

0208/1

LITERATURE IN ENGLISH

Paper 1

2 ½ Hours

July/ August 2022



***KAMSSA* JOINT MOCK EXAMINATIONS**

Uganda Certificate of Education

LITERATURE IN ENGLISH

Paper 1

2 Hours 30 Minutes

INSTRUCTIONS TO CANDIDATES

- Answer **FIVE** Questions in all on **FIVE** books; Choosing **TWO** questions on **TWO** books from **Section A** and **THREE** Questions on **THREE** Books from **Section B**; one of which **must** be on poetry selected from Questions 23 to 26.
- In Section A, you must answer **one** question from Subsection (i) and **one** question from Subsection (ii).
- You must cover a play and a novel.

SECTION A:

Subsection (i):

*Select **one** of the passages 1-4, read it carefully and answer the questions after it as concisely as possible.*

Either

1. FRANCIS IMBUGA: The Return of Mgofu:

Ngonda: (Looking excited) That's music to my ears.

I shall pray for it. you see, tradition is only good when it helps a nation to improve the human condition of its people. Many will resist change out of ignorance and selfishness.

Mtange: We have many such leaders in Mndika.

Ngonda: They are all over, but they too will change because this thing called change is part of our nature. Like the proverb goes; one who battles willingly with cold water doesn't feel the cold. The spirit of change is a breath of fresh air. Last night, in spite of Nora's tiredness, we discussed your request at great length.

Mnavi: We thank you for that.

Ngonda: It's not easy to know what to do. If you two stood at the spot where I now stand in this matter, where would you learn? (Silence as Mgofu looks at the emissaries.) Think about now. Think about it as you travel back to Mndika. You shall have our answer after the fourteen days of mourning are over.

Mtange: (As bit confused) Fourteen days of mourning? Who is being mourned?

Ngonda: You did not tell me that Mwami Mhando's wife and bedridden.

Mtange: We are sorry Mgofu, we swallowed saliva and forgot.

Ngonda: So you don't know that she's no more?

Mtange: No more?

Ngonda: (His face falls.) She died yesterday as you travelled. She has already been buried according to tradition. I don't understand why you in Mndika bury

the dead before you mourn them.

Mnavi: It's unfortunate. We discussed this very matter on the Elder's Council last month.

Ngonda: What! Am I hearing you right? You discussed the death of your leader's wife last month?

Mnavi: No, No, I'm sorry. What I mean to say is that we discussed the mourning of our dead after we have buried them.

Ngonda: I'm listening.

Mnavi: We agreed to hold a referendum with the view to changing the practice.

Mtange: Yes, we wanted our people to make a choice. To mourn our dead before burying them and vice versa.

Mtange: (Appearing sad, pacing up and about.) It's unfortunate. Very unfortunate indeed that those who look behind while the rest are moving forward have robbed your younger leader the right to bury his wife properly.

QUESTIONS:

- (a) What has led to the conversation in this passage? (04 Marks)
- (b) How is Ngoda portrayed in the passage? (06 Marks)
- (c) Explain any three important ideas brought out in the passage. (06 Marks)
- (d) How does the events in this passage influence subsequent events in the play? (06 Marks)

Or

2. WILLIAM SHAKESPEARE: The Merchant of Venice:

Portia

Let not that doctor e'er come near my house.
 Since he hath got the jewel that I lov'd,
 225 And that which you did swear to keep for me,
 I will become as liberal as you;
 I'll not deny him anything I have,
 No, not my body, nor my husband's bed:
 Know him I shall, I am well sure of it.
 230 Lie not a night from home; watch me like Argus:
 If you do not, if I be left alone,
 Now, by mine honour, which is yet mine own,
 I'll have that doctor for my bedfellow.

Nerrissa

And I his clerk; therefore be well advis'd
235 How you do leave me to mine own protection.

Gratiano

Well, do you so; let not me take him, then,
For if I do, I'll mar the young clerk's pen.

Antonio

I am th' unhappy subject of these quarrels.

Portia

Sir, grieve not you, you are welcome notwithstanding.

Bassanio

240 Portia forgive me this enforced wrong;
And in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself-

Portia

Mark you that!
In both my eyes he doubly sees himself:
245 in each eye, one. Swear by your double self,
And there's an oath of credit!

Bossanio

Nay, but hear me.
Pardon this fault, and by my soul I swear
I nevermore will break an oath with thee.
Antonio:
I once did lend my body for his wealth,
250 which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Questions:

- (a) Briefly explain the events that lead to this extract. (04 Marks)
- (b) Describe the character of Portia and Bassanio as portrayed in passage. (04 Marks)
- (c) Explain what Antonio means when he says: 'I am th' unhappy subject of this quarrels'? (04 Marks)
- (d) What happens immediately after this extract? (04 Marks)

Or.

2. JOHN STEINBECK: The Pearl

The doctor finished his chocolate and nibbled the little fallen pieces of sweet cake. He brushed his fingers on a napkin, looked at his watch, arose, and took up his little bag. The news of the baby's illness travelled quickly among the brush houses, for sickness is second only to hunger as the enemy of poor people. And some said, "Luck, you see, brings bitter friends." And they nodded and got to go to Kino's noses. The neighbours scuttled with covered noses through the dark until they crowded into Kino's house again. They stood and gazed, and they made little comments on the sadness that this should happen at a time of joy, and they said, "All things are in God's hands." The old women squatted down beside Juana to try to give her aid if they could and comfort if they could not.

Then the doctor hurried in, followed by his man. He scattered the old women like chickens. He took the baby and examined it and felt its head. "The poison it has worked," he said. "I think I can defeat it. I will try my best." He asked for water, and in the cup of it he put three drops of ammonia, and pried open the baby's mouth and poured it down. The baby spluttered and screeched under the treatment, and Juana watched him haunted eyes. The doctor spoke a little as worked. "It is lucky that I know about the poison of the scorpion, otherwise-" and he shrugged to show what could have happened. But Kino was suspicious, and he could not take his eyes from the doctor's open bag, and from the bottle of white powder there. Gradually the spasms subsided and the baby relaxed under the doctor's hands. And then Coyotito sighed deeply and went to sleep, for he was very tired with vomiting.

The doctor put the baby in Juana's arms. "He will get well now," he said. "I have won the fight." And Juana looked at him with adoration.

The doctor was closing his bag now. He said, "When do you think you can pay this bill" He said it even kindly.

"When I have sold my pearl, I will pay you," Kino said.

"You have a pearl? A good pearl?" the doctor asked with interest.

And then the chorus of the neighbours broke in. "He has found the pearl of the world," they cried, and they joined the forefinger with thumb to show how great the pearl was.

"Kino will be a rich man," they clamoured. "It is a pearl such as one has never seen."

The doctor looked surprised. "I had not heard of it. Do you keep this pearl in a safe place? Perhaps you would like me to put it my safe?"

Kino's eyes were hooded now, his cheeks were drawn taut. "I have it secure," he said. "Tomorrow I will sell it and then I will pay you."

The doctor shrugged, and his wet eyes never left Kino's eyes. He knew the pearl would be buried in the house, and he thought Kino might look toward the place where it was buried. "It would be a shame to have it stolen before you could sell it," the doctor said, and he saw Kino's eyes flick involuntarily to the floor near the side post of the brush house.

Questions:

- (a) Briefly explain what has made the doctor change his mind and accept to come and treat the baby Coyotito. (04 Marks)
- (b) Discuss the portrayal of the doctor in the passage (06 Marks)
- (c) Briefly explain the themes highlighted in the passage. (06 Marks)
- (d) What proceeds the event in the passage? (04 Marks)

Or. 4. LAWRENCE DARMANI: Grief Child:

When Nimo dashed into the house dripping rain-water with Mahama trudging after him, the first place he glanced was the Kitchen. He expected to see his wife and daughter but they were not there. He looked around and saw that the pepper his wife must have left drying in the water in the weak sun was now drenched with water. Impulsively, he bent down and lifted the basket and its contents into the kitchen.

Mahama, who was on his way to his room, looked around and saw some clothes on the drying line. Quickly he gathered them and rushed to the shed where Nimo was wiping streaks of water from his face.

‘I knew it was going to be heavy rain,’ Nimo said.

‘It is.’

Nimo left the shed and entered the Kitchen again. There was no sign of his wife and daughter. There was no freshly cut firewood to indicate that they were home. He walked through the rain towards his wife’s room. The door was locked. He went back to the shed where Mahama was, suddenly realizing that Birago and Yaa were not at home, wore a confused face more gloomy than his master’s.

‘They’re not home yet?’ Mahama asked.

‘It seems not’

They sat down. Nimo’s eyes were fixed on the entrance of the house, expecting Birago and Yaa to rush in, wet and grateful. Through the door he could see people passing past to their various houses. Three times within a short while Nimo got up and sat down again. He was clearly impatient.

‘Sometimes Birago behaves like a child,’ Nimo burst out his distress. ‘How can she remain on the farm in this rain?’

‘May be they are waiting for the rain to pass.’

‘Waiting where?’

But worry replaced impatience and fear took over from worry. Unable to hold on any longer, Nimo took his matchete and told Mahama, ‘We can’t just sit down like this, Mahama.’

They went along the path towards the farm. Although the storm was beginning to abate, it was still raining hard enough to warrant staying at home. The situation was grave and Mahama searched through their farm, hoping that the woman and her daughter had returned there to wait for the storm to subside. They were still searching the surrounding farms when the rain began to slacken to a drizzle.

‘May be they have reached home now,’ Mahama suggested.

They went for the second time and entered the Kitchen. No one was at home. The two men looked at each other. The look at Nimo’s face alarmed Mahama.

‘Mahama,’ Nimo said, ‘this is becoming serious. Where are they?’ Mahama saw Nimo’s anxious face staring at him. He had no answer. He looked away. Without a word, Nimo rushed out again. Mahama followed. Nimo took the pathway towards the woods. Mahama followed. Suddenly Nimo stopped. He turned around and started trotting back to the village. ‘Come let’s inform people,’ he shouted to Mahama in a broken voice.

Appiah was at home when Nimo burst in followed by Mahama. He rose to his feet. ‘What’s the matter?’

‘Birago and Yaa left us in the farm to go and look for firewood long before the storm. They are still not back.’

Nimo paused for a breath. His eyes were red, and Appiah saw them and felt the gravity of the situation. For a brief moment no one spoke. Then Mahama said, ‘Went back to the farm to check but they were not there.’ Nimo turned to the door and hurried out suddenly as they entered. Mahama followed. Appiah took his matchete from the kitchen.

‘What’s going on?’ she asked her husband.

‘They can’t, Birago and her daughter,’ Appiah said, and was gone before Baye’s mother could ask another question. Yaro, who heard everything from his room, came out with a matchete and followed the men. Six men from Susa were out on the farms in a desperate search for Birago and Yaa. They scattered in twos, hardly knowing where to head, as urgently as they could. They did not have to go far.

Mahama and Appiah paired up. They took the path which Birago and Yaa would have taken to reach home. It was Mahama who saw the fallen bough and went to look.

Questions:

- (a) Briefly state the events that precede this extract. (05 Marks)
- (b) What feelings does the passage evoke in the reader? (04 Marks)
- (c) Explain the themes brought out in the passage. (06 Marks)
- (d) What proceeds this passage? (05 Marks)

Subsection (ii)

*Attempt only **one** question from this Subsection. If your answer in subsection (i) was on play, now select a novel; but if your answer in Subsection (i) was on a novel, now you **must** select a play.*

FRANCIS IMBUGA: The Return of Mgofu:

Either

5. Examine the challenges faced by the people Mndika in the play, The Return of Mgofu. (20 Marks)

Or

6. Discuss the author’s preoccupations in the play, The Return of Mgofu. (20 Marks)

WILLIAM SHAKESPEARE: The Merchant of Venice:

Either

7. Examine the different ways Portia uses to enable Antonio win a court case with Shylock in the play, The Merchant of Venice. (20 Marks)

Or

8. How does Shylock justify the reasons for his insistence on being given the pound of flesh from Antonio in the play, The Merchant Of Venice”.

JOHN STEINBECK: The Pearl

Either

9. Discuss the portrayal of the doctor in the novel, The Pearl. (20 Marks)

Or

10. How is greed and materialism manifested in the novel, The Pearl? (20 Marks)

LAWRENCE DARMANI: The Grief Child:

Either

11. Describe the author's portrayal of Adu in the novel, The Grief Child. (20 Marks)

Or

12. How does the novel, The Grief Child mirror the contemporary society? (20 Marks)

SECTION B:

Attempt **three** questions on **three** books from this section. One question **must be** on poetry.

No more than **one** question should be attempted on any one text:

VICTOR BYAMAZIMA: Shadows of Time.

Either

13. Discuss the different social evils brought on the novel, Shadows of Time. (20 Marks)

Or

14. In which ways is the novel, Shadows of Time a replica of the contemporary world? (20 marks)

OKIYA OKOITI OMTATAH: Voice of the People:

Either

15. Discuss the role played by Simbi forest to your understanding of the play, The Voice of the People. (20 Marks)

Or

16. What evidence is there in the play, Voice of the People, to prove the evil of corruption? (20 Marks)

CHINUA ACHEBE: Things Fall Apart:

Either

17. How relevant is the title Things Fall Apart to the events of the novel, Things Fall Apart? (20 Marks)

Or

18. With ample illustrations from the novel, explain the specific reasons that lead to the Okonkwo's downfall in the novel, Things Fall Apart. (20 Marks)

DANIEL MENGARA: Mema:

Either

19. With illustrations from the novel, discuss the social values of the people in the novel, Mema. (20 Marks)

Or

20. Elang says, 'My mother's story is a sad one.' With illustrations from the novel show how true this statement is. (20 Marks)

SYLEVESTER ONZIVUA: The Heart Soothers:

Either

21. Explain the various reasons for Jimmy's failed relationship with Mini in the play, The Heart Soothers. (20 Marks)

Or

22. Justify the fact that tradition is in conflict with modernity in the play, The Heart Soothers. (20 Marks)

DAVID RUBADIRI: *Growing Up With Poetry*:

Either

23. Read the poem below and answer the questions after it:

I Speak for the bush

When my friend sees me
He swells and pants like a frog
Because I talk the wisdom of the bush!
He says we from the bush
Do not understand civilized ways

For we tell our women
To keep the hem of their dresses
Below the knee.
We from the bush, my friend insists,
Do not know how to 'enjoy':
When we come to the civilized city,
Like nuns, we stay away from night clubs
Where women belong to no men
And men belong to no women
And these civilized people
Quarrel and fight like lions!

But my friend, why do men
With crippled legs, lifeless eyes,
Wooden legs, empty stomachs
Wander about the streets
Of this civilized world?

Teach me, my friend, the trick,
So that my eyes may not
See those whose houses have no walls
But emptiness all around;
Show me the wax you use
To seal your ears
To stop hearing the cry of the hungry;
Teach me the new wisdom
Which tells men

To talk about money and not love,
When they meet women;

Tell your God to convert
Me to the faith of the indifferent,
The faith of those
Who will never listen until
They are shaken with blows.

I speak for the bush:
You speak for the civilized –
Will you hear me? Everret Standa (Kenya)

Questions:

- (a) What is this poem about? (05 Marks)
- (b) Who is the speaker in the poem? (02 Marks)
- (c) State the attitude of the speaker towards the ‘friend’ he is addressing. (03 Marks)
- (d) Describe the character of that ‘friend’ according to the poem. (04 Marks)
- (e) What makes this poem appealing to you? (06 Marks)

Or

24. Select any poem you have read from *Growing Up With Poetry* by David Rubadiri on the theme of *Death and Ancestors* other than the one in question 23 above and use it to answer the following questions:

- a) State the name of the poet and the title of the poem. (03 Marks)
- b) What is the subject matter of the poem? (06 Marks)
- c) Why have you selected this particular poem? (06 Marks)
- d) Give the relevance of the poem to your society today. (05 Marks)

A.D. AMATESHE: *An Anthology of East African Poetry:*

Either

25. Read the poem below and answer the questions after it:

Wedding Eve

Should i
Or should I not
Take the oath to love
Forever

This person I know little about?
Does she love me
Or my car
Or my future
Which I know little about?

Will she continue to love me
When the future she saw in me
Crumbles and fades into nothing
Leaving the naked me
To love without hope?

Will that smile she wears
Last through the hazards to come
When fate strike
Across the dreams of tomorrow?

Or will she,
Like the clever passenger in a faulty plane,
Wear her life jacket
And jump out to save her life
Leaving me to crash into the unknown?
What magic can I use?

To see what lies beneath
Her angel face and well-knit hair
To see her hopes and dreams
Before I take the oath
To love forever?

We are both wise chess players
She makes a move
I make a move
And we trap each in our secret dreams
Hopping to win against each other.

Everett Standa.

Questions:

- (a) What is the subject matter of this poem? (04 Marks)
- (b) Explain the meaning of the following expressions as used in the poem: (06 Marks)
 - a) Crumbles and fades into nothing
 - b) Fails and disappears.
 - c) Like the clever passenger in a fault
- (c) Describe the speaker's feelings his bride in the poem. (04 Marks)
- (d) What makes the poem appealing to you? (06 Marks)

Or

26. Select any poem you have read from *An Anthology of East African Poetry* A.D Amateshe on the theme of *Death* other than the one in question 25 above and use it to answer the following questions:

- | | |
|--|------------|
| a) State the name of the poet and the title of the poem. | (03 Marks) |
| b) What does the poem say about <i>Death</i> ? | (06 Marks) |
| c) What makes the poem appealing to you? | (06 Marks) |
| d) Write a short poem about death, pain or suffering. | (05 Marks) |

END