

P310/2
LITERATURE
IN ENGLISH
Paper 2
July/Aug. 2022
3 hours

KASESE DISTRICT JOINT EXAMINATIONS BOARD (KADJEB)

MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(PLAYS)

Paper 2

3 hours

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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 **B** and **two** others from Sections **A, C** and **D**.*

*Not more than **one** question may be chosen from one section.*

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

SECTION A

WILLIAM SHAKESPEARE: *Richard III*

1. Discuss Shakespeare's use of any three soliloquys to develop the play, 'Richard III'. (33 marks)
2. Describe the character of Richard showing the role he plays in the play, 'Richard III'. (33 marks)

WILLIAM SHAKESPEARE: *King John*.

3. Discuss the role of the Bastard in the development of the play, 'King John'. (33 marks)
 4. Examine the playwright's portrayal of inheritance in the play, 'King John'. (33 marks)
- SECTION B
5. HENRIK IBSEN: *A Doll's House*.

MRS LINDE: Listen to me, Nora dear. Haven't you been a little bit imprudent?

NORA (*sits up straight*): Is it imprudent to save your husband's life?

MRS LINDE: It seems to me imprudent, without his knowledge, to -

NORA: But it was absolutely necessary that he should not know!

My goodness, can't you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south. Do you suppose I didn't try, first of all, to get what I wanted as if it were for myself? I told him how much I should love to travel abroad like other young wives; I tried tears and entreaties with him; I told him that he ought to remember the condition I was in, and that he ought to be kind and indulgent to me; I even hinted that he might raise a loan. That nearly made him angry, Christine. He said I was thoughtless, and that it is his duty as my husband not to indulge me in my whims and caprices—as I believed he called them. very well, I thought, you must be saved—and that was how I came to devise a way out of difficulty.

MRS LINDE: And did your husband never get to know from your father that the money had not come from him?

NORA: No, never. Father died just at that time. I had meant to let him into the secret and beg him never to reveal it. But he was

so ill then—there never was any need to tell him.

MRS LINDE: And since then have you never told your secret to your husband?

NORA: Good heavens, no! How could you think I would? A man

Who has such strong views about these things! And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now.

MRS LINDE: Do you never mean to tell him about it?

NORA (*meditatively, and with a half smile*): Yes—some day, perhaps, after many years, when I am no longer as pretty as I am now. Don't laugh at me! I mean, of course, when Torvald is no longer as devoted to me as he is now; when my dancing and dressing-up and reciting have palled on him; then it may be a good thing to have something in reserve—(*Breaking off.*) What nonsense! That time will never come. Now, what do you think of my great secret, Christine? Do you still think I am useless? I can tell you, too, that this affair has been terribly worrying. It has been by no means easy for me to meet my commitments punctually. I may tell you that there is something that is called, in business, quarterly interest, and another thing called payment in instalments, and it is always so dreadfully difficult to manage them. I have had to save a little here and there, where I could, you understand. I haven't been able to put aside much from my housekeeping money, for Torvald likes good. I couldn't let my children be shabbily dressed; I have felt I must use up all he gave me for them, the sweet little darlings!

MRS LINDE: So it has all had to come out of your own necessities of life, poor Nora?

NORA: Of course. Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and things like that, I have never spent more than half of it; I have always bought the simplest and cheapest things. Thank Heaven, any clothes look well on me, and so Torvald has never noticed it. But it was often very hard on me, Christine—because it is so nice to be really well dressed, isn't it?

MRS LINDE: Yes, of course.

NORA: Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Often I was desperately tired; but all the same it was a tremendous pleasure to sit there working and earning money. It was like being a man.

Questions

- (a) Place this passage in context. (10 marks)
- (b) Describe the character of Nora as portrayed in this passage. (08 marks)
- (c) Explain the themes portrayed in this passage. (08 marks)
- (d) Discuss the significance of this passage to the plot development of the rest of the play. (08 marks)

6. ANTON CHEKHOV: *The Cherry Orchard*

LOPAKHIN: Your estate is going to be bought by Deriganov. He's a very wealthy man. I gather he's coming to the sale in person.

RANYEVSKAYA: Where did you hear that?

LOPAKHIN: It's what they're saying in town.

GAYEV: Our aunt in Yaroslavl has promised to send something, but when and how much – that we don't know.

LOPAKHIN: What would it be? A hundred thousand? Two hundred thousand?

RANYEVSKAYA: Ten or fifteen thousand, and lucky if we get even that.

LOPAKHIN: Forgive me for saying this, but such frivolous people as you, such strange unbusinesslike people, I have never come across. You are told in plain language that your estate is being sold, and you simply do not understand.

RANYEVSKAYA: What can we possibly do? Tell us.

LOPAKHIN: I tell you every day. Every day I tell you exactly the same thing. The cherry orchard and the land along the river must be leased out for summer cottages – and it must be done now, as soon as possible – the sale is upon us! Get it into your heads! Just once make up your minds to have the houses and you will get money – as much money as you like – and you will be saved.

RANYEVSKAYA: Summer cottages – summer people – forgive me, but it's so sordid.

GAYEV: I agree entirely.

LOPAKHIN: I don't know whether to scream, or burst in tears, or to fall down in a faint. I can't go on! You reduce me to despair! (To GAYEV) You're an old woman!

GAYEV: Who?

LOPAKHIN: An old woman, you! (*starts to go.*)

*I was
Emmy
Bol*

RANYEVSKAYA: (*frightened*). No, don't go. Stay with us, dear. I beg you. Perhaps we'll think of something.

LOPAKHIN: What is there to think of?

RANYEVSKAYA: Don't go, I implore you. It's more fun with you here, at any rate . . . (*Pause.*) I keep waiting for something to happen – as if the house were going to come down about our ears.

GAYEV: (*deep in thought*). Red cushion, and into the corner . . . cushion, red, and into the corner . . .

RANYEVSKAYA: We have sinned, and sinned greatly. . .

LOPAKHIN: What are your sins, then?

GAYEV: (*puts a candy in his mouth*). They say I've wasted all my substance in fruit drops. . . (*Laughs.*)

RANYEVSKAYA: Oh, my sins. . . Always I've thrown money about like a lunatic, and I married a man who made nothing of his life but debts. My husband died of champagne – he was a terrible drinker – and my misfortune then was to fall in love with someone else. I gave myself to him, and it was just at that time – and this was my first punishment, and it was like a club coming down on my head – my little boy . . . in the river here . . . my little boy was drowned, and I went away, went abroad, went utterly away, went meaning never to return, never to see this river again . . . I shut my eyes, ran blindly – and *he* after me . . . pitilessly, brutally. I bought a villa outside Menton, because *he* fell sick there, and for three years I knew no rest, neither by day nor by night. For three years he was an invalid – he drained my strength – my soul shriveled within me. And last year, when the villa was sold to pay my debts, I went to Paris, and there he robbed me openly, he threw me aside, he took up with another woman. I tried to poison myself . . . So stupid, so shameful . . . And suddenly, I yearned for Russia, for my homeland, for my daughter . . . (*Wipes her tears.*) Lord, Lord have mercy! Forgive me my sins! Don't punish me anymore! (*Takes a telegram out of her pocket.*) I got this today from Paris . . . He begs my forgiveness, implores me to return . . . (*Tears the telegram up.*) There's a sound of music somewhere. (*Listens.*)

GAYEV: That's our famous Jews' band. Do you remember? Four fiddles, flute, and double bass.

RANYEVSKAYA: it still exists? We ought to get them here somehow – we ought to arrange an evening.

LOPAKHIN: (*listens*). I can't hear anything . . . (*Sings quietly*) Money talks, so here's poor Russkies Getting Frenchfied by Germans.

(*Laughs.*) Very good play I saw last night. Very funny.

Questions:

a) Place this passage in context.

(10 marks)

- b) Describe the character of Lopakhin and Ranyevskaya as portrayed in this passage. (08 marks)
- c) Discuss the dramatic techniques used in this passage. (06 marks)
- d) What is the significance of this passage to the plot development of the rest of the play? (10 marks)

7. **SOPHOCLES: King Oedipus**

Enter TEIRESIAS, blind, led by an attendant.

OEDIPUS: Teiresias, we know there is nothing beyond your ken; lore sacred and profane, all heavenly and earthly knowledge are in your grasp. In your heart, if not with your eye, you see our city's condition: we look to you as our protector. We have sent – they may have told you – to Phoebus, and he has answered. The only way of deliverance from our plague is for us to find out the killers of Laius and kill or banish them. Now, sir, spare not your skill in bird-lore or whatever other arts of prophecy you profess. It is for yourself, it is for Thebes, it is for me. Come, save us all, save all that is polluted by this death. We look to you. To help his fellow-men with all his power is man's most noble work.

TEIRESIAS: Wise words; but O, when wisdom brings no profit, to be wise is to suffer. And why did I forget this, who knew it well? I never should have come.

OEDIPUS: It seems you bring us little encouragement.

TEIRESIAS: Let me go home. It will be easier thus for you to bear your burden, and me mine.

OEDIPUS: Take care, sir. You show yourself no friend to Thebes, whose son you are, if you refuse to answer.

TEIRESIAS: It is because I see your words, sir, tending to no good end; therefore I guard my own.

OEDIPUS: By the gods! If you know, do not refuse to speak! We all beseech you; we are all your suppliants.

TEIRESIAS: You are all deluded. I refuse to utter the heavy secrets of my soul – and yours.

OEDIPUS: What? Something you know, and will not tell? You mean to fail us and to see your city perish?

TEIRESIAS: I mean to spare you, and myself. Ask me no more. It is useless. I will tell you nothing.

OEDIPUS: Nothing? Insolent scoundrel, you would rouse a stone to fury! Will you never speak? You are determined to be obstinate to the end?

TEIRESIAS: Do not blame me; put your own house in order.

OEDIPUS: Hear him! Such words – such insults to the State would move a saint to anger.

TEIRESIAS: What will be, will be, though I should never speak again.

OEDIPUS: What is to be, it is your trade to tell.

TEIRESIAS: I tell no more. Rage with what wrath you will.

OEDIPUS: I shall; and speak my mind unflinchingly. I tell you I do believe *you* had a hand in plotting, and all but doing, this very act. If you had eyes to see with, I would have said your, and yours alone, had done it all.

TEIRESIAS: You would so? Then hear this: upon your head is the ban your lips have uttered – from this day forth never to speak to me or any here. You are the cursed polluter of this land.

OEDIPUS: You dare to say it! Have you no shame at all? And do you expect to escape the consequence?

TEIRESIAS: I have escaped. The truth is my defence.

OEDIPUS: Whose work is this? This is no soothsaying.

TEIRESIAS: You taught me. You made me say it against my will.

OEDIPUS: Say it again. Let there be no mistake.

TEIRESIAS: Was it not plain? Or will you tempt me further?

OEDIPUS: I would have it beyond all doubt. Say it again.

TEIRESIAS: I say that the killer you are seeking is yourself.

OEDIPUS: The second time. You shall be sorry for this.

TEIRESIAS: Will you have more, to feed your anger?

OEDIPUS: Yes! More, and more madness. Tell us all you know.

TEIRESIAS: I know, as you do not, that you are living in sinful union with the one you love, living in ignorance of your own undoing.

Questions:

- a) Place this passage in context. (10 marks)
- b) Describe the character of Oedipus as portrayed in this passage. (08 marks)
- c) Explain the themes portrayed in this passage. (08 marks)
- d) Discuss the significance of this passage to the plot development of the rest of the play. (08 marks)

SECTION C

WILLIAM WYCHERLY: *The Country Wife*.

8. How does the playwright use Alethea to portray the theme of love in the play, 'The Country Wife'? (33 marks)
9. What important lessons do you learn from the play, 'The country Wife'? (33 marks)
10. Examine the significance of the 'Trial Scene' in the play, 'Saint Joan'. (33 marks)
11. What important lessons do you learn from the play, 'Saint Joan'? (33 marks)
12. Discuss the playWright's portrayal of the theme of marriage in the play, 'The way of the World'. (33 marks)
13. Examine the relevance of the play, 'The Way of the World' to what happens in contemporary society. (33 marks)

SECTION D

YUSUF SERUNKUMA: *The Snake farmers*

14. Describe the character of Sekadde showing his role in the play, 'The Snake Farmer' (33 marks)
15. How far are the African leaders responsible for the Suffering of the masses in the play, 'The Snake Farmer'? (33 marks)

JOHN RUGANDA: *The Floods*

16. Describe the character of Nankya in the play, 'The floods'. (33 marks)
17. Discuss the Playwright's use of irony in the play, 'The floods' (33 marks)

WOLE SOYINKA: *Kongi's Harvest*

18. Compare and contrast Daodu and the organizing secretary in the play, 'Kongi's Harvest'. (33 marks)
19. Discuss the playwright's portrayal of the theme of dictatorship in the play 'Kongi's Harvest'. (33 marks)

hard working
chairman
greed
materialistic
hypocritical
Immoral

END

murderer
callous
betrayer