

G12 ECZ LITERATURE PAPER 2 2017 SOLUTIONS

Grade 12 ECZ Literature in English Paper 2, 2017 (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

Friday

3 NOVEMBER 2017

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

- 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.**

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1 ORWELL: Animal Farm

- Either** (i) The concept of "All animals are equal" cannot work on 'Animal Farm' because of discrimination by the pigs among themselves and against other animals. Clearly bring out evidence of discrimination among the pigs themselves and between the pigs and the other animals.
- Or** (ii) Discuss the characters of Benjamin and Squealer and show which of the two is a more admirable character.

2 ACHEBE: Things Fall Apart

- Either** (i) 'The killing of the head messenger by Okonkwo is not an isolated incident but a culmination of several events'. Analyse this assertion with clear examples from the text.
- Or** (ii) 'Fire produces ash.' Discuss this assertion in relation to the character of Okonkwo and his son Nwoye.

3 SICHIZYA: Uneasy Yoke

- Either** (i) Ordinary villagers take Dominic Siwale, the man chosen by Kwiwe's family as the Katawampango, for a pompous and garrulous man. Relate Tamika's reaction to this man's behaviour when he brings the inkundi; and Mwinji and Chituntululu's immediate reaction when he bids farewell.
- Or** (ii) 'A mind soaked in ipala has no secrets,' goes a Namwanga proverb. Show the truthfulness of this proverb in relation to Malinga and Matthew.

4 IBSEN: An Enemy of the People

Either (i) Act One clearly shows that Dr Stockmann's house is open to visitors and very hospitable. Discuss the truthfulness of this statement.

Or (ii) From what he says and does, describe Morten Kiil immediately he learns of the report on the Baths and afterwards, when Dr Stockmann recommends their closure.

5 SHAKESPEARE: Julius Caesar

Either (i) With close reference to the play 'Julius Caesar', analyse Shakespeare's portrayal of Portia and the role that she plays in the play.

Or (ii) Cassius says in part, "... if we do lose this battle, then is this the very last time we shall speak together: What are you then determined to do?"
With reference to how the battle ends, what do Cassius and Brutus decide to do? Discuss their views and narrate how the matter ends.

6 NGUGI: The River Between

Either (i) Chege tells his son Waiyaki to heed the prophecy. Mention the prophecy that Chege talks about, its origin, how people took it and how Waiyaki fulfils it.

Or (ii) Indeed River Honia is 'The River Between.' With evidence from the text, show the validity of this statement.

7 WYNDHAM: The Chrysalids

Either (i) In the Chrysalids, it is the powerful who yield or exercise power over the powerless. Discuss the validity of this assertion with reference to Joseph Strom and the Sealand woman.

Or (ii) "This isn't a nice cosy world for anyone – especially not for any that's different," advises uncle Axel. Discuss this statement in view of Sophie and Harriet's experiences.



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Question 1. ORWELL, Animal Farm -- EITHER (i): The concept of 'All animals are equal' cannot work because of discrimination by the pigs among themselves and against other animals. Bring out evidence of this discrimination.

Answer: Discrimination AMONG the pigs themselves is evident in the power struggle between Napoleon and Snowball, which ends with Napoleon using his secretly-trained attack dogs to violently expel Snowball from the farm altogether -- a stark inequality of power that contradicts any notion of equality even among the ruling class. Napoleon subsequently consolidates all decision-making in himself, sidelining the other pigs (aside from the propagandist Squealer) into mere mouthpieces and enforcers of his will, showing that even within the supposedly privileged pig class, only Napoleon truly holds power.

Answer: Discrimination BETWEEN the pigs and other animals is even starker and more systematic. The pigs progressively claim exclusive privileges -- reserving the milk and apples for themselves (justified by Squealer's propaganda that pigs need these to perform their vital 'brain-work'), moving into the farmhouse and sleeping in beds, and eventually walking on two legs and dressing in human clothes. Meanwhile, the labouring animals, particularly Boxer, are worked to exhaustion under the false promise of a better future, and Boxer is sold to the knacker for slaughter the moment he is no longer useful. The Seven Commandments are repeatedly and secretly altered by the pigs to excuse their own privileges (e.g. 'No animal shall sleep in a bed WITH SHEETS'), culminating in the single, devastating final commandment: 'ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS' -- a direct admission that the founding egalitarian principle has been completely and cynically betrayed.

Question 2. ACHEBE, Things Fall Apart -- OR (ii): 'Fire produces ash.' Discuss this assertion in relation to the character of Okonkwo and his son Nwoye.

Answer: The proverb 'fire produces ash' aptly captures the relationship between Okonkwo and Nwoye: Okonkwo represents fire -- fierce, passionate, forceful and destructive -- while Nwoye represents the ash that such fire inevitably produces: a by-product that is soft, cool and fundamentally different in nature from the fire that created it, much to Okonkwo's disgust and disappointment.

Answer: Okonkwo, driven by his terror of resembling his gentle, 'weak' father Unoka, embodies fiery, aggressive masculinity throughout the novel -- he is a champion wrestler, a stern and often violent father and husband, and a man who values strength and decisive action above all else, famously believing that 'a man who could not rule his women and children was not really a man.' Nwoye, by contrast, is portrayed as gentle, sensitive and drawn to more contemplative, less aggressively 'manly' pursuits -- traits Okonkwo interprets as weakness reminiscent of his despised father Unoka, causing him constant frustration and shame.

Answer: This tension comes to a head through the events surrounding Ikemefuna's death: Nwoye is deeply traumatised by his father's participation in killing the boy he had come to see as an older brother, and this trauma becomes the decisive turning point that ultimately drives Nwoye away from his father's world entirely. Nwoye later converts to Christianity, adopting the name Isaac and rejecting the traditional Igbo customs and values his father holds so fiercely dear -- the ultimate 'ash', a product fundamentally unlike the fire that produced it, extinguishing rather than perpetuating Okonkwo's legacy of fierce traditionalism, and deepening Okonkwo's despair and sense of failure as a father, which contributes to his tragic isolation and eventual

suicide.

Question 3. SICHIZYA, Uneasy Yoke -- EITHER (ii): 'A mind soaked in ipala has no secrets,' goes a Namwanga proverb. Show the truthfulness of this proverb in relation to Malinga and Matthew.

[BEST-EFFORT -- this is a less widely available Zambian set text this builder has much thinner specific knowledge of; a fuller answer would need the exact chapters concerning Malinga and Matthew's experiences with ipala (a traditional alcoholic drink).]

Answer: Best-effort, based on general inference: the proverb suggests that a person who has drunk deeply of ipala (a traditional alcoholic beverage) loses their capacity for discretion, revealing secrets or true feelings they would otherwise keep hidden while sober. Applied to Malinga and Matthew, this likely reflects moments in the novel where alcohol-influenced behaviour or speech exposes hidden truths, weaknesses, or intentions that these characters would ordinarily conceal -- for instance, drink-loosened tongues revealing improper conduct, hidden desires, or secret arrangements (such as matters connected to Malinga's pursuit of Mwinji) that would otherwise remain concealed behind a more composed, sober public persona. A fuller, more specific answer would require drawing on the exact scenes depicting Malinga and Matthew's conduct while under the influence of ipala, which is not confidently recalled in full detail here.

Question 4. IBSEN, An Enemy of the People -- EITHER (i): Act One clearly shows that Dr Stockmann's house is open to visitors and very hospitable. Discuss the truthfulness of this statement.

Answer: This statement is well supported by Act One. The Stockmann household is shown warmly receiving multiple visitors over the course of the evening: Hovstad (editor of the People's Messenger) calls to discuss publishing matters, Billing (a junior journalist) is invited to stay for supper, and Captain Horster is a welcome regular presence at the family's table, treated almost as one of the family. Mrs Stockmann (Katherine) is shown actively managing the household's hospitality, ensuring there is enough food for the unexpected additional guests, and the general tone of the Stockmann home in this act is one of warmth, openness and genuine enjoyment of company and conversation.

Answer: Dr Stockmann himself is at the centre of this hospitality, in high spirits throughout the act as he awaits confirmation of his scientific findings about the Baths, generously sharing food, drink and lively conversation with his guests, and warmly welcoming his father-in-law Morten Kiil despite their differences. This atmosphere of open, generous hospitality in Act One serves an important dramatic purpose: it establishes the Stockmann household's happiness, warmth and social standing at its peak, making the family's subsequent isolation, ostracism and material hardship later in the play -- once Thomas's report turns the town against him -- all the more stark and tragic by contrast.

Question 5. SHAKESPEARE, Julius Caesar -- EITHER (i): With close reference to the play, analyse Shakespeare's portrayal of Portia and the role she plays.

Answer: Portia, Brutus's wife, is portrayed as an intelligent, courageous and devoted woman who insists on being treated as an equal partner in her marriage rather than a passive bystander. Her most significant scene shows her confronting Brutus about his troubled, secretive behaviour, eloquently arguing that as his true wife (not merely 'in sort, or limitation') she has a right to share his burdens and secrets. To prove her strength and worthiness of his trust, she demonstrates remarkable physical and psychological fortitude by giving herself a voluntary wound in the thigh, showing she can bear pain and keep a secret as well as any man -- a powerful assertion of female resolve in a male-dominated political world.

Answer: Portia's role in the play is significant on several levels. Dramatically, she serves to humanise Brutus, revealing the emotional cost of his involvement in the conspiracy and the strain it places on his marriage and peace of mind. Thematically, she represents an alternative model of Roman virtue -- stoic courage and loyalty -- that parallels the male characters' own concerns with honour and constancy, showing that such virtues are not exclusive to men. Her eventual fate (she dies by swallowing hot coals, driven to suicide by grief and anxiety over Brutus's fate and the political chaos following Caesar's assassination) reinforces the play's broader tragic pattern, in which the personal and domestic costs of political conflict are shown to be devastating, adding emotional depth and a note of domestic tragedy to the larger political tragedy unfolding around the conspiracy.

Question 6. NGUGI, The River Between -- EITHER (i): Chege tells his son Waiyaki to heed the prophecy. Mention the prophecy, its origin, how people took it, and how Waiyaki fulfils it.

Answer: The prophecy Chege refers to originates with the ancient seer Mugo wa Kibiro, a legendary figure who, generations earlier, foretold that 'there shall come a people with clothes like butterflies' (a prophetic image later understood to refer to the white colonisers and missionaries) and that salvation for the Gikuyu people would come from the hills, through a leader who would rise to save them from this coming threat and guide them to reconcile the old ways with the new.

Answer: This prophecy was taken very seriously within Chege's family lineage, understood as a sacred trust passed down through generations of Kameno's ridge, associating Chege's own family with a special destiny to produce or nurture the promised saviour-figure. Many in the wider community, however, are sceptical or unaware of this specific prophetic burden, viewing Chege himself somewhat ambivalently given his own family's complicated history and his failure to fully rally the people against the missionaries in his own lifetime.

Answer: Chege instils in his son Waiyaki the belief that HE is the one destined to fulfil this prophecy, training him from childhood and sending him to be educated (including at the mission school) so that he might gain the knowledge needed to lead his people wisely, uniting the two ridges and successfully navigating between tradition and the changes brought by colonialism and Christianity. Waiyaki spends the novel attempting to fulfil this destiny by building schools and spreading education across both Kameno and Makuyu, striving to be the unifying leader the prophecy promised -- though tragically, his idealism, indecisiveness, and controversial love for Nyambura ultimately lead the Kiama to turn against him, leaving the prophecy's fulfilment tragically incomplete and Waiyaki's fate uncertain at the novel's close.

Question 7. WYNDHAM, The Chrysalids -- OR (ii): 'This isn't a nice cosy world for anyone -- especially not for any that's different,' advises uncle Axel. Discuss this statement in view of Sophie and Harriet's experiences.

Answer: Uncle Axel's warning captures the harsh central reality of Waknuk society: any deviation from the strict genetic 'Norm', however minor, is treated as a dangerous blasphemy against God's design, with devastating consequences for those found different -- a truth borne out vividly through both Sophie's and Aunt Harriet's experiences in the novel.

Answer: Sophie's deviation is relatively minor -- an extra toe on each foot, easily concealed by always wearing shoes -- yet even this small physical difference is enough to destroy her family's peace and safety once discovered. When her secret is exposed (partly due to a chance encounter and subsequent betrayal), Sophie and her family are forced to flee Waknuk entirely to escape being reported and banished to the Fringes, illustrating that in this society, even a trivial physical variation makes 'a nice cosy world' completely unavailable to those affected.

Answer: Aunt Harriet's experience is even more tragic and starkly illustrates the statement's truth. Her baby daughter is discovered to be a deviation, meaning the infant must be surrendered to be cast out to the Fringes to die, regardless of the mother's love or the child's innocence. When Emily Storm refuses to help hide or save the baby, Harriet, in complete despair at a world that offers no safety or compassion for 'any that's different,' drowns herself and her child rather than submit to this cruel fate. Together, Sophie's forced exile and Harriet's suicide powerfully demonstrate that Waknuk's rigid intolerance makes life genuinely unbearable and dangerous for anyone who deviates from the Norm, exactly as Uncle Axel warns -- a warning that resonates even more powerfully once David and his fellow telepaths must later face the very same existential danger themselves.

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