

LITERATURE IN ENGLISH

019

15/11/2019 8:30 AM -11:30 AM



ADVANCED LEVEL NATIONAL EXAMINATIONS, 2019

SUBJECT: LITERATURE IN ENGLISH

COMBINATIONS:

- HISTORY-ECONOMICS-LITERATURE (HEL)
- LITERATURE-ECONOMICS-GEOGRAPHY (LEG)
- HISTORY-GEOGRAPHY-LITERATURE (HGL)
- LITERATURE -FRENCH-KINYARWANDA (LFK)
- LITERATURE -KISWAHILI-KINYARWANDA (LKK)

DURATION: 3 HOURS

INSTRUCTIONS

- 1) Write your names and index number on your answer booklet as they appear on your registration form and **DO NOT** write your names and index number on additional sheets of paper if provided.
- 2) Do not open this paper until you are told to do so.
- 3) This paper consists of **THREE** Sections: **A, B** and **C**.
 - Section A:** Prose and Poetry (40 marks)
 - Section B:** Plays (30 marks)
 - Section C:** Novels (30 marks)
- 4) Use only a **blue** or **black** pen.

SECTION A: Prose and Poetry. (40 marks)

Part I: Read the passage below and answer the questions that follow.

(25 marks)

My Grandfather

Everyday people are born and people die. Human beings come into this world and leave it-most without their names being immortalized in any history books. Millions of people have lived and worked and loved and died without making any great claims to fame or fortune.

But they aren't forgotten-not by their friends, not by their families. And some of these people, some very special, are not forgotten even by those who hardly knew them. My grandfather was one of the very special people.

What made him so special? Why is he remembered not only by friends and family but even by casual acquaintances? Very simply because he was the essence of love. More than that he was the essence of what I think of as "active" love. Just as his heart was not empty, his words were not empty.

He didn't just speak of compassion. During the Great Depression he took homeless people off the street into his home when they needed a place to sleep. He gave them food when they needed something to eat. And though he wasn't a rich man by any means, he gave them money when they had none. Those people off the street will remember the man who had enough love in his heart to share with them all that he had.

He didn't just speak out of tolerance. During the 1960s, when his peers were condemning those "long-haired hippies", I can remember riding in the car with my grandfather, picking up dozens and dozens of those "long-haired hippies" who were hitchhiking, and going miles out of our way to give them a ride somewhere. Those men and women will remember the man who had enough love in his heart to bridge the gap between his world and theirs and to practice the spirit of brotherhood.

And he didn't just speak of courage. He proved his courage time and time again. He proved it to a little girl who was trapped in the basement of a burning building. He pulled her out of the flames and gave her back her life. And that little girl, now a grown woman, will remember the man who had enough love in his heart to risk life for a person he didn't even know.

He also approved his courage, in a more personal way, to his family. In 1966 he was told he had leukemia and only a year to live. He immediately started chemotherapy treatment, and I don't know which is worse-the effects of the disease or the effects of those treatments. In the ensuing year we saw his hair fall out, we saw his skin turn a pasty shade of gray, and we saw him lose so much weight that he seemed to shrivel up into half the size he had been. We didn't want to see him go out that way.

And we didn't. He fought that disease with all his strength and all his courage. And despite the pain he endured, he never complained. I think about him when I catch myself complaining about my "tons of homework" or a "terrible headache," and suddenly that homework or that headache doesn't seem so terrible after all.

He lived through that first year, and he lived through eight more. And that disease never stopped him from working, and it never stopped him from caring. All through those years of suffering, he continued to show compassion, tolerance and courage.

He died in 1975. And though he left this world without ever making the pages of a history book, he still left the world a great deal. He left to the people who knew him a spirit to exemplify life-a spirit of unconditional, selfless, and truly inspiring love.

From SPEECH: Exploring Communication by J Regis O 'Connor Fourth Edition.

Questions:

- a) i) What do you understand by 'active love'? (2 marks)
- ii) What examples of active love are given in the extract? (4 marks)
- b) Comment on the devices that are used to develop the subject matter of the extract. (10 marks)
- c) Describe the tone in the extract. (6 marks)
- d) What is the intention of the author? (3 marks)

Part II : Read the poem below and then answer the questions that follow

(15 marks)

THE POOR MAN

The poor man knows not how to eat with the rich man
When they eat fish, he eats the head.

Invite a poor man and he rushes in
Licking his lips and upsetting the plates.

The poor man has no manners, he comes along
With the blood of lice under his nails

The face of a poor man is lined
From hunger and thirst in his belly.

Poverty is no state for any mortal man.
It makes him a beast to be fed on grass.

Poverty is unjust. If it befalls a man
Though he is nobly born, he has no power with God.

DAVID RUBADIRI: *Growing up with Poetry. (Ed)*

Questions

- a) Briefly write what the poet says about the poor man. (2 marks)
- b) What does the poet mean by
poverty is no state for any mortal man? (2 marks)
- c) What are the effects of poverty as presented in the poem? (3 marks)
- d) In your opinion can a poor man improve his situation? Why? (8 marks)

SECTION B: Plays (30 marks)

Part I: Choose ONE of the two passages below, read it carefully and then answer the questions that follow as concisely as possible.

(15 marks)

Either: (A) BERTLOT BRECHT: *The Caucasian Chalk Circle*

GRUSHA : Isn't it dangerous to go with her?

SIMON : In Tiflis, they say: Isn't the stabbing dangerous for the knife?

GRUSHA : You're not a knife, you're a man, Simon Shashava, what has that woman to do with you?

SIMON : That woman has nothing to do with me. I have my orders, and I go.

GRUSHA : The soldier is pigheaded: he is running into danger for nothing –nothing at all. I must get into the third courtyard, I'm in hurry.

SIMON : Since we're both in a hurry we shouldn't quarrel. You need time for a good quarrel. May I ask if the young lady still has parents?

GRUSHA : No, just a brother

SIMON : As time is short-my second question is this: Is the young lady as healthy as a fish in water?

GRUSHA : I may have a pain in the right shoulder once in a while. Otherwise, I'm strong enough for my job. No one has complained. So far.

SIMON : That's well known. When it's Easter Sunday, and the question arises who'll run for the goose all the same, she'll be the one. My third question is this: Is the young lady impatient?

Does she want apples in winter?

GRUSHA : Impatient? No. But if a man goes to war without any reason and then no message comes- that's bad.

SIMON : A message will come. And now my final question....

GRUSHA : Simon Shashava, I must get to the third courtyard at once. My answer is yes.

SIMON : (*very embarrassed*). Haste, they say, is the wind that blows down the scaffolding. But they also say: The rich don't know what haste is. I'm from.....

GRUSHA : Kutsk...

SIMON : The young lady has been inquiring about me? I'm healthy, I have no dependants, I make ten piasters a month, as paymaster twenty piasters, and I'm asking-very sincerely-for your hand.

Questions

- a) Place the context of this scene. **(2 marks)**
- b) Comment on Simon's expression 'how can' stabbing the knife? **(3 marks)**
- c) What is Grusha's character as portrayed in this scene? **(5 marks)**
- d) What ideas about courting are projected in this scene? **(5 marks)**

Or: (B) ARTHUR MILLER. *The Crucible*

PROCTOR : Mary, tell the governor what they- (*He has hardly got a word out, when, seeing him coming for her, she rushes out of his reach, screaming in horror*)

MARY WARREN : Don't touch me –don't touch me! (*At which the girls halt at the door.*)

PROCTOR (*astonished*) : Mary!

MARY WAREEN (*pointing at Proctor*) :
You're the Devil's man! (*He is stopped in his tracks*)

PARRIS : Praise God!

GIRLS : Praise God!

PROCTOR (*numbed*) : Mary, how-?

MARY WARREN: I'll not hang with you! I love God, I love God.

DANFORTH (*to Mary*): He bid you do the Devil's work?

MARY WARREN (*hysterically, indicating Proctor*):
He come at me by night and every day to sign,
to sign, to-

DANFORTH: Sign what?

PARRIS: The Devil's book? He come with a book?

MARY WARREN (*hysterically pointing at Proctor fearful of him*)
My name, he want my name. 'I'll murder you,' he says,
'if my wife hangs! We must go and overthrow
the court,' he says!
(*Danforth's head jerks toward Proctor, shock and horror in his face.*)

PROCTOR (*turning, appealing to Hale*): Mr. Hale!

MARY WARREN (*her sobs beginning*):
He wake me every night, his eyes were like coals
and his fingers claw my neck, and I sign, I sign...

HALE: Excellency, this child's gone wild!

PROCTOR (*as Danforth's wide eyes pour on him.*):
Mary! Mary!

MARY WARREN (*Screaming at him*):
No, I love God; I go your way no more.
I love God, bless God.

Questions

- a) What has led to this episode? (3 marks)
- b) Explain the feelings that this extract evokes in you. (4 marks)
- c) Describe Mary Warren's character as portrayed in the passage. (5 marks)
- d) How does this incident determine what happens to Proctor later on in the play? (3 marks)

Part II : Choose ONE play and answer the question on it.

Either: A) WILLIAM SHAKESPEARE: *Julius Caesar*

Referring to the play *Julius Caesar*, describe the roles that Calpurnia and Portia play in the lives of their husbands.

(15 marks)

Or: B) HENRIK IBSEN: *An Enemy of the People*

Discuss the factors that contribute to Dr. Stockmann's problems in *An Enemy of the people*.

(15 marks)

SECTION C: Novels (30 marks)

Part I : Choose ONE of the two passages below; read it carefully and then answer the questions that follow as concisely as possible.

Either: (A) PETER ABRAHAMS: *Mine Boy*

'Why do you, a white man, talk to me like this?'

'Because first, Zuma, I am a man like you, and afterwards I am a white man.'

I have seen the sickness of your mind. I work with you every day and I saw your sickness and I understood.'

Xuma turned his eyes to Paddy and stared at him.

'You say you understand, white man.'

Paddy nodded.

'You say I must speak what is in my heart?'

Again Paddy nodded.

Zuma looked away and was silent. Paddy waited. The moon was far to the west. The stars could hardly be seen. And the black man and the white man were like two alone in the world. There was no other sign of life around them. In the distance they could see the mine dumps towering against the sky, and in the opposite direction they could see the tall buildings of Johannesburg. There was a hush in the cool morning air. It was as though the world held its breath.

'You say you understand,' Xuma said, 'but how can you? You are a white man. You do not carry a pass. You do not know how it feels to be stopped by a policeman in the street. You go where you like. You do not know how it feels when they say "Get out! White people only." Did your woman leave you because she is mad with wanting the same things the white man has? Did you know Leah?

Did you love her? Do you know how it feels to see her go to jail for nine months? Do you know Leah's house? Did Leah take you in in the middle of the night?' Xuma's voice rose. 'Did Leah talk to you and laugh with you from the side of her mouth? You say you understand.

Did you *feel* these things like I do? How can you understand, white man! You understand with your head. I understand with pain. With the pain of my heart. That is understanding. The understanding of the heart and the pain of understanding, not just the head and lips. I feel things! You want me to be your friend. How can I be your friend when your people do this to me and my people?'

Questions

- a) What happens immediately before this passage? **(2 marks)**
- b) Describe the character of Red one (Paddy) as shown in the passage? **(4 marks)**
- c) What is the cause of Xuma's "Sickness"? **(4 marks)**
- d) What happens immediately after this passage? **(5 marks)**

Or: (B) JOHN STEINBECK: *The Pearl*

In his house Kino squatted on his sleeping mat, brooding. He had buried his pearl under a stone of the fire hole in his house, and he stared at the woven tules of his sleeping mat until the crossed design danced in his head. He had lost one world and had not gained another. And Kino was afraid. Never in his life had he been far from home. He was afraid of strangers and of strange places. He was terrified of that monster of strangeness they called the capital. It lay over the water and through the mountains, over a thousand miles, and very strange terrible mile was frightening. But Kino had lost his old world and he must clamber on to a new one. For his dream of the future was real and never to be destroyed, and he had said "I will go," and that made a real thing too. To determine to go and to say it was to be halfway there.

Juana watched him while he was buried his pearl, and she watched him while she cleaned Coyotito and nursed him, and Juana made the corncakes for supper.

Juan Tomas came in and squatted down beside Kino and remained silent for a long time, until at last Kino demanded, "What else could I do? They are cheats."

Juana Tomas nodded gravely. He was the elder, and Kino looked to him for wisdom. "It is hard to know," he said. "We do know that we are cheated from birth to the overcharge on our coffins. But we survive. You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you."

"What have I to fear but starvation?" Kino asked.

But Juan Tomas shook his head slowly. "That we must all fear. But suppose you are correct-suppose your pearl is of great value –do you think then the game is over?"

"What do you mean?"

"I don't know," said Juan Tomas, "but I am afraid for you. It is new ground you are walking on, you do not know the way."

"I will go, I will go soon," said Kino.

"Yes," Juan Tomas agreed. "That you must do. But I wonder if you will find it any different in the capital. Here you have friends and me, your brother. There you will have no one."

"What can I do?" Kino cried. "Some deep outrage is here. My son must have a chance. That is what they are striking at. My friends will protect me."

"Only so long as they are not in danger or discomfort from it," said Juan Tomas. He rose, saying, "Go with God."

And Kino said, "Go with God," and did not even look up, for the words had a strange chill in them.

Questions

- a) Which immediate events lead to this passage? **(2 marks)**
- b) Identify any two themes that are shown in this passage. **(3 marks)**
- c) Describe Kino's feelings in the passage. **(5 marks)**
- d) What happens immediately after this incident? **(5 marks)**

Part II: Choose one novel and answer the question on it.

Either: A) GEORGE ORWELL: *Animal Farm*

Describe the characters of two of the following.
Point out, with reasons, what you like or dislike about each of the ones you have chosen.

(15 marks)

- a) Benjamin, b) Boxer, c) Squealer and d) Mollie.

Or:

B) CHINUA ACHEBE: *A Man of the People*

Describe the 4 major characters in the novel 'A man of the People'.

(15 marks)