

208/1
Literature
In English
Paper 1
2½ hours

KASESE DISTRICT JOINT EXAMINATIONS BOARD (KADJEB)

MOCK EXAMINATIONS

Uganda Certificate of Education

LITERATURE IN ENGLISH

Paper 1

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.

Section A
Sub-section (i)

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

Either: 1. FRANCIS IMBUGA: The Return of Mgofu

Mhando: (*Trying to control his 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 uncertainties, the neighbours around us sing in jubilation because their granaries are bursting with plenty. Why, I ask you, why? Is it because of the one above?

Mtange: No. work of the one above? It's us. No, it can't be. It must be us. That has never crossed my mind before. Look at the size of Mndika, four times the size of Suguta to the west. But just yesterday, they beat us again, four to one. Now is this a matter to blame our creator for?

Mdanya: (*Apologetically*) I said it was a slip of the tongue. I didn't sleep well last night.

Mtange: This is not the first time Suguta has shamed us in our very backyard. When famine strikes us, it is Suguta we rely on and now their children are beginning to fill our schools.

Mhando: But why?

Mtange: Well, perhaps it is because their land is more fertile than ours.

Mdanya: But that is not our fault. They were given that land by colonialists. They were left with large factories, good roads, big jobs in international organizations and all. So how can anyone blame us? Were we not discriminated against? And that is no slip of the tongue.

Mtange: (*Pacing up and down.*) Your majesty, it's true what Suja Mdanya has said. But he is forgetting one thing. The colonialist left us many, many years ago. For how long shall we continue to blame them for our shortcomings? For how long shall we blame fate for where we are?

Mhando: Control yourself Suja Mtange. These matters demand long hours of meditation. So be patient, Suja Mdanya. Have you thought deeply about what is wrong with us? (*Going towards Mtange*) The people of Suguta have large acres of fertile land than us, but what about our other neighbours? Do they have more fertile land than we do? Answer me, do they?

Mtange: No, they do not.

Mhando: (*Raising his voice.*) Then why is it that every time famine strikes us it's they who come to our rescue? Why is it that when we compete with the people of Suguta they beat us? Suja Mdanya... tell me. The problem is in our minds. Yes, yes... The problem is in our people's minds. (*Pause*) Our people just don't believe in themselves. That's partly why I called the two of you here this morning.

Mtange: The question your majesty, is this, "Can we solve the problem?"

Mdanya: Of course (*appearing excited.*) The way I see it, the question we should be asking ourselves is how we can solve the problem.

Questions:

- a) What events lead to this passage? (04 marks)
- b) What according to the passage are the factors that have caused limited development in Mndika? (04 marks)
- c) Describe the feelings of the different characters in this passage. (04 marks)
- d) Explain the themes presented in this passage. (04 marks)
- e) Briefly state what happens immediately after this passage. (04 marks)

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

Portia: He is well paid that is well satisfied,
And I delivering you, am satisfied
And therein do account myself well paid,
My mind was never yet more mercenary.
I pray you know me when we meet again,
I wish you well and so I take my leave.

Bassanio: Dear sir, of force I must attempt you further,
Take some remembrance of us as a tribute,
Not as a fee: grant me two things, I pray you
Not to deny me, and to pardon me.

Portia: You press me far, and therefore I will yield,
Give me your gloves, I'll wear them for your sake,
And for your love I'll take this ring from you,
Do not draw back your hand, I'll take no more,
And you in love shall not deny me this.

Bassanio: This ring good sir, alas it is a trifle,
I will not shame myself to give you this.

Portia: I will have nothing else but only this,
And now methinks I have a mind to it.

Bassanio: There's more depends on this than on the value
The dearest ring in Venice will I give you,
And find it out by proclamation,
Only for this I pray you pardon me.

Portia: I see sir you are liberal in offers,
You taught me first to beg, and now methinks
You teach me how a beggar should be answer'd

Questions:

- a) What events lead to this scene? (05 marks)
- b) What does this passage reveal about Portia's character? (05 marks)
- c) Why do you think Bassanio is reluctant to give his ring to Portia? What would you have done if you were in his position? Give reasons for your answer. (05 marks)
- d) What does Portia mean by "I pray you know me when we meet again"? How does what she says happen later in the play? (05 marks)

Either: 3. JOHN STEINBECK: *The Pearl*

"I have a pearl," said Kino. And Juan Tomas stood beside him and snorted a little at the understatement. The neighbours peered around the doorway, and a line of little boys, clambered on the window bars and looked through. Several little boys, on their hands and knees, watched the scene around Kino's legs.

"You have a pearl," the dealer said. "Sometimes a man brings in a dozen. Well, let us see your pearl. We will value it and give you the best price." And his fingers worked furiously with the coin.

Now Kino instinctively knew his own dramatic effects. Slowly he brought out the leather bag, slowly took from it the soft dirty piece of deerskin, and then he let the great pearl roll into the black velvet tray, and instantly his eyes went to the buyer's face. But there was no sign, no movement, the face did not change, but the secret hand behind the desk missed in its precision. The coin stumbled over a knuckle and slipped silently into the dealer's lap. And the fingers behind the desk curled into a fist. When the right hand came out of hiding, the forefinger touched the great pearl, rolled it on the black velvet; thumb and forefinger picked it up and brought it near to the dealer's eyes and twirled it in the air.

Kino held his breath, and the neighbours held their breath, and the whispering went back through the crowd. "He is inspecting it - No price has been mentioned yet - They have not come to a price."

Now the dealer's hand had become a personality. The hand tossed the great pearl back in the tray, the forefinger poked and insulted it, and on the dealer's face there came a sad and contemptuous smile.

"I am sorry, my friend," he said, and his shoulders rose a little to indicate that the misfortune was no fault of his.

"It is a pearl of great value," Kino said.

The dealer's fingers spurned the pearl so that it bounced and rebounded softly from the side of the velvet tray.

"You have heard of fool's gold," the dealer said. "This pearl is like fool's gold. It is too large. Who would buy it? There is no market for such things. It is a curiosity only. I am sorry. You thought it was a thing of value, and it is only a curiosity."

Questions:

- a) What happens just before this passage? (04 marks)
- b) What is revealed about the pearl buyer's character in this passage? (04 marks)
- c) Describe the feelings of the neighbours and the pearl buyer in the passage. (04 marks)
- d) If you were Kino, what would you have done? Give reasons for your answer. (04 marks)
- e) What happens to Kino just after this passage? (04 marks)

Or: 4. LAWRENCE DARMANI: *Grief Child*

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 Saviour 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 encounter 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:

- a) Briefly explain what leads to this passage. (05 marks)
- b) Describe the character of Yaro and Adu as presented in the passage. (06 marks)
- c) Explain the themes portrayed in this passage. (04 marks)
- d) What happens immediately after the passage? (05 marks)

Sub-section (ii)

Answer **one** question on **one** book only. 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: 5. Describe the character and role of Mhando in the play *The Return of Mgofu*. (20 marks)

Or: 6. "You see, tradition is only good when it helps a nation to improve the human condition of its people." Do you agree with the statement? Give reasons for your answer with clear illustration from the play *The Return of Mgofu*. (20 marks)

WILLIAM SHAKESPEARE: *The Merchant of Venice*.

Either: 7. Describe one interesting scene in the play, *The Merchant of Venice* and say why you find it interesting. (20 marks)

Or: 8. Explain what makes Portia an admirable character in *The Merchant of Venice*. (20 marks)

JOHN STEINBECK: *The Pearl*

Either: 9. Kino is to blame for the death of Coyotito. Do you agree? Give reasons. (20 marks)

Or: 10. How is the novella *The Pearl* relevant to Uganda's situation today? (20 marks)

LAWRENCE DARMANI: *Grief Child*

Either: 11. What lessons do you learn from the novel *Grief Child*? (20 marks)

Or: 12. Discuss the major challenges faced by Adu in *Grief Child*. (20 marks)

SECTION B

*In this section you must answer **three (3)** questions covering **three (3)** books. One of the questions must be chosen from a **poetry** text.*

SYLVESTER ONZIVUA: *The Heart Soother*

Either: 13. What makes *The Heart Soother* an amusing play? (20 marks)

Or: 14. Explain the character and role of Florence in the play, *The Heart Soother*. (20 marks)

OKIYA OMATATAH OKOITI: *Voice of the People*

Either: 15. What explains the people's dissatisfaction with Boss' government? (20 marks)

Or: 16. Explain the role of the Mothers' Front in the play, *Voice of the People*. (20 marks)

VICTOR BYABAMAZIMA: *Shadows of Time*

Either: 17. Discuss any two major themes in the novel, *Shadows of Time*. (20 marks)

Or: 18. Explain the contribution of each of the following to the tragedy that befalls Flora:

(i) Tom (ii) Komposita (iii) Prof Ruhu (20 marks)

CHINUA ACHEBE: *Things Fall Apart*

Either: 19. How is the novel, *Things Fall Apart* relevant to your society today? (20 marks)

Or: 20. Explain the character and role of Obierika in the novel, *Things Fall Apart*. Why should he be referred to as a friend indeed? (20 marks)

DANIEL MENGARA: *Mema*

Either: 21. Compare the character of Mema and Pepa as portrayed in the novel. (20 marks)

Or: 22. Explain the challenges that Ntsame Minlame goes through in the novel. (20 marks)

DAVID RUBADIRI: *Growing up with Poetry*

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

Life is Tremulous

Life is tremulous like a waterdrop on a mophane tree
My body is wrinkled, my hair grey
The talk is Bushmen everywhere
I am called a 'no body'
A race of ragged filthy people
Who cannot clean their floors
Whose blanket is the firewood
Who spit and sneeze freely everywhere
Whose bodies smell of root-ointment
Or like a cowhide soaked in the river water
My countrymen call me names
I am torn between life and death
Propped between freedom and slavery
My tears glide in pairs down my cheeks
My hands shake because of old age
I am no more than a refugee
A loafer they say
Yet others loaf too whilst other men work
It is true I do not worry for lunch
As birds do not worry for theirs too
To me the delights of knowledge
And the pomp of power are anathema
Life is tremulous like drops
Of water on mophane leaf
My countrymen eat, drink and laugh
I and my fellow men and women sleep under trees
In caves or open ground
We starve, we can no longer hunt freely
Life is a scourge, a curse
It is tremulous like a drop of water on a mophane leaf.

Albert G. T. K. Malikongwa (Botswana)

Questions:

- a) Describe the speaker in the poem. (02 marks)
- b) What is the poem about? (05 marks)
- c) Explain the meaning of the following expressions as used in the poem: (04 marks)

Page | 8

- i) The talk is Bushmen everywhere
I am called a 'no body'
- ii) A race of ragged filthy people
Who cannot clean their floors
- d) How is the life of the speaker and his likes a scourge? (05 marks)
- e) What are your feelings towards the countrymen who eat, drink and laugh as described by the speaker? (04 marks)

Or: 24. Select a poem you have studied on the theme of *Village Life* and use it to answer the following questions.

- a) State the title of the poem and the name of the poet. (04 marks)
- b) What is the poem about? (06 marks)
- c) Why have you chosen this particular poem? (05 marks)
- d) What lessons do you learn from the poem? (05 marks)

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

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

Illegal Brew (Dr. Noah K. Ndosi)

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

The beginning
was only a few sips;
but each 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 leveller coming
to add him to a list
like some heedless neighbour
who perished the same way.

Questions:

- a) Describe the speaker in the poem. (02 marks)
- b) Explain what the poem is about? (05 marks)
- c) Explain the meaning of the following words/phrases as used in the poem: (04 marks)
 - i) favoured ii) fluctuating iii) head entered a pot iv) floods.
- d) Describe the feelings that the poem arouses in you and why? (04 marks)
- e) What makes this poem appealing to you? (05 marks)

Or: 26. Select a poem by **Everett Standa** from *An Anthology of East African Poetry* and answer the following questions.

- a) State the title of the poem. (02 marks)
- b) What is the poem about? (06 marks)
- c) Why have you chosen this particular poem? (06 marks)
- d) What lessons do you learn from this poem? (06 marks)

END