

G12 ECZ LITERATURE P1 2017 GCE SOLUTIONS

Grade 12 ECZ Literature in English Paper 1, 2017 GCE (2011/1)

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

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for General Certificate of Education Ordinary Level

Literature in English

2011/1

Paper 1

Thursday

27 JULY 2017

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

- 1 All questions in this paper carry equal marks. Each answer is marked out of 20.
- 2 **Dictionaries and textbooks are not allowed in the examination room.**
- 3 **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:

NURSE: Madam!
JULIET: Nurse?
NURSE: Your lady mother is coming to your chamber;
The day is broke; be wary, look about. 40
[Exit.
JULIET: Then, window, let day in, and let life out.
ROMEO: Farewell, farewell; one kiss, and I'll descend.
[They kiss; he descends.
JULIET: Art thou gone so, love, lord, ay husband, friend?
I must hear from thee every day in the hour,
For in a minute there are many days.
O, by this count I shall be much in years
Ere I again behold my Romeo.
ROMEO: [from below:] Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee. 50

- (i) The passage is an excerpt from the tragic drama, 'Romeo and Juliet' by William Shakespeare.
Define the terms drama and tragedy. What term is used to describe a play that is not a tragedy? [3]
- (ii) Give two terms used to refer to the author of a drama or play. [2]
- (iii) Define setting. Confining yourself solely to the excerpt, state its setting. [4]
- (iv) What does the term 'exit' indicate in a drama or play and what are its plural and opposite forms. [3]
- (v) Nurse, Juliet and Romeo are part of the dramatis personae.
What does dramatis personae mean? [1]
- (vi) Name the figure of speech used in line 41 and define it. [2]
- (vii) State what a paradox is and give an example from the excerpt. [2]
- (viii) State and define the figure of speech used by Juliet in line 45 and show its significance. [3]

[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

DAODU [*looking straight at Kongi.*]:

An impotent man will swear he feels the pangs of labour;
when the maniac finally looks over the wall, he finds that
there, agony is the raw commodity which he has spent
lives to invent.

[*Stretches out his arms suddenly, full length.*]

Where I have chosen to return in joy, only fools still
insist that my fate must be to suffer.

[*The tightness with which he has spoken thus far breaks into
laughter; his arms come down.*]

This trip, I have elected to sample the joys of life, not its
sorrows, to feast on the pounded yam, not on the rind of
yam, to drink the wine myself, not leave it to my ministers
for frugal sacraments, to love the women, not merely wash
their feet at the well.

- (i) At what event and place is Daodu delivering this speech? [2]
- (ii) Briefly explain how Daodu earns the right to speak at the event. [2]
- (iii) A little earlier, Secretary laments that he had half-hoped for some "illiterate farmer clod" to present the speech. In what ways would it be advantageous if the farm clod gave the speech instead of Daodu? [4]
- (iv) Later in the speech, Daodu reminds Kongi to value human life as it is not like yam. In what way does he say human life is not like yam? [2]
- (v) Oba Danlola opposes the holding of this event. Briefly state Daodu's argument that convinces him to finally attend. [3]
- (vi) A little later, the proceedings are paralysed by a burst of gunfire. What prompts the shooting? [2]
- (vii) From the excerpt, cite a line which is an example of Apostrophe and explain why the line is an example of this figure of speech and define it. [3]
- (viii) State what a paradox is and give an example from the excerpt. [2]

[Total: 20]

3 AMADI: The Concubine

A goat can become an important member of a family. Ahurole's goat was a big brown she-goat which her mother had given her as a wedding present. At home at Omigwe Ahurole had fed it and driven it indoors on many a night. It was an old friend and she was doubly pleased when her mother gave it to her. Everyone in Wigwe's compound agreed it was a peculiar goat. For one thing it would not eat yams, but in compensation it had a double appetite for cassava. As yams were far more valuable than cassava this was a most welcome characteristic. For another, it had very short stout legs and never took long walks. It was always around the compound. The fireplace in the reception hall was its favourite resting place. When there was no fire, it would push aside the half burnt faggots and settle on the warm hearth to chew the cud. Perhaps the most important thing about this animal was its reproductive ability. It normally produced five kids at a time and right now its abdomen was greatly distended.

- (i) What happens to the goat in the passage on this particular evening? Who is the first character to take notice of it and what does he/she do about it? [3]
- (ii) The issue of the goat leads to a serious quarrel between Ahurole and her husband. What is the reason for the quarrel? [5]
- (iii) Whose home does the husband visit to seek solace after the quarrel and what does the visited character use to soothe him? [2]
- (iv) What is the name of Ahurole's mother and what remedy does she suggest will ease Ahurole's marital problems when she is consulted the following day? [3]
- (iv) Much earlier in the text, another peculiar goat is presented. Who owns it and what are its peculiar attributes. [4]
- (v) During the preparation of which event are the particular attributes of this other goat mentioned and what prompts their mention? [3]

[Total: 20]

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Question 1. SECTION A [20]: Literary Terminologies and Devices, on the printed excerpt from Shakespeare's Romeo and Juliet (the parting scene after their wedding night).

Answer: (i) Drama is a literary work written to be performed by actors before an audience, using dialogue and action rather than narration. Tragedy is a form of drama with a serious subject, typically ending in the downfall, suffering or death of the main character(s). A play that is NOT a tragedy is called a COMEDY.

Answer: (ii) Two terms used to refer to the author of a drama/play: **PLAYWRIGHT** and **DRAMATIST**.

(iii) Setting is the time and place in which the events of a story or scene occur.

Answer: (iii) Confined to this excerpt, the setting is Juliet's bedroom/chamber, at daybreak/dawn ('The day is broke'), in Verona (the play's overall setting).

Answer: (iv) 'Exit' indicates that a character leaves the stage. Its plural form is EXEUNT (used when more than one character leaves together); its opposite is ENTER (indicating a character coming onto the stage).

Answer: (v) 'Dramatis personae' is a Latin term meaning 'the persons/characters of the drama' -- i.e. the list of characters appearing in a play.

(vi) Line 41, 'Then, window, let day in, and let life out,' directly addresses the window (an inanimate object) as though it could hear and respond.

Answer: (vi) The figure of speech in line 41 is **APOSTROPHE** -- a figure of speech in which an absent person, an abstract idea, or (as here) an inanimate object is directly addressed as if it were present and could respond.

(vii) A paradox is a statement that seems self-contradictory or absurd but reveals an underlying truth.

Answer: (vii) Example from the excerpt: 'For in a minute there are many days' -- literally impossible (a minute cannot contain many days), but it truthfully conveys how unbearably long and slow time will feel to Juliet during her separation from Romeo.

(viii) Line 45, 'For in a minute there are many days,' exaggerates for emotional effect.

Answer: (viii) The figure of speech in line 45 is **HYPERBOLE** -- a deliberate exaggeration used for emphasis, not meant to be taken literally. Its significance is to convey the intensity of Juliet's anguish at Romeo's departure, emphasising just how unbearably long even a brief separation will feel to her.

Question 2. SECTION B [20]: SOYINKA, Kongi's Harvest -- context questions on Daodu's speech to Kongi at the New Yam Harvest ceremony.

Answer: (i) Daodu delivers this speech at the New Yam Harvest festival/ceremony, held at the public event organised to mark Kongi's regime and the ceremonial presentation of the New Yam.

(ii)-(iii) [BEST-EFFORT -- the precise means by which Daodu earns the right to speak, and the specific advantages of an 'illiterate farmer clod' giving the speech instead, are specific plot details not confidently verifiable without the exact surrounding text.]

Answer: (ii) Best-effort: Daodu likely earns the right to speak through his position as Danlola's nephew/heir and his standing as the head of the reformed farm settlement that Kongi's regime

has been showcasing as a symbol of agricultural modernisation, making him a natural, expected voice at the harvest ceremony.

Answer: (iii) Best-effort: an uneducated 'farm clod' delivering the speech would likely be advantageous to Kongi's regime because such a speaker's simple, unrehearsed words would appear more genuinely loyal and less likely to carry the kind of subtle irony, ambiguity or veiled criticism that an educated, articulate speaker like Daodu is able to embed in his address -- reducing the risk of the ceremony being subverted or embarrassing Kongi.

Answer: (iv) Daodu argues that human life, unlike yam, cannot be replanted or regrown once lost -- a yam can be cut and its parts reused to produce a new crop each season, but a human life, once ended, is gone forever, making it something far more precious and irreversible than a mere agricultural commodity.

(v)-(vi) [BEST-EFFORT -- Daodu's precise argument that persuades Danlola to attend, and the specific trigger for the gunfire that paralyses the ceremony, are specific plot details not confidently verifiable without the exact surrounding text.]

Answer: (v) Best-effort: Daodu likely persuades Danlola that attending the ceremony, despite its humiliating implications of submission to Kongi, offers a strategic opportunity -- to protect their people from harsher reprisals, or to preserve some dignity and possibility of resistance from within, rather than provoking immediate, more dangerous confrontation by refusing outright.

Answer: (vi) Best-effort: the gunfire that paralyses the ceremony is most plausibly connected to the play's dramatic climax involving Segi, who disrupts the harvest ceremony with a shocking act of defiance against Kongi's tyranny (presenting her executed father's head instead of the expected ceremonial offering), triggering panic, chaos and violence among the guards and attendees.

Answer: (vii) An example of apostrophe-like rhetorical address in the excerpt is 'Where I have chosen to return in joy, only fools still insist that my fate must be to suffer' -- Daodu rhetorically addresses the abstract idea of 'fate' as though it were a listening presence he can defy, a figure of speech that gives an abstract concept a directly addressable, almost personified quality.

Answer: (viii) A paradox is a statement that seems self-contradictory but reveals a deeper truth. Example from the excerpt: 'An impotent man will swear he feels the pangs of labour' -- self-contradictory since an impotent man (incapable of causing conception) cannot literally experience labour pains (which follow childbirth), yet the line powerfully conveys the idea of false, performative suffering -- someone claiming an agony they have no real, direct experience or right to.

Question 3. SECTION B [20]: AMADI, The Concubine -- context questions on the passage describing Ahurole's pregnant she-goat.

[BEST-EFFORT THROUGHOUT -- this passage concerns the Ahurole/Ekweume-arranged-marriage subplot of the novel, a secondary thread this builder has much thinner specific recall of compared to the main Ihuoma-Ekweume-Emenike plot; the following are reasonable inferences from the printed excerpt and general novel context rather than confirmed specific plot recall.]

Answer: (i) Best-effort: given the goat's heavily distended abdomen described in the passage, it is likely that the goat goes into labour and gives birth (to its typical litter of several kids) on this particular evening; a household member (possibly Ahurole herself, given her attachment to the goat) is likely the first to notice and would attend to the birthing goat, gathering help or

preparing a suitable space for it.

Answer: (ii) Best-effort: the quarrel between Ahurole and her husband over the goat likely stems from a disagreement about the goat's care, its presence and mess within the household/reception hall, or resources/attention Ahurole devotes to the animal that her husband feels comes at the expense of her marital duties or his own priorities.

Answer: (iii) Best-effort: after the quarrel, the husband likely seeks solace and counsel from a friend, relative, or possibly a diviner/dibia figure, who may use traditional reassurance, conversation, or ritual consultation to soothe his frustration.

Answer: (iv) Best-effort: the specific name of Ahurole's mother and her suggested remedy are not confidently recalled; traditionally in the novel's cultural setting, an consulted mother-in-law or mother figure might suggest a customary remedy such as a ritual offering, a period of patience, or advice rooted in traditional marital counsel to ease the couple's difficulties.

Answer: (v) Best-effort: the other 'peculiar goat' presented earlier in the text, and the event during which its attributes are recalled, are not confidently identified here without the exact earlier passage; such details are likely used earlier in the novel for comparison or thematic parallel with Ahurole's own goat.

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