

P310/2

Literature in English

Paper 2

July - August, 2024

3 Hours



UGANDA MUSLIM TEACHERS' ASSOCIATION

UMTA JOINT MOCK EXAMINATIONS - 2024

UGANDA ADVANCED CERTIFICATE OF EDUCATION

**Literature in English**

*(Plays)*

Paper Two

**3 Hours**

**INSTRUCTIONS TO CANDIDATES:**

- *This paper consists of four sections, A, B, C and D.*
- *Candidates **must** answer **three** questions in all; **one** question from Section D, and, any two questions from Sections A, B or C.*
- *DO NOT attempt more than **one** question from the same section.*
- *Any additional question(s) answered will not be marked.*



## SECTION A

### William Shakespeare : *Richard III*

1. How does Richard develop the plot in the Play *Richard III* ?
2. To what effect is symbolism used in *Richard III* ?

### William Shakespeare : *King John*

3. How does King John develop the themes in the play *King John* ?
4. How are dramatic techniques used in the play *King John* ?

## SECTION B

### Henrik Ibsen : *A Doll's House*

5. Examine the relationship between Nora and Helmer. What lessons do we draw from it ?
6. "It is irresponsible and selfish of Nora to walk out of her marriage." Do you agree with the statement? Give your reasons.

### Anton Chekhov: *The Cherry Orchard*

7. Discuss the themes in *The Cherry Orchard*.
8. What lessons do we draw from reading *The Cherry Orchard* ?

### Sophocles : *Oedipus the King*

9. Comment on the role of the chorus in the play *Oedipus the King*.
10. How does irony develop plot in *Oedipus the King* ?

## SECTION C

### Bernard Shaw : *Saint Joan*

11. How does Joan develop the themes in the Play *Saint Joan* ?
12. Discuss the techniques used in the Play *Saint Joan*.

### William Congreve : *The Way of the World*

13. How does *The Way of the World* mirror our society ?
14. Describe the character of Mirabell. Which feelings does this character arouse in you?



**William Wycherley : *The Country Wife***

15. What makes *The Country Wife* a comedy of manners ?

16. "Appearances can be deceptive." How is this statement portrayed in *The Country Wife* ?

**SECTION D**

**17. Wole Soyinka : *Kong's Harvest***

Daodu: They left with Segi's friends.

Secretary: [*sits down, dog-tired.*] Oh! Yes, it's all clear now.

Your father..... one of the condemned men.

Segi: You understand.

Secretary: I suppose this means, I am also your prisoner?

Daodu: No, ally.

Secretary: In that case.....I don't wish to remain here.

Daodu : I'll see you out.

[*The Secretary looks questioningly at Segi who engages in a silent duel with Daodu. Daodu firmly takes the Sec by the arm and moves forward. The men make way. Segi is obviously angry, and turns away.*]

Secretary: Don't forget my mission.

Daodu: I won't. You understand, your men had to go with others – for safety. Naturally we were suspicious.

Secretary: No, no. I've been trying to get those men reprieved.

Daodu: I'll take your message to Oba Danlola.

Secretary : My..... bargaining position is somewhat weaker..... When I left Kongi I had five lives. Then they told me one had hanged himself. And now.... I suppose by now her father has escaped?

Daodu: An hour ago.

Secretary: That leaves me only three.

Daodu: It's enough to bargain with, for a New Yam.

Secretary: I am glad you think so. I'll see you at the feast. [*He slouches off, a heavy pathetic figure. Daodu turns to meet Segi, smiles to break her anger.*]



Daodu: My eyes of rain, Queen of the harvest night.

Segi: *[slowly relenting, half ashamed.]*: I was so afraid.

Daodu: There is nothing more to fear.

Segi: I will never be afraid again.

Daodu: Two less for Kongi's grim collection. I am glad the live one is your father.

**Questions:**

- (a) What leads to the extract. (08 marks)
- (b) Describe the atmosphere in the extract. (06 marks)
- (c) Discuss the themes in the extract. (08 marks)
- (d) How significant is the extract to the development of the rest of the play? (12 marks)

**18. John Ruganda: *The Floods***

BWOGO: *[at the sink, washing glasses]* False move.

NANKYA: Who by?

BWOGO: The Boss. I can't get over it. Extremely unwise in the circumstances. Peasants are feeling the pinch, after the budget. The army especially. The army is very restive. Anything could happen. Peace mission abroad and pieces back home. It's as if the man was being propelled by some premonition. Refused to listen to his military advisors. 'We can't always have foreigners as our intermediaries,' says he. It's high time we learnt to wash our dirty linen in private. Amazing. *[Now wiping the glasses.]* Give them more guns, that's what I say. That's what they need. Not a round table conference. Guns.

NANKYA: Genocide. That's what it is called.

BWOGO: That's right. The survival of the fittest. Boss sometimes lacks business acumen. He does not realise that so long as our neighbours are mortally interlocked in combat, we can do a bit of business. Do you remember seven years ago? We made quite a bit of money when our neighbours to the South had an open confrontation. One must always keep a keen eye and ear for business. Here was an entire population plagued by jiggers. And what did I say? Safety pins. The army can't fight properly if they are plagued by jiggers. So we gave them millions of safety pins in exchange for their coffee. And it worked.

NANKYA: You have forgotten the floods.

BWOGO: Still have two hours or so.

NANKYA: May be you are afraid.

BWOGO: Afraid? Afraid of what?



**NANKYA:** The peasants are feeling the pinch. [Pensive.] That's what you said. And besides, you are the Boss's first cousin. Chairman of the Building Board. Most of all, head of the State Research Bureau. That's pretty close, brother. Enough to unsettle a saint. Given chance, some people could hit back at the Head of the State Research Bureau. And you know it.

**BWOGO:** Do I know?

**NANKYA:** Yes, you are afraid. Anything could happen.

**BWOGO:** Anything like what?

**NANKYA:** A coup, may be. The land is caved in with corruption. The atmosphere hangs heavy with various grievances. Men deprived of the land they fought for. By Boss. Mercenaries terrorizing the populace.

**BWOGO:** You don't fancy Boss, do you?

**NANKYA:** Graduates groveling in search of jobs; the civil service are sore about MP's salary hikes; like temples tainted with martyred blood and, above all, uncertainty and death. Death stalking the streets like thousands of soldiers on the beat. The situation is real bad. It will either be an assassination or a bloody coup.

**BWOGO:** No. Boss will be the last one to be toppled by a coup.

**NANKYA:** That's what he says.

**Questions:**

- (a) What leads to the extract? (08 marks)
- (b) Discuss the themes in the extract. (08 marks)
- (c) How effective are the dramatic techniques in the extract? (08 marks)
- (d) Of what significance is this extract to plot development of the play? (10 marks)

**19. Yusuf Serunkuma: *The Snake Farmers***

**SEKADDE :** First go see if your wife is coming in any time soon.

*[He stands and peeps]*

**OPOBO:** *[as he moves]* now you, man with tall eyes, I don't know what mischief is boiling in your head. My wife is busy with her cooking. She won't be coming to the house any time soon.

**SEKADDE:** These people built you a nice house!

**OPOBO:** Hmm. They did.

**SEKADDE:** These people have even enabled you to find a concubine. I know that woman you started chewing the other day.



- OPOBO:** Ggwe. Speak softly. But you are right.
- SEKADDE:** *(after some silence)* Here is my proposition: a chameleon will never die on one skin; when the surroundings change, it does the same. We need to be like that small animal.
- OPOBO:** Hmm. What are you saying my old friend?
- SEKADDE:** Let me give one more piece of wisdom, my brother. Our grandparents said, when a ripe anthill moves its eyes from one side to another, a smart harvester moves the traps as well. We need to move the baskets.
- OPOBO:** What do you mean?
- SEKADDE:** Snakes brought us wealth
- OPBO:** Yes
- SEKADDE:** Why don't we start a snake farm?
- OPOBO:** We become snake farmers! Are you mad?
- SEKADDE:** You still haven't understood it.
- Opobo's wife knocks on the door and ushers in a visitor.*
- WIFE:** My husband, we have a visitor.
- OPOBO:** Let him in. This is a people's home. If a chairman doesn't welcome visitors, then he's not worth the title. I am here.
- VISITOR:** Elders, I'm happy to meet the two of you.
- OPOBO:** Yes, you are welcome to my home. *(Addressing his wife)* Mukyaala, the visitor needs to drink some water. Yes, are you not Tito, my friend's son who got himself a wife last year?
- VISITOR:** Yes, I am Tito. I have come to report Mugo. I found my wife singing under Mugo, *[pause]* "Bugaali" – that is what they call him nowadays! His neighbor had tipped me. And I have always warned him against it.
- SEKADDE:** Yet, you are the only one with the volume switch! *(Laugh)*
- OPOBO:** Stop it, old man. This is something serious. Men have killed others for this very reason. Speak, my visitor. Just ignore this old man. Isn't he the fellow we entrusted with the bicycles?
- VISITOR:** Yes, Mr. Mugo distributed the bicycles during the time of the snake epidemic. He stole some of the bicycles and now he is stealing our wives!



**Questions:**

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|--|------------|
| (a) What are the events that lead to the extract?                    | (08 marks) |
| (b) Discuss the themes in the extract.                               | (06 marks) |
| (c) How effective are the dramatic techniques used in the extract?   | (10 marks) |
| (d) Discuss the significance of the extract to the rest of the play. | (10 marks) |

**END**