P310/2 (PLAY)

**LITERATURE IN ENGLISH**

**PAPER 2**

JULY/AUGUST 2016

3HRS

WESTERN JOINT MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

**LITERATURE**

**PAPER 2**

3HOURS

**INSTRUCTIONS TO CANDIDATES**

* Attempt **three** questions in all, choosing **one** from section **C** and **two** others from the remaining sections. **NOT** more than **one** question may be chosen from any one section.

**SECTION A**

**King Lear** *by William Shakespeare*

1 “I am a man more sinned against than sinning” Discuss the validity of this statement referring to what happens in the play.

2 What lessons do you learn from watching this play?

**Julius Ceaser** *by William Shakespeare.*

3 “ Et tu Brute!” Examine the wider implication of this statement as events unfold in this play.

4 Show the lessons you learn from this play

**Romeo and Juliet** *by William Shakespeare*

5 “Deny thy father and refuse thy name...

‘tis but thy name that is my enemy.”

How is this statement reflected in the Romeo – Juliet love relationship?

6 What important lessons do you learn from this play?

**SECTION B**

**Lwanda Magere** *by O.Okoit*

7 Examine the role women in this play?

8 How is Magere responsible for his end?

**The Imaginary Invalid** *by Molieze*

9. Examine the role of women in this play

10 How is Argan to blame for the disharmony in this play?

**A Doll’s House** *by H. Ibsen*

11 Examine the role of women in this play.

12. How is Dr Rank responsible for the challenges he faces in this play?

**SECTION C**

**The Devil’s Disciple** *by G.B Shaw****.***

JUDITH [*rather ashamed of herself*] if you please. I - I am sorry to have been so foolish.

[*She stoops to take up the plate of toast from the fender]*.

RICHARD.I am sorry, for your sake, that I am – what I am. Allow me. [*He takes the plate from her and goes with it to the table*).

JUDITH. [*following with the teapot]*. Will you sit down? [*He sits down at the end of the table nearest the press. There is a plate and knife laid there. The other plate is laid near it: but Judith stays at the opposite end of the table, next the fire, and takes her place there, drawing the tray towards her*]. Do you take sugar?

RICHARD. No: but plenty of milk. Let me give you some toast. [*He puts some on the second plate, and hands it to her, with the knife. The action shews quickly how well he knows that she has avoided her usual place so as to be far from him as possible*].

JUDITH. [*consciously*] Thanks. [*She gives him his tea*]. Won’t you help yourself?

RICHARD. Thanks. [*He puts a piece of toast on his own plate; and she pours out tea for herself*]

JUDITH. [*Observing that he tastes nothing*] Don’t you like it? You are not eating anything.

RICHARD. Neither are you.

JUDITH. [*nervously*] I never care much for my tea. Please don’t mind me.

RICHARD. [*looking dreamily around*] I am thinking. It is all so strange to me. I can see the beauty and peace of this home: I think I have never been more at rest in my life than at this moment; and yet I know quite well I could never live here. It’s not in my nature, I suppose, to be domesticated. But it’s very beautiful: It’s almost holy. [*He muses a moment, and then laughs softly*].

JUDITH [*quickly*] Why do you laugh?

RICHARD. I was thinking that if any stranger came in here now, he would take us for man and wife

JUDITH. [*taking offence*] You mean, I suppose, that you are more my age than he is.

RICHARD [*Staring at his unexpected turn*] I never thought of such a thing. [*sardonic again*]. I see there is another side to domestic joy.

JUDITH. [*angrily*] I would rather have a husband whom everybody respects than –than-

RICHARD. Than the devil’s disciple. You are right; but I daresay your love helps him to be a good man, just as your hate helps me to be a bad one.

JUDITH. My husband has been very good to you. He has forgiven you for insulting him, and is trying to save you. Can you not forgive him for being so much better than you are? How dare you belittle him by putting yourself in his place?

RICHARD. Did I?

JUDITH. Yes, you did. You said that if anybody came in they would take us for man and- [*She stops, terror stricken, as a squaa of soldiers tramps past the window*]. The English soldiers! Oh, what do they-

**QUESTIONS**

13.(a) What happens before and after this passage?

(b) Characterise Richard and Judith basing on this extract.

(c) How does the writer raise themes in this extract?

(d) Relate what is in this extract to what happens later in the play

**The school for scandal** *by R.B Shevidan*

CHARLES S. Well, take that couple for the same.

MOSES ‘Tis good bargain.

CHARLES S. Careless! – This, now, is a grandfather of my mother’s, a learned judge, well known on the western circuit. - What do you rate him at, Moses?

MOSES. Four guineas.

CHARLES S. Four guineas! - Gads’ life, you don’t bid me the price of his wig. – Mr. Premium, you have more respect for the woolsack; do let us knock his lordship down at fifteen.

SIR OLIVER S. By all means

CARELES Gone!

CHARLES S. And there are two brothers of his, William and Walter Blunt, Esquires, both members of parliament, and noted speakers, and what’s very extraordinary, I believe this is the first time they were ever bought or sold.

SIR OLIVER S. That is very extraordinary, indeed! I I’ll take them at your own price, for the honour of parliament.

CARELESS. Well said, little premium!- I’ll knock then at forty

CHARLES S. Here’s a jolly fellow- I don’t know what relation, but he was mayor of Manchester: take him at eight pounds.

SIR OLIVER S. No, no, six will do for the mayor

CHARLES S. Come, make it guineas, and I’ll throw you the two aldermen there into the bargains.

SIR OLIVER S. They’re mine.

CHARLES S. Careless, knock down the mayor and aldermen- But plague won’t, we shall be all day retailing in this manner; do let us deal wholesale: What say you, little premium? Give us three hundred pounds for the rest of the family in the lump.

CARELESS. Aye, aye that will be the best way.

SIR OLIVER S. Well, Well, anything to accommodate you; - they are mine. But there is one portrait which you have always passed over.

CARELESS. What, that ill-looking little fellow over the settee?

SIR OLIVER S. Yes, sir I mean that, though I don’t think him so ill-looking a little fellow, by any means.

CHARLES S. What, that? – Oh! That’s my uncle Oliver; ‘twas done before he went to India

CARELESS. Your uncle Oliver!- Gad, then you will never be friends, Charles. That, now, to me, is as stern a looking rogue as ever I saw; an unforgiving eye, and a damned disinheriting countenance! An Inveterate knave, depend won’t. Don’t you think so, little premium?

SIR OLIVER S. Upon my soul, sir, I do not; I think it is honest a looking face as any in the room, dead Or alive; - but I suppose uncle Oliver goes with the rest of the lumber?

CHARLES S. No, hang it; I’II not part with poor Noll. The old fellow has been very good to me, and, egad, I’ll keep his picture while I have a room to put it in.

SIR OLIVER S. The rogue’s my nephew after all! (Aside)- But, sir, I have somewhere taken a fancy to that picture.

CHARLES S. I’m sorry for’t, for you certainly will not have it. Oons, haven’t you got enough of them?

SIR OLIVER S. I forgive him everything! (aside)- but sir when I take a whim in my dead I don’t value money. I’ll give you as much for that as for all the rest.

CHARLES S. Don’t tease me, master broker; I tell you I’ll not part with it, and there’s an end of it.

SIR OLIVER S. How like his father the dog is! (Aside) –Well, well, I have done- I did not perceive it before, but I think I never saw such a striking resemblance-(Aside) - Here is a draught for your sum.

CHARLES S. Why, ‘tis for eight hundred pounds.

SIR OLIVER S. You will not let Sir Oliver go?

**QUESTIONS**

14. (a) What happens before and after this passage?

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

(c) Characterise Charles and Sir Oliver basing on this extract

(d) Relate what is in this passage to what happens later in the play.

**A MAN FOR ALL SEASONS** *by Robert Bolt*

MORE (*bursting out*): Your Grace, I’m not fit to meddle in these matters- to me it seems a matter for the Holy see

Henry (*reproving*): Thomas, Thomas, does a man need a Pope to tell him when he’s sinned? It was a sin, Thomas; I admit it; I repent. And God has punished me; I have no son ....Son after son she’s borne Me, Thomas, all dead at birth, or dead within the month; I never saw the hand of God so clear in anything....I have a daughter, she’s a good child, a well set child-but I have no son. (*Flares up*) It is my bounden *duty* to put away the queen and all the Popes back to St Peter shall not come between me and my duty! How is it that you cannot see? Everyone else does.

MORE (*eagerly*): Then why does your Grace need my poor support?

HENRY: Because you are honest. What’s more to the purpose, you’re known to be honest.....There are those like Norfolk who follow me because I wear the crown, and there are those like master cromwel well who follow me, because they are jackals with sharp teeth and I am their lion, and there is a mass that follows me because it follows anything that moves –and there is you.

MORE: I am sick to think how much I must displease your Grace.

HENRY: No, Thomas, I respect your sincerity Respect? Oh, man it’s water in the desert....How did you like our music? That air they played, it had a certain- well, tell me what you thought it.

MORE (*relieved at this turn; smiling*): could it have been your Grace’s own?

HENRY (*Smiles back*): Discovered! Now I’ll never know your true opinion. And that’s irksome, Thomas, for we artists, though love we praise, yet we love truth better.

MORE (*mildly*): Then I will tell your Grace truly what I thought of it.

HENRY (*a little disconcerted*): Speak then.

MORE: To me it seemed- delightful.

HENRY: Thomas – I chose the right man for chancellor.

MORE: I must in fairness add that my taste in music is reputedly deplorable.

HENRY: Your taste in music is excellent. It exactly coincides with my own. Ah music! Music! Send them back without me, Thomas I will live here in Chelsea and make music

MORE: My house is at your Grace’s disposal.

HENRY: Thomas, you understand me; we will stay here together and make music.

MORE: Will your Grace honor my roof at dinner?

HENRY: (*has walked away, blowing moodily on his whistle*): Mm? Yes; I expect I’ll below for you......

MORE: My wife will be more

HENRY: Yes, yes. (*He turns, his face set*.) Toughing this other business, mark you, Thomas, I’ll have no opposition.

MORE (*sadly*): Your Grace?

HENRY: No opposition I say! No opposition! Your conscience is your own affair; but you are my chancellor! There, you have my word- I’ll leave you out of it. But I don’t take it kindly, Thomas, and I’ll have no opposition! I see how it will be; the Bishops will oppose me. The full- fed, hypocritical, ‘princes of the *church*’! Ha! As for the Pope- Am I to burn in Hell because the Bishop of Rome with the Emperor’s knife to his throat, mouths me Deuteronomy? Hypocrites! They are all hypocrites! Mind they do not take you in, Thomas! Lie low if you will, but I’ll brook no opposition – no words, no signs, no letters, no pamphlets-mind that, Thomas –no writings against me!

MORE: Your Grace is unjust. I am your Grace’s loyal minister. If I cannot serve your Grace in this great matter of the Queen

**QUESTIONS:**

15. (a) What happens before and after this extract?

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

(c) Characterise More and Henry basing on this extract.

(d) Relate what is in this extract to what happens later in the play.

**SECTION D**

**Amanita** *by Francis Imbuga*

16. How is the theme of emancipation portrayed in this play in this play?

17. To what extent is true that Agege is an Idiot?

**Inheritance** *by David Mulwa*

18. How is the theme of injustice potrayed in this play?

19. Show how appropriately any three characters play their role in this play?

**Echoes of silence** *by John Ruganda*

20. Examine the portrayal of any three major themes in this play

21. Are you satisfied with the way female characters are portrayed in this play? Give reasons for your answer.

**END**