**208/1**

**LITERATURE**

**IN ENGLISH**

**Paper 1**

**2hrs 30mins**

**Uganda Certificate of Education**

**S.4 LITERATURE IN ENGLISH**

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**2 hours 30mins**

**INSTRUCTIONS TO CANDIDATES:**

Answer **five** questions in all, on **five** books, choosing **two** questions from Section **A** and **three** from Section **B**, one of which must be on **poetry**.

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 – 4****, read it carefully and then answer the questions following it as concisely as possible.*

**Either**

**1. FRANCIS IMBUGA: THE RETURN OF MGOFU**

ADONIJA: *(Standing up quickly*) Did you hear that? That’s him. I knew Mgofu would be

back. You know Mgofu didn’t die! Mgofu is back!

MATIA: Our kinsman, sit down.

ADONIJA: Oh, I’m so happy. Better birth than death. Have you ever seen someone at

their moment of departure from this world?

BIZIA: What kind of question is that?

ADONIJA: *(To audience*) Have you? Have you ever seen someone die? Aah, but what is

the use, you will probably think that I’m crazy if I tell you. (Pause) I have

evidence here. I saw them kill one another because of soil. It’s all here. I secretly

recorded some of their meetings. There were preachers, priests and a chief. They

were all there, plotting to shed the blood of their brothers and sisters.

BIZIA: What is your name?

ADONIJA: Name? I have already answered that question. Everything starts with a name,

and then you are either friend or foe. What is in a name? Father, Pastor or Chief,

what do you mean? What is in a name? They hunted one another like mad dogs.

They destroyed our good name. this time I said no, not again. I will not be party

to this again. So I decided to become Mgofu Ngoda’s eyes.

BIZIA: *(To Mude*) Does that make any sense to you?

MUDE: Yes it does. It means someone somewhere has driven this man to the fringes of

existence. That is how we transform people to be animals. We learnt that at the

academy.

ADONIJA: You don’t seem to have graduated yet, and you might never. (*Turning to the*

*rest)* Mgofu Mgoda died. He died in my arms, but the old python renews itself

with thorns and thistles. Mgofu has just come back to us.

BIZIA: How do you know?

ADONIJA: How do I know? The pumpkin never says, ‘worms have eaten my belly’. When

you graduate in the academy of life – you will hear the baby cry. But you and

good Adonija here are still waiting to graduate. *(Paces)* Before he died in my

arms, Mgofu Ngoda promised to return soon. That is him.

**Questions:**

1. What leads to this conversation? *(06 marks)*
2. Who are ‘they’ that Adonija is talking about? What is their relationship with the people in the passage? *(04 marks)*
3. Describe the character and role of Adonija in the passage.  *(06 marks)*
4. Explain what happens after this passage. *(04 marks)*

**Or**

**2. WILLIAM SHAKESPEARE: THE MERCHANT OF VENICE**

PORTIA: There are some shrewd contents in yond same paper

That steals the color from Bassanio’s cheek.

Some dear friend dead, else nothing in the world

Could turn so much the constitution

Of any constant man. What, worse and worse? –

With leave, Bassanio, I am half yourself,

And I must freely have the half of anything

That this same paper brings you.

BASSANIO: O sweet Portia,

Here are a few of the unpleasant’st words

That ever blotted paper. Gentle lady,

When I did first impart my love to you,

I freely told you, all the wealth I had

Ran in my veins. I was a gentleman,

And then I told you true. And yet, dear lady,

Rating myself at nothing, you shall see

How much I was a braggart. When I told you

My state was nothing, I should then have told you

That I was worse than nothing, for indeed

I have engaged myself to a dear friend,

Engaged my friend to his mere enemy

To feed my means.

Here is a letter, lady,

The paper as the body of my friend,

And every word in it a gaping wound,

Issuing life blood. – But is it true, Salerio?

Have all his ventures failed? What, not one hit?

From Tripolis, from Mexico and England,

From Lisbon, Barbary, and India?

And not one vessel ‘scape the dreadful touch

Of merchant-marring rocks?

**Questions:**

1. What events precede the passage?  *(06 marks)*
2. Describe Bassanio’s feelings in the passage. *(04 marks)*
3. What does Portia mean when she says:

“I am half yourself, and I must freely have the half of anything that

this same paper brings you.”? *(04 marks)*

1. What happens after the passage? *(06 marks)*

**Or**

**3. LAWRENCE DARMANI: GRIEF CHILD**

*Read the following passage and answer the questions that follow*.

He was in the forest, all alone. He looked around, but there was no one. How did he come to be here? He asked himself. But before he had time to think – “Adu!” someone called him.

The voice was coming from that wawa tree in front of him. It sounded like the voice of a woman. Fear overwhelmed him.

“Adu!”

The voice came again. He looked behind him; there was no one.

Suddenly there arose from behind the wawa tree what at first seemed like a dark winding smoke curling up the tree. Then it seemed to become the figure of a long, thin human being peering down at him. He screamed. A deep voice echoed his own voice. He heard a rustle behind him and turned to see. There, strong and alert, stood a giant leopard. The animal snarled at him. Her red eyes scrutinized Adu. When she began to wag her tail Adu knew he was in danger. He took to his heels, but his own legs couldn’t carry him fast enough. He yelled, but his own voice bounced back to him. The echo this time was deeper. The leopard chased him, gnarling and bellowing.

“Adu!”

He stopped. Who called him? He turned round to see. The leopard stopped, too, and began wagging her tail. Adu was about to take to his heels again when the animal crouched and sprang at him.

Adu cried out and dived to the side of the path. He heard many voices calling him but couldn’t tell where they came from or whose they were. As he swung away from the path, the huge animal missed him and fell heavily. She rose up and chased at Adu as he ran through the forest of Susa. Did he not love the plant, the trees and the birds? Why had they now deserted him? For they were now on the side of the pursuing animal. They got in his way and hampered his progress. Susa slept on, while one of the sons of the village struggled alone in the forest with a beast that was determined to destroy him.

Fireflies blurred his vision. He saw people hiding behind trees, but no one came to his aid. He yelled and kicked.

“Adu… Adu… Adu!”

The voices now surrounded him. He felt someone pulling his leg and then his arms. Surely the animal was tearing him limb by limb.

**Questions:**

a) Briefly explain what happens before this passage. (06 marks)

b) Describe how Adu feels in the passage. (04 marks)

c) Explain the major theme being portrayed in the passage. (04 marks)

d) What happens immediately after the passage? (06 marks)

**Or**

**4. JOHN STEIBECK: THE PEARL**

The iron ring pounded against the gate. Kino took off his hat and stood waiting. Coyotito moaned a little in Juana’s arms, and she spoke softly to him. The procession crowded close the better to see and hear.

After a moment the big gate opened a few inches. Kino could see the green coolness of the garden and the little splashing fountain through the opening. The man who looked out at him was one of his own race. Kino spoke to him in the old language. “The little one – the firstborn – has been poisoned by the scorpion,” Kino said. “He requires the skill of the healer.”

The gate closed a little, and the servant refused to speak in the old language. “A little moment,” he said. “I go to inform myself,” and he closed the gate and slid the bolt home. The glaring sun threw the bunched shadows of the people blackly on the white wall.

The servant from the gate came to the open door and stood waiting to be noticed.

“Yes?” the doctor asked.

“It is a little Indian with a baby. He says a scorpion stung it.” The doctor put his cup down gently before he let his anger rise.

“Have I nothing better to do than cure insect bites for ‘little Indians’? I am a doctor, not a veterinary.”

“Yes, Patron,” said the servant.

“Has he any money?” the doctor demanded. “No, they never have any money. I, I alone in the world am supposed to work for nothing – and I am tired of it. See if he has any money!”

At the gate the servant opened the door a trifle and looked out at the waiting people. And this time he spoke the old language.

“Have you money to pay for the treatment?”

Now Kino reached a secret place somewhere under his blanket. He brought out a paper folded many times. Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearls, as ugly and gray as little ulcers, flattened and almost valueless. The servant took the paper and closed the gate again, but this time he was not gone long. He opened the gate just wide enough to pass the paper back.

“The doctor has gone out,” he said. “He was called to a serious case.” And he shut the gate quickly out of shame.

**Questions:**

a) What leads to the passage? *(06 marks)*

b) Describe the character of the doctor in the passage. *(04 marks)*

c) Mention and explain two themes revealed in the passage. *(04 marks)*

d) What happens after the passage? *(06 marks)*

**Sub-section (ii)**

*Answer* ***one*** *question on 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: THE RETURN OF MGOFU**

**Either**

**5.** Describe the character of Mgofu in the play *The Retuern of Mgof. (20 marks)*

**Or**

**6.** How suitable is the title *The Return of Mgofu*to the play? *(20 marks)*

**WILLIAM SHAKESPEARE: THE MERCHANT OF VENICE**

**Either**

**7.** What does the courtship and marriage of Bassanio and Portia reveal about love?

*(20 marks)*

**Or**

**8.** Is the punishment given to Shylock appropriate? Give reasons for your answer.

*(20 marks)*

**LAWRENCE DARMANI: GRIEF CHILD**

**Either**

**9.** Explain how superstition is portrayed in the novel *Grief Child*. *(20 marks)*

**Or**

**10.** Describe the character of Adu as portrayed in the novel *Grief Child*. *(20 marks)*

**JOHN STEINBECK: THE PEARL**

**Either**

**11.** Describe the character of Juana and show how she helps Kino endure the hardships

in *The Pearl*. *(20 marks)*

**Or**

**12.** “The pearl is evil.” In which ways is the pearl evil? *(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*** *book.*

**SILVESTER ONZIVUA: THE HEART SOOTHERS**

**Either**

**13.** Who are the ‘heart soothers’ and in what ways are they heart soothers? *(20 marks)*

**Or**

**14.** Describe the character of Jimmy in the play *The Heart Soothers*. *(20 marks)*

**OKIA 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 BYABAMAZIMA: SHADOWS OF TIME**

**Either**

**17.** Discuss the theme of love and marriage as portrayed in *Shadows of Time. (20 marks)*

**Or**

**18.** Describe the character of Flora in the novel *Shadows of Time. (20 marks)*

**CHINUA ACHEBE: THINGS FALL APART**

**Either**

**19.** Discuss Okonkwo’s strengths and weaknesses in the novel *Things Fall Apart*.

*(20 marks)*

**Or**

**20.** Describe the different traditional beliefs of the Umuofia people 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)*

**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 a poem you have studied on the theme of **Love** and use it to answer the following questions:

1. State the title of the poem and the name of the poet*. (02 marks)*
2. What does the poem say about love*? (06 marks)*
3. What lessons do you learn from this poem? *(06 marks)*
4. Explain why you have chosen this particular poem. *(06 marks)*
5. **D. AMATESHE: AN ANTHOLOGY OF EAST AFRICAN POETRY**

**Either**

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

**The Ways of the World**

*2Richard S. Mabala*

I watched her at the bus stop

White blouse swelling

Before the impatient push

Of the breasts eager to be free;

Orange skirt billowing provocatively

Under the silken caress

Of the harbour breeze

Eyes flashing with life

Thirsting to drink deep

Of the springs of life

I watched her,

Swallowed hard,

But went quickly on my way,

For she was but a Secondary student.

I would have forgotten her

But I saw her again that night

Glowing in the soft light of Mpkani Bar,

Six inches taller

Wide trousers clinging possessively

To the youthful thrust of her buttocks

Before dropping to mask the raised heels.

She was transformed!

I wouldn’t have recognised her

But for those eyes

So provocatively thirsty.

With a pang of jealousy

I glanced at her partner

And choked into my glass –

My father!

Trousers fraying dangerously

Before the onslaught of his swollen belly

Sweat dripping from his double chin

Mouth twisted in a grimace

Of drunken desire.

The shocking contrast was too great;

I faded into the shadows

And sorrowing went my way.

Then yesterday

I saw her again at the bus stop.

Dress hanging loosely

From her broken body.

Stomach swelling grotesque

And those beautiful eyes,

Lifeless now,

Gazing unseeing

In dumb protest at what the world has done to her.

Oh! What are we doing to our daughters?

**Questions:**

1. What is the poem about? *(06 marks)*
2. Describe the character of the girl in the poem. *(04 marks)*
3. Explain the meaning of the following phrases in the poem:
4. ‘eyes flashing with life’ *(01 mark)*
5. ‘swallowed hard’ *(01 mark)*
6. ‘choked into my glass’ *(01 mark)*
7. ‘gazing unseeing’ *(01 mark)*
8. What makes this poem interesting? *(06 marks)*

**Or**

**26.** Select a poem from *An Anthology of East African Poetry*, written by **Jared Angira** and use it to answer the following questions:

1. State the title of the poem. *(02 marks)*
2. What is the poem about? *(06 marks)*
3. How relevant is the poem to your society? *(06 marks)*
4. Explain why you have chosen this particular poem. *(06 marks)*

**END**