

Apartheid Unit Plan Grade 9

The student will apply a wide range of strategies to comprehend, interpret, evaluate, appreciate, and respond to a variety of texts.

The student will express ideas effectively in written modes for a variety of purposes and audiences.

The student will demonstrate thinking skills in listening and speaking.

The student will interpret and evaluate visual messages.

Texts: South African History Timeline
 Excerpts from Leonard Thompson's *A History of South Africa*
Cry, the Beloved Country by Alan Paton (Novel) (1948)
 Excerpts from *Kaffir Boy* by Mark Mathabane (1986)
 Short Stories by Nadine Gordimer (1975)
Cry Freedom (Movie) (1987)
 Peter Gabriel's "Biko" (song) (1980)
 Poetry by Jeremy Cronin (1997) and Keorapetse Kgositsile (2002)
 Excerpts from Nelson Mandela's *Long Walk to Freedom* (1995)
 Archbishop Desmond Tutu's "Becoming More Fully Human" (Essay) (1998)

PASS

Reading/Literature	1.2, 1.3, 1.4 2.1.b-e, 2.2.a-b, 2.3.a-b, 2.4.a, 2.4.d 3.1.a, 3.2.a-e, 3.3.c, 3.4.a-b 4.1.b-c, 4.2.a-b
Writing/Grammar/Usage and Mechanics	1.1.a-b, 1.1.d-e, 1.2, 1.3, 1.4, 1.5, 1.6 2.2.a-b, 2.2.d, 2.5.a-b, 2.7.a-d, 2.8, 2.10 3.1.a-f, 3.2.a-d, 3.3.a-d
Oral Language/Listening and Speaking	1.1, 1.2, 1.3, 1.4, 1.5 2.1, 2.2, 2.3
Visual Literacy	1.1, 1.2 2.1, 2.2

Mon. Day 1 Introduction:

Journal: What is apartheid? (KWL chart)

South African History Timeline

Lecture on South African History

Homework: Read excerpts of Leonard Thompson and outline key points: Jigsaw groups

Tues. Day 2

Class discussion/presentation on Thompson excerpts

Mini Lecture on Alan Paton

CTBC vocabulary (Ch 1-5)

Homework: Start *Cry, the Beloved Country* Ch 1-5, + introductory notes)

Reading Log: Double Entry Journal—Quotes and Reflections/Questions

Wed. Day 3

CTBC Vocabulary (Ch 6-10)

Class reading time CTBC Ch 6-10

Homework: continue through Ch 10

Reading Log: Identify or predict several (at least two) themes you see emerging. Use examples from the text to support your ideas.

Thurs. Day 4

CTBC Vocabulary (Ch 11-14)

Class reading time CTBC Ch 11-14

Homework: cont CTBC Ch 11-14

Reading Log: How do the voices in Ch 9 & 12 differ? Who is speaking in these chapters? How do you know?

Fri. Day 5

CTBC Vocabulary (Ch 15-17)

CTBC Group activity: From what point of view(s) is Book I written?

Homework: CTBC Ch 15-17

Reading Log: Why does Father Vincent say that sorrow is better than fear? "Fear impoverishes always, while sorrow may enrich." Do you agree?

Mon. Day 6

CTBC Vocabulary (18-21)

Absolom's Trial Activity

Homework: CTBC Ch 18-21

Reading Log: How do you think the book is going to end? Why?

Tues. Day 7

CTBC Vocabulary (22-29)

Class reading time CTBC Ch 22-29

Reading Log: Do you agree with the verdict? Why or why not?

Wed. Day 8

CTBC Jeopardy-Literary terms, vocabulary words, plot summary, characters, etc.
 CTBC Vocabulary (30-36)
 Homework: finish book
 Reading Log: What do the main conflicts of the story appear to be? Are they all resolved?

Thurs. Day 9

Assign Story Map Project
 Explain unit paper-About Apartheid, but must compare at least two of the texts and perspectives we've studied
 Setting Web/Cluster-importance of setting
 Journal: How are James Jarvis and Stephen Kumalo alike? Different?
 How does Alan Paton use these similarities and differences?

Fri. Day 10

Character Pyramids
 Plot Structure Chart
 Journal: How does Alan Paton convey his point of view in CTBC?

Mon. Day 11

Class reading time and small group discussion about *Kaffir Boy*
 Journal: How does Alan Paton's hope for the future compare to Mark Mathabane's reality of the future?
 Homework: Read excerpts from *Kaffir Boy* by Mark Mathabane

Tues. Day 12

Small group activity on *Kaffir Boy*
 Read from *Short Stories* by Nadine Gordimer
 Compare / Contrast activity (Gordimer, Mathabane, Paton)
 Story Map Project Due

Wed. Day 13

Oral Presentations of Story Map

Thurs. Day 14

Oral Presentations of Story Map

Fri. Day 15

Oral Presentations of Story Map

Mon. Day 16

Brainstorming activity: What is the difference between civil disobedience and criminal disobedience?
 Watch *Cry Freedom*

Homework: Reading log: Do you see any stereotypes or biases in the film? Who do you think this movie's intended audience is?

Tues. Day 17

Watch *Cry Freedom*

Homework: Reading log: Do you see any symbols, images, sounds, or other conventions that help you understand the story?

Wed. Day 18

Watch *Cry Freedom*

Listen to/Read Peter Gabriel's "Biko"

Activity: Analyze symbols in song – group

Homework: Write a response to *Cry Freedom*. Was Bantu Stephen Biko a criminal?

Thurs. Day 19

Poetry by Jeremy Cronin and Keorapetse Kgositsile

Literary Term worksheet/activity

Journal: Personal Response to poetry

Homework: Read excerpts from Nelson Mandela's *Long Walk to Freedom*

Fri. Day 20

Read Archbishop Desmond Tutu's essay on "Becoming More Fully Human"

Class discussion on forgiveness in relation to apartheid

Journal: What is apartheid? Look back at what you wrote about apartheid on the first day. Has your opinion or definition changed? Why or why not?

Homework: Outline for unit paper

Mon. Day 21

Outline for unit paper due

Class time for working on rough drafts for unit paper

Homework: Work on rough drafts

Rough Drafts due following week for workshop-homework for the week revise and edit rough drafts

Final Drafts due three days after workshop

Story Map Project

Materials:	1 Tri-fold Project Board Paper – construction and lined Pen, pencil, markers, crayons
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Students will have various texts, and other visual messages representing the different story elements. Students will make a 5 minute previously rehearsed presentation explaining their choices and positions.

Character:	Use your character pyramid and create a diary entry for one character. Find a picture in a magazine, on the internet, or draw a picture of how you think the character looks. Place all three documents on your board.
Point of View:	Since this book is told from several different points of view, pick any character and describe another character from his or her point of view.
Setting:	Write an editorial about the importance of the setting to the novel. Make an argument about whether the story could take place in a different time and a different place and still have the same effect. Include pictures from magazines, the Internet, or draw pictures of the setting.
Plot:	Use your plot structure chart from class activity. Make any corrections or changes and add color if you would like.
Themes/Motifs/Symbols:	Create a collage of pictures from magazines, the Internet, or some other type of artistic representation to show the themes, motifs, and or symbols within the novel that you find most compelling.

Plot	Cry, the Beloved Country By Alan Paton	Character
<div style="border: 1px solid black; width: 100px; height: 50px; margin: 0 auto;"></div>	Themes/Motifs/Symbols <div style="border: 1px solid black; width: 200px; height: 80px; margin: 0 auto;"></div>	<div style="border: 1px solid black; width: 150px; height: 80px; margin: 0 auto;"></div>
Point of View	Setting	
<div style="border: 1px solid black; width: 100px; height: 80px; margin: 0 auto;"></div>	<div style="display: flex; justify-content: space-around; border: 1px solid black; width: 200px; height: 80px; margin: 0 auto;"> <div style="border: 1px solid black; width: 60px; height: 80px;"></div> <div style="border: 1px solid black; width: 60px; height: 80px;"></div> <div style="border: 1px solid black; width: 60px; height: 80px;"></div> </div>	<div style="border: 1px solid black; width: 150px; height: 80px; margin: 0 auto;"></div>

Day 1 – Introduction/Historical Context

Objectives:

Students will brainstorm to activate prior knowledge and make inferences (and predictions) regarding apartheid and South African history after being presented with a basic history timeline and lecture.

Engagement:

The teacher will ask students to take out their journals, divide one page into three columns, and label each column respectively with a “K,” a “W,” and an “L.” The teacher will then ask the students to answer the following question in the “K” column, “What is apartheid?” The teacher will explain that it is ok to respond with “I don’t know.” The teacher will give the students about 3-5 minutes to respond to the question. Then the teacher will ask the students to write any questions that they want to know in the “W,” and give the students a couple of minutes to jot down some questions. The teacher will let students know that they can add questions if they think of any more as he or she lectures.

Explore:

The teacher will hand out a South African History Timeline (printed with spaces for notes) and give a brief lecture on the History of South Africa to set the context for the following unit. The teacher will ask the students to take notes.

Extend:

The teacher will then ask the students to fill in what they think they learned from the lecture in the “L” column of their journal. The teacher will ask if they were able to answer any or all of the questions that they had written in the “W” column. The teacher will answer any of the question still unanswered or refer students to the appropriate resources to find answers. The teacher will explain what the “K-W-L” stands for: K=what you Know, W=what you Want to know, and L=what you Learned. The teacher will ask students to note the process of the KWL chart for later journals or for research purposes. If time allows, the teacher will ask students to write a few sentences predicting the type of literature they would expect to see come from South Africa during the segregation and apartheid eras. What would you expect from a white Afrikaner? A black South African?

Homework:

Students will be given different excerpts from A History of South Africa by Leonard Thompson and asked to write down at least ten key points from the article and bring to class the following day.

Assessment:

The teacher will collect journals and students will receive a grade for completing the KWL chart. The teacher will walk around during the lecture to note what, if anything, students are noting on their timelines. The main purpose of the activity is to activate prior knowledge and provide an introduction to set the historical context. Students are only expected to participate.

Day 2 – Historical Context continued, Paton and *Cry, the Beloved Country* Introductions

Objectives:

Students will demonstrate thinking skills in listening and speaking.

Students will analyze and evaluate information from the Thompson text and summarize relevant information and draw conclusions from the information.

The students will expand vocabulary through class discussion.

Engagement:

The teacher will ask the students to make small groups with the people who each read the same excerpt from Thompson. The teacher will ask students to share and discuss the key points of their excerpt. The teacher will ask the students to add any key points to their lists so that all of the group members have the same information on their lists. The teacher will then have the student break up into jigsaw groups and present the information from their excerpts to the other students. The teacher will collect lists from each group to make copies for each student.

Explore:

The teacher will then ask the students to return to their seats for a short lecture about Alan Paton, the author of *Cry, the Beloved Country*, the book they will start that night. The teacher will lecture about Paton and the book in general as a social record of South Africa, while students take notes.

Extend:

The teacher will give the students vocabulary worksheets that introduce vocabulary that they will encounter during their assigned reading. The teacher will divide the students up into groups to discuss and complete the worksheets. The teacher will give each group a dictionary to use if needed. If the groups finish the worksheet, students may begin reading.

Homework:

Read Chapters 1-5, plus introductory notes.

Respond in your reading log by placing quotes from the book on one side of the page and reflections or questions on the other side of the page. The question or reflection should be related to the corresponding quote.

Assessment:

The teacher will monitor groups to evaluate listening and speaking. Completion grades will be given for the excerpt notes, and vocabulary sheets will be graded. Reading logs will also receive either an E, S, or U (Excellent, Satisfactory, Unsatisfactory). The reading log will help the teacher gauge the students reading progress.

Day 5

Objectives:

Students will analyze the novel, explain how Paton uses the features to achieve his purposes, and identify techniques used to convey point of view or impression.

Students will expand vocabulary through literature and use reference material to determine precise meaning and usage.

The students will interact with the words to construct an appropriate meaning.

The students will read, construct meaning, and respond to the novel.

The students will demonstrate thinking skills in listening and speaking.

Engagement:

The teacher will ask the students to join their journal groups and to take their reading logs with them. They will share and discuss their responses to the reading log prompt from the previous day (How do the voices in Ch 9 & 12 differ? Who is speaking in these chapters? How do you know?).

Explore:

The teacher will then assign the groups pages in the novel and ask the students, "From what point of view(s) is Book I written in your assigned pages?" The teacher will give each group a large piece of paper and ask them to make a creative representation of the different voice or voices in the group's assigned pages. The representation can be as simple as a list or something more inventive. The groups will have approximately 10 minutes to answer the question, and then each group will present their findings to the class. Each student will be expected to present a portion of the presentation.

Extend:

The teacher will lead students in a class discussion about who all the voices in Book I are and how they know who they are, if they can identify all the voices. The teacher will ask the students to evaluate Paton's technique and explain the purpose of using this technique. The teacher will ask the students to evaluate the effectiveness of Paton's techniques and to support their claims with textual evidence.

Homework:

Students will be given vocabulary sheets that are to be completed before the assigned reading. The students will be asked to provide page numbers or URL's of the reference material (dictionary, print or online) used to define words. Read chapters 15-17.

Assessment:

Students will receive a grade for completed reading logs. The students will also receive a satisfactory or unsatisfactory grade for both their participation in group and class discussion and a separate grade for active and respectful listening while others speak or present.

Day 6

Objectives:

The students will expand vocabulary through literature and class discussion.

The students will interact with the words to construct an appropriate meaning.

The students will read, construct meaning, and respond to the novel.

The students will develop persuasive arguments by clarifying and defending positions with precise and relevant textual evidence and appealing to logic through reasoning, appealing to emotion or ethical beliefs or relating to an analogy.

The students will write reflective papers and responses to the literature and class.

The students will demonstrate thinking skills in listening and speaking.

Engagement:

The teacher will provide a written word bank of the day's vocabulary on the board. The teacher will divide the students into two teams. The teacher will provide a definition and the team to provide the matching vocabulary term first, wins a point. The team with the most points at the end of the game gets to choose their side in the next activity. The teacher will have the students fill in their own personal vocabulary sheets as the correct answers are given.

Explore:

The teacher will ask the students to make a judgment about whether Absalom is guilty and should be given the death penalty (no other punishment option in South Africa at the time) or if he is innocent and should be set free. The class will then hold a trial for Absalom Kumalo. The winning team gets to decide if they will be the prosecution or defense (they choose by a simple majority rule vote within group). The teams will break off into discussion groups to look the novel for evidence and formulate an argument. The teacher will monitor discussions and provide guidance and tips for formulating an argument. The teams will then present their arguments to the judge, a. k. a. the teacher.

Extend:

The teacher will ask the students to respond in their journals or reading logs about their personal beliefs regarding the situation. Do they agree or disagree with the side they had to argue? Why or why not? Did their side do a good job of presenting their argument? Why or why not? If not, how could they have improved their argument?

Homework:

Read chapters 18-21. Finish journal reflection and respond in reading log by predicting the outcome of the novel. Is what you want to happen the same as what you think will happen?

Assessment:

The students will receive a grade for completing their vocabulary worksheets. The students will receive a participation grade for the trial activity. The students will also receive a grade for the journal reflection and reading log. "A" journals use example from class or the text and exhibit thoughtful reflection. "B" journals exhibit thoughtful reflection or examples only. "C" journals are completed but show little or no thoughtful reflection or examples from the text or class.

Apartheid Unit Planning

The first thing I did was to go look at the PASS objectives for ninth grade. I used the basic descriptions of the four areas in the Language Arts PASS objectives as my guidelines for activities. Standard 3.4 under literature, "Literary Works - The student will read and respond to historically and culturally significant works of literature," justifies my topic selection. Apartheid is a historically significant event that receives mention, but rarely receives the attention it deserves. I checked out a few World History textbooks, and apartheid was found in the glossary, but is summed up into one or two paragraphs, so teaching a lesson on apartheid would also help supplement World History courses.

I knew I wanted to use Alan Paton's novel *Cry, the Beloved Country*, which led me to the issue of apartheid. Once I had my topic picked, I thought about what types of texts I wanted to use. I only wanted one novel, but I knew there were other important novels with which I would like students to be familiar. Using excerpts of the novels to highlight key aspects of the other works easily solved this dilemma. At this point I decided to research some other types of texts, both written and visual. There were several movies to choose from, including two different versions of Paton's novel, but I wanted to focus on nonfictional characters since *Cry, the Beloved Country* uses fictional characters to describe very real situations. This led me to *Cry Freedom*. It is not a recent movie, but it stars a familiar face, Denzel Washington. It documents the story of Stephen Biko, whose death acted as a wake up call to the rest of world about the reality in South Africa. Peter Gabriel also wrote a song called "Biko" that I can use in the unit. I also did a web search for South African literature and came up with a couple poets and some short stories. Originally, I planned to include the Manifesto of Umkhonto we Sizwe, as well as a speech by Oliver Tambo, but I cut them because the unit seemed too long. The

only reason I would have included them was to show how Alan Paton's prophecy for the future came true—the black South Africans did turn to hating before the white citizens turned to loving. I believe I can do that through the excerpts from *Kaffir Boy* by Mark Mathabane. The last thing I wanted to end with is an essay written by Archbishop Desmond Tutu, which is about forgiveness. I think it is important to end on a positive note and to see how someone who suffered is able to go on and forgive.

As always, my main goal is for the students to formulate their own opinions through critical thinking and support those opinions with evidence from texts. In addition, I went through the PASS objectives and found areas that could be and would be addressed with the types of activities that I had in mind.

I want to encourage personal responses, interpretative responses, and critical responses. The main focus of the novel is on the story structure. I would assign an essay that focuses on the theme and asks the students to compare at least two of the works they read. All of the assignments would be based upon the PASS objectives, as well as the grading rubrics.

Before planning the unit, I did a web search for other lesson plans that might help spark ideas about teaching a unit on apartheid. I found and bought one unit plan for *Cry, the Beloved Country*, but I found that I only liked parts of the plan. It is fine the way it is, but I would probably only use the vocabulary sheets, and maybe the study questions. Some of the essay prompts are good too, I just do not like the way they have structured the bulk of the assignments after the book has been read. It also takes thirty days for just one novel, so it seemed like it was too long. As usual, I just took what I liked and changed everything else.

Rationale

Book: Mathabane, Mark. *Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa*. New York: Touchstone, 1998

Grade Level: In its entirety, 11th or 12th grade with parental consent
Carefully chosen excerpts, 9th –12th

Mark Mathabane's *Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa* was the first widely published South African autobiography written in English by a black native. Macmillan's initial 1986 American publication stunned readers in much the same way Frederick Douglass's 1845 slave narrative had, forcing many to rethink American support of South African business and government. Earlier, Mathabane had begun to publish various essays and articles to educate Americans about the horrors of apartheid. When two of his brothers-in-law were shot and killed at point-blank range by a black police officer, he feared that the murders might have been a retaliation to one of his recently published *Newsday* articles. He agonized over the harm his political writing might bring to his family who still remained at home in Alexandra, but he knew that ignoring racial intimidation and violence would not make them go away. In his preface, Mathabane explains that *Kaffir Boy* was his attempt to make the world understand that apartheid had to be abolished because it could not be reformed.

Summary: Kaffir is a derogatory name whites use for blacks in South Africa. "The word *Kaffir* is of Arabic origin. It means 'infidel.' In South Africa it is used disparagingly by most whites to refer to blacks. It is the equivalent of the term *nigger*. I was called a 'Kaffir' many times," says Mathabane in an explanatory note that precedes the autobiography.

A chance reading of the book by Oprah Winfrey moved her to buy the film rights and arrange a family reunion with Mathabane and his family as guests on her show. Afterwards, his popularity and literary success skyrocketed. *Kaffir Boy* quickly became a national bestseller, translated into seven languages. Guest appearances on numerous television shows and riveting university lectures soon made Mathabane a sought-after speaker who continued to use words to prick the consciences of his listeners. By the year 2000, he had published four more works of nonfiction. Like *Kaffir Boy*, they too would address mankind's pressing need to abolish—once and for all—racial injustice, child abuse, spouse abuse, alcoholism, illiteracy, poverty, and disease.

--*Nonfiction Classics for Students* Volume 4, edited by David Galens for The Gale Group, Farmington Hills, MI, 2002

Mark Mathabane's book is an autobiography, which makes it authoritative on the issue of apartheid. It gives students a first hand look at what it meant to be a young black man in South Africa. It contrasts other South African works like Alan Paton's *Cry, the Beloved Country* because of its genre and nonfictional narrative. It also contains an adolescent protagonist going through hardships much worse than anything teens in American have ever had to face. In this way, the novel serves as a wake up call to the personal fable in which many adolescents feel they live.

Excerpt and standards from Priority Academic Student Skills-Oklahoma State Department of Education

Literature is the heart of the English language arts and the touchstone for all language learning. It represents the unique human gift of composing and communicating ideas through language. All students should read a rich variety of fiction, poetry, drama, and nonfiction from different time periods and cultures, relating them to human aspirations and life experiences.

An effective English language arts program teaches students to respond to a rich variety of literature with increasing sophistication and to communicate their interpretation of what they have read, heard, and seen through various means of expression. Literature should reflect the diversity of our nation and the world, as well as the interest and abilities within each classroom.

Purpose: It is important to remember that no single author or piece of literature can represent an entire culture; no one situation represents all situations of a given culture. Therefore, relying solely on textbooks is limiting to both teachers and students. Many types of literature and instructional materials should be used to enable individual students to meet high standards and expectations.

Grade 9 PASS

Standard 3: Literature - The student will read, construct meaning, and respond to a wide variety of literary forms.

Read and respond to grade-level-appropriate historically or culturally significant works of literature that enhance a study of history and social science. Conduct in-depth analysis of the themes of these works.

4. Literary Works - The student will read and respond to historically and culturally significant works of literature.
 - a. Analyze and evaluate works of literature and the historical context in which they were written.
 - b. Analyze and evaluate literature from various cultures to broaden cultural awareness.

Standard 4: Research and Information: The student will conduct research and organize information.

2. Interpreting Information - The student will analyze and evaluate

information from a variety of sources.

- b. Determine the author's viewpoint to evaluate source credibility and reliability.
- e. Draw conclusions from information gathered.

Potential Problems

The work contains issues of racial injustice, child abuse, spouse abuse, alcoholism, illiteracy, poverty, disease, obscene language, murder, rape, and other types of violence. It is just like watching the news on an inner city news channel, but in light of the seriousness of the issues, parents need to sign permission slips after being told about the issues and being allowed to read excerpts and/or the book. It is a book about the harsh realities of the world. The thing that makes it so terrifying is these things did not happen to Mark Mathabane hundreds of years ago—it happened less than thirty years ago. Parents should be allowed to request that their child read alternative texts or only approved excerpts.

Fugard, Athol, *Master Harold and the Boys*, Alfred A. Knopf, 1982.

In this sadly poignant play, Fugard forces his audience to confront the depth and power of racism that has become repressed or hidden. He demonstrates just how tenuous white and black relations can be, how easy it is for one moment of hurt and anger to destroy years of love and compassion.

Head, Bessie, *Maru*, Victor Gollancz Ltd, 1971.

Maru is one of three significant novels by Head that are set in Botswana, where she herself lived in political exile for fifteen years before gaining citizenship. The protagonist, like Head herself, is an orphaned girl and teacher who seeks refuge in a small Botswana village, only to be treated as an outcast whose presence divides the village.

Alternative Texts

Mandela, Nelson, *Long Walk to Freedom*, Little, Brown and Company, 1994.

Long Walk to Freedom was published after apartheid had been abolished. It is the deeply moving memoir of Nelson Mandela, president of the African National Congress and the 1993 recipient of the Nobel Peace Prize. Having spent a quarter of a century in prison for his antiapartheid activities, he was the first black to be elected in South Africa's first-ever multiracial elections in April, 1994.

Olney, James, "African Autobiography and the Non-African Reader," in *Tell Me Africa: An Approach to African Literature*, Princeton University Press, 1973, pp. 26–78.

Olney explains that African autobiography is paradoxically both diverse and unified. Despite its "diversity of motives, points of view, and forms," African autobiographical literature shares a unified "vision of the human experience" that is uniquely African.

--*Nonfiction Classics for Students* Volume 4, edited by David Galens for The Gale Group, Farmington Hills, MI, 2002

PETER GABRIEL LYRICS

"Biko"

September '77
Port Elizabeth weather fine
It was business as usual
In police room 619
Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
-The man is dead

When I try to sleep at night
I can only dream in red
The outside world is black and white
With only one colour dead
Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
-The man is dead

You can blow out a candle
But you can't blow out a fire
Once the flames begin to catch
The wind will blow it higher
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
-The man is dead

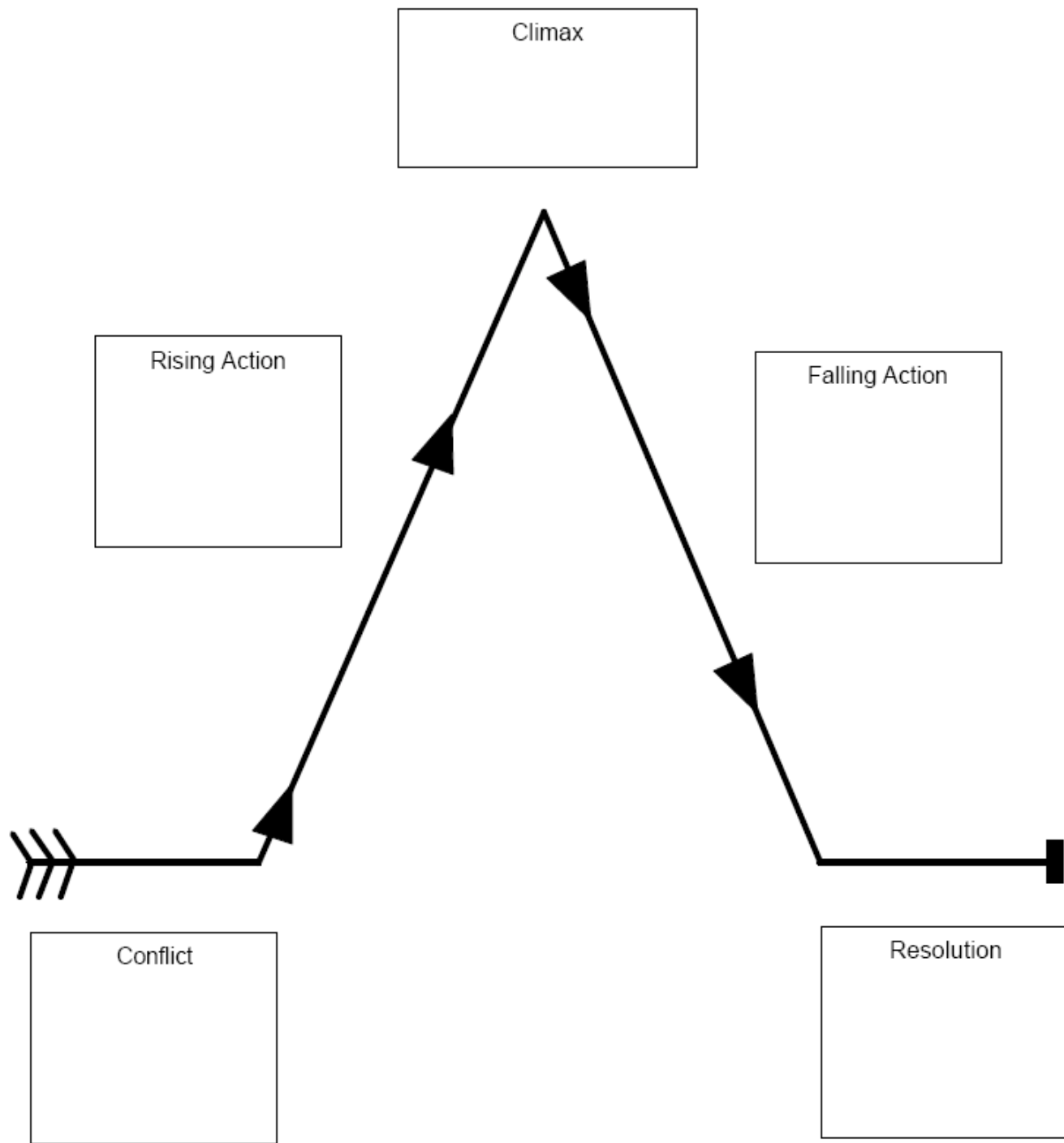
And the eyes of the world are
watching now
watching now

[www.azlyrics.com]

Name _____

Date _____

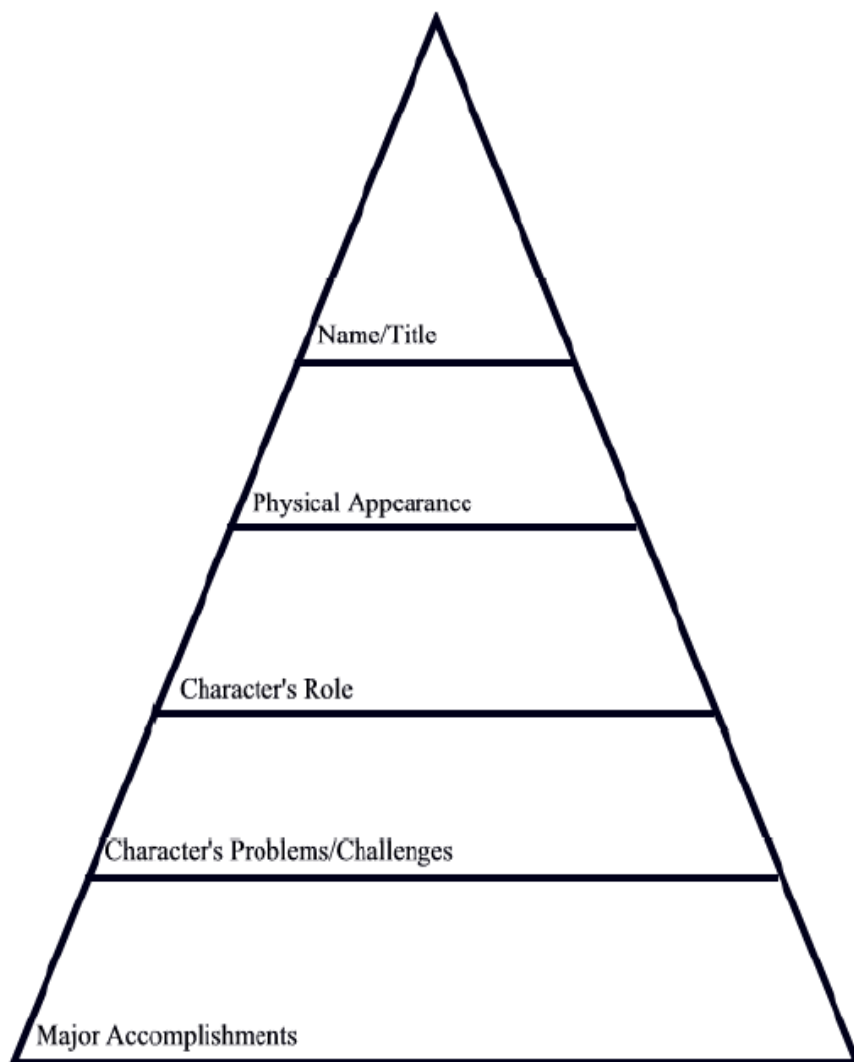
Elements of the Story



Name _____

Date _____

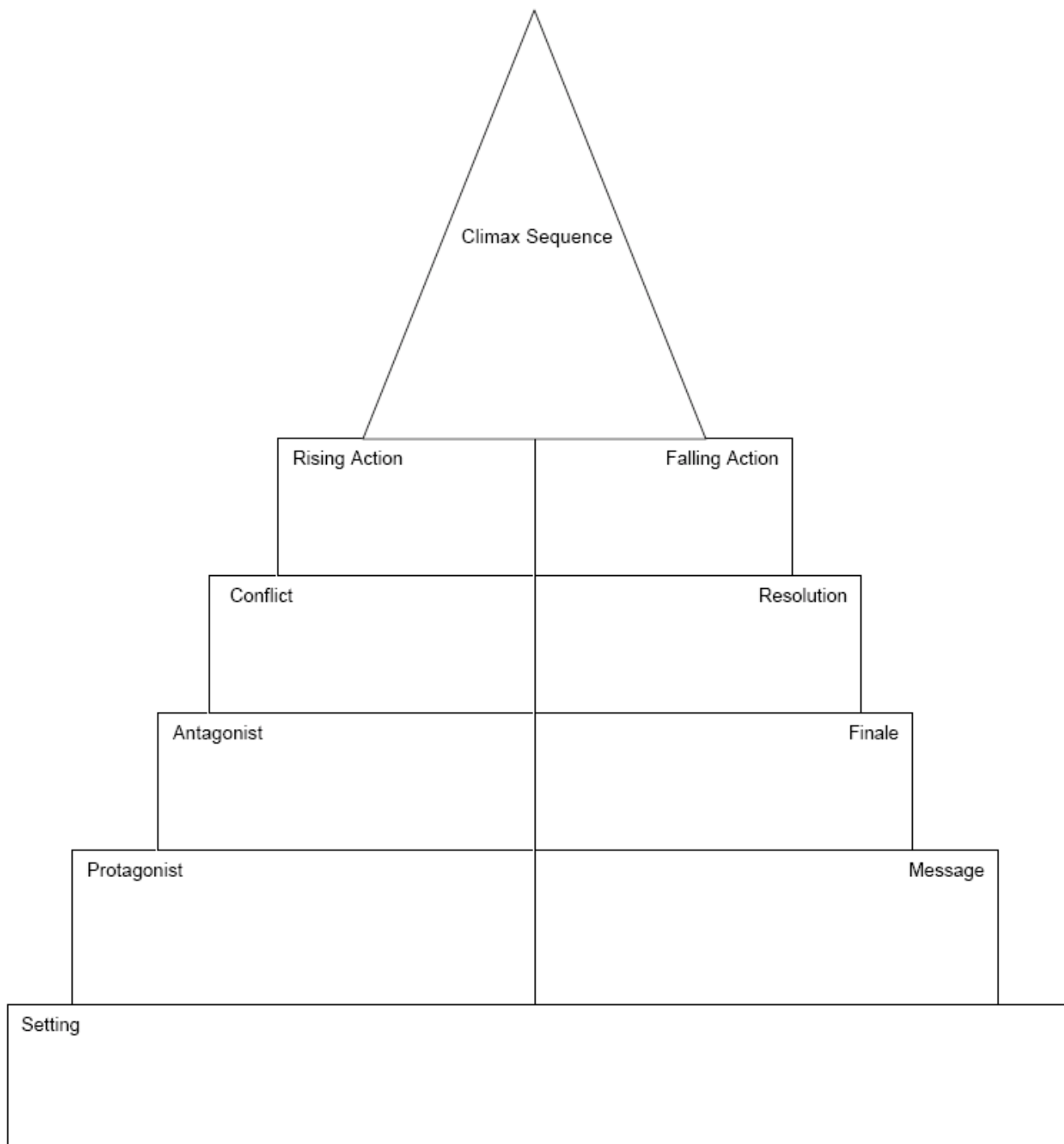
Character Analysis Pyramid



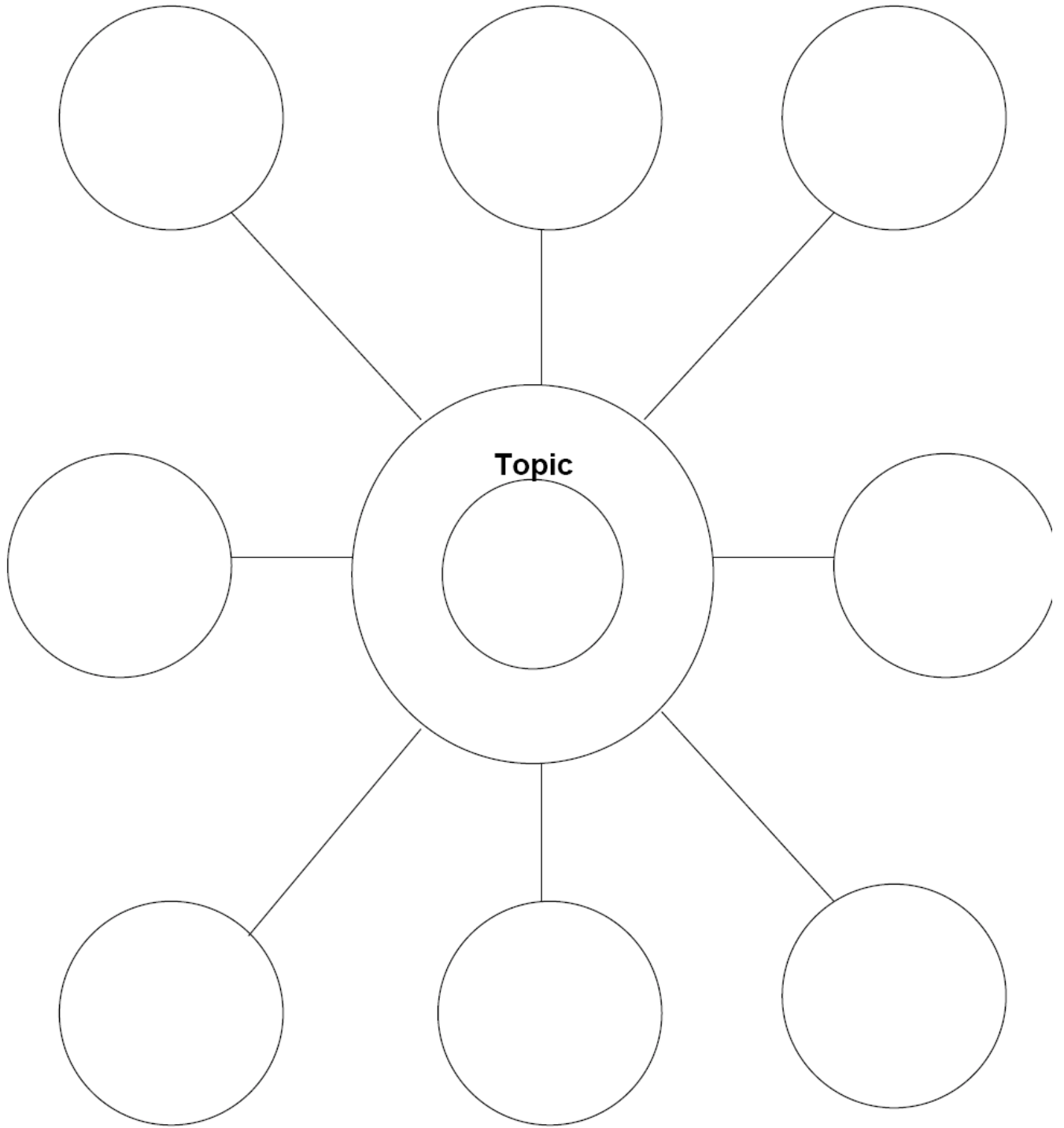
Name _____

Date _____

Literature Analysis Map



Web



To Teach the Book, or Not to Teach the Book: That is the Question

My position on censorship is fairly simple, but I suppose at the same, it is complex as well. I do not believe in censorship in most cases. The few exceptions to this rule are when a text or individual is advocating hatred and violence. I do not support the censoring of ideas or literature even if they advocate hatred, but if those ideas call for actions of violence in support of hatred, then I think censorship becomes a viable option. In the classroom though, I do not think anything advocating hatred is acceptable.

Since this is confusing, let me give an example. Although I detest racism, I believe that racists have a right to their opinions and should not be censored, but at the same time, if those racists call for acts of violence in the name of their hatred, then they have just broken a law and deserve to be shut down. I just do not think it is logical for me to believe in censorship only when it silences those I do not want to hear; instead, I have the option to disregard or not listen to things I do not believe in.

As a parent though, I censor things that I do not want my kids to see. For the most part, I cannot think of any book I would not let my kids read, but there are movies or television shows I will not let them watch. The only thing I have to watch is with my son. He does not always distinguish between reality and fantasy. I have to be careful with what he watches on television. I do not let my kids watch wrestling. It is censorship partly because I do not want to have to hear or see it, but it is also because I do not want the kids imitating what they see. I feel confident that I can teach them the stuff they see is fake, but it is something I just do not want them to sit and watch. If they are going to sit around and zone out in front of the television, they need at least to be watching something of some sort of merit. On the other hand, if they were doing research about wrestling at school and getting some sort of education

importance out of it, I would let them watch it. I guess the only way my view on censorship is simple is that it varies case by case. I do not believe I should tell other people what they should or should not read, but I do believe I should have a say in what my kids read. Because of this view, I would not have a problem if a parent did not want their child to read a certain book. I would have a problem, though, if one parent wanted to keep other children from reading a book. I think parents should have a say in what their kids read.

Anytime I plan a unit, I will choose alternative texts, just in case. I will also send a book list home at the beginning of the year with an annotated list of the books my class will read. I will ask parents to sign a notice stating that they have read the list and will allow their children to read the books. This way I can try to head off any complaints before we read. I realize there still may be parents that will come question books when we get closer to the unit, but it will minimize the last minute complaints. If I cannot reassure them in a period of two minutes, then there is no reason to pursue the issue. I will just suggest an alternative text and let the parent know that I understand their position, that I appreciate their concern, and that I will respect their wishes. If I find that a book has raised the concern of about 20% or more of my class, then I will probably use an alternative text anyway. I do not think people learn when they have things forced upon them. It takes away their feeling of autonomy. I do not anticipate choosing highly controversial books, but if I happen to and a community member calls me, I will explain why I chose the book, what aspects of the book we will be focusing on, and how it ties into the PASS objectives. It seems like it should be up to the parents what their kids read. I will never fight for a book to be read; instead, I will do my best to educate the students with the books their parents will allow so that when they are parents, they will not want to ban books.

Now having said that, if there is just one parent or one group that wants to remove a book from the shelves, and the rest do not want it removed, then I feel totally different. I am fine with requiring parent permission before letting a child check out a book. I am fine with parents not allowing their children to read particular books. What I am not fine with is one person or group telling the rest of the class what they can or cannot read. If this ever became the case, I would do all the research necessary to defend the book. I would contact the author. I would research past legal cases regarding banned books. I would find scholarly articles regarding the book's merit. I would organize parents, students, and teachers to help fight to keep the book. I would also contact all the local news channels regarding the situation. Now if that person happened to be my principal, then I would just have to look for a job elsewhere. However, most the principals I have met are willing to do whatever the majority of the parents want to do, which is how I feel as well.

Rationale

Book: Mathabane, Mark. *Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa*. New York: Touchstone, 1998

Grade Level: In its entirety, 11th or 12th grade with parental consent
Carefully chosen excerpts, 9th –12th

Mark Mathabane's *Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa* was the first widely published South African autobiography written in English by a black native. Macmillan's initial 1986 American publication stunned readers in much the same way Frederick Douglass's 1845 slave narrative had, forcing many to rethink American support of South African business and government. Earlier, Mathabane had begun to publish various essays and articles to educate Americans about the horrors of apartheid. When two of his brothers-in-law were shot and killed at point-blank range by a black police officer, he feared that the murders might have been a retaliation to one of his recently published *Newsday* articles. He agonized over the harm his political writing might bring to his family who still remained at home in Alexandra, but he knew that ignoring racial intimidation and violence would not make them go away. In his preface, Mathabane explains that *Kaffir Boy* was his attempt to make the world understand that apartheid had to be abolished because it could not be reformed.

Summary: Kaffir is a derogatory name whites use for blacks in South Africa. “The word *Kaffir* is of Arabic origin. It means 'infidel.' In South Africa it is used disparagingly by most whites to refer to blacks. It is the equivalent of the term *nigger*. I was called a 'Kaffir' many times,” says Mathabane in an explanatory note that precedes the autobiography.

A chance reading of the book by Oprah Winfrey moved her to buy the film rights and arrange a family reunion with Mathabane and his family as guests on her show. Afterwards, his popularity and literary success skyrocketed. *Kaffir Boy* quickly became a national bestseller, translated into seven languages. Guest appearances on numerous television shows and riveting university lectures soon made Mathabane a sought-after speaker who continued to use words to prick the consciences of his listeners. By the year 2000, he had published four more works of nonfiction. Like *Kaffir Boy*, they too would address mankind's pressing need to abolish—once and for all—racial injustice, child abuse, spouse abuse, alcoholism, illiteracy, poverty, and disease.

--*Nonfiction Classics for Students* Volume 4, edited by David Galens for The Gale Group, Farmington Hills, MI, 2002

Mark Mathabane's book is an autobiography, which makes it authoritative on the issue of apartheid. It gives students a first hand look at what it meant to be a young black man in South Africa. It contrasts other South African works like Alan Paton's *Cry, the Beloved Country* because of its genre and nonfictional narrative. It also contains an adolescent protagonist going through hardships much worse than anything teens in American have ever had to face. In this way, the novel serves as a wake up call to the personal fable in which many adolescents feel they live.

Excerpt and standards from Priority Academic Student Skills-Oklahoma State Department of Education

Literature is the heart of the English language arts and the touchstone for all language learning. It represents the unique human gift of composing and communicating ideas through language. All students should read a rich variety of fiction, poetry, drama, and nonfiction from different time periods and cultures, relating them to human aspirations and life experiences.

An effective English language arts program teaches students to respond to a rich variety of literature with increasing sophistication and to communicate their interpretation of what they have read, heard, and seen through various means of expression. Literature should reflect the diversity of our nation and the world, as well as the interest and abilities within each classroom.

Purpose: It is important to remember that no single author or piece of literature can represent an entire culture; no one situation represents all situations of a given culture. Therefore, relying solely on textbooks is limiting to both teachers and students. Many types of literature and instructional materials should be used to enable individual students to meet high standards and expectations.

Grade 9 PASS

Standard 3: Literature - The student will read, construct meaning, and respond to a wide variety of literary forms.

Read and respond to grade-level-appropriate historically or culturally significant works of literature that enhance a study of history and social science. Conduct in-depth analysis of the themes of these works.

4. Literary Works - The student will read and respond to historically and culturally significant works of literature.
 - a. Analyze and evaluate works of literature and the historical context in which they were written.
 - b. Analyze and evaluate literature from various cultures to broaden cultural awareness.

Standard 4: Research and Information: The student will conduct research and organize information.

2. Interpreting Information - The student will analyze and evaluate

information from a variety of sources.

- b. Determine the author's viewpoint to evaluate source credibility and reliability.
- e. Draw conclusions from information gathered.

Grade 10 PASS

Standard 2: Comprehension - The student will interact with the words and concepts on the page to understand what the writer has said.

Read and understand grade-level-appropriate material. Analyze the organizational patterns and evaluate authors' argument and position. At Grade 10, in addition to regular classroom reading, read a wide variety of classic and contemporary literature, poetry, magazines, newspapers, reference materials, and online information.

1. Literal Understanding

- a. Identify the structures and format of various informational documents and explain how authors use the features to achieve their purpose.
- b. Understand specific devices an author uses to accomplish purpose (persuasive techniques, style, literary forms or genre, portrayal of themes, language).

2. Inferences and Interpretation

- *c. Investigate influences on a reader's response to a text (e.g., personal experience and values; perspective shapes by age, gender, class, nationality).

4. Analysis and Evaluation

- a. Discriminate between fact and opinion and fiction and nonfiction.
- c. Analyze the structure and format of informational and literary documents and explain how authors use the features to achieve their purposes.
- d. Analyze techniques (e.g., language, organization, tone, context) used to convey opinions or impressions.

Standard 3: Literature - The student will read, construct meaning, and respond to a wide variety of literary forms.

Read and respond to grade-level-appropriate historically or culturally significant works of literature that reflect and enhance a study of history and social science. Conduct an in-depth analysis of the themes of these works.

4. Literary Works - The student will read and respond to historically and culturally significant works of literature.

- a. Analyze and evaluate works of literature and the historical context in which they were written.

b. Analyze and evaluate literature from various cultures to broaden cultural awareness.

ETC.

Potential Problems

The work contains issues of racial injustice, child abuse, spouse abuse, alcoholism, illiteracy, poverty, disease, obscene language, murder, rape, and other types of violence. It is just like watching the news on an inner city news channel, but in light of the seriousness of the issues, parents need to sign permission slips after being told about the issues and being allowed to read excerpts and/or the book. It is a book about the harsh realities of the world. The thing that makes it so terrifying is these things did not happen to Mark Mathabane hundreds of years ago—it happened less than thirty years ago. Parents should be allowed to request that their child read alternative texts or only approved excerpts.

Fugard, Athol, *Master Harold and the Boys*, Alfred A. Knopf, 1982.

In this sadly poignant play, Fugard forces his audience to confront the depth and power of racism that has become repressed or hidden. He demonstrates just how tenuous white and black relations can be, how easy it is for one moment of hurt and anger to destroy years of love and compassion.

Head, Bessie, *Maru*, Victor Gollancz Ltd, 1971.

Maru is one of three significant novels by Head that are set in Botswana, where she herself lived in political exile for fifteen years before gaining citizenship. The protagonist, like Head herself, is an orphaned girl and teacher who seeks refuge in a small Botswana village, only to be treated as an outcast whose presence divides the village.

Alternative Texts

Mandela, Nelson, *Long Walk to Freedom*, Little, Brown and Company, 1994.

Long Walk to Freedom was published after apartheid had been abolished. It is the deeply moving memoir of Nelson Mandela, president of the African National Congress and the 1993 recipient of the Nobel Peace Prize. Having spent a quarter of a century in prison for his antiapartheid activities, he was the first black to be elected in South Africa's first-ever multiracial elections in April, 1994.

Olney, James, "African Autobiography and the Non-African Reader," in *Tell Me Africa: An Approach to African Literature*, Princeton University Press, 1973, pp. 26–78.

Olney explains that African autobiography is paradoxically both diverse and unified. Despite its "diversity of motives, points of view, and forms," African autobiographical literature shares a unified "vision of the human experience" that is uniquely African.

--*Nonfiction Classics for Students* Volume 4, edited by David Galens for The Gale Group, Farmington Hills, MI, 2002