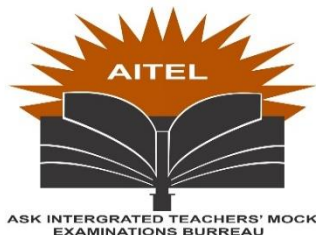


P310/2
LITERATURE IN
ENGLISH
(Plays)
Paper 2
July/Aug. 2022
3 hours



AITEL JOINT MOCK EXAMINATIONS

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.***

*The candidate must answer **three** questions in **all**:*

One** question must be chosen from Section **A** and **two** others from **B, C and D.

*Not more than **one** question may be chosen from **each** section.*

*Any additional questions answered will **not** be marked.*

*Each essay question carries **33 marks***

SECTION A

WILLIAM SHAKESPEARE: RICHARD III

1. *Read the extract below and answer the questions that follow.*

Second murderer: What, should I stab him while he sleeps?

First murderer: No. When he wakes up! He'll say we killed him like cowards.

Second murderer: When he wakes up! Why, he won't wake up till the judgment day.

First murderer: Okay, so that's when he'll say we stabbed him in his sleep.

Second murderer: That word "judgment" makes me feel a bit guilty.

First murderer: What, are you afraid?

Second murderer: Not of killing him, because I have a warrant for it, but of being damned
for killing him, which no warrant can protect me from.

First murderer: I thought you were resolved to do this.

Second murderer: I am resolved-to let him live.

First murderer: I'll go back to the Duke of Gloucester and tell him so.

Second murderer: Please, just wait a minute. I'm hoping my holy mood will pass. It usually
only lasts about twenty seconds

First murderer: How are you feeling now?

Second murderer: Actually, I'm still feeling some pangs of conscience.

First murderer: Remember the reward we're getting when the deed's done.

Second murderer: Jesus, let's kill him! I forgot about the reward.

First murderer: Where's your conscience now?

Second murderer: Oh! In the duke of Gloucester's wallet.

Second murderer: It won't matter. Let it fly out. No one will listen to it when he opens his
wallet to give us our pay, your conscience will fly out.

First murderer: And what will you do if he returns to you?

Second murderer: I won't bother with it. Conscience make a man a coward. If he steals it

accuses him. If he wants to swear, it restrains him. If he sleeps with his neighbor's wife, it exposes him. It blushes, is easily embarrassed, and stages regular uprisings in a man's heart. It's just too much trouble. It once made me return a purse full of money that I found-out. It turns anyone who treats it decently into a beggar. It has been thrown off all sorts of towns and cities it visits, and anyone who wants to live well should learn to trust only himself and live without it.

First murderer: My God, now the thing is at my elbow, persuading me not to kill the Duke

Second murderer: Stop your conscience and don't listen to him He wants to take over your thought and make you sad.

First murderer: I'm strong willed. He won't get the better of me

Second murderer: Spoken like a brave man who respects his reputation. Shall we get to work?

Questions

- (a) Place the extract in its context. 10marks
- (b) Describe the character traits of the first and second murderers as portrayed in the extract. 6marks
- (c) Comment on the mood and tone in the passage. 6marks
- (d) How significant is the passage to the development of the plot of the text? 12marks

WILLIAM SHAKESPEARE: KING JOHN.

2. *Read the passage below and answer the questions that follow*

Lady Falconbridge: Where is that slave, thy brother?

Where is he that holds in chase mine honor up and down?

Bastard: My brother Robert? Old sir Robert's son? Cobrand the giant, that same mighty man? Is it sir Robert's son that you seek for?

Lady Falconbridge: Sir Robert's son! Ay, thou unreverent boy, sir Robert's son: Why shorn'st thou at sir Robert? He is sir Robert's son and so art thou.

Bastard: James Gurney, wilt thou give us leave a while?

Gurney: Good leave, good Phillip.

Bastard: Philip! Sparrow: James, there's toys abroad: anon I'll tell them more

Exit Gurney: Madam I was not old sir Robert's son:
 Sir Robert might have eat his part in me upon good Friday and ne'er broke his fast:
 Sir Robert could do well: marry, to confess, could he get me? Sir Robert could not do it:
 We know his handing work: therefore, good Mathew,
 To whom am I belonging for these limbs?
 Sir Robert never help to make this leg.

Lady Falconbridge: Hast though conspired with thy brother too
 That for thing own gain shouldst defend mine honor?
 What means this scorn, thou most untoward King?

Bastard: Knight, knight, good mother, Basilisco
 Like What! I am dubb'd! I have it on my shoulder. But mother, I am not Robert's son; I have disclaimed Sir Robert and land; Legitimation, name and all is gone: Then, good my mother, let me know my father; some proper man, I hope: who was it mother?

Lady Falconbridge: Hast thou denied thyself a Falconbridge?

Bastard: As faithfully as I deny the devil.

Lady Falconbridge: King Richard Coeur-de-lion was thy father: By long and vehement suit was I seduced to make room for him in my husband's bed: Heaven lay not my transgression to my charge!
 Thou art the issue of my dear offence, which was so strongly urged past my defense

Bastard: Now, by this light, were I to get again, madam, I would not wish a better father, Some sins do bear their privilege on Earth, And so doth yours; your fault was not your folly: needs must you lay your heart at his dispose, subjected tribute to commanding love, Against whose fury and unmatched force the aweless lion could not wage the fight, Not keep his princely heart from Richard's hand. He that perforce robes lions of their hearts. May easily win a woman's heart. Ay, my mother, with all my heart I thank thee for my father! Who lives and dare but say thou didst not well when I was got, I'll send his soul to hell. Come, lady, I will show thee to my kin; And they shall say, When Richard begot me, if thou hadst said him nay, it had been sin: who says it was, helies; I say 'twas not.

Questions.

- (a) Highlight the events that proceed the extract above. 6marks
- (b) Explain the portrayal of Bastard and Lady Falconbridge in the extract. 8marks
- (c) Explain any three themes developed in the extract. 8 marks
- (d) How relevant is the extract above to the overall development of the play, King John. 12marks

SECTION B

HENRICK IBSEN: ADOLL'S HOUSE.

3. Discuss the role of the female characters as portrayed in the play, 'Adoll's House' 33 marks
4. How relevant is the play, 'Adoll's House' to your contemporary society 33 marks

SOPHOCLES: OEDIPUS THE KING.

5. Discuss the idea that Fate is inevitable with close reference to 'Oedipus the King' 33 marks
6. Examine the role of the chorus in the play Oedipus the King. 33 marks

HANTHON CEKHOV:THE CHERRY ORCHARD

7. Discuss the conflict between modernity and traditional society as portrayed in The Cherry Orchard. 33 marks
8. What dramatic techniques does Anthon Chekov use to develop his message in the play, 'The cherry Orchard' 33 marks

SECTION C

GEORGE BERNARD SHAW: SAINT JOAN.

9. What qualities of St Joan do you find appealing in the play, 'St. Joan?' 33 marks
10. Discuss three major themes developed in the play, 'St. Joan' 33 marks

WILLIAM WYCHERLEY:THE COUNTRY WIFE

Turn Over

11. How is marriage portrayed in the play, 'The Country Wife' 33 marks

12. Discuss the use of humor, contrast and asides in the play, 'The Country Wife' 33 marks

WILLIAM CONGREVE: THE WAY OF THE WORLD

13. How does William Congreve develop his message in the play, 'The Way of the World?' 33 marks

14. What human weaknesses does William Congreve satirize in, 'The way of the world?' 33 marks

SECTION D

JOHN RUGANDA: THE FLOODS.

15. How effectively does John Ruganda use symbolism to develop his message in the play, 'The Floods?' 33 marks

16. Show the relevance of the play, 'The Floods' to the contemporary society. 33 marks

WOLE SOYINKA: KONGI'S HARVEST.

17. Discuss Soyinka's portrayal of Kongi in 'Kongi's Harvest.' 33 marks

18. What lessons do you learn from 'Kongi's Harvest' 33 marks

YUSUF SERUNKUMA: THE SNAKE FARMERS

19. Discuss the thematic concerns revealed through the character of Ssekade and Opobo in the play, 'The snake Farmers' 33 marks

20. To what extent do you blame the leaders of Kayunga for what happens to their people? 33 marks

END