



EXAMINATIONS COUNCIL OF SWAZILAND JUNIOR CERTIFICATE EXAMINATION

LITERATURE IN ENGLISH

120/01

Paper 1 (Closed Books)

October/November 2013

2 Hours 15 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

Follow the instructions on the front cover of the booklet.

Write your centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions: **one** question from Section A (Drama), **one** question from Section B (Poetry), and **one** question from Section C (Prose).

At least **one** of these must be a passage – based question (marked*), and at least **one** must be an essay/empathic question.

At the end of the examination, fasten all your work securely together.

Marks allocated to each question are shown in brackets [] at the end of each question.

This document consists of **13** printed pages and **3** blank pages.

- And out of doubt you do me now more wrong 155
 In making question of my uttermost
 Than if you had made waste of all I have
 Then do but say to me what I should do
 That in your knowledge may by me be done,
 And I am prest unto it: therefore speak. 160
- BASSANIO** In Belmont is a lady richly left,
 And she is fair, and, fairer than that word,
 Of wondrous virtues. Sometimes from her eyes
 I did receive fair speechless messages.
 Her name is Portia, nothing undervalued 165
 To Cato's daughter, Brutus' Portia,
 Nor is the wide world ignorant of her worth,
 For the four winds blow in from every coast
 Renowned suitors, and her sunny locks
 Hang on her temples like a golden fleece, 170
 Which makes her seat of Belmont Colchos' strand,
 And many Jasons come in quest of her.
 O my Antonio, had I but the means
 To hold a rival place with one of them,
 I have a mind presages me such thrift 175
 That I should questionless be fortunate.
- ANTONIO** Thou know'st that all my fortunes are at sea,
 Neither have I money, nor commodity
 To raise a present sum; therefore go forth;
 Try what my credit can in Venice do, 180
 That shall be racked even to the uttermost
 To furnish thee to Belmont to fair Portia.
 Go, presently inquire, and so will I,
 Where money is; and I no question make
 To have it of my trust, or for my sake. 185
- (a)** What does this passage reveal about Antonio and Bassanio's relationship?
 Support your answer with details from the passage. **[10]**
- (b)** What feelings do you have for Bassanio as you read this passage?
 Explain your feelings using the passage for support. **[10]**
- Or**
- 2.** By referring closely to the scene of the court case brought by Shylock against Antonio, explain whether you think the way the case is handled is fair or not. Refer closely to the play to support your answer. **[20]**
- Or**
- 3.** You are Nerissa at the end of the drama. Write your thoughts. **[20]**

OLA ROTIMI: *The Gods are not to Blame*

Either

- *4. Read the following passage carefully and then answer the questions that follow.

FIRST CHIEF [*Emerging from the bedroom with a blood-stained dagger:*]
Oh... Ogun... it is all over.

OGUN PRIEST: Is he dead too?

FIRST CHIEF: Gods! I have seen deaths before. As a warrior in this land of Kutuje, I have seen deaths, at home, in battle. I have seen deaths. But the death of a woman with a knife pushed deep by her own hands to reach her very womb... Gods! 5

[*ADEROPO wrenches his arms free from the CHIEFS' grip, rushes into the bedroom, flings the curtain widely open to be confronted by KING ODEWALE, groping about in the bedroom, his eyes gouged out and oozing blood. ADEROPO staggers back in horror from the bedroom.*] 10

FIRST CHIEF: He reached down...calmly...so calmly... pulled out the knife from her body and then... again calmly... [*Demonstrates gouging of eyes.*]

OGUN PRIEST: Plucked out his own eyes?

[*CHIEFS and PRIEST make for bedroom, but collide with ADEROPO.*] 15

ADEROPO: Why didn't anybody stop him!

FIRST CHIEF: I tried, son... the gods bear me witness... I... rushed to him, wrestled to seize the knife from his grip but... his strength was the strength of a hundred vexed lions. And I was alone.

[*CHILDREN prance on to stage playfully approaching ADEROPO*] 20

CHILDREN: Baba, baba, baba!

We have waited for you all these days.

What happened to our mother and —

[*ODEWALE is groping his way into the sitting room. News has spread and the TOWNSPEOPLE are converging on to the palace. ADEROPO shields the children from the gory sight of KING ODEWALE*] 25

ADEROPO: Abero... Abero... come take them away —

ODEWALE: Did I hear the voice of my brother, Aderopo?

[*ABERO leads children away*]

ADEROPO: [*prostrating himself.*] Yourhighness 30

ODEWALE: My brother, I have done you much wrong with my grave suspicions.

ADEROPO: It is nothing, your highness... it is the way the gods meant it to happen.

ODEWALE: No, no! Do not blame the Gods. Let no one blame the powers. My people, learn from my fall. The powers would have failed if I did not let them use me. They knew my weakness: the weakness of a man easily moved to the defence of his tribe against others. I once slew a man on my farm in Ede. I could have spared him. But he spat on my tribe. He spat on the tribe I thought was my own tribe. The man laughed, and laughing, he called me a 'man from the bush tribe of Ijekun'. And I lost my reason. Now I find out that that very man was my... own father, the King who ruled this land before me. It was my run from the blood I spilled to calm the hurt of my tribe, that brought me to this land to do more horrors. Pray my people —Baba Ogunsomo — 35

40

(a) How does this passage reveal the horror and shock of this moment?
Support your answer with details from the passage. **[10]**

(b) What feelings do you have for Odewale as you read this passage?
Explain your feelings using the passage for support. **[10]**

Or

5. What are your feelings about Baba Fakunle and the role he plays in the lives of the people of Kutuje?
Refer closely to the play to support your answer. **[20]**

Or

6. You are Aderopo at the end of the drama. Write your thoughts. **[20]**

SECTION B : POETRY

Answer **one** question from this section.

Lucy Dlamini and Nonhlanhla Vilakati, ed.: *When Fishes Flew and Other Poems.*

Either

- * 7 Read the following poem carefully and then answer the questions that follow.

“A Sudden Storm” Pius Oleghe

The wind howls, the trees sway,
The loose house-top sheets clatter and clang,
The open window shuts with a bang,
And the sky makes night of the day.

Helter-skelter the parents run, 5
Pressed with a thousand minor cares:
“Hey, you there! Pack the house-wares!
And where on earth’s my son?”

Home skip the little children:
“Where have you been, you naughty boy?” 10
The child can feel nothing but joy,
For he loves the approach of the rain.

The streets clear, the houses fill,
The noise gathers as children shout
To rival the raging wind without, 15
And naught that can move is still –

A bright flash! – a lighted plain:
Then, from the once-black heavens,
Accompanied by noise that deafens,
Steadily pours the rain. 20

By referring closely to the poem, explore how Pius Oleghe has made it very exciting for you. [20]

8. Explore how the poets in any **two** of the following poems have used language to treat the subject of being young. [20]

Blackberry Sweet - Dudley Randall
Before the Sun - Charles Mungoshi
A Young Tree - Stella Ngatho

Remember to refer closely to the poems to support your answer.
Or

9. Explore how the language of the poets bring out interesting ideas about human life in any **two** of the following poems.

<i>Just a Word</i>	-	Sheikha A. El-Miskery
<i>To Daffodils</i>	-	Robert Herrick
<i>The Sick Rose</i>	-	William Blake

Remember to refer closely to the poems to support your answer.

[20]

SECTION C: PROSE

Answer **one** question from this section.

John Steinbeck: *The Pearl*

Either

***10** Read the following passage carefully and then answer the questions that follow.

Kino edged like a slow lizard down the smooth rock shoulder. He had turned his neck-string so that the great knife hung down from his back and could not clash against the stone. His spread fingers gripped the mountain, and his bare toes found support through contact, and even his chest lay against the stone so that he would not slip. For any sound, a rolling pebble or a sigh, a little slip of flesh on rock, would rouse the watchers below. Any sound that was not germane to the night would make them alert. But the night was not silent; the little tree frogs that lived near the stream twittered like birds, and the high metallic ringing of the cicadas filled the mountain cleft. And kino's own music was in his head, the music of the enemy, low and pulsing, nearly asleep. But the Song of the Family had become as fierce and sharp and feline as the snarl of a female puma. The family song was alive now and driving him down on the dark enemy. The harsh cicada seemed to take up its melody, and the twittering tree frogs called little phrases of it.

And Kino crept silently as a shadow down the smooth mountain face. One bare foot moved a few inches and the

toes touched the stone and gripped, and the other foot a few inches, and then the palm of one hand a little downwards, and then the other hand, until the whole body, without seeming to move, had moved. Kino's mouth was open so that even his breath would make no sound, for he knew that he was not invisible. If the watcher, sensing movement, looked at the dark place against the stone which was his body, he could see him. Kino must move so slowly he would not draw the watcher's eyes. It took him a long time to reach the bottom and to crouch behind a little dwarf palm. His heart thundered in his chest and his hands and face were wet with sweat. He crouched and took great long breaths to calm himself.

Only twenty feet separated him from the enemy now, and he tried to remember the ground between. Was there any stone which might trip him in his rush? He kneaded his legs against cramp and found that his muscles were jerking after their long tension. And then he looked apprehensively to the east. The moon would rise in a few moments now, and he must attack before it rose. He could see the outline of the watcher, but the sleeping men were below his vision. It was the watcher Kino must find must find quickly and without hesitation. Silently he drew the amulet string over his shoulder and loosened the loop from the horn-handle of his great knife.

He was too late, for as he rose from his crouch the silver edge of the moon slipped above the eastern horizon, and Kino sank back behind his bush.

- (a) In what way does this passage reveal Kino's desperation and determination?
Support your response with details from the passage. [10]
- (b) What are your own feelings as you read this passage?
Explain your feelings using the passage for support. [10]

Or

11. For what reasons would you admire Juana in this novel?
Refer closely to the novel to support your answer. [20]

Or

12. Imagine you are Juan Tomas the same evening after you had accompanied Kino to sell his pearl to the pearl buyers.
Write your thoughts. [20]

Kagiso Lesego Molohe: *The Mending Season*

Either

- *13 Read the following passage carefully and then answer the questions that follow.

When I arrived in class, everyone was talking. The teacher walked in after me, a slightly overweight, middle-aged woman with short brown hair pulled forward in large arching bangs. She stood at the front of the class, slammed her books on the teacher's desk and turned to my side of the room. My timetable told me she was the Geography teacher.

"Black girls," she started, "making noise as usual!"

"Ah, miss" Trish said. "It's not us!"

"Hao, Miss! It's everyone, not just the Black girls," Tamz protested.

Several Black girls were offended but everyone else kept quiet.

"Miss, you always think it's us Veronica said without looking directly at the teacher and looking at the other girls for support. "But everyone makes noise."

"Excuse me! You're so rude! I won't tolerate rudeness in my class. Now, I don't know how you speak to each other where you live, but this is not how we do things around here."

The class fell silent. The girls started whispering something in Sesotho, and the teacher retorted, "And you know you're not allowed to speak your language in here! This is an English Medium school!" She emphasized "English" and the Medium". "One more time and you'll have to LEAVE

the room. And then miss MORE school, which we BOTH know you DESPERATELY need.”

She paused and gave everyone a chance to absorb what she had just said “Now, Standard Sixes, I hope you’ve had a good rest and you’re ready for work. We have a lot to go through this year. A lot of learning to do.” She dusted the chalkboard as she spoke. “And in my opinion many of you can do a lot better than you did last year.” She turned around to face us as she licked chalk dust off her palm.

“She always eats chalk,” Veronica whispered behind me.

“Miss, why do you always eat chalk?” Veronica asked. The teacher looked embarrassed for a moment.

“Yes, Miss why?” Marianne chimed in.

“It’s just something I do. Now, I see we have some new faces.” I had thought that I was the only one.

“My mom says it’s a sign of iron deficiency,” a girl called Laura said in a soft voice. When everyone turned to look at her, she gave us an apologetic smile and lifted her shoulders to shrug but they stayed up. The teacher, sounding annoyed now, said, “Thank you for that information, Laura.”

“I’m Mrs Addis to those of you who are new. I’ll be your Geography teacher this year. OK, let’s go around and say our names so that the new girls can tell us who they are and find out who everyone is.”

- (a) What do you think this passage reveals about Mrs Addis personality and her attitude towards the black students?
Support your answer with details from the passage. **[10]**
- (b) What feelings do you have about the Black girls as you read this passage?
Explain your feelings using the passage for support. **[10]**

Or

14. Do you think Kagiso Lesego Molepe wants you to sympathise with Beth or to dislike her?
Support your answer with details from the novel. **[20]**

Or

15. You are Matshidiso at the end of the story. Write your thoughts.

VELAPHI MAMBA (ed): *Africa Kills Her Sun***Either*****16**

Read the following passage from '*Back on Course*' and then answer the questions that follow.

I tore off a strip of my new cloth and hid it, with the money wrapped in it, under the big stone. I tied a knot in a clump of long grass near by. Then I began to run home. I ran as fast as I could, driving myself on, so that I was covered in sweat and fighting for breath. I put on a last effort as I reached the gate of the house and collapsed at my mother's feet.

'Kofi! Kofi!' she cried, kneeling beside me and wiping the sweat from my face. 'What happened? Are you hurt? What is it?'

The house-girls and the little children who did not go to school crowded round. I tried to speak, but was so agitated and breathless that I only gasped.

'Bring cold water,' called my mother, and she splashed it on my face. I began to enjoy my act, and gasped a bit more and rolled up my eyes. But her next order took away some of my fun. 'Go and fetch the master, quickly,' she told her maid.

I struggled up, 'No mama, I am all right,' I protested. But I was too late. The girl had rushed off, only too delighted to be the bearer of such exciting news.

Still gasping, and trying to squeeze out a few tears, I told my mother that I had been attacked by thieves, and my money taken from me, and that only by running with all my might had I escaped being murdered. My audience was entirely convinced. My mother hugged me tightly, and the girls and boys bombarded me with questions, and exclaimed with horror when I showed my torn cloth. In the middle of all this my father walked in. For once his appearance did not make anyone quiet. My mother at once began to abuse him for forcing me to go that morning.

'The gods are with children,' she said. 'The spirits told him that he should stay late in bed this morning and go in peace. But you forced him to go quickly without his bath or his breakfast. And look what has happened! He was set on by thieves, and beaten and robbed!' My mother, carried away, began to improve upon my account. 'Look!' she cried. 'He is almost dying.' Here I rolled my eyes again, and then closed them and sank back against the wall. I was only too glad to shut out the sight of my father, who was obviously not impressed, and who had brought with him his long

cane. But my mother had not yet become aware that he was not moved by her speech. 'Look!' she cried again. 'See how they have torn his new cloth! See how he tried to keep the money, so that they had to tear off the corner in which it was tied!'

She stopped for breath, and a horrible sound made me open my eyes. My father laughed!

'Edzi,' he asked. 'Do you believe this story?'

A look of utter surprise came over my mother's face.

'What else can it be?' she asked.

'Why do you allow your own son to deceive you?' he asked her, rather wearily.

'How can you believe this fantastic story? Would thieves set upon a small boy with no luggage? How could they know he had any money? Do thieves make open attacks in broad daylight on market-day? Are there any cuts or bruises on the boy? No, Edzi, use your brains. Kofi wanted to take a day off from school for some reason of his own. That was quite clear from the beginning. If you allow him to get away with things like this, it will not be many years before he will sell the house from over your head without your knowing anything about it.'

All the excitement had died down. There was no doubt that my father had, with his few reasonable words, stolen my audience's support from me. I glanced round carefully from under my lashes.

My mother's face still wore the look of surprise, but it was fading into doubt and annoyance. The house-girls' expressions were openly amused. Only my small brothers and sisters still looked at me admiringly.

- (a) How has the author managed to make this passage very amusing for you? Support your answer with detail from the passage. [10]
- (b) Say what is revealed about the characters of Kofi's father and that of his mother in this passage? Support your answer with reference from the passage. [10]
- Or
17. How does the writer Alan Paton make you feel pity for Ha'penny in the story *Ha'penny*? Support your answer with details from the short story. [20]
- Or
18. You are Johnny Day at the end of the story '*The Quarry*'. Write your thoughts. [20]

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