

NAME:-----INDEX NO:-----  
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**208/1**  
**LITERATURE IN**  
**ENGLISH**  
**PAPER 1**  
**2 1/2 HRS**

**UGANDA CERTIFICATE OF EDUCATION**  
**Internal MOCK EXAMINATIONS 2017**  
**LITERATURE IN ENGLISH**  
**208/1**  
**TIME: 2 HOURS 30 MINUTES**

**INSTRUCTIONS TO CANDIDATES:**

- ❖ *Answer FIVE questions in all, choosing TWO from section A and THREE from section B.*
- ❖ *In section A, you must answer ONE question from sub-section I and ONE from sub-section II. You must cover ONE play and ONE novel from this section A.*

**SECTION A**

**SUB-SECTION (i)**

**Choose one question from passages (i) and (ii). Read it carefully and then answer the questions following it as concisely as possible.**

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

**MOSESE:** I have never seen anything like it before. The atmosphere was tense at the funeral. I thought for once that things would change in Kafira. But during the speeches, I learned the bitter truth. Kafira wasn't going to change after all. No. not because of the death of one small student. A handful of politicians tried to turn the funeral service into a political rally. The service must not take more than ten minutes. The coffin should not be carried by students. Weeping

in public is illegal for the academic staff. I couldn't bear it, so I told them my mind. The following day they came for me.

**JERE:** What did they charge you with? Weeping in public?

**MOSESE:** No. being in possession of an illegal drug. One kilogramme of opium. When they searched my car, they sure enough found the drug. I laughed. I had heard similar storied, but I never thought it would ever happen to me. The man who planted it on me was called Nicodemus. Nicodemus was my name too, but I dropped it the following day.

**JERE:** I would have done the same. (*Silence*) You have been in for the last one year, haven't you?

**MOSESE:** Yes. How did you know?

**JERE:** I have heard about you. I also know your sister.

**MOSESE:** Who – Regina?

**JERE:** Yes. Does she visit you?

**MOSESE:** She come twice a month. They won't allow her to come more often.

**JERE:** She must find it hard going without you.

**MOSESE:** She is too soft for a prisoner's sister. Too soft. I saw it in her eyes when she came yesterday. I saw betrayal in her eyes. Stood in front of me and said she wanted to go and plead for my release. I nearly slapper her. What weakness!

**JERE:** Perhaps she knows you stand a chance. Is that why the Askari said there is some hope for you?

**MOSESE:** No. That is different and more ridiculous. They would have me clown on stage before I am released. And that isn't a certainty either.

**JERE:** Clown on stage? Whatever for?

**MOSESE:** A certain head of state is due to visit Kafira, in a few weeks' time. Now, because of his love for the dramatic, Boss had decided that a play be performed for the visiting head of state as part of his entertainment. The ludicrous part of it all is that he wants the play to be acted by prisoners. (*Laughs*)

**JERE:** That's not funny. Why?

**MOSESE:** It would symbolize national unity. That would show prisoners actively involved in nation building.

**JERE:** What then has that to do with your release?

**MOSESE:** If the exercise is a success, he has promised the release of six hundred prisoners.

- JERE:** I see. In that case I feel we should volunteer even if we won't bend so low.
- MOSESE:** I will not bend so low.
- JERE:** I don't see it as bending low. To me, that is sacrificing one's dignity in order to rescue others from inevitable misery. Just think of those six hundred families that will be re-united.
- MOSESE:** I cannot do it. Among my friends, that would be equivalent to kneeling in front of Boss and pleading for mercy. Same thing as my sister wanted to do. That would imply guilt, and I am not guilty of anything.  
*(Enter Askari with a mug of tea.)*
- ASKARI:** Here, tea with milk, yet you don't even belong to my tribe. You need a tall relative to get anything these days. And you, because you think I am a junior officer, you can feed on your saliva. Do you know what we call it?
- JERE:** Tea with milk.
- ASKARI:** Nonsense. The term is selective breeding of ...
- JERE:** Progressive layers of humanity. It prevents an epidemic of breaking points.
- ASKARI:** Unless you are careful, I will recommend that you be shifted to that other cell. I don't believe they are any crazier than you are. *(Sound of whistle; Askari rushes off.)*
- JERE:** What was that for?
- MOSESE:** Trouble in one of the cells. Here, take a sip before he returns.
- JERE:** Thank you. it's the only way to beat selective breeding, by being firmly united against it.
- MOSESE:** That is why I don't believe in such crap as the last shall be first, and blessed are the poor for they shall inherit the Kingdom of heaven! For years we waited for the Kingdom, then they said it had come. Our Kingdom had come at last, but no. It was all an illusion. How many of us have set eyes upon that Kingdom? What colour is it?
- JERE:** I wouldn't know. But I guess it's blood red.
- MOSESE:** It was better while we waited. Now we have nothing to look forward to. We have killed our past and are busy killing the future. Sometimes I sit here and look far into the past. There I see my mother slaughtering the biggest family cock. Once every year she slaughtered a senior cock to mark the birth of Christ. Our children will never have such memories. Now there is blood everywhere. Cocks are slaughtered any day, many times a week.

**JERE:** Things will change.

**MOSESE:** Perhaps. That is why I prefer to wait and see. I will stay here and remain loyal to my principles.

**Questions:**

- (a) What happens before this extract? (5mks)
- (b) Explain any two themes portrayed in the extract. (4mks)
- (c) "You need a tall relative to get anything these days". What does Askari mean by this? (3mks)
- (d) Discuss the character of Mosese as portrayed in the extract. (4mks)
- (e) What happens after this extract? (4mks)

**2. LAWRENCE O'CONNOR: The Alien Woman**

Cerina glanced at Margaret's pain-sallow face and broke into sobs. When the incident first occurred, she had wept twenty-four hours on end. 'Cerina – what has come over you again?' Olugo asked in simple amazement.

'Just take courage,' Abila said. 'This one will improve. I am glad it has not occurred near the heart. Kelementina's herbs will certainly be effective. I am sure.'

'But if anything should go wrong,' Cerina cried, 'what will her people do to us' can we pay the damages?'

'Stop!' Olugo ordered his wife furiously. 'Move outside if you are only up for tears.' Cerina stopped crying and wiped her tears.

'But Cerina,' said Abila, 'I think we should try to give her something. Let her drink at least some tea or juice. At least something.' Lucy who had now recovered from her shock, was instructed to prepare some juice and fried eggs. She brought it and Margaret ate just a small portion of the egg but she managed to drink half a mug of passion fruit juice.

The next day Kelementina came. She had promised to examine Margaret after three days. "It is drying very slowly,' she said. 'It is still delicate. I think I must reapply the *ekwalla* juice and more of the fur and leave it for an additional two days.' This she did. Margaret was to continue staying in darkness and be kept out of bright light. That was the traditional way of caring for critical cases of burns.

When Kelementina came back after the set days, although Margaret had been eating and drinking very little, her wound had begun to dry very promisingly. Her burnt, torn flesh

which at first jutted and dangled had now merged and promised good healing. 'It is likely to heal without leaving any ugly scars,' Kelementina observed.

'Are you sure?' Olugo and his wife asked, in the mood that expected an affirmative reassuring answer.

'It is showing signs of good healing,' Kelementina assured them. Although by this time the pain had subsided, Margaret because of hunger and the previous pain, was more emaciated than before. Gorretti had untraceably vanished ever since she did the brutal mischief. Oduka and Ogang now kept to their homes without a statement regarding Margaret's ill-luck. Perhaps they kept aloof without indicating where their opinion lay because the objective of deforming or even killing Margaret had not been achieved as planned.

Bicencio Olugo and members of his family began to recover two weeks after the incident. Margaret had progressed remarkably and food and drinks could now settle peacefully in their bellies. The three little children and Lucy were perhaps the most affected. Oneng, Obiny and Opolo kept inside, cried all the time and would only rest in sleep. Cenna probably had the greatest relief. 'She can now walk, eat and drink easily,' she told callers with a rapidly rejuvenating hope. Margaret's disaster had made her lead a completely sedentary life. 'But she is still very weak. It worries me. I wonder what she has found interesting here. I pray she regains her health quickly and does not get any serious illness. She cannot resist illness with such weariness, she would say.

'She will I am sure, ' a sympathizer would hopefully assure her. 'God cannot abandon his children in need at critical hours of trial. We are praying for you Cerina. If there is to be the wrath of her people, it will not be against you. it will be against us all. That is why we first grieved with you when this misfortune occurred and now we begin to take solace with you. it is a collective problem.'

As Bicencio Olugo hunted Gorretti to enable the law to take its course against her, Ogang and Oduka issued underground threats to counteract Olugo's course of action. But one thing was straightforward,' Gorretti had attempted murder against possibly a would have been co-wife. And this was an offence against the marital ethics of Bungatira people. A woman who did that disqualified herself from any clan. Traditional justice would demand that Gorretti be tried by a local court of elders. If found guilty, she would be given several strokes of the cane and then ostracized forthwith. But everyone was afraid to intervene where the masters of witchcraft were involved. And so everybody condemned the barbarous act without helping to take legal steps.

**Questions:**

- (a) What happens before and after this extract?
- (b) Explain why Cerina is so worried about Margaret's condition.
- (c) What two major themes does Lawrence Ocen bring out in this passage?
- (d) Comment on the behavior of Kelementina and Cerina Awino.

**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:**

3. "You are the people who choke Kafira." Show the role that Mulili plays in choking Kafira.

**Or:**

4. Discuss the relevance of the title Betrayal in the city to the play.

**LAWRENCE OCEN:           The Alien Woman**

**Either:**

5. Is James Obina justified to marry Margaret Nagawa? Give reasons from the nove The Alein woman.

**Or:**

6. In which ways is Margaret Nagawa the alien woman in the novel The Alien Woman?

**SECTION B**

***In this section you must cover three questions covering three books, one of which should be from Growing up with Poetry***

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**NIKOLAI GOGOL: The Government Inspector**

**Either:**

7. "What are you laughing at? You are laughing at yourselves!" what does this statement suggest, according to the events of the play The Government Inspector?

**Or:**

8. How relevant are the happenings in The Government Inspector to your contemporary society?

**OKIA OMTATA: Voice of the People**

**Either:**

9. How is Nasirumbi, a voice of the people in the play?

**Or:**

10. What moral lessons do you draw from the play?

**BINWELL SINYANGWE: A Cowrie of Hope**

**Either:**

11. Why do you find Nasula an admirable character?

**Or:**

12. Discuss Binawell's theme of poverty and suffering as portrayed in his novel A Cowrie of Hope.

**13. POETRY**

**DAVID RUBADIRI: Growing up with Poetry**

**BEGGING AID**

Whilst our children  
Become smaller than guns,  
Elders become big  
Circus lions

Away from home.  
Whilst the manes age  
In the zoos  
That now our homelands  
Have become,  
Markets of leftovers  
    Guns are taller  
    Than our children.

In the beggarhood  
Of a circus  
That now is home,  
The whip of the ringmaster  
Cracks with a snap  
That eats through  
The backs of our being.

Hands stretching  
In prayer  
Of submission  
In a beggarhood  
Of Elders delicately  
Performing the tightrope  
To amuse the Gate  
For Tips  
That will bring home  
Toys of death.

***David Rubadiri (Malawi)***

**Questions:**

- (a) What is the poem talking about? (4mks)
- (b) Identify the tone of the speaker. (7mks)
- (c) What do you like about the poem? (5mks)
- (d) How relevant is the title of the poem? (4mks)

**END**