

SECTION A: PROSE & POETRY (40 marks)

- 1. Read the passage below and answer the questions that follow.**
(25 marks)

The guilt

William was at the door. “Madam?” He said nervously.

“Yes”

“I’ve raked the leaves and cleaned up the guavas.”

“Thank you William. I will unlock the gate for you now.”

“I have worked one hour, Madam. That’s ten rand”

The effrontery shocked her, but lasted only seconds. Lilian did something with her hand, and the dogs rose. “I’ll ask my husband for the money” she said.

“There is no husband madam,” he said in a calm voice. “Madam lives alone. Why’s madam so afraid? I am, not a thief. Madam will give me the money?”

Lilian’s purse was on the mantelpiece and she reached for it. In front of him she took out a ten-rand note. The tone of his voice had changed and somewhere deep inside her, she felt a terrible shill. She was painfully aware that the only thing between her safety and his will was the dogs.

“I only have these ten rand note. You can give me back the five rand I gave you.”

“Madam wants change? “I thought the five was a donation. Madam owes me ten rand for the work I did”

Lilian looked at him. The smile on his face told her that he thought her a stupid old woman. That she had no choice. Still, she could not get herself to give him the money. “Leave my house please,” she said.

“The ten-rand madam”

“Now or I will call the police”

He came forward.

“Sa” Lilian commanded the dogs. The bitches leapt-Tembi at William’s wrist. Tor at his collar-and knocked him to the floor. William screamed at the top of his lungs as the dogs ripped at his clothes and nipped with their sharp teeth at his hand and arms.

Lilian looked at him squirming under the canines. The Alsations had their snapping mouths dangerously close to his face, slopping saliva all over him. They would terrorize, but not draw blood, not until the other command. Lilian had never had to try that out on them yet. She did not know what the dogs might do if she gave the last signal

“Please madam, please!” William shouted. “I will leave!”

Questions:

- a) Why does William ask Lilian money? **(3 marks)**
- b) Why does this old woman command her dogs to attack William?
(4 marks)
- c) What are the dogs’ names? **(4 marks)**
- d) What do you think the community should do to reduce instances of deception? **(5 marks)**
- e) Do you think that deception and hypocrisy found in our society today are caused by the wide economic gap? **(4 marks)**
- f) Discuss the relevance of the title to the story. **(5 marks)**

2. POETRY (15 Marks)

Read the poem below and then answer to the questions that follow.

ODE TO ETHIOPIA

O Mother Race! To thee I bring
This pledge of faith unwavering,
This tribute to thy glory.
I know the pangs which thou didst feel,
When slavery crushed thee with its heel,
With thy dear blood all gory.

Sad days were these—ah, sad indeed!
But through the land the fruitful seed
Of better times was growing.
The plant of freedom upward sprung,
And spread its leaves so fresh and young—
Its blossoms now are blowing.

On every hand in this fair land,
Proud Ethiope's swarthy children stand
Beside their fairer neighbor;
The forests flee before their stroke,
Their hammers ring, their forges smoke,
They stir in honest labor.

They tread the fields where honor calls;
Their voices sound through senate halls
In majesty and power.
To right they cling; the hymns they sing
Up to the skies in beauty ring,
And bolder grow each hour.

Be proud, my Race, in mind and soul;

Thy name is writ on Glory's scroll
In the characters of fire
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher.

Thou hast the right to noble pride,
Whose spotless robes were purified
By blood's severe baptism.
Upon thy brow the cross was laid,
And labor's painful sweat-beads made
A consecrating chrism.

No other race, or white or black,
When bound as thou wert, to the rack,
So seldom stooped to grieving;
No other race, when free again,
Forgot the past and proved them men
So noble in forgiving.

Go on and up! Our souls and eyes
Shall follow thy continuous rise;
Our ears shall list thy story
From bards who from thy root shall spring,
And proudly tune their lyres to sing
Of Ethiopia's glory.

By Paul Laurence Dunbar (1872-1906)

Questions:

- a) What is the subject matter of the poem? **(3 marks)**
- b) The poem is composed of eight stanzas, how are they called? **(3 marks)**
- c) With examples, describe the mood and feeling in the poem. **(4 marks)**
- d) According to the poem, what do you think the poet refers to as “Mother race...” why? **(2 marks)**
- e) Describe the attitude of the poet about Ethiopia. **(3 marks)**

SECTION B: PLAYS (30 marks)

- 2. Choose ONE of the two passages below, read it carefully and then answer the questions that follow as concisely as possible. (30 marks)**

Either A) HENRICK IBSEN: *An Enemy of the People*

MRS. STOCKMANN: you see, if you come an hour late, Mr. Billing, you have to put up with cold meat.

BILLING (as he eats): it is uncommonly good, thank you- remarkably good.

MRS. STOCKMANN: My husband makes such a point of having his meals punctually, you know.

BILLING: That doesn't affect me a bit. Indeed, I almost think I enjoy a meal all the better when I can sit down and eat all by myself, and undisturbed.

MRS. STOCKMANN: Oh well, as long as you are enjoying it.... (Turns to the hall door, listening.) I expected that Mr. Hovstad coming too.

BILLING: Very likely.

(Peter Stockmann, the major comes in. He is in. He is in an overcoat and his official hat, and is carrying a stick.)

PETER STOCKMANN: Good evening, Katherine.

MRS. STOKMANN: (coming forward into the sitting-room). Ah, good evening- is it you? How good of you to come up and see us!

PETER STOCKMANN: I happened to be passing, and so- (looks into the dining-room). But you have company with you, I see.

MRS.STOCKMANN (a little embarrassed): Oh, no- it was quite by chance he came in. (Hurriedly.) won't you come in and have something, too?

PETER STOKMANN: who, me? No, thank you. Good gracious- roast beef at night! No with my digestion!

MRS. STOCKMANN: Oh, but just once in a way...

PETER STOCKMANN: No, no my dear; I stick to my tea and bread and butter. It is much more wholesome in the long run- and a little more economical, too.

MRS. STOCKMANN (smiling) Now you mustn't think that Thomas and I are extravagant just because....

PETER STOCKMANN: Not you, my dear; I would never think that of you. (Gestures towards study.) is he not at home?

MRS.STOCKMANN: No, he took the boys out for a little turn after supper.

PETER STOCKMANN: I doubt if that is a wise thing to do on a full stomach. (Listens.) Ah! I fancy I hear him coming now.

MRS.STOCKMANN: No, I don't think it is him. (There a knock at the door) come in (HOVSTAD comes in front the hall.)

HOVSTAD: Yes, I am sorry for being so late. I was delayed at the printers. Good evening, Mr. Mayor.

PETER STOCKMANN (bowing rather stiffly): Good evening. You are here on business, no doubt.

HOVSTAD: Yes, partly. It's about an article for the paper.

PETER STOCKMANN: So I thought. I hear my brother is now a prolific contributor to the People's Messenger.

HOVSTAD: Yes, he is good enough to write in the People's Messenger when he has something he feels he should get off his chest.

MRS.STOCKMANN (to Hovstad): But won't see you...? (points to the dining-room.)

PETER STOCKMANN: indeed, and why not. I don't blame him in the least, as a writer, for addressing himself to the quarters where he will find the readiest sympathy. And, besides, I personally have nothing against your paper, Mr. Hovstad.

HOVSTAD: I agree with you.

PETER STOCKMANN: Taking one thing with another, there is an excellent spirit of tolerance, mutual understanding and fairmindedness in the town- an admirable municipal spirit. And it all springs from the fact of our having a great common interest to unite us- an interest that is in an equally high degree the concern of every right- minded citizen.

PETER STOCKMANN: Exactly...our fine, new, handsome Baths. Mark my words, Mr. Hovstad- the Baths will become the focus of our municipal life! Not a doubt of it!

MRS. STOCKMANN: Yes, that is just what Thomas says.

PETER STOCKMANN: Just look at how extraordinarily the place has developed within the last year or two! Money has been flowing in. there is some life and some business doing in the town. The value of houses and landed property are raising every day.

Questions:

- a) Where and when does this scene take place? **(2 marks)**
- b) Describe the character traits of Peter Stockmann. **(6 marks)**
- c) What is the purpose of Peter Stockmann's visit to Dr Stockmann's house? **(3 marks)**

- d) What factors that led Dr Stockmann into problems **(4 marks)**
e) Discuss any 5 themes depicted in this play. **(15 marks)**

Or B) BERTOLT BRECHT: *The Caucasian Chalk Circle*.

THE PEASANT WOMAN (looking out of the window and suddenly starting with fear): Gracious! Ironshirts!

GRUSHA: They're after the baby.

PEASANT WOMAN: Suppose they come in!

GRUSHA: You mustn't give him to them. Say he's yours.

PEASANT WOMAN: Yes.

GRUSHA: They'll run him through if you hand him over.

PEASANT WOMAN: But suppose they ask for it? The silver for the harvest is in the house.

GRUSHA: if you let them have him, they will run him through, right here is this room! You've got to say he's yours!

PEASANT WOMAN: Yes. But what if they don't believe me?

GRUSHA: You must be firm.

PEASANT WOMAN: They'll burn the roof over our heads.

GRUSHA: That's why you must say he's yours. His name's Michael.

But I shouldn't have told you (The Peasant Woman nods)

Don't nod like that. And don't tremble-they'll notice.

PEASANT WOMAN: Yes.

GRUSHA: And stop saying yes, I can't stand it. (she shakes the woman)
Don't you have any children?

PEASANT WOMAN: (muttering): He's in the war.

GRUSHA: then maybe he's an Ironshirt? Do you want him to run?

Children through with a lance? You'd bawl him out. 'no fooling with lances in my house!' you'd shout, 'is that what I've reared

You for? Wash your neck before you talk to your mother!'

PEASANT WOMAN: That's true, he couldn't get away with anything around here!

GRUSHA: So you'll say he's yours?

PEASANT WOMAN: Yes.

GRUSHA: Look! They're coming!

Questions

- a) Place the context of this scene. **(4 marks)**
- b) How is tension created in the scene? **(6 marks)**
- c) How is Grusha portrayed in this scene? **(8 marks)**
- d) What important idea is highlighted in this act? Mention two separate occasions when the same idea is further developed. **(12 marks)**

SECTION C: NOVELS (30 marks)

- 3. Choose ONE of the two passages below; read it carefully and then answer to questions that follow as concisely as possible. (15 marks)**

Either A) JOHN STEINBECK: *The Pearl*

The dark was almost in and Juana's fire threw shadows on the brush walls when the whisper came in, passed from mouth to mouth. "The father is coming- the priest is coming". The men uncovered their heads and stepped back from the door, and the women gathered their shawls about their faces and cast down their eyes. Kino and Juan Tomas, his brother, stood up. The priest came in a graying, aging man

with an old skin and a young sharp eye. Children, he considered these people, and he treated them like children.

“Kino”, he said softly, “thou art named after a great man- and a great Father of the church.” He made it sound like a benediction. “Thy namesake tamed the desert and sweetened the minds of thy people, dist. thou know what? It is in the books”

Kino looked quickly down at Coyotito’s head, where he hung on Juana’s hip. Someday, his mind said, that boy would know what things were in the books and what things were not. The music had gone out of Kino’s head, but now, thinly, slowly, the melody of the morning, the music of evil, of the enemy sounded, but it was faint and weak, and Kino looked at his neighbors to see who might have brought this song in.

But the priest was speaking again. “It has come to me that thou hast found a great fortune, a great pearl.”

Kino opened his hand and held it out, and the priest grasped a little at the size and beauty of the pearl. And then he said: “I hope thou wilt remember to give thanks, my son, to him who has given thee this treasure, and to pray for guidance in the future.”

Kino nodded dumbly, and it was Juana who spoke softly. “we will father. And we will be married now. Kino has said, “She looked at neighbors for confirmation, and they nodded their heads solemnly.

The priest said, “It is pleasant to see your first thoughts are good thoughts. God bless you, my children.” He turned and left quickly, and the people let him through.

But Kino's hand had closed tightly on the pearl again, and he was glancing about suspiciously, for the evil song was in his ears, shrilling against the music of the pearl.

Questions:

- a) What happened just before this passage? **(2 marks)**
- b) Give five human weaknesses that the author shows in the passage? **(5 marks)**
- c) What shows that the priest is interested in Kino's pearl? **(5 marks)**
- d) What happened after this passage? **(3 marks)**

Or B) PETER ABRAHAMS: *Mine Boy*

"She said she tried but it was no good, Xuma. And she cried a great deal, son for she loves you truly... It is hard to explain, Xuma, for the things that are in the mind of another person are always hard to understand. But I know Eliza is a good girl and she loves only you. She has the same sickness that Daddy had, Xuma, and I loved Daddy, so I know...."

"Be quiet," Xuma said softly and sat staring in front of him without seeing anything.

The room was suddenly quiet and strange. The world was so too, an empty and strange place.

Ma Plank kept looking at him. There no anger in his eyes. There was nothing in them and they kept looking at one place without seeing that place. She did not know what she had expected him to do, but she knew she had not expected him to sit there quietly, staring at one place without seeing it.

"I am sorry," she said softly.

Xuma did not hear her. She got up and dished him a plate of food.

“she asked me to cook for you,” Ma Plank said, but Xuma did not hear her.

She gave him the food. He ate, mechanically, without knowing or caring. Ma Plank had expected him to ask her more questions but there he was eating and staring and seeing nothing and testing nothing. People did not behave like that. When they were hurt, they did things. They cried or they shouted or they did not eat or they drank or they were angry or their bodies were stiff. They were not just ordinary, as always.

Xuma became aware of the food and put it aside.

“you have not finished,” Ma Plank said.

“please go,” Xuma said.

Ma Plank was on the verge of protesting, but she looked at him and changed her mind. Slowly she gathered up her shawl and went out.

Questions:

- a) What happens just before this passage? **(2 marks)**
- b) What is the character of Ma Plank as shown in the passage?
(4 marks)
- c) Which signs of Eliza’s love for Xuma are revealed in the passage?
(4 marks)
- d) What happened after this passage? **(5 marks)**

5. choose ONE novel and answer the question on it. (15 marks)

Either A) GEORGE ORWELL: *Animal Farm*.

- Discuss how Napoleon slowly increases his power in *Animal Farm*.

Or B) CHINUA ACHEBE: *A Man of the People*.

- Identify any five(5) obstacles that Odili Samalu encountered during his childhood.

