

P310/2
LITERATURE
IN ENGLISH
(Plays)
Paper 2
August, 2019
3 Hours



UNNASE 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**.*
- *Answer **three** questions in all, covering **three books**.*
- *Answer a context question from section **D** and **two** essay questions from section **A, B** and **C**.*
- ***Not** more than **one** question should be answered from **any onesection**.*

SECTION A

William Shakespeare: King Lear

1. What important lessons do you learn from the play, King Lear?
(33 marks)
2. Discuss the use of symbolism in the play, King Lear. (33 marks)

William Shakespeare: Romeo and Juliet

3. Discuss the relationship between and show what this relationship teaches about love. (33 marks)
4. Describe the scene in which Romeo first meets Juliet. What emotions does it arouse in you? (33 marks)

William Shakespeare: Julius Caesar

5. How does the playwright make Julius Caesar a successful tragic hero in the play, *Julius Caesar*? (33 marks)
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SECTION B

Moliere: The Imaginary Invalid

7. Discuss the dramatic importance of the “death” of Argan in The Imaginary Invalid. (33 marks)
8. How significant is the play, *The Imaginary Invalid* to the contemporary society? (33 marks)

Henrick Ibsen: A Doll's House

9. Discuss the character of Nora and show what makes her dramatically appealing to you. (33 marks)
10. Discuss Ibsen's portrayal of the theme of male dominance in the play, *A Doll's House*. (33 marks)

Okoti Omtatah: Lwanda Magere

11. Closely referring to what happens to Lwanda Magere, discuss the view that not all that glitters is gold. (33 marks)
12. Describe the relationship between Lwanda Magere and the Lango Princess. What lessons can you draw from the relationship? (33 marks)

SECTION C

George Bernard Shaw: The Devil's Disciple

13. How significant is Richard's visit to Anderson's home in the development of the play, *The Devil's Disciple*? (33 marks)
14. Discuss the character and role of Judith Anderson in the play, *The Devil's Disciple*. (33 marks)

R.B Sheridan: The School for Scandal

15. "When an old bachelor takes a young wife, what is he to expect!" How significant is this statement to the development of the theme of cross-generational relationships in the play, *The School For Scandal*? (33 marks)
16. Discuss the suitability of the title, *The School For Scandal* to the play. (33 marks)

Robert Bolt: A Man for all Seasons

17. How does the relationship between Sir Thomas More and his family help to portray his character? (33 marks)
18. Discuss the character and role of The Common Man in the play, A Man For All Seasons. (33 marks)

SECTION D
Francis Imbuga: Aminata

19. Read the passage below and answer the questions that follow.

Ababio: Honest to God, I had it here

Jumba: Ababio, you sold the bull, what did you do with the money?

Ababio: You see, first I bought the cement, then the bricks, the sand, and eer....eer

Jumba: Where is the rest of the money?

Ababio: Not so fast Uncle, not so fast. You can see I am genuinely trying to puzzle it out.

Jumba: Oh, I don't even know why I am fighting on your side. There is no one to fight for. And that is Aminata's greatest score. You are not a man!

Ababio: What! Me, not a man? Uncle, do you want me to....?

Jumba: Spare me the sight. (*Pause*). Your sister has things she can point at. What about you? What have you done for yourself? (*Mimicking*) "I am a man, I am a man" Prove it. I challenge you to prove to me that you are a man!

Ababio: Alright, alright, I give up.

Jumba: Give up? No, you don't! You came and pleaded with me, begged me to help you and I said, yes! Why?

Ababio: Well. Becausebecause....I mean you also have a stake in it. Don't you?

Jumba: Yes, I have a stake in it, but that is no reason for me to enter a barren partnership with you. Your father sacrificed e, he did. Persuade me to accept the second knife and then the evil one struck. The devil is still here with us, determined to flatten member from the first man to the last. Now that evil spirit has found a permanent home in your sister.

Ababio: What?

Jumba: Yes, Aminata body is the home of that evil spirit that sent the red bird to destroy my children.

- Ababio:** But that was....
- Jumba:** There are no buts you eunuch! Aminata shall not land in Membe. So drunk or sober, you will have to help me save Membe from that demon of a child.
- Ababio:** But what about the other elders? I know they think she is a God sent. What shall we do with them?
- Jumba:** I will make them understand the devil is no fool. Aminata's so called good deeds are a mere cover up for the evil within. I have even been warned of it in a dream. Your sister is evil through and through.
- Ababio:** You now that you say so, I think I have noted it too, in her eyes.
- Jumba:** That is nothing compare with what is in her heart. Even if she was an ordinary woman, I would not let Membe enter the future as the only clan to have offered land inheritance to a woman.
- Ababio:** No, no, no! that should not be allowed to happen! In any case, the battle is already won. Mzee is now firmly contained in his grave. Tell me. Did Nuhu ask why it was dug out half way?
- Jumba:** No, you should know graves don't talk, elders do. That is why we must pay Huhu well before any meeting of the land circle.
- Ababio:** Don't let that worry you, Uncle. As I said, I can sell another animal.
- Jumba:** Get the money and remember that tradition protects only the man who defends it. It shall not be said that was during my time that a daughter of the village came back to settle among us. No, never!
- Ababio:** That piece of land is mine by right.
- Jumba:** it is that kind of talk that makes me call you a crow. Have you forgotten that is your late father who has put us into all this mud? Don't you start shouting? 'that land is mine,,,' before this whole matter is resolved. Do you want to prejudice the land circle before they have made up their mind? 'Aminata is no chicken's feather you know. Just how come she has other copies of that thing called a will?

Ababio: other copies? How?

Jumba: Ask Joshua, he knows all about it.
And he did from me? You just wait, I will strangle the hell out of the little rat.

Jumba: Why do you always think of violence and death in moments of a crisis? It is this matter of the will that needs to be strangled, not the innocent boy. Pastor Ngoya made him swear to remain silent.

Ababio: Then how did you yourself....

Questions:

- a) Place the extract in context. (10 marks)
- b) Explain the character of Ababio and Jumba in the extract. (08 marks)
- c) Comment on the use of dramatic techniques in the passage. (06 marks)
- d) Discuss the significance of the passage to the rest of the play in regard to themes and the plot. (10 marks)

David Mulwa: Inheritance

20. Read the extract below and answer the questions that follow:

Lacuna: (Off)...and so my children, let's always remember with gratitude what my father the King did for us. On your behalf I shall now talk to his royal grave to pay our continued National Respect. As I do that, let us observe a moment of silence in honour of our great King. *(He descends from the platform followed by his train: First lady-Melissa, a wizened flagpole of a woman with a tense angry mien. In her hands is a silver tray on which is a simple silver crown, worn by King Kutula XV long before, a silver pitcher of water and a calabash full of water. Behind them are Councillors Chipande and Malipoa-the old King's seer, Daniel Goldstein(65) and Robert Roller stone (38), delegates and 'bosom friends' of Kutula Republic other junior councillors and lastly, the Reverend Sangoi who leads three leaders and an elderly woman. Sangoi has a wealth in her hand.)*

Lacuna: *(most solemnly)* On this day, the ancestors demand that our youths give us mandate to lead them to their future. Let us humble ourselves before the ancestors-especially our late King. My father. Melissa, your duty. *(Melisa steps forward, the tray extended. Malipoa takes the silver pitcher and ceremoniously hands it to Lulu. A traditional chant waft in the air as Lulu washes the leader's hands; gives the pitcher back to Malipoa who replaces it on the silver tray. He takes the calabash, hands it to Lulu. She hesitates seemingly confused.)*

Melissa: *(testily)* well, give it to the Leader! Who chose you for this job if you know nothing? Give it! And be careful.

Lacuna: Under his breath Temper will anger the dead, Melissa. *(Takes the calabash; pours a few drops at the front of the grave. He beams ad sighs with relief.*

Melissa extends the tray, Malipoa takes the crown, gives it to Lulu who shyly places it on Lacuna's head. From this point on, he is like one in a trounce.) Even so, youth crowns us yet again giving us mandate. *(Pause)* He is with us, still, Malipoa. "When the waters spill across my unguarded lowly grave, then look for the great tribulation." Did he not say so with his last breath?

Malipoa: Even so, great leader; and so did all the wise ones across the land.

Lacuna: Then that day is still far and we are still beyond its reach. *(pours again)* My father, and all those that sit on thrones of power from endless time to endless time, receive this gift of life you have so abundantly given to us. *(Pouring).*

Drink again and again and bless us. And all your descendants say.

Malipoa: So let it be.

Crowd: *(except Sangoi. The elders and the two white men)* so let it be.

Lacuna: Amen. So let it be. *(To Sangoi)* And now my sister; commune with the God you serve. Commune also with our father who loved you and placed you above me- his son. Perhaps we may have left our scraps of blessing in our petition. Address yourself to them, that our lives may be full. *(Their eye lock Lacuna lowers his)* well, DO IT! And don't take all day! *(Consternation)*

Malipoa: Temper will anger the dead my leader.

Lacuna: Let her include my apology, in her petition then.

Sangoi: (placing the wreath on the grave) Rest well, father. And may we live to be worthy of all that you left us, your children. Let's pray- "Our father in heaven forgive us our trespasses.... (She cannot continue. Opens her eyes)"

All: Forgive us our trespasses...Amen.

Lacuna: (sighing with relief) my people: this is my father's day and in it I declare a national rest. Eat, drink and be merry as we meditate on his life, his death and how far we have come since then. Long live Kutula. (*Ululations, drums.General musical din and pandemonium that ripples out until the whole park is a flame with it. Lulu jumps back to her troupe. She is disrobed of the dazzling garment, revealing her equally dazzling costume. She sings and leads the troupe in an awe-inspiring. Robert watches, entranced, slightly moving in empathy of the dance. Goldstein's hawk's eye keeps the younger man in check. Beside himself with joy, crown on his head, leader Kasoo joins Lulu and dances with vigour and ecstasy. Occasionally, the crown threatens to fall he resets it again..*)

Melissa: (*with envy and malice*) the crown does not fit him. Not that is ever did, m royal sister.

Sangoi: What?

Melissa: The crown! Sits lop-sided on his head.

Sangoi: (with meaning) Then its time he put it aside. You must realize that your husband's head is a little smaller than our father's used to be.

Questions:

- Relate what happens to lead to this scene and what occurs immediately after. (10 marks)
- Explain the character of Lacuna. (08 marks)
- Comment on the use of dramatic techniques in the passage. (08 marks)
- Discuss the significance of the passage to the rest of the play with specific reference to themes and the plot. (08 marks)

John Rugunda: Echoes of Silence

21. Read the passage below and answer the question that follow:

Muthoni: 'Whose picture have you taken?' her kilo of *posho* is under her armpit.

OO: What's the game?

Muthoni: 'I'm talking to you, sir,...yes, you. Whose picture did you take?'

OO: Don't make me laugh.

Muthoni: 'Did you get my permission? The packet of *posho* is posed to strike.

OO: She should get my permission in the first place.

Wairi: You should have been there, man. She was great. Now threatening to bash the crew with her *posho* packet, and now taunting the women for not joining her in her the struggle against men who think women are only good for the night. It was absolute hilarious. The crowd loved her.

OO: She is capable of that, all right

Muthoni: The film must be destroyed a one. Heeee and now. Otherwise there'll be trouble. (*Calling out*) Police!Police! Police!

OO: Wrong voice, madam, and the temper is not appropriate.

Muthoni: 'Police! Police! Don't stand there looking amused. 'She took them by surprise. They didn't know how to handle her. When they recovered and wanted to drag her to the station. She intervened. Something about her was fascinating him. You could see it on his face and in the way he kept consulting his producer. She got so absorbed in her performance....

OO: 'That is not Muthoni, definitely, wrong voice.'

Muthoni: 'They are robbing me of my image....'

OO: 'The voice....you're forgetting the voice and her volume.'

Muthoni: 'And all you can do is to show me your yellow teeth.'

OO: It should be thunder and lightning. When you open your mouth the audience should plug fingers in their ears. The sound mixer should explode and everybody scurry to the nearest exit. The police call in the fire brigade. That would net Muthoni. 'I am going to smash that camera of yours.'

OO: No madam that's not her. Your window panes are still intact. 'This rocking chair should be quacking, the crockery flaying off the shelves, and the neighbours throwing stones to quieten her. That's Muthoni if you don't know.

Muthoni: *(taking off her show and charging at Double O. loudly)* 'I said I'm going to smash that camera of yours.'

OO: *(Getting alarmed)* hold it, madam. Hold it. Attack me from the left to make me look awkward. To remind me of my disability. You definitely don't know her. *(wairi is playing Muthoni and Sid roles)*.

Muthoni: 'I'm in a hurry. Give me back my image and I won't trouble you.'

Sid: *(getting artistically interested in her)* 'look here, Grace, you and I are going to be friends. I can see that.'

Muthoni: I said give me the picture. The Marines are killing all our girls in Mombasa. They aren't satisfied with just panties off. No Sir. They want to see blood. Black blood flowing. They like the taste and smell of it...the cannibals. And the judges here are letting you go scot-free.

Sid: *(Artistic interest mounting)* God on. Please go on.

Muthoni: 'That's how it starts. "Goon please go on." I don't like your arrogance. I want my image back now.

OO: That isn't Muthoni. It can't be. You simply want to provoke me. Where could she have picked all that from?

Questions

- a) Place the context *(10 marks)*
- b) Explain the atmosphere in the passage *(06 marks)*
- c) Comment on the use of dramatic technique in the passage. *(06 marks)*
- d) Discuss the character of the different characters in the passage. *(12 marks)*

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