

P310/2
LITERATURE
IN ENGLISH
(PLAYS)
Paper 2
Mar./Apr. 2024
3 hours



WAKISO-KAMPALA TEACHERS' ASSOCIATION (WAKATA)

WAKATA PRE-MOCK EXAMINATIONS 2024

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

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

*Any additional questions answered will **not** be marked.*

Each essay question carries 33 marks

The context question carries 34 marks

SECTION A (33 marks)

WILLIAM SHAKESPEARE: *Richard III*

1. How effective is the use of symbolism in the play *Richard III*?
2. Show the relevance of the setting in the play *Richard III*.

WILLIAM SHAKESPEARE: *King John*.

3. Show the effectiveness of irony in the play *King John*
4. What lessons can be drawn from the play *King John*?

SECTION B (34 marks)

5. HENRIK IBSEN: *A Doll's House*

Nora : What is what, dear?

Helmar : Rank led me to expect a splendid transformation.

Rank : (*in the doorway*). I understood so, but evidently I was mistaken.

Nora : Yes, nobody is to have the chance of admiring me in my dress until tomorrow.

Helmer : But, my dear Nora, you look so worn out. Have you been practicing too much?

Nora : No, I have not practiced at all.

Helmer : But you will need to –

Nora : Yes, indeed I shall, Torvald. But I can't get on a bit without you help me; I have absolutely forgotten the whole thing.

Helmer : Oh, we will soon work it up again.

Nora : Yes, help me, Torvald. Promise that you will! I am so nervous about it – all the people-. You must give yourself up to me entirely this evening. Not the tiniest bit of business– you mustn't even take a pen in your hand. Will you promise, Torvald dear?

Helmer : I promise. This evening I will be wholly and absolutely at your service, you helpless little mortal. Ah, by the way, first of all I will just – (*Goes towards the hall door.*)

Nora : What are you going to do there?

Helmer : Only see if any letters have come.

Nora : No, no! don't do that, Torvald!

Helmer : Why not?

Nora : Traval, please don't, there is nothing there.

Questions

- (a) State what preceds this passage. (10 marks)
- (b) Describe the character of Torvald Helmer as revealed in the passage (08 marks)

- (c) What feelings are evoked in you by this passage? (06 marks)
(d) Discuss the significance of this passage to the development of the play. (10 marks)

6. SOPHOCLES: *Oedipus the King*

- Oedipus** : Now, good Corinthian, you advanced first is this the man you spoke of?
- Messenger** : This is the man.
- Oedipus** : Come now, old shepherd-please to look at me, and answer my question. Were you in Laius' service?
- Shepherd** : Indeed I was, sir; born and bred, not bought.
- Oedipus** : What trade or occupation did you follow?
- Shepherd** : The most part of my life a shepherd, sir.
- Oedipus** : What part of the country did you mostly work?
- Shepherd** : 'Twould be Cithaeron – or somewhere there about
- Oedipus** : Do you remember having seen this man before?
- Shepherd** : What man is that, sir? Where would I have seen him?
- Oedipus** : This man. Did you ever meet him anywhere?
- Shepherd** : I cannot say I did sir – not to remember.
- Messenger** : I am not surprised. I'll jog his memory. He won't forget the day when he and I were neighbours to autumn; and I would drive my flock back Corinth way for winter, and way for winter, and he to Thebes to Laius' folds. Was that the way it was?
- Shepherd** : Ay, that's how it was. 'tis many years ago.
- Messenger** : well then, may be you remember a baby boy you gave me, and asked me to rear it as my own?
- Shepherd** : (*with frightened eyes*) :
What do you mean? What are you asking me to say?
- Messenger** : Why, my old friend, here stands your baby boy!
- Shepherd** : Damn you, man, hold your tongue!
- Oedipus** : Come, come, old fellow;
He speaks more honestly than you, I think.
- Shepherd** : Why, how have I offended, honourable master?
- Oedipus** : Not answering straightly his question about that child.
- Shepherd** : He doesn't what he is saying. He is making a mistake
- Oedipus** : If you won't speak, willingly, we must make you speak.
- Shepherd** : Don't hurt an old man, sir, for the love of God!
- Oedipus** : Pinion his arms, there!
- Shepherd** : O sir, why, what is this?
What more do you ask to know?
- Oedipus** : This child he speaks of
Was it you that gave it to him?
- Shepherd** : Yes, it was. I wish I might have died that very day.

Oedipus : As you shall now, unless you tell the truth .
Shepherd : ‘Twill be my death to tell it.
Oedipus : Evasion still!
Shepherd : Have I not said I gave it him? What more?
Oedipus : Where did it come from? Your home or another
Shepherd : Not mine. Another man’s
Shepherd : By all the gods, master, ask me no more
Oedipus : Answer! If I must speak again, you die!

Questions

- (a) Place the passage in context. (10 marks)
- (b) Describe the characters of Oedipus and the shepherd as portrayed in the extract. (08 marks)
- (c) Comment on the mood of the passage. (06 marks)
- (d) Discuss the significance of the passage to the development of the plot of the play. (10 marks)

7. ANTON CHEKHOV: *The cherry orchard*

LOPAHIN: I’d like to tell you something agreeable, something cheerful. (*Glancing at his watch.*) I must leave at once.....there’s no time to talk....well, I’ll say it in two or three words. You already know that your cherry orchard is to be sold to pay your debts. The 22nd of August is fixed for the auction, but don’t you worry, my dear lady, sleep in peace, there’s a way out....this is my proposition. Now please listen carefully, I beg you. Your estate is only fourteen miles from town, the railway passes by, and, if the cherry orchard and the fields along the river were divided into plots and let for building summer villas, you would have an income of at least twenty-five thousand roubles a year.

GAEV: Come, come my friend, you’re talking utter-nonsense.

LYUBOV ANDREYEVNA: I don’t understand what you mean. Yermolay Alexeyevich.

LOPAHIN. You can ask twenty-five roubles a year at lease for every single acre that’s let and if you advertise in the news papers at once, I promise you be the autumn there won’t be a single plot vacant – they’ll all be snapped up. In a word you are saved Congratulations. The site is perfect, the river is deep, good for bathing too. Of course, there’ll be a lot of clearance to be done – all the old buildings this house for instance, which is really no use to anyone, will have to go, we must cut down the cherry orchard.

LYUBOV ANDREYEVNA: What did you say? My dear man, excuse me, but you don’t understand. If there is one thing really interesting, really remarkable, in the whole neighborhood, it is our cherry orchard.

Questions

- (a) Place the extract in context. (10 marks)
- (b) Describe the character of Lopahin as portrayed in the extract. (08 marks)
- (c) Explain any two major themes developed in the passage. (06 marks)
- (d) What is the significance of the cherry orchard in the passage and elsewhere in the text? (10 marks)

SECTION C (33 marks)

WILLIAM CONGREVE: *The way of the world*

- 8. Discuss the theme of marriage as portrayed in the play *The way of the world*.
- 9. In what ways is what happens in the play *The way of the world* a reflection of our contemporary society?

WILLIAM WYCHERLEY: *The Country wife*.

- 10. Discuss the theme of marriage as portrayed in the play *The Country wife*.
- 11. How relevant is the play *The Country wife* to the contemporary society?

BERNARD SHAW: *St. Joan*

- 12. Show how Bernard Shaw uses Joan to develop the theme of religion in the play *St. Joan*.
- 13. Discuss the theme of injustice as portrayed in the play *St. Joan*.

SECTION D (33 marks)

JOHN RUGANDA: *The Floods*

- 14. Describe the character of Nankya as portrayed in the play *The Floods*.
- 15. What is the role of Kyeyune in the play *The Floods*?

WOLE SOYINKA: *Kongi's Harvest*.

- 16. What is the role of Oba Danlola in the play *Kongi's Harvest*?
- 17. Show how Soyinka uses Kongi to develop the theme of dictatorship in the play *Kongi's Harvest*.

YUSUFU SSERUNKUMA: *The snake farmers.*

18. Describe Ssekade's character and show his role in the play *The snake farmers.*

19. How far are the African leaders responsible for the suffering of the masses in the play *The snake farmers*?

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