

G12 ECZ LITERATURE P1 2016 GCE SOLUTIONS

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

Section A context questions + Section B essays -- 5 of 9 questions answered

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for General Certificate of Education Ordinary Level

Literature in English 2011/1

Thursday

21 JULY 2016

Additional materials:

Answer Booklet

Time: 2 hours 45 minutes

Marks 100

Instructions to candidates

- 1** Write your name, centre number and candidate number in the spaces provided on the **Answer Booklet**.
- 2** There are **nine** questions in this paper. Answer **five** questions.
- 3** Answer **two** questions from Section A and **three** questions from Section B.
- 4** **Each answer must be on a different book.**
- 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.

Section A

In Section A you must answer both Question 1 which begins on this page and Question 2 which begins on page 8. You must cover **one play** and **one novel** in Section A.

Choose **one** of the passages from (a) to (f), read it carefully and then answer as concisely as possible the questions following it.

N.B. If you write answers on more than one passage, only marks for one of them will be recorded.

1 (a) SOYINKA: Kongi's Harvest

KONGI: I *am* the Spirit of Harvest.

SECRETARY: Of course my Leader, the matter is not in dispute.

KONGI: I *am* the SPIRIT of Harvest.

SECRETARY: Of course my Leader.

KONGI: I *am* the Spirit of HAAR-VEST!

SECRETARY: Of course my Leader. And a benevolent Spirit of Harvest. This year shall be known as the year of Kongi's Harvest. Everything shall date from it.

KONGI: [*stops suddenly*] Who thought that up?.

SECRETARY: It is among the surprise gifts we have planned for our beloved Leader. I shouldn't have let it slip out. . . .

KONGI [*rapt in the idea*]: You mean, things like 200 K.H.

SECRETARY: A.H. my Leader. After the Harvest. In a thousand years, one thousand A.H. And last year shall be referred to as 1 B.H. There will only be the one Harvest worth remembering.

KONGI: No, K.H. is less ambiguous. The year of Kongi's Harvest. Then for the purpose of back-dating, B.K.H. Before Kongi's Harvest. No reason why we should conform to the habit of two initials only. You lack imagination.

- (i) Kongi's is said to be 'The Spirit of Harvest,' and 'a benevolent Spirit of Harvest'. Mention the other titles the Secretary suggests for the pictures to be taken later after the excerpt. [4]
- (ii) The Secretary and Kongi are parodying Christian concepts. What Christian concepts are being parodied in this excerpt. [5]
- (iii) Soon after this extract, the Secretary mentions to Kongi about a press photographer. What does the Secretary say about him? [5]
- (iv) Later on, the Secretary says, 'I think the little problem of Danlola is nearly solved'. What figure of speech is this and how is the problem 'nearly solved'? [5]
- (v) State one expression in the extract that shows that the Secretary is exaggerating his respect for Kongi. [1]

[Total: 20]

(b) **SHAKESPEARE: Julius Caesar**

PORTIA

I should not need, if you were gentle, Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself,
But, as it were, in sort, or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

BRUTUS

You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

PORTIA

If this were true, then should I know this secret.
I grant I am a woman, but withal
A woman that Lord Brutus took to wife.
I grant I am a woman, but withal,
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex
Being so fathered, and so husbanded?
Tell me your counsels, I will not disclose them.
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh. Can I bear that with patience,
And not my husband's secrets?

- (i) What has Portia done which she should not have done? [1]
- (ii) Portia says, "Is it expected I should know no secrets that appertain to you?" Mention the things that lead Portia to say this, referred to before this extract. [5]
- (iii) What does Brutus say when he discovers that she had given herself a voluntary wound in the thigh? [3]
- (iv) A simile and metaphors have been used in this extract. Identify and write them down. [4]
- (v) As Portia leaves, Brutus promises to do something. What does he promise? [4]
- (vi) How does Portia's life end? [3]

[Total: 20]

(c) **IBSEN: An Enemy of the People**

DR STOCKMANN: Can we? Really?

CAPT HORSTER: Yes – quite easily. There's plenty of room
– and, anyhow, I'm hardly ever there. . .

KATHERINE: Well, that is good of you, Captain Horster.

PETRA: Oh, thank you!

DR STOCKMANN: (*shaking hands with him*): Thanks,
thanks, Horster! Well, that's one thing less to think about.
Now I can get to work! – You've no idea how much there
is to be done, Kate! Fortunately, I shall have plenty of time
now. – I've been dismissed from the baths, y'know.

KATHERINE: (*sighing*): Yes, I expected that.

DR STOCKMANN: And now they want to rob me of the
practice as well! Well, they're welcome to it! The poor'll
stick by me – those that can't pay! – And, hang it all,
they're the ones that need me most! Oh, but they'll have to
listen to me – I'll preach to them 'in season and out of
season' – or whatever the phrase is!

- (i) Why is Mrs Stockmann and Petra thanking Captain Horster? [3]
- (ii) ". . . how much there is to be done, Kate!" What place needs
much to be done? [1]
- (iii) Dr Stockmann has been dismissed from his work. What four other
things have happened to him and his family? [4]
- (iv) A bit earlier in the play, Dr Stockmann remarks: "This field of
battle – this is where the battle will be." Which battle is he referring
to? How does he predict the outcome to be? [5]
- (v) What happens to Captain Horster because of his generosity to
Dr Stockmann? [4]
- (vi) Earlier in the text, Peter had warned his brother Thomas that he
would dismiss him from his job. Why did he threaten him? [3]

[Total: 20]

(d) OYONO: The Old Man and the Medal

Inside Meka's hut it was a wonderful sight. Everybody seemed possessed. They roared and stamped and gasped and panted . . . stopping to wipe their eyes and then starting again to laugh even louder. Then when their bodies were emptied of laughter, they moved on to commentary.

'A wonderful idea!' said Engamba, rubbing his right fore-arm over his eyes. 'I can just see it,' he went on. 'The Chief of the whites finding he can't pin the medal on Meka's bare chest!'

'And bending down to pin it where?' asked Nti, shaking with laughter.

Everyone looked down to his belly. The women started laughing again.

'It's a pity I could never have thought of a thing like that,' said Meka. 'It's a pity I never ate tortoise when I was young . . . Give everyone some wine!'

While the conversations were picked up, Nua poured himself a second cup of wine.

'I don't want anyone to say I've poisoned you . . .' he said, emptying the cup. 'Essomba is the tortoise himself in person!' he added, offering a cup of wine to Meka.

- (i) What occasion are the people celebrating in Meka's hut? [3]
- (ii) 'Everybody seemed possessed'. What has possessed them? [6]
- (iii) 'What shall I tell them in Zourian?' Who later says these words and why? [6]
- (iv) At the close of the story only Engamba and another character remain with Meka. What is this other character's full name and explain why he remains? [3]
- (v) 'I wonder what these whites want from us . . . They have taken everything from Meka'.
What have the whites taken from Meka? [2]

[Total: 20]

(e) **AMADI: The Concubine**

'It is good,' Ihuoma replied, 'I shall do the same.'

As Nnenda walked away. Ihuoma watched her unconsciously. Nnenda's behind was not nearly as full as hers even when she had her beads on, she thought. How lucky she was to possess these physical gifts. She wondered what it was like to be ugly.

'Nwonna, get me a mirror and let me see how bad my hair is'. In truth she wanted to gaze at herself. That she was beautiful she had no doubt, but that did not make her arrogant. She was sympathetic, gentle, and reserved. It was her husband's boast that in their six years of marriage she had never had any serious quarrel with another woman. She was not good at invectives and other women talked much faster than she did. The fact that she would be outdone in a verbal exchange perhaps partly restrained her from coming into open verbal conflict with her neighbours. Gradually she acquired the capacity to bear a neighbour's stinging remarks without a repartee. In this way her prestige among the womenfolk grew until even the most garrulous among them was reluctant to be unpleasant to her.

- (i) 'How lucky she was to possess these physical gifts'.
Describe Ihuoma's physical gifts referred to in this excerpt. [4]
- (ii) It is said that Ihuoma does not quarrel with other women of the village. Give two reasons based on the text to support this statement. [2]
- (iii) 'She was not good at invectives'. Explain what is meant by invective. [2]
- (iv) Identify one simile from the text. [1]
- (v) What is the name of Ihuoma's husband and which village does he come from? [2]
- (vi) Just before this excerpt, Madume is said to be jealous of Ihuoma's husband. Explain why Madume is always jealous of him. [3]
- (vii) Give the names of Ihuoma's first two children. [2]
- (viii) Reading this excerpt gives us the normal life of the average village. In brief notes, describe the life of Ihuoma's family in her husband's village. [4]

[Total: 20]

(f) ABRAHAMS: A Wreath for Udomo

"I take it, Mr. Prime Minister, that you know why I'm here." There was a guttural tinge to Van Linton's English.

"I'm not sure. Is there some hold-up in the loan?"

"I am here to talk about a political matter. Mr. Prime Minister. . . . I am sure Mr. Jones has informed you of certain events that have recently taken place in my country—if you needed to be informed."

Udomo smiled faintly.

"Oh that. Yes. We make a point of being informed of all that happens in Africa. I'm sure your government does the same."

"My government is gravely concerned by what is happening."

"You know I'd be dishonest if I said I was sorry. We've dealt frankly and honestly with each other in business matters. I don't like what's going on there, and you know it. But it's none of my business. But surely this isn't what you came to see me about, Mr. Van Linton?"

"It is, Mr. Prime Minister. Perhaps you would be good enough to look at this." Van Linton took an envelope from his breast pocket and pushed it across the desk. "Since I received that I've been on the phone to my Prime Minister."

Udomo read the cable.

- (i)** In what capacity is Van Linton addressing the Prime Minister, which country does he represent and where is the conversation taking place? [3]
- (ii)** Just before this excerpt, the Prime Minister is having a chat with one of the officials. Who is the official? What role does he play in the government and what have they just discussed? [5]
- (iii)** "You know I'd be dishonest if I said I was sorry. . . ." says Udomo. Why is Udomo saying he'd be dishonest to say he is sorry about what is happening in Mr Linton's country? [4]
- (iv)** What has happened in Plularia? [3]
- (v)** Mr Linton shows Udomo the cable he had just received. What instructions are contained in the cable to Mr Linton? [3]
- (vi)** What country does the Prime Minister lead and what is the name of the party he leads? [2]

[Total: 20]

2 Choose **one** of the questions from **(a)** to **(f)**

NB. If your answer in Question 1 was on **a play**, now select **a novel**, but if your answer in Question 1 was on **a novel**, you must now select **a play**.

(a) SOYINKA: Kongi's Harvest

Either (i) The Secretary says, "I hope I shall live long enough to make use of your testimonial. Went well! That is quite a mouthful." Referring to how the Secretary organised the presentation ceremony of the new yarn and how it ended, discuss the accuracy of this 'testimonial' of the Secretary.

Or (ii) Danlola says, "Oh, what a home-coming this is! I obtained much better service in detention camp". Describe the 'home-coming' experience of Danlola by referring to what Daodu, Donde and Secretary say and do in this scene, 'Second Part'.

(b) SHAKESPEARE: Julius Caesar

Either (i) Marullus says, "... And do you know now strew flowers in his way that comes in triumph over Pompey's blood. . . ." Closely referring to what happens to Caesar, show that he deserved to be assassinated in spite of his triumph.

Or (ii) Give a detailed character description of Antony and Caesar as portrayed in the play.

(c) IBSEN: An Enemy of the People

Either (i) Corruption is one of the central themes in the play. By referring closely to the text, show that the society in which Dr Stockmann finds himself is very corrupt.

Or (ii) Peter Stockmann uses a lot of tactics to pressurise Dr Stockmann to give up the idea of championing the re-laying of the pipes to the Baths. With reference to the play, clearly bring out these tactics and state whether they are effective or not.

(d) **OYONO: The Old Man and the Medal**

Either

(i) Give vivid character descriptions of Engamba and Kelara.

Or

(ii) Most characters both in Zourian and Doum are taken in by the news that Meka is going to receive a medal. Describe any three episodes that show that not all Africans have been taken in by this news.

(e) **AMADI: The Concubine**

Either

(i) Ekweume's parents and their beliefs are mainly responsible for his problems and eventual death. With close reference to the novel, prove the validity of this statement.

Or

(ii) Describe the following female characters and state their contribution to the theme of the story:

- Ihuoma
- Ahurole
- Wonuma.

(f) **ABRAHAMS: A Wreath for Udomo**

Either

(i) 'Did we think victory great? So it is – But now it seems to me when it cannot be helped, that defeat is great, and that death and dismay are great.' Show the truthfulness of this quotation in relation to Udomo.

Or

(ii) Describe Jo Furse's behaviour on the day she first meets Udomo and during the party that ensues.

Section B

In this section you must answer **three** questions covering **three** books.

3 PATON: Cry, the Beloved Country

- Either** (i) Describe Absalom's court case on the day of trial.
- Or** (ii) What is the relationship between South African Law in Paton's Cry, the Beloved Country and society as Paton portrays it.

4 ORWELL: Animal Farm

- Either** (i) 'Animal Farm' is full of ironic twists. With close reference to the text, discuss these ironical twists.
- Or** (ii) With close reference to the text, describe Old Major and give his contributions to the rebellion.

5 ABRAHAMS: Mine Boy

- Either** (i) With close reference to the text, show how old Maisy is the right woman for Xuma and not Elija.
- Or** (ii) Give a vivid description of life on a typical Saturday in Malay Camp. Explain in detail how the men and women spend their time.

6 ACHEBE: Things Fall Apart

- Either** (i) "It was Enock who torched off the great conflict between church and clan in Umuofia which had been slowly growing since Mr Brown left." Provide evidence from the text to show that Enock is the originator of this conflict.
- Or** (ii) "Take away your kola nut. I shall not eat in the house of a man who has no respect for our gods and ancestors." Closely referring to the novel, assess the conduct of Okonkwo.

7 p'BITEK: Song of Lawino

- Either** (i) All women love to be beautiful. Compare and contrast Lawino and Clementine's views on beauty with strong emphasis on how hairstyles affect a woman's beauty.
- Or** (ii) Give a character description of Ocol and discuss in detail how western education has alienated him from his people.

8 SICHIZYA: Uneasy Yoke

Either (i) Discuss the factors that lead to Matthew's arrest and eventual imprisonment.

Or (ii) Senje Namonje and Zevyanji's lust for material things is the main reason for Mwinji's problems. Show the validity of this statement.

9 WYNDHAM: The Chrysalids

Either (i) Compare and contrast David's and Sophie's homes. In your answer, show where David would rather live and why?

Or (ii) The foundation of terror and discomfort for most people in Waknuk, especially those with something to hide, could safely be placed at Elias Storms' door steps. Write an essay outlining who Elias Storm was and justifying this assertion about him.

Question 1. SECTION A, Q1, passage (e): AMADI, The Concubine -- context questions on the passage where Ihuoma reflects on her beauty while talking with Nnenda.

Answer: (i) Ihuoma's physical gifts referred to in the excerpt are her full, well-shaped figure (explicitly contrasted with Nnenda's less full figure) and her renowned physical beauty, for which she is admired throughout the village.

Answer: (ii) Two reasons Ihuoma avoids quarrelling with other women: she is naturally gentle, sympathetic and reserved by temperament, not prone to conflict; and she is 'not good at invectives' -- she talks more slowly than other women and would be outdone in a verbal exchange, which restrains her from engaging in open arguments.

Answer: (iii) An invective is harsh, abusive or insulting language directed at someone -- in this village context, a heated exchange of verbal insults between quarrelling women.

(iv) [BEST-EFFORT -- no explicit 'like/as' simile is clearly evident within this specific short excerpt as printed; a fuller answer would need the exact surrounding lines to identify one confidently.]

Answer: (iv) Best-effort: no clear simile stands out within this specific excerpt as printed; the passage's descriptive language here (e.g. Ihuoma's admiration of her own beauty) is largely direct description rather than simile.

(v)-(vii) [BEST-EFFORT -- exact spellings of village names and the names of Ihuoma's first two children are specific plot details not confidently verifiable without the exact text.]

Answer: (v) Best-effort: Ihuoma's husband is Emenike, from the village where Ihuoma herself now lives after marriage (the exact village name is not confidently recalled in precise spelling).

Answer: (vi) Madume is jealous of Emenike primarily because Emenike is a respected, prosperous man with a uniquely beautiful and admired wife (Ihuoma) -- a combination of social envy and, underlying it, Madume's own suppressed desire for Ihuoma, which becomes explicit later in the novel after Emenike's death.

Answer: (vii) Best-effort: the exact names of Ihuoma's first two children are not confidently recalled with certainty here.

Answer: (viii) The excerpt reflects typical Igbo village life: women gathering to talk, compare appearances and exchange gossip/banter; a social hierarchy where physical beauty, gentleness and reputation determine a woman's standing among her peers; and a domestic setting centred on farming, family duties, and communal village relationships, all rendered with warmth and normalcy despite undercurrents of rivalry and jealousy that will later drive the novel's tragic events.

Question 2. SECTION A, Q2, essay (c)(ii): IBSEN, An Enemy of the People -- Peter Stockmann uses tactics to pressure Dr Stockmann to give up championing the re-laying of the Baths' pipes. Bring out these tactics and assess their effectiveness.

Answer: Peter Stockmann, as Mayor and Chairman of the Baths Committee, deploys several deliberate tactics to force his brother Thomas into silence. First, he appeals to FAMILY LOYALTY and personal relationship, reminding Thomas of the harm his public report would do to their family's reputation and to Peter's own standing as the town's leading official who championed the Baths project. Second, he uses ECONOMIC INTIMIDATION, stressing the enormous cost of repairing the pipes (which would require closing the Baths for two years) and the resulting tax burden on ordinary townspeople and local property owners -- turning practical self-interest against Thomas's scientific findings.

Answer: Third, Peter exercises INSTITUTIONAL/PROFESSIONAL POWER, formally forbidding Thomas as a subordinate official from making the report public and threatening to dismiss him from his post as Medical Officer of the Baths if he persists. Fourth, he engages in MEDIA MANIPULATION, working behind the scenes to turn the newspaper editors (Hovstad and Aslaksen) against Thomas, ensuring the report is never published and that public opinion is instead shaped against Thomas as a troublemaker. Finally, at the town meeting, Peter orchestrates Thomas's public humiliation, allowing the crowd (whipped up by Aslaksen and Hovstad) to shout him down and formally brand him 'an enemy of the people.'

Answer: Assessing effectiveness: in the SHORT TERM, Peter's tactics are devastatingly effective -- Thomas is dismissed from his post, ostracised by the town, abandoned by the press, and his family suffers social and financial ruin (his daughter Petra loses her teaching job, his house is vandalised, his landlord evicts them). However, in the DEEPER, MORAL sense that Ibsen is most concerned with, the tactics fail: Thomas Stockmann remains unbroken and uncorrupted, refuses to recant the scientific truth, and ends the play more convinced than ever of his own integrity, famously declaring that 'the strongest man in the world is he who stands most alone.' Ibsen thus presents Peter's tactics as socially successful but morally bankrupt, reinforcing the play's central critique of a 'compact majority' that silences uncomfortable truths for the sake of convenience and profit.

Question 3. SECTION B, Q4(ii): ORWELL, Animal Farm -- With close reference to the text, describe Old Major and give his contributions to the rebellion.

Answer: Old Major is an aged, highly respected prize Middle White boar on Manor Farm, described as wise, dignified and philosophical, commanding the immediate respect of all the other animals. Modelled on both Karl Marx and Lenin, he serves as the ideological father of the rebellion, though he dies before it actually takes place, never living to see his vision realised or corrupted.

Answer: Old Major's central contribution is his powerful speech at the novel's opening, in which he diagnoses the animals' suffering as rooted entirely in Man's tyranny and exploitation -- 'Man is the only creature that consumes without producing.' He articulates the animals' shared grievances vividly (their labour stolen, their offspring taken, their lives ended in slaughter) and awakens in them a collective political consciousness they previously lacked, giving their vague discontent a coherent revolutionary framework.

Answer: He also provides the rebellion's foundational ideology and symbols: the song 'Beasts of England', which becomes the animals' revolutionary anthem, and crucially the core principle 'All animals are equal' and the warning that in fighting Man, the animals must never come to resemble him -- a principle later horrifically betrayed by the pigs. Old Major's teachings are subsequently codified by Snowball, Napoleon and Squealer into the Seven Commandments, forming Animalism's official doctrine. Though he dies just days after his speech, his ideas directly inspire and structure the actual rebellion that follows, making him the intellectual founder of Animalism even though he has no hand in its practical execution or its eventual corruption.

Question 4. SECTION B, Q6(ii): ACHEBE, Things Fall Apart -- 'Take away your kola nut. I shall not eat in the house of a man who has no respect for our gods and ancestors.' Closely referring to the novel, assess the conduct of Okonkwo.

Answer: Okonkwo's conduct throughout Things Fall Apart is defined by an overriding fear of appearing weak like his father Unoka, driving him to extremes of harshness, pride and rigid adherence to traditional masculine values. This makes him one of Umuofia's most successful and respected men -- a wrestling champion, prosperous farmer, and titled elder -- but also leads him into repeated, often excessive acts of violence and poor judgement.

Answer: His conduct includes moments of clear over-reaction driven by his fear of weakness: he beats his wives during the Week of Peace (a serious violation of custom), he participates in killing Ikemefuna despite being warned not to (out of fear of being seen as weak, even though Ikemefuna calls him 'father'), and he accidentally kills a clansman's son at a funeral, resulting in his seven-year exile. These episodes reveal a man whose rigid conception of manliness overrides both compassion and, ironically, sound traditional judgement.

Answer: The quoted line reflects Okonkwo's fierce, uncompromising defence of traditional religion and ancestral customs against the encroachment of Christianity and colonial influence -- consistent with his conduct throughout, where he consistently positions himself as a staunch defender of Igbo tradition, contemptuous of those (like his son Nwoye) who convert or show sympathy to the new religion. This same rigidity, admirable in its conviction but disastrous in its inflexibility, ultimately isolates Okonkwo from his own clan when they choose caution and compromise with the colonial administration rather than his preferred path of violent resistance -- leading directly to his despair and suicide, the tragic culmination of a life defined by an inability to adapt or compromise.

Question 5. SECTION B, Q3(i): PATON, Cry, the Beloved Country -- Describe Absalom's court case on the day of trial.

Answer: Absalom Kumalo stands trial for the murder of Arthur Jarvis, a white man killed during a burglary in Johannesburg, alongside two co-accused. On the day of the trial, Absalom, unlike his co-accused who plead not guilty and deny involvement, honestly confesses his part in the crime, admitting that he shot Jarvis in fear when surprised during the robbery, though he maintains he did not intend to kill.

Answer: The court proceedings highlight the harsh racial and legal realities of South African society under apartheid-era law: despite Absalom's honesty and genuine remorse, the judge is bound by the letter of the law, and his co-accused's denials (which cannot be disproven) work in their favour while Absalom's honesty condemns him. The judge ultimately sentences Absalom

to death by hanging, while his co-accused are acquitted for lack of proof against them -- a bitter irony that underscores the novel's critique of a justice system that punishes honesty and fails to account for the deeper social causes (poverty, broken families, the corrosive effects of urban migration) that drove young men like Absalom to crime in the first place.

Answer: Throughout the trial, Stephen Kumalo (Absalom's father) and James Jarvis (the victim's father) are both present, and the shared grief and dignity of both fathers amid this tragedy becomes one of the novel's central threads of reconciliation across the racial divide, even as the harsh verdict itself stands as a condemnation of the broken society Paton depicts.

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