**208/1**

**LITERATURE**

**IN ENGLISH**

**PAPER 1**

**2 ½ HOURS**

**UGANDA CERTIFICATE OF EDUCATION**

**LITERATURE IN ENGLISH**

**PAPER 1**

**2 HOURS: 30 MINUTES**

**INSTRUCTIONS TO CANDIDATES:**

* Answer ***five*** questions in all, on ***five*** books choosing ***two*** books from section ***A*** and ***three*** books 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 from sub – section ***(ii)***
* You ***must*** cover ***one play*** and ***one novel***
* Any additional question(s) ***will not*** be marked.

**SECTION A**

**SUB – SECTION (i)**

Select ***one*** of the passages 1 – 4, read it careful and answer the questions after it as concisely as possible.

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

**Thoriwa**: suddenly………… suddenly, MgofuNgoda got

hold of the hand of his youngest wife,

Mora and the two walked off into the

night. Mgofu left the rest of his family

right there.

**Thori:** *(Almost in a whisper.)* In the sacred cave,

those who are given to whispering

whispered and said that Mgofu’s

youngest wife was with child *(Pause)*

that night…..the dreadful eternal

darkness caught up with all of us. To

think the sacred cave would be safe was

unwise. That same night they followed

us to the shrine. “Get out,” they

shouted. “We have come to protect

you….Those who obeyed were killed.

Those who chose to stay in the cave

were burnt to death. Thoriwa and I

were among those who chose to obey.

Our spirits were among the first ones

to escape into the mist. *(Pointing at the*

*skies)* so you see, we don’t belong here.

We belong where we have come from.

**Thoriwa**: But don’t get us wrong, we are not

bitter. The soiled water can still be

distilled to freshness. We believe in

forgiveness. Forgive and you shall be

forgiven.

**Thori:** *(Holding Thoriwa’s hand and looking at her.)*

forget you shall be forgotten. I

can’t forget you dear. *(to the audience)*

isn’t she something to behold? Yes,

very forgiving. It’s impossible to forget

the good times we had growing up

here, in the three ridges of Mndika.

Mndika! *(Nodding his head)* The name of

the sacred place before the madness.

**Thoriwa**: Yes, that was the end of a peoples’

memory. But Thori and I are different.

We have failed to forget.

*(Lights dim as musical instruments establish*

*the sadness of the moment. Soft signing voices*

*accompany the musical instruments.)*

**Thori:** *(After the musical interlude.)* When we got

to where we now live, those who left

before us gave use a new home. The

half – blind old seer had arrived before

us. But his expectant wife was not

there. The old seer had left her behind,

***Questions***

1. What leads to the events in this passage? (06mks)
2. Explain three themes brought out in this passage (06mks)
3. What does Thori mean when he says, “when we got where we now live, those who left before us gave us a new home. The half blind old seer had arrived before us”? (04mks)
4. Explain what happens to Mgofu’s expectant wife after the passage. (04mks)

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

**Bassanio**

Madam, you have bereft me of all words.

Only my blood speaks to you in my veins,

And there is such confusion in my powers

As after some oration fairly spoke

By a beloved prince there doth appear

Among the buzzing, pleased multitude,

Where every something being blent together

Turns to a wild of nothing, save of joy.

Express`d, and not express`d. but when this ring

Parts from this finger, then parts life from hence

O then be hold to say Bassanio`s dead!

**Nerissa**

My lord and lady, it is now our time.

That have stood any and seen out wished prosper,

To cry`good joy`. Good joy, my lord and lady!

**Gratiano**

My lord Bassanio, and my gentle lady,

I wish you all the joy that you can wish;

For I am sure you can wish none from me.

And when your honours mean to solemnize

The bargain of your faith, I do beseech you

Even at that time I may be married too.

**Bassanio**

With all my heart, so thou canst get a wife.

**Gratiano**

I thank your lordship, you have got me one.

My eyes, my lord, can look as swift as yours:

You saw the mistress, I beheld the maid.

You lov`d, I lov`d; for intermission.

No more pertains to me, my lord, than you.

Your fortune stood upon the caskets there,

And so did mine too as the matter falls.

For swearing till my very roof was dry.

With oaths of love, at last – if promise last –

I got a promise of this fair one here

To have her love, provided that your fortune

Achiev`d her mistress.

**Portia**

Is this true, Nerissa?

**Nerissa**

Madam, it is, so you stand pleas`d withdal.

**Bassanio**

And do you, Gratiano, mean good faith?

**Gratiano**

Yes ‘faith, my lord.

**Bassanio**

Our feast shall be much honour`d in your marriage.

**Gratiano**

We`ll play with them the first boy for a thousand ducats.

**Nerissa**

What, and stake down?

**Questions**

1. What leads to the passage above? (6marks)
2. Explain any two themes portrayed in the passage. (4marks)
3. Identify and explain the character of Bassanio as portrayed in the passage. (4marks)
4. What happens shortly after the passage? (6marks)

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

The lowest step, where the stream collected before it tumbled down a hundred feet and disappeared into the rubbly desert, was a little platform of stone and sand. Only a pencil of water fell into the pool, but it was enough to keep the pool full and to keep the ferns green in the underhang of the cliff, and wild grape climbed the Stone Mountain and all manner of little plants found comfort here. The freshets had made a small sandy beach through which the pool flowed, and bright – green watercress grew in the damp sand. The beach was cut and scared and padded by the feet of animals that had come to drink and to hunt.

The sun had passed over the stone mountains when Kino and Juana struggled up the steep broken slope and came at last to the water. From this step they could look out over the sun – beaten desert to the blue Gulf in the distance. They came utterly weary to the pool, and Juana slumped to her knees and first washed Coyotito’s face and then filled her bottle and gave him a drink. And the baby was weary and petulant, and he cried softly until Juana fed him, and then he gurgled and clucked against her. Kino drank long and thirstily at the pool. For a moment, then, he stretched out beside the water and relaxed all his muscles and watched Juana feeding the baby, and then he got to his feet and went to the edge of the step where the water slipped over, and he searched the distance carefully. His eyes set on a point and he became rigid. Far down the slope he could see the two trackers; they were little more than dots or scurrying ants and behind them a larger ant.

Juana had turned to look at him and she saw his back stiffen.

‘How far?’ she asked quietly.

‘They will be here by evening.” Said Kino. He looked up the long steep chimney of the cleft where the water came down. ‘We must go west,’ he said, and his eyes searched the stone shoulder behind the cleft. And thirty feet up on the grey shoulder he saw a series of little erosion caves. He slipped off his sandals and clambered up to them, gripping the bare stone with his toes, and he looked into the shallow caves. They were only a few feet deep, wind – hollowed scoops, but they sloped slightly downwards and back. Kino crawled into the largest one and lay down and knew that he could not be seen from the outside. Quickly he went back to Juana.

‘You must go up there. Perhaps they will not find us there,’ he said.

Without question she filled her water – bottle to the top, and then Kino helped her up to the shallow cave and brought up the packages of food and passed them to her. And Juana sat in the cave entrance and watched him. She saw that he did not try to erase their tracks in the sand. Instead, he climbed up the brush cliff beside the water, clawing and tearing at the ferns and wild grape as he went. And when he had climbed a hundred feet to the next bench, he came down again. He looked carefully at the smooth rock shoulder towards the cave to see that there was no trace of passage, and last he climbed up and crept into the cave beside Juana

***Questions***

1. What leads to this passage? (06mks)
2. Describe the character of Juana as revealed in this passage. (04mks)
3. What feelings does this passage arouse in you? (04mks)
4. Describe what happens after this passage. (06mks)

**OR.** 4. **LAWRENCE DARMANI:** Grief Child

The whole day Anane searched for Adu. No one knew his whereabouts. Anane had something to tell his friend; something serious, a secret that had been hidden for many years. He had heard this secret a long time ago but had decided to keep quiet about it. It involved Ama, and if it were revealed, both she and Adu would be affected. It was a secret about Goma.

But now he didn’t care; he must tell Adu. What he had seen the previous evening had incensed him. When he went home, hatred for Goma filled his heart. As a personal revenge he decided to leak the secret he knew about her, the secret he had heard from his mother.

For the fourth time that day he went back to Goma’s house. He met Ama at the gate. ‘H-h-has-h-h-he come?’ Anane asked.

‘Yes – just now.’

‘Di-di-did your m-m-m-mother do any anything t-t-t him?’

‘No. she said…’ Ama hesitated and remained silent.

‘What d-d-did sh-sh-she say?’

‘Well, it’s all right, Anane. Adu is in room.’ Ama didn’t want to repeat what her mother had said, although she thought about it. The woman had told Adu that she didn’t care if Adu died in the bush or if he stayed there till the next day.

Ama went and joined the boys in Adu’s room. Adu was eating boiled plantain and beans stew – the day’s lunch that had been left over for him. He munched hungrily as he answered their questions about where he had been all day. He decided not to tell them anything about the grace thieves until he had informed Ofori about it.

When he finished eating Anane said, ‘Th-th-there’s something I-I-I must tell you, Adu.’

‘Tell me.’

Anane looked at Ama, who looked back. From the way Anane watched her, she knew she wasn’t welcome to listen to their conversation, but she refused to leave. Ama had an itchy ear.

Anane waited but Ama sat down defiantly. Then he said, ‘Ama, why don-don-don’t you be a-a-a good girl?’

‘What?’

‘T-t-two minutes. Just ex-ex-excuse us for t-t-two minutes.’

Reluctantly Ama rose to her feet, made an ‘I’ll-get-you’ face at Anane, and went out.

When she went back to the room, she found the two boys sitting there looking so solemn that she was alarmed

‘What is it?’ Ama asked.

‘Oh n-n-nothing,’ Anane replied.

Ama looked at Adu. By the way her friend was staring at her, she knew that whatever they had discussed concerned her. If not, why had they sent her away?

Anane got up. ‘G-g-good night,’ he said. ‘To-to-tomorrow at school.’

When he left Ama asked, ‘What’s wrong?’

‘Nothing.’

‘What did he tell you?’

Adu was silent.

‘Please tell me.’ her voice was pleading.

‘I can’t.’

‘Why not? Is it a secret?’

‘No, not a secret. But I can’t.’

The way Adu said it made Ama suspicious. She tried to guess but it was no use. Her curiosity grew. ‘If it’s not a secret, why won’t you tell me? Adu was silent. Ama was his best friend, but what Anane had revealed to him was too shocking to be true. ‘No, it can’t be true!’ he said aloud.

‘What?’ Ama asked quickly

‘Nothing.’

Ama didn’t like that and said so. She wanted to add, ‘Will you treat me this way, Adu?’ but she kept quiet instead. Adu was afraid he had hurt her, but he couldn’t help it. He must think about this matter before telling Ama – that is, if he should tell her at all.

***Questions***

1. What leads to events in this passage? (05mks)
2. (i) Describe Anane as portrayed in this passage. (03mks)

(ii) What are his feelings as revealed in this passage? (03mks)

1. Explain any two themes revealed in this passage (04mks)
2. Describe what happens later as a result of this passage. (05mks)

**SUB - SECTION (ii)**

Attempt only ***one*** question from this sub-section. 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. Describe the character of Mwami Mhando as revealed in ***The Return of Mgofu***. (20mks)

**Or**

6. What message is brought by Thori and Thoriwa in ***The Return of Mgofu***. (20mks

**WILLIAM SHAKESPEARE:** The Merchant of Venice

***Either***

7. Describe the relationship between the Christians and the Jews in ***The Merchant of Venice*** (20mks

**Or**

8. Describe the character of Antonio in **The Merchant of Venice** (20mks)

**. JOHN STEINBECK:** The Pearl

***Either***

9. Why dose Kino eventually throw the pearl back into the sea? (20mks)

**Or**

10. What is the importance of the stinging of Coyotito by a scorpion in the novel*,* ***The Pearl?*** (20mks)

**LAWRENCE DARMANI:** Grief Child

***Either***

11. Explain what makes the title, “Grief child” suitable to novel ***Grief child*** (20mks)

**Or**

12. Discuss the character of Nimo in the novel, ***Grief child*** (20mks)

**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. What shows that there is moral decay in the play, ***The Heart Soothers***? (20mks)

***Or***

14. *“When your husband or any man begins to give you heartaches especially by cheating on you, you simply get another man to soothe your heart.”* Explain the circumstances that eventually lead mini to taking up the above advice. (20mks)

**OKIYA OMTATAH OKOITI:** Voice of the People

***Either***

15. Do you think Boss deserves the kind of humiliation he gives through at end of the play? (20mks)

***Or***

16. Explain the theme of betrayal in the play. ***Voice of the people***  (20mks)

**VICTOR BYAMAZIMA:** Shadows of Time

***Either***

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

***Or***

18. Explain the relevance of **Shadows of Time**to your society today. (20msk)

**CHINUA ACHEBE:** Things Fall Apart

***Either***

19. What important lessons does the novel ***Things Fall Apart*** teach readers today? (20mks)

***Or***

20. “The Whiteman has put a knife on the things that held us together and we have now fallen apart”. Explain the truth of this statement in reference to novel ***Things Fall Apart*** (20mks)

**DANIEL MENGARA:** Mema

***Either***

21. Explain the theme of women emancipation as revealed in ***Mema*** (20mks)

***Or***

22. In what ways is Mema shown as the heroine in the novel ***Mema*** (20mks)

**DAVID RUBADIRI:** Growing Up with poetry

***Either***

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

**Gossips (Maaka)**

Gossips have neither head nor tail, back nor front

They create a clay cow

until it cries ‘moos’ lows

And at sunrise you ‘kotela’ its calf;

its milk fills pails,

that make your children’s cheeks glister

Dipotso came out with the words last night

When meeting her on the road.

Mpho clapped her thigh

‘I want to know since when Molefi

became my lover.’

The entanglement of words was brought about by whoever;

whoever had caught them, as they flew, from so and so;

so and so had heard them from such and such

who had been whispered to by guess who?

Gossip is the ‘diketo’ of females

A game with which they distract themselves

Men’s talk makes them impatient

They are the ones who want to tatter

A man who gossips smells to them like a skunk

*Grace Setalekgosi(Botswana)*

**Questions:**

1. What is the poem about? *(06 marks)*
2. Describe the character of gossips as depicted in the poem. *(05 marks)*
3. What is the speaker’s attitude towards the gossips? *(04 marks)*
4. How relevant is this poem to your society? *(05 marks)*

***Or***

24. Select one poem from ***Growing up with poetry*** on the theme of **separation** and use it to answer the following questions:

1. State the title of the poem and name of the poet? (02mks)
2. What does the poem say about death? (06mks)
3. Why have you chosen this particular poem? (06mks)
4. Relate the poem to your society. (06mks)

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

***Either***

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

**A leopard lives in a Muu Tree**

A leopard lives in a Muu tree

Watching my home

My lambs are born speckled

My wives tie their skirts tight

And turn away –

Fearing mottled offspring

They bathe when the moon is high

Soft and fecund

Splash cold mountain stream water on their nipples

Drop their skin skirts and call obscenities

I’m besieged

I shall have to cut down the Muu tree

I’m besieged

I walk about stiff

Stroking my loins

A leopard lives outside my homestead

Watching my women

I have called him elder, the one – from – the – same – womb

He peers at me with slit eyes

His head held high

My sword has rusted in the scabbard

My wives purse their lips

When owls call for mating

I’m besieged

They fetch cold mountain water

They crush the sugar cane

But refuse to touch my beer horn

My fences are broken

My medicine bags torn

The hair on my lions is singed

The upright post at the gate has fallen

My women are frisky

The leopard arches over my homestead

Eats my lambs

Resuscitating himself

***Questions***

1. Who is speaking in the poem? (02mks)
2. What is the poem about? (
3. What feelings does this poem arouse in you? (06mks)
4. Explain the meaning of the following words / phrases as used in the poem
5. Speckled
6. Cut down the Muu Tree
7. Sword has misted
8. What makes the poem appealing?

***Or***

26. Select a poem by Barlow.PhillippaNamutebi from **An Anthology of East African poetry** and use it to answer the following questions.

1. State the title of the poem (02mks)
2. What is the poem about? (06mks)
3. Why have you chosen that particular poem? (06mks)
4. What feelings do you get after rending the poem? (06mks)

***End***