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GOVERNMENT BILINGUAL HIGH SCHOOL YAOUNDE

Mock General Certificate of Education Examination

APRIL 2021
LEVEL

ADVANCED

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.

SECTION A: CONTEXT QUESTIONS

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

GHOST

Ay, that incestuous, that adulterate beast,
With witchcraft of his wits, with traitorous gifts –
O wicked wit and gifts that have the power
So to seduce! – won to his shameful lust
The will of my most seeming virtuous queen. 5
O Hamlet, what a falling off was there,
From me, whose love was that of dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch whose natural gifts were poor 10
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed 15
And prey on garbage.
But soft! Methinks I scent the morning air.
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole, 20
With juice of cursed hebona in a vial,
And in the porches of my ears did pour
The leprous distilment, whose effect

Hold such an enmity with blood of man
 That swift as quicksilver it courses through **25**
 The natural gates and allays of the body;
 And with a certain vigour it doth posset
 And curd, like eager droppings into milk,
 The thin and wholesome blood. So dit it mine;
 And a most instant tetter bark'd about, **30**
 Most lazer-like, with vile and loathsome crust,
 All my smooth body.
 Thus was I, sleeping, by a brother's hand
 Of life, of crown, of queen, at once dispatch'd,
 Cut off even in the blossoms of my sin, **35**
 Unhous'led, disappointed, unanel'd;
 No reck'ning made, but sent to my account
 With all my imperfections on my head.
 O horrible! O, horrible! more horrible!
 If thou hast nature in thee, bear it not; **40**
 Let not the royal bed of Denmark be
 A couch for luxury and damned incest.

- (a) Put the italicized lines in good modern English prose.
 (i) *Thy uncle stole.... The leprous instilment* (lines 20 - 23)
 (ii) *If thou.... bear it not* (line 40) (2 marks)
 (b) State the assignment given to Hamlet in this passage and bring out two things he does in the course of the play in trying to carry it out. (2 marks)
 (c) What are the crimes that Hamlet's uncle is accused of having committed ? (2 marks)
 (d) Situate the importance of this passage within the general context of the play. (2 marks)
 (e) State three elements in this extract that are very revealing about the ghost's character. (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. MARWOOD

Will you not follow 'em?

FAINALL

Faith, I think not.

MRS. MARWOOD

Pray let us; I have a reason.

FAINALL

You are not jealous?

MARWOOD

Of whom?

5

FAINALL

Of Mirabell.

MRS. MARWOOD

If I am, is it inconsistent with my love to you that I am tender of your honour?

FAINALL

You would intimate then, as if there were a fellow-feeling between my wife and him.

MRS. MARWOOD

I think she does not hate him to that degree she would be thought.

FAINALL

But he, I fear, is too insensible.

10

MRS. MARWOOD

It may be you are deceived.

FAINALL

It may be so. I do now begin to apprehend it.

MRS. MARWOOD

What?

FAINALL

That I have been deceived, madam, and you are false.

MRS. MARWOOD

That I am false! What mean you?

15

FAINALL

To let you know I see through all your little arts – Come, you both love him, and both have equally dissembled your aversion. Your mutual jealousies of one another have made you clash

till you have both struck fire. I have seen the warm confession reddening on your cheeks and sparkling from your eyes.

MRS. MARWOOD

You do me wrong.

20

FAINALL

I do not – 'Twas for my ease to oversee and willfully neglect the gross advances made him by my wife; that by permitting her to be engaged, I might continue unsuspected in my pleasures, and take you oftener to my arms in full security. But could you think, because the nodding husband would not wake, that e'er the watchful lover slept?

MRS. MARWOOD

And wherewithal can you reproach me?

25

FAINALL

With infidelity, with loving another, with love of Mirabell.

MRS. MARWOOD

'Tis false. I challenge you to show an instance that can confirm your groundless accusation. I hate him.

FAINALL

And wherefore do you hate him? He is insensible, and your resentment follows his neglect.

An

instance? The injuries you have done him are proof: your interposing in his love. What cause had you to make discoveries of his pretended passion? To undeceive the credulous aunt, and

30

be the officious obstacle of his match with Millamant?

MRS. MARBELL

My obligations to my lady urged me; I had professed a friendship to her, and could not see her

easy nature so abused by that dissembler.

FAINALL

What, was it conscience then? Professed a friendship! O the pious friendship of the female sex!

MRS. MARWOOD

More tender, more sincere, and more enduring than all the vain empty vows of men,

35

Whether professing love to us, or mutual faith to one another.

FAINALL

Ha,ha, ha! You are my wife's friend too.

- (a) Give the meaning in context of the following words and expressions:
- | | | | |
|-------|--------------------------|-----------|-----------|
| (i) | tender of your honour | (line 7) | |
| (ii) | dissembled your aversion | (line 17) | |
| (iii) | reddening on your cheeks | (line 18) | |
| (iv) | credulous | (line 30) | (2 marks) |
- (b) How has dialogue been effectively used in this extract? (2 marks)
- (c) Comment on the nature of friendship in this extract and in two other instances in the play. (2 marks)
- (d) Bring out the character of Mrs. Marwood in this extract. Give one other instance in the play where she manifests the same character. (2marks)
- (e) "Ha, ha, ha! You are my wife's friend too." (line 37) Provide a suitable stage direction that describes Fainall's facial expression as he makes this utterance. (2 marks)

SECTION B: PROSE APPRECIATION

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

When I was a little boy, I had been playing in the streets of Vimili one day with the other boys about my own age. Full of cheerful bounce, we went **scampering** past the hospital. Right opposite this hospital, on the other side of the road, a convict gang was pulling down some clay-bricks buildings under military supervision. The buildings were badly constructed – too narrow and far too high – and were being demolished for their material, it was a dangerous job for workers who lacked both experience and 5 proper equipment – country boys, most of them, who might have been goaled only the week before.

They were using heavy balks of timber as battering – rams. Since they had no ladders, they attacked the walls at ground level, knocking hole after hole through the clay till the entire wall came crashing down.

We found them busy demolishing a building **even** taller and **narrower** than the rest. As soon as I took in the spectacle of these young boys toiling away with their rams against the puddled clay wall, I was 10 struck all of a heap; I stood there **Petrified**, rooted to the spot. In this instant – despite the tumbled ruins on either side, which suggested that the prisoners had already demolished several other houses unharmed – I knew that something terrible was going to happen, something so seriously that I would never forget it if I saw it. My friends first tried to drag me away, then gave up and stayed there with me.

As the work went on, a horrible, impalpable fear rose and spread throughout my entire being. It was 15 **AKIN** to the feeling you get when you are reading a detective story written by a cold, sadistic author, expert at twisting the last drop of suspense and horror out his material. The walls were intact on the upper floors, but grew steadily weaker at their foundations. The beaten earth flaked away, revealing a core of puddled clay bricks. The whole building looked like a giant who was having the flesh torn from his bones, leaving only a huge skeleton behind. Suddenly the guards shouted to the prisoners: 'look out' 20 The **edifice** was collapsing. The prisoners darted away into the courtyard, bounding like bullfrog. It all happened in a flash. The walls came down with a dull roar and a crash; instantly, we heard the indescribable shriek of a trapped animal. One of the men had not got clear in time.

I saw the hideously mangled body, when they dragged it out from the great lumps of rubble, and that was an unpleasant enough sight, in all conscience. But what sticks in my memory, what I shall never forget 25 as long as I live, especially when I see any accident, or any more than momentary demonstrations of unhappiness – is that shriek of a trapped man, calling out (or trying to) not so much for help as such, but as a protest against the whole ghastly injustice of life. That cry of mingled agony and defiance will always ring in my ears like some obsessional hallucination.

Another time, I was on holiday at my maternal uncle's and had gone rambling in the forest with some 30 other boys, when we heard a very queer bird-call, repeated again and again. I knew that bird; it was the one we called the Ghost's Daughter, or some such name, and it wasn't the first time I had run into it. Its call came from a thicket quite close to us: it began very suddenly, a deathly sad noise, dripping with nostalgia, just as if it had been laid on especially for us – as if it was somehow connected with us.

It was smooth, unwavering melody, rather like a river in its reaches below a weir – every note was low- 35 pitched, with a clam implacable fatalism ... that penetrated to my inmost soul ... and long-drawn-out emphasis on the final note of each phrase. It sounded as though this bird knew very well that its song symbolised some person's destiny; and so detached was the tone, so emotionally indifferent - that the knowledge left it totally unmoved. It was simply an anonymous messenger.

Without saying a word, we all fell silent listening to the bird. When it had finished singing, my cousins 40 began talking and laughing again as though nothing happened. But I felt differently : from that moment I was absolutely certain I should never forget this encounter with the Ghost's Daughter. That evening I learnt that one of my younger sisters was dead.

In the same way, for equally inexplicable reasons, I was now sure that I would remember my visit to Kala for the rest of my life: I could sense the cause without yet being able

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- a) Give the meaning in context of the following words : (2mks)
- | | |
|------------------------|--------------------------|
| i) Scampering (line 2) | iii) petrified (line 11) |
| ii) edifice (line 21) | iv) nostalgia (line 34) |
- b) For what two reasons were the buildings being demolished? (2mks)
- c) What do you consider to be the writer's attitude to his subject matter? (2mks)
- d) Comment on the use of figurative language in the passage. (2mks)
- e) In about 50 words, say how you think accidents can be prevented. (2mks)

SECTION C: POETRY APPRECIATION

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

The Birth of Shaka

His baby cry
was of a cub
tearing the neck
of the lioness
because he was fatherless.

The gods
boiled his blood

in a clay pot of passion
to course in his veins.

His heart was shaped into an ox shield
to foil every foe.

Ancestors forged
his muscles into
thongs as tough
as wattle bark
and nerves
as sharp as
Syringa thorns.

His eyes were lanterns
that shone from the dark valleys of Zululand
to see white swallows
coming across the sea.
His cry to two assassin brothers:

“Lo! You can kill me
but you’ll never rule this land!”

- (a) In about 150 words, say what you consider to be the meaning of this poem. (3 marks)
- (b) If you were to transform this poem into a prose passage, how many sentences would it contain?
(1 marks)
- (c) Comment on the effective use of imagery in the poem. (2 marks)
- (d) Why does he refer to his brothers as assassins and warn that they will never rule the land?
(2 marks)
- (e) According to you, is this a successful poem? Explain. (2 mark)