

# JUNIOR SECONDARY CERTIFICATE

**ENGLISH SECOND LANGUAGE**

**1131/4**

PAPER 4 Literature

1 hour 30 minutes

Marks 40

**2018**

Additional Material: Answer Book

## INSTRUCTIONS AND INFORMATION TO CANDIDATES

- Write your answers on the Answer Book provided.
- Write your Candidate Number and Name in the spaces on the Answer Book.
- Write in dark blue or black pen.
- Do not use correction fluid.
  
- Answer **one** question from Section **A** and **one** question from Section **B**.
  
- Answer **all** the subsections of each question.
- Start each question on a separate page.
- 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 **11** printed pages.



Republic of Namibia

**MINISTRY OF EDUCATION, ARTS AND CULTURE**

## SECTION A

**Calabash**, compiled by J.G. Goodacre and S. Makosana

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

**1** From **Thief of Heaven**, by Greta Bloomhill

Read the following passage and answer the questions that follow.

Every day he thought about this. The sun and the moon are so large, thought he, no one would notice if I chipped off a tiny bit. So one day while the Princesses were away hoeing his fields, Tsuru chipped a little bit off the sun and the moon. He tied the pieces fast to his girdle, closed up the calabashes tight, and ran – ran so fast that his small, furry body was wet through with perspiration when he reached the magic web. As fast as he could he began to climb down. 5

The Princesses Raleni and Maleni returned to find Tsuru gone. They opened the calabashes in turn to take out the sun and moon, and saw at once that a little piece had been chipped off each. 'It is Tsuru our husband who has done this,' they complained to their father. 'We have traced his footsteps to the magic web.' 10

The Chief and his daughters hastened to the web and looked down. Far below they saw Tsuru climbing. Bits of light like glow-worms twinkled from the web as it trembled with his movements. On one side of him the piece of the moon shone silver-white; on his other side they saw the piece of the sun glowing like a ball of fire.

'Bring back the sun and the moon, you thief!' the Mambo roared at Tsuru so that the people on earth thought it was thunder. 15

But Tsuru only put out his tongue at his father-in-law and climbed faster.

'Bring back the thief that I may kill him!' shouted the Mambo to his warriors.

'Here, all you animals!' The general of the warriors called together the lions, hyenas, elephants and baboons. 'You remember how Tsuru deceived you all when he was last on earth?' 20

'We remember!' It was Grandfather Baboon who led the chorus. 'He cooked my own tail and invited me to eat it! We will all help you catch Tsuru.'

Tsuru was a long way in front, but he could hear the terrific noise behind him in the jungle, the savage throbbing of tom-toms and the warriors' wild war-chants; the trumpeting of the elephants; the angry roar of the lion (who remembered the painful bee-stings in his throat by which Tsuru had given him that mighty voice); and above all the furious barking of Grandfather Baboon. 25

'Banzwa ... Banzwa ... Banzwa ...' Tsuru muttered the magic words of his tribe and twanged his mbira. Immediately all the duiveltjies on the veld gathered themselves together beneath the feet of his pursuers. The elephants' and lions' great 30

paws gathered most. They had to sit down and pick them out. But the warriors wore sandals and the thorns could not hurt them. As for Grandfather Baboon, 'If he puts red-hot coals in my way, I'll go on chasing him!' he screamed with rage, dancing about on the three-spiked duiveltjies. And in a short while they had all caught up again with Tsuru. 35

- (a) When is this story set? Choose the correct answer.
- A At the beginning of the world.
  - B During colonial times.
  - C In the Middle Ages.
  - D Present day. [1]
- (b) From which continent does this story come? [1]
- (c) What kind (species) of animal is Tsuru? [1]
- (d) According to the story, what is the biggest difference between Heaven and Earth? [1]
- (e) What does Tsuru do to persuade the Mambo to let him live in Heaven? [1]
- (f) What makes Tsuru decide to return to earth, although life in Heaven is so pleasant? [1]
- (g) As well as casting a magic spell to gather the duiveltjies on the veld beneath the feet of his pursuers (Lines 29-31), Tsuru uses two more magic spells to escape from his pursuers. Briefly describe one of them. [1]
- (h) In your opinion, is Tsuru's act of stealing small pieces of the sun and the moon a good or a bad thing? First answer either **Good** or **Bad**, then give a reason for your answer. [1]
- (i) Is this story fiction or non-fiction? First answer either **Fiction** or **Non-fiction**, then give a reason for your answer. [2]
- (j) 'Bits of light like glow-worms twinkled from the web ,,,' (Line 12). Identify the figure of speech used in this sentence. Choose the correct answer.
- A alliteration
  - B metaphor
  - C onomatopoeia
  - D simile [1]
- (k) '... the savage throbbing of tom-toms ...' (Line 25). Identify the figure of speech used in the underlined word. Choose the correct answer.
- A alliteration
  - B metaphor
  - C onomatopoeia
  - D simile [1]
- (l) 'the warriors' wild war-chants ...' (Line 25). Identify the figure of speech used in this phrase. Choose the correct answer.
- A alliteration
  - B metaphor
  - C onomatopoeia
  - D simile [1]

(m) What kind of narrator tells this story? Choose the correct answer.

- A First person
- B Second person
- C Third person
- D Omniscient (all-knowing)

[1]

(n) Classify this story according to the literary genre to which it belongs. Choose the correct answer.

- A autobiography
- B detective story
- C folktale
- D science fiction

[1]

(o) In Column A of the table below there are five sentences about this story, *Thief of Heaven*. Each sentence represents part of an element of a short story/plot. Analyse the story and match the sentences in Column A to the five elements of a short story/plot listed in Column B.

Write down the Roman numerals (i) to (v) in the same order as they are given here and the correct **capital letter** from Column B next to each numeral. **Do not draw lines** from the numerals to the answers.

Column A		Column B	
(i)	'As for stealing,' added Grandfather Baboon, 'that may not always be a bad thing.'	A	climax
(ii)	He stubbed his toes against stones and walked into wag-'n-bietjie thorns.	B	conclusion/denouement/ resolution/solution
(iii)	'I have come to beg leave to live in your beautiful land.'	C	exposition/introduction/ situation
(iv)	Tsuro chipped a little bit off the sun and the moon.	D	generating circumstance
(v)	Barring his way was a gigantic spider-web.	E	rising action

[5]

[20]

OR

## 2 From **Emma and I**, by Sheila Hocken

Read the following passage and answer the questions that follow.

But things did not always go smoothly. I was not too keen on the obstacle course we had to practise. Emma always reacted very quickly and usually I was not fast enough to follow. She would see the obstacle, assess it, and take a snap decision which way to go. Before I knew what was happening she would have changed course from one side or the other, and I would be left in a trail of harness and confusion. Brian always seemed to be on hand when I made mistakes, even if I thought he was following some other student. I would suddenly hear a great shout, 'When your dog jumps, you jump.'

It was easier said than done. On occasions like this, Emma would lose confidence and sit down immediately. It was almost as if she were saying, 'It's no good me doing my bit, if all you can do is trail behind and finish up in a heap.' Literally the only way I could get her back to work again was to apologise and promise to do better next time.

It was while we were doing the obstacle course that I learned one of Emma's aversions. It came to our turn and we were going through the obstacles fairly well. All at once, Emma shot off like a rocket, and I found myself being taken at right angles up a steep, grassy bank. As we went, I heard Brian hysterical with laughter. When we finally came to a stop, I said rather breathlessly, 'What was all that about? Whatever did she do that for?'

'Oh, it's Napoleon.'

'Napoleon? What do you mean, Napoleon?' I thought Brian had suddenly gone out of his mind.

'You know,' he said. 'The cat. Napoleon the cat.'

'Oh,' I said. But I still didn't know why Emma had shot up the bank.

Brian, still laughing, explained that Emma could not stand cats. She knew better than to chase them, but if she saw one, she would take off in the opposite direction – the opposite direction in this case having been the steep grassy bank. Still, Brian did congratulate me on my alacrity and speed in following, and promised to keep us in mind if there was ever a guide-dog expedition to Everest. At the same time, I thought the only way to cure Emma of her dislike for cats would be to get one, and I put that down on my list of resolutions for when I got home.

That evening as we were sitting in the lounge, Brian came in and we laughed again about Emma and the cat. Then I asked him something that fascinated me more and more the longer the course went on. How did they train the dogs to accomplish the amazing things they did for us? I knew a little about dog training from the experience I had had with them, but I could not understand some of the dogs' abilities. After all, it is a fairly simple matter to train a dog to sit at a kerb every time, but how do you train them to disobey you? I asked Brian. 'For instance, I told Emma to go forward yesterday when I hadn't heard a car coming, and she wouldn't go because she had seen one. How on earth do you train them to do that?'

- (a) Give the name of the narrator of this story. [1]
- (b) Why does the narrator need a guide-dog? [1]
- (c) According to the story, which sex, **male** or **female**, are most guide-dogs? [1]
- (d) Emma's behaviour shows the reader the most important personality traits/ qualities/characteristics that a dog needs to be chosen for training as a guide-dog. Distinguish **two** different **personality traits** that she displays. [2]
- (e) In **three to six sentences**, briefly explain what happens in the narrator and Emma's **final test**. [3]
- (f) In your opinion, would it be a good or a bad solution to Emma's problem for the narrator to get a cat? First answer either **Good** or **Bad**, then give a reason for your answer. [1]
- (g) Is this story fiction or non-fiction? First answer either **Fiction** or **Non-fiction**, then give a reason for your answer. [2]
- (h) '... Emma shot off like a rocket ...' (Line 14). Identify the figure of speech used in this sentence. Choose the correct answer. [1]
- A** alliteration
- B** metaphor
- C** personification
- D** simile
- (i) 'I thought Brian had suddenly gone out of his mind.' (Lines 19-20). Identify the figure of speech used in the underlined phrase. Choose the correct answer. [1]
- A** alliteration
- B** metaphor
- C** personification
- D** simile
- (j) What kind of narrator tells this story? Choose the correct answer. [1]
- A** First person
- B** Second person
- C** Third person
- D** Omniscient (all-knowing)
- (k) Classify this story according to the literary genre to which it belongs. Choose the correct answer. [1]
- A** autobiography
- B** detective story
- C** folktale
- D** science fiction

- (I) In Column A of the table below there are five sentences about this story, *Emma and I*. Each sentence represents part of an element of a short story/plot. Analyse the story and match the sentences in Column A to the five elements of a short story/plot listed in Column B.

Write down the Roman numerals (i) to (v) in the same order as they are given here and the correct **capital letter** from Column B next to each numeral. **Do not draw lines** from the numerals to the answers.

Column A		Column B	
(i)	I've got Emma and she's all I need.	A	climax
(ii)	Through the Guide Dog Association, the narrator was introduced to Emma.	B	conclusion/denouement/ resolution/solution
(iii)	'Do you want somebody to stand on her?'	C	exposition/introduction/ situation
(iv)	But, in a sort of hoarse whisper, I heard myself saying, 'Forward.'	D	generating circumstance
(v)	It was immediately evident why we had to have a month's training with the dogs.	E	rising action

[5]

[20]

## SECTION B

***The Other Presence***, by Dr Francis Sifiso Nyathi

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

**3** Read the following passage and answer the questions that follow.

‘Dube, you have lived long enough to tell of strange ordeals in one’s compound. If the kraal of your cattle can be well shielded from starving lions and the hyenas of the night, then surely it should be easy for you to deal with this unknowable infirmity that is claiming life in *Ma Simanga’s* compound,’ said Neo as he cleared his throat for another sip of the brew. 5

‘The disease you are talking about is deadlier than ever experienced by any of our forefathers. I believe it can devour lions, too.’

‘Do not force a fit of laughter out of my lungs, Dube,’ said Neo.

‘Hold your laughter, my friend. May I remind you that this is a place of mourning and not a circus.’ 10

‘What should I do when my armpit gets tickled beyond my ability to contain the sensation?’

‘If you do not mind risking being accused of having claimed the lost soul, you will fail to contain your fit of laughter.’

Neo gazed at Dube for a while. He lifted the calabash, took a great gulp of the brew and spat out the solids. 15

‘Country man,’ called Neo. ‘Walk me half way to the bushes, the brew in my inside calls for a place to hide.’

‘My inside can’t hold it either, elder Neo, but we have to show sorrow in our walks, lest the whole compound thinks we have gone to celebrate the death of the young man.’ 20

‘You are absolutely correct, countryman. We should show a little discomfort in our walks and stagger on our walking sticks so they think we are indeed in pain.’

The two men walked and staggered slowly towards the bushes behind the huts of the homestead and their images faded into the growing wilderness of the bush. 25



- (a) In Lines 3-4, elder Neo refers to ‘... this unknowable infirmity that is claiming life in *Ma Simanga*’s compound.’ Whose lives have been claimed? [1]
- (b) In Lines 6-7, elder Dube shows that he believes the deaths were caused by a disease. What disease does he mean? [1]
- (c) Does elder Neo agree with elder Dube that the deaths were caused by a disease? First answer either **Yes** or **No**, then quote a sentence from the passage to support your answer. Put your quotation in inverted commas (“...”). [2]
- (d) Briefly explain why elder Dube and his whole family are greatly respected by the entire village. [2]
- (e) The villagers believe that elder Neo possesses ancestral powers. Briefly describe the incident involving a non-living force of nature that occurs right at the beginning of the novel. State **what** the force was, **what** elder Neo did, and **what** the force then did. [3]
- (f) Name ‘the young man’ to whom elder Dube refers in Lines 20-21 and state how he was related to *Ma Simanga*. [2]
- (g) The two elders decide to stagger in their walk to make people think that they are sorrowful. Suggest another possible reason for their staggering. [1]
- (h) In Lines 1-3, elder Neo tells elder Dube, ‘If the kraal of your cattle can be well shielded from starving lions and the hyenas of the night, ...,’
- (i) Identify the figure of speech used in this phrase. [1]
- (ii) What does elder Neo mean by:
- ‘the kraal’,
  - ‘cattle’ and
  - ‘starving lions and hyenas’? [3]
- (i) Briefly explain how the author uses African oral tradition in his style of writing the elders’ speech. Mention **two** different points. [2]
- (j) Suggest an alternative title for this novel. [1]
- (k) This novel was originally published in 2008. Would it have been possible to write this novel twenty years earlier in 1988? First answer either **Yes** or **No**, then give a reason for your answer. [1]

[20]

OR

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

The diviner's aides had already prepared themselves right at the back of the compound. Their faces were painted white. They wore beads all round their waists and had strung animal tails all around their bodies as they clapped their hands to aid the rhythm created by tam tam drumming and percussion. Some were blowing whistles while dancing. They slowly made their way to the interior of the compound. 5

Half way into the heart of the compound, the Seer himself joined them. He started a song, which echoed the rhythm of the instruments. The song was worrisome for elder Sinvula and other elderly men who were related to the bereaved. The lyrics were very provocative and accusatory against the elderly men. The song was not gender sensitive. It suggested that a closely-related man, who, in fact, was a father figure to the deceased, was directly linked to the death. 10

It suggested that a 'father' was a wizard. In literal terms, the singer suggested disowning his father because of his evil craft of sorcery. The chants went on and on as the same words were repeated over and over. Those who strongly believed that the death of Akapelwa was caused by foul play found the song very meaningful and joined in. 15

They danced behind the diviner's aides and called for a revelation of the name of the culprit. This was the only time in people's lives when the strong patriarch traditional men were humbled. And women, noticing the importance of the event, had no misgivings in openly protesting against those the wise Seers would pronounce as evil wizards. They called out and praised the Seer with many titles and asked him to openly name the culprit so they could roast him naked, on a public fire. 20

The whole village was caught up in a euphoric fit in anticipation of the drama about to unfold. 'Anytime from now, the culprit would be pronounced by name and, oh, how good it would be for the village,' they thought and said aloud. They followed the Seer closely, sang, danced, and clapped with all the necessary energy so his spirit could be encouraged to point out the culprit. 25

The diviner, seeing how huge the respect and reverence was being accorded him, quickly revealed his authority by showing how he could communicate with the gods of the metaphysical world. He was carrying a cow horn in his left hand and a cow tail in his right, which he occasionally dipped into the horn and flashed around as if sprinkling the environment with some herbs. 30

His conversation with the invisible ones was a strange piece of drama. He spoke in a language not known by anyone just as those who call themselves born-again Christians would speak in tongues. After a prolonged, unintelligible conversation with his world, he made a gesture that hushed people from singing. Then he took a long breath and smiled. 35

Then, turning to his audience and followers, he shook his head and told them it was not the right time to reveal anything as the body of the deceased was still among the living.

- (a) What is a diviner/Seer? [1]
- (b) Why has the diviner been invited to conduct a ceremony? [1]
- (c) Does the diviner fulfil his mission? First answer either **Yes** or **No**, then quote **part of a sentence** from the passage to support your answer. Put your quotation in inverted commas (“...”). Quote from **twenty to twenty-seven** consecutive (following one another) words. [2]
- (d) It is clear from the passage that the villagers hold **two** different, opposing belief systems. Name these **two** belief systems. [2]
- (e) What do the villagers traditionally believe about death? Mention **two** different points. [2]
- (f) Was elder Situmbeko effective with his preaching on witchcraft? First answer either **Yes** or **No**, then give a reason for your answer. [1]
- (g) According to the story, why do people go to mourn? Give **two** different reasons. [2]
- (h) How was elder Sinvula related to Akapelwa? [1]
- (i) What was the **real** cause of Akapelwa’s death? [1]
- (j) Why does elder Sinvula in particular, of all the older men, have good reason to feel worried about the diviner’s song? [2]
- (k) Give the name of elder Sinvula’s main accuser/enemy. [1]
- (l) Whom did elder Sinvula visit in an attempt to clear his name? [1]
- (m) This passage forms part of which element of the novel/plot? Identify the element. Choose the correct answer.
- A** climax
- B** conclusion/denouement/resolution/solution
- C** exposition/introduction/situation
- D** rising action [1]
- (n) Suggest an alternative title for this novel. [1]
- (o) This novel was originally published in 2008. Would it have been possible to write this novel twenty years earlier in 1988? First answer either **Yes** or **No**, then give a reason for your answer. [1]

[20]