

P310/2

LITERATURE

IN

ENGLISH

Paper 2

June 2017

3 hours

RESOURCE MOCK EXAMINATIONS, 2017

Uganda Advanced Certificate of Education

S.6

LITERATURE IN ENGLISH

(PLAYS)

PAPER 2

3 Hours

INSTRUCTIONS TO CANDIDATES:

*This paper consists of **FOUR** sections: **A, B, C and D***

*Candidates must answer **three** questions in all; **one** question must be chosen from Section **C** and **two** others from Section **A, B** and **D**.*

Any additional question(s) attempted will not be marked.

SECTION A**WILLIAM SHAKESPEARE: *Romeo and Juliet***

1. Describe the fight between Mercutio and Tybalt and show how it develops the tragedy in the play, *Romeo and Juliet*. (33 marks)
2. Of what significance is the setting of Romeo and Juliet's love relationship in the play, *Romeo and Juliet*. (33 marks)

WILLIAM SHAKESPEARE: *King Lear*

3. Discuss Shakespeare's presentation of love and loyalty as themes in the play, *King Lear*. (33 marks)
4. Show how Shakespeare uses any three dramatic techniques in the play, *King Lear*. (33 marks)

WILLIAM SHAKESPEARE: *Julius Caesar*

5. Describe the forum scene and show how it contributes to the characters of Brutus, Antony and the Roman Mob. (33 marks)
6. Discuss the significance of the supernatural happenings in the play, *Julius Caesar*. (33 marks)

SECTION B**MOLIERE: *The Imaginary Invalid***

7. How does Moliere effectively use irony in the play, *The Imaginary Invalid*? (33 Marks)
8. Describe the relationship between Argan and Beline. What lessons do we learn from this relationship? (33 Marks)

OKOITI OMTATAH: *Lwanda Magere*

9. What lessons do we learn from the play, *Lwanda Magere*? (33 marks)
10. How does Lwanda Magere contribute to his own tragic end in the play, *Lwanda Magere*? (33 marks)

HENRIK IBSEN: *A Doll's House*

11. What are Iben's major concerns in the play, *A Doll's House*? (33 marks)
12. Discuss the role played by Nora Helmer in the play, *A Doll's House*. (33 marks)

SECTION C

R. BOLT: *A man of ALL Seasons*R.B. SHERIDAN: *The School for scandal*BERNARD SHAW: *The Devil's Disciple*BERNARD SHAW: *The Devil's Disciple*

13. **Richard:** *[interrupting him and shaking his hand in spite of him]* I am: I am; but I am proud of my uncle – proud of all my relatives – *[again surveying them]* who could look at them and not be proud and joyful? *[Uncle Titus, overborne, resumes his seat on the sofa. Richard turns to the table].* Ah, Mr. Anderson, still at the good work, still shepherding them. Keep them up to the mark, minister, keep them up to the mark. Come! *[with a spring he seats himself on the table and takes up the decanter]* click a glass with me, Pastor, for the sake of old times.
- Anderson:** You know, I think Mr. Dudgeon, that I do not drink before dinner. Richard: you will, some day, Pastor. Uncle William used to dink before breakfast. Come: it will give your sermobns unction. *[He smells the wine and makes awry face].* But do not begin on my mother's company sherry. I stole some when I was six years old; and I have been a temperate man ever since. *[He puts the decanter down and changes the subject].* So I hear you are married, Pastor, and that your wife has a most ungodly allowance of good looks.
- Anderson:** *[quietly indicating Judith]* Sir: you are in the presence of my wife. *[Judith rises and stands with stony propriety].*
- Richard:** *[quickly slipping down from the table with instinctive good manners]* your servant, madam: no offence. *[He looks at her earnestly].* You deserve your reputation; but I'm sorry to see by your expression that you're a good woman. *[She looks shocked, shocked, and sits down amid a murmur of indignant sympathy from his relatives. Anderson, sensible enough to know that these demonstrations can only gratify and encourage a man who is deliberately trying to provoke them, remains perfectly good humoured].* All the same, pastor, I respect you more than I did

before. By the way, did I hear, or did I not, that our late lamented Uncle Peter, though unmarried, was a father?

Uncle Titus: He had only one irregular child, sir.

Richard: Only one! He thinks one a mere trifle! I blush for you, Uncle Titus.

Anderson: Mr. Dudgeon: you are in the presence of your mother and her grief.

Richard: It touches me profoundly. Pastor. By the way, what has become of the irregular child?

Anderson: [*pointing to Essie*] there, sir, listening to you.

Richard: [*shocked into silence*] what! Why the devil didn't you tell me that before? Children suffer enough in this house without - [*He hurries remorsefully to Essie*]. Come, little cousin! Never mind me. Her tearstained face affects him violently; and he bursts out, in a transport of wrath] who has been making her cry? Who has been ill-treating her? By God-

Mrs. Dudgeon: [*rising and confronting him*] silence your blasphemous tongue. I will bear no more of this. Leave my house.

Richard: How do you know it's your house until the will is read? [*They look at one another for a moment with intense hatred; and then she sinks, checkmated, into her chair. Richard goes boldly up past Anderson to the window, where he takes the railed chair in his hand*]. Ladies and gentlemen: as the eldest son of my late father, and the unworthy head of this household, I bid you welcome. By your leave, Minister Anderson; by your leave, Lawyer Hawkins. The head of the table between the minister and the attorney; [*He places the between them; and addresses the assembly with a presidential air*]. We meet on a melancholy occasion: a father dead! An Uncle actually hanged, and probably damned. [*He shakes his head deplorably. The relatives freeze with horror*]. That's tight: pull your longest faces [*His voice suddenly sweetens gravely as his glance lights on Essie*] provided only there is hope in the eye of the child. [*Briskly*] Now then, Lawyer Hawkins; business, business. get on with the will, man.

Questions:

- (a) What events precede this extract? (10 marks)
- (b) By referring closely to the passage, state Richard's intention and attitude towards the characters in the passage. (08 marks)
- (c) Explain the techniques used in this passage. (08 marks)
- (d) What important theme is brought out here in the passage? Mention two other occasions when this theme is further developed. (08 marks)

R. BOLT: A man for all Seasons

14. **Norfolk:** (*hardly responds to the insult; his face gloomy and disgusted*):

Oh, confound all this ... (with real dignity): I am not a scholar, as Master Cromwell never tires of pointing out, and frankly I don't know whether their marriage was lawful or not. But damn it, Thomas, look at those names ... You know those men! Can't you do what I did, and come with us for fellowship?

More:

(moved): And wwhen we stand before God, and you are sent to paradise for doingto your conscience, and I am damned for not doing according to mine, will you come with me for fellowship?
Crammer: so those of us names are there are damned, Sir Thomas?

More:

I don't know, you Grace. I have no window to look into another man's conscience. I condemn no one.

Cranmer:

Then the matter is capable of question.

More:

Certainly

Cranmer:

But that you owe obedience to your king is not capable of question. So weigh a doubt against a certainty and sign.

More:

Some men think the earth is around, others think it flat; it is a matter capable of question. But if it is flat, will the king's command make it round?
And if it is round, will the king's command flatten it? No, I will not sign.

Cromwell:

(leaping up, with ceremonial indignation) Then you have more regard to your own doubt than you have to his command!

More:

For self, I have no doubt.

P.T.O

Cromwell: No doubt of what?

More: No doubt of my grounds for refusing the oath. Grounds I will tell to the King alone and which you, Mr. Secretary, will not trick out of me.

Norfolk: Thomas ----

Cromwell: You don't seem to appreciate the seriousness of your position.

More: I defy anyone to live in that cell for a year and not appreciate the seriousness of your position.

Cromwell: Yet the state has harsher punishments.

More: You threaten like a dockside bully.

Cromwell: How should I threaten?

More: Like a minister of state, with justice!

Cromwell: Oh, justice is what you're threatened with.

More: Then I'm not threatened.

Questions:

- (a) What had less to this episode? (10 marks)
- (b) "No, I will not sign ...". What will More not sign and what reasons does he give for not signing it, in this passage? (08 marks)
- (c) Describe Thomas More's character as portrayed in this passage. (08 marks)
- (d) What is the significance of this scene in relation to what happens later in the play? (08 marks)

R. B. SHERIDAN: *The school for scandal*

15. **Joseph:** To be plain with you, brother, he thinks you are endeavouring to again Lady Teazle's affections from him.

Charles: who, I? O lud, not I, upon my word. Ha, ha, ha! So the old fellow has found out that he has got a young wife, has he? Or what is worse, her ladyship has found out she has an old husband?

Joseph: This is no subject to jest on, brother. He who can laugh --

Charles: True, true, as you were going to say. Then, seriously, I never had the least idea of what you charge me with, upon my honour.

Joseph: (*aloud*): Well, it will give Sir Peter great satisfaction to hear

- Charles:** this.
 To be sure, I once thought the lady seemed to have taken a fancy to me; but, upon my soul, I never gave her the least encouragement. Besides, you know my attachment to Maria.
- Joseph:** But sure, brother, even if Lady Teazle had betrayed the fondest partially for you -
- Charles:** Why, look'ee, Joseph, I hope I shall never deliberately do a dishonourable action; but if a pretty woman was purposely to throw herself in my direction - and that pretty woman married to a man old enough to be her father - -
- Joseph:** Well?
- Charles:** Why, I believe I should be obliged to borrow a little of your morality, that's all. But brother, do you know now that you surprise me exceedingly by naming me with Lady Teazle; for faith, I always understand you were her favourite.
- Joseph:** Oh, for shame, Charles! This retort is foolish.
- Charles:** Nay, I swear I have seen you exchange such significant glances - -
- Joseph:** Nay, nay sir, this is no jest - -

Questions:

- Place the context of this extract. (10-marks)
- What aspects of Joseph's and Charles' character are reflected in this extract? (08 marks)
- What dramatic techniques has Sheridan employed in this extract, and with what effect? (08 marks)
- What is the significance of the extract to the rest of the play? (08 marks)

SECTION D

JOHN RUGANDA: *Echoes of Silence*

- How appropriate is the title **Echoes of silence** to the play, *Echoes of Silence*? (33 marks)
- Discuss Ruganda's major concerns in the play, *Echoes of Silence*. (33 marks)

DAVID MULWA: *Inheritance*

- Discuss the role of Lacuna Kasoo in the play, *Inheritance*. (33 marks)
- How does the death of King Kutula contribute to your understanding of the play, *Inheritance*? (33 marks)

FRANCIS IMBUGA: *Aminata*

20. Discuss Imbuga's use of songs and dance in the play, *Aminata*. (33 marks)

21. How significant is pastor Ngoya's death to what happens in the play, *Aminata*? (33marks)

END