



## SECTION A

WILLIAM SHAKESPEARE: Richard III

1. Discuss the theme of ambition as portrayed in the play, *Richard III*.
  - Excessive Ambition is a major theme in Richard III. It explores the pursuit of power and search for identity explored mostly through Richard.
  - The most excessive ambition in the text is Richard's desire to be king. The path he embarks on to achieve this compounds his excessive ambition.
  - Richard's ambition to become King leads him to kill many people and to be cursed by both Queen Margaret and his own mother, the Duchess of York.
  - His great lust for power leads him to murder innocent young boys, his own brother and his wife.
  - The play highlights the evil that accompanies the quest for absolute power.
  - Richard realizes early that he cannot get on well given his looks: he is ugly, deformed, and ill-made. He needs ambition's wings to better himself. He makes a conscious choice to be evil hiding in the idea that society judged ability and humanity by physiognomy.
  - Richard engages in Machiavelli's politics in order to seize the crown for himself, maximize his own personal power and ensure his own personal survival.
  - Richard masterminds the death of his brother Clarence for Clarence is in his path to the throne.
  - Richard accelerates Edward's death to further clear his way towards his ultimate ambition.
  - He enlists Buckingham, Hastings etc. to consolidate his hatred for Queen Elizabeth and her kindred. He successfully has Grey, Vaughan and Rivers executed, which deaths further clear his path to the throne.
  - He mercilessly has his nephews Edward and Richard murdered because they have a better claim to the throne than him.
  - He marries and kills Lady Anne in a bid to neutralize her threat, having killed her father-in-law and husband (she can potentially have sympathizers who can become a problem to him)
  - Richard orders for the execution of Hastings when he stands his ground on who should succeed Edward IV.
  - His excessive ambition leads to his [inevitable] fall out with his longtime ally, Buckingham and orders for his execution.
  - Because he is excessively ambitious, he fails to analyze and understand the relationship between Derby [Lord Stanley] and Richmond. This relationship turns out to be the decisive blow at the battle of Bosworth which brings Richard to his ultimate end.
  - Buckingham chooses to align himself with Richard in hope of furthering his wealth and inheritance.
  - Tyrell is also persuaded by financial gain to kill the two princes.
  - Richard's oracy skills convince Lady Anne and sway the Mayor of London. He manipulates each of these but Anne herself is driven by ambition when she decides to go out with him.
  - He exploits the vulnerability of his own House of York in order to increase his personal political power.
  - The Yorks and Lancasters were all greedy for the throne even before Richard's schemes.

At the end, Richard remains with no allies and he is punished for suppressing his humanity becoming increasingly insecure, paranoia and plagued by his own conscience by the end of the play.

Ambition is deep-seated in the belief in the natural order and the chain of being where everyone had their own specific place in society and the universe. Richard is portrayed as a man without humanity, a foul minister of hell who is constantly referred to via demonic imagery.

He is presented as a villain, unforgivable and so his death begins a brand new chapter in England's history like Richmond says in the victory speech, "peace lives again/ That she may long live here."

Queen Elizabeth and the Duchess of York curse Richard to avenge for the loss of loved ones.

Richmond fights at the end of the play with ambition to restore peace.

(Mark as a whole 33 marks)

Examine the effectiveness of the use of dreams in the play, *Richard III*. (33 marks)

### Introductions

### Dreams

Clarence's dream | Richard's dream | Lord Stanley's dream | Effect | Plot development |

Themes suffering | Ambition for power.

- Three major dreams happen in the course of the play and they all have far reaching implications to the development of the play:
- Act 1, Scene 4, Clarence, imprisoned in the tower dreams that he is fleeing with Richard to France, but on the ship Richard stumbles and throws Clarence overboard causing him to drown. This dream foreshadows the near future as in reality Clarence is stabbed and drowned in a barrel of wine by the executioners sent by Richard.
- Act 3, Scene 2, Stanley dreams that a boar rips off Hastings' head. Here the boar symbolizes Richard. Stanley tries to warn Hastings but he turns a deaf ear and he is later beheaded on Richard's orders.
- The most important dream occurs in Act 5, Scene 3 right before Richard and Richmond head out for battle. In it, Richard and Raymond are visited by a parade of eleven ghosts (ghosts of the people Richard killed). In a similar pattern, each of the ghosts curses Richard and discourage him by saying things like, "Despair and die". However, they praise and bless Richmond and encourage him saying things like, "Live and flourish" and they hope that he wins the battle and ends Richard's gruesome reign.
- The third dream that appears like a movie screen, displays the people Richard killed one by one: Prince Edward, King Henry VI, Clarence, Rivers, Grey, Hastings, Young princes, Lady Anne and Buckingham.
- True to the ghosts' word, Richmond wins the battle by defeating Richard, and he becomes the new King of England.
- Dreams are part of the supernatural motif in the play and act in conjunction with ghosts, Margaret's prophetic curses, allegations of witchcraft Richard levels at Elizabeth and mistress Shore; and the continued association with demons and devils.
- These paint an atmosphere of intense dread and gloom which matches the malice and evil of Richard's inner self and also serves to heighten the sense that Richard's reign is innately evil, transforming England into a kind of Gothic netherworld.
- They help readers to predict the outcome of particular situations by evaluating these dreams and this helps the reader take in the total effect of the play. This highlights the aspect of foreboding as they project what is going to happen.

- Dreams are part of the play's larger preoccupation with the supernatural but stand out as both predictions of the future and also important symbols which all signify Richard's murderous nature.
- The dreams are important and deliberate part of Shakespeare's conception of the tragedy of Richard III. Shakespeare exploits the uncertainty in his time about whether dreams are natural or supernatural. His dreams therefore focus on human agency by amplifying the characters' ambitions, crimes and guilt consciences.
- When Richard's murdered victims return to haunt and repeatedly condemn him in the last dream, the guilt and retribution are highlighted and when Richard cries out, "A horse, a horse! My kingdom for a 'horse!' the ghosts' will is fulfilled when he is slain by Richmond.
- In spite of their prophetic nature, Shakespeare indicates that dreams are ambivalent i.e. some are prophetic, some reflect the dreamer's state of mind and sometimes there is little difference.
- Shakespeare complicates the models of the prophetic god-sent dreams found in classical tragedy by linking dreams to the past and present circumstances as well as the characters' mental constitutions.
- The dreams support Shakespeare's concept of the tragedy in which human characters autonomously forge their own calamities, rather than being confronted with a predetermined course of action or being instructed by metaphysical forces. The dreams explore how characters create, advance and experience tragedy.
- The dipping back into the past through dreams keeps the audience informed and the prophetic ones telescope what is happening in the future.
- In all the dreams advance plot, build character and theme and explore the general atmosphere of gloom and terror during the reign of Richard III.

*(Mark as a whole, 33 marks)*

### **WILLIAM SHAKESPEARE: King John**

#### 3. Discuss the role of Queen Eleanor in the play, *King John*.

- Shakespeare's Queen Eleanor is one of those mothers who could do virtually anything for their children no matter how it reflects on their personal character.
- She does everything she can to make sure her son stays on the English throne – even if it involves hurting her young grandson, Arthur.
- She is striking and somewhat a surprising figure. She interrupts the ceremony as the ambassador of France is asked to speak.
- When the King asks her to be silent, she takes over the stage, lecturing the King on his lack of effective diplomacy, and openly acknowledging his tenuous claim to the throne.
- She takes the initiative in claiming the Bastard as her grandson. She convinces the Bastard to think of not being a bastard son of Richard the Lionhearted without land but be a Falconbridge and enjoy his property.
- In her private conversations with John, it is clear that she has no high minded ideals about him being the rightful heir to the throne and thinks that his legal right is shake but she is ready to protect his interest.
- She encourages King John to hang on ferociously to what he's got. When she dies at the end of the play we see it clearly that he has lost the best ally and support.
- Traditional gender roles do not apply to Eleanor and she controls this society through her son. Traditional women of her society are supposed to be silent and obedient but Eleanor is none of those.
- The King is surrounded by a number of characters each able to influence him, but chief among these is his domineering mother, Queen Eleanor (formerly Eleanor of Aquitaine).

- At the beginning of the play, with the aid of his mother, John usurps the royal title of his nephew Arthur; the King of France, on threat of war, demands that Arthur be placed on the throne. Eleanor sees the resemblance of Phillip and her late son King Richard and devises ways of protecting the interests of the son.
- In the view of modern feminism, Eleanor is palpably acquiescent in the values which are created. However, in her limitations, she is eloquent and shows some strength of a feminist especially when she shuts the King on the ambassador's visit.
- She has a lot of responsibility of her own; King John sends powers to her, she has forces to command and the King depends on her "intelligence" that is her spies, to bring him news of events in France.
- Later, the play becomes frustratingly silent when it comes to Eleanor's possible complicity in Arthur's death, and she is given no opportunity to reveal her thoughts.
- *In the play she develops the plot, themes, character and atmosphere.*

(Mark as a whole 33)

Examine the effective use of irony and surprise in the play, *King John*.

*Candidates are expected to discuss the effectiveness of irony and surprise in the play. They should indicate that the essence of irony is expressed through surprises.*

- Shakespeare develops a series of layered ironies as the stage fills as Arthur's body lies on stage. All are initially unaware of the child's death and the scene is a fascinating exploration not only of grief, but of the contingency of moral decisions based on partial knowledge.
- The audience also experiences a series of surprises: King John passes the management of the Kingdom to the unhistorical figure of the Bastard; Lewis refuses the mediation of Pandulph ; the great supply that Lewis expects is lost on Goodwin Sands; the Count Melun reveals the treachery of Lewis to the rebellious English lords; Lewis seems determined to continue his campaign despite the two pieces of bad news about his supply and the return of the English lords; King John is poisoned, with no apparent warning; Prince Henry suddenly appears as the legitimate heir to the throne; and we are belatedly informed that Lewis, after all, has abruptly yielded to the persuasion of Pandulph and accepted terms of peace.
- There are moments of intense irony in the scenes of King John, most notably when Bastard, in high style, boasts before Lewis of the power and resolution of King John, when the audience knows fully well that the King is ill, weak, and ill-equipped in men.
- King John plans to murder the innocent young man Arthur in order to remain on the throne yet Arthur has legal claim to it
- Arthur who should have the best legal claim to the throne is not interested in becoming king.
- King John captures Arthur and takes him to Hebert's care yet the intention is to have him murdered.
- King John sees Arthur as a threat yet Arthur is not interested in the crown. He wants to be a simple shepherd.
- King John wants to give the impression that he does not want Arthur to die but what is in his mind is that Arthur should die.
- He knows that his reign is on a weak ground so he has no justification to be king but he clings on power
- He assumes an air of authority for the survival of his rule and grandeur but he relies on others.
- John's personal will is to have Arthur murdered but transfers the responsibility of the case to Hubert.
- He is a ruler without any strength of justice or virtue but pretends to be so.

- The legitimacy of John's rule is not real but he goes ahead to fight for the crown
- Arthur has legal claim or right to rule but cannot rule because he lacks the power to back up the claim.

(Mark as a whole, 33marks)

## SECTION B

### HENRIK IBSEN: A Doll's House

Cdt. Should mention Norah Helmer and states why, she thinks Nora should walk away.

5. "A woman should walk away from an abusive marriage even when it means leaving behind her children". Confirm the view in relation to *A Doll's House*.

- Helmer treats Nora like a child and considers her to be childish.
- At the end of the play, *A Doll's House* Norah ultimately asserts her agency and independence by walking out on her abusive husband and her children in order to truly understand herself and learn about the world.
- She realizes she has been shrouded in mystery of expectations and has misunderstood her position in the heart of her husband through his usual endearing words.
- By leaving her family Norah chooses to disregard societal norms but she makes a powerful decision that instructs women to go against servitude.
- Norah undergoes total change and recognizes the implications of the names her chauvinistic husband has been calling her. She is no longer a skylark, squirrel, or doll rather, she is now a reasonable human being' who can make something of her life.
- Growing up in a chauvinistic society, Norah has been brought up to believe that a woman, she should conform to what men want and remain ignorant of deeper learning until her husband attempts the unforgivable and the cloud on her eyes clears.
- She understands that Helmer is only saying sorry because he wants to maintain a good public image but he is inherently chauvinistic and so she cannot remain with a man who does not treat her as equal,
- Male chauvinism refers to prejudiced attitude of certain men who believe that they are superior to women. In the play, Torvald treats Nora like a mere child (a doll) and patronizes her, he views her as a mere doll.
- Society dictates that in marriage a husband is superior Nora is expected to be submissive and subservient.
- Norah's father also contributes to her decision because since her childhood, he supported male chauvinism.
- A woman is not supposed to do anything without the husband's permission.
- A husband is viewed as superior so he's always the bread winner in a home.
- Norah's father contributes to her subservient position because of male chauvinism
- Torvald does not value Norah's feelings, he refers to her as a liar and hypocrite.
- Torvald accuses Nora of being extravagant that she spends without his consent.
- Norah's friend Mrs. Linde expects Torvald to offer her a job. Men are seen as solutions to women's challenges.
- Nora is therefore justified to walk out of such a toxic environment for her peace of mind and personal discovery.
- She puts aside all societal criticism and makes her own decision to go and educate herself.

(Mark as a whole, 33 marks)

6. Do you find Nora Helmer an admirable character? Give reasons for your answer with reference to the play, *A Doll's House*.

Open minded, loving and caring towards her family, Secretive, Sacrificial, Courageous and enduring.

- Nora is the protagonist of the play and a wife to Torvald Helmer and a mother of three children. In the play, she's portrayed positively hence an admirable character.
- In the beginning she's shown as a submissive, childish woman, who enjoys being patronized, pampered and treated like a defenseless animal. She doesn't question the condescending nicknames and seems to enjoy the treatment Torvald gives her. She however undergoes drastic change.
- She is even in the beginning a little rebellious and defiant in character because, forbidden from eating sweets, she eats macaroons without the knowledge of her husband and even lies to him about it.
- She is also manipulative and often plays dumb to get her way with her husband.
- She is however not as deceptive and selfish as she first seems to be. Despite her seemingly cunning nature, she also possess a certain innocence and vulnerability.
- She is remorseful for committing forgery, an innocent mistake she commits in her desperation to save her husband from his illness.
- Her climatic transformation into a matured, bold, courageous, and independent woman forms a crucial part of her personality. These make her admirable.
- She is hard working, i.e. during the first year of their marriage, they are very poor and the husband is sick. She works hard for long hours to fend for her family.
- She's loving and caring strives to find means of saving her husband and secretly takes a loan.
- She's sacrificial, when doctors recommend that Torvald travel to Italy for treatment, she borrows money to save him she buys very cheap clothes in order to feed his family.
- Secretive; she hides her loan from the husband because she knows that he cannot stand the idea of being helped by a woman. She even works in secret to pay off the loan because it is illegal for a woman to obtain a loan without her husband's permission.
- She's an intelligent woman. She sees a need to find a solution to her husband's situation. There's need to reinstate Krogstad. She leaves the children with a nanny because. She does not want to spoil them.
- She has the ability to judge situations and other characters.
- She does everything possible to save her husband's life.
- She is a symbol of feminism, and for every oppressed woman who is patronized and denied her independence and self-identity.
- She represents the right of every woman to personal freedom and identity and breaks the stereotype that a woman's only duty is towards her children and her spouse.

*(Mark as a whole, 33 marks)*

### **ANTONY CHEKHOV: The Cherry Orchard**

Describe the character of Lyuboff Andreevna in the play, *The Cherry Orchard*.

- Madam Lyubof Andreyevna Ranevsky is the main protagonist and head of her family estate though in the last five years she has led them and the property into financial ruin. She has been away in Paris with a cruel lover who runs her into insolvency.
- She is proud and lives in self-absorption which lead to her loss of the family estate.
- Loving; saddened by the loss of her first husband, she hides in fancy and memory. She pours her love and affection not only to family members, but also on inanimate objects.
- Gullible and childish. She is unable to deal with the passage of time.
- Authoritarian
- Polite. She is a liberal old lady who dresses up like a child.
- Lovable
- Respectful
- Kind
- Adulterous

- She is a spendthrift, very generous and cannot help treating people around her with luxuries beyond her means.
- She is extravagant and when her orchard is being taken she throws an extravagant party to forget her challenge for moments.
- She is good humoured and lively.

(Mark as a whole, 33 marks)

8. What is the relevance of the play, *The Cherry Orchard* to the contemporary society?  
 Cdt. Should cite examples of character Events Themes are in text and what happens in society.

- Anton Chekhov's *The Cherry Orchard* (1904) examines the problematic points related to social class, class conflicts and social inequality. It is obvious that the social gap between the upper class and the working class is one of the problems discussed in the play. These are the same challenges of the contemporary society.
- The play encompasses and embodies characters and themes that are relevant to modern times such as social change, midlife regrets, and hope that the next generation will go out into the world, make a difference, and create a better and more prosperous life for
- It gives a clear-sighted perspective on human experience that studies the psychology of the deprived like Dunyasha and the ironical transformation in the once deprived like Lopakhin. The play is relevant to the contemporary society in the following way:
- There is a rise of the merchant class and middle class today as it is in the play. These have bought off the lands of those that were privileged in the past like chiefs in Buganda.
- There is considerable conflict between the elite and merchant class over possessions. The business world owns the banks that give loans to the elite middle class.
- New social values and conflicts have risen in society today; some of these modern values are in conflict with the tradition.
- Whereas many people who are illiterates have a lot of money on their disposal today, they are plagued by their educational background and still admire the elites they are socially better than. This has improved the value of education among the aristocracy.
- There is anguish and misery experienced by workers in the society today, say with pay imbalances between scientists and humanities people.
- There is continued struggle by some youths with unfortunate backgrounds to get to the top but the top is not satisfactory as Lopakhin experiences the burden of coming from the lower, working class and being the servant of the aristocrats who consider the peasants to be insignificant, ignorant and inferior creatures.
- It is common today for those who become poor to sell their lands; these lands are also sold to those that were once servants.
- People today are so greedy and do not care if what they destroy has been in place for centuries and is of common good, they care for their selfish interests and will clear the Cherry orchard.
- There is capitalism that is taking over society.
- The poor are still treated as if they are inferior creature or animals as workers suffer from insufficiency of living conditions and poverty.
- Society is decayed and those who had money are falling for their extravagancy.
- Wealth corrupts people to forget their humble background.
- People are rated according the status they hold in society. When you raise your status you can eat with kings.
- Memories rebuild our identity and should always be preserved.
- It is selfishness that divides the lower and upper classes.

(Mark as a whole 33 marks)

## SOPHOCLES: Oedipus the King

With reference to the play, *Oedipus the King*, discuss how Oedipus the King is destroyed by his curiosity.

The curiosity of Oedipus forces him, almost like a drug, to explore the mystery regarding his birth. This curiosity is not something extraordinary in Oedipus – it is an intrinsic attribute of human nature. Knowledge is not always desired – whether it is Adam or Oedipus, their curiosity caused their eventual downfall.

Ancient Greek plays weren't just portrayals of some obscure tale, but were insights on human nature. Oedipus, although a victim of circumstances, digs his own grave by curiously unravelling his past. Jocasta foresees his doom and asks him to stop, but to no avail.

Oedipus' curiosity is linked to his pride, a desire to prove himself greater than the forces of the world pitted against him. It is here where Oedipus fails to account for the fact that the truth can be worse than what he imagines it to be, and ends up ruining him. It is also linked to his hamartia, or tragic flaw, of pride. Oedipus' insistence on the truth is one in which he is able to fully demonstrate his own curiosity. Oedipus fails to demonstrate any humility in this process.

His own desire to solve the riddle of why the people of Thabes suffers and demonstrate a capacity to almost flaunt the power of the truth is where his curiosity is evident. He does not fully grasp or account for the fact that truth is so awful that it can subsume him, overcome him, and transform him from powerful ruler to an object of pity.

Oedipus is marked by his fate – he will kill his father, marry his mother and gouge out his eyes. He first hears of this when in Delphi he goes to consult Apollo who does not answer to his query but give him the old prophesy. He does not realize he is marked until it is too late.

He wants to outsmart fate by running away from Corinth to avoid killing Polybus whom he thinks is his father despite the drunkard's insight on this and marrying Merope, whom he thinks is his mother.

On the run, fate brings Oedipus face to face with his father whom he cannot recognize. As a proud prince, he wants to be given way and his quarrel with Laius leads him to killing the King and his train, he unknowingly kills his father.

As he progresses on his walk, he reaches his home community, Thebes, of course one he is unaware of, which is challenged with a sphinx whose riddle they should answer to avoid getting plagued. Out of nowhere he gets the answer and saves the community.

Later on when the village is attacked by a plague, he learns of his fate when he calls Teiresias the blind who can read and interpret prophecies. After he has provoked the seer, the angry Teiresias reveals that Oedipus is destined by fate to kill his own father and marrying his own mother and to eventually gouge out his eyes.

Oedipus does not believe anything and thinks he is invisible to the prophecies and does not fear his fate thinking he already left his parents in Corinth.

He becomes the man in pursuit of the answer and the ideas of his prophesy coming to fruition does not sit well with him.

He believes that free will does exist and he is always implementing his own actions into his everyday life.

Oedipus loses all his wisdom and good judgment for he has no prior knowledge of actually committing such acts that Teiresias and Creon accuse him of doing. He adamantly refuses to accept the fact.

He had unknowingly slept with his mother, killed his father, which becomes known at the end and he cannot bear looking at the sun so he gouges out his eyes fulfilling the prophecy.

- His weakness of character and the way reversals happen in the text all confirm the power of fate that made the shepherd to spare his life when he was meant to die abandoned in the hills after his father piercing his feet.
- Oedipus is destroyed by his curiosity that makes him determined to search for truth to the last bit; his pride that makes him unable to listen to Teiresias; his stubborn nature that stops him from listening to Jocasta's warning; his irrational nature that makes him flee Corinth; his disrespect and short temper all these drive him to his ruin.

(Mark as a whole, 33 marks)

10. Examine the effective use of flashbacks and reminiscence in the play, *Oedipus the King*.

- *The story of Oedipus's birth.*
- *The death of King Laius*
- *Character revelation*
- *Contributes to mood and atmosphere.*
- Reminiscence can be defined subjectively as the process of "calling into mind" a previous event or episode. As a literary aspect and in the philosophy of Plato, is a recollection evoked in the reader by the unconscious or conscious borrowing of images. Flashback is also a well-known and much used device in story telling that alters the flow of a plot by referring to events that happened in the past.
- The plot of *Oedipus the King* appears chronologically linear, encompassing less than twelve hours. Yet the play moves in a series of flashbacks and flash forwards and covers no fewer than thirty-five years of Oedipus' life, from his birth to his self-binding and waiting for the oracle which would decide his fate.
- The play opens with supplications to combat the plague that is taking toll of people as well as cattle and crops. Oedipus assures the people that he has sent Creon to Delphi in order to learn the remedy. When Creon returns back with news of the Oracle, it takes us back in time to events that happened when Laius, King of Thebes was killed by 'a band of robbers'.
- Oedipus' encounter with Teiresias turns into a brawl, with Oedipus boasting of past glory when he solved the riddle of the sphinx that Teiresias could not.
- Teiresias' long speech in response before he departs ends with a prophecy that before the day is out Oedipus will come to know what sins he has already committed. He accuses him of being the murderer of Laius and the cause of the plague. The prophecy points to events that have happened ten or fifteen years ago.
- A back-and forth flip of events is told that fills up the gap in the information about Oedipus' achievements as well as the acts of sin he is guilty of.
- The longest flashback happens when Jocasta mentions the exact spot where Laius was killed. This reminds Oedipus of what he once did at the same spot. This connects him to what happened in his youth when he visited Delphi and what he heard there about his future. Jocasta tells him of a similar prophecy on her son. These flashbacks continue to show Oedipus' lack of recognition and his curiosity that will soon bring him to a disastrous discovery.
- We are taken back to the events that happened at Oedipus' birth and a glimpse of his life in Corinth as well as what compelled him to leave the city state he thought to be his own. Through flashback, the story of Oedipus' life is told bit by bit.
- Flashbacks help in rearranging the events of Oedipus's life and foregrounding the cause of the present events.
- In the last two episodes of the play, the Corinthian Messenger and the Theban Shepherd also bring flashbacks that finally bring Oedipus to his recognition and tragedy. It takes Oedipus time to solve the jigsaw puzzle but he soon realizes that the Kingdom that demands for his services as a King is not his parentage.

Jocasta who has understood fast kills herself and when the flashback given by the Shepherd who was also the only survivor when Oedipus killed Laius, he cannot seek for more information but gauges out his eyes.

Candidate should explore Jocasta's story about the Oracle; Oedipus' story of his background; the Messengers' stories and the death of Jocasta as well as the encounter with Teiresias as key areas of flashback and reminiscence and show their effect.

*Mark as a whole 33 marks*

## SECTION C

### GORGE BERNARD SHAW: *Saint Joan*

#### Questions

(a)

Archbishop is contacted about Joan but he is reluctant to accept her thinking she is unholy. Captain La Hire has however reported that she has had good influence on the soldiers and that she is an angel dressed as a soldier and they should let her do the work. They plan to test her by making Bluebeard pose as the Dauphin and if she realizes this she will be taken on. As soon as she sees Bluebeard, Joan dismisses him and looks out in the crowd for Dauphin whom she drags from the crowd telling him she has been sent to free France from the English and to crown him King in the Cathedral at Rheims. The Archbishop is consulted and is convinced Joan is pious and asks everyone to leave her with the Dauphin. Charles confesses to her his fright and miserable condition and how he hates wars but she persuades him to call on all the others and announce that he has given command of the army to the Maid to do with it as she likes leading to the passage.

After the extract, Dunois says that they must sail up river and attack the English from the rear, but they have to first pray to God to change the wind. They leave to find a church, but, suddenly, the page notices that the wind has changed, and he calls The Maid and The Bastard back. Dunois thinks that God has indeed spoken, and thus he says that if Joan will lead the armies, he will pledge his allegiance to her.

(b) Describe the character of Joan and Dunois in the extract. (08 marks)

#### Joan

- Courageous
- Inquisitive
- Intelligent
- Religious/ Godly
- Bold, warrior-like and revolutionary
- Strong willed/ Iron hearted
- Relentless
- Confident
- Autonomous/ Self-sufficient

(Any 2x2 = 04 marks)

#### Dunois

- Proud and self-conceited
- Disrespectful/ despising
- Impolite/ rude
- Chauvinistic
- Realistic
- Hoodwinked

(Any 2x2 = 04 marks)

(c) Explain the themes highlighted in the extract.

- Power
- Religion
- Warfare
- Women and femininity

(Any explained  $3 \times 2 = 06$  marks)

(d) What is the significance of the extract to the rest of the play in regard to character and plot development?

**Plot development –**

the greatness of Joan, her simple but moving manner and how nature responds peacefully when she surfaces continues the assurance that she has been ordained to fight for the French.

(Any  $3 \times 2 = 06$ )

**Character development –**

Dunois is depicted as a realistic soldier and a romantic speaker who evaluates the tactical difficulties of the situation before moving into action. He is also proud and needs extra caution to trust Joan. Joan is also depicted as a miraculous character whose presence changes the current of the wind. She is down to earth, strong willed, Godly and self-sacrificing.

(Any  $2 \times 2 = 04$ )  
(10 marks)

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

### Questions

(a) Place the extract in its context.

Before the extract, Marwood and Finall meet alone in Wishfort's house. She has just finished telling Finall everything she has learned, from Foible's involvement with Mirabell's plot to his wife's affair with Mirabell. Fainall complains that the problems they face are, "the way of the world". Later, Wishfort and Foible are waiting for Sir Rowland. Suddenly, Wishfort sees a coach approaching from her window. She asks Foible whether Wifull has greeted Millimant as she ordered. She is informed that Wilfull is busy getting drunk in the parlor. Wishfort, annoyed, tells Foible to call Millimant down. Wishfort goes out to tell Wifull that he is to meet her niece. Before she leaves, she gives Foible one last piece of instruction: Foible is to see that Wilfull and Millimant meet and come find her, so that she doesn't stay with Sir Rowland too long. Wilfull, somewhat drunk but very shy, is too bashful actually to complete his proposal to Millimant. Overawed by the aloof lady, he is eager to get away and grateful when she dismisses him. It is obvious that he will not succeed, but he is likeable in his embarrassment.

After the extract, Fainall enters and Millimant declares that she loves Mirabell violently. As Mirabell leaves the company, Sir Wilfull, Witwoud, and Petulant come in from dinner. They are all drunk and Wilfull is the most drank. The spurious Sir Rowland arrives to woo Lady Wishfort, and his wooing bids fair to be successful when a letter is brought from Mrs. Marwood in which she tells Lady Wishfort of the plot. Between them, however, Waitwell and Foible manage to convince Lady Wishfort that the letter is actually sent by Mirabell and is designed as a plot against Sir Rowland. She is convinced at least at the moment.

(10 marks)

(b) Describe the character of Mirabell and Mistress Millamant in the passage.

Mirabell

- Loving
- Tactical/ calculative
- Persuasive
- Impertinent
- Headstrong
- Inquisitive
- Playful

Millamant

(Any 4 x 1 = 04 marks)

- Proud/ arrogant/ obstinate
- Liberated
- Snobbish
- Romantic/ loving
- Determined
- Sensitive
- Outspoken/ frank
- Playful/ teasing

(Any 4 x 1 = 04 marks)

(c) Explain the themes highlighted in the extract.

- Marriage and social standing
- Women emancipation/ liberty
- Love and money
- Sexual freedom/ open relationship

(Any 3 x 2 = 06 marks)

(d) What is the significance of the extract to the rest of the play in regard to character and plot development?

**Plot development** – this proviso scene is an emblem of Restoration comic convention; characters descend to obvious display of emotion and maintain decorum even when engulfed in love. Characters, men and female build their self-ego. The scene reconciles the irreconcilables. Mirabell will be a husband, Millamant will dwindle into a wife, but they have made a victory of their mutual surrender.

(10 marks)

## WILLIAM WYCHERLEY: *The Country Wife*

### Questions

#### ACT III Scene 1

(a) Place the extract in its context.

Before the extract, Margery is depressed because she is not allowed into town. She is envious of Alithea, who goes about freely, and Pinchwife rebukes his sister for setting a bad example. Alithea says that it is Pinchwife-himself who has put these ideas in Margaret's head. He believes that he and Margery should return to the country. Margery grows irritated when Pinchwife mentions their country home and tells him that she has been ill since he told her about the man at the theatre who was in love with her. She begs him to take her to the theatre so that she can see the man who loves her. His refusal for her to go out increases her curiosity and anxiety to see the man who leaves her. When he refuses she tells him she wants to see some sights of the town. A little cautions him and

gives him an idea to let her go to town. He accepts to take her on condition that she wears some disguise leading to the extract.

After the extract, Sparkish begins to tease Harcourt about the fact that he flirted with Alithea. He then rounds on Horner and asks if he had the "wits" making fun of him in the theatre that afternoon. Horner admits that he did but finds it strange that Sparkish and his friends do not go to the theatre to laugh at the play. Sparkish announces that he and his friends are much funnier than most of the plays and that they hate the poets who write them. This is because Sparkish wrote some songs for a woman he was courting and a poet made fun of them in one of his plays which deeply offended Sparkish and brought him to the belief that poets deliberately try to brave "honourable" men of rank look foolish on stage by giving them comic parts.

- Admiration of little pretty Sir James and requests to have a walk.
- Jealous pinch wife remains unsettled and Margery returns with oranges.

(10 marks)

(b) Describe the character of Horner and Harcourt in the passage.

#### Horner

- Immoral/ womanizer
- Deceitful/ cunning
- Perverse
- Hateful of women
- Disrespectful of women
- Scandalous
- Advisory
- Hypocritical
- Bold / Frank

(Any 2 x 2 = 04 marks)

#### Harcourt

- Humorous
- Loving
- Frank
- Rational
- Fearful
- Inquisitive
- Hypocritical

(Any 2 x 2 = 04 marks)

(c) Explain the themes highlighted in the passage.

- Appearance Vs reality
- Marriage insecurity
- (immorality)
- Rivalry for women
- Town versus country
- Love

(Any 3 x 2 = 06 marks)

(d) What is the significance of the extract to the rest of the play in regard to character and plot development?

**Plot development** – Sparkish hides from Alithea because he wants to spend the evening at court rather than with her. Pinchwife tries to ignore Horner but Horner recognizes them and asks Sparkish who the young man with them is. Horner and Dorliant follow the ladies at a distance.

**Character development –** Horner's cunning and deceitful nature when he claims he hates women and only comes near them to laugh at them and revenge; Harcourt's frank and good naturedness and loving makes him convince Sparks to talk to Alithea such that he doesn't annoy her even if he wants her for himself.

**3 Characters = 3 X 2 = 06**

**Plot dev't = 04**

**(10 marks)**

## **SECTION D**

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

Confirm that President Kongi is responsible for the shame that befalls him at the end of the play, *Kongi's Harvest*.

- President Kongi is the President of the state of Isma. He is a modern leader who is also a dictator and a contrast of Oba Danlola, a King of Yoruba government who represents the old order. Kongi is the head of state Isma presented as a pseudo revolutionary just focused on perpetuating his rule instead of developing the state. He is at the centre of the play and greatly contributes to the development of the central theme of dictatorship.
- It is under Kongi's influence that the spiritual leader Danlola is put under detention without any trial.
- He imposes his views on the people and wants to remain supreme in Isma land. The dictates that Danlola should appear only at the new Yam festival presenting the sacred Yam with his own hands to him.
- Kongi takes advantage of the government machinery to suppress any forces against his regime. He orders the arrest and detention of the two kings.
- He strategically plans to use the new Yam festival a highly respected festival to force Danlola relinquish his kingship to him so that he remains the sole and most powerful leader.
- He manipulates people so that he becomes the political and spiritual leader. He does not tolerate any one who may raise a voice against his scheme.
- He wants recognition as the supreme head of the land and loves to hear slogans in his favour
- He influences the secretary to have his name affixed to all dates in Isma.
- He creates his own Reformed Aweri fraternity to serve his selfish interests. These are relegated to mere sycophants only promoting the opinion and thoughts of Kongi.
- He shouts slogans praising himself hence directly showing the people that he is above them and no one should oppose him. He refers to himself as the spirit of the harvest.
- Kongi has no patriotism but he has lust for power with the trend that points towards modernism.
- In the play, President Kongi is responsible for the shame that befalls him because of a number of reasons:
  1. He imprisons Oba Danlola and persuades him to demonstrate his submission publicly by handing over a portion of chosen yams to Kongi at a national festival, the festival of the Yam.
  2. President Kongi eats the Yam but neglects the special side of the ceremony and is therefore bound to get adverse results.
  3. He hijacks the big Yam harvested from Daodu's garden because he wants fame that he has not worked for.

4. It is the desire of people like Dodu that Kongi is overthrown even though it is not easy to overthrow a dictator like Kongi who is well entrenched in his city of power. The dictator must be the cause of his own downfall.
5. Daodu wants to show a credible mock treatment to Kongi by participating in the agriculture contest and winning the first prize. He works closely with Segi to give Kongi a humiliating harvest.
6. When Segi's father, a convict who had escaped is caught near the ceremony ground and shot. Segi calmly presents Kongi with the head of the slain man.
7. The harvest disintegrates into chaos and Kongi is deserted by all his confidants including the organizing secretary.
8. At the harvest festival Dodu experiences a night mare when he faces the stark reality of Kongi's autocratic rule.
9. There is no bond of trust between Kongi and the masses. It is fear that forces them to acknowledge his power.
10. Kongi orders for the killing of Segi's father while the festival is taking place and she has to fight back.
11. Segi is Kongi's former girlfriend and now a girlfriend to his chief enemy so she knows him very well.
12. When he expects to be presented by the biggest yam, she instead presents him her father's head his killers have just cut off leading to his downfall.
13. He fails to acknowledge that modernism can flourish only in the soil of tradition yet success of any government depends on the combination of tradition and modernism.
14. He loses his grip over power and greatness because of his lack of power and generosity.
15. Kongi is egocentric and his continued pursuit of power leads to his absolute darkness where there is nothing but destruction.
16. Though Kongi manages to curb the Oba's political authority, he fails to destroy his spiritual and moral grip which is retained in people's minds so his continued comparison of himself to the Oba leads to his downfall.

**Mark as a whole 33marks**

**15. Describe the role of Segi in the play, *Kongi's Harvest*.**

- Segi is portrayed as a mysterious, powerful, clever and receptive character in Kongi's Harvest.
- She has been a prostitute at the bar where she used to work and has had affairs with the powers that lead this society including Kongi and Oba Danlola.
- She is the daughter of a prisoner who has just escaped and one that Kongi kills the Yam festival.
- She is a misunderstood character who is shrouded in mystery. Daodu's song describes Segi "a coiled snake is beautiful asleep... if the snake would welcome me, I would not wish a softer pillow than this lady's breasts. But don not full with one whose bottom ripples as a python coiled in wait of rabbits."
- This interpretation of Segi describes her role especially in the overthrow of Kongi during the Yam festival.
- Segi is portrayed as a sex goddess with irresistible features yet she is as dangerous as a poisonous snake. She seduces by her looks while at the club and men including the secretary to Kongi sing praises of her.
- The secretary's song of Segi describes her to be the daughter of the sea that elders warn they are gods to stay away from at night no matter her beauty. This explains Segi's corrosive nature.

- To the other characters, Segi appears to be not of this world and in possession of qualities of the supernatural i.e. she is seen as a sex symbol endowed with features that attract men to her.
- She is endowed with power to handle situations and people and when initial plans fails, she is quick to suggest an alternative.
- It is on record that even the apparently asexual Kongi used to be her boyfriend and the presentation of the head to him is her wholly handwork.
- She is a receptive character who welcomes the secretary to her club and gives him a constant supply of free drinks i.e. she looks after her guests especially the important ones
- Segi is a super woman who fulfills an important dramatic function – she establishes that the female principle supports the opposition to dictatorship, and on occasion leads to it.
- When Danlola offers the yam to Kongi, a gunshot is heard and it is Segi's father being killed for escaping prison. Segi refuses to give way to grief and saying "she is tired of being the mouse in cat-and-mouse games, she sets off to improvise a fitting denouement to the festival.
- She presents her father's head to Kongi and even when he extorts, declaims, reviles, cajoles, damns and curses people revelry rise and drown his words.
- Her final role therefore is leading to the overthrow of Kongi, the autocratic leader all have been crying about.
- Her presence in the play develops the plot, themes, character and contributes to lessons and atmosphere.

*Mark as a whole (33 marks)*

### **YUSUF SSERUNKUUMA: The Snake Farmers**

- Discuss the theme of greed and political corruption in the play, *The Snake Farmers*.
- The play highlights the problems that afflict African countries including greedy leadership, outbreak of diseases like polio and cholera, famines, coups, genocides, cattle rustling and natural disasters.
  - Sekadde is 'intoxicated by wealth' according to his accomplice Opobo.
  - The man at the corner was in charge of all the bicycles donated by the missionaries, but he sells some of the bicycles. He therefore marries another wife because he gets money. Opobo calls it 'money marry'.
  - NGOs operate in the society of the play with huge funding coming from America and Europe but their operations are mysterious because of the greedy people like Opobo and Sekadde who use them to accumulate wealth.
  - These run the organizations like personal businesses where the only people who benefit are the officials or owners and donors are too blinded and continue to send moneys to clear similar problems year in year out.
  - Sekadde and Opobo hatch a plan to start a snake farm so that the aids from the missionaries can keep coming when the snakes seem to be cleared. This is for their greed and to maintain a continued supply of money.
  - They want to continue receiving money from America and Europe without caring what their community will be like or the moral behind it. They lack integrity and just do what benefits them.
  - The donations from the Londoners not only fights the snake epidemic effectively but also becomes a sudden source of wealth for the elders, particularly the chief and the chairman.
  - Since they control the funds donated by the missionaries, the elders are able to build new houses, get shoes for themselves and their children and even marry new wives.
  - When they realize snakes have been eradicated, and therefore, there may not be any need for the missionaries to donate more money, the village chief and chairman devise a plan to ensure the whites keep sending funds.

- They start a snake farm in a secret part of the village from where they release a few snakes every now and then to kill people and livestock so that they can call for more help.
- People and livestock continue dying at the hands of the greed of the leaders. It is this greed and political corruption that Serunkuma criticizes and it satirizes the practice of many leaders that depend on foreign aid. They create problems and kill people just to have themselves get money.

*(Mark as a whole 33 marks)*

**17. Examine the effective use of satire in the play, *The Snake Farmers*.**

- Satire is a humorous writing or speech intended to point out errors, falsehoods, foibles, or failings. It is intended to reform human behaviour or human institutions.
- *The Snake Farmers* is a satire on the facade that Africa's seemingly perennial need for aid from the West.
- It is a mockery of African leaders, NGO officials and other persons in positions of responsibility who have no qualms about getting donor funding from the West at whatever cost.
- Such people create illicit crises to ensure that they get money to deal with the problems but in actual sense when the money is serving their greedy personal projects.
- They look for any sort of evidence of accountability to continue receiving funding.
- The play satirizes the fact that African states claim to be independent but their leaders are always wagging their tails at the opportunity of Aid from the West and also steal those moneys to enrich themselves.
- The failure of African leaders to handle their own problem
- 'Although the colour of our skins may be different, we are brothers and sisters,' Opobo remarks when he wants Aid from the Londoners.
- It's ironical that help to save Kayunga village from the snake epidemic comes from all the way front London not Sahara.
- Men die of the money brought by the whites. A drinks himself to death, Opobo laments.
- Villagers remark that snakes were once good neighbours.
- Opobo is a land lord but poor.
- Sekadde owns a whole forest but poor.
- Opobo has a leaking house.
- The government of Sahara to which the Kayunga people okay taxes fails to show up and help them during the snake epidemic.
- There is a general feeling of happiness among those still alive in Kayunga despite many people dying from snake bites. They look at the how the missionaries have elevated their lives. They have shoes, clothes, bicycles, a community centre building, and a hospital, a direct benefit from the snake epidemic outbreak. In a horrifying but true wit, Sekadde says 'nations are built on dead bodies. Snakes have built us prosperity'.
- People drinking themselves to death.
- Kayunga men enjoyed women and 'waragi' without control moreover at a burial.
- The idea of starting a snake farm in order to continue getting Aids.

*(Mark as a whole 33 marks)*

**JOHN RUGANDA: *The Floods***

**18. Discuss the theme of Violence in the play, *The Floods*.**

- Violence is behaviour involving physical force intended to hurt, damage, or kill someone or something. John Ruganda's *The Floods* examines a historic period in

- Uganda when violence and gruesome murders dominated politics and social life. It examines the use of violence by the state to achieve and consolidate power.
- The politics of dead bodies, the bodies we hear about in the play and those of the island people who are submerged is the epitome of violence.
- The play is replete with violence which reflects the truthfulness and inhumanity of Amin's regime of 1971 to 1979.
- This violence is directed at both imagined and known enemies who dared to contest the state's power.
- The state that should protect its citizens is portrayed as having exposed its people to violence in order to assert and display its power.
- Excessive violence in the play is a signifier of state power and also the language of the state. The use of force against its people in order to assert its policies and interests constitutes state violence.
- The state also engages in a number of 'violent activities to eliminate all the people (such as the island people) who are likely to be against the regime.
- Force is implemented by the state's military agencies which include the security forces. The principal justification of a state is to offer security to its citizenry but it ironically uses force against its citizens.
- In the three waves of the play, 'the floods' symbolically represent the blood let out from the mass killings committed by the state. It also represents the lie given to the island people who are killed on sail, that a flood is coming for them and so should board a ship and get away.
- The play built on four major characters is acted as a play within a play and as role plays where these characters take on different roles to enact the memory of violence. Bwogo, the protagonist uses his position to dupe the island people and the Headman who is in charge of the said island rescue team plays the role of an abusive leader. Kyeyune, a former fisherman and survivor of the violent regime dismisses allegations made about the impending floods and warns that the rescue boat is fated to actually sink.
- Bwogo is a powerful man who participated in Amin's violent regime and Nankya is also a survivor of this violence. Kyeyune and Nankya narrate in the second wave their experiences of violence committed against them and others, by the state.
- In the final wave Kyeyune provides an explanation to the cause and reason for the violence meted out against the people. He attributes it to a myth where the sea goddess, Nalubaale was violated and raped by a greedy man, Nyamgondoh.
- The killings and disappearances of people according to Kyeyune, are because of the goddess's anger and desire to revenge.
- Kyeyune's experience with the dead bodies captures the extent to which violence has been used by the state to destroy its real and imagined enemies. The killings by state are aimed at retention of power and elimination of potential rivals.
- The play studies the abuse of power by military dictatorship and the dehumanizing violence against masses, and the real and imagined enemies of the state.

*Mark as a whole, 33 marks*

1. Describe the character of Kyeyune as portrayed in the play, *The Floods*.
- Although Kyeyune, an old fisherman appears in only a few brief scenes in the play, he is a living witness to the atrocities committed by Bwogo and his men against their Ugandan brothers.
  - Striving to earn his living by fishing in Lake Victoria which surrounds his home island, Kyeyune confronts the gruesome reality of Bwogo's evil.

- To his dismay, he fishes out a dead military with “three long nails in his head, his genitals sticking out in his mouth,” with “a big stone around his neck,” and with “his belly ripped open and the intestines oozing out”.
- The scene is so shocking that the old fisherman begins to retreat into contemplation, trying to figure out the possible reasons for the slaughter of the soldier.
- He is in utter uncertainty like many other Ugandans of what is coming next following the shocking fishing and many such challenges in society.
- His inner turmoil sharply intensifies when he confronts a similar grotesque scene, that in which he discovers “a human finger in the bowels of a fish”. The trauma of the scene makes his mental acuity slip away. In fact Bwogo says of him, “Poor fellow. Has never recovered from the experience. Goes about talking to himself all the time. Sometimes talks to trees and buildings. Any object.”
- He is internally insecure and vulnerable. He gives up fishing and takes refuge in madness, a strategy which can be seen as a physio-psychological escape from the disturbing images of violence.
- He is helpless and though he acts mad, the words he utters are not seemingly nonsensical words of absurd drama, they are organized, purposeful words that metaphorically reflect a desperate sociopolitical reality.
- He is superstitious. He thinks that the red cloth in his luggage was the one that triggered the lightning and fears that going back to see the ghost of the dead soldier he saw dying will haunt him.
- Skillful – he traps the heads man into the net when he is forcing him to enter the boat. He tells of songs villagers weaved to praise his fishing skills.
- He is wise and sensitive – he senses mischief in the radio announcement of the impending floods and does not rush into the boat hence saving his soul.
- He is courageous – he faces Bwogo and questions him about his authority and notes that he has a pistol underneath his jacket.
- He is straight forward and bold and speaks up for his rights and those of others.
- He is prayerful even when Bwogo points his gun at him and this helps him escape when Bwogo misses the target.
- He is a representation of the common man who was the victim of atrocities committed by government.

*Mark as a whole, 33 marks*

END