

MOCK EXAMINATION, 2016
208/1 LITERATURE IN ENGLISH
Paper 1
2 ½ Hours

Uganda Certificate of Education
MOCK EXAMINATION, 2016
208/1 LITERATURE IN ENGLISH
Paper 1
2 Hours 30 Minutes

INSTRUCTIONS:

Answer FIVE Questions in all on FIVE books; Choosing TWO questions on TWO books from Section A and THREE Questions on THREE Books from Section B; One of which must be on poetry selected from Questions 23 to 26.

In Section A, you must answer one question from Subsection (i) and one question from Subsection (ii).

You must cover a play and a 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:*

JERE: Old people, you waste your time. There is to be no ceremony.

DOGA: Is it to us that you speak?

MULILI: No ceremony! That the final.

DOGA: A shaving ceremony is no child's play.

MULILI: Who you call child, eeh? Jere, you tell him. Tell him what I does to stubborn old mens.

JERE: The ceremony is cancelled in the interest of peace.

DOGA: In the interest of peace? Whose peace?

MULILI: We want no any more bloody bloodshed. We have seen enough. Just who you wants to murder next?

DOGA: Murder? Me? Young man, have you nothing to do with your time that you come and throw your weight about the grave of an innocent, harmless dead? And young man, is this a time to laugh?

JERE: We are on duty. We serve the nation.

MULILI: Repeat to them Jere, repeat. Tell them this grave no longer belong them.

NINA: You took our all, but you will not take the grave from us. If you do not go now, I shall strip and show you the poor naked bones you have left me. Do you want to be blinded by the nakedness of your grand mother's agemate?

JERE: No, we do not ask for blindness. You see, this friend of mine does not belong here. He doesn't know our ways.

DOGA: Then he should keep quiet instead of turning our heads over and over.

MULILI: Big coward. Why you doesn't let her get on with it? How many naked body I have seen and I am still Mulili with my two eyes, natural? Look, no glass goggles.

DOGA: Let us forget he ever was born. Young man, the shape of your head even with that thing on is a familiar shape. Tell me, are you not Kaleka's son?

JERE: I am.

Questions:

- a) What leads to this scene? (05 Marks)
 b) What is the character of Mulili in the passage? (05 Marks)
 c) Explain any three themes in the passage (06 marks)
 d) What change comes over Jere shortly afterwards? (04 Marks)

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

I have heard
 Your grace hath tane great pains to qualify
 His rigorous course; but since he stands obdurate
 And that no lawful means can carry me
 Out of his envy's reach, I do oppose
 My patience to his fury, and am arm'd
 To suffer with a quietness of spirit
 The very tyranny and rage of his.

Duke

Go one and call the Jew into the court.

Salerio

He is ready at the door, he comes my Lord.

*Enter Shylock***Duke**

Make room and let him stand before our face
 Shylock, the world thinks, and I think so too,
 That thou but leadest this fashion of malice
 To the last hour of act, and then 'tis thought
 Thou'lt show thy mercy and remorse more strange
 Than is thy strange apparent cruelty
 And where thou now exacts the penalty,
 Which is a pound of this poor man's flesh,
 Thou wilt not only loose the forfeiture
 But, touch'd with human gentleness and love,
 Forgive a moiety of the principal,
 Glancing an eye of pity on his losses
 That have of late huddl'd on his back,
 Enow to press a royal merchant down
 And pluck commiseration of his state
 From brassy bosoms and rough hearts of flint
 From stubborn Turks, and Tartars never train'd
 To offices of tender courtesy,
 We all expect a gentle answer, Jew.

Questions:

- a) What leads to this passage? (04 Marks)
- b) Describe the relationship between Shylock and Antonio in the passage. (06 Marks)
- c) Identify and briefly explain two themes in the passage. (05 Marks)
- d) How does Shylock react to the Duke's advice and why? (05 Marks)

Or. 3. LAURY LAWRENCE OCEN: *The Alien Woman*:

The day before Obina was to leave for the University, he lay wide awake most of the night like the bereaved in a night vigil. For most of the time he was worried. The excitement of university education died away with the fright of going to a place he had never been to. It was the first time he would visit any other town apart from Bungatira. The worst difference was that the one he was going to was a capital city. He would have very much liked to begin with a slightly bigger town than Bungatira instead of venturing into a terrifying city. He had heard people talk of thieves in Kampala and how vehicles knocked down inexperienced villagers. Would any of these misfortunes befall him? He wondered. He had heard of the existence of a few boys from Bungatira studying in this place. If only he could bump into one of them! He prayed to God the whole night not to abandon him. He had no relative in Kampala. He had been instructed that the bus would drop him near the taxi park and that he should listen attentively to a taxi broker singing 'Makerere campus, campus'. He had also been warned that shyness and timidity would let thieves very easily mark you for a stranger. He would try to observe this very carefully.

Obina left on the earliest bus and by 10:00a.m. he was already in the bewilderment of the city. But soon he started fidgeting. The confusion was beyond his earlier imagination. Cars, lorries, taxis and buses ran in various directions and he did not know the location of the park. He made one terrible mistake, he was last to get off the bus. This meant that most passengers with whom he had shared a tongue and who were mainly business men had already dashed out to begin their various purchases. He found himself among strange-looking people. He found himself rooted to a spot. His mind worked very hard, his heart played a warning reflex in his chest. He pretended to be waiting for someone. A curious young looking man who had been looking critically observing him ever since he got off the bus came and asked where he was going. Obina became very suspicious. He only guessed the implication of the rascal's Kiswahili. He realized that he was in danger. He would move away as swiftly as possible. He would move in any direction, somehow he thought he might come across the taxi park by chance or meet some good Samaritan from Bungatira. He walked while paying attention to every language being spoken. If he saw any dark-skinned fellow he would wonder about his origin and listen attentively to the language he spoke.

Questions:

- a) State what happens before this passage. (05 Marks)
- b) Describe Obina's feelings on this occasion. (04 Marks)
- c) Basing on the events in this passage, describe the character of Obina. (05 Marks)
- d) What follows this passage? (06 Marks)

Or 4. 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 directions 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,' the voice burst out, strong and clear.

'This is Springbok, Hawk Two, proceed,' the operator directed.

'A gang of men sighted at twenty degrees thirty minutes direction east, repeat, 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:

- What comes before this passage? (06 Marks)
- Why are the men and the Captain frustrated? (04 Marks)
- Of what significance is the message from Hawk Two? (06 Marks)
- What happens shortly after the passage? (06 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. In which way(s) is Tumbo responsible for the downfall of Boss' government?
(20 Marks)

Or 6. Is the ending of the play *Betrayal in the City* satisfactory? Give reasons to support your opinion. (20 Marks)

WILLIAM SHAKESPEARE: *The Merchant of Venice*:

Either 7. Describe the character of Portia. What is her importance in the play *The Merchant of Venice*. (20 Marks)

Or 8. What lessons do you learn from the attitude of Shylock in the play *The Merchant of Venice*? (20 Marks)

LAURY LAWRENCE OCEN: *The Alien Woman* :

Either 9. Do you find Ogangapur a likeable person in the novel *The Alien Woman*? Why or why not? (20 Marks)

Or 10. What does the novel *The Alien Woman* teach you about the nature of love? (20 Marks)

MEJA MWANGI: *Carcase for Hounds*:

Either 11. Compare the military tactics of General Haraka with those of the colonial army. (20 Marks)

Or 12. What is the origin of the conflict between General Haraka and Chief Simba? How does this conflict affect them throughout 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 consequences of bad governance as shown in the play *The Government Inspector*. (20 Marks)

Or 14. What is the importance of Tchmihov's letter to the mayor at the beginning of the play *The Government Inspector*? (20 Marks)

BINWELL SHINYANGWE: *A Cowrie of Hope*:

Either 15. Why is Nasula an admirable woman in the novel *A Cowrie of Hope*? (20 Marks)

Or 16. How is the Chiswebe family responsible for the suffering of Nasula in the novel *A Cowrie of Hope*? (20 Marks)

OKIYA OMTATAH OKOITI: *Voice of the People*:

Either 17. Discuss the importance of Simbi forest in the play *Voice of the People*. (20 Marks)

Or 18. In which way(s) is *Voice of the People* an amusing play? (20 Marks)

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

Either 19. Giving specific examples from the play *The Curse of the Sacred Cow*, describe the character of Nyabwangu. (20 Marks)

Or 20. Do you agree that the gods are to blame for the destruction of Mutumo's homestead in the play *The Curse of the Sacred Cow*? Give reasons. (20 Marks)

DANIEL MENGARA: *Mema*:

Either 21. What lessons do you learn from the novel *Mema*? (20 Marks)

Or 22. How is Mema shown to be a heroine in the novel *Mema*? (20 Marks)

DAVID RUBADIRI: *Growing Up With Poetry*:

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

Gossips (Maaka)

Gossips have neither head nor tail, back nor front	1
They create a clay cow	
Until it cries that 'moos' lows	
And at sunrise you 'kotela' its calf;	
Its milk fills pails,	5
That make your children's cheeks glister	

Dipotso came out with the words last night	
When meeting her on the road.	
Mpho clapped her thigh	
'I want to know since when Molefi	10
became my lover'.	

The entanglement of words was brought about by whoever;	
whoever had caught them, as they flew, from so and so;	
wo and so had heard them from such and such	
who had been whispered to by guess who?	15

Gossip is the 'diketo' of females
 A game with which they distract themselves
 Men's talk makes them impatient
 They are the ones who want to tatter
 A man who gossips smells to them like a skunk

Grace Setalekgosi (Botswana)
 Translated from setswana

Questions:

- a) State the subject matter of this poem. (06 Marks)
 b) Describe the character of the *women* and the *men* according to the poem. (06 Marks)
 c) What do you find appealing in this poem? (05 Marks)
 d) What is your attitude about the behaviour shown in the poem? (03 Marks)

Or 24. Select any poem you have read from *Growing Up With Poetry* by David Rubadiri on the theme of *Village Life* 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. (02 Marks)
 b) What does the poem say about *Village Life*? (06 Marks)
 c) What is interesting in the poem? (07 Marks)
 d) Give the relevance of the poem to your community. (05 Marks)

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

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

The disabled

Bangirana B-T. KanziraRwandambwe

- Things you've done I'll say
 For that way I'll say things
 You've not done:
 Your changes must never exceed
 5 What you paid –
 (Any way what did you?)
 Beating up the disabled
 Is not bravery –
 You who received all –
 10 You break the crutches of the cripple
 The support of the blind
 You cast over the hedge
 You deafen the blind
 You blind the deaf...
 15 That way you've done
 Egocentricity service.

Questions:

- a) What is the subject matter of this poem? (05 Marks)
 b) What is the attitude of the speaker about the person being described? (04 Marks)
 c) Explain what makes this poem appealing to you. (06 Marks)
 d) How does this poem make you feel and why? (05 Marks)

Or 26. Select any poem you have read from *An Anthology of East African Poetry* by A.D Amateshe on the theme of *People and Character* 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. (04 Marks)
- b) What does the poem say about *People and Character*? (06 Marks)
- c) What makes the poem appealing to you? (06 Marks)
- d) Write a piece of advice to a person who mistreats others. (04 Marks)

THE END