

TERM 3

The following resource pack includes term 3, literature notes and activities. Learners are required to complete all activities. Term 3 assessments will be based on Literature.

Learners are advised to download the PDF version of "The Pearl" available online.

N.B Poems and Short Stories were covered in class throughout the year.

SECTION A

THE PEARL

Read the notes on each chapter and answer the questions that follow.

Notes for Chapter 1

Kino and his wife Juana live with their baby Coyotito (little coyote) in a brushwood hut on the shores of the Gulf of California. They are native Mexicans, and their village is on the edge of a Spanish-Mexican town. Dawn is breaking. They rise, eat a simple breakfast and tend the baby. There is a feeling of contentment until they see a scorpion crawling towards the baby. Kino tries to kill the scorpion but it falls on the baby and stings it. Juana insists that they visit the doctor in the town.

What do you think?

As you read this first chapter, think about how Kino's feelings and emotions are expressed:

- in terms of music and song
- through his senses
- by physical action.

Questions

Look for evidence in Chapter 1 to help you answer these questions.

1. In what ways does Steinbeck show the depth of feeling between Kino and Juana?
2. Why do you think that no new songs were being added to the old songs of Kino's people?
3. How does Steinbeck show Kino's awareness and understanding of animals?
4. In what way does Juana's behaviour surprise Kino when the scorpion stings Coyotito?
5. The doctor's servant 'shut the gate quickly out of shame.' (page 28). Why do you think the servant felt shame?

Notes for Chapter 2

After their rejection by the doctor, Kino and Juana go out pearl fishing. On his first dive Kino finds a massive oyster. He returns with his catch to the canoe. He opens the giant oyster and finds a huge pearl inside it. Juana notices that Coyotito's scorpion sting has faded.

What do you think?

As you read this chapter, think how Steinbeck uses words and images connected with light to describe:

- the scenery of the estuary
- appearance of the sea bed
- Kino's eyes when he returns to the canoe
- the first sight of the great pearl.

Questions

1. How does Steinbeck's description of the life under the sea differ from that of life on land?
2. Steinbeck makes a connection between the description of Kino's canoe and the formation of pearls. What is this connection and why do you think he makes it?
3. Why does Juana have no faith in her method of treating Coyotito's injury?
4. Why is Kino unwilling to open the great oyster?
5. Why does Kino howl when Juana points out what has happened to Coyotito?

Notes for Chapter 3

News of Kino's pearl spreads, evoking different responses. Kino visits his brother and wife to seek advice, and makes plans for the future. The priest arrives, followed by the doctor who had earlier refused to treat Coyotito. Kino hides the pearl, but in the night, a thief tries to find it, and Kino is hurt while defending his property.

What do you think?

Most of those who hear of Kino's good fortune only think of how it can benefit them. Think how their reactions differ. Think also how Steinbeck describes these reactions as being like a poison, like the scorpion's venom which infected Coyotito.

Questions

1. What does Steinbeck mean when he describes the town as 'a colonial animal'?
2. How are we made to realise how little concern for the natives the Spanish Mexican inhabitants of the town have?
3. How do we know that Kino is suspicious of both the priest and the doctor?
4. Why do you think that Steinbeck chooses this point in his story to describe the behaviour of the schools of fish in the estuary?
5. Both Kino and Juana realise that in some way the pearl will bring evil to them. How do their opinions differ about the best way to turn away this evil?

Notes for Chapter 4

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The following morning Kino, Juana and Coyotito, followed by a great crowd, walk into the town to sell the pearl. To his fury, the buyers will only offer a small amount, claiming that the pearl has little value. Kino returns to his hut and hides the pearl. As dusk falls he senses evil around him. When he steps outside he is attacked and searched. He and Juana decide to travel to the capital to find a buyer for the pearl.

What do you think?

The villagers sense that they are witnessing a great event. Notice how Steinbeck shows the variety of excuses in their minds for joining the procession into town. Think about how the support of the villagers for Kino and Juana fades as they come to believe the dealers' lies.

Questions

1. Why do the pearl fishers still go to the dealers even though they know they are being cheated by them?
2. What do you think is the priest's real intention in the sermon that Kino refers to on page 68?
3. How do the 'dramatic effects' (see page 71) of the dealer and Kino differ?
4. Why is Juan Tomás afraid for Kino (page 67)?
5. What does Kino mean when he tells Juana, 'Believe me, I am a man,' and what is Juana's answer to this?

Notes for Chapter 5

While Kino and Coyotito are asleep, Juana takes the pearl and tries to throw it into the sea. Kino catches her and attacks her. Later he is attacked and stabs his assailant. Juana finds Kino lying semi-conscious in the pathway. They decide to escape in the canoe, but Kino finds that someone has knocked a hole in it. The hut is set on fire, but they escape and hide in Juan Tomás' house.

What do you think?

Think how the pearl has changed both Kino and Juana, making them even less open with each other and, in Kino's case, more inclined to violence. Think also how, during the progress of the story, Juana has become more forceful and less submissive to Kino's wishes.

Questions

1. What makes Juana continue to protect Kino and the pearl, even after he has beaten her?
2. What do you think Steinbeck means when he writes, 'Now, in an instant, Juana knew that the old life was gone for ever.'? What was the old life and how has it changed?
3. When Kino says 'I am a man', what does he mean by this? How does Juana interpret his meaning differently?
4. What does Kino mean when he says to Juan Tomás, 'I know I am like a leprosy.'?
5. Despite all the grief it has brought him, Kino decides to keep the pearl. Why?

Notes for Chapter 6

Kino and Juana set out to escape to the north. Kino tries to cover their tracks. As day breaks they hide in a thicket near the road. Kino awakes and sees three trackers pursuing them. He leads Juana further into the mountains until they come to a ravine where they hide. Kino attacks his pursuers and kills all three, but in the struggle Coyotito is killed by a stray bullet. Kino and Juana return to the village and throw the pearl back into the sea.

What do you think?

Why does Kino not go to the police for protection for himself and his family?

Questions

1. Earlier Kino and Juana believed the night air to be evil. What changes can you see in them as they begin their night-time escape?
2. As they hide from their pursuers, how does Kino try to convince himself and Juana that they are right to run away?
3. Why does Juana refuse to leave Kino when he tells her to hide? Has anything occurred earlier to explain her stubbornness now?
4. How do you think Coyotito's death might have been avoided?
5. Walking through La Paz to throw the pearl into the sea, Kino 'was immune and terrible, and his song had become a battle cry'. What battle was Kino fighting?

SECTION B

Learners are required to read over each poem and complete the attached activities.

QUESTIONS

For each poem listed, learners are expected to fill in the appropriate answers.

1. For each poem, list the following:

1.1 Tone

1.2 Figures of speech

1.3 Themes

1.4 Structure

1.5 Poet

Rain in summer

By Henry Wadsworth Longfellow

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain! 5

How it clatters along the roofs,
Like the tramp of hoofs
How it gushes and struggles out
From the throat of the overflowing spout!

Across the window-pane 10
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain! 15

Stopping by woods on a snowy evening

By Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer 5
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake 10
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep, 15
And miles to go before I sleep.

Poem for my mother

By Jennifer Davids

That isn't everything, you said
on the afternoon I brought a poem
to you hunched over the washtub
with your hands
the shrivelled
burnt granadilla
skin of your hands
covered by foam.

5

And my words
slid like a ball
of hard blue soap
into the tub
to be grabbed and used by you
to rub the clothes.

10

A poem isn't all
there is to life, you said
with your blue-ringed gaze
scanning the page
once looking over my shoulder
and my back at the immediate
dirty water

15

20

and my words
being clenched
smaller and
smaller.

25

Drummer Hodge

By Thomas Hardy

They throw in Drummer Hodge, to rest
Uncoffined – just as found:
His landmark is a kopje-crest
That breaks the veldt around:
And foreign constellations west
Each night above his mound.

5

Young Hodge the drummer never knew –
Fresh from his Wessex home –
The meaning of the broad Karoo,
The Bush, the dusty loam,
And why uprose to nightly view
Strange stars amid the gloam.

10

Yet portion of that unknown plain
Will Hodge for ever be;
His homely Northern breast and brain
Grow to some Southern tree,
And strange-eyed constellations reign
His stars eternally.

15

Throwing a tree

By Thomas Hardy

The two executioners stalk along over the knolls,
Bearing two axes with heavy heads shining and wide,
And a long limp two-handed saw toothed for cutting great boles,
And so they approach the proud tree that bears the death-mark on its side.

Jackets doffed they swing axes and chop away just above ground,
And the chips fly about and lie white on the moss and fallen leaves;
Till a broad deep gash in the bark is hewn all the way round,
And one of them tries to hook upward a rope, which at last he achieves.

5

The saw then begins, till the top of the tall giant shivers:
The shivers are seen to grow greater with each cut than before:
They edge out the saw, tug the rope; but the tree only quivers,
And kneeling and sawing again, they step back to try pulling once more.

10

Then, lastly, the living mast sways, further sways: with a shout
Job and Ike rush aside. Readied the end of its long staying powers
The tree crashes downward: it shakes all its neighbours throughout,
And two hundred years' steady growth has been ended in less than two hours.

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