

208/1
Literature in English
Paper 1
July/August 2019
2½ hours

BUGANDA EXAMINATIONS COUNCIL MOCKS

Uganda Certificate of Education

LITERATURE IN ENGLISH

PAPER 1

2HOURS 30 MINUTES

INSTRUCTIONS TO CANDIDATES:

- Answer **five** questions in all, on **five** books.
- Choose **two** books from section **A** and choose **two** books from section A and **three** books from section B **one** of which must be from the poetry book.
- In section A, you must answer one question from sub-section I and one question from sub-section (II).
- You must cover one play and one novel.
- Any additional questions answered will not be marked.

SECTION A

Sub-section (i)

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

Either Francis Imbuga: “Betrayal In the City.”

1.

NICODEMO: Report the matter to Boss first.

KABITO: Are you new here? You should know that to report Mulili to Boss is to dig your own grave.

NICODEMO: That is everybody’s fear, but someone has to make a start. Take this case of prisoners being asked to act for the visitor: I mean, it’s ridiculous. They are now being treated as if they belong to this world. Every time they have rehearsals. I am told they eat bread and butter. It just doesn’t make sense.

KABITO: On the contrary, it makes a lot of sense. What effect do you think a few photographs of fat, prisoners will have on our foreign investment?

NICODEMO: If that Mosese fellow is pardoned, it will be a personal tragedy for me. I oppose this whole idea of prisoners sharing the dais with the rest of us.

(Tumbo enters with a big file under his armpit)

TUMBO: Good morning, gentlemen

NICODEMO: } Good morning

KABITO: }

TUMBO: Just as I expected, Mulili is yet to come.

KABITO: What is he doing on the committee anyway?

TUMBO: You know better than that, Kabito. In any case, that question is not on the agenda. I trust, gentlemen that you know why you sit on this committee. You were nominated for one reason: Your unflinching support for our government. Our aim should be to justify your selection *(Drinks water)*. Our task is to prepare and recommend plans for the formal welcome of the visitor. As per circular 02/007/4 B.P, which I am sure you all have, Boss himself stresses the need to delight the visitor. Remember it is through this visit that the voice of our negotiators may continue to be heard.

NICODEMO: Excuse me Mr. Tumbo, I think you are being a little too formal. It isn’t as if we are friends here. *(Nicodemo and Kabito laugh)*

KABITO: I agree with Nicodemo. Let’s drop the formality until Mulili comes. You see, you only joined us recently; so perhaps the way things are done here has escaped your eye. The tree-climber begins from the bottom, not the top. May we not be told our terms of service, or are we being good citizens?

NICODEMO: Yes, what size of potato per hour?

TUMBO: You will be paid per day not per hour.

NICODEMO: How many working days do you think....?

KABITO: Of course it will be necessary for us to meet every day until the visitor arrives in fact, I think it will be necessary for us to meet after the visit for the purpose of review.

NICODEMO: You couldn't be more correct. He is a visitor of great weight, not some flywhisk-waving, sub-headman. And remember also Mr. chairman that the potato you get will be directly proportional to the potato we get.

Questions

- (a) What is taking place at this moment? (04marks)
- (b) Explain the kind of relationship that exists between the following characters as presented in the passage.
(i) Kabito and Nicodemo
(ii) Tumbo and the rest of the character. (06marks)
- (c) How significant is this extract to the rest of the play? (06marks)
- (d) What happens immediately after this extract? (04marks)

OR William Shakespeare : **"The Merchant of Venice"**

2. **SHYLOCK**

Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio;-
(He calls out) What, Jessica – (TO LAUNCELOT) thou shalt no gormandize.
As thou hast done with me – what, Jessica! –
And sleep, and snore and rend apparel out –
Why, Jessica I say!

LAUNCELOT

Why Jessica!

SHYLOCK

Who bids thee call? I do not bid thee call.

LAUNCELOT

Your worship was wont to tell me I could do nothing without bidding.

Enter JESSICA

JESSICA

Call you? What is your will?

SHYLOCK

I am bid forth to supper, Jessica
There are my keys – but wherefore should I go?
I am not bid for love; they flatter me;
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house – I am right loath to go.

There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

LAUNCELOT

I beseech you, sir, go; my young master doth expect your reproach.

SHYLOCK

So do I his

LAUNCELOT

And they have conspired together; I will not say you shall see a masque, but if you, then it was not for nothing that my nose fell a –bleeding on Black-Monday last, at six o'clock i'th' morning, falling out that year on Ash Wednesday was four years in th' afternoon.

SHYLOCK

What, are there masques? – Hear you me, Jessica,
Lock up my doors, and when you hear the drum,
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faced,
But stop my house's ears – I mean my casements,
Let not the sound of shallow foppy'ry enter
My sober house. By Jacob's staff I swear
I have no mind of feasting forth to-night;
But I will go (To LUNCELOT) Go you before me, sirrah;
Say I will come.

LAUNCELOT

I will go before, sir.

(To JESSICA) Mistress, look out at window, for all this

There will come a Christian by

Will be worth a Jewess' eye

(Exit)

SHYLOCK

What says that fool of Hagar's offspring? Ha?

JESSICA

His words were, "Farewell, mistress", nothing else

SHYLOCK

The path is kind enough, but a huge feeder,
Snail-slow in profit and he sleeps by day
More than the wild-cat; drones hive not with me,
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrowed purse. Well, Jessica, go in –

Perhaps I will return immediately –
Do as I bid you; shut doors after you –
“Fast bind, fast find.” –
A proverb never stale in thrifty mind.

(Exit)

JESSICA

Farewell; - and if my fortune be not crost
I have a father, you a daughter, lost

(Exit)

Scene VI. The Same

Enter GRATIANO and SALERIO, dressed for the masque

GRATIANO

This is the penthouse under which Lorenzo
Desire us to make stand.

SALERIO

His hour is almost past.

GRATIANO

And it is marvel he out-dwells his hour,
For lovers ever run before the clock

Questions

- (a) Where does this scene take place? (04marks)
- (b) How is shylock portrayed in the passage? (06marks)
- (c) What themes are brought out in this passage? (04marks)
- (d) How is this passage related to the rest of the play? (06marks)

OR

3. MEJA MWANGI: Carcase for Hounds:

By dawn they had torn their way through six miles of wet acacia, tall elephant grass and rain. The trail still led south, towards the Aberdares. They came to the flooded-over Equator Valley with its seasonal river. The muddy-brown water was as cold as the waters of the Liki. And here, at the banks of the raging fury, the trail terminated. They searched up and down on their side of the stream. Nothing turned up. They found a less torrential spot and crossed. They searched hopelessly for miles around.

The rain died down gradually. At nine o'clock the sky cleared, and a warm tropical sun smiled down on the empty Laikipia Plains. At ten o'clock they found the first sign of life: a battered dirty old hat with green, red and white band of the Mau Mau sewn on it. But there was absolutely no way of to tell which way the owner had fled.

A radio call went through to base. The captain requested for spotters to search the open land to the south. Supplies were also demanded. In less than half an hour food was air-dropped. Four police spotter circled for miles around, searching. Meanwhile, the trackers fed and rested, waiting for direction from the skies. The men were exhausted and in very low spirits.

Captain Kingsley was in an even lower state. He did not know exactly what to think. Laikipia Plains were nothing like huge enough to hide a gang that that could demolish a police post. Still after one hour of listening to the whine and drone of the diving, searching planes, nothing had turned up. He was getting sick with apprehension.

When the sun became too hot to bear the men crept under low acacia bushes and hid there, telling half-hearted jokes.

The first message from the spotters came in at half past noon:

'Hawk two calling Springbok, Hawk two to Springbok, do you read, over,'

The operator jumped at the set. Everybody sat up suddenly.

'This is Springbok, Hawk two, reading you loud and clear,' the operator answered. Captain Kingsley sidled over as coolly as he could.

For a moment nothing came in, probably as the aeroplane altered course, then:

'...come in Springbok, this is Hawk two, proceed,' the operator directed.

'A gang of men sighted at twenty degrees thirty minutes direction east, repeats, at twenty degrees thirty minutes heading east. Just entering the forest at twenty degrees thirty minutes, do you read, over.'

'Loud and clear, Hawk two,' the operator said. 'How many?' Captain Kingsley asked, 'Springbok to Hawk two, how many sighted over.' 'Hawk two to Springbok, about thirty, forty, not very sure, repeat, forty, thirty, at twenty degrees thirty minutes, over.' Captain Kingsley snatched the microphone.

'Springbok to Hawk two, good work, thank you,' he said rapidly. 'Request, keep gang in sight and report further progress, repeat, request progress report, over.'

'Springbok, I can't, repeat impossible, gang already in the jungle, repeat impossible, over.;

Questions

- (a) What comes before this passage? (06marks)
- (b) Why are the men and the captain frustrated? (04marks)
- (c) Of what significance is the message from Hawk two? (06marks)

OR

4. I take this opportunity to welcome you all in this place,' she said with a disturbingly melodious voice. In his mind, Omara could not stop wishing he were Obina. But Obina was disappointing him with his persistent refusals to co-operate. 'We are grateful,' Omara replied. Obina mumbled something quite inaudible. Margret looked up at him with some fear. The three conversed happily for some

time. Obina also participated fully in the talk. The thought that this must definitely be the smartest room in the campus rocked him again and again. Omara excused himself for a short call and never returned. In his heart, Obina labeled him a traitor. He feared what would follow. But the two kept silent for a couple of minutes.

‘I thank you very much for responding to my call.’

‘Well, don’t bother.’

‘I was afraid you might not come.’

‘I’ve now come.’

‘Thank you.’

‘I said don’t bother yourself thanking me for no reason.’

‘There is a reason.’

‘What is it?’

‘it shows I have a place in your heart.’

Obina kept silent and looked down with a wry smile. The struggle has begun, he thought, and he must now play the cards very evasively to his favour. On her part, Margaret rejoiced with half triumph. Whatever the case, Obina had changed, that is if her judgment was correct. In those earlier days, the young man would immediately turn gloomy and very serious if he smelled what to him was a foul odour of the conversation. But tonight she was grateful that he had come. She untie the knots in her heart. She would tell him the truth: and here was the opportunity.

‘Am I right or wrong?’ Margaret asked in reference to her previous statement.

‘It depends on whichever context you meant yourself having a place in my heart. You may be right or wrong. What do you really mean?’ Obina asked with rising seriousness.

‘Actually if you should recall, my message is straightforward. Even at the moment, I know what is occupying your mind. I don’t want to beat about the bush. The plain fact is I love you. I have fallen for you. Not today, neither last week, nor last month. Surely you noticed it, perhaps even a long time ago. I know it is a rather unusual thing to do, it contravenes most customs for a woman to tell a man “I love you.” But women like men are ruled by instincts. They have feelings, but you see, society is a bit unfair. Women can only express sentiments of joy, hate or contempt but they cannot say ‘I love you’ to a man. They take her to be a prostitute.’ Margaret said this and averted her face to gaze at the wall.

‘I don’t quite understand what you are saying – it is anyway straightforward – but still I think it becomes difficult for me.’ ‘I know what it means to you, but still you should understand that I have taken this tough line not because I have failed to get a man. Even wealthy businessmen and civil servants strive to win me. Some think that offering gifts to me can win my love. Some have written letters I could show you. Even some few students here. I know I am somehow isolated here for

some funny, funny reasons. Still I have admirers. But I cannot give in to my man simply because I want to overcome this isolation. I must work by choice and as far as I am concerned, you are my choice. Please don't frustrate me. I will break down because I truly love you. I want a man I can stay with in future.'

'I know you not only love but respect me too. I took me some time to understand your attitude about me. The whole thing as first appeared strange and unrealistic to me. But as I thought about it reason by reason, and logic by logic, I came to conclude that love is a strange and powerful thing. It does not take into account concrete obstacles. What I am saying is that future coupleship between me and you is impossible. Not that I don't want to reciprocate our feelings towards me, but because I have carefully examined the whole thing and I have found out that it can't work.'

'From the way you talk, it appears you fear we shall have problems should we consummate our relationship in marriage,' Margaret said with a sorrowful look.

Questions

- (a) What important events lead to this passage? (04marks)
- (b) What does the passage show about;
 - (i) Obina
 - (ii) Omara
 - (iii) Margaret(06marks)
- (c) Explain any two themes reflected by the passage. (05marks)
- (d) How relevant is this passage to the rest of the novel? (05marks)

Sub-section (ii)

Answer **one** question in **one** book only.

NB. If your answer in sub-section (i) was on a play; now select a novel; but if your answer in sub-section (i) was a novel, you must now select a play.

FRANCIS IMBUGA : **Betrayal in the city**

Either

5. Explain the view that Boss government is defeated at the end of the play. (20marks)

OR

6. Describe the relationship between Boss and Mulili. What lessons do you pick from their relationship? (20marks)

WILLIAM SHAKESPEARE : **The Merchant of Venice**

Either

7. Describe the character of Shylock. (20marks)

OR

8. With illustrations, write about the social vices presented in the play, The Merchant of Venice."

MEJA MWANGI : **Carcase for Hounds**

Either

9. With illustrations, write about three of the major themes in the novel, Carcase for Hounds.

OR

10. What challenges are faced by the fighters while fighting the whites? (20marks)

LAURY LAWRENCE OCEN : **The Alien Woman**

Either

11. Describe the character of Margaret as shown in the novel, The Alien Woman. (20marks)

OR

12. How suitable is the title, "The Alien Woman" to what takes place in the novel? (20marks)

SECTION B

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

NIKOLAI GOGOL: **The Government Inspector**

Either

13. Describe the character of the mayor as shown in the play, "The Government Inspector".

OR

14. How is the theme of corruption portrayed in the play, “The Government Inspector”?

OKIYA OMTATAH OKOITI : **Voices of the people**

Either

15. How is Nasirumbi presented as a likeable character? (20marks)

OR

16. Show how any two themes are presented in Voice of the people.

BINWELL SINYANGWE : **A Cowrie of hope**

Either

17. Describe the relationship between Nasula and Nalukwi. (20marks)

OR

18. What societal problems are presented in the novel, “A Cowrie of Hope?” (20marks)

MARY KAROORO OKURUT : **The Curse of a Sacred Cow**

Either

19. Describe the theme of culture as presented in, The Curse of a sacred cow.

OR

20. What lessons can one learn from the play, The Curse of a Sacred cow?

DANIEL MENGARA : **Mema**

Either

21. Describe how Mema is presented in the novel, Mema (20marks)

OR

22. What do people consider to be valuable in the novel, Mema? (20marks)

Either

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

The birth of Shaka

His baby cry
was of a cub
tearing the neck
of the lioness
because he was fatherless

The gods
boiled his blood
in a clay pot of passion
to course in his veins.

His heart was shaped into an ox shield
to foil every foe.

Ancestors forged
his muscles into
thongs as tough
as wattle bark
and nerves
as sharp as
syringe thorns.

His eyes were lanterns
that shone from the dark valleys of Zululand
to see white swallows
coming across the sea.
His cry to two assassin brothers:

'Lo! You can kill me
but you'll never rule this land!'

Oswald Mbuyiseni Mtshali (S. Africa)

Questions

- (a) Who is speaking in the poem? (02marks)
- (b) Explain what the speaker means by the phrases
- (i) his eyes were lanterns
 - (ii) a clay pot of passion. (04marks)
- (c) What feelings are aroused by the poem? (04marks)
- (d) What is the attitude of the speaker towards the birth of Shaka? (04marks)
- (e) Explain what makes the above poem interesting. (06marks)

OR

24. For any poem you have read on the theme of separation;

- (a) Name the poem and the poet. (02marks)
- (b) What does the poem say about separation? (04marks)
- (c) Explain the feelings aroused by that particular poem. (06marks)
- (d) State why you have chosen that particular poem. (08marks)

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

Either

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

The Prostitute

I desired her
truly, like all men
in the dark cascades
of the Suzana desire beautiful
and seductive women;
the Congo beat
rippled through her
shimmering
along a bottom
down to her feet.

The morning of the night
burst through my thighs
in a longing of fire –
she
almost a goddess
lit
in clever cascades

of light
but in the light of another morning,
after the jingle of pennies
how could I move
to stir the ghie-pot.

Questions

- (a) Who is speaking in the poem? (02marks)
- (b) What theme is presented in the poem? (04marks)
- (c) What are your feelings towards the speaker? (04marks)
- (d) According to your own view who is a prostitute? (04marks)
- (e) What makes the poem above enjoyable? (06marks)

OR

26. Select a poem by David Rubadiri and answer the following questions

- (a) State the title of the poem. (02marks)
- (b) What is the poem about? (08marks)
- (c) Why have you chosen that particular poem? (06marks)
- (d) How do you feel after reading that particular poem? (04marks)

END