

208/1
LITERATURE IN
ENGLISH
Paper 1
JULY / AUGUST, 2022
2½ hours



JINJA JOINT EXAMINATIONS BOARD

Uganda Certificate of Education

MOCK EXAMINATIONS – JULY / AUGUST, 2022

LITERATURE IN ENGLISH

Paper 1

2 hours 30 minutes

INSTRUCTIONS:

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.

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:***
Mtange &

Mnavi: *(Together)* Yes, Mgofu, we slept well.

Ngoda: That's good. Nora, my daughter, returned from her studies last night, just after you retired to bed. She has been away for three years.

Nora: I greet you, people of our motherland.

Mtange &

Mnavi: We greet you too, our daughter.

Ngoda: Nora... we named her after the woman who gave birth to me right here at this shrine. *(Visibly mused)* That was soon after my father's death. He was buried under that fig tree over there, where the sick sit. My mother is buried there too. And when my time comes, which is not too far away, I too shall be laid to rest there. Nora here is my witness. Not so, Ulivaho?

Nora: It's so Father.

Ngoda: I thank you.

Mtange: *(Cutting in)* Allow me to stand by your father's graveside for a few moments.

Ngoda: That's granted. My late father was a man of Mindika. Where is the wisdom of denying your request? *(Mtange and Mnavi observe silence at the graveside).*

Mnavi: We thank you for that.

Ngoda: Quite often we make a mistake. A mistake of thinking that we learn from the wisdom of hindsight. No! No, we don't.

Mnavi: And do we not?

Ngoda: No, we don't. My people, what we actually learn from is the ignorance of our understanding. Probably the appreciation of the future too. We think wrongly about the future. The turning point can only be reached by our children and their children.

Mtange: A profound thought, indeed.

Ngoda: (*Contemplating*) I've been thinking deeply about what we discussed last night. If your leader is thinking of bringing women closer to the seat of rule, you should support him. That is surely the future. Nderema took that path several years ago. Now see where they are.

Mtange: Mwami Mhando already has a list of deserving women whom he wishes to join the Inner Circle of Elders now known as Sujas, for servants.

Mnavi: I think he intends to reveal their names on Remembrance Day.

Ngoda: (*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.

Questions:

- | | |
|---|------------|
| a) What happens just before this scene? | (04 Marks) |
| b) Describe the character of Mtange and Ngoda as revealed in the passage. | (08 Marks) |
| c) With illustration, identify any <i>two</i> themes in the extract. | (04 Marks) |
| d) Briefly describe what happens shortly after this extract | (04 Marks) |

Or 2. WILLIAM SHAKESPEARE: *The Merchant of Venice*:

Antonio

I have heard

Your grace hath tane great pains to qualify
His rigorous course; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer with a quietness of spirit
The very tyranny and rage of his.

Duke

Go one and call the Jew into the court.

Salerio

He is ready at the door, he comes my Lord.

Enter Shylock

Duke

Make room and let him stand before our face
Shylock, the world thinks, and I think so too.

That thou but ledest this fashion of malice
 To the last hour of act, and then 'tis thought
 Thou'lt show thy mercy and remorse more strange
 Than is thy strange apparent cruelty
 And where thou now exacts the penalty,
 Which is a pound of this poor man's flesh,
 Thou wilt not only loose the forfeiture
 But, touch'd with human gentleness and love,
 Forgive a moiety of the principal,
 Glancing an eye of pity on his losses
 That have of late huddl'd on his back,
 Enow to press a royal merchant down
 And pluck commiseration of his state
 From brassy bosoms and rough hearts of flint
 From stubborn Turks, and Tartars never train'd
 To offices of tender courtesy,
 We all expect a gentle answer, Jew.

Questions:

- | | |
|--|------------|
| a) What leads to this passage? | (04 Marks) |
| b) Describe the relationship between Shylock and Antonio in the passage. | (06 Marks) |
| c) Identify and briefly explain <i>two</i> themes in the passage. | (04 Marks) |
| d) How does Shylock react to the Duke's advice and why? | (06 Marks) |

Or. 3. JOHN STEINBECK: *The Pearl*:

When the doctor had gone and all the neighbours had reluctantly returned to their houses, Kino squatted beside the little glowing coals in the fire hole and listened to the night sound, the soft sweep of the little waves on the shore and the distant barking of dogs, the creeping of the breeze through the brush house roof and the soft speech of his neighbours in their houses in the village. For these people do not sleep soundly all night; they awaken at intervals and talk a little and then go to sleep again. And after a while Kino got up and went to the door of his house.

He smelled the breeze and he listened for any foreign sound of secrecy or creeping, and his eyes searched the darkness, for the music of evil was sounding in his head and he was fierce and afraid. After he had probed the night with his senses he went to the place by the side post where the pearl was buried, and he dug it up and brought it to his sleeping mat, and under his sleeping mat he dug another little hole in the dirt floor and buried his pearl and covered it up again.

And Juana, sitting by the fire hole, watched him with questioning eyes, and when he had buried his pearl she asked: "Who do you fear?" Kino searched for a true answer, and at last he said: "Everyone." And he could feel a shell of hardness drawing over him. After a while they lay down together on the sleeping mat, and Juana did not put the baby in his box tonight, but cradled him on her arms and covered his face with her head shawl. And the last light went out of the embers in the fire hole.

But Kino's brain burned, even during his sleep, and he dreamed that Coyotito could read, that one of his own people could tell him the truth of things. And in his dream, Coyotito was reading from a book as large as a house, with letters as big as dogs, and the words galloped and played on the book. And then darkness spread over the page, and with the darkness came the music of evil again, and Kino stirred in his sleep; and when he stirred, Juana's eyes opened in the darkness. And then Kino awakened, with the evil music pulsing in him, and he lay in the darkness with his ears alert.

Then from the corner of the house came a sound so soft that it might have been simply a thought, a little furtive movement, a touch of a foot on earth, the almost inaudible purr of controlled breathing. Kino held his breath to listen, and he knew that whatever dark thing was in his house was holding its breath too, to listen. For a time no sound at all came from the corner of the brush over to him in warning, and then the sound came again! the whisper of a foot on dry earth and the scratch of fingers in the soil.

And now a wild fear surged in Kino's breast, and on the fear came rage, as it always did. Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house. He felt cloth, struck at it with his knife and missed, and struck again and felt his knife go through cloth, and then his head crashed with lightning and exploded with pain. There was a soft scurry in the doorway, and running steps for a moment, and then silence. Kino could feel warm blood running down from his forehead, and he could hear Juana calling to him. "Kino! Kino!" And there was terror in her voice. Then coldness came over him as quickly as the rage had, and he said: "I am all right. The thing has gone."

Questions:

- a) What happens shortly before this passage? (06 Marks)
- b) What does the passage show about the character of Kino? (04 Marks)
- c) Briefly explain any *three* themes revealed in the passage. (06 Marks)
- d) What are your feelings towards Kino in the passage? (04 Marks)

Or 4. LAWRENCE DARMANI: *Grief Child*:

Beckie Annan packed her books, as if ready to go home, but she lingered awhile. A few of the girls were still arranging their things in class. She waited. When they left, Beckie sat down, rested her head on the table and allowed her mind to wander.

Ofori. Yes, that was the man who occupied her mind. Until a year ago she hadn't thought there was her type of man in the school. But now she couldn't take her eyes off Ofori: so strong willed, intelligent, lovely. But since when? Ofori hadn't struck her as attractive until lately. Beckie! What has happened to you? No one dared approach Beckie more than once with anything to do with love. Some of the teachers had given up making advances towards her; she knew how to discourage them.

Like Afram, the class three teacher. From the way the man used to gaze at her she knew that he too had been captivated. But unlike most of the others, Afram dared to visit her in her house. As soon as she saw him, she knew how to deal with him. She prepared him a lunch. Then as they sat to talk, she pulled her album from under the table and went through it with him.

'And who's this?' Afram asked.

'Oh, that is my brother...my father...another brother...a former mate of mine from the secondary school...'

Afram looked at her.

'Oh, well,' she said, 'to tell the truth, he is my fiancé.'

That settled Afram for good.

Men were funny. Beckie smiled.

But perhaps she was not so clever after all; for without warning, without struggling, calmly, Ofori had entered her heart. He had captured her mind and heart. A tutor at college used to say, 'Love is not a thing of the mind but of the heart. Your heart can dictate and your mind will obey.' Beckie never believed that. To her, love was a thing both of the mind and the heart. She used to argue that if her mind said No to love, then her heart would have no choice but to say No too. Her opinion had not

changed, she told herself firmly. In this situation both mind and heart had said Yes. Did this make any sense?

'It makes sense,' she murmured aloud. That was when she realized someone was standing by the door.

'What makes sense?' Ofori asked, stepping into the room and leaning against the teacher's table where Beckie sat.

For a whole minute the young teacher feasted his eyes on hers and she refused to blink. They took their fill of one another – neither satisfied – until Beckie's eyes began to water. They filled and overflowed. Still she refused to blink.

At last Ofori blinked a couple of times. He marveled at the strength he saw in those eyes.

Questions:

- a) Briefly explain what happens before this passage. (06 Marks)
- b) Describe Beckie Annan's character as presented in this passage. (06 Marks)
- c) What does "Love is not a thing of the mind but of the heart" mean? (03 Marks)
- d) Briefly describe what happens immediately after 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. What lessons do you draw from the play *The Return of Mgofu*? (20 Marks)

Or 6. How relevant is the play *The Return of Mgofu* to your society? (20 Marks)

WILLIAM SHAKESPEARE: *The Merchant of Venice*:

Either 7. Describe the character of Portia. What is her importance in the play *The Merchant of Venice*. (20 Marks)

Or 8. What lessons do you learn from Shylock in the play *The Merchant Of Venice*? (20 Marks)

JOHN STEINBECK: *The Pearl*:

Either 9. In which ways is the pearl shown to be evil in the novel? (20 Marks)

Or 10. How does the pearl of the world affect Kino and his family? (20 Marks)

LAWRENCE DARMANI: *Grief Child*:

Either 11. Describe Nimo's character in the novel *Grief Child*. (20 Marks)

Or 12. Explain how Yaro influences Adu's life in the novel *Grief Child*. (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:

SYLVESTER ONZIVUA: *The Heart Soothers*:

Either 13. Explain the important lessons in the play *The Heart Soothers*. (20 Marks)

Or. 14. Explain the change of Mini's character in the play, *The Heart Soothers*. (20 Marks)

OKIYA OMTATAH OKOITI: *Voice of the People*:

Either 15. Do you find the play *Voice of the People* relevant to Uganda today? Give reasons. (20 Marks)

Or 16. What is the importance of Nasirumbi in the play *Voice of the People*? (20 Marks)

VICTOR BYAMAZIMA: *Shadows of Time*:

Either 17. Describe the character of Steve as presented in *Shadows of Time*. (20 Marks)

Or 18. Explain the relevance of the title *Shadows of Time* to the novel. (20 Marks)

CHINUA ACHEBE: *Things Fall Apart*:

Either 19. "Why should man suffer so grievously for an offence he had committed inadvertently?" Explain the truth in the statement with close reference to Okonkwo's life. (20 Marks)

Or 20. In which way(s) does Ikemefuna influence occurrences 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. Why is Mema an unusual person in the novel *Mema*? (20 Marks)

DAVID RUBADIRI: *Growing Up With Poetry*:

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

Freedom Sóng

Atieno washes dishes,
Atieno plucks the chicken,
Atieno wakes up early,
Beds her sacks down in the kitchen,
Atieno eight years old
Atieno yo.

Since she is my sister's child,
Atieno needs no pay,
While she works my wife can sit,

Sewing every sunny day,
 With her earnings I support
Atieno yo.

Atieno's sly and jealous,
 Bad example to the kids,
 Since she minds them, like a school girl,
 Wants their dresses, shoes and beads,
 Atieno ten years old,
Atieno yo.

Now my wife has gone to study,
 Atieno is less free,
 Don't I feed her, school my own ones,
 Pay the party, union fee,
 All for progress, aren't you grateful,
Atieno yo?

Visitors need much attention.
 Specially when I work nights.
 That girl stays too long at market,
 Who will teach her what is right?
 Atieno rising fourteen,
Atieno yo.

Atieno's had a baby,
 So we know that she is bad.
 Fifty-fifty it may live,
 To repeat the life she had,
 Ending in post partum bleeding
Atieno yo.

Atieno's soon replaced
 Meat and sugar more than all
 She ate in such a narrow life
 Were lavished on her funeral
 Atieno's gone to glory
Atieno yo.

Questions:

- Who is the speaker in the poem? (02 Marks)
- What is the poem about? (06 Marks)
- Explain the meaning of the following expressions or words as used in the poem.
 - ...she minds them... (01 Mark)
 - ...lavished... (01 Mark)
- What feelings does the poem arouse in you and why? (06 Marks)
- Briefly relate the poem to what happens in your society (04 Marks)

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

- State the name of the poet and the title of the poem. (03 Marks)
- What is the subject matter of the poem? (06 Marks)
- Why have you selected this particular poem? (06 Marks)
- 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:

Beloved

E. H. S. Barlow

So long as you are there
For the love that we share
I'll take my shield and spear
And life's battle continue without fear
When battleweary
Peace will I find always
In your love and quiet ways.

Remember our dawn of love
Our struggles and how we grew
Through the entangled growth below
That abounds on the dark forest floor
Our vines have reached the light
Behold our golden fruits
True love's gracious gifts divine

So long as we are together
Your hands in mine again
We'll brave life's rough terrain
All set for exciting horizons
After the noon of day
We'll travel the sunset way
Behold the glory of a fulfilled day.

Questions:

- What is the subject matter of this poem? (05 Marks)
- What is the attitude of the speaker about the person being addressed? (04 Marks)
- Explain what makes this poem appealing to you. (06 Marks)
- How does the poem make you feel and why? (05 Marks)

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

- State the name of the poet and the title of the poem. (04 Marks)
- What does the poem say about *Love*? (06 Marks)
- What makes the poem appealing to you? (06 Marks)
- Write a short poem to a person you love dearly. (04 Marks)

112/1
ENGLISH LANGUAGE
COMPOSITION
PAPER 1
July/August
2 hours



WAKISSHA JOINT MOCK EXAMINATIONS

Uganda Certificate of Education

ENGLISH LANGUAGE

COMPOSITION

Paper 1

2 hours

INSTRUCTIONS TO CANDIDATES:

This paper has **two** sections: Section **A** and Section **B**.

You must attempt **both** Sections.

Answer **two** questions in all.

Answer question **one** (1) in section **A** (compulsory) and **one** other question in section **B** selected among questions 2 - 7.

SECTION A: You are advised to spend 10 minutes preparing, about 30 minutes writing and 5 minutes checking and correcting your work.

SECTION B: You are advised to select only **one** question from this section and spend 10 minutes preparing, 1 hour writing and about 5 minutes checking and correcting your work.

- Any additional question(s) answered will **not** be marked.
- Composition should be original and relevant to the given topics.

SECTION A (Compulsory) 20 Marks

1. Imagine that you are being interviewed for your first job in the chosen profession after you have left school.

Having passed all level examinations up to university, you decide to join a company or department for the job.

Write out the conversation that took place between the manager or boss and you in the interview, the following details may be needed in your conversation:

- Invitation/welcome.
- Exchange of greetings.
- Information about yourself.
- Level of education.
- Personal ability and skills.
- Interests/hobbies/expectations etc.

(20 marks)

(Use between 180 and 200 words)

SECTION B (20 Marks)

Choose **one** of the following topics and write a composition using 500 to 600 words.

2. Write a composition beginning: Difficult as it was to believe, at last we were back to school again.....
3. Write about someone you know who has done a lot to change the life of ordinary people in your area or country.
4. "Great talkers are great liars". Relate a story with this title.
5. Considering how you were brought up in your family, explain the way you intend to bring up your own children in future.
6. "Success is more about luck than hard work". Write in support or disagreement.
7. Be it ever so humble, there is no place like home. Write a composition ending with this statement.

END