

P310/2

Literature in English

Paper 2

July - August, 2023

3 Hours



UGANDA MUSLIM TEACHERS' ASSOCIATION

UMTA JOINT MOCK EXAMINATIONS - 2023

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 from Section B, and, any two questions from Sections A, Cor D.*
- ***DO NOT** attempt more than **ONE** question from the **SAME SECTION**.*
- *Any additional question(s) answered will not be marked.*

## SECTION A

WILLIAM SHAKESPEARE: Richard III

1. "What goes around comes around"; Justify the statement with close reference to the play Richard III.
2. Do you find the ending of the play Richard III dramatically satisfying? Give reasons.

WILLIAM SHAKESPEARE: King John

3. How does King John contribute to plot development?
4. Comment on the use of physical setting in King John.

## SECTION B

5. BERNARD SHAW: St. Joan

COURCELLES. When you were left unchained, did you not try to escape by jumping from a tower sixty feet high? If you cannot fly like a witch, how is it that you are still alive?

JOAN. I suppose because the tower was not so high then. It has grown higher every day since you began asking me questions about it.

D'ESTIVET. Why did you jump from the tower? JOAN.

How do you know that I jumped?

D'ESTIVET. You were found lying in the moat. Why did you leave the tower?

JOAN. Why would anybody leave a prison if they could get out?

D'ESTIVET. You tried to escape?

JOAN. Of course, I did; and not for the first time either. If you leave the door of the cage open the bird will fly out.

D'ESTIVET *[rising]* That is a confession of heresy. I call the attention of the court to it.

JOAN. Heresy, he calls it! Am I a heretic because I try to escape from prison?

D'ESTIVET. Assuredly, if you are in the hands of the Church, and you willfully take yourself out of its hands, you are deserting the Church; and that is heresy.

JOAN. It is great nonsense. Nobody could be such a fool as to think that.

D'ESTIVET. You hear, my lord, how I am reviled in the execution of my duty by this woman. *[He sits down indignantly]*.

CAUCHON. I have warned you before, Joan, that you are doing yourself no good by these pert answers.

JOAN. But you will not talk sense to me. I am reasonable if you will be reasonable.



**THE INQUISITOR** *[interposing]* This is not yet in order. You forget, Master Promoter, that the proceedings have not been formally opened. The time for questions is after she has sworn on the Gospels to tell us the whole truth.

**JOAN.** You say this to me every time. I have said again and again that I will tell you all that concerns this trial. But I can- not tell you the whole truth: God does not allow the whole truth to be told. You do not understand it when I tell it. It is an old saying that he who tells too much truth is sure to be hanged. I am weary of this argument: we have been over it nine times already. I have sworn as much as I will swear; and I will swear no more.

**COURCELLES.** My lord: she should be put to the torture.

**THE INQUISITOR.** You hear, Joan? That is what happens to the obdurate. Think before you answer. Has she been shewn the instruments?

**THE EXECUTIONER.** They are ready, my lord. She has seen them.

**JOAN.** If you tear me limb from limb until you separate my soul from my body you will get nothing out of me beyond what I have told you. What more is there to tell that you could understand? Besides, I cannot bear to be hurt; and if you hurt me I will say anything you like to stop the pain. But I will take it all back afterwards; so what is the use of it?

**LADVENU.** There is much in that. We should proceed mercifully.

**COURCELLES.** But the torture is customary.

**THE INQUISITOR.** It must not be applied wantonly. If the accused will confess voluntarily, then its use cannot be justified.

**COURCELLES.** But this is unusual and irregular. She refuses to take the oath.

**LADVENU** *[disgusted]* Do you want to torture the girl for the mere pleasure of it?

**COURCELLES** *[bewildered]* But it is not a pleasure. It is the law. It is customary. It is always done.

**THE INQUISITOR.** That is not so, Master, except when the inquiries are carried on by people who do not know their legal business.

**COURCELLES.** But the woman is a heretic. I assure you it is always done.

**CAUCHON** *[decisively]* It will not be done today if it is not necessary. Let there be an end of this. I will not have it said that we proceeded on forced confessions. We have sent our best preachers and doctors to this woman to exhort and implore her to save her soul and body from the fire: we shall not now send the executioner to thrust her into it.

**COURCELLES.** Your lordship is merciful, of course. But it is a great responsibility to depart from the usual practice.

**JOAN.** Thou art a rare noodle, Master. Do what was done last time is thy rule, eh?

#### Questions

- a) What leads to the extract? (08 marks)
- b) Describe the atmosphere in the extract? (04 marks)
- c) Describe the character of St. Joan in the extract? (10 marks)
- d) How significant is the extract to the development of the play? (12 marks)

#### 6. SOPHOCLES: Oedipus the King

**OEDIPUS:** My wife, what you have said has troubled me.

My mind goes back ... and something in me moves

**JOCASTA:** Why? What is the matter? How you turn and start!

**OEDIPUS:** Did you not say that Laius was killed

At a place where three roads meet?

**JOCASTA:** That was the story;

And is the story still.

**OEDIPUS:** Where? In what country?

**JOCASTA:** The land called Phocis - where the road divides,  
Leading to Delphi and to Daulia.

**OEDIPUS:** How long ago did it happen?

**JOCASTA:** It became known

A little time before your reign began.

**OEDIPUS:** O God, what wilt thou do to me!

**JOCASTA:** Why, Oedipus,

What weighs upon your mind?

**OEDIPUS:** O do not ask!

But tell me, what was Laius like? How old?

**JOCASTA:** Tall - silver-frosted hair - about your figure.

**OEDIPUS:** Ah, wretch! Am I unwittingly self-cursed?

**JOCASTA:** What, O my King, what is it? You frighten me,

**OEDIPUS:** Had then the prophet eyes? O is it possible?

To prove it certain, tell me one thing more.

**JOCASTA:** You frighten me. I will tell you all I know.

**OEDIPUS:** How was the King attended? By a few,  
Or in full state with numerous bodyguard?

**JOCASTA:** Five men in all, a herald leading them;

One carriage only, in which King Laius rode.

**OEDIPUS:** Clearer, alas, too clear! Who told you this?

**JOCASTA:** A servant, the only survivor that returned.



**OEDIPUS:** Is he still in the household?

**JOCASTA:** No. When he came back,

And found you king in his late master's place,  
He earnestly begged me to let him go away  
Into the country to become a shepherd,  
Far from the city's eyes. I let him go.  
Poor fellow, he might have asked a greater favour;  
He was a good slave.

**OEDIPUS:** Could we have him here  
Without delay?

**JOCASTA:** We could. Why do you ask?

**OEDIPUS:** O wife, I fear... I fear that I have said  
Too much, and therefore I must see this man.

**JOCASTA:** Well, you shall see him. Meantime, may I not hear  
What weighs so heavily on your heart?

**OEDIPUS:** You shall.

If things are as I see them, you are the first  
To whom I would tell my story. Listen then.

My father was a Corinthian, Polybus;  
My mother a Dorian, Mrope. At home.  
I rose to be a person of some pre-eminence;  
Until a strange thing happened - a curious thing -  
Though perhaps I took it to heart more than it deserved.  
One day at table, a fellow who had been drinking deeply  
Made bold to say I was not my father's son.  
That hurt me; but for the time I suffered in silence  
As well as I could Next day I approached my parents  
And asked them to tell me the truth. They were bitterly  
That anyone should dare to put such a story about; [angry]  
And I was relieved. Yet somehow the smart remained;  
And a thing like that soon passes from hand to hand.

So, without my parents' knowledge, I went to Pytho;  
But came back disappointed of any answer  
To the question I asked, having heard instead a tale  
Of horror and misery: how I must marry my mother,  
And become the parent of a misbegotten brood,  
An offence to all mankind - and kill my father.  
At this I fled away, putting the stars  
Between me and Corinth, never to see home again,  
That no such horror should ever come to pass.

remembrance

## Questions

- a) What has led to the extract? (07marks)
- b) Describe the atmosphere in the extract. (06marks)
- c) How is the theme developed in the extract? (09marks)
- d) How significant is the extract to the development of the rest of the play? (12marks)

### 7. HENRIK IBSEN: A Doll's house

MRS. LINDEN, Nora – it was Krogstad who lent you the money?

NORA. Yes, and now Torvald will know every thing

MRS. LINDEN, Believe me, Nora, it's the best thing for you both.

NORA. You don't know all yet. I have forged a name-

MRS. LINDEN. Good heavens.

NORA. Now listen to me, Christina, you shall bear me witness.

MRS. LINDEN. How "witness"? What am I to ----?

NORA. If I should go out of my mind – it might easily happen----

MRS. LINDEN. Nora!

NORA. Or if anything else should happen to me--- so that I couldn't be here myself---

MRS. LINDEN. Nora, Nora, you're quiet beside yourself!

NORA. In case any one wanted to take it all upon himself – the whole blame, you understand---

MRS. LINDEN. Yes, but how can you think---

NORA. You shall bear witness that it's not true,

CHRISTINA. I'm not out of my mind at all; I know quite well what I'm saying; and I tell you nobody else knows anything about it: I did the whole thing, I myself. Don't forget that.

MRS. LINDEN. I won't forget. But I don't understand what you mean-----

NORA. Oh, how should you? It's the miracle coming to pass.

MRS. LINDEN, The miracle?

NORA. Yes, the miracle. But it is so terrible,

CHRISTINA :- it mustn't happen for anything in the world.



MRS. LINDEN. I will go straight to Krogstad and talk to him.

NORA. Don't; he will do you some harm.

MRS. LINDEN. Once he would have done anything for me.

NORA. He?

MRS. LINDEN. Where does he live?

NORA. Oh, how can I tell----? Yes (*feels in her pocket*) here's his card. But the letter, the letter----!

HELMER (*shrieks in terror*). What is it? What do you want?

HELMER. Don't be frightened, we're not coming in; you've bolted the door. Are you tring on your dress?

NORA. Yes, yes, I'm trying it on. It suits me so well, Torvald.

MRS. LINDEN (*who has read the card*). Then he lives close by here?

#### Questions

- a) What has led to the extract? (07 marks)
- b) Describe the atmosphere in the extract. (05 marks)
- c) Describe the relationship between Nora and Linden in the extract. (10 marks)
- d) How significant is the extract to the development of the rest of the play? (12marks)

### SECTION C

#### WILLIAM WYCHERLEY: The Country Wife

- 8. What is the contribution of social setting in The Country Wife?
- 9. How appropriate is the title The Country Wife?

#### WILLIAM CONGREVE: The Way of the World.

- 10. Discuss the character of Mirabell.  
What themes does he develop?
- 11. Comment on the contribution of the female characters in The Way of the World.

#### ANTHONY CHEKHOV: The Cherry Orchard

- 12. How relevant is The Cherry Orchard to contemporary society?
- 13. Describe your favourite scene in The Cherry Orchard. How dramatically significant is it?

## SECTION D

### **YUSUF SSERUNKUMA: The Snake Farmers**

14. Discuss the effect of the dramatic techniques employed in The Snake Farmers.
15. Comment on the portrayal of the leaders in Kayunga. What feelings do they arouse in you?

### **WOLE SOYINKA: Kongi's Harvest**

16. How do the events in Kongi's Harvest mirror our society?
17. How does Kongi develop themes in the play?

### **JOHN RUGANDA: The Floods**

18. How does setting contribute to the atmosphere in The Floods?
19. What angers Ruganda in The Floods?

**END**