P310/2 (PLAYS)

**LITERATURE IN ENGLISH**

**PAPER 2**

JULY/AUGUST 2019

3HRS



WESTERN JOINT MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

**LITERATURE IN ENGLISH**

**(PLAYS)**

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3HOURS

**INSTRUCTIONS TO CANDIDATES**

* Attempt **three** questions in all, choosing **one** from section **A** and **two** others from Sections B, C and D.
* **NOT** more than **one** question may be chosen from any one section.

**SECTION A:**

**KING LEAR**

**EARL OF GLOSTER**. Now, Edmund, where’s the villain?

**EDMUND:** Here stood he in the dark, his sharp sword out,  
Mumbling of wicked charms, conjuring the moon. To stand’s auspicious mistress,-

**EARL OF GLOSTER**: But where is he?

**EDMUND**: Look, sir, I bleed.

**EARL OF GLSOTER**: Where is the villain, Edmund?

**EDMUND**: Fled this way, sir. When by no means he could –

**EARL OF GLOSTER**: Pursue him, ho! – Go after. [*Exeunt some* SERVANTS.]- By no means what?

**EDMUND:** Persuade me to the murder of your lordship; But that I told him the revenging gods. ‘Gainst parricides did all their thunders bend; Spoke with how manifold and strong a bond The child was bound to th’father;- sir, in fine, Seeing how loathly opposite I stood. To his unnatural purpose, in fell motion, With his prepared sword he charges home . My unprovided body, lanced mine arm: But when he saw my best alarum’d spirits, Bold in the quarrel’s right, roused to th’encounter,  
Or whether gasted by the noise I made, Full suddenly he fled.

**EARL OF GLOSTER**: Let him fly far:

Not in this land shall he remain uncaught; And found – dispatch. The noble duke my master, My worthy arch and patron, comes to-night: By his authority I will proclaim it, That he which finds him shall deserve our thanks, Bringing the murderous coward to the stake; He that conceals him, death.

**EDMUND**: When I dissuaded him from his intent, and found him pight to do it, with curst speech I threaten’d to discover him: he replied, ‘Thou unpossessing bastard! Dost thou think, if I would stand against thee, would the reposal of any trust, virtue, or worth, in thee Make thy words faith’d? No: what I should deny, - As this I would; ay, though thou didst produce My very character, - I’ld turn it all To thy suggestion, plot, and damned practice: And thou must make a dullard of the world, If they not thought the profits of my death Were very pregnant and potential spurs To make thee seek it.’

**EARL OF GLOSTER**: Strong and fasten’d villain!  
Would he deny his letter? – I never got him. - [*Tucket within]*

Hark, the duke’s trumpets! I know not why he comes.- All ports I’ll bar; the villain shall not scape; The duke must grant me that: besides, his picture I will send far and near, that all the kingdom May have due note of him; and of my land, Loyal and natural boy, I’ll work the means To make thee capable.

*Enter* CORNWALL, REGAN, *and* ATTENDANTS.

**DUKE OF CORNWALL**: How now, my noble friend! since I came hither,- Which I can call but now, - I have heard strange news.

**REGAN**: If it be true, all vengeance comes too short Which I can pursue th’offender. How dost, my lord?

**EARL OF GLOSTER**: O madam, my old heart is crackt, is crackt!

REGAN: What, did my father’s godson seek your life? He whom my father named? Your Edgar?

**DUKE OF GLOSTER**: O lady, lady, shame would have it hid!

**REGAN**: Was he not companion with the riotous knights That tend upon my father?

**EARL OF GLOSTER**: I know not, madam,- ‘ tis too bad, too bad

**EDMUND:** Yes, madam, he was of that consort.

**REGAN:** No marvel, then, though he were ill affected: ‘Tis they have put him on the oldman’s death, To have th’expense and waste of his revenues. I have this present evening from my sister Been well informed of them: and with such cautions,  
That if they come to sojourn at my house, I’ll not be there.

Questions;

1 (a) What happens before and after this passage?

(b) How are the themes raised in this passage

(c) Characterize Edmund based on this passage

(d) How is this passage related to the rest of the play?

**2. JULIUS CAESAR**

**MARCUS BRUTUS**: The games are done, and Caesar is returning.

**CASSIUS**: As they pass by, pluck Casca by the sleeve; And he will, after his sour fashion, tell you What hath proceeded worthy note to-day.

[*enter* CAESAR *and his* TRAIN]

**MARCUS BRUTUS**:

I will do so:- but, look you, Cassius, The angry spot doth glow on Caesar’s brow, and all the rest look like a chidden train: Calphurnia’s cheek is pale; and Cicero looks with such ferret and such fiery eyes As we have seen him in the Capitol, Being crost in conference by some senator.

**CASSIUS**: Casca will tell us what the matter is

**JULIUS CAESAR**: Antonius,-

**MARCUS ANTONIUS**: Caesar?

**JULIUS CAESAR**: Le me have men about me that are fat; Sleek-headed men, and such as sleep o’ nights: Yond Cassius has a lean and hungry look; He thinks too much: such men are dangerous.

**MARCUS ANTONIUS**: Fear him not, Caesar; he’s not dangerous; He is a noble Roman, and well given.

**JULIUS CAESAR**: Would he were fatter!- but I fear him not: Yet if my name were liable to fear, I do not know the man I should avoid So soon as that spare Cassius. He reads much; He is a great observer, and he looks Quite through the deeds of men: he loves no plays,

As thou dost, Antony; he hears no music : Seldom he smiles; and smiles in such a sort As if he mockt himself, and scorn’d his spirit That could be moved to smile at anything.

Such men as he be never at heart’s ease Whiles they behold a greater than themselves; And therefore are they very dangerous. I rather tell thee what is to be fear’d Than what I fear,- for always I am Caesar. Come on my right hand, for this ear is deaf, And tell me truly what thou think’st of him.

*[exeunt* CAESAR *and all his* TRAIN *but* CASCA]

**CASCA**: You pull’d me by the cloak; would you speak with me?

**MARCUS BRUTUS**: Ay, Casca; tell us what hath chanced to-day, That Caesar looks so sad.

**CASCA**: Why, you were with him, were you not?

**MARCUS BRUTUS**: I should not, then, ask Casca what had chanced.

**CASCA**: Why, there was a crown offer’d him; and being offer’d him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

**MARCUS BRUTUS**: What was the second noise for?

**CASCA**: Why, for that too

**CASSIUS**: They shouted thrice: what was the last cry for?

**CASCA**: Why, for that too.

**MARCUS BRUTUS**: Was the crown offer’d him thrice?

**CASCA**: Ay, marry, was’t, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbours shouted.

**CASSIUS**: Who offer’d him the crown?

**CASCA**: Why, Antony.

**MARCUS BRUTUS**: Tell us the manner of it, gentle Casca

**CASCA**: I can as well be hang’d as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown; - yet’twas not a crown neither, ‘twas one of these coronets; - and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offer’d it to him again; then he put it by again: but, to my thinking, he was very loth to lay his fingers off it. And then he offer’d it the third time; he put it the third time by; and still as he refused it, the rabblement shouted, and clapt their chopt hands, and threw up their sweaty nightcaps, and utter’d such a deal of stinking breath because Caesar refused the crown, that it had almost choked Caesar; for he swounded, and fell down at it: and for my own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

**CASSIUS**: But, soft, I pray you: what, did Caesar swound?

**CASCA**: He fell down in the market-place, and foam’d at mouth, and was speechless.

Questions

2 (a) What happens before and after this passage?

(b) How are the themes raised in this passage?

(c) Charactirise Brutus Casca basing on this passage  
 (d) How is this passage related to the rest of the play?

3. **ROMEO AND JULIET**

**ROMEO**: If I may trust the flatering eye of sleep, My dreams presage some joyful news at hand: My bosom’s lord sits lightly in his throne; And all this day an unaccustom’d spirit lifts me above the ground with cheerful thoughts.

I dreamt my lady came and found me dead,- Strange dream, that gives a dead man leave to think!-

And breathed such life with kisses in my lips, That I revived, and was an emperor. Ah me! how sweet is love itself possest, When but love’s shadows are so rich in joy!

[*enter* BALTHASAR, *his man, booted*]

News from Verona! – How now, Balthasar! Dost thou not bring me letters from the friar?  
How doth my lady? Is my father ell? How fares my Juliet? That I ask again; For nothing can be ill, if she be well.

**BALTHASAR.** Then she is well, and nothing can be ill: Her body sleeps in Capels’ monument, and her immortal part with angels lives. I saw her laid low in her kindred’s vault, And presently took post to tell it you: O, pardon me for bringing these ill news, Since you did leave it for my office, sir.

**ROMEO**: Is it even so? then I defy you, stars!- Thou know’st my lodging: get me ink and paper, and hire post-horses; I will hence to-night.

**BALTHASAR**: I do beseech you, sir, have patience: Your looks are pale and wild, and do import Some misadventure.

**ROMEO:** Tush, thou art deceived: Leave me, and do the thing I bid thee do. Hast thou no letters to me from the friar?

**BALTHASAR**: No, my good lord.

**ROMEO**: No matter: get thee gone, and hire those horses; I’ll be with thee straight.

[*Exit* BALTHASAR]

Well, Juliet, I will lie with thee to-night. Let’s see for means: - O mischief, thou art swift to enter in the thoughts of desperate men! I do remember an apothecary, - and hereabouts he dwells,- which late I noted in tatter’d weeds, with overwhelming brows, Culling of simples; meagre were his looks, Sharp misery had worn him to the bones: And in his needy shop a tortoise hung, an Alligator stuft, and other skins.

Of ill-shaped fishes; and about his shelves A beggarly account of empty boxes, Green earthen pots, bladders, and musty seeds, Remnants of packthread, and old cakes of roses, Were thinly scatter’d, to make up a show. Noting this penury, to myself I said, ‘An if a man did need a poison now, Whose sale is present death in Mantua, Here lives a caitiff wretch would sell it him.’ O, this same though did but forerun my need; And this same needy man must sell it me. As I remember, this should be the house: Being holiday, the beggar’s shop is shut. - What, ho! apothecary!

Questions;

3 (a) What happens before and after this passage?

(b) How are the themes raised in this passage?  
 (c) Characterize Romeo and Balthasar basing on this passage?

(d) How is passage related to the rest of the play?

**SECTION B:**

**THE IMAGINARY INVALID:** by Moliere

3. Charactrise Angelique and Cleante showing how they develop this play

4. How does the writer create mood in this play?

**LWANDA MAGERE**: by Okoit Omtatah

5. Characterise Mikayi and the Laugi Princess showing how they develop this play

6. How does the writer create mood in this play?

**A DOLL’S HOUSE** by H.Ibsen

7. Characterise Dr Rank and Torvald showing how they develop this play

8. How does the writer create mood in this play?

**SECTION C:**

**THE DEVIL’S DISCIPLE** by G.B Shaw

9. Justify the title *The Devil’s Disciple*

10. How is the theme of hypocrisy developed in this play?

**THE SCHOOL FOR SCANDAL** by R.B Sheridan

11. How appropriate is the title, *The School for Scandal to this play*

12. How is the theme of Scandal mongering developed in this play?

**THE MAN FOR ALL SEASONS**: by R. Bolt

13. How is the title of this play reflected in it’s content?

14. Explain the portrayal of the theme of politics versus religion in this play.

**SECTION D:**

**ECHOES OF SILENCE** by John Ruganda

15. Examine the role played by female characters in this play

16. How is Irony used to develop this play?

**INHERITANCE** by David Mulwa

17. What role do female characters play this play?

18. How does the writer use setting to develop this play?

**AMINATA** by Francis Imbuga

19. What role do females play in this drama?

20. How is contrast used to develop this play?

**END**