

G12 ECZ LITERATURE P1 2019 GCE SOLUTIONS

Grade 12 ECZ Literature in English Paper 1, 2019 GCE (2011/1)

Literary Terminologies + Context Questions (Kongi's Harvest, Mission to Kala)



53001644



EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

Literature in English

2011/1

Paper 1

Thursday

14 NOVEMBER 2019

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 Answer all the questions in this paper.
- 3 Answer all the questions in Section A on Literary Terminologies and Devices.
- 4 Answer all the context questions in Section B on two studied texts. One text 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 and other electronic devices are not allowed in the examination room.

Section A: Literary Terminologies and Devices [20 marks]

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

[*Exeunt all but Antony*]

Antony

O, pardon me, thou bleeding piece of earth,
255 That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy—
260 Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue—
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
265 Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war,
All pity chok'd with custom of fell deeds;
270 And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry havoc and let slip the dogs of war,
That this foul deed shall smell above the earth
With carrion men groaning for burial.

- (i) The passage is a soliloquy from a drama by William Shakespeare.
What is a soliloquy? [3]
- (ii) Define drama and state the other **two** genres of literature. [4]
- (iii) In the passage, Antony is addressing 'a bleeding piece of earth.'
What figure of speech is referred to? [1]
- (iv) What is a simile? Which **two** lines contain an example of a simile in the above extract? [3]
- (v) State what personification is and give at least **three** phrases from the above excerpt that exemplify it. [4]
- (vi) 'Exeunt all but Antony' What does the term 'exeunt' mean and what is singular version? [4]
- (vii) Lines 267-268: 'That mothers shall but smile when they behold their infants quarter'd' What figure of speech is this quotation an example of? [1]

[Total: 20]

Section B: Context Questions [40 Marks]

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

2 SOYINKA: Kongi's Harvest

Kongi's Retreat

The Aweri are dozing. Kongi descends from his cell.

KONGI: I can't hear voices.

SECRETARY: I think they are meditating.

KONGI: Meditating is my province. They are here to hold disputations.

[He looks over the partition]

That is no meditation. They are fast asleep!

SECRETARY: *[Joins him at the screen.]* You're right. They are sleeping.

KONGI: They are always sleeping. What is the matter with them?

SECRETARY: I heard one or two of them mention hunger.

- (i) Where is Kongi's Retreat located and why are Kongi, Secretary and the Aweri there? How many are the Aweri? [4]
- (ii) How does Kongi react to Secretary's suggestion that hunger is the cause of the Aweri's sleeping. [3]
- (iii) State the next two reasons that Secretary cites in defence of the Aweri's sleeping on duty. [2]
- (iv) What idea is Secretary trying to sell to Kongi at this moment and who originally comes up with the idea? [5]
- (v) A little later, Kongi and Secretary have a misunderstanding concerning the Carpenter's Brigade. What are the Carpenter's Brigade and how does the misunderstanding arise? [6]

[Total: 20]

3 BETI: Mission to Kala

The crowd was swelling to vast proportions, and those who had failed to squeeze into the hut were now packed ten deep outside the door. There was a brief consultation as to how the proceedings were to begin. Since there were now far more people outside than in, it was suggested, why not hold the meeting in the courtyard?

Accordingly they carried the few chairs available outside. To judge by his expression, my host was obviously loath to abandon the fire, which seemed indispensable to his comfort; but here the individual will was subordinated to that of the group in a way which would have made even Lévy-Bruhl blink.

They all crowded round me, sitting on cane chairs or old wooden stools. Some squatted on their haunches, others remained standing, or leant against the wall to get a better view of me. I was sitting at a table, and to begin with they put a pressure-lamp in front of me to light me up a bit, a very modern affair. But soon it was plain that the hissing noise it made would completely drown my voice. I wasn't too clear at the best of times, and my nervousness had made me even more inaudible than usual. They took it away and brought out an ordinary old-fashioned hurricane-lamp instead.

- (i) Who is the narrator and in which village is he? [2]
- (ii) Give reasons why the narrator is here. [2]
- (iii) Why do people of Vimili give this important traditional task to this young and immature man? [2]
- (iv) Name the father of the narrator and the character who hosts him during this mission. [2]
- (v) It is evident from the passage that crowds of people come to listen to the narrator. Why do they turn up in such big numbers? [4]
- (vi) Does the narrator succeed in his main mission? If not, who does it for him? [2]
- (vii) Earlier in this chapter, the narrator fails to 'make it' in bed with a girl. What is the name of this girl? What reasons does the narrator give for his failure and how does his cousin refute these reasons? [5]
- (viii) In the passage, the narrator makes a cliché or an allusion. Cite the cliché or allusion from the above excerpt. [1]

[Total: 20]

Question 1. SECTION A [20]: Literary Terminologies and Devices, on Mark Antony's soliloquy over Caesar's body ('O, pardon me, thou bleeding piece of earth...') from Shakespeare's Julius Caesar.

(i) A soliloquy is a dramatic speech in which a character, alone (or believing themselves alone) on stage, speaks their innermost thoughts aloud, revealing private feelings directly to the audience.

Answer: (i) A soliloquy is a speech delivered by a character alone on stage, expressing their private thoughts and feelings aloud for the audience's benefit, unheard by other characters.

Answer: (ii) Drama is a literary work written to be performed by actors before an audience, using dialogue and action to tell a story. The other two major genres of literature are POETRY and PROSE.

Answer: (iii) Antony addresses 'thou bleeding piece of earth' (Caesar's corpse, an inanimate/dead entity) directly as though it could hear and respond -- this figure of speech is APOSTROPHE.

(iv) A simile is a comparison between two unlike things using 'like' or 'as'.

Answer: (iv) The simile appears in lines 260-261: 'Which like dumb mouths do ope their ruby lips / To beg the voice and utterance of my tongue' -- Caesar's wounds are compared, using 'like', to 'dumb mouths' opening their (blood-red) lips to beg for speech.

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

Answer: (v) Three examples of personification in the excerpt: (1) the wounds are given the human ability to 'ope their ruby lips / To beg the voice and utterance' of speech; (2) 'Domestic fury and fierce civil strife shall cumber all the parts of Italy' -- abstract concepts (fury, strife) are given the active, human capacity to 'cumber' (burden/afflict) the land; (3) 'Caesar's spirit...shall...with a monarch's voice / Cry havoc and let slip the dogs of war' -- Caesar's spirit is given a human voice and active command over the abstract 'dogs of war'.

Answer: (vi) 'Exeunt' is Latin for 'they go out', indicating that MORE THAN ONE character leaves the stage together. Its singular version is 'Exit' (one character leaving).

Answer: (vii) 'That mothers shall but smile when they behold their infants quarter'd...' is an example of PARADOX -- a statement that seems self-contradictory (mothers smiling at their own infants being violently killed) yet reveals a deeper truth: that war and civil strife will become so common and familiar that even natural maternal horror will be numbed into indifference.

Question 2. SECTION B [20]: SOYINKA, Kongi's Harvest -- context questions on the passage where Kongi and the Secretary discover the sleeping Aweri at Kongi's Retreat.

(i) [BEST-EFFORT -- the precise location details of Kongi's Retreat and the exact number of Aweri present are specific staging/plot details not confidently verifiable without the exact surrounding text.]

Answer: (i) Best-effort: Kongi's Retreat is Kongi's private, secluded compound/mountain retreat, where he withdraws with his personal council of advisors (the Aweri) to deliberate strategy and philosophy, likely in preparation for the upcoming New Yam Harvest ceremony. The exact number of Aweri present is not confidently recalled with certainty here.

(ii)-(iii) [BEST-EFFORT -- Kongi's precise reaction to the hunger explanation, and the Secretary's next two specific excuses for the Aweri's sleeping, are specific dialogue details not confidently verifiable without the exact surrounding text.]

Answer: (ii) Best-effort: Kongi likely reacts to the suggestion of hunger with irritation or dismissiveness, unwilling to accept such a mundane, physical excuse for what he sees as disrespect or failure of duty from his supposedly devoted advisors.

Answer: (iii) Best-effort: the Secretary likely offers further excuses in a similar vein, perhaps citing the Aweri's old age/exhaustion or the lateness of the hour, continuing his pattern (seen elsewhere in the play) of smoothing over and rationalising uncomfortable realities to protect Kongi's mood and self-image.

(iv)-(v) [BEST-EFFORT -- the specific idea the Secretary is 'selling' to Kongi at this moment, its true originator, and the precise nature of the Carpenters' Brigade misunderstanding are specific plot details not confidently verifiable without the exact surrounding text.]

Answer: (iv) Best-effort: given the play's recurring plot thread of political concessions ahead of the harvest ceremony, the Secretary may be trying to sell Kongi on an idea such as granting some amnesty or reprieve to detainees -- a suggestion that, in other parts of the play, is shown to originate not with the Secretary himself but with one of the Aweri (the Fifth Aweri).

Answer: (v) Best-effort: the Carpenters' Brigade appears to be a group connected with Kongi's political organisation or public works/propaganda efforts; a misunderstanding likely arises from unclear or contradictory instructions passed between Kongi, the Secretary, and the brigade, reflecting the play's recurring satirical theme of miscommunication and inefficiency within Kongi's authoritarian bureaucracy.

Question 3. SECTION B [20]: BETI, Mission to Kala -- context questions on the passage where the narrator addresses the crowd gathered at his host's home in Kala.

[BEST-EFFORT THROUGHOUT -- Mission to Kala is a different set text from the Amadi/Concubine passages seen in other years' papers, and one this builder has notably lower specific familiarity with; the following draws on general recollection of the novel's premise (a young, recently-failed student named Jean-Marie Medza sent by his village to retrieve a relative's runaway wife from the village of Kala, where his education makes him an object of fascination) plus the printed excerpt, rather than confirmed detailed plot recall.]

Answer: (i) Best-effort: the narrator is Jean-Marie Medza, and he is in the village of Kala.

Answer: (ii) Best-effort: the narrator is in Kala on a 'mission' assigned by his family/village elders -- to track down and retrieve a female relative (his kinsman Niam's runaway wife) who has fled to Kala, so that the matter of the marriage/bride price can be resolved.

Answer: (iii) Best-effort: the people of his home village likely entrust this important traditional task to him, despite his youth and immaturity, because he is the most formally educated member of the community (having attended the white man's school), and is therefore seen as best equipped to navigate the modern, bureaucratic or unfamiliar aspects of the mission that village elders feel less equipped to handle themselves.

(iv) [BEST-EFFORT -- the specific name of the narrator's father and the exact identity of his host in Kala are specific plot details not confidently recalled with certainty.]

Answer: (iv) Best-effort: the narrator's father and his host's exact name are not confidently recalled here with certainty; his host in Kala is likely a relative connected to the family seeking the return of Niam's wife.

Answer: (v) Best-effort: crowds gather in such large numbers because the narrator, as an educated visitor associated with the modern, 'white man's' world, is a source of great fascination and entertainment for the villagers of Kala, who are eager to hear his stories and marvel at his schooling and worldly knowledge, treating him as something of a celebrity despite his own private sense of inadequacy and failure.

Answer: (vi) Best-effort: consistent with the novel's satirical, self-deprecating tone, the narrator likely does NOT succeed in his mission through his own competence -- the resolution of the matter he was sent to handle is more plausibly achieved through the intervention or actions of other characters (such as his host or local figures in Kala) rather than through Jean-Marie's own effort, underscoring the novel's comic critique of his overstated reputation as a capable, educated hero.

(vii)-(viii) [BEST-EFFORT -- the specific girl's name, the narrator's stated reasons for his earlier failure, his cousin's rebuttal, and the specific cliché/allusion in the passage are precise textual details not confidently recalled without the exact surrounding text.]

Answer: (vii)-(viii) Best-effort: these specific micro-details (the girl's name and the narrator's earlier romantic failure, and the precise cliché/allusion within this excerpt) are not confidently recalled here with the precision required; a fuller answer would need direct reference to the exact preceding chapter text.

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