

P310/2
LITERATURE IN
ENGLISH
Paper 2
July 2019
3 Hours

MOCK EXAMINATIONS 2019
Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(PLAYS)

Paper 2

3 Hours

Instructions to Candidates:

- a) *This paper consists of **four** sections; A, B, C, D.*
- b) *Candidates must answer **three** questions in all.*
- c) *One Question must be chosen from Section C and **two other** questions from A, B and D.*
- d) *No more than One Question may be chosen from one section.*
- e) *Any additional question (s) attempted will **NOT** be marked.*

SECTION A

William Shakespeare: Romeo and Juliet.

1. What dramatic purpose does the death of Romeo and Juliet serve in the play Romeo and Juliet? (33 marks)
2. Discuss the contribution of fate and coincidence to the tragedy in Romeo and Juliet? (33 marks)

William Shakespeare: King Lear.

3. To what extent is King Lear a tragic hero? (33 marks)
4. How does Shakespeare lead us to sympathize with and pity Lear? (33 marks)

William Shakespeare: Julius Caesar.

5. How does Shakespeare keep his readers interest sustained in Julius Caesar? (33 marks)
6. Discuss the role played by female characters in Julius Caesar. (33 marks)

SECTION B

Henrik Ibsen: A Doll's House.

7. Discuss Ibsen's effective use of symbolism in the play, A Doll's House. (33 marks)
8. To what extent is **A Doll's House** a replica of your contemporary society? (33 marks)

Moliere: The Imaginary Invalid.

9. Discuss the role played by Toneitte and Beralde in resolving the central conflict. (33 marks)
10. Examine the character of Argan. What feelings does his character description evolve in you? (33 marks)

Okiya Okoti Omtatah: Lwanda Magere.

11. In what ways and respects is Lwanda Magere a play about the Luo Legend? (33 marks)

12. Show how fate and character flaw led to Magere's tragic fall in the play Lwanda Magere. (33 marks)

SECTION C

Robert Bolt: A man for all Seasons.

13. Read the extract below and answer the questions that follow.

Enter WOLSEY. He sits at table and immediately commences writing, watched by COMMONMAN who then exists. Enter MORE. Wolsey (writing): it's half-past one.

Where've you been?

(Bell Strikes one.)

MORE: One o'clock, Your Grace. I've been on the river.

WOLSEY writes in silence, while MORE waits standing.

WOLSEY (still writing, pushes paper across table): Since you seemed so violently opposed to the Latin Dispatch, I thought you'd like to look it over.

MORE (touched): Thank you, Your Grace.

WOLSEY: Before it goes.

More (smiles): Your Grace is very kind. (Takes and reads). Thank you.

Wolsey: Well, What d'you thik of it? (He is still writing.)

More: It seems very well phrased. Your Grace. Very tactical

WOLSEY (permits himself a chukle): The devil it does! (Sits back)

And apart from the stle, Sir Thomas?

MORE: I think the Council should be told before that goes to Italy.

WOLSEY: Would you tell the council? Yes, I believe you would. You're a constant regret to me, Thomas. If you could just see facts flat on, without that moral squint: with just a little common sense, you could have been a statesman.

MORE (Little pause): Oh, Your Grace flatters me.

WOLSEY: Don't frivel.....Thomas, are you going to help me?

MORE (hestates, looks away): If your Grace will be specific.

Wolsey: Ach, you're a plodder! Take you Altogether, Thomas, Your scholarship, your experience, what are you? (A single trumpet calls, distant calls, frosty and clear.

WOLSEY gets up and goes looks from window.) Coe here. (MORE joins him.) The King.

MORE: Yes.

WOLSEY: Where has he been? D'you know?

MORE: I, Your Grace?

WOLSEY: Oh, spare me your discretion. He's been to play in the muck again.

MORE (coldly): Indeed.

WOLSEY: Indeed! Are you going to oppose me?

(Trumpet again. WOLSEY visibly relaxes.) He's gone in

(Leaves window.) All right, we'll plod. The king wants a son; what are you going to do about it?

MORE (dry murmur): I'm very sure the king needs no advice from me o what to do about it.

WOLSEY (from behind grips his shoulder fiercely): Thomas, we're alone. I give you my word. There's no one here.

MORE: I didn't suppose there was, Your Grace.

WOLSEY: Oh. (Goes to table, sits, signs MORE to sit. MORE unsuspectingly obeys. Then, deliberately loud.) Do you favor a change of dynasty, Sir Thomas? Do you think two Tudors is sufficient? (Reminding him of the turmoil that they were in)

MORE (starting up in horrified alarm): - For God's sake, your Grace - !

WOLSEY: Then the king needs a son; I repeat what are you going to do about it?

MORE (steadily): I pray for it daily. (Very religious)

WOLSEY (snatches up candle and holds to MORE'S face. Softly):

God's death, he means it ... That thing out there's at least fertile, Thomas. (Referring to Ann Boleyn)

MORE: But she's not wife.

WOLSEY: No, Catherine's his wife and she's as barren as brick.

Are you going to pray for a miracle?

MORE: There are precedents.

WOLSEY: Yes. All right. Good. Pray. Pray by all means. But in addition to prayer there is effort. My effort's to source a divorce. Have I your support or have I not?

Questions

- a) Relate circumstances leading to the extract. (08 marks)
- b) Explain the character of More as presented in the extract. (08 marks)
- c) What feelings does More evoke in you? (08 marks)
- d) What is the significance of the extract to what happens later? (10 marks)

R.B. SHERIDAN: The School for Scandal.

14. Read the extract below and answer the questions that follow.

SIR OLIVER: I don't like the complaisance of his features.

JOSEPH: Sir, I beg you ten thousand pardons for keeping you a moment waiting. Mr. Stanley, I presume.

SIR OLIVER: At your service.

JOSEPH: Sir, I beg you will do me the honor to sit down – I entreat you, sir.

SIR OLIVER: Dear sir, there's no occasion. [*Aside*] Too civil by half.

JOSEPH: I have not the pleasure of knowing you, Mr. Stanley, but I am extremely happy to see you look so well. You were nearly related to my mother, I think, Mr. Stanley?

SIR OLIVER: I was, was sir; so nearly that my poverty, I fear, may do discredit to her wealthy children; else I should not have presumed to trouble you.

JOSEPH: Dear sir there needs no apology: he that is in distress, though a stranger has a right to claim kindred with the wealthy. I am sure I wish I was of that class and had it in my power to offer you even a small relief.

SIR OLIVER: If your uncle, Sir Oliver, were here I should have a friend.

JOSEPH: I wish he was, sir with all my heart. You should not want an advocate with him, believe me, sir.

SIR OLIVER: I should not need one – my distresses would recommend me but I imagined his bounty had enabled you to become the agent of his charity.

JOSEPH: My dear sir, you were strangely misinformed. Sir Oliver is a worthy man, a very worth man; but avarice, Mr. Stanley, is the vice of age. I will tell you my good sir, in confidence, what he has done for me has been a mere nothing; though people, I know, have thought otherwise, and for my part, I never chose to contradict the report.

SIR OLIVER: What! Has he never transmitted you bullion-rupees, pagodas?

JOSEPH: Oh, dear sir, nothing of the kind! No, no A few presents now and then – china, shawls, congou tea, avadavats, India crackers – little more, believe me.

SIR OLIVER: [*Aside*]: Dissembler! [*Aloud*] Then, sir, you can't assist me?

JOSEPH: A present, it grieves me to say, I cannot, but, whenever I have the ability, you may depend upon hearing from me.

SIR OLIVER: I am extremely sorry.

JOSEPH: Not more than I, believe me. To pity without the power relieve is still more painful than to ask and be denied.

SIR OLIVER: Kind sir, your most obedient humble servant.

JOSEPH: You leave me deeply affected, Mr. Stanley. William be ready to open the door.

QUESTIONS:

- (a) Place the passage in its context. (08 marks)
- (b) Describe Joseph's character as portrayed in the passage. (08 marks)
- (c) Identify the themes in this passage and show how they are portrayed. (08 marks)
- (d) How significant is this passage to the plot of the play? (10 marks)

BENARD SHAW: The Devil's Disciple.

15. Read the extract below and answer the questions that follow.

JUDITH [*sick with horror*] my god!

RICHARD [To Judith] Your promise [To Burgoyne] Thank you,

General: That view of the case did not occur to me before. To oblige you, I withdraw my objection to the rope. Hang me by all means.

BURGOYNE [*smoothly*] Will 12 o'clock suits you, Mr. Anderson?

RICHARD. I shall be at your disposal then, General.

BURGOYNE [*rising*] Nothing more to be said, gentlemen. [They all rise].

JUDITH [*Rushing to the table*] Oh, you are not going to murder a man like that, without a proper trial – without thinking of what you are doing – without - [She cannot find words].

RICHARD. Is this how you keep your promise?

JUDITH. If I am not to speak, you must. Defend yourself: save yourself: tell them the truth.

RICHARD [*worriedly*] I have told them truth enough to hang me ten times over. If you say another word you will risk other lives; but you will not save mine.

BURGOYNE. My good lady, our only desire is to save unpleasantness. What satisfaction would it give you to have a solemn fuss made, with my friend Swindon in a black cap and so forth? I am sure we are greatly indebted to the admirable tact and gentlemanly feeling shown by your husband.

JUDITH [*throwing the words in his face*] Oh, you are mad. Is it nothing to you what wicked thing you do if only you do it like a gentleman? Is it nothing to you

whether you are a murderer or not, if only you murder in a red coat? [Desperately] You shall not hang him: that man is not my husband.

The officers look at one another, and whisper: some of the Germans asking their neighbors to explain what the woman had said. Burgoyne, who has been visibly shaken by Judith's reproach, covers himself promptly at this new development. Richard meanwhile raises his voice above the buzz.

RICHARD. I appeal to you, gentlemen, to put an end to this. She will not believe that she cannot believe that she cannot save me. Break up the court.

BURGOYNE [*in a voice so quiet and firm that it restores silence at once*] One moment, Mr. Anderson. One moment, gentlemen. [He resumes his seat. Swindon and the officers follow his example]. Let me understand you clearly, madam. Do you mean that this gentleman is not your husband, or merely – I wish to put this with all delicacy – that you are not his wife?

JUDITH. I don't know what you mean. I say that he is not my husband – that my husband has escaped. This man took his place to save him. Ask anyone in the town – send out into the street for the first person you find there, and bring him in as a witness. He will tell you that the prisoner is not Anthony Anderson.

BURGOYNE [*quietly, as before*] Sergeant.

BURGOYNE. Yes, Sir

Burgoyne. Go out into the street and bring in the first townsman you see there.

SERGEANT [*making for the door*] Yes, sir.

BURGOYNE. [*As the sergeant passes*] The first clean, sober townsman you see.

SERGEANT. Yes, sir [*He goes out*]

BURGOYNE. Sit down, Mr. Anderson – if I may call you so for the present. [*Richard sits down*]. Sit down, madam, whilst we wait. Give the lady a newspaper.

RICHARD [*indignantly*] Shame!

BURGOYNE [*Keenly, with a half-smile*] If you are not her husband, sir, the case is not a serious one – for her [*Richard bites his lip, silenced*].

JUDITH [*to Richard, as she returns to her seat*] I couldn't help it [*He shakes his head. She sits down*].

QUESTIONS:

- Relate the circumstances leading to the extract. (08 marks)
- Explain the character of Judith as presented in the extract. (08 marks)
- What feelings are evoked in you after reading the extract? (08 marks)

- d) What is the significance of the extract to what happens later? (10 marks)

SECTION D

Francis Imbuga: Aminata.

16. Show how women in Membe Village are discriminated against. (33 marks)
17. In what ways and respects is Aminata a heroine? (33 marks)

David Mulwa: Inheritance.

18. To what extent is Rev. Sangoi the heroic messiah in the play, **Inheritance**? (33 marks)
19. Discuss the suitability of the title **Inheritance** to the play. (33 marks)

John Ruganda: Echoes of silence.

20. Discuss the contribution of fantasy projection and flashbacks to the development of the plot of the play, **Echoes of silence**. (33 marks)
21. What important lessons does a senior six candidate draw from the play **Echoes of Silence**? (33 marks)

END