

208/1

Literature in English

Paper 1

Jul/Aug 2019

2 ½ hours



MUKONO EXAMINATION COUNCIL

Uganda Certificate of Education

LITERATURE IN ENGLISH

Paper 1

2 Hours 30 Minutes

INSTRUCTIONS TO CANDIDATES:

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

In section A, you must answer **one question from sub-section (i)** and **one question from sub-section (ii)**. You must cover one play and one novel.

SECTION A
Subsection (i)

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

Either: 1. **FRANCIS IMBUGA:** *Betrayal in the City*

- JUSPER:** What would you have done? I am still the same.
- TUMBO:** I know, but am worried. I don't think boss knows it's your play we are performing. We have to keep it secret. All he knows is that you are a student.
- JUSPER:** Why are you worried?
- TUMBO:** Because I know I like you. I also know that the day of a man's death is not written on his forehead. Kabito is a case point. You will have to talk less. Your blood is well known.
- JUSPER:** That means that the release of a few prisoners will not change Kafira. The sun will still rise in the east and set in the west.
- TUMBO:** The image of Kafira will be different in the eyes of the world.
- JUSPER:** We only help to obscure the true picture. The release of a few prisoners is, in fact, a positive distortion of the picture.
- TUMBO:** You want them out, don't you?
- JUSPER:** Yes, but I do not wish to see them come from one prison only to enter another.
(Boss takes them by surprise.)
- BOSS:** Everything in place?
- TUMBO:** Yes, Your Excellence.
- BOSS:** Drop the formality. Well are all actors here boy, did you know I was once a good actor?
- JUSPER:** We all know it, sir.
- BOSS:** Good. Only they almost always gave me bad roles. In four out of five cases, I had to die for little mistakes that were not my own. Do you still call that tragic?
- JUSPER:** I would say its sacrifice. A kind of death for a future. The sort of role Christ played.
- BOSS:** Death for a future? Yes,
that is absolutely necessary. Are you the author of the play?
- JUSPER:** We could say so, but friends helped me alter it.
- BOSS:** Good, that is positive unity. I understand you study at the university?
- JUSPER:** Yes, sir.
- BOSS:** Represent the intellectuals well. (*Seriously*) Some of the reports I get from there are simply disgusting. Who made you student's spokesman of truth and justice? What do you know about justice?
- JUSPER:** Nothing, Your excellence.
- BOSS:** Completely braggart. Take the second last time, for instance: what was it they were protesting against? Speak out. There will be no victimization.
- JUSPER:** The influx of expatriate personnel into the country.
- BOSS:** Now, listen to that. Do they want to walk before they can crawl? When you go back, tell their that it is my duty to decide on the magnitude of Kafirasafricanisationprogramme. They have no right to chant about it; and if they do, the results will always be the same. What do you think they gain by that demonstration?
- JUSPER:** Nothing, sir.
- BOSS:** Completely nothing. A dead student leader and a senior lecturer in person.....no, no, the lecturer went in for a different offence. Not so?
- TUMBO:** (*Glad to join in*) Completely.

BOSS: In a way, it was very sad. They should have known my arms are long. My eyes see far and my ears are the sharpest on the continent. Am I wrong?

TUMBO: (*Still nervous*) Yes, sir.

BOSS: Wrong?

TUMBO: Who, you sir? No. Never.

BOSS: No one who shouts at me ever get what they want. You saw what happened last time, didn't you?

JUSPER: Yes, Your Excellency.

BOSS: Because they shouted against the appointments, I deliberately sent in an order for three hundred more expatriate personnel, just to put them in their place

TUMBO; Most of them lack understanding. They are too young.

BOSS; precisely, they just don't reason like leaders of tomorrow. I understand they Even wanted to demonstrate against the visit I warn them that I will not tolerate such behavior in Kafira. Do you hear?

JUSPER; Yes, sir.

BOSS; Where are the others.

TUMBO; Dressing up, Sir.

BOSS; Go inside and call all the staff. We need an audience. (*Exit Tumbo*) I hope it's a good Play. What is it called?

Questions:

- (a) What has just happened after this extract? **(04 Marks)**
- (b) Describe the character of Boss and Jusper as revealed in this passage. **(06 Marks)**
- (c) Mention any four human evils revealed in the extract. **(04 Marks)**
- (d) Identify and explain two themes shown in the passage above. **(02 Marks)**
- (e) What happens after this scene? **(04 Marks)**

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

PORTIA : You see me, Lord Bassanio, where I stand,
 Such as I am. Though for myself alone
 I would not be ambitious in my wish
 To wish myself much better
 I would be trebled twenty times myself,
 A thousand times more fair, ten thousand times More rich –
 That only to stand high in your account,
 I might in virtues, beauties, livings, friends,
 Exceed account. But the full sum of me
 Is sum of nothing – which, to term in gross.
 Is an unlessoned girl, unschooled, unpracticed,
 Happy in this, she is not yet so old
 But she may learn; Happier than this
 She is not so bred dull but she can learn;
 Happiest of all is that her gentle spirit
 Commits itself to yours to be directed,
 As from her lord, her governor, her king.
 Myself and what is mine, to you and yours
 Is now converted. But now I was the lord
 Of this fair mansion, master of my servants,
 Queen o'er myself, and even now, but now,
 This house, these servants, and this same myself
 Are yours, my lord's. I give them with this ring, which when you
 part from, lose, or give away,
 Let it presage the ruin of your love
 And be my vantage to exclaim on you.

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
Expressed and not expressed. But when this ring
Parts from this finger, then parts life from hence.
O then he bold to say Bassanio's dead!

NERISSA : My lord and lady, it is now our time
They have stood by and seen our wished prosper,
To cry' good joy'. Good joy, my lord and lady.

GRATIANO : My lord and Bassanio, and my gentle lady,
I wish you all the joy that you can with –
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 you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid.
You loved, I loved – for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,
And so did mine too, as the matter falls;
For wooing here until I sweat again.
And 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, provide that your fortune
Achieved her mistress.

PORTIA : Is this true, Nerissa?

NERISSA : Madam, it is, so you stand please withal.

BASSANIO : And do you, Gratiano, mean good faith?

GRATIANO : Yes, faith, my lord.

BASSANIO : Our feast shall be much honoured in your marriage.

GRATIANO : (To NERISSA) We'll play with them the first boy for a
thousand ducats.

NERISSA : What, and stake down?

GRATIANO : No, we shall ne'er win at that sport, and stake down.
But who comes here? Lorenzo and his infidel!
What and my old Venetian friend Salerio!

Questions:

- (a) What happens immediately before this scene? **(04 marks)**
- (b) Describe the characters of;
- (i) Portia
- (ii) Bassanio **(06 marks)**
- (c) Explain one major theme brought out in this extract **(04 marks)**
- (d) What happens shortly after this scene? **(06 marks)**

The villagers respected Oder as one the most remarkable figures in the village. After the burial, BicencioOlugo as an elder and also a local administrator gave the final speech. He described the deceased as a kind hearted man who always had a mind full of positive ambitions and a friend to everybody. Casting a critical glance at Ogang (as if to compare with Oder).

He lamented that death had robbed a village of a strong man who loved progress and asked every man who thought himself great to show his greatness by emulating Oder's example. The crowd instinctively looked at Ogang if he were the main focus of Olugo's speech. Ogang an uncontrollable rise in his temperature, for a brief moment the surging disdain in his chest interfered with his breathing. Olugo had deliberately insulted him public. Perhaps Olugo had all along been looking for a convenient opportunity when he would also belittle Ogang in public as the later one time did to him. And in the face of this public humiliation that he was suffering Ogang resolved that Olugo should suffer the bitter consequence of his loose tongue. But after a short time it became clearly that Margaret would become the unfortunate proxy of Olugo's suffering, for it was quite difficult for Ogang to directly come in touch with Olugo. The whole plan developed when the mourners were being served food. The crowd was now noisy, with people talking not only about death but also other problems of humanity. Ogang was now seated close to Oduka who had drawn nearer to chat with him.

"Is it true that his idiot who has spoken is selling that grazing plain at Iboga?" Ogang asked.

"That is what I have been told," Oduka replied.

'He must be joking. Those are grazing grounds for my animals.'

'But why should he sell our land to foreigners?'

'Isn't it to Okullu that he is selling the land?'

'Of course. And that Okullu is becoming a dangerous man. He is becoming so ambitious here.'

'He should take his ambitions elsewhere. Why should he come all the way from Bungatira town to buy land here?'

Michael Okullu was quite a progressive business man in Bungatira.

It is he who helped Opito one time when was unable to continue with his studies. He had an oil refining factory in Bungatira employing well over hundred people. Now he wanted to being sold by Olugo, to put up some projects there. He wanted to give Olugo managerial responsibility over some his projects since he was the most enlightened man around. But there was so much opposition that the transaction was bound to be futile.

'I also want to discuss something with you' said Ogang

'About what?'

'About that scoundrel seated there,' (He was pointing at Margaret with his tongue.)

There were murmurs as the people ate and talked in chorus. BicencioOlugo had been listening stealthily to Ogang and his friend but his last statement escaped his hearing as someone else was talking to him. Oduka and Ogang met the latter's home that evening. They sat outside the courtyard for of disturbance and to make their decision a secret.

'What we should do to remove the woman?' asked Oduka. 'I think both Olugo and his wife have already been charmed by her.'

Ogang ground his teeth thoughtfully, looking around as if the answer was hidden somewhere. He stroked his snow white beard with his left thumb and the nodded his head with a mark of conviction.

'Have thought about something?' asked Oduka impatiently.'

'Listen,' said Ogang, examining his statement carefully, 'We shall punish this woman very severely.'

Questions:

- (a) What comes before this passage? (04 Marks)
 (b) What evidence is there in the passage to show that Ogang and Oduka are evil men? (04 Marks)
 (c) Explain any two themes in the passage? (02 Marks)
 (d) How do the events in the extract make you feel? (05 Marks)
 (e) What happens to the woman talked about later in the novel? (05 Marks)

Or: 4. **MEJA MWANGI: Carcase for Hounds**

The Ex-DX remembered the episode when he had approached the forest officer with plans for the welfare of the station. The forester listened patiently, pipe in hand, occasionally sucking at it until the other hand finished talking. Then he spoke:

‘So what is your problem, young man?’ He seemed very little concerned.

‘Well,’ the DC answered, ‘I just wondered whether you could help in the organization of the...’

The old man nearly hurled the pipe at him on mentioning the word ‘help’ ‘Help?’ he chocked on the pipe smoke. ‘I am a forest officer, not a social service officer,’ he raged. ‘Trees are my business, and I don’t bother you with their problems. Why come to me now with yours? Look, young man.’ He said it almost tenderly, ‘Let’s do this: I’ll mind my trees. And you mind your people.’

‘You are making a great mistake,’ Captain Kingsley had told him. ‘I am not asking you for a favour, Mr. Jackson. I am just doing my duty, my service. Her Majesty’s Service.’ He thought that service bit might impress Mr. Jackson’s stiff head. He was mistaken. The old forester came back with:

‘We are all on Her Majesty’s Service, Mr. DC. I look after her trees, you look after her Africans, the Captain had not liked that part about his people, his Africans. His people, hell!’

The forester had shoved his pipe back into his mouth and sucked angrily. That was all the dialogue Kingsley ever got out of Mr. E.R Jackson. He never thought of ever having another confrontation with the forester. The proposed dispensary was never built. And now he was sure there was no need to bother the tree man with the news of his cook’s death. The old man would find out later, may be, when supper failed to show up. A tale about a Pinus Something-or-other that had been knocked down by an elephant would receive more attention from the forester.

Questions:

- (f) What comes before this passage? (06 Marks)
 (g) Describe the character of Jackson as shown in the passage (05 Marks)
 (h) Explain any two themes in the passage (04 Marks)
 (i) What happens shortly after the passage? (05 Marks)

Sub section (ii)

Attempt only one question from this subsection. If your answer in subsection (i) was on play, now select a novel; but if your answer in Subsection (i) was on a novel, now you must select a play.

FRANCIS IMBUGA: Betrayal in the City

Either: 5. What conditions in Kafira justify the overthrow of boss’ government? [20 Marks]

Or: 6. Explain the importance of the committee meeting.

[20 Marks]

WILLIAM SHAKESPEARE: The Merchant of Venice

Either: 7. What moral lessons do you learn from reading the play *The Merchant of Venice*?

[20 Marks]

Or: 8. How suitable is the ending of the play *The Merchant of Venice*?

[20 Marks]

LAURY LAWRENCE OCEN: The Alien Woman

Either: 9. Comment on the relationship between Olugo and Apur. Who do you like and why?

[20 Marks]

Or: 10. Describe the character of Segawa as shown in the novel.

[20 Marks]

MEJA MWANGI: Carcase for Hounds

Either: 11. What feelings does the novel *Carcase for Hounds* arouse in you and why?

[20 Marks]

Or: 12. Why is there need for the liberation struggle that is being staged by Haraka against the colonial government?

[20 Marks]

SECTION B

Attempt **three** questions on **three** books from this section. One question must be on poetry. No more than one question should be attempted on any one text.

NICHOLAI GOGOL: The Government Inspector

Either: 13. How do the events in the play *The Government Inspector* relate with your own society?

[20 Marks]

Or: 14. Why is the Hlestakov easily mistaken for the inspector?

[20 Marks]

BINWELL SHINYANGWE: A Cowrie of Hope

Either: 15. Discuss the various aspects that make *A Cowrie of Hope* as story about hope.

[20 Marks]

Or: 16. In which ways is Sula shown to be a dependable child.

[20 Marks]

OKIYA OMTATAH OKOITI: Voice of the People

Either: 17. How are the whites responsible for the problems affecting the people in the play *Voice of the People*?

[20 Marks]

Or: 18. "*Voice of the People* is a true reflection of our own society." Discuss?

[20 Marks]

MARY KAROORO OKURUT: The Curse of the Sacred Cow

Either: 19. How is Kajeru shown to be a sacred cow?

[20 Marks]

Or: 20. In what ways is the Mutumo responsible for the down fall of his house hold in the play?

[20 Marks]

DANIEL MENGARA: Mema

Either: 21. What is the plight of women as shown in the novel *Mema*?

[20 Marks]

Or: 22. What makes the novel *Mema* interesting?

[20 Marks]

DAVID RUBADIRI: Growing Up with Poetry

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

For Rosa Parks

And how was this soft voice woman to know
that this 'No'
in answer to the command to rise
would signal the beginning
of the time of walking?
soft the word
like closing of a useful book
a too-long story
with no pauses for the reason
but yes, an ending
and the signal to being the walking.
but the people had walked before
in yoked formations down the calabar
into the belly of close ribbed whales
sealed for seasons
unloaded to walk again
alongside cane stalks tall as man
no, walking was not new to them
saw a woman tie rags to her feet
running red, burning the pavements,
a man with no forty acres
just a mule
riding towards Jerusalem
and the children small somnambulists
moving in the before day morning.
and the woman who never raised her voice
never lowered her eyes
just kept walking
leading us towards sunrise.

Lorna Goodison (Jamaica)

Questions:

- a. What is the poem about? **[04 Marks]**
- b. What qualities make the person talked about unique? **[03 Marks]**
- c. How has the poem affected you? **[04 Marks]**
- d. What are the meanings of the following words and phrases as used in the poem:
 - I. '....never lowered her eyes'
 - II. '...leading us towards sunrise.'**[02 Marks]**
- e. What makes the poem appealing to you? **[06 Marks]**

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

- | | |
|---|-------------------|
| a. i) State the name of the poet and the title of the poem. | [04 Marks] |
| ii) What does the poem say about freedom? | [06 Marks] |
| b. What makes the poem appealing to you? | [06 Marks] |
| c. Give the relevance of the poem to your community. | [04 Marks] |

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

Either: 25. Read the poem below and answer the questions after it

Despair

Edwin Waiyaki

I have had the leaves fall
From the trees with the soft patter
Of rat's feet on bare board.
The tiring mourners,
Lift gaunt hands skywards
In sad supplication.

They pray,
The stripped skeletons pray
To the season-god to return their summer.

And the god gives his answer
Of the hissing wind,
Chilling to the bone
Oh I have the leaves fall
From the trees like the soft tread
Of my beloved's sandals on bare boards

And I,
Lone watcher in the woods
Lost in the midst of evening twilight
Turn misted eyes to heaven
And I pray
To Him of autumn and the howling wind;
I pray
I stripped skeleton pray
Would she could wake-
Still, as ashen figure in long robe of white;
I pray,
I stooped skeleton pray
Would she could rise,
Serene Stricken figure in long robe of white

But God gives his answer
In the scourging wind ...
Stinging to the bone.

Questions:

- a. State what the poem is about. **[04 Marks]**
- b. What things is the speaker desperate to see? **[04 Marks]**
- c. Is god answering the prayer of poet or not? Give evidence. **[04 Marks]**
- d. Mention the poet's feelings towards what he is talking about? **[04 Marks]**
- e. What does the poet mean by the following: **[04 Marks]**
 - I. 'Stripped skeletons pray'
 - II. 'Chilling to the bone'

Or: 26. Select a poem you have read from *An Anthology of East Africa Poetry* A.D Amateshe by Dr. Noah K. Ndosi 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 is the poem about? **[06 Marks]**
- c. How does the poem make you feel? **[04 Marks]**
- d. What makes the poem appealing to you? **[06 Marks]**

End -