

# **English First Additional Language: Grade 10**

## **Lockdown work - Week 5**

Hi guys!

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

- I trust all of you are, by now, in the WhatsApp group. If you would like to add your parents, please send me a text and I will do that.
- As stated earlier – all speeches and prepared reading is “on hold”. As soon as we hear from the department of education that we may go ahead, I will let you know.
- This week we are firstly going to mark all grammar activities since the start of lockdown. Please MARK and CORRECT your work. You will also receive the memorandum for Finders Keepers Chapter 5 and 6. Follow the same steps there.
- Secondly I am giving you the notes and questions for Finders Keepers Chapters 7 and 8. 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).

# WORKSHEET 1: REVISION ACTIVITY

## MEMORANDUM

1. As follows:
  - 1.1 assembles → assembled
  - 1.2 it's → its
  - 1.3 thursday → Thursday
  - 1.4 there → their
2. One impressed fan said that the previous night had been the best he had ever had.
3. The debut ranked as the biggest industry opening weekend South African boc office history had ever seen.
4. As follows:
  - 4.1 excitedly
  - 4.2 unexcitedly
5. Is it full of teeth-grinding suspense?
6. Not only is it full of teeth-grinding suspense, but also comedy.
7. As follows:
  - 7.1 very tiring / demanding
  - 7.2 negative connotation
8. for

## Activity 1, page 48-49

### MEMORANDUM

#### Answers

- 1 'To give up' is to stop making an effort and to accept that one has failed.
- 2 People want to give up because their worries are too heavy or too great for them; they think that they are not being heard, understood or given the chance to achieve ('burn bright'). Accept similar answers.
- 3 The speaker promises to 'lift' the 'weight of the world' for these people (to help them with their difficulties), to 'break the silence' so that they can be heard, to listen to them and love them, to find them when they feel 'lost inside' and guide them so that they can achieve ('burn bright').
- 4 He is there to love and support the listener(s); everyone needs love and understanding and he will give it to them (as those to whom the song is addressed). Some people think that the song is about a spiritual guide who promises to help us when we need it. Accept any similar answer.

## WORKSHEET 2: VISUAL TEXT

### MEMORANDUM

1. Firstly, Rock music.  
Secondly, R&B and Hip-Hop music  
Then, Pop music  
Lastly, Country Music
2. This app is used mostly by the teenagers and young adults. Since Rock music is so popular amongst those age groups, it will cause the popularity of that genre to be higher than others.
3. Individual answer. Learner must provide a given genre and provide a band/artist name that falls within that group.
4. Tradition is seen as something true to one's roots, so many categories could be described as "traditional" depending on the listener.
5. Opinionated answer. Learner may answer yes/no, but should include a well-worded motivation. Yes-motivations may include reference to that all types of music may be classified in terms of these genres / No-motivations may be personal by describing a known type of music not included in these genres.

## Activity 2, page 49-50

### MEMORANDUM

#### Answers

- 1 He is a singer, songwriter, musician, actor and record producer.
- 2 Work this out according to the current year (current year minus 1981).
- 3 Work this out according to the current year (current year minus 1997).
- 4 The use of the present tense in the first paragraph tells us this. He 'is an American singer...' indicates that he is still performing.
- 5 The five breaks were these:
  - his vocal coach submitted a tape of his song to David Foster ( a famous producer, composer and arranger)
  - Foster asked him to stand in for Andrea Bocelli
  - Rosie O'Donnell invited him to appear on her breakfast show
  - Foster asked him to sing at the California Governor's inauguration
  - he was cast in the TV show *Ally McBeal*.
- 6 False. He was the number one best selling artist in the United States, not in the world. Quote: In '2007 he was charted as the number one best selling artist in the United States...'
- 7 False. He is described as 'being shy'.
- 8 They indicate links to other sites/information about the underlined words.
- 9 These numbers refer to the footnotes (not given here).

## Activity 3, page 51-52

### MEMORANDUM

#### Answers

- 1 a The story  
b where it takes place  
c the way the singers are made up
- 2 a fear, thrills  
b enchantment
- 3 a soulful, sad, wistful  
b passionate
- 4 a hoarse, harsh, gravelly  
b light, smooth

**Activity 4, page 52-53**  
**Memorandum**

**No Memorandum – Writing assignment**

## Activity 5, page 54

### MEMORANDUM

#### Answers (Accept any other appropriate synonyms)

- declaring – stating
- remonstrated – disagreed, protested
- retorted – responded, rejoined, retaliated, replied (note differences in nuance)
- pronounce – make a statement, decide
- intervened – interrupted, interposed (again different nuances)
- refrain from – stop
- curb – control



## Activity 6, page 55

### MEMORANDUM

#### Answers

circulation – number of copies sold

tabloid – newspaper that have pages half the size of a normal newspaper, typically popular in style and dominated by sensational stories

classified advertising – advertisements for help wanted, items for sale, houses to let and so on. Death, birth and marriage announcements are also in this category.

classifieds – an abbreviation of ‘classified’ advertising/advertisements

spreads – advertisements which spread across two pages

issue – all the copies dated on the same day

frequency – number of advertising inserts bought during a set period

rate card – the rates charged for advertisements

editorials – articles expressing the views of the editor

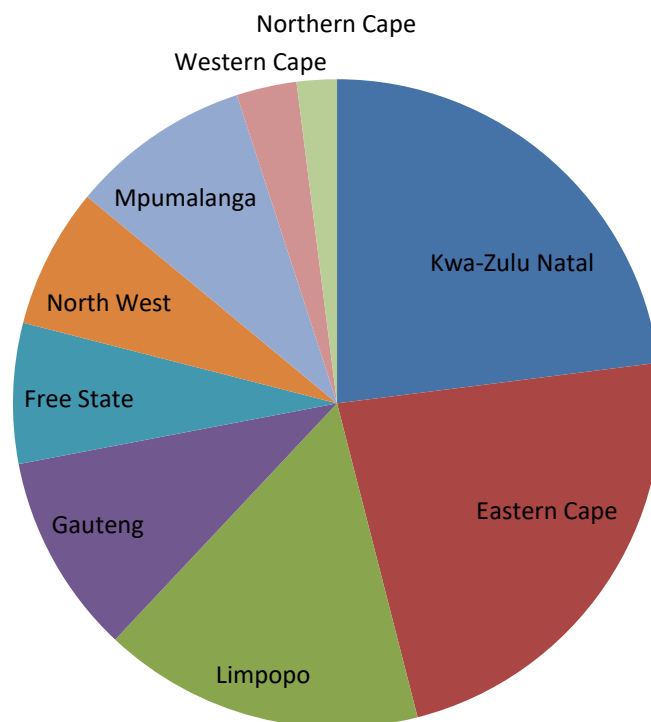
inserts – enclosures, usually consisting of advertising material

## Activity 1 and 2, page 58-60

### MEMORANDUM

- 2 a Western Cape (16.7%)
- b Limpopo (57.7%). It suggests that they are the poorest province/that there are many children whose parents do not earn an income. Accept reasonable answers.
- c P – 15.2; GP – 14.2; LP – 14; FS – 12.4; KZN – 11.7; NW – 11.2; WC – 11.1; EC – 10.9; NC – 8.8
- d LP (59.8)
- e Western Cape. It has the highest number of people on pension.

### Agricultural households in South African



## Activity 4, page 62-63

### MEMORANDUM

#### Answers

- 1 entrepreneurs
- 2 unfavourable situations; (struggling) against many obstacles
- 3 cleaner and tea lady
- 4 She runs an artist management company.
- 5 She manages artists, particularly casting people in roles for directors.
- 6 boring
- 7 advice is the noun; advise is the verb. Advice is the answer.
- 8 She tells us that she was noticed and encouraged.
- 9 False. She says that she quickly learned that 'running an artist management company is very different to being employed by one', and mentions the challenge of 'getting briefs from casting directors' and having to build up a reputation.
- 10 She established the Zuki NKulu Township Talent Fund from her income to develop artistic skills among young people for television, film and theatre.

## Activity 5, page 64-65

### MEMORANDUM

#### Answers

1

- 1 that
- 2 because
- 3 so that
- 4 which
- 5 because
- 6 If
- 7 when
- 8 when
- 9 when
- 10 Therefore
- 11 when
- 12 that
- 13 thus
- 14 but

- 2 Tom wanted to use his cellphone (**so that**) he could call his mother to come and fetch him, (**because**) the school had been closed earlier than usual. He could not find his cellphone in the bag (**as**) he had accidentally left it at home. (**Therefore**), he asked his friend if he could use his cellphone. Tom's friend was kind enough to assist him.

# Worksheet 4: post office procedure

## MEMORANDUM

Step	Place	Action	Connectors	Preposition
1.	Post boxes, post offices, airports, seaports and business organisations.	Letters and parcels are collected and placed in trucks	First of all; and,	by; from
2.	Main post office	Letters and parcels are sorted, bags emptied and letters separated from parcels	Then; and	to; from
3.	Main post office	Letters put through machines to cancel stamps;	Following this step	in; to
4.	Main post office	Date and place of sorting printed over stamps on each envelope	During this process	of; over
5.	Main post office	Letters sorted according to places addressed to by inserting them into the appropriate pigeon hole.	In the next stage	to; by; into;
6.	On conveyor belts and sorting frames	Letters placed on conveyor belt and directed according to firstly postal codes; then towns in provinces; then tied in bundles	Subsequently; while	onto; on; to; in; with
7.	Towns	Letters and parcels loaded into post pags with relevant details on them	Finally; and	in; on
8.	Post bags / Delivery vehicles	Delivered to relevant places	Then	to

**WORKSheet 5: post OFFice procedure  
MeMORANDUM**

**No MeMORANDUM – Writing aSSIGNMENT**

## Activity 3, page 72-73

### MEMORANDUM

#### Answers

ATM fraud 1. (claims) hundreds of victims each year. Here's how to avoid being part of the statistics. Automated Teller machines (ATMs) 2. (offer) a convenient way to draw money, but unfortunately they 3. (are) often targeted by criminals who 4. (use) a variety of tricks to steal your money. Of the hundreds of cases reported in South Africa every year, Gauteng and Kwazulu-Natal 5. (record) *[note that this is a plural subject]* the highest number of cases. The good news 6. (is) *[here we have an exception: 'news' is plural in form but singular in meaning so meaning overrules form]* that you can draw money safely if you 7. (follow) a few basic guidelines. Here's what you 8. (need) to know.

Some victims 9. (are) attacked after they 10. (have) withdrawn money, or they 11. (are) threatened and forced to reveal their personal identification number (PIN). But criminals 12. (have) also started to use sophisticated ways to steal from you, without your realising that it's actually happening. Here 13. (are) some of the tactics you should be aware of.

Criminals often 14. (work) in teams to try and distract you while you 15. (are) *['you' is always accompanied by a plural verb]* in the midst of withdrawing money. One member of the team either 16. (asks) *[stress here that the main word in the subject is 'One', not 'members']* for your help, or 17. (offers) to help you, while the other 18. (swaps) your card while you're not looking. They now 19. (have) your card, access to your funds, and you probably won't realise it until it's too late.

Criminals may also install card-reader devices over ATM slots. The reader 20. (skims) all the information on your card, and a hidden camera (also installed by criminals) records your PIN. According to the South African Banking Risk Information Centre (SABRIC), financial losses due to counterfeit card fraud amounted to R141.4 million in 2010. This type of card fraud 21. (occurs) when card information 22. (is) stolen through skimming. Most skimming of bank cards in South Africa 23. (is) done via handheld skimming devices, but card skimming with ATM devices 24. (is) *[stress here 'skimming' is the subject 'devices']* also on the rise. 'Although the use of ATM-mounted skimming devices 25. (is) not yet common in most parts of the country, this trend 26. (is) definitely of concern and the banks 27. (are) already using various inter-banking to ensure that customers (do) not fall victim,' says Kalyani Pillay, CEO of SABRIC. The scary part 28. (is) that skimming technology 29. (has) advanced to such an extent that an ATM can be cloned in 10 minutes. This 30. (gives) criminals the chance to steal money from your account before you realise you've been robbed.

## WORKSHEET 6: PAST TENSES

### MEMORANDUM

# Answers

Complete the sentences with the correct past form.

1. By the time we **got** to the theatre, the play **had already started**.
2. Last night I **dreamt** about going to the Moon.
3. When Gibby **saw** me yesterday, I **was crossing** the street.
4. My dad **had been painting** the living room for two hours before my brother **came** to help him.
5. Nora **was lying** in a hammock while Phil **was weeding** the garden.
6. Before the Smiths **bought** their new house, they **had been looking** for a suitable one for a year.
7. Laura **sent** us a postcard from her holiday in Italy.
8. As Claire **was dusting** the furniture, she **broke** her mum's vase.
9. My sister **had never been** to the circus before last week.
10. Pam and I **were studying** for the history exam when the lights **went** off.
11. The alarm clock **didn't ring** yesterday morning and I **was** late for work.
12. Mr. Roberts **had been working** in the company for six years before it **went** bankrupt.
13. You **weren't sleeping** when I **returned** last night.
14. When **did they visit** you last time?
15. Yesterday at this time, Karen **was writing** a letter of application to the manager of L'Oréal.
16. I **wasn't paying** attention to the teacher and my friends **weren't paying** attention, either.
17. When we **went** out for a walk last Sunday morning, the sun **was shining** and it **was** quite warm.
18. We **had never seen** the Pyramids before our trip to Egypt in 2005.
19. **Did Simon and Alice get** married last summer?
20. They **had been waiting** for more than an hour before Lady Gaga **appeared** on the stage.
21. Michael and Robert **were rollerblading** in the backyard when Sally **phoned**.
22. I **met** Harry at Brenda's birthday party last month.
23. Where **did you spend** your last winter holidays?
24. My cousin and I **were sitting** at a park bench when we **heard** a thunder.
25. By six o'clock Ted **had packed** all his stuff in his backpack.
26. I **had been sunbathing** for two hours before it **started** to rain.



# WORKSHEET 7: AdVERTISING

## MEMORANDUM

1. People who suffer from allergies or hay fever. / Parents whose children suffer from allergies.
2. The sentences at the top of the advertisement create a tone of anxiety and fear. The title is written in a font associated with horror. Images of what may appear as viruses are used. The word "horror" is used.
3. Spring, which starts on 1 September, is known as a season that causes allergy problems due to pollenation.
4. A tone of anxiety/fear is created.
5. Individual answer. Learner must provide a well-worded, text-based answer that shows an understanding and evaluation of the effectiveness of the advertisement.
6. They would need to go to a pharmacy and name the product to a pharmacist.

## Activity 2 and 3, page 79-83

### MEMORANDUM

#### Activity 2:

##### Answers

- 1 'Contagious' means 'likely to transmit disease by contact'. Other synonyms for contagious are: infectious, catching, communicable and transmittable.
- 2 There is eye contact between the mother and the child and in frame 2 the mother is leaning towards the child, touching him as if inspecting him.
- 3 True. Otherwise the cartoonist would have used a full stop.
- 4 He is implying that he disagrees with his mother about going back to school on Monday.
- 5 She has her back to the boy.
- 6 She tells him that according to the doctor he is no longer contagious and therefore can go back to school.
- 7 The humour is that the mother gives the boy a second opinion that he asked for instead of his getting it from a second doctor.

#### Activity 3:

##### Answers

- 1 His upper lip, glasses and hands are caricatured.
- 2 The fact that he is licking Mugabe's boots suggests that he is not impartial – he is taking Mugabe's side, rather than being neutral. This means that he will not ask awkward questions or challenge Mugabe.
- 3 He is smug, pleased with himself. His eyes are closed, he is rubbing his hands and sitting back comfortably. (Learners must point to actual aspects of the **body language** rather than merely comment on his attitude.)

**WORKSHEET 8: PERSONAL RECOUNT  
AND  
WORKSHEET 9: INFORMAL LETTER OF APOLOGY  
MEMORANDUM**

**NO MEMORANDUM – WRITING ASSIGNMENT**

## Activity 2 and 3, page 87-89

### MEMORANDUM

#### Activity 2:

##### Answers

1 Metaphor

The continent (Africa) is being compared with a person bleeding as a result of a sword wound.

Both convey the idea of suffering and the possibility of dying but the figurative language is more graphic. One can easily imagine the gaping wounds.

2 Two similes

The king's rage is being compared to the roar of a lion and his favour to dew on the grass.

The rage and the roar are both loud, frightening and threatening while the favour and the dew are both soft and gentle but the figurative language is more effective because of the contrast between the angry lion and the gentle dew.

3 Simile

A quarrelsome wife is being compared to the dripping of a leaking roof.

Both are continuous and irritating. The constant drip of water suggests that the house or building is old and worn out. The figurative language is effective because this is how the husband feels!

4 Simile

His hair is being compared with a chrysanthemum.

Both are fluffy and uncontrolled in appearance but the figurative language makes us imagine a very wild and floppy hairstyle so it is more effective.

#### Activity 3:

##### Answers

1 A metaphor is a comparison between two different things that does not use 'like' or 'as'. In the cartoon, the two people who are running away have literally killed Eugene TerreBlanche. The song 'Kill the boer', therefore, is not seen as a metaphor; it is seen as persuasive language to suggest that the boers (in this case, white Afrikaners) should be killed.

2 This is a metaphor. It does not use 'like' or 'as' to convey the comparison. It refers to someone who sits for many hours watching television. In frame 1, it implies that it is being used figuratively; in frame 3, it is used literally. The old lady is suggesting that the maid does not do her work properly.

## Activity 7, page 93–95

### MEMORANDUM

#### Answers

- 1
  - a Pond's face wash
  - b Using different font sizes, the picture of a smiling young lady noticeably stands out.
  - c The repeated use of the word 'lasting oil control' creates interest in the reader to buy a product that has a lasting effect.
  - d Teenage girls and young ladies.
  - e Alliteration, repetition of the sound 'f' in 'leaving your face oil free for longer'.
  - f Clean, clear, beautiful
  
- 2 Learners now study the Parmalat advertisement and then answer the questions that follow.  
**Answers:**
  - a The target market are parents who have babies between the ages of 1-3 years
  - b To create a desire to buy the product because it promotes growth and development
  - c The essential Omega 3, iron and vitamins
  - d That you don't have to spend time mixing and preparing the milk
  - e The child's healthy face is outstanding and the smile suggests that he/she is enjoying the milk
  - f The enlarged writing of the word 'Milk' and the plus sign which highlights the additional information
  - g So that the readers can find more information about the products
  - h Emphasis
  
- 3 Learners now study the Oral B advertisement and then answer the questions that follow.  
**Answers:**
  - a Oral B Vitality toothbrush
  - b People who want to keep their teeth in good condition
  - c Different ways in which the toothbrushes are positioned and different font sizes
  - d The toothbrushes are presented as people
  - e The weaker toothbrush bows to the stronger one to show respect/to acknowledge superiority
  - f The bristles of the old toothbrush do not look good, they look bent and frayed whereas the new Oral B toothbrush has strong, straight bristles.
  
- 4 electricity
- 5 cleaner; shinier; healthier
- 6 comparative
  
- 7 simile
- 8 Alliteration is used to emphasise that the new toothbrush is better open-ended – learners must try to justify their answers by reference to the advertisement. For example:
  - 9 Yes, because it cleans more effectively, removes plaque and keeps the teeth healthy. It also an electric toothbrush.  
**OR**
  - 9 No, because a toothbrush cannot clean like a dentist. (Accept any substantiated answer.)

**FAT , page 95**  
**MeMoraNdUM**

**No MeMoraNdUM – Writing aSSIGNMeNt**

# finders keepers

## Chapter 5: Answers

1. Individual answer. Learner must provide a well-worded explanation.
2. Writing made Dudu's life richer.
3. "No river can return to its original source. You must start a new chapter in your life. She can't go back to her grandmother because she passed away, and she can't go back to Dudu because she is no longer living in Jozi.
4. Lufuno refers to live in the past because she felt safer there. She had Dudu and her grandmother to support her and guide her.
5. Lufuno and Tshilidzi would lie in bed together and make up fantastic stories. The tradition started with Dudu and Lufuno but since they moved the two sister's continued the tradition. The stories were portrayed as if they were taking place on a big movie screen. They were the two directors directing comedies, tragedies, or romances depending on their mood. The movies normally had happy endings.
6. Thilidzi misses movie nights and it helps her to sleep at night.
7. Mandla is now introduced as a new character. He is handsome, talented, a soccer star and a heart throb. She includes him because she is love-struck.
8. As follows:

QUOTE	FIGURE OF SPEECH	CHARACTER
"He is sprinting like a cheetah."	Simile	Mandla
"I want to go back to my river's source."	Metaphor	Lufuno
"Would she like him too?"	Rhetorical question	Dudu
"Go to sleep," I hiss.	Onomatopoeia	Lufuno says this to her sister

9. The bracelet is an essential part of Lufuno's being representing her love of her culture and family. The fact that she shared this with Dudu shows that she trusted her friend implicitly. Dudu handled the bracelet with the required reverence and respect.
10. Creates an effect of longing. The things/people she longs for, to know their opinion because it is of great importance to her. Their satisfaction in her decisions gave her confidence to know she is doing the right thing. This made her feel accepted.
11. Mother listens to her gospel music while Lufuno makes up her movies as a method of escaping the harsh reality of their lives.
12. They watched television soaps together, read horoscopes and reamt about boyfriends.
13. While Lufuno is narrating the movie she accidentally uses the personal pronoun "my" when Mandla touches the main character of the movie's hair
14. It represents the innocence of childhood. A time when she was happy and her grandmother was still alive.



# finders keepers

## Chapter 6: Answers

1. The point of view shifts to Mandla. Mandla's point of view is important because we need to understand why and how he feels the way he feels. In order to get to know the truth behind Mandla, we need his point of view.
2. No he isn't. He is fascinated with her, which means he is extremely interested and captivated.
3. He is the chief of a village in the Eastern Cape. Mandla stays with his aunt to be able to attend school in Cape Town.
4. He pretended not to see his father.  
His excitement about winning dies away when his father approaches him. He seems uncomfortable to greet his father.  
He doesn't want to sit and have a conversation with his father, even though it has been a long time since they saw each other last.  
He believes the only reason his father has love for him is because he is obligated by being his father.
5. "sound as smooth..." alliteration  
"as smooth as the beads that he rolls between his fingers" simile  
The repetition of the "s" sound (alliteration) emphasises the perception of the smoothness of the beads which is compared to the name Lufuno (simile) which enhances the gentle sound that the name evokes for Mandla.
6. Although Mandla's father, Mr Nkosi, is not a large man he has a large presence. Everyone loves to greet him, laugh at his jokes, wanting to serve him and admire him as a wise man and chief.
7. It means to not be rude to the person who is simply giving you someone else's message.
8. His father keeps him from soccer practice – his favourite activity - to do unnecessary things, according to Mandla.

9. 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.
10. 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.
11. He feels the fight is dividing the people, making them weaker. He believes it has to stop, that everyone should stand together.
12. Bongani is Mandla's uncle and his passion is politics.
13. The father wants to show Mandla who is the boss by leaving an instruction he expects to be followed.

# CHAPTER 7

"Lufuno, wake up!" My sister is tugging at my arm. "Wake up!" My head feels thick from a deep, dream-filled sleep. When I put my hand up to my cheek, it is wet with tears.

"You were shouting in your sleep. You woke me up three times last night," says Tshilidzi cheerfully. "Were you having nightmares?" I have nightmares most nights. My mother says it's not surprising because of **everything that's happened** in the last year. She says my brain is trying to make sense of all the changes. She says change is painful, but it's the nature of life. Dudu would say, **There is always light at the end of the tunnel**. My dreams are always of Dudu.

Last night I dreamed **I was lost in the forest, tripping over the roots of trees towering above me. I could hear Dudu's voice ahead of me, but I couldn't catch up with her.** The faster I ran, the faster she ran — always out of sight, around the next bend. The last time I called for her, there was no answer ...

Onomatopoeia

"It's late; Mma has already cooked porridge."

I can hear the radio **crackling** from the kitchen. It's cooler today, and I put a jersey on. My mother has dished up porridge for me. They are both listening to the news on the radio. My father's forehead is creased with lines of worry.

Three traumatic events:  
Her mother's TB, Dudu's death and the move from JHB to CT.

**Idiom:**

There is always something good/hopeful we can look forward to even when we feel sad and depressed.

**THEME: PLATONIC LOVE**

Her friendship with and love for Dudu causes her to miss Dudu severely. She still sees Dudu's advice as important.

She feels lost, alone and afraid in her new surroundings.

Trying to run away from her troubles and making mistakes that slow her progress down.

She misses Dudu, but Dudu can't be present.

*"... The On the Rise Bakery strike, which the Food Manufacturer's Union (FMU) called on Friday, takes effect this morning. The FMU is demanding a 15% wage increase. Police have increased their presence to protect workers not participating in the strike. A Union official has denied that any violence is planned, but also commented that 'you cannot underestimate people's feelings of frustration' ..."*

My father switches off the radio before the sport and weather. He always listens to the sport and the weather; it's like a ritual for him. I am about to say something, but my mother's eyes make me hold my tongue. We pack our school bags in silence. My father takes the lunch my mother's made. As he goes out the door my mom runs after him, perhaps to give him a hug or a kiss, but he is already halfway across the yard.

As we walk past the Jantjies's yard, Anthony is talking about the strike with his neighbour. It's on everyone's lips this morning. He raises his voice when he sees us coming.

"Us workers must stick together, hey Ruben?"

"Ja, those who break the strike will have what's coming to them," Ruben agrees.

"Promise to come home straight after school," my mother says, gripping my hand.

"I promise," I say.

"Especially today."

Then she is gone.

I can feel the tension in the township this morning. Workers are out on the street instead of catching taxis and buses to work. Near the spaza shop there is a gathering of people talking noisily. As newcomers join the group I sense that this might swell into a protest. ①

The stress about the strike is changing her father's habits, indicating fear/anxiety.

Tension in the township is high, creating fear and insecurity within Lufuno.

I see Dube and his crew already drinking outside the Lucky Tavern. Tonight the tavern will open its doors, not just to the lonely singles and cheating wives and husbands, but to people like Dube, just waiting for things to turn violent. **Fuelling themselves with alcohol for “smash and grab” opportunities later.** ②

Noki is waiting for me by the spaza with Chantelle. Instead of talking about school and Sindi, our favourite topic, they are talking about the strike. Noki’s father is on strike, but he is worried that things will turn violent and people will take the law into their own hands. He once witnessed a man become a victim of **mob “justice”**. As we board the taxi, Chantelle says, “My mother is not going to work today. She’s worried about our house if she leaves it empty. Last night we **heard rocks being thrown on the roof**. It’s a warning.” ③ Chantelle’s father, like my parents, has gone to work.

Even in the taxi there is a tense atmosphere. It’s only when Mi Casa comes onto the radio that the mood lifts and everyone starts singing along.

By the time we get to school I am feeling more relaxed. I can’t wait to see Mandla and I’m hoping like mad I’ll get my bracelet back. But when I get to class, Mandla’s seat is empty. Sindi and her friends start to giggle as I take my seat and crash to the floor. They have replaced my chair with a broken one. It’s a stupid, childish joke, but as I get up I have to bite my lip to stop the tears. And there is no Mandla to help me pick my books up.

“Shame, you must have put on weight overnight,” says Sindi **triumphantly**.

“Ignore her,” says Funeka, the friendly girl next to me, as she helps me with my books and gets another chair. “She’s just jealous

①

Idiom: They will drinking to work up the courage to plunder/loot later on when the strike turns violent.

Signs of potential violence despite the news report stating a peaceful protest.

When in such a violent group, one tends to be swept up in the moment, losing your identity as an individual and your responsibility. One can easily get carried away by mass hysteria.

because you're pretty and Mandla clearly likes you."

Mandla comes in late, halfway through English, when we are roleplaying a scene from our books. Funeka is my partner. I glance up at Mandla quickly. He **looks like a storm cloud today**, and I wonder what has happened.

Funeka and I are practising our dialogue when I hear a scuffle behind me. Mandla has grabbed the blazer of the boy next to him and is about to hit him when the teacher shouts, "Enough!" Mandla drops his fist.

"You will stay behind for both breaks," says the teacher, "and you have detention on Friday."

Mandla doesn't say anything. But the boy two seats in front of him **objects**. "Miss, Vusi was teasing Mandla. He said ..."

"I don't care what he said," the teacher says. "No violence in this classroom."

At break, when we should be meeting down at the tree, Mandla is cleaning the classroom.

On my way across the quad I see the group of boys who hang with Mandla standing against the wall of the toilets in the sun, sharing a **skyf**. They take quick drags on it, breathing the smoke out slowly as they pass it around.

I walk past them and stop around the corner. They are talking about what happened in class. I **hover**, listening in on their conversation, trying to catch Mandla's name.

"Hey, did you see Mandla's father at the match – the Big Chief?"

"I bet he's got some girl back in the Eastern Cape, that's why he's not interested in Sindi or any other girl at school."

"I bet Thando insulted his Eastern Cape love; that's why he

**Simile:**

He is upset, like an ominous storm cloud.

An effective comparison as their moods seem alike, bonding them for the reader early on. (Lufuno's first day, when she "didn't feel like spring")

**klapped** him.”

“Little spy,” Sindi shouts at me from across the quad. She strides over. From where she stands she has a view of the boys against the wall and me around the corner. “Trying to find out about your new crush, are you?”

I feel humiliated as I am forced to step out in front of everyone.

“Hey, dark chocolate!” one boy calls.

“You hanging around hoping for scraps?” Sindi asks me, for the boys’ benefit.

“Haai, Sindi, don’t be such a bitch,” one of the boys says.

“This one thinks she has a chance with Mandla,” says Sindi to the boys. “She doesn’t know his father is a chief. Royalty doesn’t mix with trash.”

I am relieved when Chantelle walks over and takes my arm.

“Come, Lufuno, let’s go back to class.” When we are out of earshot, she adds, “That girl is poisonous, **toxic**! She should have a warning attached to her.”

**I think of the snakes that my grandmother used to talk about. The black mamba that seeks you out and injects venom into your veins. Sindi is like that mamba, seeking out its prey.**

I know she will be even more **venomous** if she finds out that Mandla still has my bracelet. I have given up on the idea of getting it back today. Mandla hasn’t even spoken to me.

After school I catch up with Noki. “Is it true that Mandla’s father is a chief?” I ask her.

“So they say,” says Noki.

“Have you ever been to his aunt’s house?” Chantelle asks Noki.

“They say it’s really nice. There is a big, paved courtyard outside.

**Extended metaphor:**

Lufuno compares Sindi to a snake that purposefully looks (hunts) for Lufuno to say hurtful words to her (poison). It is effective as it illustrates the vindictiveness of Sindi’s character.

Perfect for a party.”

“His aunt works at the bread factory,” says Noki. “She’s in the office there.”

I wonder if she has met my mother and father and what she would think of her nephew keeping my bracelet.

We walk out of the school gates and along the pavement to a waiting taxi. Chantelle and Noki climb in and are moving up to make space for me on the seat, when I feel a tap on my shoulder. I spin around.

“Mandla!”

“Come with me,” he says. “Don’t worry, I’ll get you home later.”

Noki gives me a look that says, “Be **wary**, Lufuno.”

The driver is shouting for the late ones to hurry up. Someone takes my seat next to Noki and the door slams shut. I watch as the taxi drives away.



# CHAPTER 8

“Where are we going?” I ask Mandla as we walk away from the school. The sun has appeared from behind the clouds and is burning down. I am tired and thirsty. Mandla is walking fast and I struggle to keep up. I shouldn’t be here with him, I think. There is still time to run back and catch another taxi and get home before my mother or father. But something stops me. It’s not just about getting my bracelet back now, it’s about getting to know Mandla. It’s about following my heart, like Dudu always did, even if it meant getting hurt.

*If you never try, you’ll never know*, she would say.

I repeat the words to myself now. I want to try and I want to know. With each step I feel stronger, clearer. Even brave. I walk faster to keep up with Mandla.

At the corner of the school grounds Mandla turns right into a busy road, then left into a quieter street. Halfway down is a small cash store and next to it an open plot of land – you can’t really call it a park. There is a wooden bench, a broken swing, a scraggly patch of grass. The rest is sand and rubble.

“I’ll buy you a drink,” Mandla says, stopping by the store. “What do you want?”

## THEME: ROMANTIC LOVE

She is willing to follow her heart in spite of her strict upbringing and parents’ admonitions. She is obviously smitten by Mandla

**IRONY:** The place Mandla takes her is not even remotely romantic for a first date, but somehow they share an intimate experience. This shows that external factors are unimportant if you are only interested in another.

"It's OK, I have my own money," I tell him quickly, fishing in my pocket.

I buy a Sprite and Mandla buys a Coke. I should be using this money to catch a taxi home, I think guiltily. But then something inside me rebels and I am torn between keeping my promise to my mother and enjoying the freedom of following my heart. And right now I am happy to be with Mandla.

"You're not like Sindi, who gets boys to buy her everything. If she had her own way she would get her father to buy her a boyfriend too," Mandla jokes as we sit down on the bench, side by side.

"He'd have to pay a lot for you, as a chief's son," I tease. "Lobola in reverse."

"I'm not for sale," he laughs. "Especially not to Sindi."

We sit in silence for a bit. Suddenly it's awkward. I don't know what to say next, like we've reached a full stop. I look at the hearts and initials carved into the wooden slats of the bench – boyfriends and girlfriends promising to love each other forever. I wonder where they are now.

When I open the Sprite it fizzes onto my uniform. Mandla grabs the bottle as I jump up and try to wipe the sticky cooldrink off my skirt. We are laughing suddenly and the awkwardness has passed.

"You're from Venda, right?" he says. "Don't you have a rain queen up there who controls the weather?"

"Do you mean Modjaji?" He must have googled traditional culture in Limpopo, I think, and am secretly pleased. He must have been trying to find out more about me.

"Ja, the one who has men as servants." I can tell he finds this funny and weird. "My father would have a hard time there. He likes

Character: Lufuno is independent and does not expect of boys to do everything for her, like Sindi, for attention. This makes Mandla like her even more, the fact that she is different

Usually a man would pay Lobola for a woman's hand in marriage. Lufuno is saying that, if Sindi's father wanted to have Sindi married to Mandla, he would have to pay the lobola, and even more because of Mandla's father's position.

being the Big Chief.”

“But seriously, doesn’t Modjaji have power over the weather?” He looks hopeful now. “I was thinking you could arrange for Saturday to be a clear day. You know, for the big soccer game – drive away some rain clouds.”

“Modjaji is from the Balobedu tribe south of Venda. She even speaks a different language,” I laugh.

“Pity. I thought you might have similar powers over rain clouds.”

He looks at me expectantly. “Will you come to the game on Saturday? And bring the sun with you?”

“Maybe.” I think of my mother and father and the promise I made to come back straight after school.

“I’d like you to.”

I think of Sindi and how she said she would be at the game cheering him on. I think of how he ignored her and how he is now asking me to be there. And it makes me feel special.

I can hear my mother’s voice in my head: “Boys who are too friendly want one thing from girls like you,” she always says. Her dream is for me to graduate from university before I even look at a boy, and then, “when the time is right”, meet and marry a boy she and my father approve of. That probably means a Tshivenda boy from her hometown. What would she say about Mandla and me sitting in the park together?

“So would you like to?” Mandla asks as I hesitate. “What are you thinking? You look worried.”

“I’m thinking of what my mother would say if she saw us here together.”

“Ah, the prince and princess from two royal families – it’s like

Despite being worried about the strike, Lufuno’s mother has always warned Lufuno against boys in general because she wants her to first focus on her studies. She also wants Lufuno to eventually meet and marry a Tshivenda boy from her hometown.

***Romeo and Juliet***,” he says dramatically, and laughs.

“Although, as I said, I’m not from a royal family, and we aren’t ...” I stop, embarrassed.

“We aren’t sweethearts,” he says teasingly.

“And anyway,” I add quickly, “*Romeo and Juliet* is a tragedy. They end up dead.”

“No, we can’t have a tragedy. We’ll have to think of a comedy for us.”

“Us” is all I hear. Does he think of me and him as “us”? But “us” is just a word, I remind myself.

I get up. “I have to get home. It’s getting late.” The sun has gone behind the clouds and the shadows are lengthening.

“I’ll take you, Lufuno. I brought you here – I’ll see you get home.”

“Chivalrous Mandla,” I tease him, but I am very relieved to be going with him. I’m not even sure of what taxi to take. He laughs, then pulls my bracelet from his pocket.

“Here,” he says, “I’ve been meaning to give it to you.” He is about to hand it to me, but suddenly draws his hand back, changing his mind. “Can I keep it? Just for the game on Saturday. For luck. In case you don’t make it.”

I look at him.

“I promise to look after it,” he says. “*Please.*”

“OK.”

He fingers the beads, feeling their smoothness like I do. It seems as if, in this short time, it’s become as precious to him as it is to me.

“So, do the beads have a meaning?” he asks. “Like white for purity? That’s how it works in our culture. Who gave you the bracelet?”

Similar stories – in *Romeo and Juliet*, as between Mandla and Lufuno, they are in love with one another, but their parents would disapprove of the relationship. Therefore they meet in secret.

As we walk slowly back to the taxis, reluctant for the afternoon to end, I tell him about my family home in Venda, and my mother getting TB, and Soweto. But not about Dudu. I am not ready to tell him everything yet. The clouds race across the sky and it's cooler now as we wait for a taxi that is going to my section of the township. As we get onto a taxi and squash together on the seat my cellphone beeps with a message from my mother and my heart sinks:

Where are you?

I text back quickly:

Back soon

I am nervous now and will the taxi to go faster so that I can get home sooner. At the same time I want it to take forever as I know what will be waiting for me when I reach my front door. My furious mother. And what will my mother say if she sees Mandla? I will have to say goodbye to him at the spaza shop and make up an excuse for why he can't walk me back to my house.

In the taxi we sit in silence as all these thoughts rush through my head. Suddenly the conversation between us has dried up and I am thankful for the music, which makes talking almost impossible anyway.

When we get to the spaza, I stop. "I'm not going to leave you here," he says. "I'll see you safely back to your house."

I hesitate. "Are you embarrassed to be seen with me?" he asks, but his voice is teasing.

"Of course not ..." I lie, thinking of how my mother will react as we walk down the road together. Each step getting closer to trouble.

As we pass the Lucky Tavern I look up and see black smoke **billowing** in the distance. I freeze, suddenly tense, wondering if the

factory is burning. Mandla feels my fear.

“It’s OK, it’s just the rubbish dump,” he reassures me. “They burn plastic and tyres down there. What did you think it was?”

“The factory.”

“The strike?”

“Yes, my mother and father work there.”

“My aunt too. But she’s not part of the Union, she’s a secretary.”

So Noki was right. I feel sure that she knows more about Mandla than the little she has told me, and I want to know more.

We are at the sandy driveway that leads past the Jantjies’s house to the backyard where we stay. If Mandla goes now, I might be able to say goodbye quickly and sneak in without anyone seeing us together. But it’s too late. The door opens just as Mandla takes my hand and leans down to kiss me goodbye, his lips light and warm against my cheek.

I draw away quickly. He looks up. I see Tshilidzi peeping around the door and then my mother comes out from behind her. She glares at us. Mandla greets her, but she doesn’t respond. Then he is gone with a quick wave and a look that says ‘Good luck!’ as he jogs back up towards the taxis.

“Lufuno!” my mother says sharply. She looks like a storm cloud.

She is slow to lose her temper but when she does it’s like a hurricane leaving nothing in its path.

“I’m sorry, Mma,” I say as I go inside quickly. My sister looks very pleased with herself. She loves it when I am in trouble and she can be the good one for a change.

“Sorry is not good enough. Sorry does not take away the last hour. I was beside myself with worry. How could you? I called you three

**SIMILES:**

Indicate the building of the mother’s anger and when it has reached its peak, the destructive nature of the anger.

times." Her voice is high with anger.

"It was on silent," I say, knowing this is a **feeble** excuse.

"And who is that boy you were with?" she asks, shaking her head.

"I am disappointed, Lufuno."

Her words carry the weight of a hundred *khali* full to the brim with grain.

"She was with her boyfriend," my sister chirps. "He plays midfield in a soccer team."

"Is it true – two days at school and now you have a boyfriend?" **My mother slices the cabbage like she is slicing me into shreds.** Then she turns and spits the words out. "I forbid it," she says. "I forbid you to see him again." I can see she is shaking with anger.

At supper we eat in silence. My father still hasn't come home. But we dare not ask my mother anything.

After supper I wash the dishes without saying a word, then go to bed. There is nothing I can say that will make it better right now.

It's dark when I hear the door open and my father come in. He and my mother speak in low voices. I know she is telling him about me and Mandla. I hear words: "disobedient", "direspectful", "lying." I haven't lied! And I didn't disrespect them. I just met a boy and came home late.

Don't they want me to be happy and to make friends at school – girls and boys? Why should I *not* find happiness? And this is what I **blurt out** to my mother when she finally calms down enough to come and say goodnight to me.

"Of course I want you to be happy. But you need to respect our rules. You need to think how your actions make us feel. I was so worried. You're too young."

**SIMILE:** This line clearly indicates how upset Lufuno's mother is with her. She is so mad that she is slicing the food with force and the words she utters towards Lufuno also comes out with force.

“For what, Mma? To have a boyfriend? All the girls at school have boyfriends. Some have had boyfriends since —”

“But you aren’t *all* the girls. And I’m not so sure that’s true.” She stands up. “I don’t care what other parents say. You are not going to mess around with boys.”

When the light is off and my father and mother have gone into their room my sister crawls into bed next to me.

“You were kissing – I saw you,” she says.

“Shut up. Anyway, he only kissed me on the cheek, like Auntie kisses you on the cheek to greet.”

“Only you weren’t greeting,” she says quickly. “Tell me, is he handsome? I couldn’t see properly. He was too far away.”

“Go back to your bed,” I tell her.

“I can’t sleep,” she says, her voice **quivering** now, tearful.

“That makes two of us,” I say.

“Lufuno ...” I know what she is going to ask.

“No,” I say. “No more movie nights.”

I switch off the light. I can hear my mother **coughing**, my father going to the kitchen to make her tea. It’s his way of showing he cares. I lie lonely in the dark as Tshilidzi falls asleep next to me. I try to hear Dudu’s voice but there is just silence.

**THEME: FAMILIAL LOVE**

The mother was worried about her child’s safety and simply wants to protect her.

**THEME: INDIVIDUALS AND COMMUNITIES**

Lufuno uses the community and its habits to try to convince her mother to accept Mandla, but her mother believes in staying individualistic and true to one’s own morals, so refuses.

This may be a sign that her mother’s TB is returning.



# finders keepers

## **Chapter 7: Questions**

1. The past year in Lufuno's life has been traumatic. One of the indicators of her inner conflict are the regular nightmares she suffers from. Mention at least three traumatic events that have recently befallen Lufuno.
2. Explain what you think the different elements of Lufuno's dream mean: "Last night I dreamed I was lost in the forrest, tripping over the roots of trees towering above me. I could hear Dudu's voice ahead of me, but I couldn't catch up with her. "
3. Lufuno is bombarded daily with veiled threats about the strike. How do you think it affects her emotions? Why is Lufuno and her family to fearful?
4. Although the news report on the radio has confirmed that no violence has been declared by the union, there have been incidents of violence. The whole community is tense and everyone is discussing the strike. Mention three disturbing incidents related to the strike and directed at those people who have refused to join the union.
5. Why does Lufuno fall of her chair? How does she react?
6. Discuss the extended metaphor on pg.45, where Lufuno mentally compares Sindi to a snake. Discuss whether the comparison is accurate and justified.
7. Explain the effectiveness of the description of Mandla: "He looks like a storm cloud today..."
8. Explain the line: "Fueling themselves with alcohol for 'smash and grab' opportunities later."
9. Noki's father was once a witness to a victim of mob justice and this has heightened his concern regarding the strike. Discuss how people do things they would never normally do when they feel anonymous in a boisterous crowd.

# finders keepers

## Chapter 8: Questions

1. When Lufuno allows herself to be led away from the taxi by Mandla to an unknown destination, it goes against her nature. What does this reveal about the extent of her feelings for him?
2. What is significant about Lufuno paying for her own Sprite?
3. Where does Mandla take Lufuno? Can this setting be considered even remotely romantic? Describe their conversation and discuss if it is the surroundings that really matter or the people and the intensity of their emotions.
4. In this chapter Lufuno shows a streak of rebellion. We learn that she is not only a good and dutiful daughter but she also makes mistakes. Discuss the fact that this makes her a more credible (believable) character and more realistic rounded person that the reader can relate to.
5. In this potentially awkward setting, what breaks the ice for the two teenagers to act more naturally with one another?
6. Explain what Lufuno means when she teasingly says to Mandla: "Lobola in reverse."
7. Explain the reference Mandla makes, to compare him and Lufuno to Shakespeare's Romeo and Juliet. Do you think there are any parallels between the those two star struck young lovers and Lufuno and Mandla?
8. Why do Lufuno's thoughts constantly return to the promise she made her parents to return straight home after school, especially on this particular day? Provide two reasons.
9. Explain the effectiveness of the description: "My mother slices the cabbage like she is slicing me into shreds."
10. Why is it a bad sign that Lufuno's mother is coughing?