

G12 ECZ LITERATURE PAPER 1 2016 SOLUTIONS

Grade 12 ECZ Literature in English Paper 1, 2016 (2011/1)

Literary Terminologies + Context Questions (Kongi's Harvest, The Concubine)

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

Literature in English

2011/1

Paper 1

Friday

28 OCTOBER 2016

Additional Material(s):

Answer Booklet

Time: 1 hour 30 minutes

Marks: 60

Instructions to candidates

- 1 Write your **name**, **centre number** and **candidate number** in the spaces provided on the **Answer Booklet**.
- 2 There are **three** questions in this paper; answer **all**.
- 3 Answer **one** question in **Section A - Literary Terminologies and Devices**.
- 4 Answer **two context questions** in **Section B** on two studied texts. **One** is a **play** and the **other** is a **novel**.
- 5 Write your answers on the separate **Answer Booklet** provided.
- 6 If you use more than one answer booklet, **fasten the booklets together**.

Information for candidates

All questions in this paper carry equal marks. The number of marks is given in brackets [] at the end of each question or part question.

Cell phones are not allowed in the examination room.

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Section A: Literary Terminologies and Devices

Read the passage carefully and answer as concisely as possible the questions that follow:

"Mama is a Sunrise"

by Evelyn Tooley Hunt.

When she comes slip-footing through the door
she kindles us
like lump coal lighted.
and we wake up glowing

She puts a spark even in Papa's eyes
and turns out all our darkness.

When she comes sweet-taking in the room,
she warms us
like grits and gravy,
and we rise up shining.

Even at night time Mama is a sunrise
that promised tomorrow and tomorrow.

- (i) The poem is mainly in free verse. Briefly explain what free verse is. [1]
- (ii) Define rhyme and cite an example from the poem. [2]
- (iii) Who is the speaker or narrator in the poem? What attitude do they portray? [2]
- (iv) State what a simile is and pick two examples from the extract. [3]
- (v) "Even at night time Mama is sunshine..."
 - (a) What term is used for such a statement? [1]
 - (b) Give **three** other examples of the same type from the poem. [3]
- (vi) What is imagery? Briefly state the image that permeates the poem. [3]
- (vii) Define personification and provide an example from the poem. [3]
- (viii) What is a stanza and how many does this poem contain? [2]

[Total: 20]

Section B: Context Questions (40 Marks)

In this section there are two passages. Read them carefully and answer as concisely as possible the questions that follow. Answer both questions.

2 SOYINKA: Kongi's Harvest

DANLOLA: Do you dare call this a sceptre?
This dung-stained goat prod, this
Makeshift sign at crossroads, this
Thighbone of the crow that died
Of rickets? Or did you merely
Steal the warped backscratcher
Of your hunchback uncle?

DENDE: I got no co-operation at all
From the blacksmith. It was the best
I found in the blacksmith's foundry.

DANLOLA: Some soup-pot foundry. Find me
Such another ladle and I'll
Sholve it up your mother's fundaments.

DAODU: *[storms in. Stop short as he sees signs of activity]*

- (i) Where is this conversation taking place and in which room is it being held? [2]
- (ii) What is a sceptre and what does Danlola want it for at this moment? [3]
- (iii) As this conversation takes place, Daodu storms in. What prompts him to do so? [4]
- (iv) Just after the excerpt, Danlola tells Daodu, "When the dog hides a bone, does it not throw up sand?" What bone is Danlola hiding and how is he throwing up sand. [4]
- (v) When Daodu storms in, Dende exits. What does Danlola call Dende when he re-enters and what item does Dende bring when he re-enters and why does Danlola reject it as well? [4]
- (vi) Who soon joins the three characters in the passage. What is the purpose of his coming and how many times has he been to this place before earlier in the day? [3]

[Total: 20]

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3 AMADI: The Concubine

When therefore Wigwe detected signs of his son's aversion to the proposed marriage he was for a time at a loss as to what to do. But when he weighed the possible repercussions of breaking off his son's long-standing engagement he grew resolute. Delicate matters were best discussed late at night or early in the morning, but as the marriage negotiations were to begin the next day there was no time to be lost. He summoned his son to the reception hall where he had been sitting. Sensing that neighbours passing by would distract him with their greetings he decided to go into his room. Ekwueme followed him, breathing deeply.

'Now, Ekwe,' he said, 'what were you telling your mother?' His tone was such that Ekwueme began to realize that he was causing great pain to his father. He felt a little guilty.

- (i) Who is Ekweume's mother? [1]
- (ii) Earlier on before this excerpt, the mother manages to force Ekweume to reveal the other woman in his life. How does she do that? [5]
- (iii) When Wigwe comes to learn that his son is in love with Ihuoma, he does not really blame him. Why? [3]
- (iv) Later on, what advice does Wigwe give his son to discourage him from having an interest in Ihuoma. [6]
- (v) What "repercussions" does Adaku earlier on foresee if the marriage engagement is broken? [3]
- (vi) Briefly describe the kind of relationship that Wigwe and his son Ekweume shared. [2]

[Total: 20]



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Question 1. SECTION A [20]: Literary Terminologies and Devices, on the printed unseen poem 'Mama is a Sunrise' by Evelyn Tooley Hunt.

(i) 'Free verse' is poetry that does not follow a regular, fixed pattern of rhyme or metre, instead following the natural rhythms of speech.

Answer: (i) Free verse: poetry without a fixed rhyme scheme or regular metre, following natural speech rhythm.

(ii) Rhyme is the correspondence of sound between word-endings, typically at the ends of lines.

Answer: (ii) Rhyme: matching end-sounds between words/lines. Example: this poem is mostly unrhymed (consistent with its free-verse form), but the parallel '-ing' endings 'glowing' and 'shining' at the ends of stanzas 1 and 3 form a loose/slant rhyme.

Answer: (iii) The speaker/narrator is one of the children in the family, speaking collectively as 'we'. The attitude portrayed is warm, loving and admiring towards their mother.

(iv) A simile is a comparison using 'like' or 'as'.

Answer: (iv) Simile examples: 'she kindles us / like lump coal lighted' and 'she warms us / like grits and gravy'.

Answer: (v)(a) 'Even at night time Mama is sunshine' is a METAPHOR (a direct comparison stating one thing IS another, without 'like' or 'as').

Answer: (v)(b) Three other metaphor examples: 'Mama is a sunrise' (the poem's central/title metaphor); 'She puts a spark even in Papa's eyes' (spark = liveliness/joy); 'and turns out all our darkness' (darkness = sadness/gloom).

(vi) Imagery is language that appeals to the senses, creating vivid mental pictures.

Answer: (vi) The image that permeates the poem is LIGHT AND WARMTH imagery (sunrise, glowing, coal lighted, spark, shining) -- the mother is consistently pictured as a source of light and warmth for the family.

(vii) Personification gives human qualities/actions to non-human things or abstract ideas.

Answer: (vii) Example: 'Mama is a sunrise / that promised tomorrow and tomorrow' -- the sunrise is given the human quality of making a promise.

(viii) A stanza is a grouped set of lines forming one unit of a poem (like a paragraph in prose), set off by a blank line.

Answer: (viii) The poem contains 4 stanzas.

Question 2. SECTION B [20]: SOYINKA, Kongi's Harvest -- context questions on the passage where Danlola criticises Dende's makeshift sceptre.

(i) Danlola is being held under restriction/detention by Kongi's regime at this point in the play; this exchange takes place in his private room/chamber within his place of confinement.

Answer: (i) The conversation takes place in Danlola's room, within the place where he is being held/restricted by Kongi's regime.

(ii) A sceptre is an ornamental ceremonial staff carried by a ruler as a symbol of royal authority.

Answer: (ii) A sceptre is a ceremonial staff symbolising royal authority. Danlola wants a (replacement) one at this moment because his own royal regalia has been taken/restricted under Kongi's regime, and he needs a symbol of his kingship for the approaching New Yam harvest ceremony where the traditional rulers must appear before Kongi.

(iii)-(iv) [BEST-EFFORT -- these require precise recall of the specific unfolding events immediately around this excerpt (exactly what news or disturbance prompts Daodu's entrance, and the precise referent of the 'hidden bone' proverb) that is not confidently verifiable without the exact surrounding text.]

Answer: (iii) Best-effort: Daodu (Danlola's nephew/heir and a rival to Kongi) likely storms in reacting to news or a disturbance connected to the harvest-festival preparations and the political conflict with Kongi's regime -- the precise trigger is not confidently recalled in full detail.

Answer: (iv) Best-effort: the 'bone' Danlola is hiding is likely his secret plan/scheme to resist or undermine Kongi's demand for submission at the harvest ceremony; the 'sand thrown up' would be the visible signs of that scheming (such as the improvised sceptre itself) that betray the hidden plan despite his efforts at secrecy.

(v)-(vi) [BEST-EFFORT -- the precise name Danlola calls Dende on re-entry, the specific item Dende brings back, and the identity/purpose/visit-count of the next character to join are specific sequential plot details not confidently verifiable without the exact surrounding text.]

Answer: (v) Best-effort: Danlola, in his characteristically mocking manner, likely greets Dende with another sarcastic/insulting nickname (consistent with his earlier mockery of Dende's failed sceptre-making) and rejects whatever replacement item Dende brings for similarly not being fit for a king's regalia.

Answer: (vi) Best-effort: the character who soon joins is likely connected to the harvest-festival preparations or Kongi's camp, arriving to press Danlola further on his required participation; the specific number of prior visits that day is not confidently recalled.

Question 3. SECTION B [20]: AMADI, The Concubine -- context questions on the passage where Wigwe confronts his son Ekweume about his aversion to the arranged marriage.

(i) In the novel, Ekweume's mother is Adaku, Wigwe's wife.

Answer: (i) Ekweume's mother is Adaku.

(ii) [BEST-EFFORT -- the precise method Adaku uses to force the revelation is a specific earlier scene not confidently verifiable without the exact surrounding text.]

Answer: (ii) Best-effort: Adaku likely presses/interrogates Ekweume directly and persistently (using a mother's emotional appeal and pointed questioning about his reluctance towards the arranged marriage) until he admits his feelings for Ihuoma, the woman he truly loves.

Answer: (iii) Wigwe does not really blame his son because Ihuoma is known in the village as an exceptionally virtuous, beautiful and desirable woman -- so Wigwe understands why any young man, including his son, would be drawn to her, even though she is unavailable (a widow, and believed in the village to be a 'sea-goddess'/spirit wife, making her an inauspicious match).

(iv) [BEST-EFFORT -- the precise content of Wigwe's discouraging advice is a specific passage detail not confidently verifiable without the exact surrounding text.]

Answer: (iv) Best-effort: Wigwe likely advises Ekweume to honour his long-standing engagement and family obligations, warning him of the social and possibly spiritual/supernatural risks of pursuing Ihuoma (given her reputation as a spirit-wife/sea-goddess figure believed to bring misfortune or death to any man who marries her), urging him to set aside his feelings for the good of the family.

(v) [BEST-EFFORT -- the precise repercussions Adaku foresees are a specific passage detail not confidently verifiable without the exact surrounding text.]

Answer: (v) Best-effort: Adaku likely foresees damage to the family's reputation and standing in the village, and a breakdown in the relationship/alliance with the other family, if the long-standing engagement is broken off.

Answer: (vi) Wigwe and his son Ekweume share a close, respectful and affectionate father-son relationship -- Wigwe is portrayed as a firm but caring father who wants to guide his son responsibly, and Ekweume, despite his own wishes, feels genuine guilt and respect towards his father rather than open defiance.

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