

**UGANDA ADVANCED CERTIFICATE OF EDUCATION
P310/2: LITERATURE IN ENGLISH
RESOURCE MOCK EXAMINATION 2019
DURATION: 3 HOURS**

INSTRUCTIONS TO CANDIDATES:

- This paper consists of four Sections; **A, B, C** and **D**
- Attempt three questions in all: one from Section **D** and two others from Sections **A, B** and **C**.
- Do not attempt more than **one question from a single section**.
- Any additional questions answered will **not** be marked.

SECTION A

William Shakespeare: King Lear

1. Examine the role played by Edgar in the development of the play, King Lear.
(33 marks)

2. Closely referring to the play, King Lear, describe the relationship between King Lear and his two daughters; Regan and Goneril. What lessons can modern parents learn from this relationship?
(33 marks)

William Shakespeare: Romeo and Juliet

3. How important is Prince Escalus in the development of the play, Romeo and Juliet?
(33 marks)

4. Describe the relationship between Romeo and Friar Lawrence and show how Shakespeare uses it to develop the play, Romeo and Juliet.
(33 marks)

William Shakespeare: Julius Caesar

5. To what extent is Julius Caesar responsible for his own downfall? (33 marks)

6. Discuss the importance of female characters in the development of the play, Julius Caesar.
(33 marks)

SECTION B

Moliere: The Imaginary Invalid

7. Examine Moliere's use of contrast in the development of the play, The Imaginary Invalid.
(33 marks)

8. What makes The Imaginary Invalid a satire? (33 marks)

Okoti Omtata: Lwanda Magere

9. Explain the dramatic techniques that the playwright uses in order to develop the theme of fate in the play, Lwanda Magere. (33 marks)

10. Show how setting is used to enhance the development of the major concerns of the play, Lwanda Magere. (33 marks)

Henrik Ibsen: A Doll's House

11. Explain the dramatic techniques that Ibsen uses in order to develop the character of Mrs. Linde. (33 marks)

12. How significant is the playwright's use of irony in the play, A Doll's House? (33 marks)

SECTION C

GEORGE BERNARD SHAW: The Devil's Disciple

13. How important is the arrest of Richard Dudgeon to the development of the play, The Devil's Disciple? (33 marks)

14. Explain the relevance of Anderson's house to the development of the play, The Devil's Disciple. (33 marks)

R. B Sheridan: The School for Scandal

15. How important is Sir Oliver Surface's library to the development of the play, The School for Scandal? (33 marks)

16. In which ways does The School for Scandal mirror what happens in your own society? (33 marks)

Robert Bolt: A Man for all Seasons

17. How does the conflict between the church and the state aid your understanding of the play, A Man for all Seasons? (33 marks)

18. Discuss the importance of setting in the development of the play, A Man for all Seasons. (33 marks)

SECTION D**JOHN RUGANDA: Echoes of Silence**

19. Read the passage below carefully and answer the questions that follow it.

- WAIRI: I want to know about you. What did she tell Tina?
- OO: The one born with thunderclaps in her mouth. Yesterday, it was. I had just gone through four hours of a grueling, tiresome rehearsal in the basement. Words not coming. Awkward movements and an insipid feel for the part. I must say I was looking forward to a quiet evening at home. Wednesday. Mid-week movie and my favourite television programme was going to feature. I do love soccer, I must confess. Only thing the likes of us can cling to, as things stand. Do you like soccer?
- WAIRI: *(Non-committal)* Sort of. Can't miss my tea because...
- OO: Sort of!!... Ah well, I guess you have more valuable *(Remembers her plight)* I'm sorry.
- WAIRI: Good clean soccer is okay. Tear gas and a barrage of stones is not my kind of fun.
- OO: Anyway, Wednesday night. Mid-week movie and soccer. Tina was excited to see me as usual. Throwing herself all over me. *(Laughs at himself)* She likes playing about with my left hand, you know. Children – they are a curious lot. *(Acts out a scene addressing the baby cot)* 'Daddy, daddy, daddy...' 'SHUT UP!' thundered Muthoni's voice. Silence. *(He freezes and picks up the action as Muthoni)* 'What kind of father is he? Forty years old. What has he got to show for it? This dump, dirty hovel, or our tatters? Can't even afford a bicycle, leave alone bus fare. Security guard-cum houseboy for five years. Now freelance actor. You don't need class to be a cookboy or a night watchman. Feeding the worthy and cleaning their mess during the day and protecting their property at night. Father indeed. *(Spits)* A third rate actor with crude gestures and awkward movements, always clamouring for crowd scenes to hide his incompetence.' *(Derisive laughter as she moves towards the windows and opens them)*

- OO: *(Calling)* ‘Wambui, Wambui, my husband has come back home from work. Come, you good people, and welcome him. Njeri, Akello, Matilda...’
- WAIRI: *(Concerned about the noise, she tries to get him away from the window)* Double O, Double O.
- OO: ‘Don’t touch me, you scum. *(Calls out even louder)* Nyina wa Muigai, come and see him feigning exhaustion.
- WAIRI: Please mind the neighbours.
- OO: ‘Mind the neighbours indeed! What don’t they know? Let them know what kind of father you are. What kind of husband *(Top of her voice)* ‘Ati he has brought sweets for Tina.’ *(To him)* Do you think sweets is food? Do you think it is meat? I’ll give you nightmares and regrets, you wait ... I’ll shame you to the whole world.’
- WAIRI: Must you scream? People will hear you.
- OO: ‘Let them. I’ll shame you before them. I’ll make you burn with shame.’
- WAIRI: If only you could be a little quiet.
- OO: ‘You shall grovel under my feet, you pretentious manling. You shall grovel under my feet. I have seen enough. I curse the day I met you.’

Questions:

- a) What leads to the above extract? (8 marks)
- b) Explain the themes that the playwright addresses in the extract. (6 marks)
- c) Describe the character of OO as portrayed in the extract. (6 marks)
- d) What are his feelings in the passage? (6 marks)
- e) Briefly explain what follows the passage. (8 marks)

FRANCIS IMBUGA: Aminata

20. Read the extract below and then answer the questions that come after it.

Aminata: I have paid school fees for Ababio’s children, my uncle’s tailoring business was started with my own funds, the water

- you drink here has my name on it, and now the dance troupe. What more do you and Uncle Jumba want from me?
- Rosina: Aminata, the thanks of a jealous neighbor are accompanied by a curse. These people will thank you when you are dead and gone.
- Aminata: You are right, Mama Rosina, I have been thanked with a soiled name.
- Rosina: Ababio, be a man and face your sister. Tell Aminata where she has gone wrong. That is all she is asking for.
- Ababio: I don't want to talk!
- Rosina: That makes the two of you. Your uncle doesn't want to talk either. And let this be the end of your smearing campaign against your sister's innocent name.
- Ababio: Innocent name, my foot!
- Aminata: Mama Rosina, we waste our breath for nothing. Look at him. Look at the ruins that are left of our mother's son.
- Ababio: Now did you mark her words? "Our mother's son"! Did you hear that, Mama Rosina? That is precisely why I detest her. She can never utter a single sentence without popping up women!
- Aminata: That is your disease. It's all up in your mind, Ababio. And I put it to you that you hate women in general and me in particular, because of your own inadequacies.
- Ababio: Go on, I am listening.
- Aminata: I further put it to you that your hatred or fear of what I have done for Membe's people springs from a deep rooted inferiority complex.
- Ababio: Now you are asking for trouble. If you provoke me any further, I will wipe you out of existence.
- Aminata: *(Calm.)* That is a lie, Ababio. It is not me you want to wipe out of existence, no. You want to forget the water project. You want to forget the tailoring business. You want to forget the school fees which I have been paying for your children. You want to forget the coffin and all. Yes, my brother, those are the things that you want to wipe out of your existence. Now tell me I am wrong and I will go straight back to my husband and children.

- Ababio: You are a serpent, and if you had a husband, a truly African husband, you wouldn't be here. What you need is someone to tame you.
- Aminata: Yes, Ababio, perhaps I am a serpent, but I will have you and Uncle understand that I am not fighting tradition. No, I am merely seeking to prevent an epidemic from of your kind of disease. This earth is neither for male nor female feet. No, this earth is for strong feet, feet that will more than carry development-conscious minds. We do not want to build a nation of frustrated little adults.
- Ababio: Who says I am frustrated?
- Aminata: I talk of the future, Ababio. You and I have no time for today. So I talk of tomorrow's generation. Yes, tomorrow's generation because this tradition which you so desperately cling to is not on their side. Right now it is not on your side either, so why cling to it? Ababio, in our case, tradition is a lie, and I am the symbol of the degeneration of that lie. Yes, I will not mince my words on this one. Our father proved them wrong over a decade ago. Tell me, what is wrong with enlightened change?

Questions:

- Show what leads to the passage. (8 marks)
- Explain any three important themes that are brought out in the extract. (6 marks)
- Show how the conflict in the passage enables you to understand the character of Aminata and Ababio. (10 marks)
- Describe the atmosphere in the passage. (6 marks)
- "...Our father proved them wrong over a decade ago." Briefly explain how this happened. (4 marks)

DAVID MULWA: Inheritance

21. Read the following passage carefully and answer the questions that come after it.

Goldstein: (*Ignoring this*) Now, listen, we'll advance you that loan upon these conditions.

Lacuna: Yes! Yes! These conditions.

Goldstein: (*like an imperial Caesar upon Lacunna's throne*) I thought you were listening. (*sudden eerie silence*) Go whole-hog on the private sector.

Privatise and create wealth. Lift yourself by your own bootstraps. Expand your economy to embrace more foreign investments and have people to manage them.

Lacuna: The silver mines, too?

Goldstein: Those to begin with. Keep those confounded wages low. Pay only for products, NOT posts and offices. Do away with this native sympathy hodge-podge. You produce nothing, you get nothing at the end of the month. See?

Lacuna: But...security...How do I prove I still am sovereign,...taking care of my people?

Goldstein: I leave that to you, Mr. Lacuna. These conditions must be met. There's more: remove controls on prices. Go easy on foreign exchange. Quadruple production of your exports-especially your silver and coffee. Introduce new products.

Lacuna: (*whining*) But the silver! I can't. Not with those rotting machines.

Goldstein: I said quadruple. That means four times! It's the only way.

Lacuna: (*head in his hands*) Ach!

Goldstein: (*relentlessly*) Cut down on employment. Basic minimum.

Lacuna: And quadruple production, too?

Goldstein: Simple! Longer hours of work. Your worker has to account for every tickin' second of the day. Only way to get paid.

Lacuna: (*beaten, counting off on his fingers*) Quad-something production ... confounded wages low...no subsidization...Is that what it takes?

Goldstein: Yes, Leader Lacuna.

Lacuna: I strip my people naked and then what happens, Daniel? As it is, the people are restive, Trouble is brewing...

Goldstein: Yes, yes, but that can be contained, if matters get that far. We shall protect our interests in Kutula – at all costs, make no mistake.

Lacuna: And I? What about me, Goldstein?

Goldstein: You are part of the deal, Lacuna, don't worry-as long as you stay on the right side of young Rober Rollerstone.

Lacuna: (*beaming naively*) Ah, then that's all right. Thank you Daniel. I knew you'd understand me as a fellow elder.

Goldstein: (*cold, authoritatively*) One last thing – your agricultural sector's nothing to speak of. Your trees have turned into charcoal and timber. It's a desert!

Lacuna: The weather, Daniel, *the weather*.

Goldstein: Modern technology, my dear man. There's that vast central valley our boy has identified. Two districts of your land. (*rapt*) Lying there between the mountains from horizon to horizon. And the soils – ah! Loams and cotton soils, a heaven on earth.

Lacuna: Yes, but ...

Goldstein: (*coming to*) Enh? (*pause, hard*) You will nationalize that valley and we shall occupy it. With Robert, our wonderboy, at the helm. We intend to create an inland lake upstream to irrigate the entire vast basin. Feed the whole of Africa, (*slyly*) and make you king over it.

Lacuna: (*thoroughly at ease, misunderstanding the other man*) Oh my agemate you read my heart like a book, thou descendant of Eden!

Goldstein: Then it's settled – as agreed?

Lacuna: It is settled. I have formed a ministry ... for smooth evacuation of those occupants. (*suddenly*) Oh my mother!

Questions:

- a) What happens shortly before the passage? (8 marks)
- b) Explain the concerns that Mulwa addresses in the passage. (6 marks)
- c) Describe the character of Lacuna Kasoo as revealed in the passage. (6 marks)
- d) What are your feelings towards Goldstein in this passage? (6 marks)
- e) How does the extract influence the events that come after it? (8 marks)

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