**P310/2**

**LITERATURE**

**(Plays)**

**Paper 2**

**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* ***A*** *and t****wo*** *others from* ***B****,* ***C*** *and* ***D****.*
* ***Not*** *more than* ***one*** *question must be chosen from* ***one*** *section.*
* *Any additional question(s) attempted will* ***not*** *be marked.*

**Turn Over**

**SECTION A**

1. **KING LEAR: *William Shakespeare***

 **Cordelia:** (Aside) Then poor Cordelia!

 And yet not so; since I am sure my love’s

 More ponderous than my tongue.

 **Lear:** To thee and thine, heredity ever,

 Remain this ample third of our fair kingdom,

 No less in space, validity and pleasure.

 Than that conferr’d on Goneril. Now, our joy,

 Although our last, and least; to whose young love

 The vines of France and milk of Burgundy

 Strive to be interess’d, what can you say to draw

 A third more opulent than your sisiter? Speak.

 **Cordelia:** Nothing, my Lord.

 **Lear:** Nothing?

 **Cordelia:** Nothing will come of nothing: speak again.

 **Cordelia:** Unhappy that I am, I cannot heave

 My heart into my mouth: I love your majesty

 According to my bond; no more nor less.

 **Lear:**  How, how, Cordelia! Mend your speech, a little,

 Lest you may mar your fortunes.

 **Cordelia:** Good my Lord,

 You have begot me, bred me, lov’d me: I

 Return those duties back as are right fit,

 Obey you, love you, and must honour you.

 Why have my sisters’ husbands, if they say

 Hey love you all? Happily, when I shall wed,

 That lord whose hand must take my plight shall carry

 Half my love with him, half my care and duty:

 Sure I shall never marry like my sisters,

 To love my father all.

 **Lear:** But goes thy heart with this?

 **Cordelia:** Ay, my good lord

 **Lear:** So young, and so untender?

 **Cordelia:** So young, my lord, and true.

 **Lear:** Let it be so; they truth then be they dower:

 For, by the sacred radiance of the sun,

 The mysteries of Hecate and the night,

 By all the operation of the orbs

 From whom we do exist and cease to be,

 Here I disclaim all my paternal care,

 Propinquity and property of blood,

 As a stranger to my heart and me

 Hold thee from this forever. The barbarous Scythian

 Or he that makes his generation messes

 To gorge his appetite, shall to my bosom

 Be as well neighbour’d, pitied, reliev’d,

 As though my sometime daughter.

 **Kent:** Good my liege.

 **Lear:** Peace, Kent!

 Come not between the dragon and his wrath.

 I lov’d her most, and thought to set my rest

 On her kind nursery. Hence, and avoid my sight

 So be my grave my peace, as here I give

 Her father’s hearth from her! Call France. Who stirs?

 Call Burgundy. Cornwall and Albany,

 With my two daughter’s dowers digest the third;

 Let pride, which she calls plainness, marry her,

 I do invest you jointly with my power,

 Pre eminence, and all the large effects

 That troop with majesty. Our self, by monthly course,

 With reservation of an hundered knights

 By you to be sustain’d shall our abode

 Make with you by due turn. Only we shall retain

 The name and all the addition to a king: the sway,

 Revenue, execution of the rest,

 Beloved sons, be yours, which to confirm,

 This coronet part between you.

 **Kent:** Royal Lear,

 Whom I have honour’d as my king,

 Lov’d as my father, as my master follow’d,

 As great patron thought on in my prayers.

 **Lear:** The bow is bent and drawn; make for the shaft.

 **Questions**

 (a) What leads to this passage? (06 marks)

 (b) Describe the character of Lear and Cordelia as portrayed in this extract.

 (08 marks)

 (c) How does the playwright develop the major them depicted in the extract?

 (10 marks)

 (d) What is the significance of this extract to what happens after this extract?

 (10 marks)

2. **ROMEO AND JULIET: *William Shakespeare***

 **Romeo:** It is my lady. It is my love!

 Oh that she knew she were!

 She speaks, yet she says nothing; what of that?

 Her eye discourses, I will answer it.

 I am too bold; it is not to me she speaks;

 Two of the fairest stars in all the heaven,

 Having some business do entreat her eyes

 To twinkle in their spheres till they return..

 What if her eyes were there, they in her head?

 The brightness of her cheeks would shame those stars

 As day light doth a lamp. Her eyes in heaven

 Would through the airy region stream so bright

 That birds would sing and think it were not night.

 See how she learns her cheek upon that hand;

 O that I were a glove upon that hand,

 That I might touch that cheek.

 **Juliet:** Ay me!

 **Romeo:**  She speaks!

 O speak again bright angel – for thou art

 As glorious to this night being over my head

 As is a winged messenger of heaven

 Unto white upturn’d wond’ring eyes

 Of mortals that fall back to gaze on him

 When he bestrides the lazy pacing clouds

 And sails upon the bosom of the air.

 **Juliet:** Romeo, Romeo! Wherefore art thou Romeo?

 Deny thy father and refuse thy name;

 Or if thou will not, be but my sworn love

 And I will no longer be a Capulet.

 **Romeo:** Shall I hear more or shall I speak?

 **Juliet:** Tis but thy name that is my enemy;

 Thou are thyself, thou are not a Montague.

 What’s Montague? It is no hand nor foot

 Nor arm nor face nor any other part

 Belonging to a man. O, be some other name!

 What’s in a name? That which we call a rose

 By any other name would smell as sweet;

 So Romeo would, were he not call’d,

 Retain the dear perfection which he owes

 Without that title, Romeo, doff they name;

 And for they name which is not part of thee,

 Take all myself.

 **Romeo:**  I take thee at thy word.

 Call me but love, and I’ll be new baptis’d.

 Henceforth I never will be Romeo.

 **Questions:**

 (a) What events precede this passage? (06 marks)

 (b) Describe the character of Romeo and Juliet as portrayed in this extract.

 (08 marks)

 (c) Discuss the techniques used to present the themes depicted in this extract.

 (08 marks)

 (d) Show the significance of this passage to the rest of the play. (12 marks)

3. **JULIUS CAESAR: *William Shakespeare***

 **Caesar:**  Calphurnia!

 **Casca:** Peace, ho! Caesar speaks.

 **Calphurnia:** Here, my lord.

 **Caesar:**  Stand you directly in Antonius’ way

 When he doth run his course. Antonius!

 **Antony:** Caesar, my lord?

 **Caesar:**  Forget not, in your speed, Antonius,

 To touch Calphurnia; for our elders say,

 The barren, touched in this holy chase,

 Shake off their sterile curse.

 **Antony:** I shall remember

 When Caesar says, “Do this,” it is perfom’d.

 **Caesar:** Set on; and leave no ceremony out.

 **Soothsayer:** Caesar!

 **Caesar:**  Ha! Who calls?

 **Casca:** Bid every noise be still; peace yet again!

 **Caesar:** Who is it in the pres that calls on me?

 I hear a tongue shriller than all the music.

 Cry “Caesar!” Speak; Caesar is ready to hear.

 **Soothsayer:** Beware of the ides of March.

 **Caesar:** What man is that?

 **Brutus:** A soothsayer bids you beware the ides of March.

 **Caesar:** Set him before me; let me see his face.

 **Cassius:** Fellow, come from the throng; look upon Caesar.

 **Caesar:** What say’st thou to me now?

 Speak once again.

 **Soothsayer:** Beware the ides of March

 **Caesar:**  He is a dreamer; let him pass.

 **Questions:**

 (a) Place the passage in context of the play. (08 marks)

 (b) Discuss the character portrayal of Caesar in this passage. (08 marks)

 (c) Exxplain the themes depicted in this passage. (08 marks)

 (d) What is the significance of this extract to what happens late in the play?

 (10 marks)

**SECTION B**

 **THE IMAGINARY INVALID: *Moliere***

4. What lessons does Moliere have for his audience in the play, *The Imaginary Invalid*? (33 marks)

5. Do you find the ending of the play *The Imaginary Invalid Satisfactory*? Give reasons to support your answer. (33 marks)

 **A DOLL’S HOUSE: *Henrik Ibsen***

6. Discuss three major themes presented in the play, *A Doll’s House*. (33 marks)

7. Comment on the contribution of setting to the development of the play, *A Doll’s House*. (33 marks)

 LWANDA MAGERE: Okoiti Omtatah

8. Comment on the effectiveness of four dramatic techniques used in the play *Lwanda Magere*. (33 marks)

9. What important lessons do you learn from the play, *Lwanda Magere*? (33 marks)

**SECTION C**

 **THE DEVIL’S DISCIPLE: *George Bernard Shaw***

10. Discuss the character of Richard Dudgeon as portrayed in the play, *The Devil’s Disciple*. (33 marks)

11. Comment on Shaw’s use of irony and reversal in the play, *The Devil’s Disciple*.

 (33 marks)

 **THE SCHOOL FOR SCANDAL: *R.B Sheridan***

12. Discuss the techniques Sheridan uses to develop his characters in the play, *The School for Scandal*. (33 marks)

13. What makes *The School for Scandal* a humorous play? (33 marks)

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

14. Comment on the appropriateness of the title of the play, *A Man for all Seasons*.

 (33 marks)

15. What feelings does Sir Thomas More evoke in you in the play, *A Man for all Seaons*? (33 marks)

**SECTION D**

 **ECHOES OF SILENCE: *John Ruganda***

16. Discuss Ruganda’s portrayal of female characters in the play, *Echoes of Silence*.

 (33 marks)

17. Show how the playwright develops three major themes in the play, *Echoes of Silence.* (33 marks)

 **INHERITANCE: *David Mulwa***

18. Discuss the character contrast between Sangoi and Lacuna Kasoo in the play, Inheritance. (33 marks)

19. Comment on the contribution of setting towards the development of the play Inheritance. (33 marks)

 **AMINATA: *Francis Imbuga***

20. What message does the playwright communicate through Aminata in the play, *Aminata*? (33 marks)

21. Discuss the techniques used by the playwright to develop the themes in the play *Aminata*. (33 marks)

***END***