

P310/2
Literature in
English
Paper 2
September 2015
3 Hours

MWALIMU EXAMINATIONS BUREAU

UACE RESOURCE POST-MOCK EXAMINATIONS 2015

S.6 LITERATURE IN ENGLISH

PAPER 2

PLAYS

3 HOURS

INSTRUCTIONS TO CANDIDATES:

- Attempt three questions in all inclusive of the context question.
- Do not attempt more than one question in the same section.

SECTION A

Attempt one question from this section.

WILLIAM SHAKESPEARE: King Lear

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

Lear

Then leave her, sir, for, by the power that made me,
I tell you all her wealth. [To France] for you, great king,
I would not from your love make such a stray
To mach you where I hate; therefore beseech you
T'avert your liking a mire worthier way
Than on a wretch whom Nature is ashamed
Almost t'acknowledge hers.

France

Tis most strange
That she, whom even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favor. Sure, her offence

Must be of such unnatural degree
That monsters it; or your fore-vouch'd affection
Fall into taint; which to believe of her
Must be a faith that reason without miracle
Should never plant in me.

Cordelia

I yet beseech your majesty,
(If for I want that glib and oily art
To speak and purpose not, since what I will intend,
I'll do't before I will speak), that you make known
It is no vicious lot, murder of foulness,
No unchaste action, or dishonor'd step,
That hath deprived me of your grace and favor,
But even for want of that for which I am richer,
A still – soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.

Lear

Better thou

Hadst not been born than not t'have pleased me better.

France

Is it but this? a tardiness in nature
Which often leaves the history unspoken?
That it intends to do? My lord of Burgundy,
What say you to the lady? Love's not love
When it is mingled with regards that stand
Aloof from the entire point. Will you have her?
She is herself a dowry.

Burgundy

Royal king,

Give but that portion which yourself propos'd,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear

Nothing: I have sworn; I am firm.

Burgundy

I am sorry, then, you have so lost a father
That you must lose a husband.

Cordelia

Peace be with you Burgundy!
Since that respect and fortunes are his love,
I shall not be his wife.

France

Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most lov'd, despis'd!
Thee and thy virtues here I seize upon:
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflam'd respect.
Thy dowerless daughter, king, thrown to my chance,
Is queen of us all, of ours, and our fair France:
Not all the dukes of wat'rish Burgundy
Can buy this unpiz'd precious maid of me.
Bid them farewell, Cordelia, though unkind:
Thou loset here, a better where to find.

Lear

Thou hast her, France; let her be thine, for we
Have no such daughter, nor shall we ever see
That face of hers again; therefore be gone
Without our grace, our love, our benison.
Come, noble Burgundy.
[*Flourish*. Exeunt Lear, Burgundy, Cornwall,
Albany, Gloucester, and Attendants]

Questions:

- a. Place the extract in context. (8 marks)
- b. Comment on the use of dramatic techniques in the passage. (6 marks)
- c. Describe Cordelias feelings as shown in the passage? (6 marks)
- d. Show the relevance of the passage to the development of the rest of the play. (14 marks)

2. Discuss Shakespeare's portrayal of Lear as a tragic figure. (33marks)

WILLIAM SHAKESPEARE: Romeo and Juliet

3. The deaths of Romeo and Juliet are a result of inherited hatred. Discuss. (33 marks)
4. Discuss the character of Friar Lawrence and show his role in the development of the play Romeo and Juliet. (33 marks)

SECTION B

MOLIERE: The Imaginary Invalid

5. Explain the relevance of the play The Imaginary Invalid to the contemporary society (33marks)
6. Is the ending of the play The Imaginary Invalid dramatically satisfying? Give reasons for your answer. (33marks)

HENRIK IBSEN: A Doll's House

7. How effectively does Ibsen's use of symbolism to develop the play A Doll's House? (33marks)
8. Comment on Ibsen's portrayal of Mrs. Linde in the play A Doll's House. What role does she play in the play? (33marks)

OKOITI OMTATAH: Lwanda Magere

9. Discuss the character of Lwanda Magere and show whether you admire him or not. (33marks)
10. What lessons can be drawn from the play Lwanda Magere? (33marks)

SECTION C

GEORGE BENARD SHAW: The Devil's Disciple

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

ANDERSON: Do you think it would be better to know that I had run away from my post at the first sign of danger?

JUDITH: (*bitterly*) oh, you wont go. I know it. You'll stay; and I shall go mad.

ANDERSON: My dear, your duty

JUDITH: (*fiercely*) what do I care about my duty?

ANDERSON: (*shocked*) Judith!

JUDITH: I am doing my duty. I am clinging to my duty. My duty is to get you away, to save you, to leave him to his fate (*Essie utters acry of distress and sinks on the chair at the fire, sobbing silently*). My instinct is the same as hers – to save him above all things though it would be so much better for him to die! So much greater! But I know you will take your own way as he took it. I have no power. (*She sits down sullenly on the railed seats*) I'm only a woman; I can do nothing but sit here and suffer. Only, tell him I tried to save you – that I did my best to save you.

ANDERSON: My dear, I am afraid he will be thinking more of his own danger than of mine.

JUDITH: Stop; or I shall hate you.

ANDERSON: (*remonstrating*) Come, come, come! How am I to leave you if you talk like this? You are quite out of your senses. (He turns to Essie) Essie.

ESSIE: (*eagerly rising and drying her eyes*) Yes?

ANDERSON: Just wait outside a moment, like a good girl; Mrs. Anderson is not well.(*Essie looks doubtful*). Never fear; I'll come to you presently; and I'll go to Dick.

ESSIE: You are sure you will go to him? (*whispering*). You won't let her prevent you?
ANDERSON: (*Smiling*) No, no; it's all right. All right. (*she goes*).
JUDITH: (seated – rigid) you are going to your death.
ANDERSON: (*quaintly*) Then I shall go in my best coat, dear.

Questions:

- (a). State what leads to this passage. (10marks)
- (b). Describe the character of Anderson as revealed in the passage. (08marks)
- (c). Comment on the mood of the `passage. (06marks)
- (d). How does this passage contribute to the development of the plot of the play? (10marks)

ROBERT BOLT: A Man of All Seasons

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

NORFOLK: And who are you? Goddammit, man, its disproportionate! We're Supposed to be the arrogant ones, the proud, splenetic ones-and we've all given in! Why must you stand out? (*Quietly and quickly*) you'll break my heart.
MORE: (*Moved*) we'll do it now, Howard: part, as friends, and meet as strangers. (*He attempts to take NORFOLK'S hand*)
NORFOLK: (*Throwing it off*) Daft, Thomas! Why d'you want to take your friendship from me? For friendship sake! You say we'll meet as strangers and every word you've said confirms our friendship!
MORE: (*Takes a last affectionate look at him*) oh, that can be remedied. (Walks away, turns; in a tone of deliberate insult) Norfolk, you are a fool.
NORFOLK: (*starts; then smiles and folds his arms*). You can't place a quarrel; you haven't the style.
MORE: Hear me out. You and your class have "given in" –as you rightly call it because the religion of this country means nothing to you one way or the other.
NORFOLK: Well, that's a foolish saying for a start; the nobility of England has always been.
MORE: The nobility of England, my lord, would have snored through the sermon on the mount. But you labor like Thomas Aquinas over a rat-dog's pedigree.
Now whats the name of those distorted creatures you're all breeding at the moment?
NORFOLK: (steadily, but roused towards anger by MORE'S tone) An artificial quarrel's not a quarrel.
MORE: Don't deceive yourself, my lord, we've had a quarrel since the day we met, our friendship was but sloth.
NORFOLK: You can be cruel when you've a mind to be; but I've always known that.
MORE: What's the name of those dogs? Marsh mastiffs? Bog beagles?
NORFOLK: Water spaniels!
MORE: And what would you do with water spaniel that was afraid of water?
You'd hang it! Well, as a spaniel is to water, so is a man to his owns self. I will not give in because I oppose it-I do-not my pride, not my spleen, nor any other of my appetites but I do – I! (MORE goes up to him and feels him up and down like an animal. MARGARET'S voice is heard, well off, calling her father. MORE'S attention is irresistibly caught by this; bait he

turns back determinedly (NORFOLK) is there no single sinew in the midst of this that serves no appetite of Norfolk's but is just Norfolk? There is! Give that some exercise, my lord!

Questions:

- (a) State the circumstances that lead to this scene. (10marks)
- (b) Describe the character of Sir Thomas More as revealed in the passage. (06marks)
- (c) Explain the effectiveness of the dramatic techniques used in the passage. (06marks)
- (d) What is the importance of this passage in the development of the play? (10marks)

R.B SHERIDAN: The School of Scandal

13. Closely referring to the text, show the significance of the names that Sheridan gives to the different characters in the play The school for Scandal. (33marks)

14. How effectively does Sheridan present the screen scene as a dramatically appealing event in the play The School for Scandal? (33marks)

SECTION D

JOHN RUGANDA: Echoes of Silence

15. How effective is John Ruganda's use of only two characters in the play Echoes of silence. (33marks)

16. Discuss the theme of disillusionment in the play Echoes of Silence. (33marks)

DAVID MULWA: Inheritance

17. Describe Tamina's character and show her role in the play Inheritance. (33marks)

18. Discuss the factors that lead to the downfall of Lacuna Kasoo in the play Inheritance (33marks)

FRANCIS IMBUGA: Aminata

19. Discuss the relevance of the title *Aminata* to the play. (33marks)

20. Explain the views that change from tradition is inevitable in the play Aminata. (33marks)

END