**P310/1**

**LITERATURE IN ENGLISH**

**(Prose and Poetry)**

Jul. / Aug. 2018

**Paper 1**

3 hours

**RESOURCE MOCK EXAMINATIONS 2018**

**Uganda Advanced Certificate of Education**

LITERATURE IN ENGLISH

(Prose and Poetry)

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3 hours

**INSTRUCTIONS TO CANDIDATES:**

*Attempt* ***ALL*** *numbers*

*Whenever possible answer in your own words.*

**SECTION I**

**Read the following passage and answer the questions that follow on it.**

Applause first needs to be distinguished from responses such as laughter and tears, which tend to greet particular moments within a performance or event. Over weeping has become a **rare phenomenon** in our in our cool, post-modern audiences, but there were times when the sound of collective sobbing threatened to drown out performances of *The Drunkard* or *Uncle Tom’s Cabin*. Laughter, by contrast, depends not on identification but on distance, and has therefore become a much more prevalent response in contemporary theatres. Indeed a common complaint today is that younger audiences tend to **laugh nervously at moments of** **high pathos**, as though unable to surrender to a represented emotion or regard it without irony. Whether or not these responses occur **in sync** with a given performance, they have a purely reflexive quality that separates them from applause, which entails at least a minimal degree of **aesthetic judgment.**

On the other side of applause we encounter that ever more ubiquitous demonstration known as the **standing ovation**. Ostensibly an audience’s way of making its approval visible as well as audible, the standing ovation may look like a natural extension and intensification of applause but in fact marks**a fundamental shift** in the dynamics of response. Whereas traditional applause is infinitely elastic, capable of registering, however subtly, thousands of individual modulation in rhythm, volume and zeal, a standing ovation is essentially **a binary code** – it is either on or off, up or down. Of course it sometimes happens that one or two especially enthused spectators will leap to their feet only to find that no one is joining them. Far more common, however, is the tediously predictable and subtly tyrannical progression from a few isolated standers to scattered perpendicular patches and clumps that spread steadily outward, until finally even the most tepid of spectators feels obliged to join in the general uprightness.

Why are standing ovations so coercive? Perhaps because once they achieve a certain **critical mass** anyone who stays seated feels like a spoilt-sport. Your dissent becomes painfully obvious in a way it never does when you simply aren’t clapping as loudly as everyone else. Indeed to keep one’s seat in the midst of a wildfire, standing ovation seems to convey a distinctly negative judgement rather than a merely less positive one. However loudly you may clap, cheer, whistle, your very failure to stand acts as the equivalent of a boo, **a thumbs-down**, a churlish withholding of enthusiasm. The sad truth is that standing ovations have become an audience‘s way of certifying its own wisdom, of collectively driving up the value of its **monetary and aesthetic investment.**

                                                                                        By: Roger Gilbert.

**Questions**

1 (a) (i)    Give an appropriate title to the passage. **(02 marks)**

(ii) Justify your choice of the title above **(02 marks)**

(b)     Which views does the writer raise in the passage?    **(08marks)**

(c)     Clearly identify the common characteristics of a standing ovation as given

in the passage. **(04 marks)**

(d)    What aspect of standing ovation does the writer object to in the

passage?**(02 marks)**

(e)    Give the contextual meanings of the following words and expressions

1. rare phenomenon **(02 mark)**
2. laugh nervously at moments of high pathos **(02 marks)**
3. in sync **(01 mark)**
4. aesthetic judgement **(02 marks)**
5. standing ovation **(01 mark)**
6. a fundamental shift  **(02 marks)**
7. a binary code  **(02 marks)**
8. critical mass  **(01 marks)**
9. a thumbs-down **(01 marks)**
10. monetary and aesthetic investment **(02 marks)**

**TOTAL 34 MARKS**

**SECTION II**

**Democracy**

Your Majesties, your Royal Highnesses, your Excellencies, your Graces and Reverences, my Lords, Ladies and Gentlemen, fellow citizens of all degrees: I am going to talk to you about Democracy objectively: that is, as it exists and as we must all reckon with it equally, no matter what our points of view may be. Suppose I were to talk to you not about Democracy, but about the sea, which is in some respects rather like Democracy! We all have our own views of the sea. Some of us hate it and are never well when we are at it or on it. Others love it, and are never so happy as when they are in it or on it or looking at it. Some of us regard it as Britain's natural realm and surest bulwark: others want a Channel Tunnel. But certain facts about the sea are quite independent of our feelings towards it. If I take it for granted that the sea exists, none of you will contradict me. If I say that the sea is sometimes furiously violent and always uncertain, and that those who are most familiar with it trust it least, you will not immediately shriek out that I do not believe in the sea; that I am an enemy of the sea; that I want to abolish the sea; that I am going to make bathing illegal; that I am out to ruin our carrying trade and lay waste all our seaside resorts and scrap the British Navy. If I tell you that you cannot breathe in the sea, you will not take that as a personal insult and ask me indignantly if! consider you inferior to a fish. Well, you must please be equally sensible when I tell you some hard facts about Democracy. When I tell you that it is sometimes furiously violent and always dangerous and treacherous, and that those who are familiar with it as practical statesmen trust it least, you must not at once denounce me as a paid agent of Benito Mussolini, or declare that I have become a Tory Die-hard in my old age, and accuse me of wanting to take away your votes and make an end of parliament, and the franchise, and free speech, and public meeting, and trial by jury. Still less must you rise in your places and give me three rousing cheers as a champion of medieval monarchy and feudalism. I am quite innocent of any such extravagances. All I mean is that whether we are Democrats or Tories, Catholics or Protestants, Communists or Fascists, we are all face to face with a certain force in the world called Democracy; and we must understand the nature of that force whether we want to fight it or to forward it. Our business is not to deny the perils of Democracy, but to provide against them as far as we can, and then consider whether the risks we cannot provide against are worth taking.

Democracy, as you know it, is seldom more than a long word beginning with a capital letter, which we accept reverently or disparage contemptuously without asking any questions. Now we should never accept anything reverently until we have asked it a great many very searching questions, the first two being What are you? and Where do you live? When I put these questions to Democracy the answer I get is 'My name is Demos; and I live in the British Empire, the United States of America, and wherever the love of liberty burns in the heart of man. You, my friend Shaw, are a unit of Democracy: your name is also Demos: you are a citizen of a great democratic community: you are a potential constituent of the Parliament of Man, the Federation of the World. At this I usually burst into loud cheers, which do credit to my enthusiastic nature. Tonight, however, I shall do nothing of the sort: I shall say ‘Don't talk nonsense. My name is not Demos: it is Bernard Shaw. My address is not the British Empire, nor the United States of America, nor wherever the love of liberty burns in the heart of man: it is at such and such a number in such and such a street in London: and it will be time enough to discuss my seat in the Parliament of Man when that celebrated institution comes into existence. I don't believe your name is Demos: nobody's name is Demos; and all I can make of your address is that you have no address, and are just a tramp - if indeed you exist at all.

You will notice that I am too polite to call Demos a windbag or a hot air merchant; but I am going to ask you to begin our study of Democracy by considering it first as a big balloon, filled with gas or hot air, and sent up so that you shall be kept looking up at the sky whilst other people are picking your pockets. When the balloon comes down to earth every five years or so you are invited to get into the basket if you can throw out one of the people who are sitting tightly in it; but as you can afford neither the time nor the money, and there are forty millions of you and hardly room for six hundred in the basket, the balloon goes up again with much the same lot in it and leaves you where you were before. I think you will admit that the balloon as an image of Democracy corresponds to the parliamentary facts. Now let us examine a more poetic conception of Democracy. Abraham Lincoln is represented as standing amid the carnage of the battlefield of Gettysburg, and declaring that all that slaughter of Americans by Americans occurred in order that Democracy, defined as government *of* the people for the people *by* the people, should not perish from the earth. Let us pick this famous peroration to pieces and see what there really is inside it. (By the way, Lincoln did not really declaim it on the field of Gettysburg; and the American Civil War was not fought in defence of any such principle, but, on the contrary, to enable one half of the United States to force the other half to be governed as they did not wish to be governed. But never mind that. I mentioned it only to remind you that it seems impossible for statesmen to make speeches about Democracy, or journalists to report them, without obscuring it in a cloud of humbug).

**Questions**

1. a) State the speaker’s audience. (04 marks)

b) Discuss the subject matter of the piece. (07 marks)

c) Describe the quality of the speaking voice in the piece. (04 marks)

d) In what state of mind is the speaker? (03 marks)

e) How effective is the speaker’s style in the piece? (15 marks)

**Total 33 marks**

**SECTION III**

***Foreign aid***

Give it its real name

It’s not aid for heaven's sake!

Aid indeed!!

What aid?

To who?

Call it export promotion

Or supplier's credit;

Add "foreign" in brackets;

For that makes sense.

But not aid;

It's not aid.

Yet when the negotiators arrive,

Those dedicated promoters,

It is the red carpet all the way.

Chauffeur driven limousines!

And smart cocktail parties,

Safaris to game parks;

As if it was a necessity

To include the animals,

Birds, fish and the beauty

Of Africa in the negotiations!

In the Conference Room a strip-tease

You must perform for them,

“Strip off your clothes,” the economist barks,

“So your economic growth is exposed.

Now perform the Tausa dance

So the debts you may be hiding

Between your buttocks may come to light!"

This, from your former expatriate colleague!

“What is your income?”

“Do you smoke or engage in similar

Frivolities which are beyond your budget?”

"You know you should not, but,

How much do you spend on luxuries?"

“Is Mao your friend?

Is Johnson, or Kosygin?

Is Wilson?

How about De Gaulle?"

You may survive all this

But if you do, that's not all.

Then they proceed to prescribe

(For the sake of their ‘aid’)

What and what not to eat

And how to conduct your affairs.

“You must eat less social services

So your economic growth is balanced;

But you must have more schools

So 'aid' can be fully assimilated

And have better medical attention

So you can put in a full day’s work.

On no account whatsoever

Must you eat any more dates

For debts have to be repaid,

But most important,

Whether suitable or not,

You must buy our goods

For this is the essence of our aid.”

When they are finally airborne,

In real strong liquor you must

Drown your pent-up humiliation.

Or else let them out by

Shouting like a lunatic.

That is foreign aid.

Aid indeed!!

**Questions**

1. What is the poem about? (08 marks)
2. Who is the speaker in the poem? (02 marks)
3. Describe the speaker’s attitude towards foreign aid. (04 marks)
4. How effective are the devices used? (15marks)
5. What is the intention of the poet? (04 marks)

**Total 33 marks**

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