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Literature in English 3
0735

CAMEROON GENERAL CERTIFICATE OF EDUCATION BOARD

General Certificate of Education Examination

JUNE 2019

ADVANCED LEVEL

Subject Title	Literature in English
Paper No/Title	Paper 3 -Context Questions and Literary Appreciation
Subject Code No.	0735

Three hours

Answer all FOUR questions. Each question carries 10 marks.

You are reminded of the necessity for good English and orderly presentation in your answers.

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Read The following extract from William Shakespeare's *Hamlet* and answer the questions that follow it.

HAMLET: O vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words, 5
And fall a -cursing, like a very drab,
A scullion!
Pie upon! Foh!- about, my brain! I have heard
That guilty creatures sitting at a play 10
*Have by the way cunning of the scene Been struck
so to the soul* that presently They have proclaimed
their malefactions;
For murder, though it has no tongue, will speak
With most miraculous organ. I'll have these players 15
Play something like the murder of my father
Before my uncle. I'll observe his looks;
I'll tent him to the quick. If he but blench,
I know my course. The spirit that I have seen
May be the devil. And the devil hath power 20
T' assume a pleasing shape; yea, and perhaps Out
of my weakness and melancholy,
As he is very potent with such spirits,
Abuses* me to damn me. I'll have grounds
More relative* than this. *The play's the thing* 25
Where I'll catch the conscience of the king.

- (a) Put the italicized lines into good modern English prose.
- (i) *Have by the very cunning... to the soul* (line 10-11)
- (ii) *The play's the thing... of the king* (line 24-25) (2 marks)
- (b) The king has just had a meeting with some important personalities before Hamlet makes this soliloquy. List the four things that are discussed with these personalities.' (2 marks)
- (c) Choose one theme; explain how it is developed in one instance in this extract and in another instance elsewhere in the play. (2 marks)
- (d) Comment on the effective use of any TWO stylistic devices in the extract. (2 marks)
- (e) Imagine that you are a stage director: how would you prepare Hamlet for the stage performance of this extract. (2 marks)

WILLIAM CONGREVE: *The Way of the World*

2. Read the following extract from William Congreve's *The Way of the World* and answer the questions that follow it.

MRS.FAIN. They are here yet.

MIR. They are turning into the other walk.

MRS. FAIN. While I only hated my husband, I could bear to see him
but since I have despised him, he's too offensive.

MIR. Oh, you should hate with prudence. 5

MRS. FAIN. Yes, for I have loved with *indiscretion*.

MIR. You should have just so much disgust for your Husband, as may
be sufficient to make you relish your lover.

MRS FAIN. You have been the cause that I have loved without bounds,
and would you set limits to that *aversion* of which you have been
the occasion? Why did you make me marry this man? 10

MIR. Why do we daily commit disagreeable and dangerous actions?

To save that idol reputation. If the familiarities of our loves had produced
that consequence of which you were apprehensive, where could you have fixed
a father's a name with credit, but on a husband? I knew Fainall to be a man
lavish of his morals, an interested and professing friend, a false and a designing lover;
yet one whose wit and outward fair behavior have gained a reputation with
the town enough to make that woman stand excused who has suffered herself
to be won by his addresses. A better man ought not to have been sacrificed to the
occasion; a worse had not answered to the purpose. When you are weary of him, you
know your remedy. 15

MRS. FAIN. I ought to stand in some degree of credit with you, Mirabel. 20

MIR. In justice to you, I *have made you privy to my whole design*, and
put it in your power to min or advance my fortune.

MRS. FAIN. Whom have you instructed to represent your pretended uncle? 25

MIR. Waitwell, my servant.

MRS. FAIN. He is an humble servant too Foible my mother's woman, and may win her to
your interest.

MIR. Care is taken for that-she is won and worn by this time. They were married this morning.

MRS. FAIN. Who? 30

(a) Give the meaning in context of the following words and expressions:

- | | | |
|--|---------------|-----------|
| (i) <i>indiscretion</i> | (line 6) | |
| (ii) | | |
| <i>aversion</i> | (line 10) | |
| (iii) | <i>lavish</i> | |
| <i>of his morals</i> | (line 16) | (2 marks) |
| (iv) <i>I have made you privy to my whole design</i> | (line 23) | (2 marks) |

(b) What image of the Restoration society is reflected through this extract?

(c) Identify the goal of Mirabell's "whole design".
Using three examples show how Mirabell cleverly exploits marriage as a tool to achieve
his scheme. (2 marks)

(d) Using one example for each, comment on the writer's use of:
(i) Witty expression
(ii) dramatic irony (2 marks)

(e) " Why do we commit disagreeable and dangerous actions?
To save the idol, reputation."
Explain how this statement applies to both Mrs Fainall and Lady Wishfort. (2 marks)

SECTION B: PROBE APPRECIATION

Read the following passage carefully and answer the questions that follow it

bike in the armed forces, a person had to sign or thumb-print that he would work on the plantation for a specific number of years, and that before that period was over, he could not be allowed to leave the plantations. But the work was *dehumanizing*. The food given to workers was maize meal: in the morning, maize meal; lunch; maize meal; supper, maize meal...maize meal, maize meal, maize meal....! We got so tired of it but there was nothing else to eat.

Because of the slavery conditions, the workers were, always seized by *violent home-sickness*. As a result, running away was very common although very difficult indeed. The thought of home was sweeter than that of honey and, the workers wanted to go home and see with their own eyes. They wanted to go home and hear the voices of their mothers, father, brothers, relatives and of course, their girlfriends voices which set their hearts on fire.

Onen name means, 'You better see it with your own eyes', a son of the Pugwencyi 'Clan of **Patiko** Chiefdom, was the youngest of the workers on the plantations, He had grown very big and but it was merely the growth of a banana plant in the rainy season. young man resorted to crying every day, and yet it was he who had insisted on leaving- home saying he wanted to work and earn money with his own arms to marry with. 15

. Now he was crying: Angee! Had I Know!" He had now seen *taabu* of leaving home with his own eyes, The young man had-ried several times, unsuccessfully, to run away from the slave labour. There was now only one way left: by the help of *the nyapara of his* gang. 20

Onen came to my house one. night, crying child, saying it was only me in the whole world who could help him out of the terrible situation. " *Ladit*, help me. Help me *Ladit*. You may not know me well, but I know. you very well indeed. You are my father's friend used to. send me to your home to get him some tobacco. Help me *bwana kubwa*. I have a very sad story indeed." 25

In what way may I be of help to you?'

m
e
home
wealth had hoped to wilderness; 30

i was just coming to work for the sake really to earn money to
with. But but! Oh *Ladit* help me!"

As he talked his eyes grew misty, and he allowed tears to roll down his cheeks freely.
'[^]tk[^]wirt[^]now and again; close his eyes tightly and then open them', it was as-if he was,
squeezing oil out of them. When tears appeared he, did not wipe them away with his arm, 35
fixedly through the glassy tears; the eyes resembling those a snake.

"Stop crying please and wipe away the tears from your eyes. There, i , now tell me what
now really is the matter so that I can see, how I may help you."

my sad story is like comes after. me has eloped
" y o u KAR soldier in Kitgum The sister who follows that one has been •40
story is me
Wit'uV«iirtin KAK soldier in Kitgum The sister who follows that one is no one at
made pregnant. The young man responsible is still in school. There is no one at
' home who can follow up matters of these two sister of mine. My elder brother who
should have done so is in Pece Prison. Gulu for fighting the village headman. Me

had been dismissed from the army for bad behavior. My mother has also run away from to another man in Soroti, saying my father was mistreating her, and that father a poor man. Worse still, father has been recruited into the *nyami*, forced labour, together with others to build the Gulu-Pakwach road. Now home is without anybody to look after it. I don't mind much about home, but what is worrying me very much are my two sisters who are being ruined They are my wealth."

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The month has not yet ended, brother. I have nothing in the house. All the money I had on me, I gave it to Otto Luru to take home. I could have helped you, brother, because you see, you are my clansman and even if you were not, you and I are both people"

" No, ladit do not want money from you. I do not want any very big favour from you but, please, do help me; Ladit"

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" But,you have not told me how i ca be. of help to you. I thought you wanted me to help you with some money"

"it is not money I am asking for. I have enough to take me home, or up tp Masindi. please be kind to me You are our junior nyapara. Please, go to the senior nyapara of our gang and make an arrangement for me to go home immediately."

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" How can that be done?"

• " We can do it the way Otto Luru's was done. A letter can be written as if from home, saying, for example, that my father is very ,very ill indeed; that he is at the point of death, and that i am urgently required home to hear his last words, his death wish."

Onen sat there, staring at me, fresh tears in bis eyes. The reflection of light made his teary eyes shine like the medals pinned^ii\he chest of sergeant Adice. There was only

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one way of going home before the end of your bondage: escape. But YOU could not just escape the running away in day-light when everybody Was, seeing. You could be caught you even ran across the sugarcane plantations.

70

" i am, sorry, brother, i do not know how to write; I did not go to school"

" i know you just want me to die here, You know very well how to write You always book when workers You are just refusing to help me You dont want me to go and get money my two Sisters. You want me to die labot a bachelor, a nobody."

75 (2

(a) Give the meaning in context of the following expression;

(i).....dehumanizing (Line 3)

(iii) ... violent home-sickness (Line 7)

(iii)...in sure need of help (line 27).

marks)

(iv).. sisters who are being ruined e(line 50)

(b) In FOUR sentences of your own summarize story in this passage.

(2 marks)

(C) Use FOUR adjectives to describe Onen's. character.

(2 marks)

(d) identify and comment on the use of any TWO narrative devices used in the passage.....

(2 marks) '

(c) Take on the role of Onen'S relatives and write out the tetter Onen proposes towards the end of the passage.

(2 marks)

SECTION C: POETRY APPRECIATION

Read the following poem carefully and answer the questions on it.

"Boy on a swing"

Slowly he moves
to and fro, to and fro
then faster and faster
he *swishes* up and
down.

Mis blue shirt
billows in the breeze
like a tattered kite.

The world whirls by:
east becomes west
north turns to south;
the four cardinal points
meet in his head.

Mother!

Where did I come from?
When will I wear long trousers?
Why was my father jailed?

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- (a) In about 150 words say what you consider to be meaning of the poem. (2 marks)
- (b) Give the meaning in context of the following words and expressions:
- | | | | |
|-------|-----------------------|----------|-----------|
| (i) | to and fro | (line 2) | |
| (ii) | swishes | (line 4) | |
| (iii) | billows in the breeze | (line 6) | (2 marks) |
| (iv) | The world whirls by . | 8) | |
- (c) Pick out two examples of sound devices in the poem and bring out their effectiveness. (2 marks)
- (d) (i) Give the progressive tense of the verb "billows" (1/2 mark)
(ii) Comment on the poet's effective use of tenses in the poem. (1/2 marks)
- (e) Using structure, form and tone, say if the poem is successful or not. (2 marks)