**P310/2**

**LITERATURE IN**

**ENGLISH**

**(Plays)**

**Paper 2**

**Jul / Aug 2016**

**3 Hours**



**MUKONO EXAMINATIONS COUNCIL**

**Uganda Advanced Certificate of Education**

**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 any two sections* ***A****,* ***B*** *and* ***D****.*
* *Not more than one question may be chosen from one section.*

**SECTION A**

**WILLIAM SHAKESPEARE: KING LEAR**

1. Discuss Shekespeare’s portrayal of the theme of redemption in the play, **King Lear**

***(33marks)***

1. To what extent is the tragedy in **King Lear** caused by human character weakness?

***(33marks)***

**WILLIAM SHAKESPEARE: ROMEO AND JULIET**

1. How effectively has Shakespeare used soliloques in the play, **Romeo and Juliet**?

***(33marks)***

1. Examine Shakespeare’s portrayal of the theme of love in the play, **Romeo and Juliet**

***(33marks)***

**WILLIAM SHAKESPEAR: JULIUS CAESAR**

1. How important is Cassius in the play, **Julius Caesar**? ***33marks)***
2. Show the dramatic significance of the supernatural in the Play, **Julius Caesar**.

***(33marks)***

**SECTION B**

**MOLIERE: THE IMAGINARY INVALID**

1. Analyse Moliere’s use of irony in the play, **The Imaginary Invalid *(33marks)***
2. Examine Moliere’s portrayal of the medical profession in, **The Imaginary Invalid**

***(33marks)***

**HENRIK IBSEN: A DOLL’S HOUSE**

1. Describe the relationship between Helmer Tovald and Nora. What lessons do we learn from this relationship? ***(33marks)***
2. Discuss the appropriateness of the title; A Doll’s House to the play. ***(33marks)***

**OKOITI OMTATAH: LWANDA MAGERE**

1. Is Lwanda Magere self – destroyed? ***(33marks)***
2. Discuss Okoiti’s Portrayal of female characters in the play, **Lwanda Magere.** ***(33marks)***

**SECTION C**

1. **GORGE BERNARD SHAW: THE DEVIL’S DISCIPLE**

judith [unable to believe such a thing of him] You are not going to him!

ANDERSON [busy with the boots] Going to him! What good would that do? [Growling to himself as he gets the first boot on with a wrench] I'll go to them, so I will. [To Judith peremptorily] Get me the pistols: I want them. And money, money: I want money—all the money in the house. [He stoops over the other boot, grumbling] A great satisfaction it would be to him to have my company on the gallows. [He pulls on the boot].

judith. You are deserting him, then?

anderson. Hold your tongue, woman; and get me the pistols. [She goes to the press and takes from it a leather belt with two pistols, a powder horn, and a bag of bullets attached to it. She throws it on the table. Then she unlocks a drawer in the press and takes out a purse. Anderson grabs the belt and buckles it on, saying] If they took him for me in my coat, perhaps theyll take me for him in his. [Hitching the belt into its place] Do I look like him?

judith [turning with the purse in her hand] Horribly unlike him.

anderson [snatching the purse from her and emptying it on the table) Hm! We shall see.

judith [sitting down helplessly) Is it of any use to pray, do you think, Tony?

anderson [counting the money) Pray! Can we pray Swindon's rope off Richard's neck?

judith. God may soften Major Swindon's heart.

ANDERSON [contemptuously—-pocketing a handful of money) Let him, then. I am not God; and I must go to work anodier way. [Judith gasps at the blasphemy. He throws the purse on the table). Keep that. Ive taken 25 dollars.

judith. Have you forgotten even that you are a minister?

anderson. Minister be—faugh! My hat: wheres my hat? [He snatches up hat and cloak, and puts both on in hot haste) Now listen, you. If you can get a word with him by pretending youre his wife, tell him to hold his tongue until morning: that will give me all the start I need.

judith *[solemnly)* You may depend on him to the death.

anderson. Youre a fool, a f o o 1, Judith. *[For a moment checking the torrent of his haste, and speaking with something of his old quiet and impressive conviction)* You dont know the man youre married to. *[Essie returns. He swoops at her at once).* Well: is the horse ready?

essie *[breathless)* It will be ready when you come.

ANDERSON Good. *[he makes for the door )*

judith *[rising and stretching out her arms after him involuntarily}* Wont you say goodbye?

anderson. And waste another half minute! Psha! *[He rushes out like an avalanche}.*

essie *[hurrying to Judith)* He has gone to save Richard, hasnt he?

judith. To save Richard! No: Richard has saved him. He has gone to save himself. Richard must die.

*Essie screams with terror and falls on her knees, hiding her face. Judith, without heeding her, looks rigidly straight in front of her, at the vision of Richard, dying.*

1. What has happened leading to this scene? ***(08marks)***
2. Contrast Anderson in this passage with the Anderson in the earlier part of the play.

***(10marks)***

1. What is the mood in the passage? ***(08marks)***
2. Briefly describe how this incident affects the course of events in the rest of the play.

***(08marks)***

1. **R.B SHERIDAN: THE SCHOOL FOR SCANDAL**

charles S. sir peter this is one of the smartest French milliners I ever, saw. Egad, you seem all to have been diverting yourselves here at hide and seek, and I don't see who is out of the secret.—Shall I beg your ladyship to inform me? Not a word!—Brother, will you be pleased to explain 'this matter? What! is Morality dumb too? - Sir Peter > though I found ^you in the dark, perhaps you are not so now! All mute!—Well—though I can make nothing of the affair, I suppose you perfectly understand one another—so I'll leave you to yourselves —(Going.) Brother, I'm sorry to find you have given that worthy man cause for so much uneasiness.;—Sir Peter !\_there's nothing in the world so noble as a man of sentiment!

(Exit' charles. They stand for some time looking at each other.

joseph S. „ Sir Peter — notwithstanding — I confess — that appearances are against me—if you will afford me your patience — I make no doubt — but I shall explain everything to your satisfaction.

sir peter T. If you please, sir.

joseph S. The fact is, sir, that Lady Teazle, knowing my pretensions to. your ward, Maria — I say, sir, — Lady Teazle, being apprehensive of the jealousy of your temper — and knowing my friendship to the family — she, sir, I say — called here — in order that — I might explain these pretensions — but on your corning — being appre­hensive — as I said — of your jealousy — she withdrew — and this, you may depend on it, is the whole truth of the matter.

sir peter T. A very clear account, upon my word; and I dare swear the lady will vouch for every article of it.

lady T. For not one word of it, Sir Peter !

sir peter T. How! don't you think it worth while to agree in the lie?

lady T. There is not one syllable of truth in what that gentleman has told you.

sir peter T. I believe you, upon my soul, ma'am!

joseph S. (aside). — 'Sdeath, madam, will you betray me?

LADY T. Good Mr. Hypocrite, by your leave, I'll speak for myself.

SIR PETER T. Aye, let her -alone, sir; you'll find she'll make out a better story than you, without prompting.

lady T. Hear me, Sir Peter! — I came hither on no matter relating to your ward, and even ignorant of this gentleman's pretensions to her. But I came seduced by his insidious arguments, at least to listen to his pretended passion, if not to sacrifice your honour to his baseness.

SIR peter T. Now, I believe, the truth is coming indeed!

josephs. The woman's mad!

lady T. No, sir,—she has recovered her senses, and your own arts have furnished her with the means.—Sir Peter, I do not expect you to credit me—but the tender­ness you expressed for me, when I am sure you could not think I was a witness to it, has penetrated so to my heart, that had I left the place without the shame of this discovery, my future life should have spoken the sincerity of my gratitude. As for that smooth-tongued hypocrite, who would have seduced the wife of his Too" credulous friend, "while he affected honourable addresses to his ward—I behold him now in a light so truly despicable, that I shall never again respect myself for having listened to him. (Exit lady teazle.

joseph S. Notwithstanding all this, Sir Peter, Heaven knows------

SIR peter T. That you are a villain! and so I leave you to your, conscience

joseph S. You are too rash, Sir Peter; you shall hear me. The man who shuts out conviction by refusing to (Exeunt sir peter and surface talking.

1. Relate the events leading to this scene ***(08marks)***
2. Comment on the dramatic techniques used in this passage. ***(08marks)***
3. Explain the themes brought out in the passage ***(08marks)***
4. What happens shortly after this passage? ***(10marks)***
5. **ROBERT BOLT: A MAN FOR ALL SEASONS**

More (with some of his academic's impatience for a shoddy line of reasoning); Not so, Mr Secretary, the maxim is 'qui tacet consentire'. (Turns to common man.) The maxim o£ the law is: (very carefully) 'silence Gives Consent. If therefore, therefore, you wish to construe what my silence 'betokened', you must construe that I consent not that I denied.

cromwell: Is that what the world in fact construes from it?

Do you pretend that is what you wish the world to construe from it?

more: The world must construe according to its wits. This Court must construe according to the law.

cromwell: I put it to the Court that the prisonerjs pervert­ing the law - making smoky what should be a clear light to discover to the Court his own wrongdoing! (CROM WELL’S official indignation is slipping into genuine anger and more responds.)

more: The Law is not a 'light for you or any Man to see by ; the law is not an instrument of any kind (To the foreman.) The law is a causeway upon which so long as he keeps to it a citizen may walk safely. (Earnestly addressing him.) In matters of conscience -

cro M well (bitterly smiling) : The conscience, the conscience ... .

MORE:(turning): The word is not familiar to you?

cromwell: By God, too familiar! I am very used to hear it in the mouths of criminals!

more: I am used to hear bad men misuse the name of God, yet God exists. (Turning back.) In matters of conscience, the loyal subject is more bounden to be loyal to his conscience than to any other thing.

cromwell (breathing hard: straight at more): -And so provide a noble motive for his frivolous self-conceit!

more (earnestly): It is not so, Master Cromwell - very and pure necessity for respect of my own soul

cromwell: - Your own self you mean!

more: Yes, a man’s soul is his self!

cromwell (thrusts his face into more's. They hate each other

and each other's standpoint): A miserable thing, whatever you call it, that lives like a bat in a Sunday School! A shrill in cessant pedagogue about its own salvation - but nothing to say of your place in the State! Under the King! In a great native country! more (not untouched): Can I help my King by giving him lies when he asks for truth? Will you help England by populating her with liars

1. Place the context of this passage ***(10marks)***
2. Comment on the dramatic techniques employed in this passage ***(08marks)***
3. Describe the conflict presented in the passage ***(09marks)***
4. How is this conflict resolved later in the play? ***(07marks)***

**SECTION D**

**JOHN RUGANDA: ECHOES OF SILENCE**

1. How is the play, **Echoes of Silence** a portrayal of Wairi’s echoes of rejection and 00’s cry of despair? ***(33marks)***
2. Comment on the ending of the play, **Echoes of silence. *(33marks)***

**DAVID MULWA: INHERITANCE**

1. In what ways and respects is Sangoi the heroine in the play, **Inheritance**?  ***(33marks)***
2. What is Mulwa’s view on leadership as portrayed in the play, **Inheritance**?***(33marks)***

**FRANCIS IMBUGA: AMINATA**

1. How does Pastor Ngoya influence the development of events in the play, **Aminata**

***(33marks)***

1. Examine Imbuga’s use of symbolism in the play, **Aminata *(33marks)***

***End -***