

208/1
LITERATURE
IN ENGLISH
PAPER 1
July/August
2½ hours



WAKISSHA JOINT MOCK EXAMINATIONS

Uganda Certificate of Education

LITERATURE IN ENGLISH

Paper 1

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES:

- *There are two sections: A and B. Answer five questions in all, covering five books, choosing two from section A and three books from section B, one of which must be from one of the poetry books.*
- *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.*

SECTION A

Sub - Section (i)

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

EITHER

1. FRANCIS IMBUGA: The Return of Mgofu

Read the passage below and answer the questions that follow.

THORIWA: You have seen and heard for yourselves. Mgofu Ngonda died and was given a dignified burial at Kadesa's camp in Nderema. But Nora, Ngonda's youngest wife brought her husband's memory back to the people. She bore him a son and called him Mgofu Ngonda. The new Mgofu Ngonda grew up at Kadesa's shrine and became a seer in his own right.

THORI: Today, people of Nderema do not see him as a stranger. It's the goat who bleated twice to say he had found a new home and the dog barked at him. Mgofu knows no other home. Do they love him because he was born there? No! He is a fertile ground to grow their bean plants. He offers them invaluable advice whenever occasion demands. (*Looks at Thoriwa as if seeking permission to continue*) That's why Kadesa's shrine is revered to this day. Mgofu Ngonda is the head of the shrine.

THORIWA: The stone that was ignored in Mndika has become the cornerstone in Nderema.

THORI: Now, it seems time for the people of Mndika to look back. (*Low murmurs*) Yes, your eyes and ears need to open. Soon you may choose to mourn those whom your fathers and grandfathers sent to their smoldering graves. You have your current leader, Mwami Mhando to thank. The young leader, it seems, has a good head above his shoulders.

THORIWA: He, Mwami Mhando, knows good leadership. Good leadership is planted in the hearts of men and women of good will. It's not the sugarcane that made the toothless Odowa kill the farmer. Others enjoyed the sweet sap. Good leadership is not snatched away through the political intrigues of selfish minds.

THORI: Listen to Mwami Mhando. Discuss, consult and agree with his council of leaders and his wise counsel or you will be punished for the sins of your forefathers. It is experience that trains the squirrel to know where the grains can be scooped. Listen to your leaders. That's all.

Questions

- What leads to this conversation? (05 marks)
- What does the passage reveal about the character of the following:
 - Mgofu
 - Mhando
- Identify two themes portrayed in the passage. (06 marks)
(04 marks)
- Explain what happens shortly after this passage. (05 marks)

OR

2. W. SHAKESPEARE: *The Merchant of Venice*

Read the passage below and answer the questions that follow.

PORTIA: Tarry a little. There is something else.
This bond doth give thee here no jot of blood.
The words expressly are "a pound of flesh."
Take then thy bond, take thou thy pound of flesh,
But in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are by the laws of Venice confiscate
Unto the state of Venice.

GRATIANO: O upright judge!—
Mark, Jew.—O learned judge!

SHYLOCK: Is that the law?

PORTIA: Thyself shall see the Act,
For thou urgest justice, be assured
Thou shalt have justice more than thou desirest.

GRATIANO: O learned judge! Mark Jew: a learned judge.

SHYLOCK: I take the offer then. Pay the bond thrice
And let the Christian go.

BASSANIO: Here is the money.

PORTIA: Soft.
The Jew shall have all justice; soft no haste;
He shall have nothing but the penalty.

GRATIANO: O Jew, an upright judge, a learned judge!

PORTIA: Therefore prepare thee to cut off the flesh.
Shed thou no blood, no cut thou less nor more
But just a pound of flesh. If thou tak'st more
O less than just a pound, be it but so much
As makes it light or heavy or in substance
Or the division of the twentieth part
Of one poor scruple – nay, if the scale do turn
But in the estimation of a hair,
Thou diest, and all thy goods are confiscate.

GRATIANO: A second Daniel; a Daniel, Jew!
Now, infidel, I have you on the hip.

Questions

- Briefly explain what happens before this passage.
- Describe the character of Portia and Gratiano in the passage.
- Why is Shylock ready to accept money now and not a pound of flesh?
- What happens immediately after this passage?

EITHER

3. JOHN STEINBECK: *The Pearl*

It was late in the golden afternoon when the first little boy ran hysterically into the town and spread the word that Kino and Juana were coming back. And everyone hurried to see them. The sun was settling towards the western mountains and the shadows on the ground were long. And perhaps that was what left the deep impression on those who saw them.

The two came from the rutted country road into the city, and they were not walking in single file, Kino ahead and Juana behind, as usual, but side by side. The sun was behind them and their long shadows stalked ahead, and they seemed to carry two towers of darkness with them. Kino had a rifle across his arm and Juana carried her shawl like a sack over her shoulder. And in it was a small, limp, heavy bundle. The shawl was crusted with dried blood, and the bundle swayed a little as she walked. Her face was hard and lined and leathery with fatigue and with the tightness with which she fought fatigue. And her wide eyes stared inwards on herself. She was as remote and as removed as heaven. Kino's lips were thin and his jaws tight, and the people say that he carried fear with him, that he was as dangerous as a rising storm. The people say that the two seemed to be removed from human experience: that they had gone through pain and had come out on the other side; that there was almost a magical protection about them. And those people who had rushed to see them crowded back and let them pass and did not speak to them.

Kino and Juana walked through the city as though it were not there. Their eyes glanced neither right nor left nor up nor down, but stared only straight ahead. Their legs moved a little jerkily, like well-made wooden dolls, and they carried pillars of black fear about them. And as they walked through the stone and plaster city, brokers peered at them from barred windows and servants put one eye to slitted gate and mothers turned the faces of their youngest children inwards against their skirts; Kino and Juana strode side by side through the stone and plaster city and down among the brush houses, and the neighbours stood back and let them pass. Juan Tomas raised his hand in greeting and did not say the greeting and left his hand in the air for a moment uncertainly.

In Kino's ears the Song of the family was as fierce as a cry. He was immune and terrible, and his song had become a battle cry. They trudged past the burned square where their house had been without even looking at it. They cleared the brush that edged the beach and picked their way down the shore towards the water. And they did not look towards Kino's broken canoe.

And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was grey and ulcerous.

Questions

- What events have led to the passage above?
- Describe the relationship between Kino and Juana in the passage.
- Identify and explain two themes revealed in the passage.
- What happens after the passage?

(06 marks)

(04 marks)

(04 marks)

(06 marks)

OR

4. LAWRENCE DARMANI: *Grief Child*

Nimo allowed the boy to work for some time and then began, 'When you get to the farm...' and Adu could almost tell what would follow. '... your first business, if everything is alright, is to tackle what you came to do before the sun heats the soil and your back begins to ache. You don't stand gazing into the sky'. He paused. Still heaving, Adu could almost touch the hardness of the words.

'Work, my boy' – it was his father's watchword – 'work never kills a man. But a lazy man will die of poverty.' Nimo held a stump in his left hand and cut it with his hoe.

'True,' Mahama responded, hoeing close to his master.

'Did you ever hear a man who died from doing too much work?' Nimo asked, not expecting an answer. But Mahama responded, 'Never.' Nimo remained silent for some time and then repeated Mahama's word, 'Never. Never, my boy,' he emphasized. 'But ask me if I know of a man who ended up in jail because he would never do any work with his hands. Ask me, I can tell you how many such people I know.'

Adu knew when his father was serious. But what his father had said tickled his ears. If it had been an ordinary conversation he would have wanted to know who had been jailed for stealing. Where did this incident take place? What did he steal? Was he arrested by policemen?

'Even when our mothers used to tell us stories in the evenings', Nimo resumed his discourse, 'they told us the troubles of the lazy spider. All the time it was the lazy person who suffered, never the hard-working fellow.'

Adu's mind shot the story his mother had told him and his little sister Yaa, just the other night. His father was right. Of all the stories he had heard and those they read in their school books, none ridiculed a hard-working man.

No-no, Adu remembered – there was one. The story about the Spider and the Tree Squirrel was different. The Tree Squirrel was the hard-working one. He cultivated his own farm and worked hard on it. As for Spider, he roamed about doing nothing the whole season. But when the time for harvesting came he hatched a dubious plan to confiscate Tree Squirrel's groundnut farm. He made a path to the farm.

'What are doing out there?' Tree Squirrel asked Spider. 'Why are you making a path into my farm?'

'Your farm?' Spider retorted. 'What are you talking about?'

The matter reached the elders, according to his mother, and they called Spider and Squirrel to defend their case.

Questions

- What happens shortly before the passage? (05 marks)
- Describe the character of Nimo and Adu in the passage. (06 marks)
- Identify and explain two themes revealed in the passage. (04 marks)
- Explain what happens immediately after the passage. (05 marks)

Sub – Section (ii)

Answer one question in this section. 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: The Return of Mgofu

- EITHER** (20 marks)
5. Discuss the major themes in the play, *The Return of Mgofu*
- OR** (20 marks)
6. Describe the character of Kadesa in the play, *The Return of Mgofu*

W. SHAKESPEARE: The Merchant of Venice

- EITHER** (20 marks)
7. Giving evidence from the play, *The Merchant of Venice*, show that Portia prefers Bassanio to the other suitors who come to woo her.

Turn Over

8. With illustrations, explain the major themes in the novel.

JOHN STEINBECK: The Pearl

EITHER

9. Describe the character of Kino in the novel, *The Pearl*. (20 marks)

OR

10. With ample illustrations, explain the theme of racial segregation in the novel, *The Pearl*. (20 marks)

LAWRENCE DARMANI: Grief Child

EITHER

11. How do the deaths of Adu's parents and his sister affect his life in the novel, *Grief Child*? (20 marks)

OR

12. With illustrations, discuss the themes in the novel, *Grief Child*. (20 marks)

SECTION B

Answer three questions covering three books, one of which must be from one of the poetry books.

SYLVESTER ONZIVUA: The Heart Soothers

EITHER

13. In what ways is the play *The Heart Soothers* appealing to you? (20 marks)

OR

14. Discuss the major themes in the play, *The Heart Soothers*. (20 marks)

OKIYA OMTATAJI OKOITI: Voice of the People

EITHER

15. How is the play, *Voice of the People* a mirror of your society? (20 marks)

OR

16. Identify the arguments Nasirumbi raises against the cutting down of Simbi forest in the play, *Voice of the People*. (20 marks)

VICTOR BYAMAZIMA: Shadows of Time

EITHER

17. Discuss the theme of greed and materialism in the novel, *Shadow of Time*. (20 marks)

OR

18. How is the novel, *Shadow of Time* relevant to your society today? (20 marks)

CHINUA ACHEBE: Things Fall Apart

EITHER

19. Describe the character of Okonkwo in the novel, *Things Fall Apart*. (20 marks)

OR

20. In what ways does the coming of the white man change the societies of Umuofia and Mbanta in the novel, *Things Fall Apart*? (20 marks)

DANIEL MENGARA: Mema

EITHER

21. What lessons do you learn from the novel, *Mema*? (20 marks)

OR

22. Describe the character of Mema in the novel, *Mema*. (20 marks)

8. **OR**
With illustrations, explain the major themes in the play, *The Merchant of Venice*. (20 marks)
- JOHN STEINBECK: The Pearl**

9. **EITHER**
Describe the character of Kino in the novel, *The Pearl*. (20 marks)

10. **OR**
With ample illustrations, explain the theme of racial segregation in the novel, *The Pearl*. (20 marks)

LAWRENCE DARMANI: Grief Child

11. **EITHER**
How do the deaths of Adu's parents and his sister affect his life in the novel, *Grief Child*? (20 marks)

12. **OR**
With illustrations, discuss the themes in the novel, *Grief Child*. (20 marks)

SECTION B

Answer three questions covering three books, one of which must be from one of the poetry books.

SYLVESTER ONZIVUA: The Heart Soothers

13. **EITHER**
In what ways is the play *The Heart Soothers* appealing to you? (20 marks)

14. **OR**
Discuss the major themes in the play, *The Heart Soothers*. (20 marks)

OKIYA OMTATAH OKOITI: Voice of the People

15. **EITHER**
How is the play, *Voice of the People* a mirror of your society? (20 marks)

16. **OR**
Identify the arguments Nasirumbi raises against the cutting down of Simbi forest in the play, *Voice of the People*. (20 marks)

VICTOR BYAMAZIMA: Shadows of Time

17. **EITHER**
Discuss the theme of greed and materialism in the novel, *Shadow of Time*. (20 marks)

18. **OR**
How is the novel, *Shadow of Time* relevant to your society today? (20 marks)

CHINUA ACHEBE: Things Fall Apart

19. **EITHER**
Describe the character of Okonkwo in the novel, *Things Fall Apart*. (20 marks)

20. **OR**
In what ways does the coming of the white man change the societies of Umuofia and Mbanta in the novel, *Things Fall Apart*? (20 marks)

DANIEL MENGARA: Mema

21. **EITHER**
What lessons do you learn from the novel, *Mema*? (20 marks)

22. **OR**
Describe the character of Mema in the novel, *Mema*. (20 marks)

DAVID RUBADIRI: *Growing up with Poetry*

EITHER

23.

Read the poem below and answer the questions which follow:

Thoughts after Work

Clear laughter of African children
Rings loud in the evening:
Here around this musty village
Evening falls like a mantle,
Gracing in all a shroud of peace.
Heavily from my office
I walk
To my village,
My brick government compound,
To my new exile,
In this other compound
I would no longer intrude.
I perch over a chasm,
Ride a storm I cannot hold,
And so must pass on quietly
The laughter of children rings loud
Bringing back to me
Simple joys I once knew.

David Rubadiri (Malawi)

Questions:

- a) What is the poem about? (03 marks)
- b) Why does the speaker feel like he is in exile? (05 marks)
- c) What expressions in the poem suggest that the speaker is an outsider where he lives? (06 marks)
- d) How does the poem appeal to you? (06 marks)

OR

24.

Select a poem from *Growing up with Poetry* on the theme of Love 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 does the poem say about love? (06 marks)
- (c) What lessons do you learn from the poem? (06 marks)
- (d) Why does this particular poem appeal to you? (06 marks)

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

EITHER

25.

Read the Poem below and answer the questions that follow:

Illegal Brew

He was a man
of favoured health
whose speech was clarity
- a successful player
in the mysterious game
of fluctuating life.

The beginning

Turn Over

but with time,
he hit the fullness
of bulging calabashes

Time pulled on:
his head entered a pot
and remained
firmly stuck in;
his head flooding
with intoxicating
currents of alcohol,
he is now the last
to leave the beer markets.

Despite floods of warnings
from families and friends,
he firmly transplanted
his young life
on the lip burning
illegal brew

Of late,
his bowels have become
visibly distended;
his breath short
and shallow,
he also drags thickly
swollen limbs.

Beyond despair,
he sees the leveler coming
to add him to a list
like some heedless neighbor
who perished the same way.

Dr. Noah K. Ndosi (Tanzania)

Questions

- a) What is the poem about? (06 marks)
- b) What is likely to happen to the 'he' of the poem? (03 marks)
- c) What is the speaker's attitude towards 'he' in the poem? (05 marks)
- d) How relevant is this poem to your society? (06 marks)

OR

26. Select a poem from *An Anthology of East African Poetry* written by Dr. Everret Standa, and use it to answer the following questions:
- a) Give the title of the poem. (02 marks)
 - b) What is the poem about? (06 marks)
 - c) What makes the poem interesting? (06 marks)
 - d) What lessons do you draw from the poem? (06 marks)

END