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WAKISSHA JOINT MOCK EXAMINATIONS

MARKING GUIDE

Uganda Advanced Certificate of Education

LITERATURE P310/2

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SECTION A

WILLIAM SHAKESPEARE: *Richard III*

1. Discuss the theme of ambition as portrayed in the play, *Richard III*. *The Lancasters and Yorks were ambitious before Richard.*
- 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 at the beginning makes his plans known through soliloquy*
 - 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 in his path to the throne.
 - Richard accelerates Edward's death to further clear his way towards his ultimate ambition.
 - He ~~enlists~~ ^{Elton notes} Buckingham, Hastings etc. to consolidate his hatred for Queen Elizabeth and her kindred. He successfully has Grey, Vaughan and Rivers executed, which ~~death~~ further clears 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~~ ^{get married}.
 - He exploits the vulnerability of his own House of York in order to increase his personal political power. *Richmond also shows ambition when he rises as a king at the end*
 - 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."

Conclusion

→ Butcher of York

(Mark as a whole 33 marks)

2. How relevant is the play, *Richard III* to the Ugandan audience?

Richard III as a character, born a premature and deformed with a hump and shriveled arm capitalizes on his deformities and ugliness to contrive havoc on his society as he pursues his hideous and overwhelming ambition. Through him, the events and other characters in the play, the Ugandan audience can relate:

- There are many enmities amongst families in Uganda just like it is in the play.
- Greed for power is evident among Ugandan leaders at all levels.
- There is family hypocrisy where family members betray their own.
- The leaders at many levels are portrayed as evil and villainous in the Ugandan community.
- There is a general air for retribution and vengeance. — Marriage in some cases is motivated by Greed.
- There are many political geared murders and political prisoners in the Ugandan society.
- Many leaders are shrouded in guilty and tend to become even worse to cover up the guilt.
- The masses suffer as consequences of those in power.
- There is a lot of fear and distrust for leaders among the masses in Uganda.
- Many leaders are openly opposed by the masses and common people which may lead to their downfall for example, Hon. Mathias Mpuuga. Evil is punished.
- The extreme abuse of human rights in the community. Politics is a dirty game
- The plight of women especially during social upheavals is evident in the Ugandan society.
- Hard repercussions of blind and excessive ambition to leaders such as Hon. Ssegireinya.

— The disabled people who want to prove that they too can do something (Mark as a whole 33 marks)

WILLIAM SHAKESPEARE: *King John*

3. How does Shakespeare effectively use irony in the play, *King John*?

Candidates are expected to discuss the effectiveness of irony in the play.

- 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.
- 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 to rule.

- Cdt shd talk about Situational dramaticic Verbal Irony
- 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 Hubert'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. Etc.

Mark as a whole 33 marks

4. Discuss the theme of betrayal in the play, *King John*.

- In Shakespeare's play King John, King John goes to war with France to hold on to his uneasy claim to the throne. Not being the true heir to the English throne, John captures Prince Arthur, his older

- Penbrooke runs to the French side yet he is a trusted noble brother's son, and locks him away in a tower. John is soon faced with vanity of his efforts, as his kingdom and his mind begin to crumble.
- Betrayal is the most pervasive theme in King John and it's difficult to trace a single character in the play who does not betray or let down another.
- There is a lot of backstabbing in the play and right from the beginning to the end, King John is rife with all manner of political double crosses.
- In the play, King Phillip betrays Constance and Arthur when he thinks he can secure a good deal for his son Luis.
- He betrays his alliance with King John when Cardinal Pandolf brings the pressure of the church to bear on him. *Later he shifts his alliance to France*
- Later, the English noblemen betray John because they think he has murdered Arthur.
- They join hands with Luis the Dauphin and wage war on King John.
- Count Melum later betrays Luis and tells the noblemen that Luis intends to execute them all after the war. *John repeatedly breaks vows and promises*
- The noblemen consequently betray Luis by joining back up with King John.
- Also, Hubert betrays King John when he fails to kill Arthur out of love and pity. Though Arthur is later killed, Shakespeare shows that not all betrayals are bad, some are for the good cause.
- King John betrays his brother Arthur who is the legitimate King. *(Mark as a whole 33 marks)*

5. SOPHOCLES: *Oedipus the King*

- a) Place the extract in its context.

Before the extract, a plague afflicts Thebes and King Oedipus institutes a commission of inquiry. He sends Creon to Apollo to find out from the oracle and also sends for the blind seer Teiresias to interpret this for him. Both Creon and the seer tell him that he is the cause but he thinks they have conspired and dismisses them. He decides to investigate the matter further. He realizes that at the death of Laius, one man escaped and he is still alive. Much as this story is similar to what he knows to have happened, the story out in the community seems to indicate Laius was attacked by a group not a single man. This makes Oedipus and Jocasta seek the shepherd thinking his message will surely exonerate them. *5 points before*

After the extract, a messenger from Corinth delivers message of Polybus and Merope's death. He also announces that Oedipus has been chosen by the people to be their king. He learns from this man that he was not a true son of his supposed parents but he had been offered to them by this messenger. The messenger had also got him from a herdsman from Thebes and he had a pierced foot. Jocasta interprets this well and retires to her bedroom from where she kills herself. The more news Oedipus seeks embitters him to the core and when he learns of his wife/ mother's death he wants to die too but he can't do it by himself. He gorges out his eyes just like the oracle had ordained.

5 after (10 marks)

- b) What role does the chorus play in the extract?

The chorus of faceless elders and community people is very significant in the extract because:
Serves as a powerful indicator of how the audience should react.

- Provide commentary on the events from a distance.
- Narrate events that take place off stage.
- Participate in the actions
- Predict the next course of action.
- Provide the atmosphere.
- Underscore the tragic actions.

- Advisers
- Peacemakers

prophets the plot

(Any 3x2 = 06 marks)

- c) Describe the character of Oedipus and Jocasta in the extract.

Oedipus

- Inquisitive/ curious
- Naïve and ignorant

- Guilty
- Fearful
- Presumptuous
- Vain
- Impious

$$\text{Any } 2 \times 2 = 4$$

(Any 4x1 = 04 marks)

Jocasta

- Gullible
- Submissive
- Loving and caring
- Conceited/ deluded
- Impious

$$\text{Any } 2 \times 2 = 4$$

8 marks

(Any 4x1 = 04 marks)

- d) Explain the significance of the extract to the development of the plot and character. In / out:

- The extract leads to Jocasta's recognition that the oracle was fulfilled and she kills herself to avoid facing the shame.
- Oedipus gets the information he has so badly looked for and it is unpalatable.
- He regrets all his previous actions and having met Jocasta his mother-wife from whom he got his children.
- He asks people to kill him but no one offers him this help.
- He gorges out his eyes to avoid the sun and shame.
- He is led to Cithaeron Mountains where he dies from

*Jocasta is deceptive
in the passage
proactive else
where she tries
to stop the messenger from saying much*

$$3 \times 2 = 6 \text{ marks}$$

2:2

(10 marks)

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

- a) Place the extract in its context. ACT III

Before the extract, Krogstad is annoyed because he has been dismissed from his job and writes a letter to Helmer exposing his secret dealing with Nora. Helmer reads the letter and is furious with Nora. He confronts Nora accusing her misconduct. Nora is disappointed at Helmer's insensitivity and wants to leave his home in search of independence and freedom. Krogstad writes another letter to withdraw the earlier one and even returns the bond with apology. Helmer now asks Nora to forgive him but Nora is determined to leave.

After the extract, Helmer tries to plead with Nora to abandon the idea of leaving and at least stay a little longer but she refuses and even gives him back his wedding ring. She asks him to return hers too. She finally leaves Helmer's house and her children making Helmer deeply hurt. (10 marks)

- b) Describe the character of Nora and Helmer as portrayed in the extract.

Nora

- She is open minded / ~~outspoken~~ / realistic
- Assertive
- Honest and tells Helmer about what she sees of their unfulfilling marriage
- ~~Liberated~~ / emancipated
- ~~Disappointed~~ / disillusioned
- ~~Understanding~~
- ~~Determined~~ - courageous / bold
- Realistic
- ~~Deceptive~~

$$\text{Any } 3 \times 2 = 6 \text{ marks}$$

(Any 6x1 = 06 marks)

Helmer

- Inensitive
- Chauvinistic

- Pretentious
- Cunning/ crafty
- Spiteful

Any 2x2 = 4 marks

(Any 4x1 = 04 marks)

- c) Describe the atmosphere prevailing in the extract.

- Tense
- Gloomy/ melancholic / *somber*
- Anxiety/ apprehension
- Confrontational
- *Somber*

(Any 3x2 = 06 marks)

- d) Identify the lessons drawn from the extract.

- No one can ever suppress free will. *NEVER take people for granted*
- Love should be reciprocal i.e. Nora has been in love with Helmer who seemed not appreciate and is now losing it.
- There is time for everything.
- Love should be a foundation for a meaningful / marriage relationship.
- There should be real communication in marriage.
- Marriage can be a *snow* and delusional.

(Any 4x2 = 08 marks)

7. ANTON CHEKHOV: *The Cherry Orchard*

- a) Place the extract in its context.

(10 marks)

- b) Describe the character of Epikhodov and Charlotta in the extract.

Epikhodov

- Cynical/ ironical/skeptical
- Insistent
- Undecided
- Suicidal
- Intelligent

Charlotta

- Disillusioned
- Lonely
- Appreciative
- Desperate

(08 marks)

- c) What themes are portrayed in the extract?

- Identity
- Love
- Change
- Freedom

(Any well explained 3x2 = 06 marks)

- d) What is the significance of the extract to the rest of the extract? *play* (10 marks)

SECTION C

GEORGE BERNARD SHAW: *Saint Joan*

8. Describe the character of Joan in the play, *Saint Joan*.

- Joan, often referred to as "the Maid", is the protagonist in the play, *St. Joan*.
- She is based on the historical figure, Joan of Arc from Lorraine. Shaw however portrays Joan as a simple teenage girl who is uneducated and somewhat naïve.
- In the play, she is portrayed as a witty and intelligent woman.
- She is pragmatic and ready to make change.
- She is strong willed and courageous and a highly capable military strategist.
- She is religious and pious and is portrayed to be constantly in conversation with God directly.
- She is devotional and holy and has meditation with Saint Catherine, St. Margaret and the archangel Michael.
- ~~She is determined~~ - She is charismatic
- She is decisive. - She is influential
- ~~She is brave and courageous~~
- She is revolutionary and has no interest or obligation to uphold the values and power structures of an institution.
- She is self-driven and performs according to her own conscience and moral compass.
- She is very principled.
- ~~She is considered an early pioneer fighting for the rights of women;~~
- She is a woman only in physique but considers herself a soldier.
- She dresses like a man and influences the most powerful men; *(descriptions)*
- She refuses to do normal things expected of women like getting married or listening to men's orders;
- She rebels against the social conventions of her society; *rebellious*
- She is courageous and stands strong to make her own decisions in the male dominated society.

(Mark as a whole 33 marks)

9. How relevant is the play, *Saint Joan* to your society?

- In Shaw's play St. Joan, Joan is the personification of the tragic heroine; her martyrdom embodies the paradox that humans fear – and often kill- their saints and heroes. In the play's prologue there is the overturning of the church's verdict of heresy in 1456 and the canonization of Joan. This play is relevant to the contemporary society because:
- Saints and prophets are not respected or understood in their areas.
- There is a lot of conspiracies in the name of religion that need individuals like Joan.
- There are strong women in the community who have led the society for the good cause no matter the attitude of the men.
- The canonization of Joan indicates what happens today when those that are long gone are praised.
- Corruption in the church is on a wide scale.
- Women are still looked down upon even when they can provide good leadership.
- Some women who do manly tasks desire to behave and dress like men.
- Many people today claim to have voices that speak to them that are of God and angels and some people do not believe this.
- People of God are attacked and some are killed.
- Those who have a humble past can be the liberators of a society. Etc.
- Celebration of heroes in today's society as Joan *Mark as a whole 33 marks*
- Celebration of martyrs like Joan

WILLIAM CONGREVE: *The Way of the World*

10. Describe the character and role of Mistress Mellamant in the play, *The Way of the World*.

- Considered to be the most generally charming heroine in restoration comedy, Mistress Millamant, a young lady whom Mr. Mirabell and many others love, is of the upper class but cannot receive her inheritance until she can marry a man that her aunt approves.

- She enjoys the attention of her various suitors and won't give up her independence to marry anyone.
- Before she agrees to Mirabell's proposal, she creates a long list of terms he must agree to.

She has the following traits in the play, *The Way of the World*:

- She is shrewd
- Intelligent/ witty
- Charming
- Proud
- Light hearted
- Principled
- Determined
- Irritating/ infuriating/ nagging
- Strong willed *courageous*
- Independent
- Teasing
- She is materialistic

Roles
Thematic development

- Marriage and social status.
- Development of other characters
- Lessons learnt
- mood and atmosphere
- Plot development

Mark as a whole 33 marks

11. What lessons do you draw from the play, *The Way of the World*?

The play *The Way of the World* is Congreve's comedy of manners that is notable for its sophisticated language, graceful economy, and acid wit. It is a very instructive play and the reader can draw the following lessons:

- Class and money are closely interrelated concerns of a society.
- Revenge and retribution may end badly for the plotter.
- Where there is love nothing can stop one.
- Marriage is sometimes consented to after fulfilling secret obligations.
- Life is full of folly, vanity and absurdities.
- Man must refrain from excessive desire for money.
- There should be a clear balance between emotion and reasoning.
- People who love to revenge are often unsatisfied in the end.
- Deceit compromises morality.
- Human nature is inherently flawed.
- The personal relations in the play signify broader social, political and economic relations which are legitimate or obsolete.
- Society needs to distance itself from male sociability that is created through news and gossip.
- There is a dual nature of fortune, the material side of fortune determines the spiritual or comic side.
- People find pleasure in winning fortunes at stake. Etc.

Mark as a whole 33 marks

WILLIAM WYCHERLEY: *The Country Wife*

12. What makes the play, *The Country Wife* interesting?

Candidate is expected to explain the effective use of dramatic techniques that make the play interesting.

- Satire
- Situational irony
- Dramatic irony
- Hyperbole
- Setting
- The title
- Nomenclature
- Contrast
- Disguise
- Use of letters

dramatic techniques, title, relevance, lessons, language, themes, character and character traits, etc.

- Humour
- Asides
- Soliloquy
- Monologue
- Etc

Mark as a whole 33 marks

13. Discuss the theme of marriage in the play, *The Country Wife*. *mention some marriages in the text.*

Candidates are expected to discuss the theme of marriage in detail with ample illustration from the text

- In the play, *The Country Wife*, some people marry for the sake of appearance i.e., Alithea feels that she has no choice but marry Sparkish because her status in society demands that of her.
- Wives are treated as if they were property e.g. Pinchwife who locks Margery in her room and forbid her from speaking to men and Sir Jasper who marries Lady Fidget for his business and treats her as his asset.
- Men and women struggle for dominance in marriage.
- In marriage, only women are meant to be faithful to their husband. As a result, Lady Fidget asks women to have sex as a means of revenge against the husbands to achieve some kind of moral victory by making them what they fear most "cuckolds".
- Two kinds of marriage are explored i.e. Jack Pinchwife cultivates his wife's ignorance in order to ensure her fidelity and submissiveness yet sir Jasper neglects his young wife because he wants to keep her mind off other men by occupying her with trivial pleasures and "sex companion".
- Most women in marriage desire gratifying sexual contact: if long deprived, they will gladly avail themselves to someone like Horner.
- Horner is just a catalyzing agent that enables the married couples around him to fall apart on their own terms. Sir Jasper is so eager to get rid of his wife that he compels Horner and Lady Fidget to spend time together.
- Pinchwife leads his own wife to adultery because the precautions he takes against Horner merely give Margery the means to gratify the very sexual desires that Pinchwife forbids.

Marriage is treated as a joke

(Mark as a whole -33 marks)

SECTION D

WOLE SOYINKA: *Kongi's Harvest*

14. Discuss the theme of political dictatorship in the play, *Kongi's Harvest*.

In *Kongi's Harvest*, the theme of political dictatorship is majorly developed through the character of President Kongi. Candidates are expected to analyze Kongi's enhancement of the theme of political dictatorship with ample illustrations from the play.

- 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 Ismaland. *This* 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 to 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 Ismaland.

- 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

(Mark as a whole 33 marks)

15. Describe the character 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 ^{at} 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. (Seductive)
- 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 fail, she is quick to suggest an alternative. (She is intelligent)
- 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. (Courageous / Strong willed)
- 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. (She is Hardworking) (She is immoral) (She is Seductive)

Mark as a whole (33 marks)

YUSUF SSERUNKUUMA: *The Snake Farmers*

16. How is the play, *The Snake Farmers* a reflection of what takes place in your country?

The snake farmers is typical of the contemporary Ugandan situation in the following ways:

- There is excessive greed by the leaders.
- Corruption that is highly spread in the country.
- Leaders are not concerned about the welfare of the masses so long as they gain.
- NGO's are founded on extortionist mindsets and pictures are shared with funders even by pastors to hoodwink them.
- People create imaginary problems to continue receiving funding and they are not committed at eradicating those that are actually happening.

- Abject poverty is spread all over in the country and people use any available means to escape poverty.
- Service delivery in the country is limited to a privileged few who also don't get enough.
- Like the people of Kayunga, there is solidarity in the community in face of atrocities such as death.
- The country often faces epidemics such as jiggers in Kamuli, nodding disease in the north, and landslides and these require intervention of the foreigners for aid.
- There is a lot of superstition in the communities of Uganda.
- Selfishness and materialism of leaders even in parliament where commissioners give themselves service awards.
- The media representation of Uganda is negative and the colonial perspective still fathoms in the minds of the donors.
- Snake bites are reported in remote areas of Uganda and others regions of the world.
- Remote areas of Uganda lack community centres and basic hospitals.
- Some people are accused of causing misfortune through witchcraft.
- Some people benefit from epidemic outbreaks.
- Illiterate people are victims of misfortune.
- The international community comes to the rescue of victims of calamities.
- Some calamities are deliberately created by unscrupulous people.
- In time of epidemic management handling, lives are lost of the heroes.

(Mark as a whole 33 marks)

17. How does Sserunkuuma effectively use of satire in the play, *The Snake Farmers*, ^{foibles}

- 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.
- '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 ^{from} 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 ^{pay} 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.

JOHN RUGANDA: *The Floods*

18. Describe the character and role of Kyeyune 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 and plays a significant role in the play.
- 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.
- He enhances character development i.e. his interaction with Bwogo shows the latter's ruthlessness and violence.
- Contributes to the development of central themes e.g. oppression, corruption, violence, moral degeneration.
- He is the playwright's mouth piece i.e. he discourages the evils of the rich and advocates for faith, love and consideration for others.
- Through him, the untold suffering of the poor masses and their subjugation is exposed.
- He contributes to plot development: he dismisses the allegations about the impending floods.
- He and Nankya show their experience of violence committed against them by the state. Kyeyune goes ahead to reveal his past i.e. the experience that has made him abandon fishing, explains the cause of violence leading to the arrest of Bwogo who is one of the agents of the oppressive regime.
- Several lessons are learnt
- The feelings of the audience are aroused etc.

Mark as a whole, 33 marks

19. How does dictatorship affect Boss's government in the play, *The Floods*?

- John Ruganda's *The Floods* is concerned with the failure of the decolonization and the concomitant abuse of power through dictatorship which functions as an impediment to the realization of the lucrative future promised during the independence campaigns.
- The humans are victimized by the power hungry tyrants whose evil deeds have finally led to instituting a society of violence, apathy and moral degeneracy.
- Boss's government is exposed as a system of exploitation based on the master-slave relationship, one that is similar to the colonial era.
- The government institutes turmoil among the masses in the community.
- The masses have been scared straight to remain silent in face of inequity, or to passively acquiesce to the rampant moral corruption of the opportunistic dictatorial exploiters.
- The island where the play is set that has been promised as a place of safety is quickly threatened by internal forces of the State Research Bureau.
- The dictatorship has allowed the rise of bootlickers like Bwogo who are greedy and have given up their morality and honest.
- The group of such people have without merit risen from the lowest class to a privileged position by mischievously seizing the insecure political situation in post independent Uganda.
- The government becomes identifiable by parasitic, unqualified and dishonest politicians.
- The masses are highly affected by the dictatorial state in their quest for survival.
- The elites like Nankya, a university professor have become passive intellectuals who remain isolated from the political reality in the country and cannot influence the trend of events.
- The dictatorship leads to gruesome murders and killings of masses and army officers like the body discovered with nails in its head.
- People have lost their patience and are brutal when they get their assailants.
- The masses also undergo psychological torture represented in Kyeyune's inner turmoil which intensifies as he confronts a similar grotesque scene of human parts in fish.
- The tyrants also use people like Nankya who expect promotion to spy on the rest but these are also not given the promises and later are very critical of the dictatorship.
- There comes a widening gap between the privileged politicians and the downtrodden masses. Etc.

Mark as a whole 33 marks

END