

Candidate Name	School Name
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JUNIOR SECONDARY SEMI-EXTERNAL EXAMINATION

ENGLISH SECOND LANGUAGE

2131/4

PAPER 4 Literature

1 hour 30 minutes

Marks 60

2018

Additional Material: Answer Book

INSTRUCTIONS AND INFORMATION TO CANDIDATES

- Write your Candidate Name and School Name in the spaces at the top of this page.
- Candidates answer on the Question Paper in the spaces provided.
- Write in dark blue or black pen.
- Do not use correction fluid.
- Answer **one** question from Section **A**, **one** question from Section **B** and **one** question from Section **C**.
- Answer **all** the subsections of each question.
- Do not write in the margin.
- Write clearly and legibly.
- The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **19** printed pages.



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

SECTION A

Modern Poetry for Secondary Schools, edited by D. Dawson

Answer only **ONE** question from this section.

1 Read the following poem and answer the questions that follow.

The Giraffe, by Geoffrey Dearmer

Hide of a leopard and hide of a deer And eyes of a baby calf Sombre and large and crystal clear, And a comical back that is almost sheer has the absurd giraffe.	5
A crane all covered with hide and hair Is the aslant giraffe, So cleverly mottled with many a square That even the jungle is unaware Whether a pair or a herd are there, Or possibly one giraffe, Or possibly only half.	10
If you saw him stoop and straddle and drink He would certainly make you laugh. He would certainly make you laugh, I think, With his head right down on the water's brink, Would the invert giraffe, The comical knock-kneed, angular, crock-kneed, Any-how-built giraffe.	15
There's more than a grain of common sense And a husky lot of chaff In the many and varied arguments About the first giraffe; Whether he grew a neck because He yearned for the higher shoots Out of the reach of all and each Of the ruminating brutes Or whether he got to the shoots because His neck was long, if long it was, Is the cause of many disputes Over the ladder without any rungs, The stopper-like mouth and the longest of tongues Of the rum and dumb giraffe, The brown, equatorial, semi-arboreal Head in the air giraffe.	20 25 30 35

(a) (i) The poet compares the giraffe’s skin to ‘the hide of a leopard’ (Line 1). Do you think that the comparison is effective? First answer either **Yes** or **No**, then give a reason for your answer.

.....
..... [1]

(ii) What is the purpose of the giraffe’s skin pattern?

.....
..... [1]

(iii) Give the numbers of the lines in which the poet explains this purpose. (You do **not** need to quote/copy the lines.)

..... [1]

(b) The poet compares the giraffe to a crane (Line 6). Do you think that the comparison is effective? First answer either **Yes** or **No**, then give a reason for your answer.

.....
..... [1]

(c) **In your own words**, briefly explain the argument in **Stanza 3**.

.....
..... [2]

(d) The poet rhymes the word ‘giraffe’ with several other words. List **two** of these rhyming words.

..... [2]

(e) The poet uses several internal rhymes (*rhyming two or more words within the same line*). Quote **two pairs** of these rhyming words (**not** the whole lines).

.....
..... [2]

(f) The poet often uses repetition in this poem, e.g. ‘Or possibly’ in Lines 11 and 12. Suggest a possible reason why he does this.

.....
..... [1]

(g) (i) Rewrite Lines 1 and 2. Clearly underline the **stressed** (*strong*) **syllables** to show the rhythm (*metre*) of the poem.

.....
..... [2]

- (ii) Suggest a possible reason why the poet chose this kind of rhythm for this poem.

.....
 [1]

- (h) 'Over the ladder without any rungs ...' (Line 31).

- (i) What is 'the ladder'?

..... [1]

- (ii) Identify the figure of speech used in this line. Tick the box of the correct answer.

A alliteration

B assonance

C metaphor

D personification [1]

- (i) 'That even the jungle is unaware ...' (Line 9). Identify the **two** figures of speech used in this line. Tick the box of the correct answer.

A alliteration and metaphor

B alliteration and simile

C assonance and onomatopoeia

D assonance and personification [1]

- (j) 'If you saw him stoop and straddle and drink ...' (Line 13). Identify the figure of speech used in this line. Tick the box of the correct answer.

A alliteration

B assonance

C metaphor

D personification [1]

- (k) 'Of the ruminating brutes ...' (Line 27). Identify the figure of speech used in this line. Tick the box of the correct answer.

A alliteration

B assonance

C metaphor

D personification [1]

- (l) The mood (*general atmosphere or feeling*) of this poem is best described as ... Complete the sentence. Tick the box of the correct answer.

A angry and aggressive

B frightened and worried

C humorous/funny and playful

D sad and sorrowful [1]

[20]

OR

- (g) (i) Rewrite Lines 1 and 2. Clearly underline the **stressed** (*strong*) **syllables** to show the rhythm (*metre*) of the poem.

.....

[2]

- (ii) Suggest a possible reason why the poet chose this kind of rhythm for this poem.

.....

[1]

- (h) 'In a mutual murmur;' (Line 8). Identify the two figures of speech used in this line. Tick the box of the correct answer.

- A** alliteration and onomatopoeia
 B alliteration and personification
 C metaphor and onomatopoeia
 D metaphor and personification

[1]

- (i) 'No assegais, / But arrows of laughter in the eyes,' (Lines 3-4). Identify the figure of speech used in these lines. Tick the box of the correct answer.

- A** alliteration
 B assonance
 C metaphor
 D personification

[1]

- (j) 'And that one wet night' (Line 17). Identify the figure of speech used in this line. Tick the box of the correct answer.

- A** alliteration
 B metaphor
 C onomatopoeia
 D personification

[1]

- (k) The mood (*general atmosphere or feeling*) of this poem is best described as ... Complete the sentence. Tick the box of the correct answer.

- A** cold and unfeeling
 B critical and complaining
 C remembering and thoughtful
 D worried and anxious

[1]

[20]

SECTION B

Answer only **ONE** question from this section.

3 From **The Pearl**, by John Steinbeck

Read the following passage and answer the questions that follow.

The servant from the gate came to the open door and stood waiting to be noticed.

‘Yes?’ the doctor asked.

‘It is a little Indian with a baby. He says a scorpion stung it.’

The doctor put his cup down gently before he let his anger rise.

‘Have I nothing better to do than cure insect bites for “little Indians”? I am a doctor, not a veterinary.’ 5

‘Yes, Patron,’ said the servant.

‘Has he any money?’ the doctor demanded. ‘No, they never have any money. I, I alone in the world am supposed to work for nothing – and I am tired of it. See if he has any money!’ 10

At the gate the servant opened the door a trifle and looked out at the waiting people.

And this time he spoke in the old language.

‘Have you money to pay for the treatment?’

Now Kino reached into a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly and grey as little ulcers, flattened and almost valueless. The servant took the paper and closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back. 15

‘The doctor has gone out’, he said. ‘He was called to a serious case.’ And he shut the gate quickly out of shame. And now a wave of shame went over the whole procession. They melted away. The beggars went back to the church steps, the stragglers moved off, and the neighbours departed so that the public shaming of Kino would not be in their eyes. 20

For a long time Kino stood in front of the gate with Juana beside him. Slowly he put his suppliant hat on his head. Then, without warning, he struck the gate a crushing blow with his fist. He looked slowly down in wonder at his split knuckles and at the blood that flowed down between his fingers. 25

(a) Where is this novel set? Tick the box of the correct answer.

- A English Channel
- B Florida Keys
- C Gulf of California
- D Table Bay

[1]

(b) In Line 3 the servant tells the doctor, 'He says a scorpion stung it.' What does the scorpion stand for (*represent, symbolise*) in this novel?

.....

[1]

(c) After the scorpion stings the baby, whose idea is it to call the doctor and why does everyone find it such a surprising idea?

.....

.....

.....

[2]

(d) In Lines 20-21 we are told, 'And he shut the gate quickly out of shame.' Why does the doctor's servant feel ashamed?

.....

.....

[2]

(e) Briefly describe Kino's emotions when the doctor refuses to treat the baby.

.....

.....

[2]

(f) Briefly describe the character of the doctor. Motivate your answer with reference to events and characters in the novel.

.....

.....

.....

.....

.....

[4]

(g) The writer/author of a poem is called a 'poet'. What is the writer/author of a novel called? Give **one word only**.

.....

[1]

(h) Who is the main character (*protagonist/hero*) in this novel? Tick the box of the correct answer.

A Coyotito

B Juan Tomás

C Kino

D The doctor

[1]

(i) Classify this novel according to the literary type (*genre*) to which it belongs. Tick the box of the correct answer.

A allegory/parable

B autobiography

C humorous/funny story

D science fiction

[1]

(j) In **Column A** below there are five sentences taken from the novel. They are in jumbled order. Rearrange the sentences **in the correct order (sequence) of events**. Next to each number in **Column B**, write the capital letter of the corresponding sentence.

[5]

Column A	Column B
A The procession crossed the blinding plaza and passed in front of the church.	1.
B The man who looked out at him was one of his own race.	2.
C Down the rope that hung the baby's box from the roof support a scorpion moved slowly.	3.
D 'The doctor would not come,' Kino said to Juana.	4.
E Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and struck.	5.

[20]

OR

4 Read the following passage and answer the questions that follow.

‘They have taken the pearl. I have lost it. Now it is over,’ he said. ‘The pearl is gone.’

Juana quieted him as she would quiet a sick child. ‘Hush,’ she said. ‘Here is your pearl. I found it in the path. Can you hear me now? Here is your pearl. Can you understand? You have killed a man. We must go away. They will come for us, can you understand? We must be gone before the daylight comes.’

5

‘I was attacked,’ Kino said uneasily. ‘I struck to save my life.’

‘Do you remember yesterday?’ Juana asked. ‘Do you think that will matter? Do you remember the men of the city? Do you think your explanation will help?’

Kino drew a deep breath and fought off his weakness. ‘No,’ he said. ‘You are right.’ And his will hardened and he was a man again.

10

‘Go to our house and bring Coyotito,’ he said, ‘and bring all the corn we have. I will drag the canoe into the water and we will go.’

He took his knife and left her. He stumbled towards the beach and he came to his canoe. And when the light broke through again he saw that a great hole had been knocked in the bottom. And a searing rage came to him and gave him strength. Now the darkness was closing in on his family; now the evil music filled the night, hung over the mangroves, swirled in the wave-beat. The canoe of his grandfather, plastered over and over, and a splintered hole broken in it. This was an evil beyond thinking. The killing of a man was not so evil as the killing of a boat. For a boat does not have sons, and a boat cannot protect itself, and a wounded boat does not heal. There was sorrow in Kino’s rage, but this last thing had tightened him beyond breaking. He was an animal now, for hiding, for attacking, and he lived only to preserve himself and his family. He was not conscious of the pain in his head. He leaped up the beach, through the brush line towards his brush house, and it did not occur to him to take one of the canoes of his neighbours. Never once did the thought enter his head, any more than he could have conceived breaking a boat.

15

20

25

(a) Where is this novel set? Tick the box of the correct answer.

- A English Channel
- B Florida Keys
- C Gulf of California
- D Table Bay

[1]

(b) Whom does Juana mean when she reminds Kino of ‘the men of the city’ in Line 8?

.....

[1]

(c) In Lines 17-18 we are told, ‘The canoe ... plastered over and over ...’ Of what does this description remind us and why?

.....
.....
.....
.....

[2]

(d) Briefly explain why Kino's canoe is so important to him. Mention **three** different reasons.

.....
.....
.....
.....
.....
.....

[3]

(e) What event does the destruction of Kino's canoe stand for (*represent, symbolise*) in this novel?

.....
.....

[1]

(f) Briefly describe the character of Juana. Motivate your answer with reference to events and characters in the novel.

.....
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.....
.....

[4]

(g) The writer/author of a poem is called a 'poet'. What is the writer/author of a novel called? Give **one word only**.

.....

[1]

(h) Who is the main character (*protagonist/hero*) in this novel? Tick the box of the correct answer.

- A** Coyotito
- B** Juan Tomás
- C** Kino
- D** The doctor

[1]

(i) Classify this novel according to the literary type (*genre*) to which it belongs.

Tick the box of the correct answer.

- A** allegory/parable
- B** autobiography
- C** humorous/funny story
- D** science fiction

[1]

(j) In **Column A** below there are five sentences taken from the novel. They are in jumbled order. Rearrange the sentences **in the correct order (sequence) of events**. Next to each number in **Column B**, write the capital letter of the corresponding sentence.

[5]

Column A	Column B
A 'I will hide you,' said Juan Tomás.	1.
B They left quietly in the dark before the moon had risen.	2.
C He hissed at her like a snake, and Juana stared at him with wide unfrightened eyes, like a sheep before the butcher.	3.
D The fierce light of the burning house lighted Kino's face strongly.	4.
E He heard the rush, got his knife out and lunged at one dark figure and felt his knife go home, and then he was swept to his knees and swept again to the ground.	5.

[20]

SECTION C

Answer only **ONE** question from this section.

5 From *God of Women*, by Dr Francis Sifiso Nyathi

Read the following passage and answer the questions that follow.

Nsala enters with a bucket of water on her head. She puts it down as Neo and the chief come out of one of the huts with the chief carrying a plate of food.

- Neo:** I fear your potent instinct my lord.
- Lewanika:** Were you bred of wolves? (*Again to Nsala*) I said, were you bred of wolves? 5
- Neo** (*putting his hand on his mouth in surprise*): My lord, you abuse your wife. You malign her in front of us all. You ...
- Lewanika:** Will you shut up!
(*Pauses.*)
Bring me that rod of correction. 10
- Neo:** My lord, words will be enough.
- Lewanika:** Will you do as I say?
- Neo:** But ... has the rod of correction turned into a rod of destruction?
- Lewanika** (*angrily*): I said, bring that rod of correction, will you?
(*His other wives come in at that moment.*) 15
- Neo** (*angrily*): Why do you batter your wives?
- Lewanika:** Shut up. Nobody, and I mean nobody, lays down rules in my house except me.
- Neo:** We marry women because we love them and not because we want to batter them. 20
- Lewanika:** Neo, you are taking advantage of my lenience. Will you get your grave out of here?
- Neo:** Grave. Grave indeed!
(*Pauses.*)
We all come and go. We are all graves. 25
(*Pauses.*)
It is not pride but humility that makes us esteemed. We all come and go. We are all ash.

- (a) In which Region of Namibia is this play set?
..... [1]
- (b) Is Nsala Chief Lewanika’s first, second, third or fourth wife?
..... [1]
- (c) In Lines 4-5 Chief Lewanika asks Nsala, ‘Were you bred of wolves?’ Explain **in your own words** what Chief Lewanika means.
.....
..... [1]
- (d) In Line 25 Neo says, ‘We all come and go. We are all graves.’ In Lines 27-28 he repeats this idea, ‘We all come and go. We are all ash.’ Explain **in your own words** what Neo means.
.....
.....
..... [2]
- (e) Briefly comment on the style of speech used by Chief Lewanika and Neo (*the way they talk, the kind of language they use*). Mention **two** different points.
.....
.....
..... [2]
- (f) Who gives Chief Lewanika the ‘rod of correction’, when and why?
.....
.....
..... [3]
- (g) What happens to the rod in the end?
..... [1]

6 Read the following passage and answer the questions that follow.

- Ma Inonge:** (*coming in from her hut*) Pardon my intrusion, mothers of the compound. The rooster asks who of us has succumbed to the colour of its feathers.
- Nsala:** It is no secret from anyone that my womb is fruitless. Ask the others.
- Ma Ilenge:** I took a vow that I shall breed with him no more. I brought to this earth four lovely daughters. He has given all to his kinsmen for their failure to labour his fields. I decide not who I shall bring forth to this earth. Therefore I shall try no more, for I know no son will come. 5
- Nsala:** Confirm with the sweetest queen ...!
(*Laughter*) 10
- Ma Ilenge:** And perhaps yourself?
- Ma Inonge:** Do not take joy in vexing me. I am parched. Very soon, it will be you.
(*She goes out; Ma Ilenge laughs, and Nsala joins.*)
- Ma Ilenge:** My father was also a seer. Long before I met the resting one, my father had told me of my beloved's death. He had talked of a dove that would end him, and that I would be in the middle. When my beloved was put to rest, my father reminded me of the dove. 15
- Nsala:** Was there no thyme to cleanse his infirmity?
- Ma Ilenge:** No root or shrub could cleanse that strange affliction.
- Nsala:** But why did it not devour you instead? 20
- Ma Ilenge:** I wonder; but I have heard of many who have been put to rest by it.
- Nsala:** Don't mistake the wrath of our ancestors with that. How did you join this compound?
- Ma Ilenge:** I had a deep thought of a spell cast on me by my father. I then sought solace in my husband-to-be, whom I knew would provide. I needed a slice of ground to feed whomever I would bring to earth, and I found it here. 25
- Nsala:** Do you adore him? I mean, do you treasure him?
- Ma Ilenge:** He fathers my children and provides ground, yes, but I have no passion.
- Nsala:** Neither do I. 30

- (a) In which Region of Namibia is this play set?
..... [1]
- (b) (i) Which of these women is Chief Lewanika’s first/senior wife?
..... [1]
- (ii) Which one is his second wife?
..... [1]
- (c) In Lines 2-3 Ma Inonge tells Ma Ilenge and Nsala, ‘The rooster asks who of us has succumbed to the colour of its feathers.’ Explain **in your own words** what Ma Inonge means.
.....
.....
..... [2]
- (d) In Line 12 Ma Inonge says, ‘I am parched. Very soon, it will be you.’ Explain **in your own words** what Ma Inonge means.
.....
.....
..... [2]
- (e) In Line 9 Nsala suggests to Ma Inonge, ‘Confirm with the sweetest queen ...!’
- (i) Explain **in your own words** what Nsala means.
..... [1]
- (ii) Explain why Nsala’s remark causes laughter.
..... [1]
- (f) In Line 14 Ma Ilenge tells Nsala, ‘My father was also a seer.’
- (i) What is a ‘seer’?
..... [1]
- (ii) In which part of the play does a ‘seer’ appear and what traditional function/ ceremony/ritual is he performing in Chief Lewanika’s compound?
.....
..... [2]

