

2015 ENGLISH OLYMPIAD

FIRST ADDITIONAL LANGUAGE

Stories and Language of Mzansi

DATE: Tuesday 3 March 2015

TIME: 2 – 3 HOURS

TEXT: *Revelations and Transformations*

TOTAL MARKS: 100

You may have with you in the examination venue:

- pens, pencils, rulers, erasers
- the anthology '*Revelations and Transformations*' (may contain underlining or highlighting but no notes)
- your dictionary

You may not have any other papers, documents, cell phones or information retrieval systems of any kind.

INSTRUCTIONS: All answers are to be written in the Examination Booklet.

Answer:

1. **one** question from **SECTION A1**
2. **one** question from **SECTION A2**
3. and **ALL** the questions from **SECTION B**.

Regarding **SECTION A:**

- 4.1 We invite you to express your own ideas in response to the questions, using your own voice – there are no 'right' answers. However, the better responses tend to refer to, and quote from, the anthology often.
- 4.2 Write the section and number of the question above each answer, and start each question at the top of a new page.
- 4.3 On the cover of the Examination Booklet, please clearly indicate:
 - a) your school's Olympiad Centre Number
 - b) your personal Examination Number
 - c) each section and the *number of the question that you have answered from that section* (e.g. Section A1: 3 & Section A2: 6).

Do NOT write your name, your address or your school's name on the cover, or anywhere in your Examination Booklet.

WE VALUE YOUR ANSWERS SO ENJOY THE EXPERIENCE!

DO NOT TURN OVER THIS PAGE UNTIL *THE INVIGILATOR* GIVES YOU PERMISSION.

SECTION A1: DISCURSIVE RESPONSES

(50 MARKS)

Answer **ONE** of the following questions in an essay of approximately 300-350 words.

- 1 Marguerite Poland based her short story, *The Wood-ash Stars*, on the story from oral tradition entitled *The Girl who Made Stars*.

Discuss the similarities and differences between *The Girl who Made Stars* and *The Wood-ash Stars* in terms of the characterisation (i.e. how the characters are portrayed) and the action presented in the stories. Substantiate your discussion with close reference to the texts. (50)

- 2 How is the nature of life in South Africa revealed through the short stories included in your anthology? Respond to this question by referring to at least two stories from your anthology.

(50)

- 3 Discuss the themes of personal growth and hope in any two stories of your choice from your anthology. (50)

- 4 “A short story captures moments of change which may be subtle or obvious.”
- Marilyn Singer (paraphrased)

Discuss this viewpoint with reference to any two stories from your anthology. (50)

- 5 Discuss the theme of the transformation of characters in any two of the short stories from your anthology.

(50)

- 6 “There can be no keener revelation of a society’s soul than the way in which it treats its children.” – Nelson Mandela

Many of the short stories in your anthology have children and young people as the protagonists (main characters). Consider what is revealed about the ‘soul’ of South Africa by discussing how the youthful protagonists are treated. Substantiate your response with close reference to any two stories in *Revelations and Transformations*. (50)

SECTION A2: CREATIVE RESPONSES**(20 MARKS)**

Answer **ONE** of the following questions in approximately 80-120 words.

- 1 Write an original praise song for the young praise-singer (featured in *Transforming Moments*) to perform in honour of the twentieth anniversary of the birth of democracy in South Africa. Your response should be written in stanzas. (20)
- 2 In *Elvis on Fortieth Street* the ten-year-old son overhears a conversation his mother, Sheila, had with her “tjommies” about “Desirable Men”, in particular, Elvis Presley. Write this conversation in the format of a dialogue. (20)
- 3 Write a letter of complaint from the protagonist of *The Suit Continued* to Can Themba in which he explains how Themba’s story has had a negative impact on his career as a teacher. (20)
- 4 Write the text of a newspaper report about the domestic abuse uncovered by Mister September at his school. (20)
- 5 Write five status updates that Solly (the character from *A better life for you, Mums*) would post on his Facebook page. (20)
- 6 You have been asked by your English teacher to promote the writing of the English Olympiad to other pupils in your school. Write the text of the speech that you will deliver during an assembly at your school. (20)

SECTION B: LANGUAGE: South African English (SAE)**(30 MARKS)**

Answer **ALL** of the following questions.

- 1 Use the source below to assist you in writing a paragraph in South African English (SAE) entitled MY SOUTH AFRICAN HOLIDAY. Your paragraph should be between 40 and 50 words in length, and should be comprised of 5 sentences. Your response will be assessed according to the following rubric: (15)

The sentences are grammatically correct and contain accurate spelling.	5 4 3 2 1 0
The paragraph contains South African English expressions, from the given source, which have been integrated into a meaningful response on the topic of MY SOUTH AFRICAN HOLIDAY.	10 9 8 7 6 5 4 3 2 1 0
TOTAL	/15

<i>Howzit my bru? Talk like a South African</i>			
Ag man!	Oh man!	Just now	Sometime soon
Aikona!	No way!	Lekker	Great
Bakkkie	Pick-up truck	Miggie	Little flying bug
Biltong	Dried meat / Jerky	Mozzie	Mosquito
Boerewors	Spicy sausage	Muti	Medicine
Bokkie	Sweetheart / A doe	My bru	My brother
Braai	Barbecue	My China	My mate
Cherry	Girlfriend	Now now	Very soon
Cozzie	Swimsuit	Sammie	Sandwich
Doff	Stupid	Takkies	Sneakers
Dorp	Small town	Tjommies	Friends
Fundi	An expert	Trek	Journey
Howzit?	How are you?	Tsotsi	Thief
Izzit?	Really?	Yebo	Yes
Jolling	Having fun		

<http://www.africalol.co.za/talk-like-south-african/>

- 2 In the short story, *St Christopher on the Parade*, the word 'shame' is used as follows:
"Shame, lovey,' says the child's grandmother when she hears my sigh."

The word 'shame' is defined as follows by *A Dictionary of South African English on Historical Principles*:

shame *int.*

ORIGIN: Special sense of general Eng. *shame* an expression of disapproval; perh. (aps) influenced by Afk. (Afrikaans) expressions of sympathy or pity, see FOEITOG, SIESTOG.

An expression of sympathy or pity; an expression of pleasure or sentiment, esp. at something small or endearing. Freq. in the phr. **ag shame** [see AG], often used ironically. See also FOEITOG senses 3 and 4, SIESTOG.

<http://www.dsa.co.za/#searchword/6416>

- 2.1 Which of the definitions listed above applies to the word 'shame' as it is used in the quotation from *St Christopher on the Parade*? Give a reason for your answer. (2)
- 2.2 The entry from *A Dictionary of South African English on Historical Principles* refers to 'General English'. What is meant by the term 'General English'? (2)
- 2.3 According to the Dictionary entry above, which language has most influenced the South African English use of the word 'shame'? (1)
- 3 The late Vuyo Mbuli, the presenter of SABC 2's *Morning Live*, popularised the South African colloquial phrase, "Sharp, sharp!".



<http://www.storify.com/.../rip-vuyo-mbuli>

- 3.1 Judging from the body language of Vuyo Mbuli in the cartoon, does the use of the expression, 'Sharp, sharp!' create a positive or a negative atmosphere? Substantiate your opinion by referring to two visual features in the cartoon. (3)

3.2 How would you explain the meaning of the expression 'Sharp, sharp!' to a foreign tourist who was not familiar with South African English? (2)

4 Use the source reproduced below to assist you in answering the questions which follow:

samoosa: [suh-moo-suh] From the Malay language. A small, spicy, triangular-shaped pie deep-fried in oil. Originally made by the Indian and Malay communities, samoosas – known as *samosas* in Britain – are popular with all South Africans.

sangoma: [sun-go-mah] From the isiXhosa and Zulu languages. Traditional healer or diviner.

shebeen: A township tavern, illegal under the apartheid regime, often set up in a private house and frequented by black South Africans. The word is originally Gaelic (Irish).

shongololo: Large brown millipede, from the isiZulu *ukushonga*, meaning "to roll up".

skebenga: [ska-beng-gah] Gangster, crook, criminal. From the Nguni word for gangster. See also skelm or skollie.

skelm: [skellem] A shifty or untrustworthy person; a criminal.

skinner: [skinner] Gossip, from Afrikaans. A person who gossips is known as a *skinnerbek*: "Jislaaik, bru, I'm going to donner that skinnerbek for skinnering about me." Translation: "Gee, my friend, I'm going to hit that guy for gossiping about me."

skollie: [skoh-li] Gangster, criminal, from the Greek *skolios*, meaning *crooked*.

<http://www.southafrica.info/travel/advice/saenglish.htm>

4.1 List any three languages from which South African English words are derived. (3)

4.2 How is it possible that languages of countries (e.g. Malaysia, Ireland, and Greece) far away from the African continent came to influence South African English? (2)