**208/1**

**LITERATURE IN ENGLISH**

**PAPER 1**

**2 hours 30 minutes**

**INTERNAL MOCK SET 1 2022**

**Uganda Certificate of Education**

LITERATURE IN ENGLISH

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2 Hours 30 minutes

**INSTRUCTIONS TO CANDIDATES:**

* There are two sections: **Section A** and **B**. Answer **five (5)** questions in all covering five books, choosing **two** from section **A** and **three** from section **B**, one of which must be from the poetry book.
* In section **A** you must answer one question from sub-section **(i)** and one question from sub-section **(ii).** You must cover one play and one Novel.
* Any additional question(s) attempted will **not** be marked.

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**SECTION A**

**Sub-section (i)**

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

**Either:**

1. **FRANCIS IMBUGA:** *Return of Mgofu.*

**Mhando:** That is so. And that is why we still have something to eat and drink after what our land has recently been through.

**Mtange:** Yes, Mndika is no longer the land we knew. It`s either drought or floods.

**Mhando:** (Echoing Mtange) And when it is neither floods nor drought it is trivial debates.

**Mtange:** (True. True, well said.

**Mhando:** (In a pensive mood) Floods and drought. What could be the cause? Is it not the blood of the brothers and sisters that was shed by those that gave birth to us?

**Mtange:** It`s difficult to sleep to sleep well these days.

**Mhango:** That is the naked truth. But let`s partake of these bites and drinks while they last. In any case, we are merely acknowledging what one of our ancestors said many years ago; `words spoken on a dry throat do not roll off the tongue.`

**Mdanya:** True, very indeed. (*The Sujas sip their drinks in silence.)*

**Mhando:** *(After clearing his throat.)* Members of my inner circle, I know you are wondering why I called you urgently, this morning. Suja Mtange and Suja Mdanya, I`m a very disturbed man.

**Mtange:** Disturbed? That`s disturbing. What is the matter, Your majesty?

**Mhando:** I`m your leader. Therefore Mndika`s problems will always be my problems. (Long pause) Why is it that our people do not learn from the past?

**Mdanya:** Your majesty, we have lived with this problem all along. Why should it disturb you now?

**Mhando:** (Trying to control anger) I will pretend not to have heard those words, Suja Mdanya. Do you … so you think because we have lived with these problems we should now ignore them completely? Raise our hands to the skies and say we are defeated?

**Mdanya:** Forgive me your majesty; it was a slip of the tongue.

**Mhando:** (*Angrily*) A slip of the tongue… When our crops are not withering in the fields, they are drowning in roaring floods. And while we live with all these.

**Questions.**

1. What happens immediately before the passage.(5marks)
2. Describe the character of Mhando according to the passage.(3marks)
3. Identify and explain any themes portrayed in the extract.(4marks)
4. What happens after the passage.(6marks)

**OR**

1. **WILLIAM SHAKESPEARE:** *The Merchant of Venice*

**Morocco**

Mislike me not for my complexion,

The shadow`d livery of the burnish`d sun,

To whom I am a neighbor and near bed.

Bring me the fairest creature northward born,

5 Where Phoebus` fire scarce thaws the icicles,

And let us make incision for your love

And let us make incision for your love

To prove whose blood is reddest, his or mine

I tell thee, lady, this aspect of mine

Hath fear`d the valiant; by my love I swear

10 The best-regarded virgins of our clime

Have lov`d it too. Would not change this hue,

Except to steal your thoughts, my gentle queen.

**Portia**

In terms of choice I am not solely led

By nice direction of a maiden`s eyes.

15 Besides, the lottery of my destiny

Bars me the right of voluntary choosing.

But if my father had not scanted me.

And hedg`d me by his wilt to yield myself

His wife who wins me by that means I told you,

20 Yourself, renowned prince, then stood as fair

As any comer I have looked on yet

For my affection.

**Morocco**

Even for that I thank you.

Therefore I pray you lead me to the caskets

To try my fortune. By this scimitar,

25 That slew the Sophy and Persian prince

That won three fields of Sultan Solyman,

I would o`er-stare the sternest eyes that look,

Outbrave the heart most daring on the earth,

Pluck the young sucking cubs from the she bear,

30 Yea, mock the lion when a roars for prey,

To win thee, lady. But alas the while,

If Hercules and Lichas play at dice

Which is the better man, the greater throw

May turn by fortune from the weaker hand.

35 So is Alcides beaten by his rage,

And so, may I, blind Fortune leading me,

Miss that which one unworthier may attain,

And die with grieving.

**Portia**

You must take your chances.

And either not attempt to choose all

40 or swear before you choose, if you choose wrong,

Never to speak to a lady afterward

In way of marriage: therefore, be advis’d.

**Morocco**

Nor will not. Come bring me unto my chance.

**Questions:**

1. (i) Who is Morocco? (02 marks)

(ii) Why is Morocco here? (02 marks)

1. In what way is Morocco different from other suitors? (02 marks)
2. What does the passage reveal about Morocco’s character? (06 marks)
3. What are your feelings towards;
4. Morocco, (04 marks)
5. Portia? (04 marks)

**3. LAWRENCE DARMANI –** *Grief Child*

A question formed in his mind now which he had not asked his friend then: supposing-the question was imprinted on his brain-supposing one was tired of life and decided that his work on earth was ended-what about that? Couldn’t he decide for himself that his work was done?

From where he was squatting beside the stream Adu waited for an answer, but no reply came. Yaro was no longer beside him.

A fish in the deep, dark water splashed after a worm and alerted Adu. The same hatred he had had for his aunt spilled over against his friend Yaro. Yaro had destroyed his plans. For the first time anger burned in his heart against Yaro. It was he who had just told him he could not decide for himself that his work on earth was finished. What was there left for him to do? His father was dead. His mother was dead. He had not relative who cared for him. Wasn’t his life finished? Huh, Yaro? What should I *do now? Tell me, Yaro!*

And the reply came, though he neither expected it nor wanted it: ‘God is able to change even the worst situation to something better.’ He found himself in Yaro’s room, after his mother’s death. Those were the very words Yaro had spoken to him when his mother and sister died. It was in the same season that his father was drowned. What did Yaro tell him about that? He had told him that God had spared his life; it was Adu who was being drowned when his father saved him. His father had sacrificed his life for him, Yaro said and Yaro had then tried to compare his father with the savior he often talked about, who sacrificed his life for all people.

‘Your father wants you to live,’ Yaro had said. ‘He wants you to live for him. His life is ended but yours is not.’

Had his life benefited anybody? Adu thought. Wasn’t his life full of suffering and misery?

As he walked further upstream, away from Yaro, he felt in his mind a trace of compassion for him. Then he knew how much his friend Yaro had influenced him.

That quality of life he admired in Yaro revived in him a sense of his own worth. The brief encountered had revived something he wanted to hold on to. The pain in his body was at present as real as his hatred for his aunt. But he wanted to live.

He made his way towards a tree further upstream, through elephant thistles that lined the bank of the river, he hadn’t the slightest desire to go home, though it was now midday. As he made his way through the thicket and reached the tree. Frightened birds flew out above him at the sudden appearance of this intruder. Adu settled under the shady tree. He glanced around him. The large dry leaves which had fallen reminded him of certain parts of his father’s cocoa farm in Susa. The grass had made a circle round the tree. He stretched his legs and leaned painfully back on the trunk’ gazing up into the many branches.

He saw a yellow bird which stretched its neck up and down to look at the visitor. From where he sat, he knew that he could drop that cheeky bird with one pull on a catapult, if he had one. But he doubted whether he was ready to kill. Better things than killing occupied his mind. Besides, he had just attempted one killing and failed; what was the guarantee that he could kill that bird? Times had changed. As the sun tilted towards the far west, twilight stole through the trees. A gentle air swept over his tired eyes. Exhausted from the mental, physical and emotional strain, he soon fell asleep.

**Questions:**

1. Where and when is the event above taking place?(6marks)
2. Describe the character of Adu and Yaro in the passage?(4marks)
3. What feelings does the passage arouse in you?(4marks)
4. What happens immediately after the passage?(6marks)

**4. JOHN STEINBECK** – *The Pearl*

The dark was almost in, and Juana’s fire threw shadows on the brush walls when the whispers came in, passed from mouth to mouth, “the Father is coming – the priest is coming.” The men uncovered their heads and stepped back from the door, and the women gathered their shawls about their faces and cast down their eyes. Kino and Juan Tomas, his brother, stood up. The priest came in – a graying, aging man with an old skin and a young sharp eye. Children, he considered these people, and he treated them like children.

“Kino,” he said softly, “Thou art named after a great man – and a great father of the church.” He made it sound like a benediction. “Thy namesake tamed the desert and sweetened the mind of thy people, didst thou know that? It is in the books.”

Kino looked quickly down at Coyotito’s head where he hung on Juana’s hip. Someday, his mind said, that boy would know what things were in the books and what things were not. The music had gone out of Kino’s head, but now, thinly, slowly, the melody of the morning, the music of evil, of the enemy sounded, but it was faint and weak. And Kino looked at his neighbours to see who might have brought this song in.

But the priest was speaking again. “It has come to me that thou hast found a great fortune, a great pearl.”

Kino opened his hand and held it out, and the priest gasped a little at the size and beauty of the pearl. And then he said, “I hope thou wilt remember to give thanks, my son, to Him who has given thee this treasure, and pray for guidance in the future.”

Kino nodded dumbly, and it was Juana who spoke softly. “we will, Father. And we will be married now. Kino has said so.” She looked at the neighbours for confirmation, and they nodded their heads solemnly.

The priest said, “it is pleasant to see that your first thoughts are good thoughts. God bless you, my children.” He turned and left quietly, and the people let him through.

But Kino’s hand had closed tightly on the pearl again, and he was glancing about suspiciously, for the evil song was in his ears, shrilling against the music of the pearl.

**Questions:**

1. What happens just before this passage?(5marks)
2. What shows that the priest is interested in Kino’s pearl?(5marks)
3. Give five human weaknesses that the author shows in the passage.(5marks)
4. What happens after this passage?(5marks)

**SUB-SECTION II**

Answer **one** question in **one** book **only**.

**NB:** If your answer in **sub-section (i)** was on a **play**: now **select a novel**: but if your answer in **sub section (i)** was on a **novel**, you must now **select a play**.

**FRANCIS IMBUGA:** *Return of Mgofu*

**Either** 5. With illustrations, identify three of the themes in the play, Return of Mgofu. (20 marks)

**Or** 6. In which ways is Mhando, a good leader? (20 marks)

**WILLIAM SHAKESPEARE:** *The Merchant of Venice*

**Either** 7. Relate what happens in the play, The Merchant of Venice to what happens in your community. (20 marks)

**Or** 8. How is shylock to blame for what happens to him in the play? (20 marks)

**LAWRENCE DARMINI:** *Grief Child*

**Either** 9. Why is Goma unworthy to be loved in Grief Child? (20 marks)

**Or** 10. How does Nimo’s death influence events in the Novel, Grief child? (20 marks)

**JOHN STEINBECK:** *The Pearl*

**Either** 11. Discuss the relationship between Juana and Kino throughout in the novel. (20 marks)

**Or** 12. Explain the various fears that Kino and his people face. (20 marks)

**SECTION B**

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

**SILVESTER ONZIVUA:** *The Heart Soothers*

**Either** 13 Explain the problems of modernity as brought out in the play, The Heart Soothers.

**Or** 14. How is Iyaa an admirabale character in The Heart Soothers.

**OKIA OMTATAH OKOITI:** *Voice of the People.*

**Either** 15. Referring to the play Voice of the People, describe the character of Nasimbi.

**Or** 16 Explain the voices of the people in the play, Voice of the People

**VICTOR BYABAMAZIMA:** *Shadows of Time*

**Either** 17 In which ways is Shadows of Time a story of suffering?

**Or** 18 Which lessons do you learn from reading the novel, Shadows of Time?

**CHINUA ACHEBE:** *Things Fall Apart*

**Either** 19 What kind of man is Okonkwo?

**Or** 20 Explain the theme of tradition in the novel, Things fall Apart.

**DANIEL MENGARA:** *Mema*

**Either** 21 Describe the character of Elang Sima as brought out in Mema.

**Or** 22 Describe three of the most interesting events in the novel, Mema.

**DAVID RUBADIRI:** *Growing up with poetry.*

**Either** 23 Read the poem below and answer the questions that follow.

**Iam becoming my mother**

Yellow/brown

Fingers smelling always of onions

My mother raises rare broom

And waters them with tea

Her birth waters sang like rivers

My mother is now me

My mother had a linen dress

The colour of the sky

And stored less and damask

Table cloth

To pull shame out of her eyes

I am becoming my mother

Brown/yellow woman

Fingers smelling always onions.

**Lorna Goodison (Jamaica)**

**Questions**

1. Identify the speaker and audience in this poem. (02 marks)
2. What is the poem about? (04 marks)
3. What are the feelings of the speaker? (04 marks)
4. Explain the lessons that this poem puts across. (04 marks)
5. Explain what makes this poem appealing to you. (06 marks)

Or

24. Select a poem you have studied from ***Growing up with poetry*** on the theme of **power** and use it to answer the following questions.

a) State the title of the poem and the name of the poet. (02 marks)

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

c) Explain the feelings that the poem arouses in you. (06 marks)

d) Why have you chosen the poem? (06 marks)

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

**Death at Mulago**

By David Rubadiri

Towers of strength

Granite

Hard concrete

Enduring

Like life itself.

Up they rise

Tall and slender

And around them

White coats flit

Like the magic they spell.

New Mulago Hospital

* The name shakes-

She stood firmly

On that cool afternoon

Giving names, tribe and sex,

A woman clad in busuti.

As the full stop was entered

On a white sheet of paper

A white coat gave a nod.

Her hands cross her chest

And the message unsaid

Crushing granite and concrete

In gushing tears of pain

And a lonely sorrow.

**Questions**

1. Explain what the poem is about? (06 marks)
2. Describe the feelings that the poem arouses in you and why? (04 marks)
3. What makes this poem appealing to you? (06 marks)
4. Explain the meanings of the following words/phrases as used in the poem.
5. White coats flit (01 mark)
6. As the full stop was entered (01 mark)
7. Her hands cross her chest (01 mark)
8. And a lonely sorrow (01 mark)

26. Select a poem by **Amateshe A.D** that you have studied from **An Anthology** **of East African poetry** and use it to answer the following questions.

**Questions**

1. State the title of the poem. (02 marks)
2. What is the poem about? (06 marks)
3. Explain the elements that make the poem interesting. (06 marks)
4. What lessons do you learn from the poem? (06 marks)

**\*\* END\*\***