

208/1 LITERATURE IN ENGLISH

STUDENTS' REVISION FACILITATION - 2023

FELIX DAVIS EINYU

felixeinyu53@gmail.com

0772036087/0705461954

GENERAL APPROACH TO EXAMINATION QUESTIONS:

A SUMMARY OF THE DOS AND DONTs:

In preparation for final exams, there is urgent need for candidates to take careful note of a wide range of aspects that would go a long way in improving their answers and securing better grades.

1. Preambles or introduction to literature essay questions need not be very lengthy. Two or three brief sentences addressing the key words in the question would be adequate for that purpose. Introducing the entire text or even giving the detailed background of the author in the introduction is tantamount to wastage of precious time and loss of marks.

The common tendency by students to open their essays with such sketchy introductory entries as: ... *as follows*: ...*as below*: ...*include*: ... *the following*... is a direct route to loss of marks. For purposes of unification and coherence, they are advised to use open-ended **topic sentences** to step into their essay discussion.

2. Answers to literature questions should be written strictly in **the present simple tense** to avoid making the ideas sound stale. Literature is not history! It is supposed to be a living subject. We therefore expect use of such verb forms as *goes*, *realizes*, *informs* etc. **and not** *went*, *realized*, *informed*.
3. The **writer's intention** for each text constitutes the central overriding theme under which all the other subordinate themes fall. For purposes of analytical approach and impression, candidates should remember to make that major theme their point of entry into every essay question and then proceed to deal with the other ideas in a logical, consistent manner.

4. A literature essay response at O level should be long enough to meet the specifications of a standard essay, usually about **two foolscap pages**. *Cartoon* essays are under-marked as substandard! The essay should be organized in such a way that every major idea takes an independent **paragraph** of smooth, organized and coherent ideas.
5. For purposes of clarity, every paragraph needs a **minimum** of three sentences or accomplished tasks each designed to contribute to the clarity of the idea.

Mention the idea;

Explain, elaborate, clarify or paraphrase the idea;

Illustrate it with relevant evidence from the text.

Candidates should be guided by **MEI and** Note that it is at the middle Step **E** that they have the opportunity to create a favourable impression by coming strongly into their own flow of ideas. All manner of opinions, arguments, critical ideas, analysis etc are taken care of here.

6. **Paragraph transitions** are best managed with varying transition markers, phrases or words. A good, coherent essay is one with internal harmony. Repetition with one entry word or phrase got directly from the framework of the question leads to serious undesirable monotony, a gateway to colossal loss of marks!
7. **Answers to context questions** are supposed to be **concise** as clearly indicated in the instructions in the question paper. **Concise** in this respect implies that the responses should be brief and to the point; To Say much in very few words; To **Keep It Short and Simple** or **KISS** it! It is very unnecessary for a candidate to write whole essays to answer context sub-questions. The very longest a response to a context sub-question can stretch is a half a foolscap page and no more. Purposeful students can, of course, capture all the required ideas in just one or two lines depending on the question.
NB: Thorough knowledge of the text in terms of Plot, Characterisation, Setting, Themes etc is a necessity for context questions.

Character and Characterization

8. Note that **questions on character** in Literature can test any one of the **four** different attributes i.e. **Traits; Roles; Relationships** and **Appeal**. Candidates should not confuse traits with roles, for example, as this will lead to loss of marks.

- i) **Character Trait** is simply understood to refer to characters' **A**pppearance, **C**onduct and **A**ttitude (**ABA**) in the text e.g helpful, shabby, energetic, cunning, scaring, a bully, approachable, egocentric etc.

ii) **Character Role,**

This also commonly referred to by examiners as *importance, contribution, usefulness, significance* is strictly **stylistic**. It means the way the writer uses a character to achieve his/her intentions. This implies that character role is beyond the conscious knowledge of the character in question. Remember also that some examiners ask for the same aspect of character role using the phrase '*What would you miss without this character!*

The character **roles** expected at this level are usually six with only four of them applying to all characters and the other two being relevant to a few specific characters depending on their stance in the text:

- Contribution to Thematic development.
- Character portrayal of other characters through dialogue, contrast, comparison and juxtaposition.
- Enhancement of the plot.
- Symbolic role.
- As a source of an effect (humour or comic relief, inspiration etc).
- Writers' intention (Writer's mouthpiece or voice, relevance to real life, lessons etc)
- Relevance
- Lessons

The question on Character role is a style question. Character role is a stylistic creation of characters by the author to achieve his intentions. The author may use a character to bring out;

iii) **Character Relationship**

This is the rapport between two or more characters usually described using such words as intimate, friendly, marital, confrontational, violent, business, sexual, warm, suspicious etc.

Relationship can also be described in two other acceptable ways:

- Identify a common group to which they belong and use *They are..... Eg They are neighbours. They are both members of the church choir. They are lovers. Etc*
- The other way is by use of a hyphenated compound word *eg husband-wife; master-servant; seller-buyer; teacher-student; boy-girl etc.*

You can describe character relationship using;

1. Adjectives

A relationship can be;

- Marital
- Violent
- Warm
- Business-like
- Sexual
- Cold
- Intimate
- Strain
- Confrontational
- Suspicious
- Parasitic
- Dull
- Etc

2. Polar compound words.

- Master-servant
- Husband - wife
- Teacher – Student

3. Common grouping/category

- They are colleagues

- They are both students
- They are farmers
- They are friends
- Etc

iv) Character appeal

This is usually exclusive to drama and refers to the quality of action or dramatization on the stage. It is an impression a writer creates about a character. You should for example know you are dealing with character appeal if you are asked: *Of Jimmy and Jogo, whose part would you choose to act in a school play and why?* This question has little to do with the moral attributes of these characters! It has more to do with their words, gestures, how well they portray the intended qualities etc.

However, if the question is: *Of Jimmy and Jogo, who do you admire and why?*
Here the moral attributes take centre stage.

9. You should contextualize all **quotations** in questions before embarking on the main question. There are usually very attractive marks set aside for contextualization. Consider this question: '*an eye for an eye and a tooth for a tooth is not such a bad idea after all...*' Explain the truth of this statement with reference to the play *The Heart Soothers*. Be guided by the questions: *Who says it? To who? In what circumstances? What does it mean?*
10. **Application questions** require the candidate to step out of the text to apply certain textual facts to the real life contemporary world in a very specific manner. You should avoid making general, sweeping references. Name people, places; quote news papers and electronic media etc
11. It is necessary to **take a clear stand** where it is asked for in such questions as: '*Do you agree?*' Or '*Who do you sympathize with?*' before presenting the main stream arguments. A double stand is a loser unless it is asked for.
12. **Feelings** in literature should always be answered with the **heart**, not with the **brain**. It is wrong to state, '*I feel he is a bad person!*' or '*I feel he has made a mistake!*' There is no real feeling expressed in these answers! Basing on past experience, candidates are also

advised to avoid using the word '**feel**' in their answers to questions on feelings, and should always give a logical reason to support the feelings. You are better off using: I (*feeling*) e.g I hate; or I am (*feeling*) eg I am disgusted or just make a 'feelings' comment eg Florence is very embarrassing; Jogo's sexual misadventures are disgusting;etc

13. **Sub titles** are not expected in your essay answers.
14. If a question has **more than one part**, all should be responded to in a balanced manner.
15. **Straight narration** devoid of analysis leads to loss of marks.
16. **Synonymous repetition** is common with candidates. For instance, *Brave* is synonymous with *Courageous* just as *loving, kind, caring* etc are entangled synonyms.
17. **Textual knowledge** is the spring board upon which convincing, plausible arguments can be built. Be conversant with the textual facts with regard to **People, Episodes, Places** and the **chronological** time trends (PEPT).
18. **Negation as** a means to stating otherwise positive comments is not permissible in a literature exam. Do not say: *He is **not** kind*. Rather say: *He is unkind etc*
19. Many Candidates lose marks due to **Rubric violation**. It may be true that the O level Literature Question Paper probably has some of the most complex rubric demands and indeed many candidates find themselves on the wrong side. However, the instructions are clear:

INSTRUCTIONS:

*Answer **five** Questions in all on **Five** books; choosing **Two** Questions on **Two** books from **SectionA** and **Three** Questions on **Three** Books from **SectionB**, 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***

CONTEXT QUESTIONS

Context questions normally test student's ability to comprehend the plot of a text. We are usually tested on the following aspects;

- Plot
- Character and characterization
- Themes
- Feelings
- -Lessons
- Simple style

Candidates should note the following benchmarks about context:

- No formal introductions are necessary in context responses. Do not attempt to make a general introduction about the text or even about characters and situations.
- Endeavour to keep your responses very brief and precise. Do not over write.
- Look out for specific key moments or events of the plot.
- Restrict your responses to the extract unless asked otherwise.
- Use the available clues in the extract to briefly describe character, themes etc.

Context placement

Here, we may be asked to explain what happens before or after a passage/extract. In explaining what happens before or leads to the passage, we should only take a few steps back and look at what happens immediately before the start of the passage. Likewise, when explaining what happens after, we should look at what comes immediately after the passage. Use;

- People involved
- The event that they are involved in
- Where it was
- When it took place.

Character and characterization

We may also be asked to describe the character of an individual or individuals as revealed in the passage. We should always restrict ourselves to the passage. In other words, only highlight those traits that are evident in the passage, not in the entire text, unless if the question asks us to do so.

1. Traits (Appearance, Behaviour and Attitude)
2. Role/importance/Usefulness of a character.
3. Character relationship.
4. Character Appeal

Character traits

- Judge the way the character appeared, behave and attitude towards something/someone. Use the right adjectives to describe characters.

This part can also ask for character role, relationship and character appeal.

Themes and Ideas

Similarly, when asked to identify or explain themes in a passage, we should restrict ourselves to those themes that are evident in the passage. Avoid going beyond the passage except when asked to refer to the rest of the text.

a) What happens before:

- Simple narration
- There is chronology. Starting from one point to the last one

What leads to:

- Cause and effect question.
- There are linkages.
- There is a beginning.

Sample Contexts

FRANCIS IMBUGA: *The Return of Mgofu:*

Thori: (*Gesticulating*) Someone said it: The only thing necessary for evil to triumph is for good people to do nothing. Yes, they opened their heads. They allowed madness in. soon they began to warm themselves with the fire of their neighbours' burning skeletons. Good people did nothing!

Thoriwa: Thori and myself served in the local shrine then. We had no children of our own. We were good keepers of other people's children at the shrine though. Oh! How! The children loved the stories we told them.

Thori: They loved the games too, don't forget that

Thoriwa: We lived happily in the three ridges until that night (*looking downcast*). A deranged man or woman set a neighbour's house

on fire. No one bothered to know who had done it and why. No one... Many houses were burnt to ashes that night. Children, mothers, fathers...everyone ran northwards... others eastwards, while the majority simply ran around in circles. Where were they to run to?

Thori: (*Putting his hands on Thoriwa's shoulder.*)

Thoriwa and I ran to the shrine. We had the keys. There were many other people in the shrine compound. We opened the gate to the great cave and let them in. all huddled together in unnatural silence.

Thoriwa: (*Almost whispering to herself.*) But before

we opened the cave, something, even more unnatural happened that night. When Thori and I got to the shrine compound, the first family we recognized was that of Mgofu Ngoda, the old, half-blind seer. A fire was beginning to glow in his half blind eyes. (*She gets angry.*) What does this portend for us? I remember wondering. We had a saying among our people, "Do not make blind eyes weep; it is the mother of all taboos."

Thori: (*Looking doleful*) We asked Mgofu and his family to get into the sacred cave but the old seer simply shook his grey head waved goodbye and said: The strongest oak of the forest is not the one that is protected from the storm and hidden from the sun. It's the one that stands in the open where it is compelled to struggle for existence against the winds and the rains and the scorching sun.

Thoriwa: Suddenly...suddenly, Mgofu Ngoda 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.

Questions:

a) Briefly explain what brings Thori and Thoriwa at this time in the play. (05 marks)

Thori and Thoriwa are **messengers from the ancestors**. After **the violence** that saw a **number of people killed** including themselves **they now come to tell the living** about the need for **forgiveness and reconciliation**. (05 marks)

b) Explain the effects of violence on the people as shown in this passage (06 marks)

The effects include:-

- Violence disrupts normal life
- It leads to mass killings
- Destruction of property
- People are forced into exiles

(Any well explained 3×2 = 06 marks)

c) What does Mgofu mean by saying '*The strongest oak of the forest is not the one that is protected from the storm and hidden from the sun?*' (03 Marks)

Mgofu means that **difficult situations** create their own **heroes** because their greatness is measured **by the hardships** they have to face.

(03 marks)

d) Briefly describe what happens to Mgofu Ngoda and his youngest wife later in the play. (06 marks)

Mgofu Ngoda who leaves with a young pregnant wife **later dies** soon after **crossing the border**. His **wife is led by Adonija** to **Kadesa's shrine** where she **gives birth** to a **baby boy** Mgofu. **(06 marks)** **(TOTAL = 20 MARKS)**

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 Ngoda 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:

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

2. FRANCIS IMBUGA: *Return of Mgofu*

Kadesa: Welcome to the shrine of Katigali.

Mude: Thank you, priestess and Mother of many. Just what does it mean? The name I mean?

Kadesa: (*Wearing a serious look on her face*) It's a reminder. A reminder of the madness we witnessed at the old paw paw trees shade before, we fled to this refugee camp. It means, farewell to the ogres that wanted to devour their own brood. Our people behaved like deranged animals, killing one another like ruthless brutes. (*Reflects*) So we said farewell to them, farewell to the ogres.

Mude: It was sad. It's still sad. You were lucky, very lucky. And that's why we have been sent here.

Kadesa: We?

Mude: Yes, I'm not alone.

Kadesa: (*In doubt*) That's strange. You left your many duties and came here because we are lucky? Let's hear what your visitor's bag holds for us.

Mude: I came to warn you. They are at it again. Reliable whispers are that the second madness has broken out in Mndika. You will need protection.

Kadesa: (*Looking puzzled.*) Protection? Why? From whom?

Mude: Houses are burning; People are maiming one another and blaming it all on you. Those torching houses are said to be your followers; they claim to have been trained here before your very eyes.

Kadesa: And does Mwami Rocho, he who tills the royal grounds, believe to whispers?

Mude: Of course not. When the wise close their eyes, they open their ears.

Kadesa: When did this madness begin?

Mude: Two nights ago

Kadesa: Two nights ago? (*Sighs deeply.*) I`m growing too old for this job. I saw it all but dismissed it as a bad dream.

Mude: You saw What?

Kadesa: Yes... You know I`m a born vegetarian.

Mude: That is common knowledge here, Mother.

Kadesa: Two nights ago, I ate meat.

Mude: Ate meat? How? Why?

Kadesa: In a dream. I should have thought more about it.

Mude: What I`m telling you is real. It`s going on right now. The camp needs protection. We don`t want to be taken unawares again.

Kadesa: Mwami Rocho`s consideration is wise.
(*Suddenly, Bizia, Spear in hand rushes in. He stops and looks suspiciously at Mude who has already drawn a pistol.*)

Bizia: Who is this?

Kadesa: Mude, don`t you remember him? No, not likely. You were too young then. Mude is a good man, sent by Mwami Rocho to warn us. What is the matter? Why are you trembling like a chicken? Burn not your house to frighten the mouse away!

Bizia: (*Beckoning her*) Please come. The thin edge of the wedge is dangerous.

Kadesa: Speak. I told you Mude is a good man.
It is a foolish bird that soils its own nest.

QUESTIONS

(a) Explain what leads to the passage above.
(6marks)

(b) Identify and explain any two themes derived from reading the passage.
(4marks)

- (c) (i). What is the character of Kadesa as revealed in the passage? (2marks)
(ii). What does Mude mean when he says "...Reliable whispers are that the second madness has broken out in Mndika." (3marks)
- d) Explain what happens immediately after the passage above. (5marks)

. WILLIAM SHAKESPEARE: *The Merchant of Venice*:

Venice: a public place. Enter Bassanio with Shylock, the Jew.

Shylock

Three thousand ducats, well.

Bassanio

Ay, Sir, for three months.

Shylock

For three months, well.

Bassanio

For the which, as I told you, Antonio shall be bound.

Shylock

Antonio shall become bound. Well.

Bassanio

May you stead me? Will you pleasure me? Shall I know your answer?

Shylock

Three thousand ducats for three months, and Antonio bound.

Bassanio

Your answer to that?

Shylock

Antonio is a good man-

Bassanio

Have you heard to the contrary?

Shylock

Ho no, no, no, no: my meaning is saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand moreover, upon the Rialto he hath a third at Mexico, a fourth for England, and other ventures he hath squandered abroad. But ships are but boards, sailors but men; there be land rats and water rats, water thieves and land thieves – I mean pirates – and then there is the peril of waters, winds and rocks. The man is notwithstanding sufficient. Three thousand ducats, I think I may take his bond.

Questions:

a) Explain what has brought Bassanio to Shylock.

Bassanio is **worried/stressed** because **he does not have the money required to propose marriage to the rich heiress, Portia**. He approaches his friend, **Antonio, to bail him out** but Antonio has no money at present because **his ships are still at sea**. He therefore advises Bassanio **to seek a loan from any source** using **Antonio's name as surety**. Bassanio then comes to *Shylock* to negotiate the loan. (06 Marks)

b) **Describe the character of Shylock according to this extract.**

Shylock comes out as:-

- Secretive
- Prudent/cautious.
- Businesslike
- Thoughtful/pensive (04 Marks)

c) **What does Shylock mean when he says, 'But ships are but boards, sailors but**

men; there be land rats and water rats, water thieves and land thieves – Shylock **expresses the fear** that any **unforeseen danger** can befall **Antonio's ships at sea** because the business is **faced with numerous risks**. (04 Marks)

d) **What happens after this extract?**

Antonio joins the two on the stage. It is clear from appearances and Shylock's aside that there is **an underlying hatred** between him and Antonio. That notwithstanding, **Shylock lends Bassanio the three thousand ducats** with **Antonio as the surety**. A **strict bond is signed** to the effect that the **loan has to be repaid in three months** or else **Shylock would extract a pound of flesh from around Antonio's heart**. (06 Marks)

(TOTAL – 20 MARKS)

Nerissa

You need not fear, Lady, the having any of these Lords. They have acquainted me with their determinations, which is indeed to return to their home, and to trouble you no more suit unless you may be won by some other sort than your father's imposition, depending on the caskets.

Portia

If I live to be old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will, I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence; and I pray God grant them a fair departure.

Nerissa

Do you remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

Portia

Yes, yes, it was Bassanio! – as I think so was he called.

Nerissa

True, madam; he of all the men that ever my foolish eyes looked upon was the best deserving a fair lady.

Portia

I remember him well, and I remember him worthy of thy praise.

Enter a Servingman

How now, what news?

Servingman

The four strangers seek for you, madam, to take their leave; and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here tonight.

Portia

If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach. If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me thanwive me.

Come Nerissa, sirrah, go before:

Whiles we shut the gate upon one wooer, another knocks at the door. *(Exeunt)*

Questions:

- a) What leads to this passage? (06 marks)
- b) Describe Portia's feelings towards her suitors in the passage. (04 marks)
- c) "If I could bid the fifth welcome with so good heart as I can bid the other four farewell....." What does Portia mean by this? (04 marks)
- d) What happens later as a result of this conversation? (06 marks)

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

- (a) What leads to the passage above? (6marks)
- (b) Explain any two themes portrayed in the passage. (4marks)
- (c) Identify and explain the character of Bassanio as portrayed in the passage. (4marks)
- (d) What happens shortly after the passage? (6marks)

. JOHN STEINBECK: *The Pearl*:

After a moment the big gate opened a few inches. Kino could see the green coolness of the garden and 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. In his chamber the doctor sat up in his high bed. He had on his dressing-gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of egg-shell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his

throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who, if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was memory and longing for France. "That," he said, "was civilized living" - by which he meant that on a small income he had been able to enjoy some luxury and eat in restaurants. He poured his second cup of chocolate and crumbled a sweet biscuit in his fingers. 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 in the old language.

"Have you money to pay for the treatment?"

Questions:

a) ***What leads to this passage?***

It is early morning in La Paz. Kino, a poor and humble pearl diver, and Juana, his wife, go about their ***early morning routine*** around their brush house. Their son, Coyotito, lies in a cot hanging loosely on ropes. ***Kino is having his breakfast*** when he notices ***a scorpion moving down the rope*** towards Coyotito. His attempt to kill it ends in a disaster as the scorpion ***falls directly on Coyotito, stinging him*** in the process. Neighbours gather around the brush house. One of them ***suggests taking Coyotito to the doctor*** for medical attention. ***A procession accompanies Kino and his wife to the doctor.***

(06 marks)

b) ***What is revealed about the doctor's character in this passage?***

The doctor is shown as:-

- Arrogant.
- Selfish.
- Materialistic.
- Unfeeling/insensitive.
- Racist/segregative.
- Aloof/passive. **(Any 4 each 1 mark = 04 marks)**

c) ***Briefly explain any two themes in the passage.***

Possible themes:

- Poverty
- Racial discrimination
- Greed/materialism
- Fate/destiny
- Social stratification **(Any 2 with illustration, each 2 marks = 04 marks)**

d) ***What happens just after this passage?***

Kino is asked if he has any money to pay for the treatment. He ***rummages through his old blanket*** crease by crease but ***only a few old and ugly little pearls*** are discovered. The servant

runs back to the doctor to report *that Kino does not have any money*. A few seconds later, the *servant returns to announce that the doctor has gone out to attend to an emergency*. The *procession melts away in shame*. In anger, *Kino strikes the gate hard* enough to injure his knuckles. (06 marks)

(TOTAL = 20 MARKS)

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 house. Then Kino might have thought he had imagined the sound. But Juana's hand came creeping 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)

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

- a) What leads to this passage? (06mks)
- b) Describe the character of Juana as revealed in this passage. (04mks)
- c) What feelings does this passage arouse in you? (04mks)
- d) Describe what happens after this passage. (06mks)

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)

Before the passage, a weekly **general assembly** is called. The **head teacher addresses** the learners. **Some announcements are made** and the week's **good and bad performers' names are read**. The **assembly is dismissed**. Adu goes to the school garden to **serve his punishment**.

(06 marks)

- b) Describe Beckie Annan's character as presented in this passage. (06 Marks)

Beckie is;-

- Principled
- She is clever
- Head-strong
- Loveable
- Passionate

(Any 3 well explained 3×2 = 06 marks)

- c) What does "Love is not a thing of the mind but of the heart" mean? (03 Marks)

This means that people **fall in love** not because **of reason** but because **of feelings**.
(03 marks)

- d) Briefly describe what happens immediately after this passage. (05 Marks)

Later Beckie stands up and suggests that they go. Ofori holds her hands and they walk silently to the end of the block. Ofori is surprised that Adu is still around. He tells him to go home. Beckie asks Ofori why he wanted to see her. Ofori answers that he wanted to see her and has seen her. Beckie asks Ofori to tell her something but Ofori feels shy.

LAWRENCE DARMANI: *Grief Child*

When Nimo dashed into the house dripping rain-water with Mahama trudging after him, the first place he glanced towards was the kitchen. He expected to see his wife and daughter but they were not there. He looked round and saw that the pepper his wife must have left drying in the weak sun was now drenched with water. Impulsively he bent down and lifted the basket and its contents into the kitchen.

Mahama, who was on his way to his room, looked round and saw some clothes on the drying line. Quickly he gathered them and rushed to the shed where Nimo was wiping streaks of water from his face.

'I knew it was going to be heavy rain,' Nimo said.

'It is.'

Nimo left the shed and entered the kitchen again. There was no sign of his wife and daughter. There was no freshly cut firewood to indicate that they were home. He walked through the rain towards his wife's room. The door was locked. He went back to the shed where Mahama, suddenly realizing that Birago and Yaa were not at home, wore a confused face more gloomy than his master's.

'They're not home yet? Mahama asked.

'It seems not.'

They sat down. Nimo's eyes were fixed on the entrance of the house, expecting Birago and Yaa to rush in, wet but grateful. Through the door he could see people rushing past to their own houses. Three times within a short while Nimo got up and sat down again. He was clearly impatient.

'Sometimes Birago behaves like a child,' Nimo burst out his distress. 'How can she remain on the farm in this rain?'

'Maybe they're waiting for the rain to pass.'

'Waiting where?'

But worry soon replaced impatience and fear took over from worry. Unable to hold on any longer Nimo took his machete and told Mahama, 'We can't just sit down like this, Mahama.'

Questions:

- a) What events lead to this passage? (06 marks)
- b) Describe Nimo and Mahama's feelings in the passage? (04 marks)
- c) Describe the character of Nimo in the passage. (04 marks)
- d) What happens immediately after the passage? (06 marks)

3. LAWRENCE DARMANI: *Grief child*

Goma looked at her friend.

Mansa continued, "The reason we came here this evening is to show our appreciation for what your boy has done for our wait until he returned. But you see, the elders say that when appreciation is delayed it loses its taste. When my husband returns we shall come again,"

'Ah, my friend,' Goma replied. 'The hill and the antelope have no thanks.'

'I know,' Mansa replied, unwrapping something in piece of cloth she carried. It was money. 'What I `m doing you should not despise because you know the tradition. Take this and buy something for the boy. It is not payment for what he did, because no one can pay for life.

Goma took the money. 'You mention tradition, my friend,' Goma said, 'and we mustn't undo tradition. It's for the sake of tradition that I `m accepting this...' But before she put the money away, Adu came out of his room. The two women looked up. Goma ignored him and began, 'The tradition of the fathers must be...'

'I have something to say,' Adu said, as he walked towards the women. It was a bold step that he was taking. Adu knew repercussions he was ready to bear. Yet he clearly remembered what his father had said about his tradition of administering healing by herbs. 'About two years ago...' he began.

'Don't tell us stories,' Goma interrupted him.

'No, let's hear him,' Mansa said.

'My father taught me how to stop minor bleeding with cassava leaves. A few weeks after he taught me I used it on a friend who cut himself with a razor-blade. The next day this boy told my father about how I helped stop the bleeding, I mentioned that the boy was so happy that he bought sweets for me. 'Adu paused when Goma coughed slightly. But they all remained silent and so he made me do something that I'll never forget. He made me buy sweets the next day and return them to the boy. It was embarrassing to do this in front of my friends at school. They said I was mean and proud. But my father explained to me that the medicines he administered to people were absolutely free and in no circumstance should I ever receive payment of any kind for the'.

The meaning of 'Adu's story was obvious. Ama and Anane gaped at him. It was the last thing they expected him to do.

'This is not a gift, my son,' Mansa said. 'This is just...'

'I told my father exactly that...'

'Let him finish,' Goma shouted at Adu. 'When an elder is talking, you don't interrupt. You see what I've been telling you, Mansa? You heard the way he spoke-so proud, so disobedient... and when I try to discipline a child like that people think I'm a bad woman,' Adu noticed the anger in her voice.

'I'm sorry.' Adu noticed the anger in her voice.

'Let him go on. Go on, Adu,' Mansa said.

'I told my father that the boy was not buying the sweets because of me. We bought sweets all the time, anyway. But father wouldn't hear that, Adu,' just because of the boy. When he was giving me the sweets, mentioned the help I gave him'.

'So what are you saying?' Goma asked. 'Are you wiser than us here?'

Adu didn't say anything.

'Go to your room at once,' Goma shouted.

'Anane's mother,' Adu said as he walked away, 'I wash my hands of any curse that may come by the giving of that gift.'

Questions

- (a) Explain the circumstances leading to the event above. (6marks)
- (b) Identify the character of Adu as portrayed in the passage. (4marks)
- (c) How does Goma feel towards Adu in the passage? (3marks)
- (d) What happens immediately after the passage? (6marks)

He saw his mother gazing at him in bewilderment. She held Yaa tightly to herself, as if to prevent her from going through the same experience. Yaa, also confused, looked on.

'What is the matter?' his father asked again. He sat him down on the bed, looked straight at him, and asked, 'What did you see?'

Adu looked around before he spoke: 'I saw a leopard...she was running after me...she was going to kill me...' Adu told the story in a broken voice but in great detail. His father Nimo rose up and left the room.

It was day break. The darkness that had wrapped Susa round was gone. The sun had replaced the dying moon and was bright over the great mountain. Fire flies no longer roamed the sky; birds now sang in the trees. Adu was confused. One moment every body and every thing was against him. Now he was surrounded by his family, loving and caring.

'It was only a dream, Adu,' his mother said, trying to encourage him. 'You are alright.' but the look on her face said something different; she was scared.

Nimo went into his room, sat down, and thought for a long time. He didn't like the mention of a leopard in Adu's dream. The leopard was his family totem; a family's totem shouldn't be seeking a family member to kill. Why would a member of his own family be seeking to destroy his son? That was his interpretation of the dream. He was not the kind of man to make a fuss about dreams but he often remembered what his father told him long ago: 'When you dream and see an animal chasing you, don't take that dream lightly. And if that animal is a leopard,' his father had added, 'then you should seek for some help. It meant that something terrible was about to happen. Nimo worked as a farmer but he was a herbalist. Many years before, when his knowledge of herbs was being taught him by his father, he strongly objected to the part that dabbled in spiritism. He was still a young boy then and unable to say yet why he rejected the dealings of the spirit world but he told his father that he didn't think he had the emotional strength to cope with the mysterious practices of juju men and soothsayers. In vain his father put pressure on him to learn how to consult the dead. Eventually his father had given up, calling him a coward. The other person who had called him a coward was his only sister, Goma, who now lived in Buama, a town west of Susa.

Questions:

- a) State what happens before this passage. (05 Marks)
- b) Describe Adu's feelings on this occasion. (04 Marks)
- c) Basing on the events in this passage, describe the character of Nimo. (05 Marks)
- d) What happens immediately after this passage? (06 Marks)

ESSAY COMPILATION WITH SAMPLE RESPONSES:

NOTE: The responses here do not represent sample essays. The essay should be more comprehensive, chronological and analytical. Candidates should also endeavor to use appropriate language and illustrate accordingly.

FRANCIS IMBUGA: *The Return of Mgofu*:

1. Explain the importance of Mgofu Ngoda's return in the play *The Return of Mgofu*.

Mgofu Ngoba returns in two major ways. The old half blind seer who flees Mndika with pregnant wife returns through the young son Mgofu Ngoba. Mgofu also returns to his people of Mndika during Remembrance Day.

He continues to the development, themes, character and lessons. He is also used to bring out the meaning of the title of the play and fulfill the intention of ending the tribal violence in Mndika.

Mgofu develops the plot when his father, the old blind seer and his mother are among the people who flee ethnic clashes in Mndika to seek refuge in Nderema.

He is born and raised at Kadesa's shrine. Mhando sends his scouts to Nderema and investigate the presence and activities of Mgofu Ngoda who lives in Nderema, who is later invited as a chief guest on Remembrance day.

Mgofu develops the character of Mwami Mhando and his elders Mdanya and Mtange are pessimistic about the coming of Mgofu Ngoda but Mhando is optimistic that Ngofu will turn up. He indeed comes on Remembrance Day.

Mgofu Ngoda develops the theme of leadership. Mhando explains that it was bad leadership that forced Mgofu Ngoda to flee Mndika to exile in Nderema. The good leadership helps Mgofu to return to Mndika.

He is an important character in fostering unity and reconciliation. Mdanya says Mgofu's return is important because it will be an opportunity to heal the old wounds once and for all.

The character of Mgofu Ngoda brings out the meaning of the title *The Return of Mgofu* which suggests that Mgofu has been away and now comes back.

Mgofu is a symbol of long-lasting peace. His coming reminds the people of Mndika about the importance of good governance. His coming reconciles the different ridges of Mndika.

2. Why do the people of Mndika like Mwami Mhando? (20 Marks)

- Mwami Mhando is the young leader of Mndika. Thori describes him as one with "a good head above his shoulder." This depicts him as a reliable leader of exceptional qualities who has managed to restore sanity in the hitherto troubled society.
- Thori and Thoriwa are full of praise for the young leader whose good leadership has brought peace and unity to Mndika.
- The leader is portrayed as;-
 - A peace loving character.
 - He is very intelligent.
 - He is liberal and ready for positive change.

- He has vision for his people and their welfare.
- Mwami Mhando's open-mindedness is yet another positive trait that makes him an outstanding character.
- He is hospitable
- As a good reader, he always has a knack to know that beyond his knowledge.

3. Discuss the theme of leadership and power as brought out in the play ***The Return of Mgofu.***

4. What makes Kadesa an admirable character? (20 marks)

5. With close reference to the play *The Return of Mgofu*, explain the effects of violence on society. (20 Marks)

6. Describe the message brought by Thori and Thoriwa to the people of Mndika. (20 Marks)

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

8. What is the role of Thori and Thoriwa in the play *The Return of Mgofu*? (20 marks)

9. How is the theme of leadership and power brought out in the play *The Return of Mgofu*? (20 marks)

10. Describe the character of Mwami Mhando as revealed in ***The Return of Mgofu.*** (20mks)

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

12. Explain the ways in which the play *The Return of Mgofu* is relevant in your community today.

13. Discuss the theme of leadership and power as brought out in the play *The Return of Mgofu.* (20 marks)

14. Describe the character of Mhando in the play *The Return of Mgofu.* (20 marks)

15. "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.*

WILLIAM SHAKESPEARE: *The Merchant of Venice*

How is the theme of hatred and malice shown in the play *The Merchant of Venice*?

The events of the play seem to be driven by the sentiments of hatred and malice at both the personal and individual levels.

Throughout the play, Shylock claims that he is simply applying the lessons taught to him by his Christian neighbors; this claim becomes an integral part of both his character and his main argument in court.

In Shylock's very first appearance, as he conspires to harm Antonio, his entire plan seems to be born of the insults and injuries Antonio has inflicted upon him in the past. As the play continues, and Shylock unveils more of his reasoning that he is simply applying what years of abuse have taught him.

Responding to Salarino's question of what good the pound of flesh will do him, Shylock responds, "The villainy you teach me I will execute, and it shall go hard but I will better the instruction"

. With the trial's conclusion, Antonio demands that Shylock convert to Christianity, but inflicts no other punishment, despite the threats of fellow Christians like Gratiano. Antonio does not, as he has in the past, kick or spit on Shylock. Antonio, as well as the duke, effectively ends the conflict by starving it of the injustices it needs to continue.

(MARK AS A WHOLE – 20 MARKS)

What makes the play *The Merchant Of Venice* an interesting play? (20 Marks)

The play is a comedy of love that is built on a very intriguing plot. The play is interesting in a number of aspects:

- The method of choosing a husband for Portia, defined by her father, is very unique and makes the play humorously dramatic as the various suitors select the boxes.
- The bond agreement struck between Antonio and Shylock is also extremely unique as it stipulates that a pound of flesh will be cut from around Antonio's heart should he fail to honour the deadline for settling Shylock's debt.
- There is also humour when Shylock's daughter, Jessica, elopes and takes all her father's money with her. It is poetic justice to the stingy Shylock.
- The fact that all the wealthy and princely suitors select the wrong boxes while Bassanio, a poor ordinary man picks the gift box with ease makes the play interesting.
- It is interesting when Antonio's ships get wrecked at sea implying that he has to lose the pound as stated in the agreement. The very idea of a pound of flesh cut from around a person's heart sounds funny, to say the least.
- Portia disguising herself as a lawyer and appearing in court for the entire session without being recognized by any one is very interesting.
- The excitement of Shylock at the prospect of exacting his revenge against Antonio only for the tables to turn against him is very amusing.
- The manner in which Shylock is humiliated and humbled towards the end, from a braggart, ruthless loan shark to a low position of begging for mercy on his life is very humorous.
- The painful decision that Bassanio and Gratiano have to make to give away their wedding rings to the lawyer and his clerk is a source of amusement in the play.

- The excuses that Bassanio and Gratiano have to give to Portia and Nerissa when they demand for the rings are equally amusing.

(MARK AS A WHOLE – 20 MARKS)

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

(20 Marks)

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

4. Describe the relationship between the Christians and the Jews in *The Merchant of Venice* (20mk)

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

JOHN STEINBECK: *The Pearl*

JOHN STEINBECK: *The Pearl*

How does the pearl change Kino's life?

On finding the pearl of the world, Kino gradually loses one world dreaming of another which he fails to get in the end. Many factors interplay to change Kino's dreams:

- The buyers are out to take advantage of Kino and his pearl. Their goal is to cheat him and ruin his plans of happiness and peace for his family.

- The doctor comes to take advantage of Kino's ignorance by making Coyotito sick and pretending that his illness is the result of the scorpion sting. Because Kino and Juana are uneducated, they are afraid to doubt the doctor's word, and he uses it to profit from their newfound wealth. He pretends as if he doesn't know of Kino's pearl, yet the only reason he has pretended to treat an Indian baby was to try and seek out where Kino might be hiding it. The pearl brings evil in the form of greed: many seek to take advantage of Kino's newfound wealth.

- The buyers work together to cheat Kino of his pearl and intend to give him very little money for it. They have planned to convince him that his pearl is worthless and pretend that they're doing him a favor by taking it off his hands. The buyers are aware of the pearl's tremendous value, and intend to con the "uneducated native;" he will trust them because they are the "experts."

- Kino believes that his friends will help protect him from the evils that might befall him because of the pearl, but instead of finding protection with his neighbors, he is attacked. His pearl has turned friends into enemies; they are jealous and envy the pearl of the world that Kino has found.

- The pearl turns Juana and Kino against one another. The evil power of the pearl is strong enough to inspire violence between them. Juana and Kino are so close to one another that conversation isn't even needed, and yet the pearl is able to divide them. It has brought injury and danger, and now it pulls Juana and Kino away from each other.

- Kino is forced to kill a man to defend himself and the pearl. Then Kino's hut is burned after someone searching for the pearl has ransacked it. Those who covet the

great pearl destroy everything that Kino and Juana have in their attempts to find it. The Pearl is making everyone turn against them, and Kino and Juana know that they are no longer safe in their village, and must escape.

- Kino looks into the pearl expecting to see visions of the dreams he had the night after he found the pearl, but the only things he sees are the horrible things that have happened to his family since he found the pearl. He begins to realize the evil the pearl contains, but still refuses to give it up.
- In a dream, Kino has a premonition of danger. He wakes and discovers trackers are following his family. He knows that they will find them and kill them for the pearl. He feels trapped because there is no way for them to escape the trackers.
- In the struggle to protect his family and survive, Kino turns into a killing machine. He attacks, swiftly and brutally, killing all three men who were tracking his family in a quest to steal his great pearl. Kino has been forced to do terrible things to survive and to protect the pearl from being stolen. The pearl's value has made it evil.

20 Marks)

Is the doctor a likeable person in the novel The Pearl? Explain your view.

(Expect the candidate to judge the doctor as a repulsive, unlikeable character in the novel.)

The doctor belongs to the privileged class of the wealthy people of La Paz. He scoffs at natives,

like Kino and Juana, who seek his treatment without money.

When Kino and Juana bring Coyotito to the doctor to heal the scorpion sting, he humiliates them by rudely turning them away. Later, when he hears that Kino has found the Pearl of the World, he comes to their hut to treat the baby.

He pretends not to know that Kino has found a great pearl, so that when Kino talks about it, he watches to see if his eyes go to the spot where it is buried in the hut. Sure enough, Kino gives its location away and that night someone comes to his hut to dig out the pearl, but Kino has since moved it. Kino stabs the intruder, but does not make a fatal swing and the intruder (possibly the doctor) hits him in the head and then escapes.

From these events, the doctor stands out as:-

- Proud/Arrogant
- Hypocritical
- Extremely greedy/materialistic
- Deceitful
- Heartless/Unfeeling
- Ill-mannered/anti-social
- Selfish/ Self-centred
- A racist
- Lacks morals in the extreme.

Etc. ***(Expect clear illustration of each of these ideas. MARK MAXIMUM 10 FOR ANY CANDIDATE WHO ADMIRES THE DOCTOR)***

2. Explain how the pearl changes Kino's life.

(20 Marks)

3. Describe the character of Juana and show how she helps Kino endure the hardships in *The Pearl*.
4. "The pearl is evil." In which ways is the pearl evil? (20 marks)
5. Is the doctor a likeable person in the novel *The Pearl*? Explain your view.
6. How relevant is ***The Pearl*** relevant to your society? (20 marks)
7. How does the pearl of the world affect Kino and his family? (20 Marks)
8. Why does Kino eventually throw the pearl back into the sea? (20mks)
9. What is the importance of the stinging of Coyotito by a scorpion in the novel, **The Pearl?**
10. With clear evidence from the novel *The Pearl*, describe the character of the doctor.
11. How is the theme of poverty shown in the novel *The Pearl*? (20 marks)
12. Kino is to blame for the death of Coyotito. Do you agree? Give reasons.
13. How is the novella *The Pearl* relevant to Uganda's situation today? (20 marks)
14. Referring closely to the happenings in ***The Pearl***, show how the pearl affects Kino's life. (20 marks)
15. Discuss three major themes in *The Pearl*. (20 Marks)
16. Why does Juana think the pearl is evil? (20 Marks)
17. Discuss the changes the pearl brings to Kino and his family. (20 Marks)
18. Why does Kino eventually throw the pearl back into the sea? (20mks)
19. What is the importance of the stinging of Coyotito by a scorpion in the novel, **The Pearl?**

LAWRENCE DARMANI: *Grief Child*

1. In which ways is Goma shown to be an evil character? (20 Marks)

Goma is a forty two year old sister of Nimo who lives in Buama. A trader, she is also portrayed as a barren woman. Right from the onset, she is introduced as a negative character. From the previewed Adu, something about her sounds an alarm within him.

Her appearance alone depicts a person dangerous to society. Her eyes are dark and deeply set. Adu feels that she is not attracted to her person.

She is clearly portrayed as the leopard who appears in Adu's dream and who wants to tear him to pieces. On all the occasions that Adu experiences this nightmare the human being behind this is no doubt his aunt.

Her actions in the novel indeed prove that she is evil.

She is ever quarrelling with her brother Nimo.

She steals a child and keeps it as her own without sympathy with the parent

Goma is ungrateful to Nimo who for quite a long time been her benefactor

Goma like any other evil character is insensitive. When Nimo sends her a message about the deaths of his wife and daughter, she arrives a week after burial has already taken place.

Her partiality and prejudice against Adu justifies her as an evil character. Even when the boy is sickly, she assigns Adu a task of fetching water every morning before going to school.

She is a liar. She tells lies about Adu and it is this trait in her that makes her convince her husband to be an accomplice in her child-stealing scheme.

2. Explain the causes of the conflict between Goma and Nimo in the novel *Grief Child*.

Nimo and Goma are brother and sister respectively. However, there seems to be no love between the two in the novel *Grief Child*. Instead, Goma seems to hate her brother and his family with a passion.

First, Goma is aggrieved over the fact that she accuses Nimo of not taking care of her as the demands of the culture would dictate. She says her brother gives all the attention to the wife and children at her expense. This envious feeling of Goma persists even when Nimo struggles to buy her a saving machine.

Goma is not happy because Nimo chooses to leave the family home in Buama to settle, in such, Goma does not only feel the loneliness but also fails to maintain the family structure on her own.

The father of the two bequeaths the family skill of traditional / spiritual / medicinal curative powers to Nimo who in turn refuses to use it for financial gain and also rejects the spiritual part of it. Goma takes this as a betrayal and a violation of their dead father's wishes.

Unlike Nimo, Goma is a barren woman whose attempts to get the blessing of a child have been futile. She therefore envies all those with children including Nimo and Birago. This conflict, is made worse by the secret that Ama is not Goma's child contrary to what she has proclaimed to the world, and Goma leaves lives in perpetual fear that Nimo's family could let the cat out of the bag any time.

Goma herself is a complex, eccentric, quarrelsome and confrontational person, very difficult to live in harmony with. Nimo's attempts to maintain peace between him and his sister clearly show that Goma is a very ungrateful, disrespectful and selfish woman.

Nimo attempts to resolve the stand-off between them whenever Goma visits him in Susa usually erupt into a heated quarrel of accusations as witnessed by Adu on one of these occasions.

The worst comes when disaster strikes Nimo's family following Adu's scary dream. Birago and her daughter are struck to death by a tree branch during a storm. It is generally suspected that Goma has a hand in the disaster of their demise and that of Nimo's drowning in a flooded stream.

The conduct of Goma at the funeral fuels the suspicion and Adu's second dream when the leopard chasing him turns into Goma escalates the suspicion.

(20 Marks)

2. Describe Nimo's character in the novel *Grief Child*. (20 Marks.

3. Explain how Yaro influences Adu's life in the novel *Grief Child*. (20 Marks

4. Explain what makes the title, "Grief child" suitable to novel *Grief child*
(20mks)

6. What is the importance of Susa to our understanding novel, *Grief child* (20mks)
7. Relate the story of Grief Child to your contemporary society
8. Describe Adu's character in the novel Grief Child.
9. Explain three major themes in the novel, Grief Child.
10. What lessons do you learn from the events in the novel Grief Child?

SYLVESTER ONZIVUA: *The Heart Soothers*:

1. "...After all, an eye for an eye and a tooth for a tooth is not such a bad idea..." Explain the circumstances that bring Mini to such a conclusion in the play *The Heart Soothers*.

(20 Marks)

The statement is said by Mini after paying Jimmy in his own currency. After a fight with Jimmy because of his continued infidelity Mini gets to a point of finding a panadol, a domestic pain killer Jogo.

The statement brings a sense of satisfaction, sweet revenge to Mini who has been cheated for a long while.

The circumstances that bring her to such a conclusion

After Mini moving in Jimmy's apartment, his characters begin to change and this disturbs her.

She shares her problems with her friend Florence. She tells her about Jimmy's short temper, intolerance. He has become a complete stranger.

Florence advises her to seek the help of "native doctors" like she has done with her man Geoffrey

Mini does not buy the advice

Jimmy continues with his ways, Mini even comes across a letter in his jacket.

Florence comes in with the advice of getting a domestic pain killer but Mini is against it.

Jimmy continues with his cheating and when Mini tries to question his movement a fight breaks out.

It is at this point that Mini decides to get herself a heart soother as a way of revenging and it is Jogo whom she ends up with.

The statement is made after the "fulfill" experience

2. What lessons are there to learn from the play *The Heart Soothers*?

Appearances can be deceptive, for example Florence is not what she claims to be, a friend to Mini. She ends up wrecking her family.

Money cannot buy everything in life. Iyaa's pot that is broken by Mini cannot be replaced like the way Jimmy is suggesting. It is a special pot of very many generations.

Two wrongs do not make a right. Mini tries to revenge but they end up in more confusion.

Women need financial emancipation in order to be respected in society. Jimmy does not want Mini to question his bank account because it is his. He even disrespects her.

Parents should let their children make their own choice of the people they want to marry. Iyaa tries to advise her son to marry the catechist's daughter but Jimmy is not interested.

It is not possible to fool all people all the time. Jimmy's unfaithfulness is later discovered fully by Mini.

We always need advice from others but we need to think twice before taking the advice. Mini thinks twice though in the end she heeds to the advice

Heart soothers are actually not real soothers, instead they are a source of confusion e.g. the relationship between Mini and Jogo instead breed more confusion than offering soothing services.

4. What makes Jimmy's relationship with Mini fail in the play, the heart soothers

5. Describe the character of Iyaa in the play, The heart soothers.

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

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

8. What shows that there is moral decay in the play, ***The Heart Soothers***?

(20mks)

9. "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)

OKOITI OKIYA OMTATAH: Voice of the People

1. Of the arguments given by both Boss and Nasirumbi on Simbi forest, which one do you find more convincing and why?

The Candidate is expected to present the two contrasting and conflicting views regarding the sale of Simbi forest and then proceed to weigh them out logically for preference with convincing reasons.

To keep in line with the playwright's intentions, all candidates are expected to prefer Nasirumbi's position with the reasons she advances in the play.

NASIRUMBI: Nasirumbi's opinions are centred around the fact that the forest is a natural resource with numerous contributions to human livelihood in the locality. Among others, she contends:-

- The forest is so important that by destroying it the government will be affecting nature itself.
- The sale only benefits Boss and his cohorts; not the greater majority of the people. Senseless decisions based on greed cannot develop a society.
- The government should get an independent body to carry out an environment impact study of the proposed project.
- The sanctity of public property should not be violated for any reason.
- The biodiversity, climate moderation effect and rainfall formation are irreplaceable environmental endowments that should not be violated. Etc.

BOSS: On the other hand, Boss' arguments are loosely based on economic development :-

- Boosting tourism.

- Creating jobs.
- Broadening the tax base.
- The campaign against poverty requires sacrifice and radical decisions.
- Says the government has the interests of the people at heart.
- That a thorough impact assessment study has already been carried out and there is no cause for alarm.
- That the forest has been lying fallow because there was no viable project for it up till now. Etc

2. . Who is the voice of the people in the play *Voice of the People* and why? (20 Marks)
(20 Marks)

'*Voice of the people*' is the name of the Newspaper which is the central point of conflict in the play. The paper is used by the Mother's Front as a platform for voicing the problems of the common people especially to castigate the move by government to destroy Simbi forest. Boss muddles in the freedom of the newspaper and highhandedly silences it. It therefore becomes ironical later on when he masquerades as the voice of the people because the claim obviously goes to Nasirumbi.

In the play, *Voice of the People* has the connotation of that person who struggles to articulate the people's problems and fight to rid the country of all manner of misrule by Boss and his cronies. That voice is Nasirumbi's conscious selfless effort to fight for justice and liberation of a country on the verge of sinking in the mire of corruption, immorality, intrigue, maladministration and all other social evils.

Behind Nasirumbi is the force of the Mothers' Front which she leads. These gallant women have the country at heart and would do anything to ensure that order is reinstated for posterity. Apart from participating actively in communal programmes to keep the country clean and sane, they inspire transparency and accountability in the country. They are indeed a collective voice of the people.

In the background is Indondo, the courageous editor of the newspaper which goes by the very name, who gives them space to objectively articulate their views in one loud voice against Boss' errant regime.

'*Voice of the people*' is the name of the Newspaper which is the central point of conflict in the play. The paper is used by the Mother's Front as a platform for voicing the problems of the common people especially to castigate the move by government to destroy Simbi forest. Boss muddles in the freedom of the newspaper and highhandedly silences it. It therefore becomes ironical later on when he masquerades as the voice of the people because the claim obviously goes to Nasirumbi.

In the play, *Voice of the People* has the connotation of that person who struggles to articulate the people's problems and fight to rid the country of all manner of misrule by Boss

and his cronies. That voice is Nasirumbi's conscious selfless effort to fight for justice and liberation of a country on the verge of sinking in the mire of corruption, immorality, intrigue, maladministration and all other social evils.

Behind Nasirumbi is the force of the Mothers' Front which she leads. These gallant women have the country at heart and would do anything to ensure that order is reinstated for posterity. Apart from participating actively in communal programmes to keep the country clean and sane, they inspire transparency and accountability in the country. They are indeed a collective voice of the people.

In the background is Indondo, the courageous editor of the newspaper which goes by the very name, who gives them space to objectively articulate their views in one loud voice against Boss' errant regime.

3. What factors make Nasirumbi our heroine in the play *Voice Of The People*?
4. Show the significance of the text *Voice of the People* to your contemporary society.
5. Who is the voice of the people in the play *Voice of the People* and why? (20 Marks)
6. Is the situation in ***Voice of the People*** similar to your country today? Give reasons. (20 Marks)?
7. Do you think Boss deserves the kind of humiliation he goes through at end of the play?
8. Explain the theme of betrayal in the play. **Voice of the people** (20mks)
9. What shows that the people are dissatisfied with Boss' government in the play *Voice of the People*? (20 Marks)
10. What is the role of The Mothers' front in the play *Voice of the People*? (20 Marks)
11. Who is the voice of the people in ***Voice of the People*** and why? (20 marks)
12. Is the situation in *Voice of the People* similar to your country today? Give reasons. (20 Marks)
13. Describe the ending of the play *Voice of the People*. What feelings are aroused in the audience by this ending? (20 Marks)
14. Referring closely to the play, describe the character of Sibour. (20 Marks)
15. What arguments does Nasirumbi give against the sale of Simbi forest? (20 Marks)
16. What important lessons are there to learn from the play *Voice of the People*? (20 Marks)

17. What shows that the people are dissatisfied with Boss' government in the play *Voice of the People*? (20 Marks)
18. What is the role of The Mothers' front in the play *Voice of the People*? (20 Marks)

CHINUA ACHEBE: *Things Fall Apart*:

1. What exactly falls apart in the novel Things Fall Apart?

To fall apart is to disintegrate, to break into pieces, to have general disorder. It could mean that things are not moving on well as they are supposed to be

In Achebe's *Things Fall Apart*, there things and people who fall apart with the coming of the Whiteman to the Umuofian society.

The following do fall apart:-

Okonkwo the main character does fall apart:-

- The killing of Ikemefuna, a boy who calls him father later causes depression in his life. He visits Obierika his friend to try and talk to him.
- His banishment to his mother land Mbanta – this shatters his dreams of being a great man in his society
- His greatest fall comes when he returns from exile and finds a changed society and fails to appreciate it. He therefore acts alone killing a court messenger and his clansmen do not follow suit. For fear of humiliation by the Whiteman he commits suicide making his life to really fall apart

The Ibo society also falls apart with the coming of the Whiteman

- The Whiteman's religion disorganizes the religious set of the Ibo society some member abandons their traditional gods and join Christianity e.g. Nwoye
- The original unity of the society is gone. People no longer act as one, when Okonkwo kills a court messenger he is shocked to see others turning away.
- The Whiteman also introduces a new form of government people are arrested, locked up and made to pay fines. Things are no longer the same.

20 MARKS)

2. Explain the weaknesses of the Ibo culture that contribute to falling apart of Umuofia.

You are expected to cite specific aspects of the Ibo culture that alienate some sections of society leading to discontent of some of its people so that when the whites arrive in the land, there are many people looking for escape from the oppression of their very culture:

- Too much violence and bloodshed.
- Throwing away twins.

- Condemning people with 'abominable' diseases and throwing them away to die in the evil forest.
- The inhuman arbitrations and decrees issued by the oracles and the gods.
- The scary place of the evil forest.
- The Ibo caste system which creates ostracized, despised and stigmatized groups of people for no fault of their own eg the Osus, Ogbanje, titleless men regarded as 'women'.
- The glaring falsehood of some mysterious beliefs such as the status of the egwugwu as supernatural beings but one of them has a spring walk akin to that of Okonkwo.

Etc.

3. What important lessons does the novel **Things Fall Apart** teach readers today?

(20mk)

4. "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

5. What exactly falls apart in the novel *Things Fall Apart*? (20 Marks)

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

7. Explain the character and role of Obierika in the novel, *Things Fall Apart*. Why should he be referred to as a friend indeed?

8. Explain the weaknesses of the Ibo culture that contribute to falling apart of Umuofia. (20 Marks)

9. What specific feelings does the story of Okonkwo arouse in you?

10. Describe the character of Obierika as brought out in the novel, *Things Fall Apart*.

11. Discuss Okonkwo's strengths and weaknesses in the novel *Things Fall Apart*.

12. Describe the different traditional beliefs of the Umuofia people in the novel *Things Fall Apart*

13. Explain the weaknesses of the Igbo culture that contribute to falling apart of Umuofia. What exactly falls apart in the novel *Things Fall Apart*? (20 Marks)

14. What makes Obierika a likeable character in *Things Fall Apart*?

15. Describe the different traditional beliefs of the people of Umuofia in the novel *Things Fall Apart*.

16. Explain the weaknesses of the Ibo culture that contribute to falling apart of Umuofia.

17. What specific feelings does the story of Okonkwo arouse in you? (20 Marks)?

18. Discuss the role of Okonkwo in the novel, Things fall apart.

19. How do things fall apart in Things Fall Apart?

20. Describe how things fall apart in *Things Fall Apart*. (20 Marks)?
21. *Why should man suffer so grievously for an offence he has committed inadvertently?* Explain the truth in the statement with close reference to Okonkwo's life.
22. (20 Marks)
23. In which way(s) does Ikemefuna influence occurrences in the novel ***Things Fall Apart***? (20 Marks)

VICTOR BYAMAZIMA: *Shadows of Time*:

1. Describe the character of Flora in the novel *Shadows of Time*.

Errant.
Deceitful.
Frenziedly materialistic.
Reckless, imprudent and careless.
Highly gullible, naïve and easy to hoodwink.
Sexually loose.
Has too much Dutch courage.
Disrespectful to her sister.
Etc.

2.. What is there in the novel *Shadows of Time* to prove the evil of moral decadence?

The candidate should follow Flora's exploits with other characters for glaring evidence of immorality

Flora is a very beautiful young lady in senior four awaiting to sit her final examinations. Her story is a sad one and when she finally gets a break through, shadows from her past come back to haunt her.

She loses her virginity to a man who has no feelings for her, their relationship is strictly having "fun just" like any other young girl she deserves some one better who could love, care and protect her.

At school, she is teased as fellow students for lack of a boyfriend. Flora becomes very excited the day Tom approaches her because she wants to prove to her friends that she also has a boyfriend. When Tom invites her that same day, she gladly accepts hence being introduced to the world of alcohol

Her father dies when she is still young and therefore she feels she misses out so much on his love and care. She grows up in the care of her single mother and her sister. It could be the reason as to why she keeps jumping from one woman to another looking for love and care

Flora conceives while still in school and the most unfortunate part of the whole situation, she doesn't have any idea who the father of her unborn child. She ends up terminating the pregnancy

She is sexually harassed on more than one occasion. The first time, she is harassed by the taxi driver who is meant to take her to the Mzungu place, she is brutally raped the thing that haunts her till death. Tom also rapes her when she refuses to freely give in to his advances, she can't stand the shame, the pain and therefore decides to take her own life.

Flora being a young beautiful girl, she is looked at as a source of pleasure, relaxation and as a sexually object. For example, when Mike comes to realize that Jane isn't home, he grabs the first opportunity to take advantage of her. When she asks what he wants, he says "nothing," he said, "and then dug his hand between my thighs."

3. Describe the character of Steve as presented in ***Shadows of Time***. (20 Marks)
4. Explain the relevance of the title ***Shadows of Time*** to the novel. (20 Marks)
5. Describe the character of Steve Dota as presented in **Shadows of Time**.
6. Explain the important lessons in the novel *Shadows of Time*.
7. Why would you sympathise with Flora in the novel *shadows of time*?

DANIEL MENGARA: *Mema*:

1. Describe the process of asking a woman back to her marital home as shown in the novel.

- Whenever a woman deserted her husband, there would be pressure from the woman to negotiate her return.
- A messenger would be sent to the woman's village to announce the intended visit by the man's entourage.
- The concerned man and woman were not expected to participate in the negotiations unless asked specially to do so.
- The speaker from the man's group would begin by apologizing for offending the woman and her people.
- He would then tender the appeal that the woman should be allowed to return to her husband.
- The woman's family would wonder why it has taken the man so long to seek reconciliation with his wife.
- The speaker of the man's family would earnestly accept the oversight and plead that they have come to ask to be re-admitted in the woman's family.
- A member of the woman's family would refute the man's apology and claim it is an insult to come after such a long time.
- The woman's family would then withdraw briefly to deliberate on the matter.
- That done, the speaker of the man's family would apologise further and announce the appeasement gifts they have brought.

- The mother-in-law would speak and sternly caution the son-in-law never to beat or assault his wife again.
- With that, the woman would then be allowed to return to her marital home.

(20 MARKS)

2. Why is Mema an unusual person in the novel Mema?

She is the heroine and the protagonist of the novel. She is presented as an extraordinary person in the novel with respect to being:-

- Confident
- bold and daring/brave
- Determined
- eloquent/ Outspoken.
- loving and caring especially to her husband.
- emotional
- hot headed and stubborn eg. She easily grabs a machete when angered.
- strong physically and mentally.
- Assertive
- violent as she fights with her husband.

(Expect full illustration of each of these qualities.)

3. Describe the process of asking a woman back to her marital home as shown in the novel.

4. Why is Mema an unusual person in the novel Mema

5. Discuss the theme of women's emancipation in the novel *Mema*. (20 Marks)

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

7. Explain the challenges that Ntsame Minlame goes through in the novel.(20 marks)

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

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

10. Explain the challenges that Ntsame Minlame faces in the novel *Mema*.

11. For what reasons would you find Zula Mebiang an unlikeable character in the novel ***Mema***? (20 Marks)?

12. How do you find *Mema* relevant to your society? (20 Marks)

13. Explain the challenges that Ntsame Minlame faces in the novel *Mema*. (20 Marks)

14. Explain how Mema counters the challenges she faces in the novel. (20 Marks)?

15. What are the causes of marital quarrels and separation in the novel *Mema*? (20 Marks)

16. Describe the African village life as shown in the novel. (20 Marks)

17. Explain how Mema counters the challenges she faces in the novel. (20 Marks)

18. Why is Beyok memorable in the narrator's life in the novel Mema? (20 Marks)
19. How is the African tradition shown in the novel Mema? (20 Marks)
20. How does Mema bring out the theme of women's emancipation as shown in the novel Mema? (20 Marks)
21. How is the play, Voice of the people a reflection of what happens in Uganda?
22. Explain the theme of corruption and greed in the play, Voice of the people

POETRY

What is poetry?

There are several definitions of poetry but I will summarize them in the following:

- ✓ Poetry is an expression of powerfully or deeply felt emotions.
- ✓ Poetry is an expression either in spoken or written language of the deeply and powerfully felt emotions.
- ✓ It can also be defined as a spontaneous flow of deep/noble emotions such as love, death, freedom, disappointment, excitement etc.
N.B. *spontaneous* means naturally without any control.
- ✓ Poetry is patterned language that dramatizes life's experiences in an emotional, economic language.
- ✓ Poetry is an expression of strong feelings using beautifully selected words, put together to form a line and hoe lines are arranged to get to a stanza and stanzas to create a whole poem.

Characteristics of Poetry

- ✓ It has an interesting thought
- ✓ It is patterned in lines which form stanzas thus called verse form.
- ✓ It has imaginary and evocative picture language which provokes other thoughts.
- ✓ It has musicality involving such things like sound and rhythmic harmony as well as meaningful pace or movement.
- ✓ It has economy of expression/few words that express strong feelings.
- ✓ It has a patterned repetition of sound, stress, images.
- ✓ It uses figurative language that is unusual words in the way they are used for a particular effect, for example, the statement; ***pregnant clouds***, describes clouds in an unusual way which makes us visualize something heavy, containing water.

Examinable aspects of poetry

These are the things that one should look into in any poem under study. These aspects enable the students to interact with the poem from a mutual and emotional perspective. These include:

- ✓ The title
- ✓ The speaker/persona/speaking voice
- ✓ The subject matter/what the poem is about/message.
- ✓ Character
- ✓ Feelings/emotions aroused or evoked
- ✓ Lessons drawn from the poem
- ✓ Relevance of the poem to modern society
- ✓ Poetic appeal
- ✓ Intention for writing

The title

- ✓ Just like a name, it suggests belonging and gives identity to the owner
- ✓ The title of a poem gives a clue/a rough idea of what the poem is about.
- ✓ It reflects the meaning of the poem
- ✓ It summarizes what the poem is about. This makes it relevant to the poem.
- ✓ Sometimes the title is the opposite of the meaning in the poem, and it is said to be ironic. The title can also be symbolic if it is representing some idea.

The speaker/persona/speaking voice

- ✓ The speaker is the voice that speaks to us in a poem.
- ✓ We should avoid giving the poet as the speaker. The poet simply writes the poem.
- ✓ In some poems the speaker is directly involved in the events of the poem and in such poems, the speaker uses first personal pronouns such as I, we, my, us.
- ✓ In poems where the speaker does not participate in the events of the poem, you should describe this speaker using the ideas he presents.

Subject matter/message/content/what the poem is all about.

- ✓ This refers to what is happening in the poem.
- ✓ It refers to whatever the poem is concerned with or talks about.
- ✓ When giving subject matter avoid lifting words directly from the poem i.e. try to use your own words. Talk about all events and ideas in the poem from the beginning to the end. You can use one paragraph but it should have several sentences captured in the different events and ideas.
- ✓ Therefore, try as much as possible to paraphrase it (use other words).

Character

- ✓ In analyzing character, we focus on the traits or behaviour of individuals in the poem.
- ✓ We use adjectives which denote behaviour
- ✓ Character can be thus described as;

Obedient
Humble
Rude
Arrogant
Loving
Proud
Exploitative
Hypocritical
Insensitive/inhuman
Irresponsible
Etc

Feelings/Emotions

- ✓ Feeling is how one reacts towards a situation before they even think about it. The feelings are not merely thoughts, ideas or opinions but rather emotional responses and reactions especially those from the heart and not from the mind.
- ✓ We are therefore more inclined to respond to poetry using spontaneous and sensorial responses (emotions) which are not subject to reason or thinking.
- ✓ In expressing feelings, candidates are encouraged to always state specific feelings and avoid highly general expressions such as I feel good or I feel bad.
- ✓ Students should avoid stating: I feel..... express the feeling by stating;
 - I am
 - I am disappointed
 - I hate him
 - I sympathies with him or /am sympathetic to her
 - I am proud of him, etc
- ✓ Sometimes students may be asked to explain the feeling or attitude of an individual in the poem, say the speaker. The response is the same i.e.
 - He is disappointed
 - He is disgusted
 - She is sympathetic, etc
- ✓ Poems arouse both positive and negative feelings. Poems evoke feelings of:

• Sad/ sorrowful	• Contempt
• Angry /bitter/annoyed/rage	• Hateful
• Disappointed/disillusioned/dismayed	• Agony
• Disgust	• Spiteful
	• Surprised /petrified

- Baffled/confused
- Resentful/resentment
- Overjoyed/ excited/amused
- Pity/sympathy
- Overwhelmed/bewildered
- Ecstatic/astonished
- Inspired
- Love/adore
- Admiration
- Nostalgia
- Loneliness/solitude
- Contentment
- discontent
- Grief
- Longing/yearning
- Proud
- Appreciation
- Hope/optimism
- Pessimism
- Worry
- Fear
- Despair
- Relief
- Empathy etc

Lessons drawn from a poem.

- ✓ Lessons can be defined as collection of wisdom derived from phenomena, character, themes and events in a text/poem to be applied to related real-life situations.
- ✓ Lessons are better expressed using popular sayings, proverbs or idioms which uphold a virtue and criticize a folly/weakness.
- ✓ Alternatively, one can simply use plain statements for example;
Children should not be used as house helps.
Bosses should show concern for their employees and not neglect them.
- ✓ Lessons should not be expressed with the monotonous phrases; I learn or we learn
- ✓ Any lesson you give, should be related to an appropriate example/ situation in the poem.

Examples of lessons that accrue from the poem may include;

- ✓ Hard work always pays
- ✓ Every cloud has a silver lining
- ✓ Pain and sorrow are part of life
- ✓ Patience pays
- ✓ Love many trusts but a few
- ✓ Life is not a bed of roses
- ✓ The fruits of education are sweet but the roots are bitter.
- ✓ Love your father and mother for they are your earthly God.
- ✓ When the door closes on you, there is a window waiting to open
- ✓ A bird in hand is worth two in the bush.
- ✓ Change is a factor of life
- ✓ A friend in need is a friend indeed
- ✓ Once bitten twice shy
- ✓ Not all that glitters is gold etc

NOTE: DO NOT JUST LIFT PROVERBS AND IDIOMS. YOU CAN FORMULATE YOUR OWN LESSONS

Relevance and application of a poem to contemporary society.

- ✓ Just like it is with other texts, poetry draws comparison with society. This is its relevance.

- ✓ In other words, what we see in the poem is also evident in society. Poems, like other texts, reflect on the evils, challenges and other aspects of life in society. They reflect what goes on in society.
- ✓ Therefore, when analyzing the relevance of a poem, we should relate it to what happens in society.
- ✓ In other words, relevance requires the candidates to step out of the poem and make simple comparisons by showing or demonstrating the similarity between what is happening in their society or surroundings.

Poetic appeal/what makes a poem appealing to the reader/what do you find interesting in a given poem?

- ✓ We are expected to find every poem we read appealing or interesting.
- ✓ You have to analyze the poem in terms of the various poetic aspects especially those that make it outstanding or interesting
- ✓ However, not all poems are rich in all the poetic aspects, so avoid cramming all poetic elements and assuming that they will perfectly apply to all poems.
- ✓ Only identify those poetic elements that are prominent in a given poem
Poetic aspects of interest include the following:
- ✓ The title of the poem being captivating.
- ✓ The structure of the poem (size and length). For example, a short poem is easy to memorize while a lengthy one with many stanzas is detailed enough to provide all the necessary information for the reader's understanding
- ✓ The language used in the poem i.e. simple language makes the poem easy to understand.
- ✓ The subject matter of the poem which may be familiar and relevant to the day to day life
- ✓ The use of figures of speech such as similes, metaphors which help to form mental images and make the poem livelier and appealing to the reader.
- ✓ The use of repetition for emphasis
- ✓ Some poems use local words
- ✓ Relevance of the subject matter of the poem to society.
- ✓ If the poem has rhyming sounds, identify the words that sound the same. rhyming words make the poem sound sweet in the ears of the listener (musicality) hence enjoyment of the poem.
- ✓ If the poem has a lesson that readers can draw from it, write it out because this also makes the poem interesting
- ✓ Feelings aroused by the poem etc

Intention

- ✓ When describing intention, you use strong action words e.g.
 - To educate.....
 - To portray.....

- To criticize.....
- Praise.....
- Inform.....
- To describe.....
- To warn.....
- To mock etc.

Sample questions

DAVID RUBADIRI: *Growing Up with Poetry:*

Read the poem below and answer the questions after it:

Yet another song

Yet another song 1
I have to sing:
In the early wake
Of a colonial dusk
I sang the song of fire. 5

The church doors opened
To the clang
Of new anthems
And colourful banners.

Like the beetles, 10
The evangelical hymns
Of conversion
Rocked the world and me.

I knelt before the new totems
I had helped to raise, 15
Watered them with tears of ecstasy.

They grew
Taller than life,
Grimacing and breathing fire.

Today 20
I sing yet another song
A song of exile.

Questions:

a) ***What is this poem about?***

The poem is a **lamentation** of an African about his **unpleasant encounter** with the new slavery; neocolonialism. The speaker **celebrated the dawn of independence with enthusiasm and utmost piety**. He welcomed the promise of fulfilment ecstatically strengthened by the promise of happiness in the new order. With time, however, **the crude reality has hit him** that it was all a lie. He is **again re-enslaved** in a more intricate maze. **(05 Marks)**

b) ***Who is the speaker in the poem?***

An African who **regrets** the enthusiasm with which he struggled for independence but lost it all eventually. **(02 Marks)**

c) ***What are the feelings of the speaker about the change he describes?***

- Regret
- Sorrow/ Sadness
- Pain/ Psychological suffering.
- Empowered with new knowledge/ Enlightened.
- Worried/ Afraid Etc **(Any 4, each 1 mark = 04 Marks)**

d) ***What makes this poem appealing to you?***

Expect mention of **any Five** dominant poetic devices in the poem each qualified with a brief explanation or effect:-

- The ***title***.
- The poem being ***short and concise*** and so conveniently recitable.
- The vivid, thematic descriptive language/Diction/Choice of words.
- Sharp ***irony***.
- Tone, mood*** or ***attitude***.
- Rhyme***.
- ***Imagery***.
- The moral lessons.
- Relevance of the poem to the contemporary world.

Etc.

(Any 5 = 05

Marks)

e) Explain what is meant by the following in the context of the poem:

- | | | | |
|------|---|----------------------------|------------------|
| i) | <i>...song of fire...</i> | <i>(line 5)</i> | |
| | Sang with vigour and ecstasy. | | (01 Mark) |
| ii) | <i>...Rocked the world and me...</i> | <i>(line 13)</i> | |
| | Took everyone by storm. | | (01 Mark) |
| iii) | <i>...With tears of ecstasy...</i> | <i>(line 16)</i> | |
| | Extreme happiness | | (01 Mark) |
| iv) | <i>...grew taller than life ...</i> | <i>(line 17-18)</i> | |
| | Got strongly established. | | (01 Mark) |

Read the poem below and answer the questions after it.

My will

Son, my will,
albeit premature
when the palm readers

divine
for me an extended
life line.

Besides who knows what
worth bequeathing
I could acquire
before the life line
inches to the darker side
of my hand.

But, for a start,
the gift of song,
this sweet immediate source
of release was not given me
so I leave it for you in the hope
that God takes hints.

Then the right to call
all older than you
Miss, mister or mistress
in the layered love of our
simplest ways,
eat each day's salt and bread
with praise,
and may you never know hungry
And books
I mean the love of them.

May you like me earn good
friends
but just to be sure,
love books.
When bindings fall apart
they can be fixed
you will find
that is not always so
with friendships.
And no gold.
Too many die/kill for it
besides its face is too bold.
This observation is the
last I give:
most times assume a
patina a shade subdued
so when you bloom they
will value it.

Lorna Goodison (Jamaica)

Questions

- (a) Identify the speaker in the Poem. (1 mark)
- (b) What kind of person does the speaker want his son to be? (5 marks)
- (c) (i) How are books better than friends according to the poem? (2 marks)
- (ii) What, according to the poem is the cause of numerous deaths in society? (2 marks)
- (d) Explain the meaning of the following words as used in the poem:
- (i) ...albeit premature... (1 mark)
- (ii) ...God takes hint... (1 mark)
- (iii) ...And no gold ... (1 mark)
- (iv) ...love books... (1 mark)
- (e) What make the poem above interesting? (6marks)

I, too, sing America

I, too sing America
I am the darker brother
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
'Eat in the Kitchen,'
Then.

Besides,
They'll see how beautiful I am
And be ashamed –
I, too, am, America

Langston Hughes (USA)

Questions:

- a) Who is the speaker and who is he addressing? (05marks)
- b) Describe the character of the speaker in the poem. (05marks)
- c) What is the importance of the kitchen? (06marks)
- d) What feelings does this poem arouse in you and why? (04marks)

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 glisten

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:

- (ii) What is the poem about? (06 marks)
- (iii) Describe the character of gossips as depicted in the poem. (05 marks)
- (iv) What is the speaker's attitude towards the gossips? (04 marks)
- (v) How relevant is this poem to your society? (05 marks)

OR

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

- a) i) ***State the name of the poet and the title of the poem.***
Poet – 02 Marks. Title – 02 Marks (04 Marks)
- ii) ***What does the poem say about Separation?***
Statement of the subject matter (Up to 06 Marks)

b) ***What makes the poem appealing to you?***

Any Six dominant poetic devices in the poem each qualified with a brief explanation or effect:-

- The ***title***.
- Brevity.
- The vivid, thematic descriptive language/Diction/Choice of words.
- ***irony***.
- Tone, mood*** or ***attitude***.
- Rhyme***.
- ***Imagery***.
- The moral lessons.
- Relevance of the poem to the contemporary world.

(06 Marks)

c) ***Give the relevance of the poem to your community.***

Citing any four aspects in the selected poem relevant to the contemporary world

2. Select any poem you have read from Growing up with poetry by David Rubadiri on the theme of **Love** and use it to answer the following questions:

- (a) State the name of the poet and the title of the poem. (2 marks)
- (b) Explain what the poem is about. (5 marks)
- (c) What does the poem say about love? (4 marks)
- (d) What lessons do you derive from the poem (3 marks)?
- (e) Explain what makes the poem appealing (6 marks)

3. Select a poem on the theme of **Death and the Ancestors** and use it to answer the following questions.

- a) What is the title of the poem and name of the poet?
- b) Explain the poet's view about death.
- c) Give your own views about death.
- d) Why have you chosen this particular poem?

4. 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 name of the poet.
- b) Who is the speaker in the poem and who is being addressed?
- c) What feelings does the poem arouse in you?
- d) Explain why this particular poem is interesting.

5. Select any poem you have read from *Growing up with poetry* by David Rubadiri on the theme of **Identity** and use it to answer the following questions:

- (f) State the name of the poet and the title of the poem. (2 marks)
- (g) Explain what the poem is about. (5 marks)
- (h) What feelings does the poem arouse in you? (4 marks)
- (i) How is the poem relevant to your society? (3 marks)
- (j) Explain what makes the poem interesting. (6 marks)

6. Select a poem you have studied from *Growing Up with poetry* on the theme of **Power** and use it to answer the following questions.

- a) State the title of the poem and name of the poet.
- b) Explain what the poem is about.
- c) What feelings does this particular poem arouse in you?
- d) Relate what happens in the poem to your society.
- e) Explain what makes this poem appealing to you.

7. For any poem you have studied from *Growing Up with poetry* on the theme of **Separation**;

- a) What is the title of the poem and who is the writer?
- b) What does the poem say about separation?
- c) How related is the poem to your community?
- d) Why have you chosen that particular poem?

Select a poem you have studied from *Growing Up with Poetry* on the theme of **Freedom** and use it to answer the following questions.

- a) State the title of the poem and name of the poet.
- b) Who is the speaker in the poem?
- c) What is the poem about?
- d) Relate the theme of the poem to what happens in your community.
- e) What makes this poem interesting?

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

1. 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:

E. H. S. Barlow

- a) ***What is the subject matter of this poem?***
The speaker ***affirms his profound affection for his lover*** (1) and ***declares his readiness to defend their treasured relationship no matter the hurdles they may encounter*** (2). He ***recollects the malignant tribulations*** (3) that their bond has had to overcome to the current state of optimism. Focusing ahead, ***he envisages ultimate bliss*** (4) as long as they remain ***together to persevere to the very end*** (5). (05 Marks)
- b) ***What is the attitude of the speaker about the person being addressed?***
The speaker has a ***positive*** (1) attitude towards his lover. He ***adores/worships*** (2); ***treasures/values*** (3); ***respects/glorifies*** (4) the lover. (04 Marks)
- c) ***Explain what makes this poem appealing to you.***
Mention of ***any Six*** dominant poetic devices in the poem each qualified with a brief explanation or effect:-
- The Simple descriptive ***title***.
 - The poem being ***short and concise*** and so conveniently recitable.
 - The vivid, love - thematic language/Diction/Choice of words/ Vocabulary.
 - Tone, Feelings or attitude.
 - Rhyming words.

- Imagery.
- Relevance to real life situations.
- Lessons learnt Etc. **(Any Six; Each 01 Mark = 06 Marks)**

d) ***How does the poem make you feel and why?***

Citing **any 5** relevant feelings, with or without a reason, **Each 01 Mark = 05 Marks)**

➤ **Possible feelings:**

Love/affection
 Sympathy
 Envy/Jealousy
 Admiration/Awe
 Respect.
 Encouragement.
 Optimism/Hope Etc

2. 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

- a) Who is speaking in the poem? (02mks)
- b) What is the poem about? (
- c) What feelings does this poem arouse in you? (06mks)
- d) Explain the meaning of the following words / phrases as used in the poem
 - (k) Speckled
 - (l) Cut down the Muu Tree
 - (m) Sword has misted
- e) What makes the poem appealing?

3. 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:

:

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

- a) **State the name of the poet and the title of the poem.**

Correct Title – 02 Marks; Poet – 02 Marks = **(04 Marks)**

Zero is awarded for the entire answer if poem is selected outside the set theme or if it is not matched with the right poet.

- b) **What does the poem say about Love?**

A paraphrased systematic statement of the Subject Matter of the poem in a clear paragraph capturing the key twists, events or features in the poem. **(Up to 06 Marks)**

c) ***What makes the poem appealing to you?***

Focus on ***Poetic appeal.***

- The title (descriptive, symbolic, catching, Humorous etc?)
 - Aspects of the subject matter.
 - Structure and length of the poem.
 - The language/ diction/choice of words.
 - Rhyming words.
 - Moral lessons or
 - Relevance to the contemporary world.
 - Humour. Etc
- (Any 6; Each 01 Mark = 06 Marks)**

d) ***Write a short poem to a person you love dearly.***

Expect a simple poem with basic poetic structure and devices:

- Relevant Title
 - Development of theme of love
 - Structure – stanzas/lines
 - Poetic diction
 - Punctuation
 - Rhyme Etc
- (Any 4 poetic aspects; each 01 Mark = 04 Marks)**

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

- | | |
|---|---------|
| (v) State the title of the poem | (02mks) |
| (vi)What is the poem about? | (06mks) |
| (vii) Why have you chosen that particular poem? | (06mks) |
| (viii) What feelings do you get after rending the poem? | (06mks) |

SUCCESS AND GOOD LUCK TO 208/1 CANDIDATES

©FELIX DAVIS EINYU