



**A *Practical* Approach to  
Literature in  
English**

**'O' Level Revision Book**

- With summary notes covering syllabus objectives
- Model ZIMSEC questions

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# Ordinary Level Literature in English Revision Guide

## Preamble

This guide has been developed from the author's experience as a teacher of Literature in English for many years. The Ordinary Level Revision Guide seeks to give Ordinary Level learners of Literature in English an insight in the subject and offer an exam-oriented approach to the study. It also seeks to provide the basis for understanding and comprehending Literature in English for the first learners and at the same time bridge the gap between the studying of Literature at 'O' Level and studying it at Advanced Level. Therefore, the main goal of this guide is to develop those skills that lack in learners who decide to take up the subject for the first time and inculcate an appreciation of Literature in English among other subjects being done at Ordinary Level.

The study guide hopes to empower the learner who decides to take Literature in English at Ordinary Level to be able to analyse critically any work of art. The guide is arranged in such a way that it gives the learner the pleasure to study Literature even without the teacher. Furthermore, it gives specific objectives on skills development essential for understanding and appreciating Literature in English at Ordinary Level.



## TOPIC

# 1

## Introduction to Literature at Ordinary Level

### Objectives

By the end of this topic, you should be able to:

- *define literature as a subject of study.*
- *identify different forms of literature.*
- *state the functions of literature in society.*
- *justify the study of Literature in English at Ordinary Level.*
- *identify career opportunities present through the study of literature.*
- *identify the main terms related to Literature in English.*

### Introduction

Currently the English language occupies the central position in the curriculum in most schools around Zimbabwe and the educational policy gives prominence to it. However, of late it has been found that Literature in English equally plays a vital role in inculcating cultural values of different societies and is significantly helping in the development of the English language as the reading of different literary texts are rich in the language. It has also been discovered that there is a common denominator between English language and Literature. Therefore, the study of one will always lend a hand in the study of the other.

### What is Literature in English?

Literature is as old as mankind. Since time immemorial, people have been telling stories to each other. Quite often we have heard of *ngano* which are called folktales in English being passed down from generation to generation

through the word of mouth. Even biblically, it is said, “In the beginning there was the word and the word was with God” meaning that the first literature has been the word and this word has been turned into the written form which we now study as literature.

Many scholars have attempted to define literature in so many different ways but all these scholars agree that literature is the study of any work of art, fictional or non-fictional. The term literature comes from the Latin word *Litterature* which means writings. In general, the term literature is applied to all fields of study that include philosophical and historical writings. It can also be used to refer to fictional and imaginative writings such as poetry, prose (fiction stories) and drama. Therefore, literature is any work of art expressed in words using language creatively to express human realities. It is a term that implies creative language and imitated social realities which can be transmitted in the form of writing or speech to reflect human experiences.

### Why study literature at ‘O’ Level?

Today’s world has been greatly shaped by the quest for knowledge. Every day and every time new knowledge systems are emerging. For instance, today, the world revolves around technology. But without the human experience, this technology is rendered useless. Everyone everywhere is using technology to make the social world habitable. People use cellphones to communicate their feelings, thoughts and emotions through various social platforms offered by the cellphone.



thrives on the rhythmic sound that is created by arranging rhyming words in a particular way with an accentuating sound.

The language in poetry is characterised by the special use of rhymes, rhythm, imagery, metaphor and stress. The combinations of these forms produce an intense imagination of life experiences. Poetry is therefore an emotive response to written lines or verses that create a rhythmic and musical form which appeals to the mind of the reader.

### Characteristics / features of poetry

#### (a) Form

The most distinguishing feature of poetry is its form. Form is the external structure of a poem. This is the first noticeable form whenever one sees a poem. Poets use form to express their emotions. For instance, a love poem can be written in a heart form to express the love that one has for someone.

Traditional poems used to follow strict forms but with the advent of musical genres, poets have broken away from this strict form to adopt a more flexible form. For example, the Zimdancehall music can be viewed as a flexible form. The artists do not follow any restrictions to their lyrics otherwise the rhythmic sound in the music would be difficult to construct.

#### (b) Lines

After identifying the form, the next noticeable feature is the arrangement of lines in a poem. The arrangement of these lines carries the message in the poem. Usually when people write, they proceed from left to right, but with poetry the poet can end anywhere he or she feels like ending. A poet can choose to use just one word as a sentence or the usual length of sentences that we are familiar with depending on what the poet wants to achieve or intend.

#### (b) Stanzas

The lines in a poem are arranged into a structure that looks like a paragraph. These are then called stanzas. A stanza can be an entity of thoughts or ideas. Like paragraphs in a story, a poem can develop into several stanzas that depict different ideas or thoughts. When a new stanza begins it means a new idea or thought is starting.

#### (b) Rhyme

This is usually the sonic imitations that are found in songs. Most poets use the rhyming of the end syllables of words to produce the rhyme. This is the commonest device associated with poetry which brings out the aesthetic value in the poem, for example:

*Betty bought bitter butter  
With the beat of the butter*

From the above example, there is rhythm that makes the reading of these sentences beautiful. For a learner to appreciate poetry one should understand these characteristics that would help in unlocking meaning in a poem.

## 2. Prose

This is the arrangement of language within many and diverse types of discourse, which is distinctively different from poetry. Prose can also be a short piece of fiction or a collection of stories that are found in a book or novel. The language in prose (story) is arranged in a particular way to achieve a particular meaning.

The writer, novelist or author, is one who writes fiction or non-fiction, using long and short sentences and these sentences are converted into paragraphs. These paragraphs usually contain a developed idea or thought.

Traditional stories were constructed in such a way that there was the beginning, the middle

called a play. Usually, the dialogue in a play is called direct dialogue. There are no opening and closing inverted commas as in speeches because the characters are already talking directly to each other.

**Music:** In modern drama, music often plays a very important role in the development of emotions within drama. For instance, if one watches horror movies the gong sound is synonymous with the fear that the music creates. Through music the playwright or author is able to use music to create human emotions such as joy, happiness and sorrow. Finally, music communicates the mood that a particular scene is developed or the whole play is set.

**Spectacle:** It refers to the visual elements of a play that include costume and special effects. Thus, spectacle is everything that the audience sees as they watch the play. In some instances spectacle can be referred to as effects.

**Setting:** It refers to the place where the literary work is set and time it happened. The setting can be real, imaginary or specific, for example, Harare as specific and real or Heaven as in imaginary setting.

### Types of drama or play

There are generally four types of drama or plays:

**Tragedy:** It is a type of drama that involves the seriousness of action and maintains a very serious tone throughout the play, however, punctuated by comic relief scenes. Tragedy raises significant issues about the nature of human existence, issues of morality or human emotions where the reader or audience is called upon to sympathise or empathise with the experiences of the protagonist or main character. Typically, the protagonist is developed in such

a way that he or she tries to achieve an act of goodness or nobility but is prevented from achieving the above by unexpected events. The protagonist might have a weakness in character that will bring their death.

**Comedy:** While tragedy is about human existence on earth, comedy, on one hand, tries to demonstrate how absurd life can be and on the other, it tries to poke fun at life itself. In other words, comedy teaches that life is not as serious as we want it to be. For instance, people at a funeral are considered to be serious, yet they take time to laugh out at the character of the dead by imitating the deeds or sing jovially. Comedy is usually characterised by mistaken identity or wrong use of ordinary words whose meanings are obvious.

**Tragicomedy:** It is a combination of both serious acts as well as humorous events where the protagonist does not result in any serious hurt or death despite facing a dangerous situation.

**Melodrama:** This involves excitement of actions which are much exaggerated. There is the presence of some musical sounds that accentuate the level of entertainment in melodrama. It can be any exaggerated situation.

### Conclusion

This section has attempted to give the reader the definition of literature, the different genres in literature such as poetry, prose and drama that are studied at ordinary level. It has also highlighted and gave the different definitions for each genre. The next section is going to look at the different literary devices that can help the learner to be able to analyse the above genres in class, alone or as a study group.



## Objectives

By the end of this topic, you should be able to:

- list different genres of Literature.
- describe the term genre.
- define each genre.
- state the characteristics of each genre.

## Introduction

Literature is categorised into three broad genres that each literature text studied at both ordinary and advanced levels fall into. These genres are determined mostly by the style and form that the text has been written in. The purpose of this unit is to describe and explain each genre. The section will look at the different genres and their characteristics.

## Defining a literary genre

- Literary genre is a category of Literature.
- It is very distinctive as a type or class of literary composition.
- Genres are determined by literary techniques, tone, form, content and perhaps, the length.

In Literature, there are three distinctive literary genres and these are:

- Poetry
- Prose
- Drama

## Characteristics of the genres

### 1. Poetry

**Rhyme:** This is the most recognisable part of poetry. When words rhyme it means they have the same word sound. Such words, when they are pronounced sound the same, for example, **bit** and **beat**. These words are different, but they sound the same. Poetry uses rhyme in different ways either as a consonant sound or a vowel sound to achieve a sonic sound that is pleasing to the ear.

**Stanzas:** These are particular to poetry, as a means of separating different ideas or sections within a poem. A stanza lets the reader know that a specific set of images or lines are connected and that those lines or images should be read together to get the meaning from the given poem. Stanzas to poems are what paragraphs are to stories.

**Forms or patterns:** Poems have a distinct taste with various forms such as those found in poems like **Sonnets** or **Elegy**. Every form of poetry offers different patterns of rhyme and meter. Meter can be equated to syllables that are found in stories where when pronouncing words, one is called upon to stress certain parts of a word. Through form, a poet can create patterns with words by arranging them into different fashions, for example, the use of repetition of different lines or words or a distinct collection of images and ideas. These patterns are used to help the listener or reader to make sense of the poem.

## Narrative techniques

Just like poetry, there are tools that learners should be familiar with when they attempt the analysis of the different passages that they are expected to give meanings to. There is always a systematic way of analysing either poetry or prose. These narrative techniques are there to help develop a systematic method of criticism. However, before looking at various techniques found in prose, let us first discuss these two aspects below, in prose analysis which are very important in analysing prose.

### (a) Diction

The concept of diction is common in the study of Literature. By studying diction, we are studying the choice of words of the writer. In studying diction two things should come to the mind of the reader.

- Why has the writer chosen to use the words he or she has chosen?
- What effect do these words have on the written work, either as separate words or combined with other words?

The first question is trying to discover the writer's intention, to find what he/she intends by using the words. The second one deals with what the reader's response should be to those chosen words. This is the analysis part of the passage. However, the two are inseparable.

### (b) Style

This is not an easy concept to define especially in Literature. Loosely put, style is how something is said, how a writer writes in a distinct way. Therefore, style involves all those things that make up a piece of work: imagery, diction and how the piece of writing is presented, that is, sentences, paragraphing and the length of the piece of work. Choice of style in writing depends largely on what the writer's

intentions are. Style and subject matter should match each other as they are inseparable. For example, a business letter is more formal and objective in style than a humorous piece of work.

## Narrative techniques in depth

Some of the techniques that you should know to systematically analyse the various prose passages in practical criticism one.

### Allusion

An allusion is a brief reference to some person, historical event, work of art, biblical, character or a mythological situation. Allusions are normally found in churches as priests make allusions from the Bible in their sermons. So, artists have a tendency to make allusions to the above listed aspects in order to make an effect in their writings or to explain a phenomenon, epoch or a phase in life.

Look at the allusion in the following extract from **Animal Farm**.

*"Pre-eminent among the pigs were two young boars named Snowball and Napoleon... .. Napoleon was a large, rather fierce-looking Berkshire boar.... not much of a talker, but with a reputation for getting his own way."*

The extract is making an allusion to the historical Napoleon Bonaparte of the famous French Revolution.

### Ambiguity

This is found in a word or phrase whose meaning is not clear or one in which several meanings can be derived. Writers often use such words and phrases to add to the richness of their works. Often one meaning from the word or phrase can be very apparent or clear, but the other one is deeper and darker and only needs those learners who can contemplate the meaning.



## TOPIC

# 3

## Techniques in answering questions

### Objectives

By the end of this topic, you should be able to:

- describe the plot, setting, character, theme and the writing style of different writers.
- identify different techniques in answering Literature questions.
- identify different types of Literature questions.
- practise answering questions.
- identify typical examination questions from the ZIMSEC examining board.

Ordinary level Literature in English examinations do not demand a lot from candidates. What candidates need to know is the plot, the setting, the thematic issues, characters and some writer's writing styles. What the candidate needs to know on plot is the sequence of the story because questions that are asked, describe what happens in the story, or any part of the story. For instance, "Describe the complaints that the elements, Water and Earth have against human beings." (Taken from Zimsec Nov 2019)

Zimbabwe Schools Examinations Council (Zimsec) has divided the Literature in English examination into two papers, Paper 1 for African Literature and Paper Two for World Literature. Candidates are required to answer **TWO** questions from each of the papers.

Questions that candidates are required to answer are **context questions** and **essays**. Context questions are where candidates are given an

extract from a studied text. The candidates are then asked questions based on the extract or the whole text. We are going to look at the context questions first.

### The context question

Context questions are very easy and accessible and it is possible for a candidate to have a perfect score (25 out of 25). However, if a candidate has not mastered the skills to respond to such questions they can dismally fail. The purpose of this section is to equip the candidate with requisite skills on how to answer a context question. Context questions usually test the candidate's understanding of feelings and emotions that can be generated from interacting with the extract, the attitude of the writer to his or her subject, characters and the thematic concerns he or she is dealing within the text. Characterisation and styles employed by the writer in developing any aspect in Literature is also asked in a context question. A candidate needs to refer to the extract or passage first before he or she can refer to other parts of the text.

Before looking at the skills in context question answering, it is very important to first highlight areas which give candidates problems when dealing with context questions.

#### 1. Repetition

One area that gives candidates problem is the tendency to repeat the same idea (for example, feeling, character and emotion) which are in the question as if these answer the question on their own, or the candidates might just use

“Contrast the characters of Atete Revai and Atete Rutendo.”

There are two distinct ways of tackling this question. The first is to address the characters side by side. It should, however, be noted that you should contrast directly the opposite traits of the characters. For example:

*While Atete Rutendo is greedy, Atete Revai is selfless.*

The second and easiest approach is to discuss each character one by one. You can first look at the character traits of Atete Rutendo first and then go to the character traits of Atete Revai.

Below are some of the typical examination questions for Ordinary Level Literature in English. The syllabus only gives the skills to be taught in Literature and there are circulars that are periodically issued by the Ministry of Primary and Secondary Education prescribing the texts that need to be studied for a given period.

The Ordinary Level Literature in English examinations are divided into two papers. Paper 1 constitutes books that are written by African writers and it is called African Literature. Paper 2 is World Literature meaning literature written by different authors from different regions.

## PAPER 1

### SECTION A: AFRICAN LITERATURE (PROSE)

Mutangadura Choto Colette	–	RUTENDO – The Chief’s Granddaughter
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### SECTION B: POETRY

Gunduzi Munyaradzi	–	Zimbabwean Poetry Reignited
Zimunya Musayemura	–	And Now the Poets Speak
Kusema G. Wellington	–	Heritage Poetry Classic: Lazaruses and Divas

### SECTION C: DRAMA

Bertha Musora	–	I Will Wait
Mujajati George	–	Harvest of Thorns: Classics: A play

## PAPER 2

### SECTION A: AFRICAN, CARRIBEAN AND AFRICAN-AMERICAN LITERATURE

Richard Wright	–	Black Boy
Richard Rayner	–	The Valley of Tantalika
Austin Bukenya	–	A Hole in the Sky
Furgard Athol	–	Master Harold and The Boys



## SECTION B: RUSSIAN, CHINESE, FRENCH OR ENGLISH LITERATURE

William Shakespeare	–	Romeo and Juliet
William Golding	–	Lord of the Flies
William Shakespeare	–	Othello
Hardy Thomas	–	The Mayor of Casterbridge

## REVISION PAPERS WITH PROVIDED ANSWERS

### PAPER 1: ZIMBABWEAN LITERATURE

#### SECTION A: (PROSE)

STEPHEN MPOFU: *Shadows in the Horizon*

1. Read the following passage and answer the questions that follow.

“Yes, *madhala!*” Franschoek cried in greeting, touching the tip of the helmet.

The crowd mumbled a reply. The men clutched their hats in their hands and wrinkled their faces at the white men. The women regrouped in the back where they stood with children clinging to their skirts. The other white man pressed his aging Battersby down with his hand. He beamed impassively down at the people, while Razaro repeatedly flexed his neck and coughed with shameless pomposity.

Franschoek winked an eye and the other white man turned and said something to Razaro in English. As the white man spoke, Razaro listened to him with his head inclined in that direction. He then cleared his throat and faced the crowd to interpret in the vernacular.

“We have come to tell you that this land on which you live has been bought. It is now European land...” He turned to the small white man. “This *baas* standing before you is the new owner...” Again, he turned his ear to the white man who gestured with his hand as he spoke. “*Baas* wants you to leave his land as quickly as possible so that he can start to work on it...”

There were gasps of astonishment and a drum slipped from a woman’s hand and fell with such a bang that Franschoek’s horse leaped into the air whilst the others stamped restlessly on the ground. There was grumbling and stamping of feet in the crowd and a man said, “This *mubhunu* must be joking...”

“What’s he saying?” the white man asked Razaro, who interpreted in kitchen English. “Tell them that if I come again and I find them still squatting on my land I’ll order their arrest...”

“Where are the handcuffs?” yelled the crowd as Razaro interpreted. “Arrest us now.... We shall not move... This is the land of our ancestors and we can show you their graves...” Franschoek spun around in his saddle and said to Razaro,

“My boy, *yini yena khuluma?*”

Razaro muttered something and shrugged his shoulders. Now his big eyes had an icy stare

about them. “Baas,” a man cried in the crowd, his voice shaking, “what about the fields we have winter-ploughed?” “That’s not my ndaba. You can go and do the same where you’re going.”

“Where are we going, baas?” The white man shrugged his shoulders. Ask the Native Commissioner that question.”

Another man pushed his way through the crowd to the front. He was a big man in his mid-forties. “Is it the Native Commissioner who sold you this land since we, the owners, don’t even know you?” His voice was booming.

My boy, you’re standing on my land and I shall brook no subversive politics on my property. Do you understand?”

“You have no land here!” The crowd yelled. Razaro stopped the interpretations. He looked uneasy as the crowd screamed and hurled abuse at the white man. At first the people moved forward and backwards as they shouted but when the horses began to stamp the ground with their forelegs, they advanced waving their fists, knobkerries, stones and other missiles. A man beat a drum noisily and the mule and the horse shot up in the air and thundered away in different directions. The people yelled all the louder as the riders clung precariously to their mounts.

The party came to a virtual end. People left one by one or in twos or groups.

- (a) What feelings are evoked in you as you read the passage? [10]  
(b) Describe the various reactions by villagers to the news of the takeover of their ancestralland by Franschoek. [15]

## SECTION B: POETRY

### GUNDUZA MUNYARADZI (ed): *Zimbabwean Poetry Re-ignited*

2. Read the following poem carefully and answer the questions that follow.

#### Poisonous Union

Matrimony or dungeon,  
I cannot define our union  
Passionate allure coalesced with poison.  
Sweet talker, you had me gimping like a chameleon  
You intoned tempting words;  
Wangled seductive smile;  
Osculated venomous kiss;  
And fell in love.  
  
I walked down the aisle, with my pride in my hands  
I was blind folded I did not see it was a trap  
You cantillated love chants, stupefied me,



summaries to their plots. It is left to the reader to analyse the remaining ones the same way the chosen stories have been analysed.

### 1. The Village Priest

It is a story set in the post-colonial period soon after independence when some people such as Tinoidziwa, are returning home. He arrives when there is change in the local church where the village priest, Kanana is rejecting black choir and traditional instruments of drums and banjos in favour of Mrs Jones's piano. He stated that the African traditional instruments were not melodious enough to lift the hearts of people close to heaven.

There is a lot of humour and satire throughout the story where people laugh at the ridiculous old woman holds the Bible that she could not even read. The story reveals that the church needs people more than the people need it.

#### Theme

- Neo-colonialism
- Religious hypocrisy
- Indoctrination
- Identity crisis
- Christianity versus tradition
- Alienation
- Cultural conflict

#### Characterisation

**Kanana** (the village priest).

- Westernised priest – educated overseas and respects western ways of worship.
- Identity crisis – suffers from this crisis. Identifies himself more by western culture more than the African culture, where he comes from.
- Hypocrite – pretends to be what he is not.
- Snob – looks down upon his fellow Africans especially the old woman.

#### Mandere

- Perceptive – is able to see the hypocrisy of the priest.
- Wise – he sees the virtue of the old woman more than the hypocrisy of the priest and other congregants.
- Philosophic – through his story telling skills he is able to give a moral story out of the priest's behaviour.

### 2. Hunters of Fortune

Typically, in Zimbabwe people rely on the popular '*madhiri*' or deals in English. **Hunters of Fortune** is a story about a company chef who is into deals with one called Mavhiri. Mavhiri exports illegal goods. However, Mavhiri seems to be sobering up and is hesitant to embark on another illicit deal as there are complaints about corrupt leaders within the company. Jimi, in turn, coerces Mavhiri to carry out the illicit act so that they make money. Finally, Mavhiri reveals his true identity that he is an undercover detective. He places Jimi under arrest.

#### Themes

- Corruption
- Betrayal
- Greed
- Exploitation
- Abuse of authority
- Deception
- Virtue versus vices of society
- Bribery

#### Characterisation

##### Jimi

- Wealthy black person – symbolises black wealth in the post-independence Zimbabwe.
- Manipulative – tries to manipulate Mavhiri to do his will.

## TOPIC

# 5

## Typical examination questions

### Objectives

By the end of the topic, you should be able to:

- analyse selected texts using different literary techniques.
- distinguish texts found in Paper 1 and Paper 2.
- comment on different literary texts.
- make informed judgements, on the

*different literary texts.*

- practise answering Literature questions.
- use given answers to understand how Literature questions are answered.

This section is going to sample out some of the questions from the syllabus. The section is also going to give possible answers and examples. The section is going to look at both papers.

### LITERATURE IN ENGLISH

4029/1

PAPER 1: ZIMBABWE LITERATURE TIME: 1 hour 30 minutes

### INSTRUCTIONS TO CANDIDATES

Answer **two** questions; one context based and one essay.

Each question must be from a different Section: Prose, Drama or Poetry.

### INFORMATION TO CANDIDATES

All questions in this paper carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

### CONTENTS

#### SECTION A: PROSE

Mutangadura Choto Colette:

– RUTENDO- The Chief's Granddaughter

#### SECTION B: POETRY

Gunduza Munyaradzi (ed):

– Zimbabwean Poetry Reignited

#### SECTION C: DRAMA

Musora Bertha:

– I Will Wait



## LITERATURE IN ENGLISH

4029/2

## PAPER 2: WORLD LITERATURE

TIME: 1 hour 30 minutes

### INSTRUCTIONS TO CANDIDATES

Answer **two** questions.

Each question must be on a different text.

### INFORMATION TO CANDIDATES

All questions in this paper carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

### CONTENTS

#### SECTION A: AFRICAN, CARIBBEAN AND AFRICAN-AMERICAN LITERATURE

Richard Rayner: – *The Valley of Tantalika*

#### SECTION B: RUSSIAN, CHINESE, FRENCH OR ENGLISH LITERATURE

Richard Wright: – *Black Boy*

#### SECTION A: AFRICAN, CARIBBEAN AND AFRICAN-AMERICAN LITERATURE

You must answer **one** question from this Section.

#### RICHARD RAYNER: *The Valley of Tantalika*

1. Read the following passage and answer the questions that follow.

Mwami was a handsome old ram, standing tall for an impala. His coat was deeper red than most and the white throat and belly unusually whiter. The characteristic warning pattern of black and white on his buttocks was sharply defined and flashed conspicuously whenever he led the herd from danger. His beautiful, lyre horns were worn smooth in places where he had rubbed against trees and were chipped from the scars of innumerable battles. One had been broken at the tip several years ago when he had helped to release a young otter, trapped by the tail beneath the fallen tree. He moved with a slow dignity which commanded respect from all others of his species, even those outside his own select clan and now he detached himself from them, walking to the edge of the *mopane* thicket where he knew Swilila to be.

They talked, these two impalas, in the language of their kind; soft sounds which matched the meaning of their thoughts, though their mouths did not move to form the words. "A fine *mulombe*," said the leader and tossed his head in a gesture of approval. 'Best I've seen for a long time. You did well, Swilila, you did indeed.'

## Objectives

By the end of the topic, you should be able to:

- identify the different hints to use to answer Literature questions.
- analyse different literary genres using given hints.
- evaluate literary works using given hints.
- respond critically to texts using different hints.

Before having the possible answers to the above sampled questions, it is important to highlight hints on how to tackle some of the questions.

### HINT 1: Use of punctuation marks

Most context questions would ask about feelings and emotions that are evoked as one reads the text or passage. The question now is, how these feelings or emotions can be identified.

You have to look at how the text or passage is punctuated. Punctuation gives meaning to what is written. If a writer wants to indicate an emotion, he/she would use certain punctuation marks. For example, the exclamation mark is used to intensify a feeling or an emotion as indicated in the following sentence:

*“Come here!” he yelled.*

In the above example, there are two aspects that have helped the writer to bring out the intensity of the feeling or emotion. First it is the exclamation mark (!) and secondly, the word

*yelled*. If a candidate is able to identify that in the text or passage, then it becomes easy for him/her to describe the feelings or emotions found in the text. It does not matter whether the question is on poetry, prose or drama.

### HINT 2: Use of long and short sentences

Sentences give meaning to a text or passage. If the writer wants to indicate emotions or feelings, he/she uses the length of sentences. The longer the sentence the less the emotions or feelings and the shorter the sentences the more emotive they become.

Besides showing emotions of feelings, sentences indicate the pace or movement of action. Just like sentences indicating emotions, the longer the sentence the slower the action and vice versa.

### HINT 3: Choice of words (diction)

Words are the vehicle in which the message in the text or passage is carried. Usually, a writer chooses words to achieve a certain effect. A writer takes his/her time to choose suitable words that carries the emotions or feelings that he/she intends to put across. For instance, if one wants to express a deep emotion or feeling such as love to someone, obviously the person would choose words that help to carry that love he/she has for the person. These words can be in the form of a song, poem, letter or purely the word of mouth.



## TOPIC

# 7

## Possible answers to examination questions

### How a tense atmosphere is created in the passage? [10]

- Rutendo is angry with Barry.
- Quick reactions of Rutendo.
- Rutendo's behaviour towards Barry.
- Sense of loneliness surrounding Rutendo.
- Rutendo is no longer happy.
- Lack of intimacy.
- Sees Barry differently.
- A big black snake moving towards Barry.
- Sees Barry as a white soldier and not the romantic one.
- Use of the word white soldier.
- Presence of a gun.
- Lifting of the snake's head ready to strike.
- Snake spitting into Barry's eyes.

### Giving a detailed account of what happened before this incident. [15]

- They laugh at what they had told Sister Consoleta.
- They kiss along the way.
- Rutendo afraid that someone might see them together.
- They arrive in Salisbury.
- Barry does some shopping while Rutendo sits in the car.
- Rutendo refuses to get out of the car.
- Rutendo fears her brother might see her.
- Barry brings back food and goodies.
- Finally, they left.

### Discuss the characters of Barry and John. [25]

You can discuss the characters side by side, but the easiest way is to handle one character first and then the other one.

#### Barry

- Romantic
- Helpful
- Grateful
- Jealous
- Racist
- Sympathetic to blacks
- Friendly
- Dutiful
- Loyal

#### John

- Racist
- Prejudice
- Discriminatory
- Confrontational
- Loyal to his country
- Dutiful as a soldier

### What are the various emotions evoked in you as you read the poem *Chum nipper*. [10]

#### Different emotions

- Sorry
- Apologetic
- Mournful
- Sympathetic
- Sorrowful
- Appreciative
- Motherly love

## EXAMINATION 3

### LITERATURE IN ENGLISH

4029/1

### PAPER 1: ZIMBABWEAN LITERATURE

TIME: 1 hour 30 minutes

### INSTRUCTIONS TO CANDIDATES

Answer **two** questions; one context-based and one essay-based.

Each question must be from a different Section: Prose, Drama or Poetry.

### INFORMATION TO CANDIDATES

All questions in this paper carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

### CONTENTS

#### SECTION A: PROSE

Binwell Sinyangwe: – *A Cowrie of Hope*

#### SECTION B: POETRY

Dick Dawson: *REVIVAL* – *An Anthology of African Poetry*

#### SECTION C: DRAMA

Ngugi Wa Thiong'o and Micero Githae Mugo: – *The Trial of Dedan Kimathi*

### SECTION A: (PROSE)

#### BINWELL SINYANGWE: *A Cowrie of Hope*

1. Read the following passage and answer the questions that follow.

The road now headed directly south. A forest of wild trees, then that of trees planted by man, and she had arrived. She felt shock, her very first glance told it all. Mangano farm had fallen from poverty and squalor. There was dilapidation and unkemptness everywhere her eyes settled as she traversed the farm's village on the way to the main house; the May air, brittle with tension of woe and suffering, held a stillness that smelt of death.

The dogs were bones, the chickens so few they seemed not to exist, and there was not a single goat, pig, duck or guinea fowl in sight. No cattle, no sheep no pigeons. Yet in the past these had formed part of an over-flowing life of prosperity that greeted your eyes, nose and ears the moment you entered the farm. The kraal had collapsed, rotten and over-grown with grass and small trees. The furrow that passed through the village, from the *dambo* in the south-east to the garden in the west, lay dry and overgrown with various small plants. The fish ponds too, to the south, which had once been once fed with water from the furrow, were no more.