strike? Why is this specific word so powerful?
16. Mention two reasons that motivate Lufuno’s wish never to disappoint her parents.
17. Refer to “but then she turns and walks away, rubbing her arms as though she is cold”. What does Lufuno’s mother’s body language reveal?



Chapter 4: Answers

1. Individual, opinionated answer. Learner must provide a well-worded motivation.
2. As follows:
	1. Soccer
	2. Yes, he is the school’s star player. Noki says he is so talented that soccer coaches are scouting him.
	3. Yes / No, the learner’s own well motivated response can be accepted.
3. Noki. She said that nobody stands a chance to be his girlfriend.
4. “…even if Mandla does look at this rural girl, he’ll lose interest. Eat her up and spit her out. I bet she tastes disgusting. I hear they eat worms in Venda.”
5. He want Lufuno to meet him at break the next day and he wants to keep it for good luck for his soccer match later that day.
6. She is a friendly and funny young lady who has an open, pretty face and an infectious laugh.
7. Chantelle said that Mrs Jantjies is a “skelm” and that she once planted plants for Chantelle’s mother that had no roots.
8. As follows:



1. His car and his sound system is his pride and joy. Lufuno’s mother hates the loud music he plays over his “state-of-the-art subwoofers” loudspeakers. When he plays his music louder she turns the volume on her music up too on her old-fashioned radio.
2. Mother doesn’t trust or like Mrs Jantjies. She is suspicious of her motives and doesn’t want to accept any gifts from her.
3. Mrs Jantjies shows disdain when she stereotypes the Mukwevho family by caling them “you people”. She speaks about “you people” striking, going to that funny church, cooking that funny food and speaking a funny language. She is showing that she is biased and prejudiced.
4. Tshilidzi is the cheerful and intelligent youngest daughter in the Mukwevho household. Although she can be a handful at times her jolly disposition sometimes makes her older sister Lufuno forget that she forgets she is spoilt by her parents because she is very loveable for all her faults
5. A black ink rollerball pen
6. They need their salaries too badly to survive and they are not yet caught up in the politics of the community as they are new-comers to the area
7. “hesitantly” This word proves that Mother isn’t as sure as her husband that the wisest cause of action is to abstain from the strike.
8. She wants to make her parents proud. She doesn’t want her mother to stress in case she gets TB again.
9. She feels insecure and threatened by the situation at work. She is uncomfortable and threatened.

**CHAPTER 5**

Metaphor: Lufuno can’t go back to her grandmother because she has passed away; nor can she go to Dudu, as she no longer lives in Johannesburg.

She can’t go back to her past.

Dudu would know what to say. She loved to read and write. She said

reading was like going to the movies and that writing about her life

made it richer. She filled pages and pages of her exercise book with

stories.

*No river can return to its source. You must start a new chapter in*

She DOES want to go back to her past. She felt safer there – where Dudu and her grandmother were there to support her

*your life*, she would say right now, turning to a clean page. But I want

to go back to my river’s source, back to where it snakes through the

long green grass of Venda. I want to go back to the safety of my

grandmother’s arms. I want to live in the past. It’s safer there, with

Dudu in our old life.

Onomatopoeia

THEME – Familian/Platonic love

* Through the flashback, we see Lufuno longing for her grandmother and the safety/love she felt as a child.
* Lufuno and Dudu were very close – they had fun together and understood one another.

I think of how the bush down by the river used to hum, the

undergrowth alive with insects, and how the crocodiles would **lurk** in

the shallows for buck to come down to drink. I write my name and

the date at the top of the page. I smooth the paper down.

*My name is Lufuno. I was born in Thohoyandou, on Saturday 14*

*April at 12 o’clock. I came into the world fast as if I couldn’t wait to*

*start my life. My mother says twenty minutes earlier and I would*

*have been born in the taxi on the way to the hospital. They named*

*me Lufuno, because I was born out of love …*

I stop writing, and close the book.

I lie back and close my eyes. Tshilidzi has climbed up on to the top

bunk bed. She **snuggles** down next to me, takes my hand and

squeezes it.

“Are you missing Dudu?” she asks me quietly.

“Yes.”

THEME: Platonic Love

Movie nights were shared with Dudu. It shows their supportive friendship and unconditional love

“Can you do movie night, please, Lufuno? I miss movie nights with

you and Dudu.”

I look at her. I can see she’s been crying.

I can’t remember when “movie nights” started, but they became a

regular feature of my evenings with Dudu. We would lie side by side

and dream up new and more fantastical stories together, describing

Two reasons why Lufuno continues “movie nights” in Cape Town

them to each other as if they were playing out in front of us on a big

movie screen. Dudu and I were the directors and the stars in these

fantasy movies.

Sometimes our films were comedies, sometimes tragedies,

sometimes romances, all depending on our mood that night. Mostly

they were romances: stories of **unrequited** love, impossible love,

mistakes in love. And mostly with happy endings.

“Please. Just ’til I’m asleep. So I sleep well,” whispers Tshilidzi.

“OK,” I agree reluctantly. Movie nights won’t be the same without

my co-star, Dudu, I think. But to cheer Tshilidzi up I will do it, just this

once.

I start the way we always used to start.

THEME: Romantic Love

This shows the typical unrealistic plot of romantic movies. Lufuno is the main character and Mandla, as a new character is the love interest.

*“… It’s movie night with the fantastic, beautiful, wondrous Dudu*

*Mkhize and Lufuno Mukwevho, and tonight we are introducing a new*

*actor in our show: the handsome, talented Mandla, soccer star*

*supreme. Heart throb. Mighty midfielder …”*

*“[The camera starts to roll.]”*

*“Mandla, looking more handsome than ever, runs out onto the*

*pitch with the other players. His girlfriend, Petal, has eyes only for*

*him. He turns and blows her a kiss. The crowd is cheering; the ref*

Simile

*blows the starting whistle. He is sprinting like a cheetah on the pitch;*

*now he is passing, now he has a chance at goal. It’s a long shot –*

*can he do it? He curves the ball through the air. Petal and the rest of*

*the crowd hold their breath, and then the ball finds the net and*

Personification

*everyone goes mad …”*

“He is a midfielder, they can’t strike at goal.”

“Of course midfielders can strike,” I say quickly. “Don’t interrupt.

Remember the rules for movie nights.” I am impatient to get on with

the story.

*“… [Cut to after the match.] Everyone apart from Mandla has left*

*the field. His teammates are already celebrating without him. There*

*is only one person he wants to see. He* ***scans*** *the empty stands. It is*

*getting dark. She is sitting in a pool of light, alone. He waves and*

*jogs across the pitch …”*

“Oh, no, not jogs,” says my sister, “**strides**.”

“OK, he strides across the pitch …”

“Yes,” she says, satisfied, and sighs. “Go on.”

*“Mandla sits down next to Petal and takes her hands in his. She*

*can see his eyes, the line of his cheek, his shoulders broad and*

*straight. He touches my hair …”*

“You said *my*!” My sister sits up and stares at me, triumphant. “Is

Mandla your boyfriend, Lufuno?”

“Go to sleep,” I hiss.

Onomatopoeia – she speaks like a snake, being strict

“I’m going to tell Mma.”

“Not if you want me to continue.”

“OK, then,” she relents.

Lufuno’s attachment to the bracelet is extremely intense. It represents the innocence of her childhood – a time she was happy and her grandmother alive

*“… Mandla and Petal show each other their love in so many ways.*

*They give each other chocolates, and roses, and hearts, and …*” I

make the list long enough for Tshilidzi to fall asleep to. I keep going

until she is snoring gently beside me.

I thought doing movie night would help my loneliness, but it has

just made me miss Dudu more. I automatically reach for my lucky

THEME: Platonic love

* The bracelet represents her love for her culture and family – therefore it is essential to her.
* It shows that she trusted Dudu implicitly (without question)
* Dudu handled it with utmost respect

bracelet and then remember that Mandla has it. It feels like a part of

me is missing.

Dudu was the first person I trusted with my bracelet. The day I

showed it to her we were sitting together on her bed, paging through

magazines and dreaming of flying off to places where movie stars

walked the streets. Not to be outdone, she said she had a lucky

number. It was nine, but sometimes it changed to three or six,

depending on her stars, she said.

We weren’t supposed to read the horoscopes, but we did. We

read what days were our lucky days, and whether we would find love

that week. We found out the star signs of our soapie idols from

*Generations* and *7de Laan*.

I let Dudu hold the bracelet and she did so **with reverence**. I told

her how my granny had made it, choosing the beads and sliding

them onto the string. Dudu looked at me wide-eyed, then she took

my hand and squeezed it. That squeeze said she understood, that

she loved me, that she would always be my friend and keep my

secrets.

We saw each other nearly every day for ten years. First we were

just little girls together; later we dreamed together of being fashion

models, singers and doctors, depending on the day and our mood.

And then we became teenagers, aware of boys and self-conscious

Rhetorical question

* It creates an effect of longing
* It shows that Dudu’s opinion was of great importance to her.
* Dudu’s satisfaction in Lufuno’s life choices gave Lufuno confidence and made her feel accepted

about our looks.

I miss Dudu. Now I pull the blankets up over my shoulders and lie

against the warmth of my sister’s back. I think of Mandla with my

bracelet and feel a sudden longing. I can’t tell if it is for my bracelet

or for Mandla. I wish Dudu could meet him. Would she like him too?

Did the bracelet bring him luck after all? Did he win his soccer

game? Where is he right now?

These show external ways of finding comfort. Lufuno makes up movies to escape reality, and her mother listens to gospel music.

I fall asleep to the sound of the wind outside and my mother’s

gospel music playing softly in the next room. It’s her way of finding

comfort. I have movie nights and she has her gospel music.



Chapter 5: Questions

1. How important are romance and relationships in the lives of high school students?
2. Why did Dudu enjoy writing?
3. What metaphor does Lufuno use to explain why she can’t go back to the past?
4. Why does Lufuno wish rather to live in the past?
5. Explain in a short paragraph the tradition of movie night in the lives of Tshilidzi and Lufuno.
6. Why does Lufuno still have “movie nights” here in Cape Town? Give two possible reasons.
7. In chapter 5, Lufuno introduces a new character in the traditional movie show. Who is the character and why does she choose to include him?
8. Identify the figures of speech in the following quotes from chapter 5 and supply the name of the character being referred to each time.
	1. “He is sprinting like a cheetah.”
	2. “I want to go back to my river’s source.”
	3. “Would she like him too?”
	4. “Go to sleep,” I hiss.
9. It is significant that Dudu was the first person Lufuno trusted with her bracelet. Explain why this is so and discuss how Dudu handled the bracelet.
10. What is the effect created by the rhetorical question in the last paragraphs of the story?
11. Both Lufuno and her mother have external ways of finding comfort. What are they and are they effective mechanisms for the characters to ease their inner turmoil and tension?
12. Mention three typical teenage activities that Lufuno and Dudu shared.
13. In this chapter, Lufuno accidently gives away her feelings for Mandla to her little sister. Briefly describe the incident in your own words.
14. Lufuno’s attachment to the bracelet is extremely intense. She says: “It feels like a part of me is missing.” Explain why you think she places such an extremely high value on something that could seem insignificant and rather worthless to someone else.

**CHAPTER 6**

Shift in point of view:

We see events from Mandla’s perspective. It is important that we understand how and why he feels the way he feels. In order to get to know the truth about Mandla, we need his point of view. However – this is in the third person, not in the first person like when Lufuno speaks, making it less intimate but more objective.

Mandla turns the bead bracelet over and studies it. He will give it

back to the new girl the next day. It will give him a chance to talk to

her again. And he wants to. He doesn’t quite know why he kept her

bracelet. There was something different about the girl, something in

her eyes. Secrets? Sadness? He smiles, remembering her face as

he closes his fingers around the bracelet. It had brought him luck in

the match today, that’s for sure.

His father had watched the game. He was visiting from the

Eastern Cape, and Mandla had seen him arrive as they were

warming up. His father had waved, but he had pretended not to see

him. *①*

The other team was strong, but they were stronger. And even

though he was at midfield, he scored the winning goal just before the

end of the match. His teammates shouted **jubilantly**, punching the

air, giving him high-fives. They were victorious. He felt that rush of

**elation**, but only for a moment. It drained away when he saw his

father striding towards him across the pitch. ②

“Hello, Mandla. It’s been a long time. Well done, my boy,” his

father said, slapping him hard on the back. It was as if he was

punishing and congratulating him at the same time.

Mandla nodded, and looked down uncomfortably ③. “*Enkosi*, Tata. I’ll

isiXhosa for “Thank you, Father.”

see you later.”

Back in the change rooms the others crowded around him. “You

coming out to celebrate, just for an hour, Mandla? We’re going to

CHARACTER: Mr Nkosi

* Mandla’s father
* Chief in a village in Eastern Cape
* Lets Mandla stay with his sister so he gan go to school in Cape Town.
* He has a strong sense of duty and obligation (which is the opposite of Mandla, who should follow in his father’s footsteps, but doesn’t want to)

Sicelo’s house.”

“Mandla has to go with his father. He’s visiting from the Eastern

Cape. Did you see him? He’s a chief in his village, did you know?”

“What? Mandla’s father’s a chief? Does that mean you can have

lots of wives, Mandla?”

The boys laughed.

“I’ll come and join you guys for a while. I can’t stay long.”

Sicelo’s lounge was crowded. He didn’t want to be there. He felt

dirty and sweaty, and everyone was talking too loudly. He had a

Coke and left.

s-alliteration – emphasises Mandla’s view on the smoothness of the beads

Now he is sitting in his bedroom trying to concentrate on his

homework but the bright beads keep distracting him. “Lufuno. That is

her name. A beautiful, gentle name, the **s**ound a**s** **s**mooth a**s** the

“as smooth as” – simile. He compares the smoothness of the beads to Lufuno’s name, which to him has a gentle, soft sound.

bead**s** that he rolls between his fingers.

There’s a knock on the bedroom door. His aunt’s face appears.

“Mandla, come and join us in the lounge. The supper is nearly

ready. Your father tells me we are celebrating a victory.”

Mandla reluctantly makes his way to the lounge. His father has a

beer in his hand and his feet up. He looks relaxed. The alcohol has

changed his mood, and he’s almost **jovial** as he pats the sofa next

to him, inviting Mandla to sit down.

His aunt is cooking in the kitchen and the clanging sounds of pots

and pans compete with the noise of the TV.

Mandla sits down next to his father. He is always amazed that,

although his father is not a big man, he has a large presence.

THEME: Individuals and communities

Community roles awards Mr Nkosi automatic respect.

Evidence of the compelling (admiration in a powerfully irresistible way) presence Mandla’s father had on people.

Everyone is always rushing to serve him, laughing at his jokes,

frowning when he frowns. His aunt’s house has been full of relatives

all day, coming and going to greet his father – the chief, the leader, a

wise man to be followed and respected. By everyone, except

Mandla.

Eventually supper is served and they gather around the table and

say grace before his aunt dishes up the chicken and rice.

“She does it like no one else,” his father says. “The chicken is

more **succulent**, the potatoes creamier, the spinach just right.”

Mandla can’t help but think of his mother’s chicken, of how it is

never quite good enough for his father. Always slightly overcooked or

undercooked. He sighs, wishing she had accompanied his father on

this trip.

After supper, when the dishes have been cleared and coffee

Mandla learns the the strike may get violent as the management of the bakery aren’t willing to negotiate. He also learns that those who are not taking part in the strike are seen as betrayers.

served, the talk turns to the strike at the On the Rise Bakery where

his aunt works. She is a receptionist in the factory offices. His uncle

is involved in the union that is controlling the strike.

“I am afraid it’s going to get ugly,” his aunt says. “Management just

won’t **budge**.”

“And then there are those who betray the others who are striking,”

his father says, accepting another cup of coffee from his sister. “That

He feels the fight is dividing the people, making them weaker. He believes it has to stop, that everyone should stand together.

has to stop. It was like in the fight against Apartheid. One has to stay

united.”

There is a murmur of agreement amongst the older members of

the family.

Mandla downs his coffee quickly, then thanks his aunt for supper,

excuses himself and goes to his room. He doesn’t want to sit and

listen to his father.④

Later, his aunt comes and knocks softly at the door.

“Can I come in?”

“Of course,” he says quickly.

“Your father has gone out with the men,” she says.

Mandla does not answer.

Mandla is defensive and emotional about this event. It is not healthy in a family, as it can be very explosive – no one talks about the matter, just letting it simmer without being resolved.

“Mandla, you’ve got to stop blaming him for what happened last

year,” she continues. “It is not his fault.”

“I’m not the only one who is angry,” Mandla says. “Do you think

Mama doesn’t blame him too?” He knows he shouldn’t be so

**defensive**, his aunt is not to blame for his father’s mistakes.

His aunt starts saying something, then stops. “Your mother will

① to ⑤ – evidence that Mandla and his father don’t have and ideal relationship.

soon see reason,” she says. “And look how your father treats you.

He loves you, Mandla.”

“Because I am his only son,” Mandla says. “That is the only

reason.” ⑤

“Isn’t that reason enough?” asks his aunt. Then she leaves him

and he sits at his desk pretending to do his homework, the muffled

sounds of his cousins’ PlayStation coming through his bedroom wall.

Later he goes to the lounge to say goodnight to his aunt. She is

good to him; he should not be rude to her. Everything is clean and in

its place. The women have done their work.

On TV it is the late-night news, and a clip about the strike. His aunt

isiXhosa for uncle

tut-tuts. “I know ***uta’mnci*** Bongani’s part of the Union. But, really, I

think some of these people just don’t want to work.”

He smiles. “You didn’t tell Bongani that.”

Onomatopoeia – shows disapproval of others’ behaviour

His aunt snorts. “Talk politics with *uta’mnci* Bongani? I’ll be up all

Hyperbole – exaggerated, but show’s Bongani’s passion for politics

night.”

“But is it safe for you, Auntie? Do the strikers know that you are

not on the factory floor?”

“I am fine, Mandla, don’t you worry,” she says. “They know who I

am, and they know *uta’mnci* Bongani. Besides, all of this will be over

soon. You go to bed. It’s late.”

Nandi is introduced as someone close to Mandla, but we know nothing of her yet.

He says goodnight and gives her a quick hug.

In his room he hesitates before setting his alarm on his phone.

Nandi’s face looks up at him from the screen. Such a sweet smile.

But he can’t think of her now. He must change that screensaver

soon, he thinks. Soon, but not yet.

He sets his alarm and puts the cellphone on his bedside table.

Then he reaches for the bracelet. He picks it up and holds it to the

light. The bright colours shine. He can’t wait to see the expression on

Lufuno’s face when he returns it.

“Thank you, Lufuno,” he says. “You did bring me luck in the game.”

––––––––––––––

isiXhosa for “your father”

Next morning his cousin wakes him before his alarm. “*uTata wakho*

told me to give you a message. You must help him this afternoon to

sort out a storeroom Aunt Andisiwe is using.”

Indicates that the father wants to show Mandla who is the boss by leaving an instruction he expects to be followed.

“But I have soccer practice,” he protests. He sits up in bed. “Coach

will be furious if I miss today, especially because of the game on

Saturday.”

His cousin shrugs. “Your father will be furious if you don’t help,” he

says.

“I can help Aunt Andisiwe another time.” Mandla stands up

suddenly and his cousin jumps in fright at his angry **stance**. “He is

doing this to punish me.”

Expression – don’t be rude to the person who is simply giving you someone else’s message.

“**Don’t shoot the messenger**,” his cousin says nervously.

“I know it’s not you,” Mandla says. “Where is my father?”

His father takes his soccer practice away from him to do something he sees as unnecessary.

“He’s gone out already; I don’t know where,” his cousin responds.

“You wouldn’t disobey him, would you?”

They both know the answer. This afternoon Mandla will not be at

soccer practice. He grabs his bag and heads for the door. How could

his father manage to ruin the one thing in his life that gives him

pleasure?



Chapter 6: Questions

1. Why does this chapter have a shift in point of view?

2. Is Mandla certain himself as to why he kept Lufuno’s braceclet after he picked it up from when she lost it? Select **one word** that best described his motivation from the list and link it to the corrent meaning:

|  |  |
| --- | --- |
| Impulse | A state of disinterest |
| Dislike | Extremely interested and captivated |
| Indecision | Unable to make up your mind |
| Boredom | A desire to act without forethought |
| Fascination | A feeling of not liking |

3. What do we learn about where Mandla’s father lives and works?

4. What does Mandla do to give the impression that he and his father do not have an ideal relationship? List five examples.

5. Two figures of speech can be identified in the sentence “…A beautiful, gentle name, the sound as smooth as the beads that he rolls between his fingers…” Name the two figures of speech and explain the function and the impact it has on the situation.

6. Discuss the compelling presence that Mandla’s father, Mr Nkosi, has on people.

7. What does his cousin mean when he says “Don’t shoot the messenger”?

8. How does Mandla’s father ruin the one thing in his life that gives him pleasure?

9. What does Mandla learn about the strike from his elders after supper that evening?

10. In chapter 6 we learn that Mandla and his mother blame his father for something they cannot forgive or forget. Do you feel this is a healthy state of affairs? Justify your answer.

11. Explain Mr Nkosi’s feeling about the link between apartheid and the strike at the bakery.

12. How is Bongani related to Mandla and what is Bongani’s passion?

13. It is clear that Mandla’s father wants him to understand who is boss. Provide an example of this subtle power play between father and son.