

**P310/2**

**LITERATURE IN ENGLISH**

**PAPER 2**

**July - August 2023.**

**3 Hours**

**KABALE DISTRICT JOINT MOCK EXAMINATIONS 2023**

**UGANDA ADVANCED CERTIFICATE OF EDUCATION**

**LITERATURE IN ENGLISH**

**P310/2**

**PAPER 2**

**(PLAYS)**

**3 Hours**

**INSTRUCTIONS TO CANDIDATES:**

- ❖ This paper consists of four sections; A, B, C, and D.
- ❖ Candidates must answer three questions in all. One question must be chosen from section B and two others from sections A, C, and D.
- ❖ Each of the essay questions carries 33 Marks.
- ❖ Not more than one question should be chosen from one section.
- ❖ Any additional question(s) attempted will not be marked.

**Turn Over**



## SECTION A

### **WILLIAM SHAKESPEARE: Richard III**

1. Analyze the character of Richard III and show his role in the development of the play, Richard III

2. What lessons can you learn from the play, Richard III?

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

3. Examine Shakespeare's use of symbolism in the play, King John.
4. Discuss the character of King John and show his contribution to the development of the play, King John.

## **SECTION B**

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

**NORA:** What is what dear?

**HELMER:** Rank led me to expect a splendid transformation.

**RANK:** (*In the doorway*). I understand so. but evidently, I was mistaken.

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

**HELMER:** But, my dear Nora, you look so worn out. Have you been practicing too Much?

**NORA:** No, I have not practiced at all.

**HELMER:** But you will need to.

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

**HELMER:** Oh, we will soon work it up again.

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

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

**NORA:** What are you going to do there?



**HELMER:** Only see if any letters have come.

**NORA:** No, no! don't do that, Torvald!

**HELMER:** Why not?

**NORA:** Traval, please don't. There is nothing there.

### Questions

- a) State what precedes this passage. (10 Marks)
- b) Describe Torvald Helmer's character as revealed in the passage. (08 Marks)
- c) What feelings are evoked in you by this passage? (06 Marks)
- d) Discuss the significance of this passage to the rest of the play (10 Marks)

### 6. ANTON CHEKOV: The Cherry Orchard

**LOPAHIN:** I'd like to tell you something agreeable, something cheerful. (*glancing at his Watch*). I must leave at once.....there is no time to talk.....well, I'll say it in two Or three words. You already know that your cherry orchard is to be sold to pay your Debts. The 22<sup>nd</sup> of August is fixed for the auction, but don't you worry, my dear Lady, sleep in peace, there's a way out. This is my proposition. Now please listen Carefully. I beg you. Your estate is only fourteen miles from town, the railway Passes by, and, if the cherry orchard and the fields along the river were divided into Plots and let for building summer villas, you would have an income of at least Twenty-five thousand roubles a year.

**GAEV:** Come, come my friend, you're talking utter nonsense.

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

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

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



### Questions

- a) Place the passage in context. (10 Marks)
- b) Describe the character of Lopahin as depicted in the extract. (08 Marks)
- c) Explain two major themes in the passage. (06 Marks)
- d) What is the significance of the cherry orchard in the passage and elsewhere in the play. (10 Marks)

### 7. SOPHOCLES: King Oedipus

**TEIRESIAS:** Not Creon either. Your enemy is yourself.

**OEDIPUS:** (*pursuing his own thought*)

Ah, riches and royalty, and wit matched against wit.

In the race of life, must they always be mated with envy?

Must Creon, so long my friend, my most trusted friend,

Stalk me by stealth, and study to dispossess me

of the power this city has given me-freely given-

Not of my asking-setting this schemer on me,

This pedlar of fraudulent magical tricks. with eyes

Wide open for profit, but blind in prophecy?

(*To TEIRESIAS*) What was your vaunted seer craft ever worth?

And where were you, when the Dog-faced Witch was here?

Had you any word of deliverance then for our people?

There was a riddle too deep for common wits;

A seer should have answered it; but answer came there none

From you; bird-lore and god-craft all were silent,

Until I came -I ignorant Oedipus, came-

And stopped the riddler's mouth, guessing the truth

By mother-wit, not bird-lore. This is the man

Whom you would dispossess, hoping to stand

Nearest to Creon's throne. You shall repent,

You and your fellow-plotter, of your zeal

For scapegoat-hunting. Were you not as old

As you appear to be, sharp punishment



**CHORUS:**

Would soon convince you of your wickedness.  
Sir, to our thinking, both of you have spoken  
In the heat of anger. Surely this is not well,  
When all our thought should be, how to discharge  
The god's command.

**TEIRESIAS:**

King though you are, one right-  
to answer- makes us equal; and I claim it.  
It is not you, but Loxias, whom I serve;  
Nor am I bound to Creon's patronage.  
You are pleased to mock my blindness. Have you eyes,  
And do not see your own damnation? Eyes.  
And cannot see what company you keep?  
Whose son are you? I tell you, you have sinned-  
And do not know it- against your own on earth  
And in the grave. A swift and two-edged sword,  
Your mother's and father's curse, shall sweep you  
Out of this land. Those now clear- seeing eyes  
Shall then be darkened, then no place be deaf,  
No comer of Cithaeron echoless.  
To your loud crying, when you learn the truth  
Of that sweet marriage-song that hailed you home  
To the fair-seeming haven of your hopes-  
With more, more misery than you can guess,  
To show you what you are, and who they are  
That call you father. Rail as you will at Creon.  
And at my speaking- you shall be trodden down  
With fouler scorn than ever fell on man.

**Questions**

- |  |            |
|--|------------|
| a) What precedes the above extract?  | (08 Marks) |
| b) Discuss the themes brought out in the above extract                         | (06 Marks) |
| c) Comment on the techniques used in the extract and give their effectiveness. | (08 Marks) |
| d) Discuss the significance of the above extract to the rest of the play       | (12 Marks) |



### SECTION C

**BENARD SHAW: Saint Joan**

8. Explain three major themes in the play, St Joan.
9. Discuss Benard Shaw's use of irony in the play, St Joan.

**WILLIAM GONGREVE: The Way of the World**

10. Analyze the theme of marriage as portrayed in the play, The Way of the World.
11. Describe in detail, the character of Mirabell as portrayed in the play, The Way of the Word.

**WILLIAM WYCHERLY: The Country Wife**

12. With close reference to the play, The Country Wife, show how suitable the title is.
13. Justify the view that without Horner, the play, The Country Wife would not have been interesting.

### SECTION D

**WOLE SOYINKA: Kongi's Harvest**

14. Analyze Danlola's role in the play, Kongi's Harvest.
15. Show how Soyinka uses Kongi to develop the theme of dictatorship in the play, Kongi's Harvest.

**YUSUF SERUNKUMA: The Snake Farmers**

16. In what ways is what happens in the play, The Snake Farmers, a reflection of what happens in your society?
17. Discuss the major themes in the play, The Snake Farmers.

**JOHN RUGANDA: The Floods**

18. How does the setting contribute to your understanding of the play, The Floods?
19. Discuss the importance of the floods in John Ruganda's The Floods

END