

P310/2
LITERATURE IN ENGLISH
Paper2
July/August
3Hours



ELITE EXAMINATION BUREAU MOCK 2019

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

PAPER 2

(PLAYS)

3 Hours

INSTRUCTIONS TO CANDIDATES

- ✓ *This paper consists of **four** sections, **A, B, C&D.***
- ✓ *Candidates must answer **three** questions in all: **one** question must be chosen from section **B** and **two** others from **A,C** and **D.***
- ✓ *Not more than **one** question may be chosen from any one section.*
- ✓ *Any additional question(s) answered will not be marked.*

Turn Over

SECTION A

WILLIAM SHAKESPEARE: *King Lear*.

1. Analyse the role played by the fool in the play, *King Lear*.
2. Examine Shakespeare's use of contrast in the play, *King Lear*.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

3. Analyse Fr. Lawrence's contribution to the development of events in the play, *Romeo and Juliet*.
4. What dramatic techniques does Shakespeare employ to develop the major themes in the play, *Romeo and Juliet*?

WILLIAM SHAKESPEARE: *Julius Caesar*

5. Discuss Shakespeare's use of omens, portents and superstitions in the play, *Julius Caesar*.
6. "Caesar's death can largely be attributed to fate," do you agree? Give reasons.

SECTION B

MOLIERE: *The Imaginary Invalid*

7. Read the context below and answer the questions that follow.

Mr. Purgon: I declare I'll have nothing more to do with you!

Argan: It was my brother.

Mr. Purgon: I renounce all connection with you.

Toinette: You do right!

Mr. Purgon: And to show that I'm entirely finished with you, there's the marriage settlement made in favour of my nephew. (Tear sit up)

Argon: It was my brother who caused all the trouble.

Mr. Purgon: To despise my injection!

Argon: Bring it back and I will take it at once.

Mr. Purgon: Just then I was going to cure you!

Toinette: He didn't deserve to be cured!

Mr. Purgon: I was about to give your system a thorough clean out and completely detoxicate you!

Argon: Ah, brother!

Mr. Purgon: Another dozen doses and I should have bottomed the trouble.....

Toinette: He's not worth of your attention.

Mr. Purgon: Since you don't choose to be cured at my hands.....

Argon: It isn't my fault.

MrPurgon: Since you've failed in the obedience a patient owes to his doctor....

Toinette: He deserves all he gets!

Mr. Purgon: Since you've dared to rebel against my prescriptions.....

Argon: Ah! I never did.

Mr. Purgon: I declare that I abandon you to your evil constitution to the disorder of your bowel's corruption of your blood, the bitterness of your own gall, and the feculence of your humours.

Toinette: You've done right!

Argon: Oh Lord!

Mr. Purgon: I foretell that in four days you'll be in an incurable condition.

Argon: Oh mercy!

Mr. Purgon: You'll fall into a state of bradypepsia.

Argon: MrPurgon!

Questions

- a) Place the passage into context. (8marks)
- b) Comment on the relationship between Purgon and Argan in the passage. (10marks)
- c) Explain the themes that are brought out in the passage. (6marks)
- d) What is the significance of the passage to the development of the events in the play? (10marks)

8. **OKOITI OMTATAH:** *LwandaMagere*

L .Magere: That is what I call an ideal wife. Responsible she is always concerned about my wellbeing. She is a true blessing from the ancestors.

I wonder, on this earth, is there another man with such a charming and complete wife?

(Re-enter princiss. She carries a small knife and a small bowl. She puts them down and kneels next to LwandaMagere).

Princess: Now don't scream out to the pain like a woman, I will make incision on your face and then apply this medicine.

L.Magere: Try and see if you can as much as make a scratch on LwandaMagere. *(with knife she tries but fails to make any mark on his face)* LwandaMagere is pure rock, woman. That is why he never can be killed in war. Ask and I will show you how to get blood out of a rock.

Princess: well my Lord how do you do it?

L.Magere: *(Point where his shadow is on the ground).* Cut there where the shadow cast of my forehead touches the ground.

Princess: *(Without doubt)* That shadow?

L.Magere: The life of LwandaMagere the rock-man is in his shadow. Do as I have told you and you will see blood, real blood come out of my face.

(Excited, she begins making the cuts. Simultaneously outside an owl hoots loudly)

L.Magere (coming to..)

STOP!

Woman, what are you doing?

Princess: I am treating you – why?

L.Magere: Are you sure woman?

Are you sure that you have no evil intentions?

Princess: Why? Am I not your wife?

Is anything not right my Lord?

L.Magere: Why is the owl hooting so violently on my house top!

What mischief does your heart hide?

Princess: My loving lord, the owl is an evil bird, yes but what does it have to do with me your loving wife?

L.Magere: (*Troubled*)

All right woman, you may go ahead. Do it quickly. My heart is troubled. I go and think deep, deep, deep!

(*She makes a few more marks on the ground then rubs the medicine on his forehead?*)

Princess: My Lord, you are all my mystery:

How come when your shadow is cut blood comes out of your body?

L.Magere: Woman, apart from the Priest and LwandaMagere, you are the only other person who knows the secret of LwandaMagere. And now that you know the greatest secret of LwandaMagere swear never to tell it to anybody else.
(*Takes the knife from her*)

Swear by the ancestors biting this knife between your teeth that even under the pain of death you will tell nobody what you have learnt. The secret of LwandaMagere must remain treasured always.

Questions

- a) What are the circumstances leading to this passage? (8marks)
- b) Describe the character of Princess and LwandaMagere as portrayed in the passage. (8marks)
- c) Comment on the dramatic techniques used in the passage. (8marks)
- d) Relate this incident to the eventual tragic fall of LwandaMagerere. (10marks)

9. **HENRY IBSEN:***Adoll's House*

Helmer: Nora, what is this? This cold set face?

Nora: sit down. It will take sometime, I have a lot to talkover with you.

Helmer: *(Sits down at the opposite side of the table)*

You alarm me, Nora! – and I don't understand you.

Nora: No, that is just it. You don't understand me, and I have never understood you either – before tonight. No, you mustn't interrupt me. You must simply listen to what I say. Torvald, this is a setting of accounts.

Helmer: What do you mean by that?

Nora: We have been married now for eight years. Doesn't it occur to you that it is the first time we two, you and I, husband and wife, have had a serious conversation?

Helmer: What do you mean by serious?

Nora: In all the eight years – longer than that – from the very beginning of our acquaintance, we have never exchanged a word on any serious subject.

Helmer: Was it likely that I would be continually and forever telling you about worries that you could not help me to bear.

Nora: I am not speaking about business matters. I say that we have never sat down in earnest to get her to try and get at the bottom of anything.

Helmer: But, dearest Nora, would it have been any good to you?

Nora: That is just it; you have never understood me. 'I have been greatly wronged Torvald – first by father and then by you.

Helmer: What! By us two – by us two, who have loved you more than anyone else in the world?

Nora: *(Shaking her head)*

You have never loved me. You have only thought it pleasant to be in love with me.

Helmer: Nora, what do I hear you saying?

Nora: It is perfectly true, Torvald.

When I was at home with father, he told me his opinion and about everything and so I had the same opinions; and if I differed from him I conceal the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you -

Helmer: What sort of an expression is that to use about our marriage.

Nora: (*understurbed*)

I meant that I was simply transferred from father's hands into yours. You arranged everything according to your own taste as you – or else I pretended to, I am really not quite sure which -

I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman- just from hand to mouth. I have existed merely to perform tricks for you Torvald. But you wanted it like that.

You and father have committed a great sin against me. It is your fault that I have made nothing of my life.

Helmer: How unreasonable and how ungrateful you are, Nora!

Haven't you been happy here?

Nora: No, I have never been happy, I thought I was, but it has never really been so.

Helmer: Not happy!

Nora: No, only merry. And you have always been kind to me.

But our home has been nothing but a playroom. I have been your doll-wife, just at home I was father's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.

Helmer: There is some truth in what you say – exaggerated and strained as your view of it is. But in future it will be different. Play time is over, and lesson time will begin.

Nora: Whose lessons? Mine, or the children's?

Helmer: Both you and the children's my daring Nora.

Nora: I am afraid, Torvald you are not the man to educate me into being a proper wife for you.

Helmer: And you can say that!

Nora: And I ...how am I fitted to bring up the children?

Helmer: Nora!

Nora: Didn't you say that yourself a little while ago-that you dare not trust me to bring them up?

Helmer: In a moment of anger!

Why do you take any notice of that?

Nora: Actually, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself – you are not the man to help me in that I must do that for myself. And that is why I am going to leave you now.

Helmer: (*springing up*)

What are you saying?

Nora: I must stand quite alone, if I am to understand myself and everything about me. It is for that reason that I cannot remain with you any longer.

Helmer: Nora, Nora!

Nora: I am going away from here now at once. I am sure Christine will take me in for the night

Helmer: You are out of your mind!

I won't allow it!

I forbid you!

Nora: It is no use forbidding me anything any longer. I will take with me only what belongs to me. I will take nothing from you, either now or later.

Helmer: What sort of madness, is this!

Nora: Tomorrow I shall go home-

I mean to my home. It will be easier for me to find something to do there.

Helmer: You blind, foolish woman!

Nora: I must try and get some sense, Torvald,

Helmer: To desert your home, your husband and your children!

And you don't consider what people will say!

Nora: I cannot consider that at all. I only know what is necessary for me.

Helmer: It is shocking that is how you could neglect your most sacred duties?

Nora: What do you consider my most sacred duties?

Helmer: Do I need to tell you that?
Are they not your duties to your
husband and your children?

Nora: I have other duties just as sacred.

Helmer: Indeed you have not. What
duties could those be?

Nora: Duties to myself.

Helmer: Before all else, you are a wife and mother.

Nora: I don't believe that any longer.

I believe that before all else
I am a reasonable human being just as you are – or at
all events I must try and become one.

I know quite well, Torvald, that most people

would think you right. And that
view of that kind are to be found in books,
but I can no longer content
myself with what most people say,
or with what is found in books.
I must think over things for myself and
get to understand them.

Questions

- a) What has led to this passage? (8marks)
- b) Describe Nora's character as revealed in this passage. (8marks)
- c) Explain the themes portrayed in this passage. (10marks)
- d) How does this incident solve the conflict in the play? (8marks)

SECTION C

GEORGE BENARD SHAW: *The Devil's disciple.*

- 10. Analyze Shaw's portrayal of women in the play, *The Devil's Disciple*. (33marks)
- 11. Analyse Major Swindon's character and show how he contributes to the development of events in the play, *The Devil's Disciple*. (33marks)

RICHARD. B. SHERIDAN: *The School for Scandal*

- 12. Comment on the appropriateness of the title, *The School for Scandal*. (33marks)
- 13. Describe the differences in the characters of Joseph surface and Charles surface. Which one do you prefer and why? (33marks)

ROBERT BOLT: *A man for all Seasons*

14. Briefly describe the pub scene in *A Man for All Seasons*. How relevant is this scene to the development of the plot? (33marks)
15. Describe the relationship between More and his wife. How far does this relationship change during the course of the play? (33marks)

SECTION D

JOHN RUGANDA: *Echoes of Silence*

16. How relevant is the play, *Echoes of Silence* to the contemporary society? (33marks)
17. In what ways and respects is *Echoes of Silence* a theatre of the absurdity? (33marks)

DAVID MULWA: *Inheritance*

18. What is the contribution of Sangoi in the play *Inheritance*? (33marks)
19. Describe the ending of the play *Inheritance*. Do you find it satisfactory? (33marks)

FRANCIS IMBUGA: *Aminata*

20. How relevant is the play, *Aminata* to the contemporary Ugandan Society? (33marks)
21. Discuss Imbuga's use of flashbacks and foreshadowing in the play, *Aminata*. (33marks)

END