

UNIT TWO

Reading Literature

In units 2 and 3 you will address the following:

Unit Standard 12462

- Use and respond to feelings, emotions and cultural and social ways of speaking

Unit Standard 119641

- Explain what a literary text is
- Tell what makes different types of writing different
- Use different ways to help yourself to understand different kinds of writing
- Comment on a certain piece of writing

Unit Standard 12469

- Use different ways to read different things
- Judge why something was written, who it was written for, and what the circumstances might be
- Look for meaning and understand writing
- Question how language is used in writing
- Point out when feelings, emotions and cultural and social ways of speaking and writing are used and know how to respond when they are used
- Understand the use of acceptable practices in text and how text is organized

Unit Standard 119636

- Write things which show that you know who are writing for and why you are writing
- Use grammar (the way words are used in sentences) to arrange or structure what you write.



1. Novels

In the next two units you will focus on reading literary texts and some grammar. In Unit 1 Activity 5 you began to think about literary texts when you explored what kind of texts you read. In this unit and the next one, you will see different styles and devices (tools) that authors use to write different kinds of literary texts.

Fiction and non-fiction

Fiction is text that is not true, it is a story. Non-fiction is real or true. You can find clues in the text that will tell you, sometimes even before you read, whether the text is fiction or non-fiction.



Time needed
80 minutes

DICTIONARY:

Extract – piece

Activity 1: Extract from a novel

Read the extract from a novel called *Tears of the Giraffe*⁴.

Here is some background information about the novel which will help you to understand the setting:

Mma Ramotswe and Mr. JLB Matekoni live in the same town. Mma Ramotswe runs a detective agency and Mr. Matekoni fixes cars. The two of them know each other well and are good friends.

Read the following extract from the novel.

Mma Ramotswe said nothing. She now knew why Mr J. L. B. Matekoni had never invited her to the house before. His office at Tlokweng Road Speedy Motors was bad enough, with all that grease and those calendars that the parts suppliers sent him. They were ridiculous calendars, in her view, with all those far-too-thin ladies sitting on tyres and leaning against cars. Those ladies were useless for everything. They would not be good for having children, and not one of them looked as if she had her school certificate, or even her standard six. They were useless, good-time girls, who only made men all hot and bothered, and that was not good to anybody. If only men knew what fools of them these bad girls made; but they did not know it and it was hopeless trying to point it out to them.

They arrived at the entrance to his driveway and Mma Ramotswe sat in the car while Mr J. L. B. Matekoni pushed open the silver-painted gate. She noted that the dustbin had been pushed open by dogs and that scraps of paper and other rubbish were lying about. If she were to move here – if – that would soon be stopped. In traditional Botswana society, keeping the yard in good order was a woman's responsibility, and she would certainly not wish to be associated with a yard like this.

They parked in front of the stoep, under a rough car shelter that Mr J. L. B. Matekoni had fashioned out of shade-netting. It was a large house by modern standards, built in a day when builders had no reason to worry about space...

...Mma Ramotswe looked about her. They were in the living room, into which the front door gave immediate entrance. There was a heavy suite of furniture – expensive in its day – but now looking distinctly down-at-heel. The chairs, which had wide wooden arms, were upholstered in red, and there was a table of black hardwood on which an empty glass and an ashtray stood. On the walls there was a picture of a mountain, painted on dark velvet, a wooden kudu head, and a small picture of Nelson Mandela. The whole effect was perfectly pleasing,

thought Mma Ramotswe, although it certainly had that forlorn look so characteristic of an unmarried man's room.

'This is a very fine room,' observed Mma Ramotswe.

Mr J. L. B. Matekoni beamed with pleasure. 'I try to keep this room tidy,' he said.

'It is important to have a special room for important visitors.'

'Do you have any important visitors?' asked Mma Ramotswe.

Mr J. L. B. Matekoni frowned. 'There have been none so far,' he said. 'But it is always possible.'

'Yes,' agreed Mma Ramotswe. 'One never knows.'

Now answer these questions:

1. Write down the names of the people that you meet in this extract?

2. Do you think the novel is fiction or non-fiction?



What have you learned?

This is a fictional novel. It may not be easy for you to guess that from reading the extract. Mma Ramotswe and Mr J. L. B. Matekoni could be real people. What helps you to guess is the type of conversation and the story-line writing.

When you talk about literature, the people in the story or novel are called "characters". A novel will have one or more main characters who play an important part in the story. In this extract the main characters are Mma Ramotswe and Mr J. L. B. Matekoni. There are also characters who play less important parts. They are called minor characters.

Look more closely at one of the characters from this book. Read the first paragraph again. This paragraph gives Mma Ramotswe's thoughts. She starts thinking about Mr JLB's garage. She also thinks about the kind of pin-up girls on his garage calendars. Her thoughts tell us her opinions about such girls.



Time needed
110 minutes

Activity 2: More about novels

1. Write down in your own words what Mma Ramotswe thinks about calendar girls.
2. What does this tell you about Mma Ramotswe?
3. Look at the second paragraph. Underline the sentences where Mma Ramotswe is thinking to herself.
4. Look at the fourth paragraph. Underline the sentence where Mma Ramotswe is thinking to herself.
5. Tick if you think the writer was
 - actually reading the thoughts of a real person called Mma Ramotswe
 - inventing (making up) thoughts for a real person called Mma Ramotswe
 - inventing thoughts for an imaginary character (Mma Ramotswe) that he has created

The plot (story line) of a novel is the story of what happens to the characters and what the characters do. The plot finishes at the end of the novel. During the novel the author gives you stages in the plot by describing smaller things that happen at different times. This is often called the “action”.

6. Circle if you think this extract is:

right at the beginning of the novel

somewhere in the middle

right at the end

Give a reason for your answer.

7. Do you think the action at this stage of the plot is going fast or slowly? (hint: Try to sum up the action in one sentence)

DICTIONARY:

Reflected – showed

Often the author does not just tell you what actually happened (the events or the action). Sometimes an author gives you hints about what may happen later as the plot unfolds.

- 8. In this extract the author gives you some hints that Mr JLB has asked Mma Ramotswe to marry him, or Mma Ramotswe is expecting a proposal of marriage. Find the places where the author gives you these hints and underline them with a double underline.
- 9. The author gives you a hint about whether Mma Ramotswe has decided to accept the proposal or not. Underline the hint with a wiggly line.
- 10. Tick what you think her decision is.
 - Accept
 - Reject
 - Still undecided

Give a reason for your answer.

- 11. Where do you think the author comes from? Give a reason for your answer.

- 12. What culture do you think the extract is describing? Give a reason for your answer.

13. Do you think the author has accurately reflected the culture he is writing about?

14. Did you enjoy reading this extract? Write a short paragraph to explain why you did or did not enjoy it



2. Short stories

In the next activities you will begin to see the difference between short stories and novels.



Time needed
60 minutes

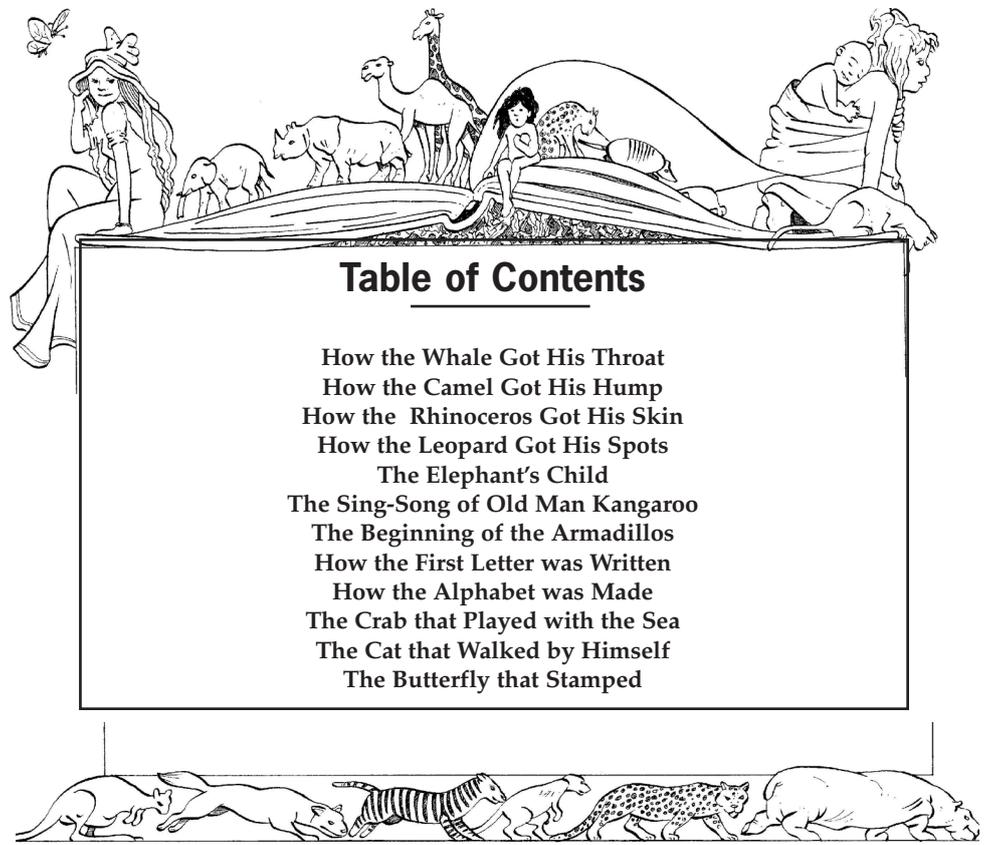
**Activity 3:
A short story**

1. Look at the Table of Contents of this next book⁵. Write down if you think this is a novel with 12 chapters, or a book of 12 short stories. Say why you think that.

JUST SO STORIES

by Rudyard Kipling

Originally published 1902



This next short story is from the book called "Just So Stories", written by Rudyard Kipling.⁶

HOW THE LEOPARD GOT HIS SPOTS

IN the days when everybody started fair, Best Beloved, the Leopard lived in a place called the High Veldt. 'Member it wasn't the Low Veldt, or the Bush Veldt, or the Sour Veldt, but the 'sclusively bare, hot, shiny High Veldt, where there was sand and sandy-coloured rock and 'sclusively tufts of sandy- yellowish grass. The Giraffe and the Zebra and the Eland and the Koodoo and the Hartebeest lived there; and they were 'sclusively sandy-yellow-brownish all over; but the Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all--a greyish-yellowish catty-shaped kind of beast, and he matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair. This was very bad for the Giraffe and the Zebra and the rest of them; for he would lie down by a 'sclusively yellowish-greyish-brownish stone or clump of grass, and when the Giraffe or the Zebra or the Eland or the Koodoo or the Bush-Buck or the Bonte-Buck came by he would surprise them out of their jumpsome lives. He would indeed! And, also, there was an Ethiopian with bows and arrows (a 'sclusively greyish-brownish-yellowish man he was then), who lived on the High Veldt with the Leopard; and the two used to hunt together--the Ethiopian with his bows and arrows, and the Leopard 'sclusively with his teeth and claws--till the Giraffe and the Eland and the Koodoo and the Quagga and all the rest of them didn't know which way to jump, Best Beloved. They didn't indeed!

After a long time--things lived for ever so long in those days--they learned to avoid anything that looked like a Leopard or an Ethiopian; and bit by bit--the Giraffe began it, because his legs were the longest--they went away from the High Veldt. They scuttled for days and days and days till they came to a great forest, 'sclusively full of trees and bushes and stripy, speckly, patchy-blatchy shadows, and there they hid: and after another long time, what with standing half in the shade and half out of it, and what with the slippery-slidy shadows of the trees falling on them, the Giraffe grew blotchy, and the Zebra grew stripy, and the Eland and the Koodoo grew darker, with little wavy grey lines on their backs like bark on a tree trunk; and so, though you could hear them and smell them, you could very seldom see them, and then only when you knew precisely where to look. They had a beautiful time in the 'sclusively speckly-spickly shadows of the forest, while the Leopard and the Ethiopian ran about over the 'sclusively greyish-yellowish-reddish High Veldt outside, wondering where all their breakfasts and their dinners and their teas had gone. At last they were so hungry that they ate rats and beetles and rock-rabbits, the Leopard and the Ethiopian, and then they had the Big Tummy-ache, both together; and then they met Baviaan--the dog-headed, barking Baboon, who is Quite the Wisest Animal in All South Africa.

⁶ Kipling, R, 'How the Leopard got his Spots', Adapted from <http://www.boop.org/jan/justso/leopard.htm> on 2006/01/27 at 14h50.

Said Leopard to Baviaan (and it was a very hot day), 'Where has all the game gone?'

And Baviaan winked. He knew.

Said the Ethiopian to Baviaan, 'Can you tell me the present habitat of the aboriginal Fauna?' (That meant just the same thing, but the Ethiopian always used long words. He was a grown-up.)

And Baviaan winked. He knew.

Then said Baviaan, 'The game has gone into other spots; and my advice to you, Leopard, is to go into other spots as soon as you can.'

And the Ethiopian said, 'That is all very fine, but I wish to know whither the aboriginal Fauna has migrated.'

Then said Baviaan, 'The aboriginal Fauna has joined the aboriginal Flora because it was high time for a change; and my advice to you, Ethiopian, is to change as soon as you can.'

That puzzled the Leopard and the Ethiopian, but they set off to look for the aboriginal Flora, and presently, after ever so many days, they saw a great, high, tall forest full of tree trunks all 'sclusively speckled and sprottled and spottled, dotted and splashed and slashed and hatched and cross-hatched with shadows. (Say that quickly aloud, and you will see how very shadowy the forest must have been.)

'What is this,' said the Leopard, 'that is so 'sclusively dark, and yet so full of little pieces of light?'

'I don't know,' said the Ethiopian, 'but it ought to be the aboriginal Flora. I can smell Giraffe, and I can hear Giraffe, but I can't see Giraffe.'

'That's curious,' said the Leopard. 'I suppose it is because we have just come in out of the sunshine. I can smell Zebra, and I can hear Zebra, but I can't see Zebra.'

'Wait a bit,' said the Ethiopian. 'It's a long time since we've hunted 'em. Perhaps we've forgotten what they were like.'

'Fiddle!' said the Leopard. 'I remember them perfectly on the High Veldt, especially their marrow-bones. Giraffe is about seventeen feet high, of a 'sclusively fulvous golden-yellow from head to heel; and Zebra is about four and a half feet high, of a 'sclusively grey-fawn colour from head to heel.'

'Umm,' said the Ethiopian, looking into the speckly-spickly shadows of the aboriginal Flora-forest. 'Then they ought to show up in this dark place like ripe bananas in a smokehouse.'

But they didn't. The Leopard and the Ethiopian hunted all day; and though they could smell them and hear them, they never saw one of them.

'For goodness' sake,' said the Leopard at tea-time, 'let us wait till it gets dark. This daylight hunting is a perfect scandal.'

So they waited till dark, and then the Leopard heard something breathing sniffily in the starlight that fell all stripy through the branches, and he jumped at the noise, and it smelt like Zebra, and it felt like Zebra, and when he knocked it down it kicked like Zebra, but he couldn't see it. So he said, 'Be quiet, O you person without any form. I am going to sit on your head till morning, because there is something about you that I don't understand.'

Presently he heard a grunt and a crash and a scramble, and the Ethiopian called out, 'I've caught a thing that I can't see. It smells like Giraffe, and it kicks like Giraffe, but it hasn't any form.'

'Don't you trust it,' said the Leopard. 'Sit on its head till the morning--same as me. They haven't any form--any of 'em.'

So they sat down on them hard till bright morning-time, and then Leopard said, 'What have you at your end of the table, Brother?'

The Ethiopian scratched his head and said, 'It ought to be 'sclusively a rich fulvous orange-tawny from head to heel, and it ought to be Giraffe; but it is covered all over with chestnut blotches. What have you at your end of the table, Brother?'

And the Leopard scratched his head and said, 'It ought to be 'sclusively a delicate greyish-fawn, and it ought to be Zebra; but it is covered all over with black and purple stripes. What in the world have you been doing to yourself, Zebra? Don't you know that if you were on the High Veldt I could see you ten miles off? You haven't any form.'

'Yes,' said the Zebra, 'but this isn't the High Veldt. Can't you see?'

'I can now,' said the Leopard. 'But I couldn't all yesterday. How is it done?'

'Let us up,' said the Zebra, 'and we will show you.'

They let the Zebra and the Giraffe get up; and Zebra moved away to some little

thorn-bushes where the sunlight fell all stripy, and Giraffe moved off to some tallish trees where the shadows fell all blotchy.

'Now watch,' said the Zebra and the Giraffe. 'This is the way it's done. One--two--three! And where's your breakfast?'

Leopard stared, and Ethiopian stared, but all they could see were stripy shadows and blotched shadows in the forest, but never a sign of Zebra and Giraffe. They had just walked off and hidden themselves in the shadowy forest.

'Hi! Hi!' said the Ethiopian. 'That's a trick worth learning. Take a lesson by it, Leopard. You show up in this dark place like a bar of soap in a coal-scuttle.'

'Ho! Ho!' said the Leopard. 'Would it surprise you very much to know that you show up in this dark place like a mustard-plaster on a sack of coals?'

'Well, calling names won't catch dinner,' said the Ethiopian. 'The long and the little of it is that we don't match our backgrounds. I'm going to take Baviaan's advice. He told me I ought to change; and as I've nothing to change except my skin I'm going to change that.'

'What to?' said the Leopard, tremendously excited.

'To a nice working blackish-brownish colour, with a little purple in it, and touches of slaty-blue. It will be the very thing for hiding in hollows and behind trees.'

So he changed his skin then and there, and the Leopard was more excited than ever; he had never seen a man change his skin before.

'But what about me?' he said, when the Ethiopian had worked his last little finger into his fine new black skin.

'You take Baviaan's advice too. He told you to go into spots.'

'So I did,' said the Leopard. 'I went into other spots as fast as I could. I went into this spot with you, and a lot of good it has done me.'

'Oh,' said the Ethiopian, 'Baviaan didn't mean spots in South Africa. He meant spots on your skin.'

'What's the use of that?' said the Leopard.

'Think of Giraffe,' said the Ethiopian. 'Or if you prefer stripes, think of Zebra. They find their spots and stripes give them per-fect satisfaction.'

'Umm,' said the Leopard. 'I wouldn't look like Zebra--not for ever so.'

'Well, make up your mind,' said the Ethiopian, 'because I'd hate to go hunting without you, but I must if you insist on looking like a sun-flower against a tarred fence.'

'I'll take spots, then,' said the Leopard; 'but don't make 'em too vulgar-big. I wouldn't look like Giraffe--not for ever so.'

'I'll make 'em with the tips of my fingers,' said the Ethiopian. 'There's plenty of black left on my skin still. Stand over!'

Then the Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard, and wherever the five fingers touched they left five little black marks, all close together. You can see them on any Leopard's skin you like, Best Beloved. Sometimes the fingers slipped and the marks got a little blurred; but if you look closely at any Leopard now you will see that there are always five spots--off five fat black finger-tips.

'Now you are a beauty!' said the Ethiopian. 'You can lie out on the bare ground and look like a heap of pebbles. You can lie out on the naked rocks and look like a piece of pudding-stone. You can lie out on a leafy branch and look like sunshine sifting through the leaves; and you can lie right across the centre of a path and look like nothing in particular. Think of that and purr!'

'But if I'm all this,' said the Leopard, 'why didn't you go spotty too?'

'Oh, plain black's best,' said the Ethiopian. 'Now come along and we'll see if we can't get even with Mr. One-Two-Three-Where's-your-Breakfast!'

So they went away and lived happily ever afterward, Best Beloved. That is all.

Oh, now and then you will hear grown-ups say, 'Can the Ethiopian change his skin or the Leopard his spots?' I don't think even grown-ups would keep on saying such a silly thing if the Leopard and the Ethiopian hadn't done it once--do you? But they will never do it again, Best Beloved. They are quite contented as they are.

Answer these questions about what you have read.

2. Is the story fiction or non-fiction? Give evidence for your answer.

3. Who or what are the characters in the story? Name all the characters.

4. Who is the main character in the story?

5. What other character or characters are almost as important as the main characters?

6. Who is 'best beloved'? Say why you think that.



What have you learned?

This short story is fiction. You can guess that because the animals talk to each other and that does not happen in real life. The main character is the leopard. All the other characters help to keep the action going in the story, so they are also important. Without the other characters the leopard would not get his spots!

The author calls you, the reader, Best Beloved. This is an example of the author speaking to the audience and it is called the author's voice. It is used nicely in this story because it makes you feel like the author really wants to communicate with you, and feels close to you.



Styles of writing

Authors develop styles of writing, or ways of writing and sometimes their styles are different from the style of other authors. Sometimes when an author develops a style of writing they will always use that style. Readers can become good at identifying the author, just because they have become familiar with that writer's style of writing. The next few questions help you to see Rudyard Kipling's style of writing.

The author sometimes uses words which are not common even when there are simpler words which could have been used. An example of this is using the words flora and fauna. These may be words you do not know, but can you guess what they mean by the way the author uses them? Sometimes, just by reading the rest of a paragraph or a section of reading carefully, we can guess what a word means even when we have never seen it before. If you re-read the paragraph with the words flora and fauna in it and can't tell what they mean, use your dictionary to look them up.

The author plays games and has fun with some words. Sometimes he invents (creates) his own words. A good example is the word 'jumpsome'.



Time needed
80 minutes

Activity 4: Writing style

1. Why do you think the author used the words 'flora' and 'fauna' instead of plants and animals?

2. Is 'jumpsome' a real word? Do you think it is a good word to use to describe the animals which are hunted by the leopard? Why?

3. Is the language in the story contemporary (current day) language? Why do you say so?

Look at the Table of Contents again.

4. When do you think the story was written?

5. Who do you think would enjoy this story? Why?

6. Fill in the table below. Put a cross in the blocks that apply to novels and short stories. For example, you know that novels have characters so you put an X in the box showing that novels have characters. You will be able to complete the table later in the course.

| | Characters | Plot | Paragraphs | Chapters | Direct speech | Rhythm | Rhyme | Repetition | Metaphors | Similes |
|---------------|------------|------|------------|----------|---------------|--------|-------|------------|-----------|---------|
| Novels | X | | | | | | | | | |
| Short stories | | | | | | | | | | |
| Poems | | | | | | | | | | |
| Plays | | | | | | | | | | |



What have you learned?

You can see that a short story has characters, a plot and paragraphs just like a novel. There is also action in a short story. A novel is longer, and is usually divided into chapters.



3. Grammatical structures

At this level you are expected to be able to work with grammatical structures like:

- Punctuation - full-stops, commas, exclamation marks, question marks.
- Prepositions - words that tell you the place of something. For example in, on, above, below etc.
- Conjunctions - words which join clauses or sentences. For example: and - 'The dog was under the steps and he was hiding from us'. The conjunction 'and' joins 'The dog was under the steps' and 'he was hiding from us'.
- Pronouns - words used in place of nouns. For example: we, us, you, them, our, their, your, me, I, he, she
- Adjectives - words which change or describe a noun. For example; angry - 'an angry dog'
- Adverbs - words that change or describe a verb, or an adjective, or even another adverb. For example: quickly - 'the dog ate quickly'. 'Quickly' describes how the dog ate. Another example: very - 'a very angry dog'. 'Very' describes how angry the dog was.
- Complex sentences - a sentence which has more than one verb.

It is not necessary to remember the formal names for all these parts of speech, but it is important to be able to use all of them in your writing because your writing will not read well, and will not be complete, without them. You have probably worked with all of them before. In the next few activities you will get some more practice and extend your understanding a bit.

Reading for pleasure also helps you to improve your grammatical skills because you will read and think about good grammar. If you read enough you will even begin to see bad grammar for yourself because you have read so much good grammar.



Time needed
90 minutes

4. Adjectives

Activity 5: Writing style

Look back at the extract from 'Just So Stories'. Kipling uses a lot of colour in the story.

1. What adjectives does the author use to describe the leopard? What adjectives are used to describe the High Veldt?

2. Why was the leopard able to hide from the other animals?

3. Why do you think the animals leave the highveld?



5. Direct and indirect speech

Direct speech is the exact words that a character said. In comic books the characters have speech bubbles coming out of their mouths, and the words in the speech bubbles are exactly what they are saying. That is direct speech.

Direct speech has many functions in novels and short stories. What characters say and how they say it helps you to see their personalities and helps to keep the action going. Writers of novels often use direct speech. Look back at the extract from The Tears of the Giraffe. The following direct speech is from paragraph 5.

‘This is a very fine room’, observed Mma. Ramotswe.

Direct speech can also be written as indirect speech. Let’s take Mma. Ramotswe’s speech and turn it into indirect speech, like this:

Mma Ramotswe said that it was a very fine room.

Indirect speech is when you do not use the exact words the person said, but report what was said.



Time needed
35 minutes

Activity 6: Direct and indirect speech

Work alone

Here is another example of direct speech in the extract from ‘The Tears of the Giraffe’:

‘Do you have any important visitors?’ asked Mma Ramotswe.

1. Change this into an indirect speech.
2. Find one other direct speech in the extract from The Tears of the Giraffe, and rewrite it as indirect speech.



What have you learned?

- One difference between direct and indirect speech is that direct speech has quotation marks “ ” or ‘ ’, but indirect speech does not.
- If you look carefully at direct speech you will see that it is in the present tense, ‘Do you have any important visitors?’ Indirect speech is often changed to the past tense. In this case ‘do you have’ changed to ‘if he had’. So it will become ‘Mma Ramotswe asked if he had any important visitors.’
- ‘You’ changed to ‘he’. The pronoun changed because another person reported what Mma Ramotswe said.

Let’s look in a bit more detail at pronouns.



6. Pronouns

Pronouns take the place of nouns. We use them so we don’t have to keep repeating nouns (names of people and things). Compare these two sets of sentences:

Mma Ramotswe is concerned about improper behaviour. Mma Ramotswe would no doubt be upset by bad language.

Mma Ramotswe is concerned about improper behaviour. She would no doubt be upset by bad language.

The second set of sentences sounds better because it does not repeat Mma Ramotswe's name. This is because the pronoun 'she' is used instead. It is clear that the pronoun refers to Mma Ramotswe.

Now look at this paragraph. It is the same as the first paragraph of the extract, but the names have been repeated every time. You can see that it looks strange and it does not flow smoothly. The way the author wrote it, using pronouns, is better.

Mma Ramotswe said nothing. Mma Ramotswe now knew why Mr J. L. B. Matekoni had never invited Mma Ramotswe to the house before. Mr J. L. B. Matekoni's office at Tlokweng Road Speedy Motors was bad enough, with all that grease and those calendars that the parts suppliers sent Mr J. L. B. Matekoni.



Time needed
60 minutes

Activity 7: **Practice with pronouns**

Work alone

In this paragraph from the novel *The Tears of the Giraffe* we have written the noun next to each pronoun. Read the paragraph and check what we have done.

Mma Ramotswe said nothing. She (Mma Ramotswe) now knew why Mr J. L. B. Matekoni had never invited her (Mma Ramotswe.) to the house before. His (Mr. M.) office at Tlokweng Road Speedy Motors was bad enough, with all that grease and those calendars that the parts suppliers sent him (Mr.M). They (the calendars) were ridiculous calendars, in her (Mma Ramotswe.) view, with all those far-too-thin ladies sitting on tyres and leaning against cars. Those ladies were useless for everything. They (the ladies) would not be good for having children, and not one of them (the ladies) looked as if she (one of the ladies) had her (one of the ladies) school certificate, or even her (one of the ladies) standard six. They (the ladies) were useless, good-time girls, who (the ladies) only made men all hot and bothered, and that (getting hot and bothered) was not good to anybody. If only men knew what fools of them (men) these bad girls made; but they (men) did not know it (that they were being made fools of) and it was hopeless trying to point it (that they were being made fools of) out to them.

Now do the same with this paragraph. Every time a pronoun appears write in the noun that the pronoun refers to.

They () arrived at the entrance to his () driveway and Mma Ramotswe sat in the car while Mr J. L. B. Matekoni pushed open the silver-painted gate. She () noted that the dustbin had been pushed open by dogs and that scraps of paper and other rubbish were lying about. If she () were to move here – if – that () would soon be stopped. In traditional Botswana society, keeping the yard in good order was a woman's responsibility, and she () would certainly not wish to be associated with a yard like this ().

In the following sets of sentences you will see a gap in the second sentence. Fill in the correct pronoun from the list below. The first one is done for you.

I, you, he, she, we, they, us, our, them, me, his, her, their

My name is Patience. I like to read.

Pumla and Sipho are good friends. _____ go to church together.

Pumla and Sipho's priest is Father Joseph. _____ priest is Father Joseph.

Grace and I work together. Sometimes _____ have lunch together.

People recognise Grace and me at the local café. People recognise _____ at the local café.

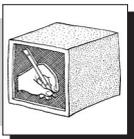
I know John, Mpho, and Refilwe. Do you know _____ ?

Angela employs Kenneth, but _____ doesn't like working with _____. Does _____ like _____ ?

Do this activity on a separate paper and make a copy to put into your portfolio.

7. Conjunctions and complex sentences

Perhaps you know already that sentences can be linked together using conjunctions. Words like 'because', 'and', and 'but' are common conjunctions. You use conjunctions when you want your writing to flow better. You will be able to find conjunctions in the extract from 'Tears of the Giraffe'.





Time needed
45 minutes

Activity 8: Sentence building with conjunctions

You had some practice with complex sentences after reading the Slumlords newspaper article in Unit 1. The extract from 'Just So Stories', "How the Leopard Got his Spots" has some complex sentences in it. Find two which you think are complex. Note that the author uses conjunctions to combine ideas and make one sentence. Share your complex sentences with a partner. Together simplify them so that you can understand them more easily. Simplifying them may involve taking out the conjunctions and making different sentences. Underline the conjunctions that are used.



8. Punctuation

There are four types of sentences. Read what they are and some examples:

- Declarative – A declarative sentence expresses or tells something. For example: 'The dog ate the bone.'
- Interrogative – An interrogative sentence asks a question. For example: 'Why did the dog eat the bone?'
- Exclamatory – An exclamatory sentence is a sentence which expresses surprise or strong emotion. For example: 'I can't believe the dog ate the bone!'
- Imperative – An imperative sentence is a command, telling someone to do something. For example: 'Eat your dinner.' This imperative sentences ends with a full-stop. An imperative can end with an exclamation mark. The exclamation mark tells you that it is said with more feeling or authority.



Time needed
70 minutes

Activity 9: Working with types of sentences

Work alone

1. In the extract from the story 'How the Leopard got his Spots' you can find declarative sentences, interrogative sentences, and exclamatory sentences. Find one of each of these types of sentences and write them down.

2. Look at this sentence:

Then said Baviaan, 'The game has gone into other spots; and my advice to you, Leopard, is to go into other spots as soon as you can.'

Part of the sentence can be changed into an imperative sentence. Change it and write it down.

3. Read the following sentences, decide what type of sentence they are, and put the correct punctuation at the end of the sentence. You can use a coloured pen or pencil.

Did you hear that there are new Safety Regulations for crèches in the inner city

Go and get the regulations from the Department of Safety and Security

The new regulations require a locking security gate which allows you to see visitors before letting them in

Is it true that we have only two months to make sure that we comply with the new safety regulations

I can't believe that they expect us to be able to do all of this in only two months



What have you learned?

You would have found many declarative sentences in the story. One example is 'The Giraffe and the Zebra and the Eland and the Koodoo and the Hartbeest lived there;' You can see that most writing contains many declarative sentences. Other kinds of sentences are less commonly used. Maybe you found the interrogative sentence 'Where has all the game gone?' One exclamatory sentence is 'He would indeed!'



Time needed
55 minutes

Activity 10: **Using literary texts in your own work**

Work with a partner

1. Choose one of the above literary texts that you think is suitable for children.
2. Read your choice to your partner as if you are reading it to a child or a group of children.
3. Explain to your partner why you think this literary text is suitable for a child.
4. Discuss if it is suitable for all children.



What have you learned?

You know from your own experience that you do not read novels to small children. They would not understand them, they would become bored and would not learn to love reading. There may also be parts that are inappropriate for children. The short stories are more appropriate and many are written for children. They are short enough to hold children's attention and there may be pictures for children to look at.

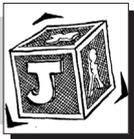
Did you disagree with your partner's choice of reading for small children? You know that different things are written for different purposes, and with a different audience in mind.

When you write your own children's book in Unit 9 you will have to think carefully about the purpose of the book, who will read your book and who they will read it to.



Linking your learning with your ECD work

- What do you think children can learn from listening to stories and reading books?
- How do you think you can help children to love reading?
- Read the short story 'How the Leopard Got His Spots' to your children. Ask questions to see if they have understood the story. If you think the language may have been too difficult, tell the story in your own words. The children could be encouraged to act out the story once you are sure that they understand it.



Journal Reflection

Think about what you have learned. Write down all your thoughts, ideas and questions about your learning in your journal. Use these questions to guide you:

- What did you learn from this unit that you did not know before?
- Write down one or two questions that you still have about something that you learned.