

P310/2

Literature in English

Paper 2

Jan - Feb, 2021

3 Hours



UGANDA MUSLIM TEACHERS' ASSOCIATION

UMTA RESOURCE PAPERS - 2021

UGANDA ADVANCED CERTIFICATE OF EDUCATION

Literature in English

(Plays)

Paper Two

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 **C** and two questions from **A, B** or **D**.*

No more than one question may be chosen from one section.

*Any additional question(s) answered will **not** be marked.*

SECTION A

William Shakespeare – RICHARD III

1. Closely referring to the play *Richard III* discuss the view that “Richard’s strengths are also his greatest weaknesses.” [33 Marks]
2. Assess the view that without Buckingham Richard would never have become king. Support your answer with reference to what happens in the play *Richard III*? [33 Marks]

William Shakespeare – KING JOHN

3. Comment on the contribution of soliloquys to the development of the play *King John*. [33 Marks]
4. Discuss the suitability of the title ‘King John’ to Shakespeare’s play *King John*. [33 Marks]

SECTION B

Henrik Ibsen: A DOLL’S HOUSE

5. Describe the relationship between Torvald and Nora and show its significance in thematic development. [33 Marks]
6. How effectively does Ibsen use dramatic irony in the play *A Doll’s House*? [33 Marks]

Sophocles – OEDIPUS THE KING

7. What is the dramatic significance of the gods in the play *Oedipus the King*? [33 Marks]
8. Are you satisfied with the ending of the play *Oedipus the King* why? [33 Marks]

Anton Chekov THE CHERRY ORCHARD

9. “A naive and snobbish woman who does not deserve our sympathy.” To what extent is this a fair description of Ranevsky in light of what happens in the play *The Cherry Orchard*? [33 Marks]
10. Examine the portrayal of the theme of self-centeredness in the play *The Cherry Orchard*. [33 Marks]

SECTION C

Bernard Shaw: SAINT JOAN

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

CHARLES: [*descending from his throne and again crossing the room to escape from her dominating urgency*] Oh do stop talking about God and praying. I can’t bear people who are always praying. Isn’t it bad enough to have to do it at the proper times?

JOAN: [*pitying him*] Thou poor child, thou hast never prayed in thy life. I must teach thee from the beginning.

CHARLES: I am not a child: I am a grown man and a father; and I will not be taught any more.

JOAN: Aye, you have a little son. He that will be Louis the Eleventh when you die. Would you not fight for him?

CHARLES: No: a horrid boy. He hates me. He hates everybody, selfish little beast! I don’t want to be bothered with children. I don’t want to be a father; and I don’t want to be a son: especially

a son of St Louis. I don't want to be any of these fine things you all have your heads full of: I want to be just what I am. Why can't you mind your own business, and let me mind mine?

JOAN: [*again contemptuous*] Minding your own business is like minding your own body: it's the shortest way to make yourself sick. What is my business? Helping mother at home. What is thine? Petting lapdogs and sucking sugar-sticks. I call that muck. I tell thee it is God's business we are here to do: not our own. I have a message to thee from God; and thou must listen to it, though thy heart break with the terror of it.

CHARLES: I don't want a message; but can you tell me any secrets? Can you do any cures? Can you turn lead into gold, or anything of that sort?

JOAN: I can turn thee into a king, in Rheims Cathedral; and that is a miracle that will take some doing, it seems.

CHARLES: If we go to Rheims, and have a coronation, Anne will want new dresses. We can't afford them. I am all right as I am.

JOAN: As you are! And what is that? Less than my father's poorest shepherd. Thou 'rt not lawful owner of thy own land of France till thou be consecrated.

CHARLES: But I shall not be lawful owner of my own land anyhow. Will the consecration pay off my mortgages? I have pledged my last acre to the Archbishop and that fat bully. I owe money even to Bluebeard.

JOAN: [*earnestly*] Charlie: I come from the land, and have gotten my strength working on the land; and I tell thee that the land is thine to rule righteously and keep God's peace in, and not to pledge at the pawnshop as a drunken woman pledges her children's clothes. And I come from God to tell thee to kneel in the cathedral and solemnly give thy kingdom to Him for ever and ever, and become the greatest king in the world as His steward and His bailiff, His soldier and His servant. The very clay of France will become holy: her soldiers will be the soldiers of God: the rebel dukes will be rebels against God: the English will fall on their knees and beg thee let them return to their lawful homes in peace. Wilt be a poor little Judas, and betray me and Him that sent me?

CHARLES: [*tempted at last*] Oh, if I only dare!

JOAN: I shall dare, dare, and dare again, in God's name! Art for or against me?

Questions

- a. Place the extract in context. [08 marks]
- b. Explain the mood of the extract. [05 marks]
- c. Comment on the use of dramatic techniques in the passage. [09 marks]
- d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot. [12 marks]

William Congreve: THE WAY OF THE WORLD

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

FAINALL: What, was it conscience then? Professed a friendship! Oh, the pious friendships of the female sex!

MRS. MARWOOD: More tender, more sincere, and more enduring, than all the vain and empty vows of men, whether professing love to us or mutual faith to one another.

FAINALL: Ha, ha, ha! You are my wife's friend too.

MRS. MARWOOD: Shame and ingratitude! Do you reproach me? You, you upbraid me? Have I been false to her, through strict fidelity to you, and sacrificed my friendship to keep my love inviolate? And have you the baseness to charge me with the guilt, unmindful of the merit? To you it should be meritorious that I have been vicious. And do you reflect that guilt upon me which should lie buried in your bosom?

FAINALL: You misinterpret my reproof. I meant but to remind you of the slight account you once could make of strictest ties when set in competition with your love to me.

MRS. MARWOOD: 'Tis false, you urged it with deliberate malice. 'Twas spoke in scorn, and I never will forgive it.

FAINALL: Your guilt, not your resentment, begets your rage. If yet you loved, you could forgive a jealousy: but you are stung to find you are discovered.

MRS. MARWOOD: It shall be all discovered. You too shall be discovered; be sure you shall. I can but be exposed. If I do it myself I shall prevent your baseness.

FAINALL: Why, what will you do?

MRS. MARWOOD: Disclose it to your wife; own what has past between us.

FAINALL: Frenzy!

MRS. MARWOOD: By all my wrongs I'll do't. I'll publish to the world the injuries you have done me, both in my fame and fortune: with both I trusted you, you bankrupt in honour, as indigent of wealth.

FAINALL: Your fame I have preserved. Your fortune has been bestowed as the prodigality of your love would have it, in pleasures which we both have shared. Yet, had not you been false I had e'er this repaid it. 'Tis true—had you permitted Mirabell with Millamant to have stolen their marriage, my lady had been incensed beyond all means of reconciliation: Millamant had forfeited the moiety of her fortune, which then would have descended to my wife. And wherefore did I marry but to make lawful prize of a rich widow's wealth, and squander it on love and you?

MRS. MARWOOD: Deceit and frivolous pretence!

FAINALL: Death, am I not married? What's pretence? Am I not imprisoned, fettered? Have I not a wife? Nay, a wife that was a widow, a young widow, a handsome widow, and would be again a widow, but that I have a heart of proof, and something of a constitution to bustle through the ways of wedlock and this world. Will you yet be reconciled to truth and me?

MRS. MARWOOD: Impossible. Truth and you are inconsistent.—I hate you, and shall forever.

FAINALL: For loving you?

Questions

- Place the extract in context. [08 marks]
- Explain the mood of the extract. [05 marks]
- Comment on the use of dramatic techniques in the passage. [09 marks]

- d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot. [12 marks]

William Wycherley: THE COUNTRY WIFE

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

PINCHWIFE: What then?

HORNER: I did not expect Marriage from such a Whoremaster as you, one that knew the Town so much and Women so well.

PINCHWIFE: Why, I have married no London Wife.

HORNER: Pshaw, that's all one, that grave circumspection in marrying a Country Wife. Come, come, but she's handsome and young?

PINCHWIFE: No, no, she has no beauty but her youth, no attraction but her modesty. Homely and housewifely, that's all. She's too awkward, ill-favored and silly to bring to Town.

HARCOURT: Then methinks you should bring her to be taught breeding.

PINCHWIFE: To be taught? No, Sir, I thank you. Good Wives and private Soldiers should be ignorant.

HORNER: Why, if she be ill favored, there will be less danger here than by leaving her in the Country. We have such variety of dainties that we are seldom hungry.

DORILANT: But they have always coarse, constant, swingeing stomachs in the Country.

HARCOURT: Foul Feeders indeed.

DORILANT: And your Hospitality is great there.

HARCOURT: Open house, every Man's welcome.

PINCHWIFE: So, so, Gentlemen.

HORNER: But prithee, why would thou marry her if she be ugly, ill-bred and silly? She must be rich then.

PINCHWIFE: As rich as if she brought me twenty thousand pound out of this Town, for she'll be as sure not to spend her moderate portion as a London Baggage would be to spend hers. Because she's ugly, she's the likelier to be my own; and being ill bred, she'll hate conversation; and since silly and innocent, will not know the difference betwixt a Man of one and twenty and one of forty.

HORNER: Nine---to my knowledge. But if she be silly, she'll expect as much from a Man of forty nine as from him of one and twenty.

PINCHWIFE: 'Tis my maxim. He's a Fool that marries, but he's a greater that does not marry a Fool. What is wit in a Wife good for but to make a Man a Cuckold?

HORNER: No, what is worse, if she cannot make her Husband a Cuckold, she'll make him jealous and pass for one, and then 'tis all one.

PINCHWIFE: Well, well, I'll take care. My Wife shall make me no Cuckold, though she had your help Mr. Horner.

DORILANT: (*Aside*) His help!

HARCOURT: (*Aside*) He's come newly to Town, it seems, and has not heard how things are with him.

HORNER: But tell me, has Marriage cured thee of whoring?

PINCHWIFE: Well, Gentlemen, you may laugh at me, but I know the Town.

HORNER: But prithee, was not the way you were in better than Marriage?

PINCHWIFE: A Pox on it, the Jades would jilt me. I could never keep a Whore to myself.

HORNER: So, then, you only married to keep a Whore to yourself. Well, I'd advise my Friends to keep rather than marry, since I find by your example it does not serve one's turn, for I saw you yesterday in the eighteen penny place with a pretty Country-wench.

PINCHWIFE: (*Aside*) How the Devil did he see my Wife then? I sat there that she might not be seen.

HORNER: What, dost thou blush at nine and forty for having been seen with a Wench?

Questions

- a. Place the extract in context. [08 marks]
- b. Explain the mood of the extract. [05 marks]
- c. Comment on the use of dramatic techniques in the passage. [09 marks]
- d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot. [12 marks]

SECTION D

Wole Soyinka: KONGI'S HARVEST

14. Discuss Soyinka's portrayal of Kongi's Apotheosis in the play *Kongi's Harvest*. [33 Marks]
15. How significant is Daudou to our understanding of the play *Kongi's Harvest*? [33 Marks]

Yusuf K. Serunkuma – THE SNAKE FARMERS

16. Of what relevance is the play *The Snake Farmers* to the contemporary Ugandan audience? [33 Marks]
17. Discuss Serunkuma's use of irony in the play *The Snake Farmers*. Discuss. [33 Marks]

John Ruganda – THE FLOODS

18. Examine Ruganda's use of symbolism in the play *The Floods*. [33 Marks]
19. Of what relevance is the play *The Floods* to the contemporary Ugandan audience? [33 Marks]

END