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LITERATURE
IN ENGLISH
Paper 1
July 2018
2½ Hours



ACEITEKA JOINT MOCK EXAMINATIONS 2018

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
Sub-section (i)

Choose **one** of the passages 1 to 4, read it carefully and then answer the questions following it as concisely as possible.

Either

1. FRANCIS IMBUGA: *Betrayal in the City*

Boss: What is the matter with him?

Askari: Stomach troubles, Your excellency. The doctor has recommended rest for him.

Boss: The affairs of state shall not be halted just because of the stomach troubles of one prisoner. I must see the full-dress rehearsal.

Jusper: perhaps we should get someone to read his part for the moment
Sir, it will save time.

Boss: Alright then, Tumbo will read it. (*Muliri holds the idea.*) were you ever an actor?

Tumbo: No sir.

Boss: (*jokingly*) then how did you become a big man? (*general response to His Excellency's joke*).

Muliri: If he could not, then I should read for the part.

Boss: Alright; we shouldn't waste time. I will stand in for him for the moment. Give me the script. Thank you. Where am I to stand?

Jusper: You are to sit on that chair, sir. (*Boss goes to the chair as Mosese and Jere are brought in hand – cuffed. They are in their acting costumes.*)

Boss: Are they to act like that? Untie their hands! (*Askari unties them.*)

Jusper: (*nervously*) sir, what about the props?

Tumbo: The carpenter we asked to make guns has not yet made them.

Boss: (*angrily*) I will not have this. I hate last minute strugglers. I want to see you with all the props first thing tomorrow morning, okay?

Tumbo: Okay, sir.

Boss: Are the props that vital to this rehearsal?

Tumbo: No your....

Jusper: Very vital your excellency ; we need them for the prologue.

Boss: Guards!

Guards: Sir!

Questions

- a) Describe the events that lead to the passage. (06 marks)
- b) What themes are revealed in this passage? (04 marks)
- c) What does this extract reveal about the character of Boss? (04 marks)
- d) Briefly describe what Boss does and the consequences of this action. (06 marks)

Or

2. WILLIAM SHAKESPEARE: *The Merchant of Venice*

PORTIA Is he not able to discharge the money?

BASSANIO Yes, here I tender it for him in the court;
Yea, twice the sum; if that will not suffice,
I will be bound to pay it ten times o'er
On forfeit of my hands, my head, my heart;
If this will not suffice, it must appear
That malice bears down truth. And I beseech you
Wrest once the law to your authority;
To do a great right, do little wrong,
And curb this cruel devil of his will.

PORTIA It must not be; there is no power in Venice

Can alter a decree established;
'T will be recorded for a precedent,
And many an error by the same example
Will rush into the state. It cannot be.

SHYLOCK A Daniel come to judgement! Yea, a Daniel!
O wise young judge, how I do honour thee!

PORTIA I pray you let me look upon the bond.

SHYLOCK Here't is, most reverend doctor, here it is.

PORTIA Shylock, there's thrice thy money offered thee.

SHYLOCK An oath, an oath, I have an oath in heaven –
Shall I lay perjury upon my soul?
No, not for Venice.

PORTIA Why, this bond is forfeit,
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. (To SHLOCK) Be
Merciful
Take thrice thy money; bid me tear the bond.

SHYLOCK When it is paid, according to the tenor.
It doth appear you are a worthy judge,
You know the law; your exposition
Hath been most sound. I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement; by my soul I swear,
There is no power in the tongue of man
To alter me I stay here on my bond.

ANTONIO Most heartily I do beseech the court
To give the judgement.

PORTIA Why then thus it is:
You must prepare your bosom for his knife.

SHYLOCK O noble judge! O excellent young man!

PORTIA For the intent and purpose of the law
Hath relation to the penalty,

Which here appeareth due upon the bond,

SHYLOCK 'T is very true. O wise and upright judge,
How much elder art thou than thy looks!

PORTIA (To ANTONIO) Therefore, lay bare your bosom.

SHYLOCK Ay, his breast,
So says the bond, doth it not, noble judge?
"Nearest his heart", those are the very words.

Questions

- a) What leads to the events in this passage? (05 marks)
- b) Describe the character of Antonio as shown in this passage. (04 marks)
- c) What are your feelings towards Shylock in this passage? (06 marks)
- d) Briefly describe what happens immediately after the passage (05 marks)

Carcase for Hounds

'Well,' the D.C. 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 choked on the pipe-smoke. 'I am a forest officer, not a social services 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 D.C. I took 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 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 maybe, when supper failed to show up.

A tale about a Pines, Something-or-other that had been knocked down by an elephant would have received more attention from the forester.

The most sensible thing to do under the circumstances, in fact the only thing left to do, was to treat the case as the criminal case it was and call the police. Murder and homicide were Inspector Brian Hudson's specialty.

The captain walked back to the chief's office with the chief trailing behind him. He lifted the telephone and started to dial. Then he paused, his index finger in the number nine slot. He turned to the chief.

Questions

- a) Describe briefly what happens just before this passage. (06 marks)
- b) Explain the characters of Jackson that are revealed in this passage. (04 marks)
- c) Which themes does the passage bring out? (04 marks)
- d) What happens shortly after this passage? (06 marks)

Or

4. LAURY LAWRENCE O'CONNOR: *The Alien Woman*

But most relationships end here. When people go out to start a new life, they start with new companions. And let me tell you that even if that was Margaret's intention, her father would frustrate it. He intends her for a certain rich Austrian. Why don't you spend a good time with her while you are here? When time comes, you will go back and marry a girl of your choice'.

'You say most relationships end here, yet you are thinking of marrying Christine. Does it mean that you are trying to trick me? You know Margaret won't leave me the moment I give in.'

'What is the use of tricking you? If I can trick you then I am not being fair to my people. I know the ways of our people are good. But of late the relationship between our people and others have run short of amity. There is violence and mistrust all over the country. Take our native motherland *Bungatira*, for instance – look at its shape, deplorable. Isn't it? And why?

It is because our culture and political differences always brings us into conflicts with those whom we consider as foreigners. But aren't they our brothers? Don't we belong to the same nation? Here, don't we share the same learning experiences? When we work in the army, police and civil service, don't we serve the same country? For this reason, I personally find nothing wrong with voluntary interactions in all aspects of life.'

'You may be right, but that can't be the foundation of national harmony. For instance, marriage with the *Muntu's* can only do that as a secondary development. The bedrock would be first of all to be in one accord at home. No division of opinion between the youth and the old. Then later, we as the enlighten can embark on a sensitization program. In that way we can create an ideal nation without having offended anybody so sharply at anyone point. What then does it mean? It means that it needs a slow and tactful process.

'But how can you carry out this so called sensitization without an object of reference? If you take a girl from here, and your relationship yield something good you will be then able to educate the masses successfully because you have something from which you can draw the attention of the people.'

'You made a good point,' Obina cut in rather hurriedly. 'regarding what we hear about these people, especially their women, the probability that they can suit life in *Bungatira* is almost zero.'

Questions

- a) What leads to this passage? (05 marks)
- b) Explain the differences between the character of Obina and Omara as shown in this passage. (04 marks)
- c) What themes does this passage develop? (04 marks)
- d) Explain the meaning of the expression 'the probability that they can suit life in *Bungatira* is almost zero.' (02 marks)
- e) What happens immediately after this dialogue? (05 marks)

SUB – SECTION (II)

Answer **one** question on one book only.

N.B

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

FRANCIS IMBUGA: *Betrayal in the City*

Either

5. Explain Mulili's fabrications before Boss and show how he is part of the blame. (20 marks)

Or

6. How is the theme of oppression and injustice brought out in the play, *Betrayal in the city*? (20 marks)

WILLIAM SHAKESPEAR: *The Merchant of Venice*

Either

7. Describe the character of Shylock in the play *The Merchant of Venice*. (20 marks)

Or

8. Explain the lessons that the play *The Merchant of Venice* advances. (20 marks)

MEJA MWANGI: *Carcase for Hounds*

Either

9. It is pointless to teach the novel, *Carcase for Hounds*, today, do you agree? (20 marks)

Or

10. How is Brigadier Thames the biggest obstacle in the war against General Haraka? (20 marks)

LAURY LAWRENCE OCEN: *The Alien Woman*

Either

11. How is Gorretti Apio's attack on Margaret Nagawa a turning point in the novel? (20 marks)

Or

12. Discuss the factors that affect Fred Opito from living a happy life.

(20 marks)

SECTION B

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

NIKOLAI GOGOL: *The Government Inspector*

Either

13. Explain the major weaknesses of decentralization that Gogol dramatizes in the play *The Government Inspector*? (20 marks)

Or

14. How familiar is Hlestakov's behavior to what happens around you? (20 marks)

OKIYA OMTATAH OKOITI: *Voice of the people*

Either

15. Why is Boss fully responsible for the suffering of his people? (20 marks)

Or

16. What are your reactions to what is happening in the play, *Voice of the People*? (20 marks)

BINWELL SINYANGWE: *A Cowrie of Hope*

Either

17. Explain the theme of women emancipation as explored in the novel *A Cowrie of Hope*. (20 marks)

Or

18. “Nasula’s story is a very sad one” Give evidence to support this assertion. (20 marks)

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

Either

19. Explain the way Mutumo is portrayed in the play, *The curse of the Sacred Cow*. (20 marks)

Or

20. What problems exist within a typical African homestead as portrayed in the play, *The Curse of the Sacred Cow*? (20 marks)

DANIEL MENGARA: *Mema*

Either

21. What lessons does the story of *Mema* put across to you? (20 marks)

Or

22. Describe the character of Zula Mebiang as portrayed in the novel, *Mema* (20 marks)

DAVID RUBADIRI: *Growing Up with Poetry*

Either

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

I am becoming my mother

Yellow/brown woman
Fingers smelling always of onions

My mother raises rare brooms
And waters them with tea
Her birth waters sang like rivers
My mother is now me

My mother had a linen dress
The colour of the sky
And stored less and damask
Table cloth
To pull shame out of her eye.

I am becoming my mother
Brown/yellow woman
Fingers smelling always of onions.

Lorna Goodison (Jamaica)

Questions

- a) Identify the speaker and audience in this poem. (02 marks)
- b) What is the poem about? (04 marks)
- c) What are the feelings of the speaker? (04 marks)
- d) Explain the lessons that this poem puts across. (04 marks)
- e) Explain what makes this poem appealing to you. (06 marks)

Or

24. 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 the name of the poet. (02 marks)
- b) What is the poem about? (06 marks)
- c) Explain the feelings that the poem arouses in you. (06 marks)

- d) Why have you chosen the poem? (06 marks)

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

Either

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

Death at Mulago

David Rubadiri

Towers of strength
Granite
Hard concrete
Enduring
Like life itself.

Up they rise
Tall and slender
And around them
White coats flit
Like the magic they spell.

New Mulago Hospital
- The name shakes-
She stood firmly
On that cool afternoon
Giving names, tribe and sex,
A woman clad in busuti.

As the full stop was entered
On a white sheet of paper
A white coat gave a nod.

Her hands cross her chest
And the message unsaid
Crushing granite and concrete
In gushing tears of pain
And a lonely sorrow.

Questions

- a) Explain what the poem is about? (06 marks)
b) Describe the feelings that the poem arouses in you and why? (04 marks)

- c) What makes this poem appealing to you? (06 marks)
- d) Explain the meanings of the following words/phrases as used in the poem.
- i. White coats flit (01 mark)
 - ii. As the full stop was entered (01 mark)
 - iii. Her hands cross her chest (01 mark)
 - iv. And a lonely sorrow (01 mark)

OR

26. Select a poem by **Amateshe A.D** that you have studied from *An Anthology of East African Poetry* and use it to answer the following questions.

Questions

- a) State the title of the poem. (02 marks)
- b) What is the poem about? (06 marks)
- c) Explain the elements that make the poem interesting. (06 marks)
- d) What lessons do you learn from the poem? (06 marks)

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