

G12 ECZ LITERATURE P1 2016 SPECIMEN SOLUTIONS

Grade 12 ECZ Literature in English Paper 1, 2016 Specimen (2011/1)
Literary Terminologies + Context Questions (Kongi's Harvest, The Concubine)

Preamble for Literature in English

The Examinations Council of Zambia has made adjustments to the assessment of Literature in English at Grade 12 level so as to be in line with the revised Literature in English Senior Secondary School Syllabus of 2013 developed by Curriculum Development Centre (CDC) of the Ministry of General Education.

Purpose

The purpose of the Literature in English examination is to measure candidates' achievements against the key competencies as outlined in the Grade 10–12 syllabus (CDC 2013). The examination will also be used for certification, progression to tertiary education and job placement.

2 Assessment Objectives

Candidates will be assessed against the following:

AO1 Knowledge of Literary Terminologies and Devices

1. Define literary terminologies and devices as used in a given context
2. Apply literary terminologies and devices in a relevant situation
3. Explain functions of literature
4. Interpret and distinguish forms of written literature
5. Recognise and distinguish types of literary genres
6. Define and understand figures of speech as used in poetry, drama and prose
7. Identify and understand the elements of poetry, drama and prose

AO2 Comprehension of Contexts

1. Comprehend a given context extracted from a set book and answer follow-up questions
2. Extract relevant information from a given context
3. Make inference in a given contextual situation

AO3 Analysis and Synthesis of Information

1. Produce a variety of written work emanating from studied texts
2. Distinguish between fact and fiction
3. Analyse the elements of a set book such as characters, plot, setting, theme, personification and language style
4. Identify and distinguish styles of writing – humour, satire, irony, allegory, comedy, tragedy, tragicomedy
5. Analyse and review plays, prose and poems

Test Design

The examination will consist of two papers as follows:

Paper Name	Paper Code	Duration	Marks Allocated	Weighting
Paper 1	2011/1	1 hour 30 minutes	60	50%
Paper 2	2011/2	1 hour 45 minutes	60	50%
Total			120	100%

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

Literature in English

2011/1

Paper 1

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.

SECTION A: Literary Terminologies and Devices

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

1

The Breakfast Table

by Jared Angira

The camera closed in
Coming into the pore-distance
Flashing onto
Tormented faces.

The telescopic lens
Adds another tang
Of bitterness
Closing in,

And there
Mouths full of razor blades
Tongues grinding knives

The incomplete family
At breakfast
The crumbling plaster
Of the group
Aaah, memory stands so sharp!

(i) What is a stanza and what is its prose equivalent? [2]

(ii) 'The breakfast table' is an allegory. What is an allegory and what is this poem an allegory of? [4]

(iii) Define the term metaphor and explain the meaning of the metaphors in stanza three? [6]

(iv) The literary term 'personification' is employed in this poem.

What is personification? State the stanza where it is used and explain its significance in the poem. [4]

(v) Identify and explain the two literary devices used in the last stanza. [4]

[Total: 20]

SECTION B: Context Question

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

2 SONYIKA: Kongi's harvest

SECRETARY: Please don't try to make a fool of me.

FIFTH: I am deadly serious. Persuade him to grant some form of amnesty. Then go to Danlola and tell him that in exchange for the New Yam, a few of the detainees will be set free.

FIRST: And you think that will have the slightest effect on the old man? He'll say they will be chucked right back again at the first excuse.

FIFTH: Good. In that case, you will need something more substantial won't you?

SECRETARY: Like what for heaven's sake?

FIFTH: Think. If Kongi were persuaded to grant a reprieve to the men condemned to death.....

- (i) Who is the Secretary and what role is he currently playing? [3]
- (ii) Before an amnesty is granted, what happens to two of the condemned men? How many men were in detention all together? [3]
- (iii) Who suggests the idea of giving a reprieve to the detained men? [1]
- (iv) Just before this extract, the Secretary asks the Fifth Aweri whether he needed a fee or not. Give a detailed answer of the Fifth Aweri. [4]
- (v) Danlola is one of the detained men. What privileges does he enjoy while in detention? [3]
- (vi) Later in the play, an important ceremony happens. What is the ceremony about? Who are the key players at the ceremony and what is at stake? [6]

[Total: 20]

3 AMADI: The Concubine

Ekwueme stared at her. Was she really serious? Maybe it pleased her to toy with men. Maybe she was just a simpleton with as much heart as a chicken. But she was one of the most respected young women in Omokachi. Ekweume's head started swimming.

The woman was simply incomprehensible. A curious numbness began to spread over him. He felt himself recoiling into his inner being.

'I never dreamt you were half as proud as this', he managed to say.

'I am not proud,' she said looking away.

'Do not deny it, you are. You feel you are too good for me. You think it would be unfortunate for you to waste your beauty on a poor fellow like me. I don't blame you. I have been rash. I ought to have thought properly before making a fool of myself. Forgive me for bothering you. I will never mention this subject again.' He paused for breath.

Ihuoma's face showed signs of pain. Two small creases appeared on her face. Small as they were they carried a surprisingly deep impression of sorrow.

- (i) Where is this conversation taking place? [1]
- (ii) Ihuoma is thought to be one of the respected young women in Omokachi. What other attributes does she possess? [4]
- (iii) Earlier on before this excerpt, we see four (4) villagers helping Ihuoma in her field. Who are these four villagers? [4]
- (iv) How does Ekwueme respond when Ihuoma encourages him to go and marry Ahurole who he was engaged to since childhood? [4]
- (v) Ekwueme's mother is afraid that her son might get seriously involved with another woman before he gets married. How does her husband reassure her? [4]
- (vi) Mention the reasons Ihuoma gives for not wanting to marry Ekwueme. [3]

[Total: 20]



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Question 1. SECTION A [20]: Literary Terminologies and Devices, on the printed unseen poem 'The Breakfast Table' by Jared Angira.

Answer: (i) A stanza is a grouped set of lines forming one unit of a poem; its prose equivalent is a paragraph.

(ii) An allegory is a narrative in which characters, events or settings represent deeper moral or symbolic meanings beyond the literal story.

Answer: (ii) This poem is an allegory of a broken/fractured family relationship -- the camera zooming into 'tormented faces' at an 'incomplete family' breakfast, with 'mouths full of razor blades' and 'tongues grinding knives', represents the bitterness, hostility and pain of a family (likely a marriage) that is falling apart, its unity ('the group') crumbling like the plaster referenced in the final stanza.

(iii) A metaphor is a direct comparison stating one thing IS another, without using 'like' or 'as'.

Answer: (iii) Stanza three's metaphors: 'Mouths full of razor blades' means the family members' words are as cutting and harmful as razor blades -- their speech wounds each other. 'Tongues grinding knives' similarly suggests their conversation is an act of verbal violence, sharpening cruel words like knives being ground/sharpened, conveying the intense hostility of their exchanges.

(iv) Personification gives human or living qualities to non-human/inanimate things.

Answer: (iv) Personification is used in stanza two: 'The telescopic lens / Adds another tang / Of bitterness' -- the lens (an inanimate object) is given the active, almost sensory/emotional capacity to 'add' bitterness, as though it were a living participant intensifying the family's pain rather than a neutral recording device. Its significance is to suggest that scrutiny/exposure (the camera's gaze) makes the family's suffering feel even more acute.

Answer: (v) Two literary devices in the last stanza: (1) METAPHOR -- 'the crumbling plaster of the group' compares the family's unity to crumbling plaster, symbolising decay and disintegration; (2) EXCLAMATION -- 'Aaah, memory stands so sharp!' is an exclamatory outburst that conveys the speaker's sudden, sharp emotional pain as memory of the family's breakdown resurfaces.

Question 2. SECTION B [20]: SOYINKA, Kongi's Harvest -- context questions on the passage where the Fifth Aweri proposes a reprieve for the condemned detainees.

Answer: (i) The Secretary is Kongi's personal administrative aide, responsible for managing Kongi's public image, communications and political arrangements. In this scene, he is currently playing the role of a reluctant negotiator, being pressed by the Fifth (Fifth Aweri) to find a way to persuade Kongi to grant political concessions (an amnesty) ahead of the New Yam harvest festival.

(ii) [BEST-EFFORT -- the precise fate of two of the condemned men before any amnesty is granted, and the exact total number in detention, are specific plot details not confidently verifiable without the exact surrounding text.]

Answer: (ii) Best-effort: given the urgency of the Fifth Aweri's proposal for a reprieve, it is likely that some of the men condemned to death face execution or continued suffering in detention before any amnesty can be arranged; the precise total number held in detention is not

confidently recalled.

Answer: (iii) The Fifth (Fifth Aweri) suggests the idea of granting a reprieve to the men condemned to death, proposing this as a more substantial concession than merely freeing a few ordinary detainees in exchange for the New Yam.

(iv) [BEST-EFFORT -- the Fifth Aweri's specific detailed answer about needing (or not needing) a fee is a specific line not confidently recalled without the exact surrounding text.]

Answer: (iv) Best-effort: the Fifth Aweri likely indicates he does not require a fee for his counsel, framing his suggestion as motivated by loyalty to Kongi's regime and political pragmatism rather than personal gain.

Answer: (v) Danlola, despite being held in detention, retains certain privileges befitting his traditional royal status -- he is still treated with a degree of ceremonial deference by those around him, allowed attendants/pages (such as Dende) to serve him, and permitted comforts (such as food and drink) beyond what an ordinary prisoner would receive, reflecting the regime's reluctance to fully strip him of his traditional dignity even while politically restricting him.

Answer: (vi) Later in the play, the central New Yam Harvest ceremony takes place, at which Kongi expects the traditional ruler's household (Danlola, via his nephew and heir Daodu) to publicly present him with the New Yam as a symbolic act of submission, legitimising his authority as the new 'Spirit of Harvest' before the whole community. The key players are Kongi, Danlola and Daodu, and Segi; what is at stake is the transfer of traditional political and spiritual legitimacy from the old order to Kongi's dictatorship -- a moment dramatically subverted when Segi presents her executed father's head on a platter instead of the expected yam, turning the ceremony into an act of defiance against Kongi's tyranny.

Question 3. SECTION B [20]: AMADI, The Concubine -- context questions on the passage where Ekweume, wounded by Ihuoma's response, reflects on her pride and apologises.

Answer: (i) This conversation takes place in Ihuoma's own compound/field area in the village of Omokachi, following Ekweume's declaration of his feelings for her.

Answer: (ii) Beyond being one of the most respected young women in Omokachi, Ihuoma possesses notable beauty, gentleness, a calm and dignified temperament, and a strong moral character -- she is admired throughout the village for her comportment and virtue, not merely her social standing.

(iii) [BEST-EFFORT -- the specific names of the four villagers who help Ihuoma in her field are specific plot details not confidently recalled without the exact surrounding text.]

Answer: (iii) Best-effort: the specific names of these four villagers are not confidently recalled here; in the novel, such communal field-work is typically carried out by neighbours and relations as part of normal village cooperation.

(iv)-(vi) [BEST-EFFORT -- Ekweume's precise reaction to the suggestion he marry Ahurole, Wigwe's precise reassurance to Adaku, and Ihuoma's precise stated reasons for refusing Ekweume are specific passage details not confidently verifiable without the exact surrounding text.]

Answer: (iv) Best-effort: Ekweume likely responds with reluctance or discomfort to the suggestion that he marry Ahurole, since his affections lie with Ihuoma rather than his childhood

fiancee, though social duty ultimately compels him toward the arranged marriage.

Answer: (v) Best-effort: Wigwe likely reassures Adaku by pointing to Ekweume's fundamentally dutiful and responsible character, expressing confidence that their son will honour his family obligations and the long-standing engagement regardless of any passing infatuation.

Answer: (vi) Best-effort, consistent with the novel's broader themes: Ihuoma likely refuses Ekweume out of concern for propriety (as a widow, remarriage so soon is socially delicate), a genuine wish not to harm his prospects or reputation given her own complicated social position, and an underlying unease connected to her being seen in the village as a 'sea-goddess'/spirit wife whose husbands are fated to die -- making her reluctant to draw Ekweume into that danger.

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