



UNNASE MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

GENERAL PAPER

TIME: 2 HOURS 40 MINUTES

INSTRUCTIONS TO CANDIDATES;

- Answer **two** questions which must be chosen as follows: one question from Section **A** and one question from Section **B**.
- Answers to each question must begin on a fresh paper.
- Any extra question attempted will not be marked.
- You are advised to divide your time equally between the two questions

SECTION A:

Answer only one question from this section.

Choose **one** question from this Section and write an essay of 500 - 800 words.

1. Examine the causes and effects of child sexual abuse in Uganda.
2. "Promotion of children's rights is primarily responsible for the increased indiscipline in Ugandan Schools" Discuss.
3. "The production of plastic materials should be banned." Discuss.
4. "The multi-party system in Uganda has done more harm than good." Discuss.

SECTION B

5. The government of Uganda introduced universal primary education (UPE) in 1997. 360,000 primary school children sat primary leaving examinations in 2001, of these 250,000 qualified for post primary education, however only 150,000 children were admitted into the 734 government aided schools and 29 technical and rural farm schools. There was also a 57% dropout in primary schools and 43% completion rate of both boys and girls in 2001.

Questions

- a) i) Assuming 360,000 children represent the 43% how many children dropped out before they reached primary seven 2001.
ii) Express the number of those who joined government aided schools and technical farm schools as a percentage of the total number of those who sat primary leaving examinations in 2001.
iii) Calculate the percentage of children who failed in 2001.
- b) Assuming 1,100,000 children enrolled in primary one in 2012, how many children are likely to complete primary seven at an assumed constant dropout rate of 10% per year.
- c) What are the possible causes for the dropout rate?
- d) Suggest solutions to reduce the school dropout rate.

SPGE = 10 marks

6. Read the passage below and then answer the questions which follow.

Child drama is a creative activity and , as such, fulfills the normal function of all creative activity: it provides a medium through which the individual can express his ideas - his reactions to the impressions he receives - and , by expressing them, learn to evaluate them. By this process, vague impressions are brought into sharp focus, **puzzling impressions** are understood, **fragmentary** ones are completed and alarming ones are faced so that fear is overcome. This use of the creative arts makes us examine what we are thinking and feeling. Imaginative observation is **stimulated** and our understanding of ourselves and the world around us is extended and deepened.

So, because it is one of the creative arts, child drama begins, not with somebody's text but with the child's self-expression through the acting of his own

experiences. Child drama is not theater. All too frequently drama in schools is a diluted version of adult theatre, conducted as if the aim were to train actors for the stage. Acting involves the use of techniques developed for the sole purpose of communicating with an audience, and requires the actor to bring to life ideas and conflicts for the benefit, not of himself, but of his audience.

In the initial stage of rehearsal the actor may well be genuinely involved in these ideas and conflicts, but the requirements of theatre and the presence of an audience will usually modify and alter what he would like to do, and how he would like to do it. Theatre is an art for showing. In order, for example, to let the audience hear and see, the actor's speech must be louder and his movements larger than in real life; and to make the loud speech and the enlarged movements seem natural, techniques have to be learnt - techniques so difficult that comparatively few *amateur actors* master them. The theater thus imposes severe limitations on self-expression, and to these are added the requirements of the script and the producer.

Faced with lines to be read or recited, movements to be remembered and the need for effective projection, the child actor can make little use of his own observations of life, his own speech and movement, or his own way of reacting to situations. He becomes an *automation* in the hands of the producer, giving little of his real self to the part, and learning little about the real life which - it is to be hoped - lies behind the chosen script. (All that he learns is to imitate adult actor acting - a lesson of little value whether the aim be the primary one of using drama as a means of learning about life, or the secondary one of giving the child an experience which will eventually lead him to fresh, vital and natural acting.)

In child drama theatrical limitations do not exist. The child is free to develop ideas and conflicts along his own lines, and reach his own conclusions. If, for example, the child is asked to explore a situation where he, as a teenage son, arrives home at one o'clock in the morning to find an *irate* father waiting up for him, he is able, by drawing upon his observations of life, to develop and resolve the situation in his own way, using his natural speech and movement. He has, in fact, *elucidated* his ideas by the sincere expression of them without being limited by any techniques for showing which would tend to inhibit his true reactions. It is only through such sincerity and absorption that true creative work becomes possible.

This is not to say that theatre is either bad or wrong, but merely that it should not be confused with child drama. Theatre can be a useful and enjoyable out-of-school activity: child drama is an educational medium.

From the very earliest days, drama has fulfilled a basic need in man. It has enabled him to come to terms with himself and his environment. In the normal topocasm of primitive man, the basic problem of food, i.e., the need for a good harvest, was ever-present. He would identify himself with a flourishing wheat crop by evolving a leaping dance to represent the growth of the wheat in an effort to understand and influence it. This is drama. In fact the word itself comes from the Greek word 'demonon' meaning 'a thing done.'

In a modern context drama can still perform this function for the child. He is the one for whom it has the greatest value, the one who still has many of the fears of primitive man, and needs some piece of magic to explain or *allay* them. If he is afraid of being in the dark he can try to comfort himself by peopling his darkness with imaginary friendly characters.

In our society, the child is the one who has the least control over his environment and destiny, and is dependent *solely* upon adult decisions. He has a desperate need for magic and inventions to help him understand his surroundings, and make them bearable; his own secure world can so easily be shattered by the simple necessities of adult life. The normal happy child with his circle of friends and familiar things may suddenly be uprooted when father moves to another job many miles away. To compensate for this violent loss of security he must temporarily invest his own world until he has readjusted himself.

His magic may often simply be in order to escape from *imposed* adult conventions with which he cannot cope. The child who is afraid of school invents illness to keep him at home. In these situations, drama can still help. Where the magic is a worthwhile thing and obviously helps the child, drama can help him to invent more successfully; where the magic is not necessarily desirable, as in the example about school, drama can help him *to cope with* the problem, by letting him do plays about school in which he will come to realize that school need not necessarily be unpleasant. In this way he can work out not only what his problem is, but also possible ways of solving it.

(From *Teaching drama* by R.N. Pemberton -Billing and J.D Clegg University of London Press Ltd)

Questions

- a) Suggest a suitable title for the passage. (2marks)
- b) According to the writer what are the differences between child drama and theatre? (6marks)
- c) In not more than 100 words summarise the importance of child drama. (12marks)
- d) Explain the meanings of the following words and phrases as used in the passage. Use your own words where possible.
- i) *Puzzling Impressions*
 - ii) *Fragmentary*
 - iii) *stimulated*
 - iv) *amateur actors*
 - v) *automaton*
 - vi) *elucidated*
 - vii) *allay*
 - viii) *solely*
 - ix) *imposed*

x)

(2marks each)

SPGE = 10marks

**** END ****