



EXAMINATIONS COUNCIL OF ESWATINI

Junior Certificate Examination

LITERATURE IN ENGLISH

120/01

Paper 1 (Closed Books)

October/November 2021

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 name, Centre number and candidate number on all the work you hand in.

Write in **blue** or **black ink**.

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.

The number of marks is given in brackets [] at the end of each question or part question.

SECTION A: DRAMA

Answer **one** question from this section.

GEORGE BERNARD SHAW: *Pygmalion*

Either

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

[Motionless, the two men stare at her from the other side of the room, amazed.]

- Pickering: *[Gently]* What is it you want, my girl?
- The Flower Girl: I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me.
Well, here I am ready to pay him – not asking any favour – and he treats me as if I was dirt. 5
- Mrs. Pearce: How can you be such a foolish ignorant girl as to think you could afford to pay Mr Higgins?
- The Flower Girl: Why shouldn't I? I know what lessons cost as well as you do; and I'm ready to pay. 10
- Higgins: How much?
- The Flower Girl: *[Coming back to him, triumphant]* Now you're talking! I thought you'd come off it when you saw a chance of getting back a bit of what you chucked at me last night. *[Confidentially]* You'd had a drop in, hadn't you? 15
- Higgins: *[Peremptorily]* Sit down.
- The Flower Girl: Oh, if you're going to make me a compliment of it-
- Higgins: *[Thundering at her]* Sit down.
- Mrs. Pearce: *[Severely]* Sit down, girl. Do as you're told.
[She places the stray chair near the hearthrug between HIGGINS and PICKERING, and stands behind it waiting for the girl to sit down.] 20
- The Flower Girl: Ah-ah-ah-ow-ow-ow-oo! *[She stands, half rebellious, half bewildered]*
- Pickering: *[Very courteous]* Won't you sit down? 25
- The Flower Girl: *[Coyly]* Don't mind if I do. *[She sits down. PICKERING returns to the hearthrug]*
- Higgins: What's your name?
- The Flower Girl: Liza Doolittle.
- Higgins: *[Declaiming gravely]* 30
Eliza, Elizabeth, Betsy and Bess,
They went to the woods to get a bird's nes':

Pickering:	They found a nest with four eggs in it:	
Higgins:	They took one apiece, and left three in it. [<i>They laugh heartily at their own wit</i>]	35
Liza:	Oh, don't be silly.	
Mrs. Pearce:	You mustn't speak to the gentleman like that.	
Liza:	Well, why won't he speak sensible to me?	
Higgins:	Come back to business. How much do you propose to pay me for the lessons?	40
Liza:	Oh, I know what's right. A lady friend of mine gets French lessons for eighteen-pence an hour from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.	45
Higgins:	[<i>Walking up and down the room, rattling his keys and his cash in his pockets</i>] You know, Pickering, if you consider a shilling, not as a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty or even seventy guineas from a millionaire.	50
Pickering:	How so?	
Higgins:	Figure it out. A millionaire had about £150 a day. She earns about half-a-crown.	
Liza:	[<i>Haughtily</i>] Who Told You I Only –	
Higgins:	[<i>Continuing</i>] She offers me two-fifths of her day's income for a lesson. Two-fifths of a millionaire's income for a day would be about £60. It's handsome. By George, it's enormous! It's the biggest offer I ever had.	55
Liza:	[<i>Rising, terrified</i>] £60! What are you talking about? I never offered you £60. Where would I get –	60
Higgins:	Hold your tongue.	
Liza:	[<i>Weeping</i>] But I ain't got £60. Oh	
Mrs. Pearce:	Don't cry, you silly girl. Sit down. Nobody is going to touch your money.	65
Higgins:	Somebody's going to touch you, with a broomstick, if you don't stop snivelling. Sit down.	
Liza:	[<i>Obeying slowly</i>] Ah-ah-ah ow-oo-o! One would think you was My father.	
Higgins:	If I decided to teach you, I'll be worse than two fathers to you. Here! [<i>He offers her his silk handkerchief</i>]	70
Liza:	What's this for?	
Higgins:	To wipe your eyes. To wipe any part of your face that feels moist. Remember: that's your handkerchief; and that's your sleeve. Don't mistake the one for the other if you wish to become a lady of the shop.	75

- (a) What in your opinion does the passage reveal about Liza Doolittle's personality? Support your answer with details from the passage. [10]
- (b) What are your feelings as you read the passage? Support your answer with details from the passage. [10]

Or

- 2 For what reasons would you consider Professor Higgins as proud and inhumane in the story? Support your answer with close reference to the text. [20]

Or

- 3 You are Mr. Doolittle just after becoming middle class. 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.

- Ojuola: But you give the King cause to suspect you all. For instance, you failed to tell the Seer that he was a liar. He has called this King murderer. But was it not this same soothsayer who some time ago said that my former husband was slain by one of his own blood? Which was a lie too. Not only was the former King not slain by one of his own blood, the bodyguard who came back after the murder told us that the King was rushed upon and killed by ten robbers, men he had never seen before. Is that not the truth? 5
- Chiefs: It is the truth.
- Ojuola: By ten thieves near Ede, at the place where three footpaths meet, and that – 10
- Odewale: At where?
- Ojuola: That was what the man who came back with the King's body said, my lord.
- Odewale: That the King was killed where? 15
- Ojuola: By ten thieves, near the town of Ede.
- Second Chief: At the place where three footpaths meet on the way to Oshogbo.
- Odewale: At the place where three footpaths meet?
- First Chief: Yes, my lord.
- Third Chief: On the way to Ede. 20
- Odewale: [*Impatiently*] Why can't you people say one thing and stick to it? Why? Is everybody mad? Once you said the king was killed near Ede, next everyone talks of Oshogbo, then Ede, then Oshogbo, Ede, Oshogbo, Ede, Oshogbo – what's the matter?
- First Chief: The King was killed on the road to Oshogbo, my lord, but the place was nearer to Ede than to Oshogbo. 25
- Ojuola: At the place where three footpaths meet, one leading to Oshogbo, one leading to Iwo and Ibadan, and the third one going to Ile-Ife and –
- Odewale: Enough! Will you give me time to think? What's the matter with you all, anyway 30
- Ojuola: [*Kneeling*] I beg of you, my lord. I did not mean to make you angry and –
- Odewale: When was he killed?
- Ojuola: My former husband?
- Odewale: Who else are we talking about?
- Ojuola: [*Tearfully*] My lord is so angry I cannot even think – 35
- First Chief: It was the year before you came to us here.
- Second Chief: Eleven moons had passed before you came to this land.
- Odewale: Voices! There are too many voices now! You confuse people. I am asking only one person- the person who should know best.

First Chief:	[<i>Leading the CHIEFS away</i>] My lord, we shall be waiting for you in the yard. [<i>Exeunt</i>]	40
Odewale:	Where is the man who came back to report his death?	
Ojuola:	The bodyguard? The last I heard was that he now lives in Ilorin, far, far, away.	
Odewale:	I want him here.	45
Ojuola:	But, my lord, Ilorin is a far –	
Odewale:	Now! I must see him before I sleep! [<i>Calling</i>] Agidi! Labata! Akilapa! [<i>To OJUOLA</i>]	
	They know the man well, don't they?	
Ojuola:	They do my lord.	50
	[<i>Enter BODYGUARDS running</i>]	
Odewale:	You leave for Ilorin now.	
Bodyguards:	[<i>Surprised</i>] Ilorin!	
Odewale:	And you must come back before the moon stand straight in the sky.	
Bodyguards:	Ah!	55
Odewale:	Ojuola will tell you what to do in Ilorin.	
	[<i>Retreating into bedroom</i>]	
Ojuola:	Who among you know Gbonka?	
Agidi:	Gbonka, Gbonka?	
Labata:	Gbonka who?	60
Akilapa:	There are countless Gbonkas all over the world, your highness.	
Agidi:	Gbonka, Gbonka.	
Odewale:	[<i>stopping at bedroom entrance</i>] Bodyguard to the former King, you goats!	

- (a) What in your opinion does the passage reveal about Queen Ojuola's character? Support your answer with details from the passage. [10]
- (b) What are your feelings as you read the passage? Support your answer with details from the passage. [10]

Or

- 5 For what reasons would you consider Odewale unfit and undeserving to be King in the story? Support your answer with close reference to the text. [20]

Or

- 6 You are Abero at the end of the story. Write your thoughts. [20]

SECTION B: POETRY

Answer **one** question from this section.

LUCY DLAMINI AND NONHLANHLA VILAKATI (eds.): *When Fishes Flew and Other Poems*.

Either

***7** Read the following poem and then answer the question that follow.

David Rubadiri: *An African Thunderstorm*

From the west Clouds come hurrying with the Wind Turning Sharply Here and there Like a plague of locusts Whirling Tossing up things on its tail Like a madman chasing nothing.	5
Pregnant clouds Ride stately on its back Gathering to perch on hills Like dark sinister wings; The Wind whistles by And trees bend to let it pass.	10 15
In the village Screams of delighted children Toss and turn In the din of whirling Wind, Women – Babies clinging on their backs – Dart about In and out Madly The Wind whistles by Whilst trees bend to let it pass.	20 25

Clothes wave like tattered flags

Flying off
 To expose dangling breasts
 As jagged blinding flashes
 Rumble, tremble, and crack
 Amidst the smell of fired smoke
 And the pelting march of the storm.

30

7 How has David Rubadiri used language to make the poem dramatic? [20]

Or

8 Choose **one** poem from the following and show how the speaker has successfully made you feel emotional.

Gabriel Okara: *Once Upon a Time*
 Mzi Mahola: *Times Like These*

[20]

Or

9 With reference to **either** *The Morning Sun is Shining* by Olive Schreiner **or** *Hawk Roosting* by Ted Hughes, explore the speaker's attitude towards nature. [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.

Juana willed to stop him; she raised her hand to stop him, and her mouth opened with Terror. For a long moment Kino looked out into the darkness and then he stepped outside. Juana heard the little rush, the grunting struggle, the blow. She froze with terror for a moment, and her lips drew back from her teeth like a cat's lips. She sat Coyotito down on the ground. She seized a stone from the fireplace and rushed outside, but it was over by then. Kino lay on the ground, struggling to rise, and there was no one near him. Only the shadows and the strike and the rush of waves and the hiss of distance. But the evil was all about, hidden behind the brush fence, crouched beside the house in the shadow, hovering in the air.

5

Juana dropped her stone, and she put her arms around Kino and helped him to his feet and supported him into the house. the house. Blood oozed down from his scalp and there was a long deep cut in his cheek from ear to chin, a deep, bleeding slash. And Kino was only half conscious. He shook his head from side to side. His shirt was torn open and his clothes half. Pulled off. Juana sat him down on his sleeping-mat and she wiped the thickening blood from his face with her skirt. She brought him plaque to drink in a little pitcher, and still he shook his head to clear out the darkness.

10

'Who?' Juana asked.

'I don't know,' Kino said. 'I didn't see.'

Now, Juana brought her clay pot of water and she washed the cut on his face while He stared dazed ahead of him.

20

'Kino, my husband,' she cried, and his eyed stared past her. 'Kino, can you hear me?'

'I hear you,' he said duly.

'Kino, this pearl is evil. Let us destroy it before it destroys us. Let us crush it between two stones. Let us - let us throw it back in the sea where it belongs.

25

Kino, it is evil, it is evil!' And as she spoke the light came back in Kino's eyes so that they glowed fiercely and his muscles hardened and his will hardened.

'No,' he said. 'I will fight this thing. I will win over it. We will have our chance.' His fist pounded the sleeping-mat. 'No one shall take our good fortune away from us,' he said. His eyes softened then he raised a gentle hand to Juana's shoulder.

30

'Believe me,' he said. 'I am a man.' And his face grew crafty, 'In the morning we will take our canoe and we will go over the sea and over the mountains to the capital, you and I. We will not be cheated. I am a man.'

'Kino,' she said huskily, 'I am afraid. A man can be killed. Let us throw the pearl

35

back to the sea.'

'Hush,' he said fiercely. 'I am a man. Hush.'

And she was silent, for his voice was command.

'Let us sleep a little,' he said. 'In the first light we will start. You are not afraid to go with me?'

40

'No, my husband.'

His eyes were soft and warm on her then, his hand touched her cheek. 'Let us sleep a little,' he said.

- (a) What are your feelings for Juana as you read the passage? Support your answer with details from the passage. [10]
- (b) What does the passage reveal about Kino's character? Support your answer with details from the passage. [10]

Or

- 11 For what reasons would you consider Kino as strong and courageous in the story? Support your answer with close reference to the text. [20]

Or

- 12 You are Juana, just after realising that Kino has killed a man. Write your thoughts. [20]

KAGISO LESEGO MOLOPE: *The Mending Season***Either**

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

‘Oh! My parents should really let me switch schools,’ KB told us with a look of desperation in her face.

‘Why don’t you? Ascension is such a dumb school!’ Sumaya said emphatically.

‘I’ll convince them someday. My mom likes it because it’s right downtown. That way she can drop me off and go shopping all the time,’ KB said with a deep sigh. 5

‘I hate my stupid government school. I should switch too,’ Brittany said.

‘My parents were just happy to get me out of Ascension.’

‘Why?’ I asked her.

‘They just said it was becoming too ... I don’t know ... multiracial.’ I was the only one whose eyes popped. 10

‘The thing is,’ Brittany started to clarify for me, ‘my dad says these schools lose their standard when that starts happening.’

‘Mmmhmm,’ Sumaya and KB nodded.

‘It’s true’ KB said. ‘I mean; our head girl hasn’t been there since primary school. How can you be head girl without having known the school for that long?’ 15

All three of them nodded. ‘Ascension is going downhill.’ said Sumaya, taking a bite of her pizza.

‘It’s a shit school. You should leave, especially if your parents can afford it,’ she said to KB. Then she turned to me. ‘What do your parents do?’ The question I had been dreading. I had heard girls ask each other this so many times that I was surprised KB had never asked me - or that Sumaya and Brittany had not asked me sooner. I cleared my throat and thought quickly. ‘Well ... my mom designs clothes,’ 20

I said.

She did make my dress, I did reason in my mind.

‘Oh, cool! That explains your fancy dress!’ Sumaya said, her face lighting up. 25

‘Could she make something for me?’

I shrugged. ‘Sure,’ I told her.

‘What about your dad?’ Brittany asked. This was an even harder one. I took a bite of my pizza and chewed while I thought of an answer.

‘Mmm ... He sells the clothes my mom designs,’ I told them, speaking with care and making sure I pronounced each word right. 30

‘Cool, like a businessman. Like my dad,’ KB said. It was the first time in that part of the conversation that she was showing interest. I saw in her eyes that she had new respect for me.

‘So why don’t they move?’ she asked me. I had never seen her look interested in anything I said. 35

‘And why didn’t they send you to the school as soon as it opened?’ Sumaya inquired. I thought that she was not completely convinced that I was telling the

truth.

‘Ummm ... They’re still looking for a place,’ I lied. The aunts would have been angry but my father would have laughed if he had been there. 40

‘Cool, Where?’

I shrugged nonchalantly. ‘Somewhere in town. I don’t know,’ I said. Our waitress came to collect our plates. I sighed. KB announced that she had to pee and Sumaya followed her. The waitress came back with the bill while they were gone. 45

She looked at me curiously and asked in Setswana ‘She’s your friend?’ She meant Brittany.

‘Eeng,’ I said, politely.

‘Where do you know her from?’ she said.

‘We go to school together,’ I answered. 50

‘Hooo!’ She said, understanding.

‘You go to the schools that just opened for Blacks here in town?’

‘Eeng.’

‘OK,’ she said and walked away.

Brittany looked at me curiously. ‘I told her we go to the same school,’ I said. 55

Brittany laughed. ‘I guess we’re like the United Colours of Benetton!’

- (a) What are your feelings for Tshidi as you read the passage? Support your answer with details from the passage. [10]
- (b) What, in your opinion does this passage reveal about KB’s character? Support your answer with details from the passage. [10]

Or

- 14 For what reasons would you consider the Masemola sisters as strong and loving in the story? Refer closely to the text for support. [20]

Or

- 15 You are Mmanane Malesedi, just after leaving Tshidi at Ascension School gate on Her first day. Write your thoughts. [20]

VELAPHI MAMBA (ed.): *Africa Kills her Sun and other stories*

Either

- *16** Read the following passage from the story, *The Chief's Bride* by Lucy Z. Dlamini, and then answer the questions that follow.

After a suitable interval has elapsed, and her mother was settled in her widow's weeds which she had to wear for two years, or until *umndeni*, extended family, decided to remove them, her father's senior brother, accompanied by one of his oldest sons and two neighbours, paid the family a visit. He had come, he informed his brother's widow, to fulfil his obligations as his brother's survivor and obvious family head. 5

Foremost in his agenda was to arrange Tengetile's marriage to her promised spouse, Chief Mntonzima, who, in his advanced age and surrounded by old hags for wives, needed young blood to stimulate and warm his. He was sure to pay not less than forty cows for her. As for Hleziphi, he was still scouting around for a suitor who was not so picky. Therefore, she must forget about that foolishness called school, for the art of pleasing a husband was not learnt from white people's books or church. 10

Fikelephi, thin as she was, would remain in school as he was convinced that any man approached on her behalf would think he was being entrusted with the prospective responsibility of burying a wife. Mlungisi had done well in leaving school, as he should keep an eye on his sisters and the cows. And, under no circumstances was Tengetile's mother to sell the cows, for they were not hers. After she was out of mourning, he would start visiting her in accordance with the inheritance rights of his forefathers. 15 20

Tengetile was devastated. She had just turned fifteen at that time and dreamt of Macala. Where was he, and did he know about her ordeal? She wished she had been thin and angular like Fikelephi, who had her girlhood all to herself. She also wondered for the first time about school. Why didn't she go to school like her siblings? Was it fair for her father to bar her from reading books and learning to write letters? 25

Maybe Fikelephi would help her write Macala a letter. But on appealing to her, she told her about addresses, that one needed to know the address of the people they wanted to write to. It was a pleasantly bright September morning when Tengetile heard some movement in the grove nearby the well where the family fetched water. She had been thinking of Macala and wondering how she could reach him, when she heard a movement and three hefty men, one of them Macala, came and grabbed her, closed her mouth to prevent her from screaming and carried her shoulder-high as their prey. Not a word by any of them until they were well away of Tengetile's homestead, heading, hopefully for Tengetile, towards the bus stop which would take her to Mhlume. Once clear of that area, they sat her down and began congratulating themselves on a task well done. It was then Macala spoke to her. 'Beloved, you are mine now. I'm taking you to 30 35

Mhlume where you will clean our room and prepare some delicious meals for us, not so darling?' 40

On reaching the bus station, the other men stood by; chatting to each other as if they were not the same people who had helped Macala abduct his beloved. As for Tengetile, she was too relieved to be whisked away from her impending dubious marriage, and to be going with Macala. Yet she wished she could let her mother and siblings know of her whereabouts. 45

'Are you joking?' remarked Macala. 'The moment they know where you are, your uncle will come for you and send you straight to my father's homestead – and I don't know what my father would do with me. I know his wrath when provoked, and right now I have taken something he wants very much.'

She and Macala had been living together for six months when he suggested that perhaps she too could seek employment in the sugar cane industry 'You can do weeding like a number of girls here.' Tengetile was shocked at such a suggestion, for according to her, only the truly lowly did such a job. Even in her father's homestead, she had never done any of the outdoor tasks like weeding and harvesting. Couldn't Macala see that? Even cooking she did it because she wanted to please him, her saviour and lover. 55

(a) What are your feelings towards Tengetile's family as you read the passage? Support your answer with details from the passage. [10]

(b) What, in your opinion does the passage reveal about Tengetile's uncle's personality? Support your answer with details from the passage. [10]

Or

17 For what reasons would you consider Jan Redlinghuis as cruel and inhumane in the story *The Sisters* by Pauline Smith? Support your answer with close reference to the text. [20]

Or

18 You are the man whom the Chief had been stealing millet from at the end of the Story *The Dishonest Chief* by Ellis Singano and A. A. Roscoe. Write your thoughts. [20]

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