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**LITERATURE**

**IN ENGLISH**

Paper 1

2½ hrs

**STANDARD HIGH SCHOOL ZZANA**

**Uganda Certificate of Education**

**MID TERM ONE EXAMINATIONS 2020**

**LITERATURE IN ENGLISH**

Paper 1

**2 hours 30 minutes**

**INSTRUCTIONS TO CANDIDATES:**

*Answer **five** questions in **all** covering **five** books; choose **two** questions on **two** books from Section **A** and **three** questions on **three** books from section **B**; **one** of which **must** be on poetry from questions 23 - 26.*

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

*Any additional question(s) answered will **not** be marked.*

**FORWARD SCANNED ANSWERS TO *stahiza2020@gmail.com***

**Turn Over**

## 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***

**JERE:** I am sorry.

**MOSESE:** What did you say? What did I hear you say? Now, listen you!  
I hate people who say that to me! I hate people who sympathise with me!

**JERE:** You need some rest. (*Mosese goes to a bundle of rags and lies down. He is still shaking with rage. Jere puts a blanket over him as Askari enters.*)

**ASKARI:** What was that noise? Fighting again? You senseless brute!  
You were in the other cell and there was trouble. Now you are here and there is more trouble. Do you know I have seen people hang for less serious offences?

**JERE:** I know. Innocence can be an offence.

**ASKARI:** Next time you cause trouble here, you won't know when I climb on you.

**JERE:** Leave us alone, you don't understand our language.

**ASKARI:** Rioting in a public cell is not a language. I give you just one more chance. If you cause any more ...

**JERE:** There is no trouble here. If you want to come face to face with trouble, look out there, not here. It's out there where selective breeding blossoms.

**ASKARI:** You are not fit to live above the ground, you mole! And just in case you didn't know, I have once killed a man in this very cell.

**JERE:** Congratulations! How did you manage?

**ASKARI:** I am now more convinced that you are insane. Give me that mug and sleep. (*Jere hands mug to him.*) Thank you, and remember what I

have just told you. Don't disturb him. *(He turns and goes off. Jere begins to organize where to sleep. Suddenly Mosese utters a terrible war-cry. He wriggles violently as if in a fight and then stops suddenly. Now he stands up slowly as if in a slow motion picture. His eyes are wide open and unblinking. He walks round the cell greeting old friends and relatives. Jere, now frightened, edges against the wall. At some stage they are so close to each other that when Mosese stretches his hand, Jere has no alternative but to shake it.)*

**MOSESE:** Yes I was. All of us were scared that it would go on and on. Pardon?....No, I have no immediate plans .... Well, yes, I guess I will take up this they are offering me..... It is my conviction that the majority will have to go. No point in hiding what has got to be ..... Yes, in the hands of the people ..... Exactly, you have put it better than I could ever have ..... That is a difficult one. Let's just say I got a certain amount of satisfaction from it. You see there is a kind of satisfaction you get out of knowing that you are honest with yourself and with the people ... No, I don't exactly mean that. I would find it difficult to take pride in what I had not helped to build. Of course I am referring to those things we could have done ourselves. Yes, yes.

**JERE:** Mosese, are you sick?

**MOSESE:** Yes that is why I am accepting the post ... No, I will forgive, but I will always remember that I forgave them.

**JERE:** Mosese, can you hear me?

**MOSESE:** I don't know about that. I suppose I will marry, yes... That was inevitable. In such a struggle, sacrifice is necessary. Thank you; I am glad you think so.... I wonder if you would have said the same thing last evening? .....Yes, thank you. See you at the celebrations. *(He shakes a few hands and waves to well-wishers, then enters a car; quietly goes back, lies down and covers himself as before. Jere tip-*

*toes to where Mosese now lies, bends over him for a moment, then slowly moves down stage and looks intensely at the audience.)*

**JERE:** When the madness of an entire nation disturbs a solitary mind, it is not enough to say the man is mad. (*fade lights*)

**Questions:**

- (a) What leads to the events in this extract? (06 Marks)
- (b) Describe the character of Askari as revealed in the passage. (06 Marks)
- (c) Briefly explain any **two** themes in the passage. (04 Marks)
- (d) Why is this passage important in the play? (04 Marks)

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

**Morocco**

- Mislike me not for my complexion,  
The shadow'd livery of the burnish'd sun,  
To whom I am a neighbor and near bred.  
Bring me the fairest creature northward born,  
5 Where Phoebus' fire scarce thaws the icicles,  
And let us make incision for your love  
To prove whose blood is reddest, his or mine.  
I tell thee, lady, this aspect of mine  
Hath fear'd the valiant; by my love I swear  
10 The best-regarded virgins of our clime  
Have lov'd it too. I would not change this hue,  
Except to steal your thoughts, my gentle queen.

**Portia**

- In terms of choice I am not solely led  
By nice direction of a maiden's eyes.  
15 Besides, the lottery of my destiny  
Bars me the right of voluntary choosing.  
But if my father had not scanted me.

And hedg'd me by his wit to yield myself  
His wife who wins me by that means I told you,  
20 Yourself renowned prince, then stood as fair  
As any comer I have looked on yet  
For my affection.

### **Morocco**

Even for that I thank you.  
Therefore I pray you lead me to the caskets  
To try my fortune. By this scimitar,  
25 That slew the Sophy and Persian prince  
That won three fields of Sultan Solyman,  
I would o'er-stare the sternest that look,  
Outbrave the heart most daring on the earth,  
Pluck the young sucking cubs from the she-bear,  
30 Yea, mock the lion when a roars for prey.  
To win thee, lady. But alas the while,  
If Hercules and Lichas play at dice  
Which is the better man, the greater throw  
May turn my fortune from the weaker hand.  
35 So is Alcides beaten by his rage,  
And so may I, blind Fortune leading me,  
Miss that which one unworthier may attain,  
And die with grieving.

### **Portia**

You must take your chance,  
And either not attempt to choose at all  
40 Or swear before you choose, if you choose wrong,  
Never to speak to lady afterward  
In way of marriage: therefore be advis'd.

## **Morocco**

Nor will not. Come, bring me unto my chance.

### **Questions**

- (a) Who is Morocco and why is he here? (04 marks)
- (b) In what way is Morocco different from other suitors? (02 marks)
- (c) What does the passage reveal about Morocco's character? (06 marks)
- (d) What are your feelings towards:
  - (i) Morocco (04 marks)
  - (ii) Portia? (04 marks)

### **Or 3. MEJA MWANGI: *Carcase for Hounds***

The General looked round the hut. The villagers were scared stiff.

'There is nothing to fear,' the general told them.

He thought, for a short time. The watchman's dogs whimpered behind the house.

'Prepare to leave,' he told Nguru.

Meanwhile he and Kimamo concluded the ceremonies.

The fighters were soon assembled outside. There was neither the time nor the need to cover up the compound. If the spy had got to the police that was as bad as any situation could get.

He led the party, including the villagers, from the dairy, heading east across the plains. He knew what to do, where to go. It would not do to go up Equator valley. That way it was too far to real cover. Nanyuki river valley with its thick undergrowth was the right way.

Halfway to the river he stopped the party.

'Here we must part company,' he told the villagers. 'Go back to the village and your children. Go and do your work. We shall do ours.'

The farmhands were glad to split from the fighting party. At once they went west over the grassland aiming for Acacia Village, their home, their children and the security of Farmer Anderson's farm guards. One villager hesitated. Wambugu

the dairy watchman was afraid. Fear of terrorists, soldiers, fighting and death told him to follow the other villagers, but reason urged him against that. He did not belong to the village at night. His place was at the dairies with his dogs. But he dared not go back there. If the soldiers came ...

The villagers' party had vanished into the darkness.

'Come with us,' the general told him.

The party of fighters moved across the western road and down to the river. Then, using the age-old escape ruse, the gang waded into the ice-cold water of the Nanyuki and waded upriver. Nobody noticed the cold. They understood. A cold river was warmer than a cold bullet, any time.

**Questions:**

- (a) What happens just before this passage? (06 marks)
- (b) Describe the character of the general as revealed in the passage. (04 marks)
- (c) Explain the relationship between the villagers and the general. (04 marks)
- (d) Why is this passage important in the novel? (06 marks)

**Or. 4. LAURY LAWRENCE OCEAN: *The Alien Woman***

'Your way is clear,' Oder pushed them on. They rose up and approached Jacinta's work station. She was still pounding when she saw the three young men come towards her. At first she thought they would make their exit, for the kitchen was adjacent to the small path leading to the main road. When it became clear that the three were her visitors, Jacinta did not like it. She lifted her wooden mortar and fled inside the kitchen. The young men fled standing awkwardly, moving about as they were not given seats. Kelementina saw her daughter's behaviour and came to give chairs to the visitors. She went back to her daughter and talked to her.

'Those are your visitors,' she told her daughter.

'But what have they come to do?' Jacinta asked worriedly.

‘Go and listen to whatever the message is,’ her mother told her rather irritably. She nodded and left her still standing, leaning on the main pillar in the centre of the hut that supported the roof. Going back to her husband, Kelementina smiled encouragement to the young men signifying that there really was nothing to worry about.

‘Jacinta,’ Abila called the maiden after she had sat on the ground and begun to break a broom stick into pieces.

‘Yes,’ answered the girl.

‘We are your guests tonight.’

‘That is good of you,’ she whispered suspiciously. Abila then instructed Opito through a clever signal to declare the purpose of the visit. The latter did not waste a minute.

‘Jacinta, you are suitable to be my hearth,’ Opito declared. The others except Jacinta, responded with mild laughter. Jacinta hung her head and her heart thumped violently.

‘Have you heard me?’ Opito asked. Jacinta was silent.

‘Have you got what I said?’ Opito pressed on.

‘Yes,’ replied the girl.

‘Then tell us something about it.’

‘You go and settle it with Father,’ Jacinta said. This kind of maidenhood pretence was always expected of any girl. Abila pulled out fifteen thousand shillings to give to Jacinta but she refused the money. Abila got up as if going towards the shelter. When he was near Jacinta, he just thrust the money into the top of her dress and it only met a weak and pretended resistance. The visitors, having accomplished the first phase of the mission, immediately left. Jacinta went back inside the kitchen but still holding the money. If Jacinta had rejected the money it would have meant that she had rejected Opito.

## Questions

- (a) What circumstances have led to the events in the above passage?(06 marks)
- (b) Briefly describe any one theme as portrayed in the passage. (03 marks)



- (c) Describe Jacinta's feelings in the passage (04 marks)
- (d) Narrate what happens immediately after this passage. (07 marks)

**Subsection (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.** Discuss the role played by Mulili in the play *Betrayal in the City*.  
(20 marks)

**Or 6.** "Has it ever occurred to you that the outside of this cell may well be the inside of another?" In what way, is this statement a reflection of the events in *Kafira*?  
(20 marks)

**WILLIAM SHAKESPEARE: *The Merchant of Venice*:**

**Either 7.** How are the themes of hatred and malice shown in the play, *The Merchant of Venice*?  
(20 marks)

**Or 8.** Describe the ways in which justice is portrayed in the play, *The Merchant of Venice*.  
(20 marks)

**LAURY LAWRENCE OCEN: *The Alien Woman***

**Either 9.** What challenges do the youths of Bungatira face in the novel, *The Alien Woman*?  
(20 marks)

**Or 10.** How is Ogang Apur portrayed in the novel, *The Alien Woman*?  
(20 marks)

**MEJA MWANGI: *Carcase for Hounds*:**

**Either 11.** Explain the relationship between general Haraka and Kimamo. How do the events in the novel affect this relationship, *Carcase for Hounds*? (20 marks)

**Or 12.** What challenges are faced by fighters in their struggle for liberation in the novel *Carcase for Hounds*? (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.** Explain the role of Dobchinsky and Bobchinsky in the play, *The Government Inspector* (20 marks)

**Or 14.** How is the play, *The Government Inspector* a mirror of your own society? (20 marks)

#### **BINWELL SHINYANGWE: *A Cowrie of Hope*:**

**Either 15.** How important is Nasula's bag of beans in the novel, *A Cowrie of Hope*? (20 marks)

**Or 16.** What lessons do you learn from the novel *A Cowrie of Hope*? (20 marks)

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

**Either 17.** Describe the theme of dictatorship in the play, *Voice of the People*. (20 marks)

**Or 18.** What views on Simbi forest attract conflict between Boss and Nasirumbi? Who do you agree with and why? (20 marks)

#### **MARY KAROORO OKURUT: *The Curse of the Sacred Cow*:**

**Either 19.** Explain the importance of Kajeru in the play, *The Curse of the Sacred Cow*. (20 marks)

**Or 20.** Do you agree that the gods are to blame for the destruction of Mutumo's home in *The Curse of the Sacred Cow*? Support your view. (20 marks)

**DANIEL MENGARA: *Mema*:**

**Either 21.** For what reason would you say that Zula Mebiang is an unlikeable character in the novel *Mema*? (20 marks)

**Or 22.** What aspects of culture does Daniel Mengara deal with in the novel, *Mema*? (20 marks)

**DAVID RUBADIRI: *Growing Up With Poetry*:**

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

**Protest from a Bushman**

This is my native land  
I know every tree or bush by its name  
I know every bird or beast by its name  
I care not that I am poor  
I have lived in this land  
And hunted all over these mountains  
And have looked at the skies  
And wondered how the stars  
And the moon and the sun and the  
Rainbow and the Milky Way rush  
From day to day like busy people  
I have enjoyed this life  
The light in the stars  
The lilt in the music or songs

The joy in the flowers  
The plumage of the birds  
The charm in women's breasts  
The inward warmth and rich vitality  
The distant music of cowbells  
All these lightened the burdens of my sorrow  
I have nothing outside this body  
I have neither a house nor property  
I roamed where I liked and entered where I chose  
And have enjoyed the bounce of youth  
And stayed where I chose  
I have danced in the sun  
I have danced in the wind  
I have danced around the fire place  
But now and I say now there is  
A swelling crescendo of sorrow  
That makes goose-pimples on my body  
There is no more joy in me  
I live in sick apprehension

*(Albert Malikongwa- Botswana)*

**Questions:**

- (a) Identify the speaker in the poem. (02 marks)
- (b) What is this poem about? (05 marks)
- (c) What does the poet mean by the following phrases:
  - (i) 'All these lightened the burdens of my sorrow'.
  - (ii) 'A swelling crescendo of sorrow' (04 marks)
- (d) What is the speaker's attitude towards his life at the end? (03 marks)
- (e) What makes this 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 *Identity* other than the one in question 23 above and use it to answer the following questions:

- (a) State the name of the poet and the title of the poem. (03 marks)
- (b) What is the subject matter of the poem? (06 marks)
- (c) Why have you selected this particular poem? (06 marks)
- (d) Give the relevance of the poem to your society today. (05 marks)

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

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

**At your feet**

***Musaemura Bonas Zimunya***

We die  
all tears and blood  
pain and grief and ghosts,  
Mighty one,

5 We the poor  
the dispossessed  
the peaceless  
the fear-smitten  
unfreed slaves,

10 We die at your feet.

**Questions:**

- (a) What is the subject matter of this poem? (05 marks)
- (b) What is the poet's intention in this poem? (04 marks)
- (c) Explain what makes this poem appealing to you. (06 marks)
- (d) How does the poem make you feel and why? (05 marks)

**Or 26.** Select any poem you have read from *An Anthology of East African Poetry* A.D Amateshe on the theme of *Death* 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. (03 marks)
- (b) What does the poem say about *Death*? (06 marks)
- (c) What makes the poem appealing to you? (06 marks)
- (d) Write a short poem about death, pain or suffering. (05 marks)

**END**