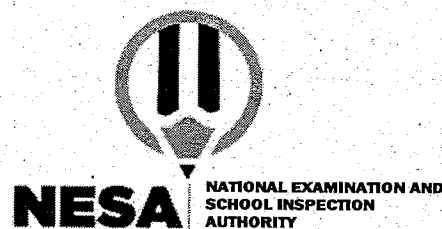


LITERATURE IN ENGLISH

019

23/07/2021 8.30 AM -11.30 AM



ADVANCED LEVEL NATIONAL EXAMINATIONS, 2020-2021

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) Do not open this paper until you are told to do so.
- 2) 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 answer sheets if provided.
- 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)

1) Read the passage below and answer the questions that follow. (25 marks)

The place of her liberation was Birmingham, England. Strange city, she thought. Strange name. More shops than she ever knew existed, and roads that flew through the sky. But that is where they helped her, away from family and friends and everything that was familiar. Far away from the children.

Angelika came to learn English, at a small college funded by the Church. So really it was the Good Lord who helped her, as always. But she did not expect Him to have white hands.

Her church had black bishops linking Africa and African Americans. So, despite all the pictures of Jesus looking like a European, she had never thought of him like that. Her knowledge of the Lord was her knowledge of the care of those around her, of community, of people helping each other in the difficult times under South African rule. Her knowledge of the devil was the temptation of all people to selfishness, jealousy and anger but, most of all, the actions of the South African army-young white soldiers conscripted and sent on military service to Namibia, who were hardened by the training process and brutalized by what they did in the fight against those who wanted freedom.

The Namibia that Angelika left was hot and dry and highly militarized, where political leaders were detained, tortured or forced into exile and only the churches could set up projects to help people. Survival came through mutual support, through solidarity within communities and within families: helping people who did not have enough food, caring for those who were sick, looking out for each other's children.

The England that she came to was cold, wet and seemingly calmer. But she came to find that England, too, was becoming more militarized, with a miner's strike that pitted government against trade unions, a new leader who declared war on them, and police on horseback charging at the protesters. People sent food parcels across the country to areas where the strike held out the longest. Solidarity was strong

but it was stretched to breaking point by distance, by the need to get out and find work, by people giving up and moving on.

Solidarity was what kept Namibians alive. Solidarity was what grew and died in England at that time.

Angelika arrived in Birmingham in January, in the middle of winter, with one suitcase and no coat. Unlike the desert cold she knew, this did not disappear as the day went by, but settled damply in her bones. The little English that she knew disappeared as soon as she arrived and she was hard pressed in conversation and in class. She was among a group of international students, with common church connections, but the other students were younger than her, busy at parties, while Angelika, quiet in her college room, slowly learnt to speak.

Her aim was to go on to study a course in Community Studies that would help her in the work she had undertaken back home - running a children's centre for her husband's church. Eighty pre-schoolers came each day. Mothers dropped them off in the early hours, before they boarded buses heading to the white suburbs where they worked. They collected the children as it began to turn dark. So, Angelika and her colleagues provided everything for the children during the day - food, care and a safe place to play. Her colleagues wrote to her now, telling her how they were all waiting for her return, telling her how the children were growing - children whose love helped to make her whole.

Angelika had always expected to have a lot of children, as many as the Lord might offer her, but when she got married they were disappointed, because none came. The years went by. At first, she and her husband would talk about the children they hoped for but in the end, they stopped speaking about it. They took in three girls from her husband's family and looked after them.

It was Tembi, a nursing student from South Africa, who began to show Angelika around and make sure she did not spend too much time alone in her room. She urged Angelika to go to the doctor and see what the problem might be.

from "White Hands" by Jane Katjavivi (Namibia)

Questions.

- a) Why did Angelika leave her home in Namibia to go to England? (2 marks)
- b) What was Angelika's view of the church she served?
What does it reveal about the lives of people in Namibia? (5 marks)
- c) How did she find life in England similar to that in Namibia? (4 marks)
- d) Compare the weather in Namibia and England?
Which one is better? Why? (4 marks)
- e) What healthy problem did Angelica have for Tembi to advise her to go to the hospital? (2 marks)
- f) Why did Angelica fear to go to the hospital? (2 marks)
- g) From the passage and what you know of the story 'White Hands', explain how England is a place of liberation for Angelika. (6 marks)

2) Read the poem below and answer the questions that follow. (15 marks)

An African Thunderstorm

From the west
Clouds come hurrying with the wind
Turning sharply
Here and there
Like a plague of locusts
Whirling,
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds
Ride stately on its back,
Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass.

In the village
Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women,
Babies clinging on their backs
Dart about
In and out
Madly;
The wind whistles by
Whilst trees bend to let it pass.

Clothes wave like tattered flags
 Flying off
 To expose dangling breasts
 As jagged blinding flashes
 Rumble, tremble and crack
 Amidst the smell of fired smoke
 And the pelting march of the storm.

By David Rubadiri

- a) Identify 3 personified objects in the poem and the animate qualities attributed to them. **(6 marks)**
- b) Explain the difference between similes and metaphors; giving an example of each from the poem. **(4 marks)**
- c) How differently do the characters in the poem react to the storm? **(2 marks)**
- d) What are the effects of the storm according to the poem? **(3 marks)**

SECTION B: PLAYS (30 marks)

3) 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) HENRIK IBSEN: *An Enemy of the People*

PETER STOCKMANN: As an employee of the Committee, you have no right to any individual opinion.

DR. STOCKMANN (*amazed*): No right...

PETER STOCKMANN: In your official capacity, I mean. As a private person, it is quite another matter. But as a subordinate member of the staff of the Baths, you have no right to express any opinion that contradicts that of your superiors.

DR. STOCKMANN: This is too much! Are you saying that I, a doctor, a man of science, have no right to...!

PETER STOCKMANN: The matter in hand is not a purely scientific one. It is a complicated matter, and has its economic as well as its technical side.

DR. STOCKMANN: I don't care a whit what it is! I intend to be free to express my opinion on any subject under the sun.

PETER STOCKMANN: As you please—but not on anything concerning the Baths.
That we forbid.

DR. STOCKMANN (*shouting*). You forbid—! You! A pack of...

PETER STOCKMANN: I forbid it—I, your chief; and if I forbid it, you have to obey.

DR. STOCKMANN (*controlling himself*): Peter—if you were not my brother...

PETRA (*throwing open the door*). Father, you should not stand this!

MRS. STOCKMANN (*coming in after her*). Petra, Petra!

PETER STOCKMANN: Oh, so you have been eavesdropping.

MRS. STOCKMANN: You were both shouting so loud, we couldn't help it!

PETRA: Yes, I was listening, on purpose.

PETER STOCKMANN: Well, after all, I am very glad...

DR. STOCKMANN (*going up to him*): You were saying something about forbidding
and obeying...

PETER STOCKMANN: You obliged me to take that tone with you.

DR. STOCKMANN: And so I am to give myself the lie, publicly?

PETER STOCKMANN: We consider it absolutely necessary that you should make
a public statement as I have asked for.

DR. STOCKMANN: And if I do not—obey, what then?

- a) Who are the four people in this scene and what is their relationship.
(4 marks)
- b) Explain the main conflict and the arguments Dr Stockmann and Peter
Stockmann put forward to defend their standpoints. (4 marks)
- c) What does Peter Stockmann require Dr Stockmann to do? (2 marks)
- d) Outline what happens to Dr Stockmann when he does not obey and the final
resolution of his situation. (5 marks)

Or:

(b) BERTOLT BRECHT: *The Caucasian Chalk Circle*

AZDAK: Plaintiff and defendant! The court has listened to your case, and has come
to no decision as to who the real mother is; therefore, I, the judge,
am obliged to *choose* a mother for the child. I'll make a test.
Shauwa, get a piece of chalk and draw a circle on the floor.
(SHAUWA *does so*.) Now place the child in the centre. (SHAUWA
puts MICHAEL, *who smiles at* GRUSHA, *in the centre of the circle*.)
Stand near the circle, both of you. (*The GOVERNOR'S WIFE and*
GRUSHA step up the circle.) Now each of you take the child by

one hand. *(They do so.)* The true mother is she who can pull the child out of the circle.

SECOND LAWYER: *(quickly)*: High Court of Justice, I object! The fate of the great Abashwili estates, which are tied to the child, as the heir, should not be made dependent on such a doubtful duel. In addition, my client does not command the strength of this person, who is accustomed to physical work.

AZDAK: She looks pretty well fed to me. Pull! *(The GOVERNOR'S WIFE pulls the CHILD out of the circle on her side; GRUSHA has let go and stands aghast.)* What's the matter with you? You didn't pull.

GRUSHA: I didn't hold on to him.

FIRST LAWYER: *(Congratulating the GOVERNOR'S WIFE)*: What did I say! The ties of blood!

GRUSHA: *(running to AZDAK)*: Your Honor, I take back every-thing I said against you. I ask your forgiveness. But could I keep him till he can speak all the words? He knows a few.

AZDAK: Don't influence the Court. I bet you only know twenty words yourself. All right, I'll make the test once more, just to be certain. *(The two women take up their positions again.)* Pull! *(again GRUSHA lets go of the CHILD.)*

GRUSHA: *(in despair)*: I brought him up! Shall I also tear him into bits? I can't!

AZDAK: *(rising)*: And in this manner the Court has determined the true mother. *(To GRUSHA:)* Take your child and be off. I advise you not to stay in the city with him. *(To the GOVERNOR'S WIFE)* And you disappear before I fine you for fraud. Your estates fall to the city. They'll be converted into a playground for the children. They need one, and I've decided it'll be called after me: Azdak's Garden. *(The GOVERNOR's WIFE has fainted and is carried out by the LAWYERS and the ADJUTANT. GRUSHA stands motionless. SHAUWA leads the CHILD toward her.)*

Questions.

- a) Explain briefly when and where this scene takes place. (2 marks)
- b) What had happened to Azdak in the previous scene? (5 marks)
- c) Discuss the significance of the judge saying that his duty is to choose a mother for the child and Michael smiling at Grusha. (3 marks)
- d) Do you think that the judge has made the right decision? Explain. (5 marks)

4) Choose ONE play and answer the question on it. (15 marks)

Either: (a) WILLIAM SHAKESPEARE: *Julius Caesar*

Distinguish between the motives of Brutus, Cassius and Casca for deciding to kill Caesar. How does Cassius trick Brutus into the conspiracy?

Or: b) ARTHUR MILLER: *The Crucible*

Discuss how Abigail Williams and Thomas Putnam use the charge of witchcraft for revenge and personal gain.

SECTION C: NOVELS. (30 marks)

5) 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) GEORGE ORWELL: *Animal Farm*

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover's voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally, there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything-in spite of their terror of the dogs, and of the habit, developed through

long years, of never complaining, never criticising, no matter what happened — they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of —

“Four legs good, two legs BETTER! Four legs good, two legs BETTER! Four legs good, two legs BETTER!”

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything, she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tarred wall with its white lettering.

“My sight is failing,” she said finally. “Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?”

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE EQUAL
THAN OTHERS.

- a) Why are the other animals shocked by Squealer’s behaviour? **(2 marks)**
- b) Distinguish between the roles of the dogs, the sheep and the black cockerel as shown in this passage. **(3 marks)**
- c) Explain the following expressions in your own words:
 - i. tremendous baying of dogs.
 - ii. casting haughty glances from side to side
 - iii. shrill crowing
 - iv. dogs gambolling **(4 marks)**
- d) Comment on Napoleon carrying a whip in his trotter. **(2 marks)**
- e) Who is Benjamin? In what way is he breaking his own rule? **(2 marks)**
- f) Explain whether or not the single final Commandment has any meaning. **(2 marks)**

Or:

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

‘When a mad man walks naked it is his kinsmen who feel shame not himself. So I have been begging Chief Nanga for forgiveness, on your behalf. How could you go to his house asking for his help and eating his food and then spitting in his face?... Let me finish. You did not tell me any of these things - that you abused him in

public and left his house to plot his downfall.... I said let me finish! It does not surprise me that you slunk back and said nothing about it to me. Not that you ever say anything to me. Why should you? Do I know book? Am I not of the Old Testament?... Let me finish. In spite of your behaviour Chief Nanga has continued to struggle for you and has now brought you the scholarship to your house. His kindness surprises me; I couldn't do it myself. On top of that he has brought you two hundred and fifty pounds if you will sign this paper....' He held up a piece of paper.

'Don't say I am interrupting you, sir,' said Chief Nanga. 'I don't want Odili to misunderstand me.' He turned squarely to me. 'I am not afraid of you. Every goat and every fowl in this country knows that you will fail woefully. You will lose your deposit and disgrace yourself. I am only giving you this money because I feel that after all my years of service to my people I deserve to be elected unopposed so that my detractors in Bori will know that I have my people solidly behind me.'

'That is the only reason I am giving you this money. Otherwise I should leave you alone to learn your bitter lesson so that when you hear of election again you will run.... I know those irresponsible boys have given you money. If you have any sense keep the money and train your father's children with it or do something useful....'

I stayed miraculously unruffled. Actually, I was thinking about Edna all along. But I noticed also how my father had raised his nose in the air in proud rejection of the offer I hadn't made-nor intended to make-to train his children.

'We know where that money is coming from,' continued Nanga. 'Don't think we don't know. We will deal with them after the election. They think they can come here and give money to irresponsible people to overthrow a duly constituted government. We will show them. As for you my brother you can eat what has entered your hand.... Your good friend Maxwell Kulamo has more sense than you. He has already taken his money and agreed to step down for Chief Koko.'

- a) Briefly explain the setting of this passage in *A Man of the People*. **(2 marks)**
- b) Identify by name the person who says: 'When a mad man walks naked it is his kinsmen who feel shame not himself' and explain what he means. **(3 marks)**
- c) Who is the narrator in this passage? **(1 mark)**
- d) Explain what Chief Nanga is offering and what he wants in exchange for the offer. **(4 marks)**
- e) Using information from other parts of the novel, explain who Maxwell Kulamo is and why Chief Koko has allegedly offered money to him. Is it true he has accepted the money? Explain. **(5 marks)**

6) Choose ONE novel and answer the question on it. (15 marks)

Either: a) JOHN STEINBECK: *The Pearl*

Discuss the role and importance of Coyotito in *The Pearl*.

Or: b) PETER ABRAHAMS: *Mine Boy*

Using specific examples, describe the role of Leah in lessening the suffering of people in Malay Camp.

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