

G12 ECZ LITERATURE PAPER 2 2016 SOLUTIONS

Grade 12 ECZ Literature in English Paper 2, 2016 (2011/2)

Essay questions on 7 set books -- answer any 3; all 7 covered here

Candidates answer only 3 of these 7 books' questions. All 7 are answered here for maximum usefulness.

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

Literature in English

2011/2

Paper 2

Monday

31 OCTOBER 2016

Additional Material(s):

Answer Booklet

Time: 1 hour 45 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 **seven** questions in this paper.
- 3 Each of the seven questions has **two** parts clearly indicated "**either**" and "**or**". You will **answer only one** indicated as either **(i)** or **(ii)** and not both questions for each of the three books.
- 4 Answer only three questions from three different books.
- 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. Each answer is marked out of 20.

Cell phones are not allowed in the examination room.

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1 ORWELL: Animal Farm

Either (i) Old Major says, "And remember also that in fighting against man, we must not come to resemble him."

Citing facts from the text, describe how Old Major's words ironically become prophetic.

Or (ii) After Snowball's expulsion from Animal Farm, the pigs blame Snowball for a number of things that go wrong.

With close reference to the text, bring out these things and justify them.

2 ACHEBE: Things Fall Apart

Either (i) Okonkwo has one true friend, Obierika. With evidence from the text, show the truth of this assertion.

Or (ii) With evidence from the text, discuss the role played by the Kotma and the District Commissioner in the "falling apart" of Umuofia.

3 SICHIZYA: Uneasy Yoke

Either (i) "Every night as she lay lonely and cold, she woke up to the realisation that her husband was making love to another women. It broke her heart and left her sore. She let him have his way."

Citing reasons from the text, explain what has led Mwinji to voluntarily give in to Malinga's advances.

Or (ii) Relate the incident that leads Zevyanji to being arrested and detained. How does he react to the action which his brother Tamuka takes while he is in detention?

4 IBSEN: An Enemy of the People

Either (i) Trace the steps which Dr. Stockmann takes to inform the people about his findings concerning the baths and the difficulties he meets at each stage.

Or (ii) Ibsen entitles his book, "An Enemy of the people." With reference to the text, give reason why this title is fitting.

5 SHAKESPEARE: Julius Caesar

Either (i) Discuss the characters of Brutus, Cassius and Antony, showing how they contribute to the development of the play.

Or (ii) After driving the conspirators out of Rome, cracks begin to emerge in the political triumvirate of Antony, Octavius and Lepidus.

Show how Antony wants Lepidus out of the grouping.

6 NGUGI: The River Between

Either (i) Discuss the theme of 'conflict' in the text, "The River Between" at the level of individuals.

Or (ii) A tragic hero/ heroine is described as an admirable character who is popular with many people, but has a tragic flaw or weakness which eventually brings one down.

Describe how Waiyaki fits into this description of a tragic hero in "The River Between".

7 WYNDHAM: The Chrysalids

Either (i) What is Aunt Harriets' prayer before she commits suicide and how does this come to pass?

Or (ii) "... the question of offences was not always as simple as one might think, and when there was a disagreement the District Inspector could be sent for.

Give three examples of instances of disagreements and state how these are resolved.



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Question 1. ORWELL, Animal Farm -- EITHER (i): Old Major says 'in fighting against man, we must not come to resemble him.' Citing facts from the text, describe how his words ironically become prophetic.

Answer: Old Major's warning is tragically undermined as the pigs, led first by Snowball and then by Napoleon, gradually adopt every human vice they originally rebelled against. Early on, the Seven Commandments explicitly forbid animals from sleeping in beds, drinking alcohol, wearing clothes, or killing another animal without cause -- yet by the novel's end, the pigs sleep in the farmhouse beds (the commandment is quietly amended to 'no animal shall sleep in a bed WITH SHEETS'), Squealer is seen drunk after raiding the whisky, and Napoleon walks on two legs and carries a whip, the very symbol of human oppression Old Major condemned in his opening speech.

Answer: The pigs also engage in trade and diplomacy with human farmers (Mr Pilkington and Mr Frederick), directly violating Old Major's vision of animals living entirely separate from and superior to man. Napoleon's brutal purges -- forcing false confessions and executing animals accused of conspiring with Snowball -- mirror human tyranny and betray the commandment against killing without cause. Most powerfully, the novel's final image shows the other animals looking from pig to man and from man to pig, 'but already it was impossible to say which was which' -- the ultimate, devastating irony that the pigs have not just come to resemble man, but have become indistinguishable from him, exactly what Old Major most feared.

Question 2. ACHEBE, Things Fall Apart -- OR (ii): With evidence from the text, discuss the role played by the Kotma and the District Commissioner in the 'falling apart' of Umuofia.

Answer: The Kotma (court messengers) serve as the direct instruments of colonial oppression on the ground in Umuofia. They are portrayed as arrogant and contemptuous of Igbo tradition, nicknamed 'Ashy-Buttocks' by the villagers for the ash-coloured shorts they wear. Their most damaging act is the humiliating treatment of the six imprisoned clan leaders (including Okonkwo) -- shaving their heads, whipping them, and refusing them food and water -- an act of deliberate cultural humiliation that inflames the clan's anger and directly precipitates the confrontation at the climactic clan meeting.

Answer: The District Commissioner represents the broader colonial administrative and 'justice' system that displaces indigenous Igbo governance. His court operates according to foreign laws the villagers neither understand nor consented to, undermining the authority of the clan's own council of elders and egwugwu (ancestral spirit judges). His detached, anthropological curiosity toward the Igbo people -- viewing Okonkwo's suicide merely as an interesting detail for his planned book, 'The Pacification of the Primitive Tribes of the Lower Niger' -- crystallises the novel's central tragedy: a rich, complex civilisation reduced by the coloniser to a mere paragraph, its collapse treated as a footnote rather than a catastrophe. Together, the Kotma's brutality and the Commissioner's dismissive authority represent the twin colonial forces (violent enforcement and cultural erasure) that cause Umuofia, and Okonkwo with it, to fall apart.

Question 3. SICHIZYA, Uneasy Yoke -- EITHER (i): Citing reasons from the text, explain what has led Mwinji to voluntarily give in to Malinga's advances.

[BEST-EFFORT -- this is a less widely available Zambian set text this builder has much thinner specific knowledge of beyond the printed excerpt itself; the excerpt is used directly, but detailed plot recall of Mwinji and Malinga's fuller relationship history is not confidently verifiable.]

Answer: Best-effort, based on the printed excerpt: the passage states that Mwinji 'lay lonely and cold' each night realising her husband was 'making love to another woman', which 'broke her heart and left her sore.' This suggests Mwinji gives in to Malinga's advances out of emotional neglect and loneliness within her own marriage -- her husband's infidelity leaves her starved of affection and validation, making her vulnerable to Malinga's attention. The phrase 'she let him have his way' suggests a resigned, almost passive surrender rather than active desire, implying she succumbs less out of genuine wish for Malinga specifically and more from the emotional vacuum left by her husband's betrayal. A fuller answer would need to draw on the novel's earlier chapters establishing Mwinji and Malinga's relationship in more detail, which is not confidently recalled here.

Question 4. IBSEN, An Enemy of the People -- EITHER (i): Trace the steps which Dr Stockmann takes to inform the people about his findings concerning the baths and the difficulties he meets at each stage.

Answer: Dr Stockmann first discovers, through independent scientific testing, that the town's newly-built and celebrated medicinal Baths -- the source of the town's economic hopes -- are contaminated by tannery waste upstream, posing a serious public health risk. His first step is to write up his findings and report them confidently to his brother, Peter Stockmann, the town's Mayor, expecting to be praised as a civic hero. Instead, he meets his first major obstacle: Peter, concerned about the enormous cost of fixing the pipes and the reputational/financial damage to the town, refuses to accept the report and pressures him to suppress it.

Answer: Undeterred, Stockmann next turns to the local newspaper, the People's Messenger, expecting the press (led by Hovstad and Aslaksen, who initially present themselves as champions of the common people against the establishment) to publish his findings and rally public support. This is his second attempt, and it also fails: under pressure from the Mayor and fearing the economic consequences for local businessmen and homeowners (who would bear the tax burden of repairs), the newspapermen abandon him and refuse to print his report, revealing their principles to be hollow and self-interested.

Answer: Finally, Stockmann resorts to his last available option: calling a public town meeting to present his findings directly to the citizens himself. This, his third and most dramatic step, backfires completely -- the meeting is hijacked by Aslaksen and Hovstad, who turn the assembly against him, and the townspeople, fearing for their property values and livelihoods, shout him down, brand him 'an enemy of the people', and have him voted a public menace. Each stage shows Stockmann progressively more isolated, moving from private institutional channels (his brother), to public institutional channels (the press), to direct democratic appeal (the town meeting) -- and being defeated at every level by the self-interest of those he tries to reach, culminating in his famous declaration that 'the strongest man in the world is he who stands most alone.'

Question 5. SHAKESPEARE, Julius Caesar -- EITHER (i): Discuss the characters of Brutus, Cassius and Antony, showing how they contribute to the development of the play.

Answer: Brutus is the play's tragic protagonist -- an honourable, idealistic Roman nobleman whose love for Rome and belief in liberty leads him to join the conspiracy against his close friend Caesar, purely out of principled fear that Caesar's ambition threatens the Republic. His tragic flaw is a naive idealism and poor political judgement: he insists on sparing Antony's life, allows Antony to speak at Caesar's funeral, and misreads the crowd's fickle loyalty -- decisions that drive the play's central reversal, turning the Roman mob against the conspirators and ultimately leading to Brutus's own downfall and suicide at Philippi.

Answer: Cassius is the cunning, pragmatic architect of the conspiracy, driven by a mixture of genuine republican conviction and personal envy of Caesar's power. Unlike Brutus, Cassius sees political reality clearly -- he wants Antony killed alongside Caesar and warns against letting Antony speak, judgements that prove correct but are overruled by Brutus's moral authority within the conspiracy. Cassius's manipulation of Brutus (through the forged letters) sets the assassination plot in motion, and his later disputes with Brutus over money and honour (the quarrel scene) reveal the conspiracy's internal fractures, foreshadowing its defeat.

Answer: Mark Antony is the play's great rhetorician and avenger, whose funeral oration ('Friends, Romans, countrymen, lend me your ears') is the pivotal turning point of the entire play -- through masterful irony and emotional manipulation, he turns the Roman citizens from celebrating the conspirators to hunting them as murderers, single-handedly reversing the political situation. Antony subsequently forms the Second Triumvirate with Octavius and Lepidus and leads the military campaign that defeats Brutus and Cassius at Philippi, making him the primary agent of the conspirators' destruction and Caesar's political heir. Together, these three characters drive the play's structure: Cassius initiates the plot, Brutus's idealism enables and then dooms it, and Antony's rhetoric and ambition destroy it.

Question 6. NGUGI, The River Between -- OR (ii): Describe how Waiyaki fits the description of a tragic hero (an admirable character popular with many, whose tragic flaw eventually brings him down).

Answer: Waiyaki fits the tragic-hero mould closely. He is admirable and widely respected: raised and trained by his father Chege with the belief that he is destined to be the messiah/saviour who will unite the two feuding ridges (Kameno and Makuyu) and preserve the Gikuyu people's traditions while embracing the useful aspects of Western education. He dedicates himself selflessly to building schools and spreading education across the ridges, earning genuine popularity and hope among his people as a unifying figure.

Answer: His tragic flaw is a combination of naive idealism, indecisiveness, and an unwillingness to fully commit to either side of the central conflict. Waiyaki tries to straddle both worlds -- honouring tribal custom while pursuing Western education, and loving Nyambura (daughter of the Christian convert Joshua) despite the deep taboo this represents, since she has refused the traditional practice of female circumcision. His failure to clearly define his loyalties, and his romantic involvement with Nyambura, alienate the increasingly militant Kiama (a secret society enforcing traditional purity), who come to see him as compromised and a traitor to the tribe rather than its saviour.

Answer: By the novel's end, Waiyaki is betrayed by the very people he sought to unite and save -- the Kiama, led by his former friend Kabonyi (who resents and envies him), condemns him, and the novel closes on his uncertain, likely fatal, judgement before the tribal council, alongside Nyambura. His downfall is thus brought about not by external villainy alone but by his own idealistic failure to reconcile the irreconcilable, the classic mark of a tragic hero whose very virtues -- his hope, his love, his desire to unite rather than choose a side -- become the instruments of his destruction.

Question 7. WYNDHAM, The Chrysalids -- EITHER (i): What is Aunt Harriet's prayer before she commits suicide, and how does this come to pass?

Answer: Aunt Harriet, David's aunt, secretly gives birth to a baby daughter who is discovered to be a 'deviation' (a mutant, differing from the strict genetic 'Norm' enforced by their fundamentalist society in Waknuk) -- a discovery that means the baby will be forcibly taken away and cast out into the Fringes to die, as required by the community's harsh laws and religious doctrine against deviation. Desperate, Harriet comes to Emily Storm (David's mother) secretly, begging her to swap her own healthy baby for Harriet's, or otherwise help hide the deviant child, appealing to Emily's supposed sisterly compassion and the shared danger they both live under (since David's own family carries hidden secrets about deviation).

Answer: Emily, rigid in her devotion to orthodoxy and unwilling to risk her own family's safety or reputation, coldly refuses to help. Faced with certain, forced separation from her baby and the child's death in the Fringes, Harriet -- in despair and bitter anguish at a society that would condemn an innocent infant for a physical difference -- drowns herself and her baby in the river rather than surrender the child to that fate. Her prayer, delivered in this moment of desperate grief, is essentially a plea to God for forgiveness and mercy, expressing her anguish and defiance against the cruelty of a doctrine that brands an innocent baby a sinful abomination, and asking that she and her child be granted in death the peace and acceptance denied to them in life. Her suicide is one of the novel's most powerful indictments of Waknuk's merciless religious fundamentalism, foreshadowing the persecution David and his own telepathic friends will later face for their own 'deviation'.

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