**208/1  
S4 LITERATURE IN   
ENGLISH   
June/July, 2019  
2 hours**

**Uganda Certificate of Education   
SMG MOCK EXAMINATIONS 2019  
LITERATURE IN ENGLISH   
2 hours**

**INSTRUCTIONS TO CANDIDATES:**

Answer **four** questions in all, on **four** books, choosing **two** from section **A** and **two** books from section **B**, one of which must be from a poetry book.

In section **A**, you must answer one question from sub-section from (i) and one question from sub-section **(ii).** You **must** cover **one play** and **one novel.**

**Section A**

**SUB-SECTION (I)**

1. **Choose one of the passages 1-4, read it carefully and then answer the questions following it as concisely as possible.**

**BETRAYAL IN THE CITY: Francis Imbuga**

TUMBO : What kind of plays do you write then?

JUSPER : Absurd. It’s the only way to safely get the truth across. Only a few

things are in black and white ; the rest is darkness.

TUMBO : Just the kind of play we need for the great day. a play that will outline

our achievements in black and white and ignore the dark side of the

picture. Do you think you can write one for that purpose?

JUSPER : What is it in aid of?

TUMBO : It’s an item on the entertainment programme. there is good money in

it. What achievements would you highlight for example?

JUSPER : You can’t run short of them. The number of expatriate professionals

has steadily increased over the years, signifying the full extent of our

potential progress.

TUMBO : Good, I am glad you think in terms of progress. May I assure you now

that your prize – winning play will be performed for the visitor?

JUSPER : Prize-winning

TUMBO : Yes. A sum of money has been allocated for a play-writing competition, but there is no point in organizing a competition if we already know what play ought to be produced. You see, my friend, the democratic aspect of this game is that anyone has a right to participate. Now, without wasting any more time, I pronounce you winner of the proposed play-writing competition.

JUSPER : (*obviously amused*) out of the more than eight plays submitted, Jusper Wendo’s play came first.

TEMBO : You’ve got it, son. Only make sure that you have the play by tomorrow. news of your having won the competition will be in the papers next week.

JUSPER : The other entries have, of course, been returned to their authors.

TUMBO : You are there son, you are there. Now three cheers to the winner. Hip! Hip! Regina!

REGINA : (*from kitchen*) yes, cheers.

TUMBO : Give us a minute. (*Enter Regina wiping her hands with the lower edge of her dress*)Regina, it’s all settled. Your cousin has won the play-writing competition. That saves the government a lot of money. No need to run up and down looking for one little play.

REGINA : But it isn’t that…….

TUMBO : Jusper, tell your cousin that life is not a straight line.

JUSPER : Regina, life is not a straight line.

TUMBO : Good. Now of the six hundred pounds that was to finance the competition, I give one third to the two of you. The other two thirds will be used to put the records straight. But remember all this is in strict confidence. Your prize money will be sent to you as soon as the results of the competition are made public.

REGINA : I still feel that….

TUMBO : Jusper , tell your cousin that we are here for only a season.

JUSPER : Regina, we are here for only season.

TUMBO : And who knows, your cousin here may even sit on the dais with the rest of us. Young man, shake my hand. you are a very fortunate student. You can’t get that kind of money by digging among books in that library of yours. No sir, you need a different kind of this. (*Points to* *his head*.)

JUSPER : How long do you want it?

TUMBO : About forty-five minutes, and make sure the words ‘progress’ and ‘achievement’ appear on every other page. It should be ready before lunch tomorrow. Regina, may I have a word with you?

JUSPER : (*Removes money from his pocket*.) Mr. Tumbo, your change.

TUMBO : Oh, that! Keep change. I know you students only have money in theory. Bye.

JUSPER : Bye. (*Exeunt Tumbo and Regina. Wendo, still holding the money in his hand moves downstage to remind the audience of what he holds*.) The fruits of independence. We get them second-hand. (*fade lights*.)

**Questions**

1. Explain what leads to this passage (05marks)
2. Describe Jusper’s feelings towards Tumbo at this point in the play. ( 06 marks)
3. What does Jusper mean when he says that ‘**The fruits of independence**.

**We get them second-hand**?’’ (04 marks)

1. Describe what happens later as a result of this passage. (05 marks)

2. **THE MERCHANT OF VENICE: William Shakespeare**.

PORTIA: The quality of mercy is not strained,

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice blest,

It blesseth him that gives, and him that takes.

‘Tis mightiest in the mightiest, it becomes

The throned monarch better than his crown

His scepter shows the force of temporal power,

The attribute to awe and majesty,

Where in doth sit the dread and fear of kings.

But mercy is above this sceptred sway,

It is enthroned in the hearts of kings,

It is an attribute to God himself;

And earthly power doth then show likest God’s

When mercy seasons justice. Therefore Jew,

Though justice be thy plea, consider this,

That in the course of justice, none of us

Should see salvation. We do pray for mercy,

And that same prayer doth teach us all to render

The deeds of mercy. I have spoken thus much

To mitigate the justice of thy plea,

Which in thou follow, this strict court of Venice

Must needs give sentence’against the merchant there.

SHYLOCK : My deeds upon my head, I crave the law,

The penalty and forfeit of my bond.

PORTIA : Is he not able to discharge the money?

BASSANIO : Yes, here I tender it for him in the court,

Yea, twice the sum, if that will not suffice,

I will be bound to pay it ten times o’er

On forfeit of my hand, my head, my heart.

If this will not suffice, it must appear

That malice bears down truth. And I beseech you

Wrest once the law to your authority:

To do a great right, do a little wrong,

And curb this cruel devil of his will.

PORTIA : It must not be, there is no power in Venice

That can alter a decree established.

‘ T will be recorded for a precedent,

And many an error by the same example

Will rush into the state. It cannot be.

SHYLOCK: A Daniel come to judgment. Yea a Daniel.

O wise young judge how I do honour thee.

**Questions**

1. Explain what happens earlier leading to this passage. (06marks)
2. How according to Portia is being merciful better than Justice? (04 marks)
3. Describe shylock’s feelings towards Portia at this point in the play. (04 marks)
4. Relate what happens immediately after this passage. (06 marks)

3. **CARCASE FOR HOUNDS: Meja Mwangi**

At the sound of the first gunshot, Chief Kahura Simba ducked down, dug his head in the mud and stayed put. More shots sounded. Someone screamed near him. He closed his eyes and tried hard to sleep.

The home-guards found cover and exchanged a few wild shots with the sentries. The door to Mwaniki’s hut was shut and no one came out. They watched the dark entrance until they could not tell whether it was shut or open. Someone fired a shot at it. A woman’s scream shattered the wet night.

Inside the hut Haraka glanced at the screaming woman. The shot had torn through the thin wooden door and hit her on the left shoulder. Dark blood spurted down her arm. A man tried to attend to her arm, but the hysterical woman moved all over the place, still in line within wooden door.

‘Move her over to that side and shut her up,’ Haraka ordered. Kimamo and Nguru sood by him waiting for orders old Mwaniki still sat on his tool, wearing a dreamy expression and listening to the sound of the gunfight outside.

General Haraka unsung his patchett from the wall-nail where it had hung, slipped off the safety-catch and cocked it.

‘Cover that fire, ‘he ordered, moving around along the wall to the door. Kimano quickly threw ash over the fire and stood back. The hut was now completely dark. The general was leaning on the wall by the door.  
‘I will go first’, hea said to the lieutenants. ‘You will follow, one by one. Kimano, you go around to the sentries at the back. See to that bridge. Nguru, you go to the left with the other sentries. I will remain around the front. When the bridge is ready, you give the signal, Kimano. The villagers will remain here.’

The general pressed his back hard against the wall, his breathing soft and controlled. Outside, the shooting continued. ‘Ready?’ he asked.

‘Ready,’ the two lieutenants answered simultaneously.

He threw back the door and baled out. He hit the wet ground, rolled and lay still, his Patchett at the ready, peering into the dark rainy night. Nothing in sight moved. Most of the shooting was coming a little to the left. The rest came from the back of the hut. The whole night was full of the sound of shots and the maddening rain. Haraka started crawling towards the shooting. All round him, rain pelted down.

**Questions**

a) Briefly describe what leads to this passage. (06 marks)

b) What does this passage reveal about Haraka’s character? (05 marks)

c) Explain at least one important theme revealed in this passage. (03 marks)

d) Briefly describe what happens immediately after this passage. (06 marks)

**4. THE ALIEN WOMAN : Lawrence Laury Ocen**

‘Jacinta’, Abila called the maiden after she had sat on the ground and begun to break a broom stick into pieces.

‘Yes,’ answered the girl.

‘We are your guests tonight,’

‘That is good of you,’ she whispered suspiciously. Abila then instructed Opito through a clever signal to declare the purpose of the visit. The latter did not waste a minute.

‘Jacinta, you are suitable to be my hearth,’ Opito declared. The others except Jacinta responded with mild laughter. Jacinta hung her head and her heart thumbed violently.

“Have you heard me?” Opito asked. Jacinta was silent.

‘Have you got what I said?’ Opito pressed on.

‘Yes,’ replied the girl.

‘Then tell us something about it.’

‘You go and settle it with Father,’ Jacinta said. This kind of maidenhood pretence was always expected of any girl. Abila pulled out fifteen thousand shillings to give to Jacinta but she refused the money. Abila got up as if going towards the shelter: When he was near Jacinta, he just thrust the money into the top of her dress and it only met a weak and pretended resistance. The visitors, having accomplished the first phase of the mission, immediately left. Jacinta went back inside the kitchen but holding the money. If Jacinta had rejected the money it would have meant that she had rejected Opito. But with this positive development, the marriage arrangements would push on. She would use this money to buy herself some nice clothes intended for the marriage. This first amount of money was strictly for the bride and the parents were not expected to have a share in it.

**Questions**

1. Briefly describe the events leading to this passage. (06 marks)
2. What does this passage show about Jacinta’s character? (04 marks)
3. Explain what happens in this first phrase of courtship. (05 marks)
4. Relate what happens after this passage. (05 marks)

**SUB SECTION (II)**

*If your answer in sub-section (i) was a play, you can now attempt a novel but if   
your answer was a novel attempt a question on the play.*

**BATRAYAL IN TH CITY: Francis Imbuga**

Either: 5. Is there Justice in Kafira?  
 Why or Why not?

Or: 6 Explain the contribution of Kafira University towards the people’s liberation   
 struggles.

**THE MERCHANT OF VENICE: William Shakespare**

Either 7 Discuss the challenges that Bassanio faces in trying to Marry Portia.

Or 8. What makes the ending of the play, ***The Merchant Of Venice*** a happy one?

**CARCASE FOR HOUNDS : Meja Mwangi**

Either: 9. Describe the battle at Pine wood forest station.

Or: 10. Explain the causes of conflicts between the Africans and their White Masters in   
 **Carcase for Hunds.**

**THE ALIEN WOMAN: Lawrence Laury Ocen**

Either: 11 Explain the importance of Education as presented in the novel,

The Alien Woman.

Or: 12. Describe the process of Opito and Jacinta’s Courtship.

**SECTION. B.**

*In this section you must answer three questions covering three books. One of the questions must be chosen from a poetry text.*

**THE GOVERNMENT INSPECTOR :NIKOLAI GOGOI:**

Either: 13. Describe the “little failings “of the municipal leaders in The Government Inspector.

Or : 14: Explain what makes the play The Government Inspector interesting.

**VOICE OF THE PEOPLE :**Okiya Omtatah Okoth

**Either : 15. Explain the causes of conflicts in the play** Voice of the people**.**

**Or : 16. Describe the people’s concerns in the play** Voice of the people**.**

**COWRIE OF HOPE : Binwell Sinyangwe**

**Either : 17. Describe the relationship between Nasula and Nalukwi in** The Cowrie of Hope**.**

**Or : 18. Explain the relevance of the novel Cowrie of Hope** to what happens in your society.

**THE CURSE OF THE SACRED COW : Mary Karooro Okurut.**

**Either : 19. Explain Nyabwangu’s role in the destruction of Mutomo’s house hold in the play** The Curse of the sacred Cow.

Or : 20. How effective is the use of oral literature in the play The Curse of the Sacred Cow?

**MEMA :Daniel Mengara**

Either : 21. Explain the importance of the ‘Medzo’ in solving people’s problems in Mema.

Or : 22. Describe the challenges that Ntsame Minlame faces in Mema.

**GROWING UP WITH POETRY. David Rubadiri**

**Either: 23.** Read the following poem and answer the questions that follow it;

Footpath

Path-let………..leaving home, leading out,

Return my mother to me.

The sun is sinking and darkness coming.

Hens and cocks are already inside and babies

drowsing,

Return my mother to me.

We do not have firewood and i have not seen the,

lantern,

There is no more food and the water has run out,

Path-let I pray you, return my mother to me.

Path of the hillocks, path of the small stones,

Path of slipperiness, path of the mud,

Return my mother to me.

Path of the papyrus, path of the rivers.

path of the small forests, path of the reeds,

Return my mother to me.

Path that winds, path of the short cut,

Over-trodden path, newly made path,

Return my mother to me.

Path, I implore you, return my mother to me.

Path of the crossways, path that braches off,

Path of the stinging shrubs, path of the bridge,

Return my mother to me.

Path of the open, path of the valley,

Path of the steep climb, path of the downward slope,

Return my mother to me.

Children are drowsing, about to sleep,

Darkness is coming and there is no firewood,

And I have not found the lantern:

Return my mother to me. (Stella Ngatho (Uganda)

**Questions**

1. Identify the speaker in the poem. ( 02 marks)
2. What is the setting of this poem? (02 marks)
3. Describe the speaker’s feelings towards the footpath. (06 marks)
4. What, according to the poem are the effects of separation. (04 marks)
5. Why would you like this poem? (06 marks)

OR: 24. Select a poem you studied on the theme **Death and Ancestors** and answer the following questions.

1. State the title of the poem and the name of the poet. (02 marks)
2. Explain the meaning of the poem. (06 marks)
3. Why have you chosen the above poem? (06 marks)
4. Explain the lessons you learn from this poem. (06 marks)

**AN ANTHOLOGY OF EAST AFRICAN POETRY: A.D Amatashe**

Either :

25. Read the poem below and answer the questions that follow it.

**The Bored Wife**

A hand and a loose one at that  
 hangs  
 drearily  
 lazily  
 at the door’s mouth

Eyes   
 loll about as if disliking sleep  
 hating to keep a wake.

She stays at the door  
 every hour of the morning  
 every hour of the day and night  
 but mostly in the morning  
 watching the people passing by

A snake of jealousy crosses herthich lips  
 as she watches lip-sticked, powdered women  
 with leather and plastic handbags  
 also going to work  
 also coming from work

Her hand   
 pushes the rusty door  
 to and fro: to and fro  
 the old hinges of the tired metal  
 seem to wail  
 and weep  
 quietly

There she is  
 each morning at the half-opened door  
 her back turned against ‘trouble-some’ kids  
 and the shop-keeping husband  
 busy counting money  
 inside the big house.  
 **Fred Micha**

**Questions.**

1. What is the poem about? (06marks)
2. How does a woman feel in the poem? (05marks)
3. What is your feeling about the woman? (04 marks)
4. What do you like about this poem? (05marks)

**OR.**

26. Select a poem from An Anthology of East African Poetry, written by **Richard S.   
 Mabala or Richard Ntiru**, and use it to answer the following question:

a) What is the title of the poem? (02marks)

b) What is the poem about? (06 marks)

c) What feelings do you get after reading the poem? (06 marks)

d) Why have you selected this particular poem? (06 marks)

**END**