

208/1
LITERATURE IN ENGLISH
PAPER 1
AUGUST 2005
2 HOURS 30 MINUTES

MASAKA DIOCESE JOINT MOCK EXAMINATIONS 2005
LITERATURE IN ENGLISH
PAPER 1
2 HOURS 30 MINUTES

INSTRUCTIONS

Answer **FIVE** questions in all, on **FIVE** Books, choosing **TWO** books from **SECTION A** and **THREE** books from **SECTION B**.

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)

EITHER

1. The Trials of Brother Jero: by Wole Soyinka.

Amope: (*Without looking back*) Where you think you are going? (*Bro. Jero practically flings himself back into the house*)

Amope: One pound, eight shillings and nine pence for three months. And he calls himself a man of God.

She puts the note book away unwraps the brazier and precedes to light it preparatory to setting breakfast. The door opens one foot)

Jero: (Caughs) Sister..... My dear sister in Christ.....

AMope: I hope you slept well, Brother Jero.....

Jero: Yes, thanks be to God (*Hems and coughs*)
I...er.... I hope you have not come to stand in the way of Christ and his work.

Amope: If Christ doesn't stand in the way of me and my work..

Jero: Beware of pride, sister. That was a sinful way to talk.

Amope: Listen you bearded debtor. You owe me one pound, eight and nine pence.
You promised you would pay me three months ago but of course you have been too busy doing the work of God. Well, let me tell you that you are not going anywhere until you do a bit of my own work.

Jero: But the money is not in the house. I must get it from the Post Office before I can pay.

Amope: (*fanning a brazier*). You will have to think of something else before you can call me a fool.

QUESTIONS:

- (a) What happens immediately before this passage?
(b) What do we learn about the characters of Jero and Amope in this passage?

- (c) Identify 3 themes tackled in this passage.
- (d) How does this scene determine what happens later in the play?

OR

2. **Abrahams:** MINE BOY

‘Do not run away, Zuma.’

But feet were pounding behind him and the desire to be free was strong, so he ran. The pounding drew near so he ran faster. After a time no one followed him. Still he ran. His lungs felt as though they were bursting and his brain throbbed painfully. And he could still hear Paddy shouting.

“Do not run Zuma!”

Around him the streets were empty. He was alone in the world. He ran through empty street after empty street. Through Malay Camp, past park station. It was as though a devil was driving him. Tears of weariness burned in his eyes. Still he could not stop himself. Now he was near Maisy’s gate he walked, but very fast. He was in a hurry. He went through the little passage. There was very little time.

He knocked on her door. In a little while he saw a light, then Maisy opened the door. When she saw his face all sleep vanished from her eyes.

‘Xuma,’
Hullo Maisy
She pulled him into the room and shut the door.

Ma Plank sat up in the corner of the room where she slept on the floor. Xuma noticed that she looked very much older.

Without a word Maisy got water and bathed his head. Ma Plank made tea on Maisy’s little primus stove. When he had drunk the tea Xuma told them what had happened.

What are you going to do? Maisy asked when he had finished.

The Red One is in jail. I must go there too. It would be wrong if I do not go. I would not be a man then.

‘You are mad Xuma,’ Ma Plank said. ‘Go to another city till it is all over. They will not get you.’

No, Ma Plank. I must go. If I do not go, I will not want to live for the disgust I will have against myself. I must go. The Red One is there. He is not a black man but he is going to jail for our people, how can I not go? And there are many things I want to say too. I want to tell them how I feel and how the black people feel.

QUESTIONS:

- (a) Briefly state what happens just before this extract.
- (b) Give Xuma's character as presented in the passage.
- (c) How does the Xuma in the extract differ from the one at the start of the novel? Is the change positive or not?
- (d) What is the importance of this passage to the rest of the story in the novel?

OR

Shakespeare: THE MERCHANT OF VENICE

3. Shylock: Three thousand ducats – well.
- Bassanio: Ay, Sir, for three months.
- Shylock: For three months – well.
- Bassanio: For the which, as I told you, Antonio shall be bound.
- Shylock: Antonio shall become bound – well.
- Bassanio: May you stead me? Will you pleasure me? Shall I know your answer?
- Shylock: Three thousand ducats for – three months – and Antonio bound.
- Bassanio: You answer to that.
- Shylock: Antonio is a good man.
- Bassanio: Have you heard any imputation to the contrary?
- Shylock: Ho, no, no, no, no, my meaning in saying – his is a good man, is to have you understand me that he is sufficient. Yet his means are in supposition. He has an argosy bound to Tripolis, another to the

Indies; I understand moreover upon the Rialto he has a third at Mexico, a fourth for England, and other venues. He has squandered abroad. The ships are but boasts, sailors but men There be land rats and water rats, land things and water thieves. I mean pirates – and then there is peril of waters winds and rocks. The man is not withstand, sufficient. Three thousand ducats. I think I may take the bond.

Bassanio: Be assured you may.

Shylock: I will be assured I may: and; that I may be assured, I will bethink me. May I speak to Antonio?

Bassanio: If it please you to dine with us.

Shylock: Yes, to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into! I will buy with you, sell with you, talk with you, walk with you and so following but I will not eat with you drink with you nor pray with you. (*aloud*)
What news on the Rialto? Who is he comes here?

QUESTIONS:

- (a) What leads to this conversation and where doesn't it take place?
- (b) Why does Shylock refer to Antonio as a good man?
- (c) What do we learn of Shylock's character from this passage?
- (d) Briefly describe how Shylock's attitude towards Christians ruins him towards the end of the play.

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.

Peter Abrahams: MINE BOY

EITHER

4. "Mine Boy is a story about poverty and human suffering". Describe at least 3 events in the novel that show how they illustrate this view.

OR

5. Describe the relationship between Leah and the people who dwell in Melay Camp. What does it reveal about the life in the city?

Wole Soyinka: THE TRIALS OF BROTHER JERO

EITHER:

6. What image of religion does Soyinka show through the character of Brother Jero?

OR

7. Describe one of the following scenes in detail, and show what it reveals to you.

- (a) Chume trying to get his wife Amope back home.
- (b) Brother Jero meeting with the member of the federal house.

Shakespeare: THE MERCHANT OF VENICE

EITHER:

8. Comment on the major themes in the play "The Merchant of Venice"

OR

9. Describe the character of Bassanio and show how he contributes to our understanding of the play. "The Merchant of Venice".

SECTION B

V.S. Naipaul: MIGUEL STREE

EITHER

10. Why was it difficult to attain education in Miguel Street?

OR

11. Referring to any three major characters in the novel, explain how they represent their society.

Ngugi: WEEP NOT CHILD

EITHER

12. To what extent are the whites responsible for the strained relationship between Boro and Ngotho?

OR

13. Describe the character of Ngotho, say what you find likeable or unlikeable about him.

Achebe: NO LONGER AT EASE

EITHER:

14. The Umuofia progressive union is a symbol of African unity. How is this shown in the novel?

OR

15. “Obi is responsible for his downfall”. Discuss.

Efua Sutherland.: THE MARRIAGE OF ANANSEWA.

EITHER

16. What role do two of the following characters play in ‘The Marriage of Anansewa?’

- | | |
|--------------------|--------------|
| 1. Property man | 3. Christine |
| 2. Singers/Dancers | 4. Aya |

OR

17. Discuss the theme of materialism in the play “The Marriage of Anansewa”.

END