

2015 ENGLISH OLYMPIAD

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 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 400-450 words.

- 1 Your anthology includes examples of stories from oral tradition as well as short stories crafted by writers of the short story genre. Through a comparison of *The girl who made stars* with Marguerite Poland's *The Wood-ash stars*, discuss how the features of oral tradition are transformed into the elements of short stories of a written genre. Substantiate your response with close textual reference. (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 Life is about change and change constitutes personal growth and hope.
Consider the validity of this statement by discussing any two stories from your anthology. (50)
- 4 "A short story is, in some ways, like a photograph – a captured moment of time that is crystalline, though sometimes mysterious, arresting, though perhaps delicate. But while a photo may or may not suggest consequences, a short story always does. In the story's moment of time, something important, something irrevocable has occurred. The change may be subtle or obvious, but it is definite and definitive." - Marilyn Singer
Discuss this viewpoint with reference to any two stories from your anthology. (50)
- 5 "Being present to the other... implies a transformation of who I am. In being with and for that other person I discover a new identity." - Timothy Radcliffe.
Discuss this statement by referring to 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. 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 from your anthology. (50)

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

Answer **ONE** of the following questions in approximately 80-150 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 that Koster Claassen sent to Dominee Wildhagen about his experience of pumping the bellows, together with the assistant verger and three burly convicts, to keep the organ supplied with sufficient air during the *Bekkersdal Marathon*. (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** the following questions.

Question 1

Read ADDENDUM A and then answer the following statement:

“South African English is really just an Afrikaanerised version of the English language.”

- 1.1 State whether you believe that this question is:
 - (a) totally true
 - (b) totally untrue
 - (c) true to some extent
- 1.2 Justify your answer by reference to ADDENDUM A. Structure your answer as follows:
 - You do *not* need to write an essay – answer in the form of a *numbered point-form summary*.
 - Use the *examples* in the text (including the dictionary entries) to illustrate each statement that you make. (20)

Question 2

An expression which is typical of SAE is the question *'Is it?'* which is used differently from elsewhere in the world. In the following sets of sentences, the *second* usage, (b), is an example of local usage:

- A (a) Vitamin C is good for preventing colds.
Is it?
(b) You should always take Vitamin C in winter to prevent colds.
Is it?
- B (a) Vitamins are good for you.
Are they?
(b) Vitamins are good for you.
Is it?

In the following, there are two examples of *'Is it?'* used in a South African way. Indicate these by writing down the appropriate letters of the two examples below each other; and re-write each in Standard British English form. (4)

(a)	The Soccer World Cup took place in Brazil this year. Is it?
(b)	The Soccer World Cup is a total bore. Is it?
(c)	Millions of people watched the Opening Ceremony. Is it?

Question 3

Read ADDENDUM B and then answer the following question:

The following version of a well-known rhyme comes from a delightful little book on SAE by Robin Malan entitled *Ah big yaws?*

Ah spah wirth mah little ah
Sumthink beginning with Ah.

The title of the book and the rhyme both contain examples of the three trends in SAE pronunciation listed in ADDENDUM B. Write down two examples of each in the form of a table with the following format. (6)

	Example 1	Example 2
Trend 1		
Trend 2		
Trend 3		

ADDENDUM A

How did SAE evolve?

Lexical development:

SAE vocabulary items have developed in three main ways:

1. **Borrowing from other languages:** English has always been a language rich in borrowings. A quick glance through dictionaries that give the sources of words will confirm this. Almost half the dialect words in this country come from Dutch or Afrikaans but there are also a number that have been borrowed from other local languages.
2. **Adapting existing English words or phrases by giving them new meanings:** Some words take on very different meanings, while others are given a more specific meaning.
3. **Compounding:** New words are created by combining existing words in such a way that the new combination does not mean the same as the two existing words when used separately.

Entries adapted from Jean Branford, *A Dictionary of South African English*, OUP 1987:

bottle store *n. pl. -s.* A shop, usu. retail, in which bottled liquor is sold: see also *off-sales*, and *quots. at madolo*, plural and international *cf. Brit. wine merchant*.

On the day before Christmas I had met the Archbishop in the bottle store and had said to him, *Your Grace, I am surprised to see you here.* A. Paton *Kontakion* 1969

check *vb. slang.* See, look at, watch. [unknown]

..Every time I check Lorna sukkeling with those twins I thank my lucky stars. J. Hobbs in *Darling* 7.6.78

So there i was at that roadhouse... checking the menu...waiting for this ou to rock up...this guy's been getting lank praise for this..play everyone is checking at the Market Theatre. J. Allan *Sunday Times* 6.6.82

dikbek [ˈdik,bek] *n. adj. or adv. m. 1. colloq.* One given to the sulks: as *adv.* sulky, pouting and as *adv.m.* sulkily, with an ill grace: also *diklip*. [Afk. *dik* thick, fat + *bek* (q.v.) *cogn.* beak, mouth]

...calls her dikbek because she never smiles. O.I. Schoolgirl, 1974

fundu [ˈfundu] *n. pl. -s.* An expert: occ. as *adj.* equiv. of 'expert in' 'He's fundu at maths' (rare). *cf. Anglo-Ind. Pundit*; see *quot. at must*, also *fundis* (below) [fr. *Ngu. umfundisi* (q.v.) a teacher]

So there we have two problems for the language fundis. It is now in your court. Can you answer their prayers? *Cape Times* 3.7.73

just now *adv. 1 phr. colloq.* In a little while: *phr.* with reference to the immediate future as in 'I'm coming~', occ. also to the immediate past as in 'He was here~, but not the immediate present as in standard 'We have none in stock just now.' *cf. Brit. use of 'presently'* sig. 'now at the moment', also 'in a little while'. [trans. Afk. *netnou* presently, in a moment, or with past time reference [just]

Just now you get a bloody good klap. A. Fugard *Boesman & Lena* 1969

Stand by the door, I'm coming just now. Don't come inside, I'm coming just now. R. Govender *Lahnee's Pleasure* 1978

'Why don't you come to bed with me?'... I'll be coming just now.' A.P. Brink *Dry White Season* 1979

lekker [ˈleke(r)] *adj. colloq.* A term of general approbation esp. among children sig. pleasant, excellent, delicious etc. Sometimes rendered as *adv.+ -ly*, also inflected ~*est*. see also *moof* and *quots. at nog-'n-piep* and *Terry*. Found in place names *Lekkerdraai*, *Lekkerlag* and *Lekkerrus*. *cf. Austral. beaut*. [Afk. fr. *Du. Lekker* pleasant, nice tasting, dainty etc]

Lekker kost as much as you please, Excellent beds without any fleas. Inn Sign - Farmer Peck's - near Muizenberg, circa 1840 *cit. Gordon-Brown* 1965

...makes lekker padkos...packs to feed any number of travellers...tastiest take along food for people on the move. *E.P. Herald Advt.* 28.5.76

muti [ˈmuti] *n. pl. -s.* African medicines, spells and herbs, parts of animals or even human bodies, used in therapeutic or pseudo-therapeutic treatment, or in witchcraft or magic. *cf. Canad. medicine* and compounds, *Jam. Eng. obeah*. [Zu. *umuthi* tree, shrub, hence herb]

It was alleged that I killed Shibongile to use parts of her body for muti. *Post* 28.6.70
BEHEADED...Was my daughter killed for muti asks mother...Police recently interviewed a youth...who claimed he saw human heads in a forest in Weza. *Indaba Suppl. E.P. Herald* 31.10.80

robot [ˈreubot, -beu] *n. pl. -s.* Traffic light. *cf. Brit. and U.S. robot*, automaton. [etym. *dub. poss. because automatic*]

...Between Cape Town and Port Elizabeth, if you take the direct route through Mossel bay there are only four robots - two in George and two in Knysna. *Het Suid Western* 3.10.74

Phonological development

The late SA linguist, Professor Lanham, argues that the 'accent' which we have come to know as typical of SAE (General SAE in particular) is largely the result of the amalgamation of the various dialects spoken by the 1820 Settlers. The following is an adaptation of his account of how this came about:

The 4000 men, women and children were drawn from widely different social classes and at least 20 regional (geographical) dialects were spoken among them.

The disasters which befell the Settlers in the hostile environment in which they lived for 40 years after their arrival, promoted a high degree of internal cohesion in the group and, in consequence, the dissolution of differences and divisions separating its members.

There is little doubt that, although the Settlers who came from Britain did not themselves lose their particular British dialects, their children and grandchildren, thrown together in the classrooms of the small towns and farms, very rapidly developed a uniform form of English. Out of the welter of English dialects there grew, in a remarkably short space of time, a form of English which was not identical with any one of them. But it presented a unique set of dialectal features probably deriving from several British dialects.

Possibly the majority of 'trends' which characterise SAE pronunciation today originated in this way. For example, the SAE tendency to lose the glide / diphthong 'ai' (as in *nice time* - pronounced as *nahs tahm*) may be heard in Yorkshire today.

Lanham points out that Afrikaans has also had an influence – but a limited influence - on our pronunciation. He suggests that the tendency to pronounce an 'i' as a lower sound (as in *sim* for *sin*) is 'the clearest instance of borrowing from Afrikaans'. In addition, SAE tends to roll the 'r' as in Afrikaans. Lanham adds that 'no other major characteristic feature can, with equal surety, be ascribed to the influence of Afrikaans'.

ADDENDUM B

Trends in SAE pronunciation

SAE pronunciation isn't merely a matter of saying certain words differently. There are trends which cut across words. The following are some of the trends which affect how we say our *vowels*. These are not necessarily used by all speakers and they may occur in varying degrees.

1. Certain vowels are **raised** – that is, they are pronounced higher in the mouth than in Standard British English (SBE). E.g. *Petty* for *Patty*.
2. Certain vowels, by contrast, are **lowered** in the mouth when pronounced. E.g. *ut* for *it*.
3. Diphthongs (i.e. two vowels combined together to form a single vowel sound) are **shortened**. E.g. the diphthong sound in *i* is a combination which involves a glide from 'ah' to 'i', but in SAE it is shortened to just 'ah'.

(Both Addenda based on Venter et al: Comprehensive English Practice 9, Maskew Miller Longman)