

MARKING GUIDE

LITERATURE IN ENGLISH (PLAYS)

310/2

SECTION A

William Shakespeare – RICHARD III

1. Closely referring to the play *Richard III* discuss the view that “Richard’s strengths are also his greatest weaknesses.” [33 Marks]

One of the interesting things about human beings is that personality traits can cut both ways. What might be a strength could also manifest as a weakness depending on the situation or whether the character is unable to manage it.

- i. He is a **brave warrior** who defeats most of his enemies in battle e.g Rutland, Warwick, and Edward. *However he does not fear to do anything that will lead him to his dream of becoming king. Even in the battle of Bosworth he is so much in the heat of the battle that he gets killed by Richmond. Richard is not afraid to betray, lie, and murder to advance himself towards the throne.*
- ii. He has **superior intellect** with a high degree of understanding of human strengths and weaknesses of those around him and how he can use them to his advantage. *However he uses this against others through wicked schemes. He turns it into a high degree of hypocrisy in order to betray and exploit those around him in pursuit of his goal of becoming king. He betrays Clarence, Anne, King Edward, Hastings, Buckingham etc*
- iii. He is **ambitious**—strong desire and determination to succeed—is expressed through Richard's numerous soliloquies but it goes to insane levels. *He becomes a relentlessly power hungry and shameless tyrant. He tears England and morality apart and is abandoned by all upright men and nobles who are disgusted by his evil pursuit of power. They join his enemy Richmond and defeat him in the battle of Bosworth.*
- iv. He is **objectively pragmatic** when making judgments such that he is not influenced by personal feelings or opinions in considering and making choices. *This makes him callous, sadistic and merciless in doing whatever it takes to get to or retain the throne. He therefore kills his brother Clarence, his nephews, his right hand man Buckingham, wants to marry his brother’s daughter in order to secure the throne*
- v. He is very **charismatic** with a high ability to influence people to follow him. *He becomes a skilled actor who tempts people into hypnotic/blind involvement in his evil schemes. E.g Catesby, Buckingham and Derby, Anne, Queen Elizabeth, the mayor of London, citizens and bishops.*
- vi. He is a **brilliant politician**, with a good understanding of what it takes to advance to the throne of England, the obstacles to his rise and threats to his retention of the crown. *He therefore has no permanent friends and no permanent enemies and exploits all to his advantage. E.g. Hastings, Buckingham, Derby. Queen Elizabeth, the young princes etc.*
- vii. He is a **smooth talker** and **good at making alliances** to achieve political benefit. Which makes him effective at convincing even his rivals and sworn enemies through figures of speech and other rhetorical techniques to come round to his way of thinking. *This makes him a cunning liar who manages to keep his subjects and rivals under his thumb. He marries*

Anne only to kill her as soon as he became king, work with and drops Buckingham, keeps Derby's son as a ransom should Derby defect to Richmond's side.

- viii. Richard has a **high degree of self-awareness**. He knows he is a social misfit due to his deformity. But he is also aware of his superiority to those around him. *He ends up proudly seeing all as unfit for office right from his enemies in the house Lancaster to his brother and king Edward, Edward's heir to the throne and Richmond his nemesis. He therefore does all he can to take the reins of power from those who hold it or are entitled it and commits a lot of evil in order to achieve this.*
- ix. **Richard is strict leader** and therefore capable of being a sovereign king of England. He is good at following up on those he has entrusted to carry out duties on his behalf. *He however becomes authoritative and too suspicious and relies on murder to punish those who disappoint or turn against him e.g, Hastings and Buckingham. He even eavesdrops on his soldiers on the eve of the battle of Bosworth to find out if they are truly on his side*

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

2. **Assess the view that without Buckingham Richard would never have become king. Support your answer with reference to what happens in the play Richard III? [33 Marks]**

The Duke of Buckingham is Richard's cousin and right-hand man who is almost as amoral and ambitious as Richard himself. When Richard ascends to the throne he tells his cousin Buckingham that "*Thus high, by thy advice/And thy assistance, is King Richard seated.*" This shows that Buckingham was so instrumental in making Richard rise to the throne that one can say that without Buckingham, Richard would never have risen to the throne.

- i. Buckingham suggests to Richard to **isolate the princes** from their uncles Rivers and Gray, their ally Sir Thomas Vaughan and mother Queen Elizabeth. Together with Richard they order the uncles to be sent to Pomfret castle and killed. This removes big obstacles to Richard's rise to the throne and denies the princes protection by those who truly care for them and would have defended York's legitimacy as England's next king.
- ii. **He also helps in imprisoning the princes. He convinces cardinal to forcefully remove the prince Duke of York from the church sanctuary** where their mother Queen Elizabeth had taken them to protect them from Richard. When they are removed Richard orders them to be taken to Tower of London prison until the young prince's coronation claiming it is for their own good. While there Richard is crowned king and later orders them to be murdered by Tyrell.
- iii. **In addition he helps Richard to gain control of the king's court by determining which of the noblemen they can count on as allies. Advises Richard to call divided councils.** First, a secret council will be held to strategize how Richard can get to the throne, then there will be a public one, which everyone will attend, at which those plans will be carried out. He sends Catesby to find out if Lord Hastings can support Richard's rise to the throne. When he finds out Hastings' mind, he informs Richard that Lord Hastings is in favour of crowning the young prince and cannot support Richard's rise to the throne. Hence he is arrested and executed on a trumped-up charge of treason. The other lords are cajoled into accepting

Richard as king, in spite of the continued survival of the young Duke of York the legitimate heir to the throne who is imprisoned in the Tower.

- iv. **Buckingham manipulates the common people of England through discrediting the legitimacy of King Edward's children.** Richard tells Buckingham to spread the rumour that Edward's two sons are illegitimate, and therefore have no rightful claim to the throne. Since his other brother Clarence was already dead he is therefore appears as the strongest legitimate person left in the house of York entitled to ascend to the throne. He hires some men who shout from the back "Long live Richard, England's royal king" and this prompts the rest of the citizens to also declare Richard as England's royal king. Richard is now only waiting for coronation to become king of England.
- v. **He also tricks the lord mayor to ask Richard to be king because** this request would represent the will of the people. Having told Richard to pretend to be a modest, devout man with no desire for greatness or the crown. In the presence of the Lord Mayor, Buckingham begs Richard to save England from Edward's illegitimate child's rise to the throne but Richard refuses. He is therefore begged by the Lord Mayor who says "your citizens entreat you". Finally Richard publicly accepts to become king and Buckingham suggests that he be coronated king the very next day and he is crowned king of England.
However on the other we must recognized that Richard could have still have risen to the throne even without Buckingham's help because he is a very power hungry and focused individual who manipulates all around him to achieve his aim of becoming king. This is seen through;
- vi. Richard gets rid of his brother Clarence in order to get him out of the way to his rise to the throne. Without Buckingham's help or knowledge, Richard spreads a false prophecy to his brother king Edward that somebody whose name begins with the letter 'G' will murder the king's children. The King being superstitious believes that his brother George the Duke of Clarence commonly referred to as Clarence is the one. He orders him to be arrested and sent to the tower prison. However when Richard learns that king Edward has forgiven and sent orders for the release of his brother, he send murderers who kill him, and it looks like king Edward has killed his own brother. King Edward dies of grief and Richard becomes Lord Protector and now has a credible chance of becoming king.
- vii. Richard also just manipulates Buckingham and even boasts about it. He says "The secret mischiefs that I set abroad/.../I do beweepe to many simple gulls-/Namely to Hastings, Derby, Buckingham." He even promise to pay him with the Earldom of "Hereford and all the movables thereof" if he is to help him become king. Therefore Buckingham is a gullible mercenary just like Tyrell who agrees to kill the princes when Buckingham appears hesitant.
- viii. Richard marries Lady Anne although he had killed Warwick her father and Edward her husband, and Henry VI her father in law. Since she is from the house of Lancaster, marrying her makes Richard look like a peace maker who reaches out to the defeated side and therefore the kind of person England needs at this time of war.
- ix. Richard uses other people such as the murderers to do carry out his evil plans. They do things which Buckingham as a Richard's cousin would not have been able to do. For example the murder of Clarence, and later that of the two princes who Buckingham hesitated to kill
Etc.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

William Shakespeare – KING JOHN

3. Discuss the contribution of soliloquys to the development of the play *King John*. [33 Marks]

Intro to King John and define Soliloquy as that speech made when an actor is alone on stage speaking his reflections/thoughts and intentions that can be heard by the audience.

Dramatic irony is a valuable tool used by Shakespeare to engage the audience in the works, as as they gain deeper understanding of the characters and their motivations thereby making them more realistic.

Candidates should cite a variety of examples of Soliloquys and show their significance in enabling our understanding of;

- plot
- themes
- characterization
- lesson
- symbolic significance of the title
- playwright's views
- Atmosphere etc.

NB: Candidates who simply state examples of soliloquys and don't show their significance in developing the aspect of drama should be penalized.

Examples of soliloquys in the play;

- i. The bastard's monologue after being introduced to and knighted by King John. He muses on the value high sounding honours because he has gained a title but lost lands.
- ii. The bastard's monologue about King John's desire to ensure Arthur does not get to the English throne. When he talks about Mad world, mad kings, mad composition," because he is amazed at the cynical peace agreed upon by the politicians; the world, he explains, is ruled by "That smooth-faced gentleman, tickling Commodity" that is, self-interest.
- iii. The Bastard's monologue when he enters with Austria's head and talks about the hot day and "airy devil" hovering in the sky with Austria dead while Philip still lives.
- iv. King John's monologue where he gives up on murdering people for personal gain because "No certain life achieved by others' death."
- v. King John's monologue where he reveals his mother's death. Thus helping Shakespeare avoid displaying unpleasant events on stage.
- vi. Arthur's soliloquy as he disguised as a ship's boy escapes from prison by jumping over a high wall. Whether he stay or escapes he expects to die therefore he jumps gets injured and dies.
- vii. King John's monologue after giving up the crown. He realizes it is "Ascension-day" as the prophet had said but he thanks heaven because it is a "voluntary" act.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

4. Discuss the suitability of the title ‘King John to Shakespeare’s play *King John*. [33 Marks]

Intro to who king John is and identify him as that legendary King of England who rose to the throne yet he wasn’t a so a blood relation of the former king but due to a will that gave the crown to him rather than the late king’s son. Candidates should state that he dominates all aspects of the play.

- Also show that his actions and what happens to him are so unique that the play can justifiably be named after him.

Relevance of the title

- i. He rose to the throne yet he wasn’t a blood relation of the former king but due to a will that gave the crown to him rather than the late king’s son
- ii. The whole play is about John's efforts to retain the crown against claims that he is not the rightful heir to the throne.
- iii. While judging the case of the Bastard, John rules that a will cannot take precedence over the law; in that case, the father's will that his younger son receive the inheritance was overturned by the law, which stated inheritance must go to the eldest son, bastard or not. By ruling such, John unwittingly proves his own illegitimate hold on the throne, because it is based on a will and not the legal right of succession.
- iv. John's reign is dominated by reliance of the bastard who becomes his right hand man essentially the hero of the play. King John’s legitimizing his bastardy just re-emphasizes his own attempts his illegitimacy as king of England.
- v. He seeks to legitimize his reign by attacking the town of Angers whose citizens he wants to declare him as rightful king. However he has to battle against King Philip of France who supports his rival Arthur. Unfortunately the citizens of Angers choose neutrality and say they support the rightful king. Philip and John's armies go to war, but are so equally matched that neither side wins.
- vi. King John is ruled by his advisers, e.g. he is advised by the Bastard that the English and French armies unite to conquer the disobedient town of Angers, then fight each other later. They agree and prepare to attack.
- vii. Just before the war he agrees to another alternative suggestion by the citizens of Angers that proposes marriage between John's niece Blanche and Philip's son Louis so that peace can be settled. Louis and John are pleased with the idea, because it strengthens John's ties to the throne, and Louis gains English-held French territory. The Bastard is amused by this show of the changeable minds of the nobles.
- viii. King John is excommunicated by Pandolf the Pope’s ambassador for refusing to obey papal orders about the posting of an archbishop.
- ix. Betrayed by King Philip even though his family has just been linked to John's by marriage. Philip sides with the Catholic Church because his ties to the church predate his connection with John and he fears excommunication.

- x. King John orders the murder of Arthur his rival and this turns his Lords against him. They abandon him and side with Philip of France.
- xi. John strikes a deal with Pandolf; he agrees to honor the pope if Pandolf can turn away the French army. Hence showing that has no permanent friends nor permanent enemies. This re-establishes the principle of the legal right of succession with power going from the late king to the next based on blood relation. An idea that King John had sought much against
- xii. He orders the Bastard to ransack the monasteries for not supporting him and in revenge one of them poisons him and he later dies and is succeeded by his son, who unlike king John is a legitimate heir by blood and not just a will. Hence a return to the natural order of succession of kings.

NB: cddt can also refer to how King John's personality enables us to understand all the aspects of the play i.e. plot, themes, characterization, lessons, dramatic appeal, playwright's views etc.

However cddts should be penalized for stating that; "the title develops themes; or that "the title develops plot. Instead they should state that the individual rather than the title develops these aspects.

SECTION B

Henrik Ibsen: A DOLL'S HOUSE

5. Describe the relationship between Torvald and Nora and show its significance in thematic development. [33 Marks]

- i. At the beginning of the play, Nora and Helmer seem to have a happy marriage, seen from Nora's praise of her family to Linde.
- ii. It is quite a childish paternal relationship as Helmer often uses diminutive language and names such as 'songbird' or 'squirrel' to talk to Nora. Helmer definitely has control over Nora at the start of the play and keeps her within his own game, as if he was playing with her in his own little dolls house.
- iii. By the end of the play the relationship breaks down. The way Nora speaks changes from being a young girl to being like a woman. Before walking away she tells Torvald that "You've committed a grievous sin against me; it's your fault I've made nothing of my life." Finally, she leaves Torvald.
- iv. It's a possessive relationship. Helmer talks about her as if she was his property and Nora doesn't say anything. Helmer says 'No one would believe how much it costs a man to keep such a little bird as you.'
- v. It's a weak hypocritical and because it is founded on appearances rather than trust and truth. Nora keeps up appearances and acts a bit like a child when she is with her husband, making him believe that she obeys him in all things when; in reality, she disobeys him in many ways, both large and small. We see her eating cookies when she is alone, and we only find out later

that such treats are forbidden to her by her husband. Nora says. “You arranged everything to suit your own tastes and so I came to have the same tastes as yours, or I pretended to. I’m not quite sure which. ”

- vi. It’s driven by public expectations. In the Victorian era, both Torvald and Nora would be pressured and bred to mold themselves according to these gender rules. Essentially, the man was responsible for protecting, guarding and most of all, ensuring financial security for his wife. Similarly, a woman was supposed to live it in gratitude and forever indebted to him. So Torvald cannot imagine himself being a recipient of financial help from Nora and knowledge of this leads to a conflict which breaks up their marriage. At the end when Nora wants a divorce, Torvald begs her to stay and put up an appearance as a married couple just so they still appear that way to society. He says this too. “From now on, forget happiness. Now it’s about saving the remains, the wreckage, the appearance. ”
- vii. Is a patronizing relationship seen when Torvald, questioning Nora about eating macaroons and she denies the accusation, Torvald says “No, I know you wouldn’t, besides you’ve given me your word” or when Torvald is going to teach her how to dance for the Tarantella he says “This evening, I’ll be wholly and entirely at your service- you poor, helpless creature”.
- viii. It is based on fear. Nora expected to abide by his standards and keep the house comfortable for him at all the time. This can really be observed Nora saying to Kristina- “Sh! Here’s Torvald coming back. Look, go in and sit with the children for a bit- Torvald can’t bear to see dressmaking. ”
- ix. It’s a strained relationship seen when she’s undergoing hardships like when she was working because when they were in debt or when she’s distraught, she never lets him realize it. She tells Kristina how she cannot not tell Torvald of her loan and says he “would be terribly hurt and humiliated if he thought he owed anything to me. It’d spoil everything between us, and our lovely happy home would never be the same again”. Nora wants to kill herself instead of telling the truth about her debt. She doesn’t want society to look down upon her and her family, she doesn’t want Torvald to be looked down upon
- x. Theirs is a one sided marriage relationship. Much as Nora and Torvald appear to be in love, he always reminds her of her unpleasant background, her father’s financial problems even when having a simple discussion. He tells her; “Just like your father- always on the lookout for all the money you can get, but the moment you have it, it seems to slip through your fingers and you never know what becomes of it. Well, I must take you as you are- it’s in your blood. ” before leaving Nora says “You’ve never loved me, you’ve only found it pleasant to be in love with me.”
- xi. It’s based on lies little lies. Nora’s little lies serve the purpose of keeping the marriage going otherwise it would have broken up much earlier.
- xii. Torvald is driven by desire and lust he says “When I watched you swaying and beckoning in the tarantella, it set my blood on fire till I couldn’t bear it any longer. That’s why I brought you home so early. He also says “Mayn’t I look at my dearest treasure? At all the beauty that belongs to no one but me- that’s all my very own?”

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

6. **How effectively does Ibsen use dramatic irony in the play *A Doll's House*? [33 Marks]**

Intro to a Doll's House and define Dramatic irony as that situation when the audience knows more about what is going on and the motivations behind it than the characters in the play.

Dramatic irony is a valuable tool used by writers to engage the audience in the works, as well as empathize more with the characters in the works because their ignorance makes them more realistic.

Candidates should cite a variety of examples of dramatic irony and show their significance in enabling our understanding of;

- plot
- themes
- characterization
- lesson
- symbolic significance of the title
- playwright's views
- atmosphere etc.

NB: Candidates who simply state examples of irony and don't show their significance in developing the aspect of drama should be penalized

- i. Helmer explains that Krogstad had committed earlier a forgery and he was crooked by soul and deserves to lose his job at the bank. He teaches Nora that she must not ask him to consider Krogstad's case because such people contaminate their family and children with the influence of their guilt. However he is not aware that, Nora has also committed a similar crime of forgery. On discovering her secret, he says to her "Oh, what a terrible awakening this is. All these eight years... this woman who was my pride and joy... a hypocrite, a liar, worse than that, a criminal!" This irony not only develops the theme of deceit and family relationships, but it also builds suspense.
- ii. At the time of rehearsal of the Tarantella, Helmer said to her that she is dancing wildly as if her life depended on the dancing. Nora responds ironically, that her life really does depend on it though Helmer does not understand what she means. Nora counts remaining hours of her life after the rehearsal because she thinks she would sacrifice herself before her husband would sacrifice for her.
- iii. What makes this even more ironic is a statement Torvald makes to Nora after discovering her
- iv. At the beginning of the play when Torvald then asks Nora if she has been eating sweets, she lies and says she has not. Nora and the audience know this is a lie. This irony is a hint of disobedience and rebellion. The writer is preparing the audience for the rebellion of Nora later on in the play
- v. Another example is when Nora tries to distract Torvald from getting the mail and reading the letter by saying that she needs to practice the dance with him or she won't be able to dance the tarantella the next day. The reader knows that Nora has not forgotten the dance, is trying to keep Torvald from reading the mail that contains a letter from Krogstad. As this happens, suspense and tension are developed. As readers, we are just waiting for the "explosion" to take place.

- vi. When Norah tells Torvald to recall the letter he had sent to Krogstad, he thinks that Nora's worry about him is related to his reputation and is a sign of her love for him, while the audience knows that it is the risk she took to get a loan that shows her love. Helmer thinks that Krogstad's vengeance will be against him, but the audience knows that Krogstad will take vengeance against Nora and her reputation as an honest woman.
- vii. Torvald also tells Nora: "I have often wished that you might be threatened by some danger, so that I might risk my life's blood, and everything, for your sake" (p 101- 102). Although the reader knows that Nora is threatened by the impending disclosure of her secret, Helmer does not know this. This irony helps build suspense in the play as the reader is anxious to find out how Helmer will behave when Nora's secret is eventually revealed.
- viii. At the beginning of Act 1, Helmer warns Nora: "No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt" (p 3). Little does Helmer know that Nora borrowed 250 pounds from Krogstad, and therefore their home depends on borrowing and debt. Nora has been repaying this loan, albeit covertly. Nora and the reader know what Helmer is ignorant of.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

Sophocles – OEDIPUS THE KING

7. What is the dramatic significance of the gods in the play *Oedipus the King*? [33 Marks]

Introduce the play Oedipus the King. The play presents the events of the day King Oedipus who seeks out to find a solution to the pestilence that is afflicting his people. However he discovers that the pestilence is a curse for the people of Thebes for harboring the murderer of King Laius and in a twist of event and discoveries, Oedipus the very murderer he seeks and that Laius was his father and Jocasta whom he married and bore children with is his mother. He plucks out his eyes and left to wander lonely and followed by his own curse out of the city of Thebes.

The gods like Appollo the god of prophecy, sickness and healing feature prominently in the play and are important/significant to our understanding of the important aspects of drama as shown below;

- i. Thematic development i.e.;
 - Fate that cannot be avoided
 - Pride and how it leads to man's fall
 - Blindness of man no matter his status in terms of knowledge and power
 - Suffering that is beyond man's understanding
 Etc
- ii. Character development
 - Oedipus: proud, intelligent, caring, short tempered, blind, blasphemous
 - Jocasta: proud, blasphemous and blind
 - Creon: obedient, strong willed etc.
 - Chorus: honest, loyal to Oedipus but also piously accept the will of the gods

iii. Plot development

- Cause the pestilence since Apollo is the god of sickness and healing
- Reveal the oracle to Laius and Oedipus
- Create the coincidences that lead Oedipus to fulfil the oracle
- Endow Oedipus with character flaws of pride and a hasty temper that lead him to fulfil the oracle
- Oedipus curses the murderer "For my sake and the god's and for our land" therefore he cannot be helped by anyone at the end because he had cursed Laius' killer without knowing he is the one yet curses are enforced by the will of the gods.

iv. Mood and atmosphere

- Melancholy and pain due to the pestilence
- Tension between Creon and Oedipus when Creon reveals to the King the cause of the pestilence. The same applies to Teiresias
- Hop when the oracle reveals the source of the pestilence, so now Oedipus and the people know what has to be done to overcome the suffering
- Fear when the Oedipus and Jocasta mock the power of the prophecies and gods who send them
- Horror and disgust when the full extent of the evil of what Oedipus had done is revealed

v. Lessons

- Man's fate is predetermined and cannot be avoided. The more Laius, Jocasta and Oedipus tried to avoid their predetermined fate, the more they made it happen
- Pride comes before a fall. Eg. Oedipus mocks the gods and their prophecies after learning that Polybus and Merope had died but soon after that they were not his parents and he already killed his father and married his mother
- Divine will is sometimes too complicated for man to understand e.g. why did Oedipus deserve to have this prophecy placed on him?
- Although fate is predetermined, mankind through his choices and actions contribute to the nature, and degree of fulfillment of that destiny. For example the oracle did not state that Oedipus would kill the servants that were with king Laius but he did.
- It is not good to consult prophets about our future because we may not like what is. It's better to be ignorant and surprised by what happens than know it in advance.

Etc.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

8. **Are you satisfied with the ending of the play *Oedipus the King*?** [33 Marks]

9. Intro: Candidates should refer to particular events that constitute the end of the play and give reason why he/she is satisfied by them.

Satisfaction should be due to their contribution to resolution of conflicts, bringing out themes, important events, lessons, punishment of evil, revelation of character, mood and attitude etc.

NB: the events at the end of the play are;

- i. A messenger reveals to Oedipus that Oedipus was Laius's child, and that Jocasta gave it to him to destroy because of a prophecy that the child would kill his parents. But instead, the shepherd gave him to the other shepherd, so that he might be raised as a prince in Corinth.
- ii. Realizing who he is and who his parents are, Oedipus screams that he sees the truth, and flees back into the palace. The shepherd and the messenger slowly exit the stage.
- iii. The Chorus enters and cries that even Oedipus, greatest of men, was brought low by destiny, for he unknowingly murdered his father and married his mother.
- iv. The messenger enters again to tell the Chorus what has happened in the palace. Jocasta is dead, by suicide. She locked herself in her bedroom, crying for Laius and weeping for her monstrous fate. Oedipus came to the door in a fury, asking for a sword and cursing Jocasta. He finally hurled himself at the bedroom door and burst through it, where he saw Jocasta hanging from a noose. Seeing this, Oedipus sobbed and embraced Jocasta. He then took the gold pins that held her robes and, with them, stabbed out his eyes. He kept raking the pins down his eyes, crying that he could not bear to see the world now that he had learned the truth.
- v. Just as the messenger finishes the story, Oedipus emerges from the palace. With blood streaming from his blind eyes, he fumes and rants at his fate, and at the infinite darkness that embraces him. He claims that though Apollo ordained his destiny, it was he alone who pierced his own eyes. He asks that he be banished from Thebes. He is led by a boy just as Tiresias had prophesied.
- vi. The Chorus shrinks away from Oedipus as he curses his birth, his marriage, his life, and in turn all births, marriages, and lives. Though the Chorus is fascinated with the amount of physical pain Oedipus must be in after performing such an act, Oedipus makes no mention of physical pain. Like Tiresias, he has left the concerns of the physical world behind to focus on the psychological torment that accompanies contemplation of the truth.
- vii. Creon enters, and the Chorus expresses hope that he can restore order. Creon forgives Oedipus for his past accusations of treason and asks that Oedipus be sent inside so that the public display of shame might stop.
- viii. Creon quickly takes over power to himself. Just as Oedipus anticipated the Chorus's demand for a consultation with the oracle in the first scene, so Creon has anticipated Oedipus's request for banishment now: when Oedipus requests banishment, Creon says that he's already consulted "the god" about it (1574). Creon has also anticipated Oedipus's desire to see his daughters, and has them brought onstage and taken away again.
- ix. Creon agrees to exile Oedipus from the city, but tells him that he will only do so if every detail is approved by the gods. Oedipus embraces the hope of exile, since he believes that, for some reason, the gods want to keep him alive.
- x. He says that his two sons are men and can take care of themselves, but asks that Creon take care of his girls, whom he would like to see one final time. The girls, Antigone and Ismene, come forth, crying. Oedipus embraces them and says he weeps for them, since they will be

excluded from society, and no man will want to marry the offspring of an incestuous marriage.

- xi. He turns to Creon and asks him to promise that he will take care of them. He reaches out to Creon, but Creon will not touch his hand. Oedipus asks his daughters to pray that they may have a better life than his.
- xii. Creon then puts an end to the farewell, saying that Oedipus has wept shamefully long enough. Creon orders the guards to take Antigone and Ismene away from Oedipus, and tells Oedipus that his power has ended.
- xiii. Everyone exits, and the Chorus comes onstage once more. Oedipus, greatest of men, has fallen, they say, and so all life is miserable, and only death can bring peace. Hence Oedipus becomes a tragic figure rather than a monster in the play's final moments. His punishment of blindness and exile seems just, therefore, because he inflicted it upon himself.
- xiv. Creon's earlier protestations that he lacked the desire for power are proved completely false by his eagerness to take Oedipus's place as king, and by the cutting ferocity with which he silences Oedipus at the end of the play. At the end of the play, one kind of pride has merely replaced another, and all men, as the Chorus goes on to say, are destined to be miserable.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

Anton Chekov THE CHERRY ORCHARD

10. **"A naive and snobbish woman who does not deserve our sympathy." To what extent is this a fair description of Ranevsky in light of what happens in the play *The Cherry Orchard*?**
[33 Marks]

Intro: Madame Ranevsky is one of the leading characters in the play. She is the aristocratic owner of the cherry orchard estate. She comes from an aristocratic family, but she married beneath her, and her husband was an alcoholic. She had three children with him before his death: Barbara, Anya, and Grisha. Grisha drowned shortly after his father's death, causing Madame Ranevsky to flee in despair to Paris where she got a lover who mistreated and robbed her and got another mistress. She leaves him and returns to Russia to save the family orchard but is unsuccessful.

Ranevsky has got negative character traits that make her not deserve our sympathy such as;

- i. Madame Ranevsky is extravagant and accumulated many debts upon her arrival in Russia, and cannot pay the mortgage on her estate. Throughout the play, her debts are a symbol of her personality; she is an excessive woman who does whatever her emotions incline her to do, regardless of consequences, financial or otherwise. One moment she cries in panic and despair about how to pay her mortgage, yet the next moment she gives her neighbor a healthy loan to pay his own. Her behavior is irrational, and that characteristic is both her most charismatic quality and her most serious weakness.

- ii. She is rigidly proud to the point of snobbery and is unable to adapt to a changing society. She continues to be generous with her friends, and even with strangers, living the life of a kind and wealthy aristocrat, even though the power of the aristocracy no longer ensures her any wealth, and the few assets that she has are dwindling quickly.
- iii. She is naïve and has problems making decisions such as control her purse or abandon her horrible lover, yet she cannot keep even these most fundamental of resolutions. Even after losing the cherry orchard, Madame Ranevsky remains sadly unable to change: she continues to surround herself with expensive and suspicious help, such as Yasha. At the end of the play she rejoins her lover in Paris, despite his abusive history.
- iv. Ranevsky is a coward who is continuously fleeing from responsibility and unpleasant situations. At the beginning she has just left Paris to return home to Russia, after a suicide attempt provoked by her lover. We learn later that a similar flight occurred five years previously, after the closely spaced deaths (only separated by a month) of her son and her husband. The play ends with her fleeing again, from the estate she has lost, back to Paris and the arms of the very same abusive lover. And her flight from Paris to Russia is paralleled by an emotional flight from the present to the past: she is a woman besieged by memories of her tragic adult life and seeking refuge in her memories of an idyllic childhood. Her first words on returning to the estate, "nursery!" indicates this. Her vision of her own mother walking through the cherry orchard reinforces the picture of a woman suffering from illusions, the illusion that she can recapture the idyll of her childhood and block out the tragic events of the past six years from her mind.
- v. She is foolish and ignorant as she rejects Lopakhin's business proposals calling them "vulgar" yet in her situation they could have helped her to overcome the family debts.
- vi. Ranevsky is emotional and cannot dare to face the tragedy of her family that's why she runs away to avoid the sad memories of the double deaths in the family. Similarly she is hurt when reminded of by the appearance of Trofimov, her dead son's tutor. She desire to return to her idyllic childhood state but the memories of her tragic adult life remain with her, either in the form of Trofimov or the telegrams from her lover in Paris. She is paralyzed in the face of the impending destruction; unable to stay in the present emotionally, her flight from that present defeats itself, by making the loss of her estate and the destruction of the orchard inevitable.

However on the other hand we sympathise with madam Ranevsky due to the fact that she is;

- vii. Kind and generous. Lopakhin, who says she has done many kind things for him.
- viii. She has been through a lot of misfortune in her love and social life. That's why we are left to sympathize with when loses the family orchard making the play to end on a tragic note.
- ix. Ranevsky is loyal even to things and people that make her life unpleasant or miserable. She identifies herself with the orchard, and she says that if the orchard is sold, she might as well be sold with it. The orchard also symbolizes her memories, and we can see this in the fact that it places an identical emotional burden on her as her memories do; it draws her towards the past

and prevents her from moving on with her life. Similarly she returns to her lover in Paris in spite of what he had done to her.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

11. Examine the portrayal of the theme of self-centeredness in the play *The Cherry Orchard*.

[33 Marks]

Intro; In the Cherry Orchard, Madame Ranevsky and her family will lose their ancestral home if they do not parcel off their cherry orchard and rent it out to their neighbors. However madam Ranevsky's poor spending habits, her neighbor Lopakhin's envy and ambition, and her servants' and daughters' personal dramas divert them from the pressing need to save the orchard. All the characters are all selfish in their own ways, and their individual self-absorption leads to betrayal, heartbreak, and ill will, leaves despair and destruction in its wake.

- i. **Madame Ranevsky**—despite being a victim in many ways, and occasionally reading as a deeply sympathetic, pitiful character—is self-absorbed and ignorant of other people's needs. She spends the money her family and their servants need to survive on luxurious lunches for herself and her friends, and gives extravagantly to the poor, though more out of naivete and an inability to say no (for fear of looking poor herself) than any actual desire to help them. Her financial irresponsibility is compulsive and unchecked, and this selfish quality has resulted in the financial ruin of her entire family.
- ii. When offered the opportunity to save her estate—and the livelihoods of her servants and those in her employ to boot— Ranevsky feels that it is beneath her to sacrifice her beloved cherry orchard and parcel it up into rented plots of land, and ends up losing it altogether.
- iii. Madam Ranevsky's lover is also selfish as he mistreated her, robbed her and took another mistress. She in frustration attempts suicide but when she goes away he writes to call her back.
- iv. Similarly madame Ranevsky abandons the family estate and goes to live in Paris until it is on the verge of being lost then she comes back when it is too late to save it.
- v. Although the aristocracy is self-absorbed to the point of parody, the emerging middle-class, Chekhov demonstrates, is also given to selfishness and shameless ambition. Chekhov portrays **Lopakhin** as a solitary man so consumed with and delighted by his own advancement that he ignores the needs of everyone else around him—to indict the selfish single-mindedness of the acquisitive capitalistic middle class.
- vi. Lopakhin initially appears to be on Ranevsky's side—he is grateful to the kindness she showed to him in his youth, and appears to want to help her save the cherry orchard. As she rejects his idea time and time again, however, his frustration becomes evident—and when it is time to show his support for Ranevsky and her family, Lopakhin chooses his own prosperity over theirs. On the day of the auction, Ranevsky anxiously awaits the results of the bidding during a lavish house party. When her brother Gayef walks in the door, tearful and utterly defeated, she knows she has lost everything; when Lopakhin comes in the door moments later, elated and giggling, she realizes she has lost it all to him and his ambition.
- vii. Lopakhin gleefully boasts about how he outbid everyone else at the auction and won the cherry orchard for himself. He is proud of his achievement—the son of peasants, who, at one time in his life, could barely afford shoes in the winter, has become the owner of one of the most coveted properties in the region—but as he boasts of his good fortune, he does not

- even stop to think of how cruel he is being. Madame Ranevsky has lost everything—her home, her land, and her family’s legacy—yet the self-absorbed Lopakhin is blind to her suffering, or perhaps just doesn’t care, so proud is he of his own advancement.
- viii. He begins to chop down the cherry trees in the orchard. At the end of the play even before Ranevsky and her daughters have finished packing their belongings and are struggling to get out of the house in time to make their train while still managing to say goodbye to their fond memories of the home. Anya and Trofimov blame Lopakhin for his carelessness and lack of tact—and yet Lopakhin, eager to set his plan in motion and begin making money off the villas he will build on the land the orchard occupies, can hardly wait until they are out of the house to begin pursuit of his own dream.
 - ix. Trofimov is also selfish when he meets Ranevsky on her return he talks about her dead son Grisha and bring back tearful memories to her yet he knows she had run off to Paris to avoid memories of her dead son.
 - x. Yasha selfishly hangs on as a servant of Ranevsky even when she know her mistress can no longer afford the services of a servant.
 - xi. Chekhov, through his examination of his characters’ selfishness, demonstrates how egocentric thought ultimately ends up serving not even the self-interested individual perpetuating it.
 - xii. Selfishness destroys more than interpersonal relationships—it threatens legacies, traditions, and the very foundations of society, and it is not only the practice of the ignorant upper classes.
 - xiii. The selfish desire to prove oneself, to overcome outdated institutions, and to acquire wealth and status at the expense of others is, unfortunately, an ugly temptation for the middle class as well all of us.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question.

SECTION C

Bernard Shaw: SAINT JOAN

12. *Read the passage below and answer the questions that follow.*

CHARLES: [*descending from his throne and again crossing the room to escape from her dominating urgency*] Oh do stop talking about God and praying. I can’t bear people who are always praying. Isn’t it bad enough to have to do it at the proper times?

JOAN: [*pitying him*] Thou poor child, thou hast never prayed in thy life. I must teach thee from the beginning.

CHARLES: I am not a child: I am a grown man and a father; and I will not be taught any more.

JOAN: Aye, you have a little son. He that will be Louis the Eleventh when you die. Would you not fight for him?

CHARLES: No: a horrid boy. He hates me. He hates everybody, selfish little beast! I don’t want to be bothered with children. I don’t want to be a father; and I don’t want to be a son: especially a son of St Louis. I don’t want to be any of these fine things you all have your heads full of: I want to be just what I am. Why can’t you mind your own business, and let me mind mine?

JOAN: [*again contemptuous*] Minding your own business is like minding your own body: it's the shortest way to make yourself sick. What is my business? Helping mother at home. What is thine? Petting lapdogs and sucking sugar-sticks. I call that muck. I tell thee it is God's business we are here to do: not our own. I have a message to thee from God; and thou must listen to it, though thy heart break with the terror of it.

CHARLES: I don't want a message; but can you tell me any secrets? Can you do any cures? Can you turn lead into gold, or anything of that sort?

JOAN: I can turn thee into a king, in Rheims Cathedral; and that is a miracle that will take some doing, it seems.

CHARLES: If we go to Rheims, and have a coronation, Anne will want new dresses. We can't afford them. I am all right as I am.

JOAN: As you are! And what is that? Less than my father's poorest shepherd. Thou 'rt not lawful owner of thy own land of France till thou be consecrated.

CHARLES: But I shall not be lawful owner of my own land anyhow. Will the consecration pay off my mortgages? I have pledged my last acre to the Archbishop and that fat bully. I owe money even to Bluebeard.

JOAN: [*earnestly*] Charlie: I come from the land, and have gotten my strength working on the land; and I tell thee that the land is thine to rule righteously and keep God's peace in, and not to pledge at the pawnshop as a drunken woman pledges her children's clothes. And I come from God to tell thee to kneel in the cathedral and solemnly give thy kingdom to Him for ever and ever, and become the greatest king in the world as His steward and His bailiff, His soldier and His servant. The very clay of France will become holy: her soldiers will be the soldiers of God: the rebel dukes will be rebels against God: the English will fall on their knees and beg thee let them return to their lawful homes in peace. Wilt be a poor little Judas, and betray me and Him that sent me?

CHARLES: [*tempted at last*] Oh, if I only dare!

JOAN: I shall dare, dare, and dare again, in God's name! Art for or against me?

Questions

a. Place the extract in context.

[8 marks]

Before the passage everybody moves out leaving Joan alone with the Dauphin and in a conversation tells her that he hates war, can't lift a sword, can't stand soldiers' shouting and bad tempers, and doesn't want to kill people. He doesn't want to be king and was made king against his wish. Joan promises to put courage in him but he says he doesn't want that too. She tells him to accept the responsibility he has because God put it on him. She promises to make him a king by crowning him at Rheims Cathedral. The Dauphin says he is disinterested because he is too poor to even dress the queen, and his lords lose all the gains they make on the battle field through treaties. However the English now don't want to sign any treaty because they are better at fighting than at thinking. She tells him that if the English win they will have the power to dictate the treaty at France's disadvantage. So the French must take courage in both hands and pray for France with both hands too. Which leads to the events in the passage.

[4 marks]

After the events in the passage the dauphin is suddenly, inspired by Joan's faith and enthusiasm, he recalls the members of his court and announces that he has given command of the army to The Maid to do with as she likes. As the Chamberlain moves threateningly forward, asserting that *he* is the commander of the army, Joan pushes the frightened Dauphin forward. He snaps his finger in the Chamberlain's face as Joan draws her sword, kneels, and cries out: "Who is for God and His Maid? Who is for Orleans with me?" All of the knights draw their swords in support of The Maid as the Archbishop gives a sign of blessing to all gathered here. **[4 marks]**

b. Explain the mood of the extract.

[08 marks]

- i. The Dauphin is *angry* and disgusted by Joan's reference to prayer in a situation where he thinks such things don't work.
- ii. The dauphin is also in *despair* and lacks the courage to fight or even hope to be crowned king
- iii. Joan is *unhappy* to see that the person who should be liberating France is disinterested in this responsibility. That's why she looks at him with pity.
- iv. She is also *disappointed* that the Dauphin doesn't is coward who fears war that's why she promises to give him courage.
- v. She is also determined etc.

[4 x 2 marks each]

c. Comment on the use of dramatic techniques employed in the passage. [06 marks]

Candidates to show how dramatic techniques such as irony, contrast, symbolism are used to bring out aspects like themes, character, mood, lessons etc. **[2 x 3 mks]**

d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot. [12 marks]

A Candidate should choose six specific events in the passage and show what events or theme each of them leads to using the format below;

- i. In the passage Joan promises to give the dauphin courage to liberate France. Later in the play it leads to
- ii. In the passage Joan asks the dauphin whether he is for her or against her. This later in the play leads him side with her and appoint her the leader of the French army that marches against the English. This highlights the theme of.....
- iii. In the passage Joan promises to make the dauphin king at Rheims Cathedral. Later in the play it she does so and it brings out the theme of.....
- iv. In the passage Joan encourage the dauphin to put his trust in God and accept the responsibility he has thrust upon him. Later in the play it leads to and highlights the theme of....
- v. The events in the passage bring out the theme of This theme is seen also revealed by events that happen later in the play such as.....
- vi. Etc.

[6 x 2mks]

NB: Candidates can also refer to 3 events and 3 themes separately

William Congreve: THE WAY OF THE WORLD

13. *Read the passage below and answer the questions that follow.*

FAINALL: What, was it conscience then? Professed a friendship! Oh, the pious friendships of the female sex!

MRS. MARWOOD: More tender, more sincere, and more enduring, than all the vain and empty vows of men, whether professing love to us or mutual faith to one another.

FAINALL: Ha, ha, ha! You are my wife's friend too.

MRS. MARWOOD: Shame and ingratitude! Do you reproach me? You, you upbraid me? Have I been false to her, through strict fidelity to you, and sacrificed my friendship to keep my love inviolate? And have you the baseness to charge me with the guilt, unmindful of the merit? To you it should be meritorious that I have been vicious. And do you reflect that guilt upon me which should lie buried in your bosom?

FAINALL: You misinterpret my reproof. I meant but to remind you of the slight account you once could make of strictest ties when set in competition with your love to me.

MRS. MARWOOD: 'Tis false, you urged it with deliberate malice. 'Twas spoke in scorn, and I never will forgive it.

FAINALL: Your guilt, not your resentment, begets your rage. If yet you loved, you could forgive a jealousy: but you are stung to find you are discovered.

MRS. MARWOOD: It shall be all discovered. You too shall be discovered; be sure you shall. I can but be exposed. If I do it myself I shall prevent your baseness.

FAINALL: Why, what will you do?

MRS. MARWOOD: Disclose it to your wife; own what has past between us.

FAINALL: Frenzy!

MRS. MARWOOD: By all my wrongs I'll do't. I'll publish to the world the injuries you have done me, both in my fame and fortune: with both I trusted you, you bankrupt in honour, as indigent of wealth.

FAINALL: Your fame I have preserved. Your fortune has been bestowed as the prodigality of your love would have it, in pleasures which we both have shared. Yet, had not you been false I had e'er this repaid it. 'Tis true—had you permitted Mirabell with Millamant to have stolen their marriage, my lady had been incensed beyond all means of reconciliation: Millamant had forfeited the moiety of her fortune, which then would have descended to my wife. And wherefore did I marry but to make lawful prize of a rich widow's wealth, and squander it on love and you?

MRS. MARWOOD: Deceit and frivolous pretence!

FAINALL: Death, am I not married? What's pretence? Am I not imprisoned, fettered? Have I not a wife? Nay, a wife that was a widow, a young widow, a handsome widow, and would be again a widow, but that I have a heart of proof, and something of a constitution to bustle through the ways of wedlock and this world. Will you yet be reconciled to truth and me?

MRS. MARWOOD: Impossible. Truth and you are inconsistent.—I hate you, and shall forever.

FAINALL: For loving you?

Questions

a. Place the extract in context. [8 marks]

Before the passage Mrs. Fainall and Mr. Mirabell take a walk and leave Fainall and Marwood alone in St. James' Park,. Fainall asks Mrs. Marwood if she is not jealous of Mirabell but she says that would be inconsistent with her love and honour for Fainall. Mrs. Marwood reveals that she suspects Mrs. Fainall is in an affair with Mirabell. Fainall taccuses Mrs. Marwood that she too loves Mirabell and that's why she is jealous of Mrs. Fainall because he has seen both blushing in his presence and has been eager to expose to Miraabell's unfaithfulness to Millamant to her credulous aunt. She replies that she did that out of an obligation to Lady Wishfort (Millamant's aunt) and could not bear seeing her fooled by Mirabell, and this leads to the events in the passage. [4 mks]

After the passage Mrs. Marwood tells Fainall that she hates the act of abuse of love and the guilty conscience that makes Fainall accuse her of unfaithfulness and bids farewell to him. He holds her hand and says he doesn't want them to depart like this but she angrily tells him to go of her hands or else he can break them and she will leave them behind. Fainall says he cannot hurt her for all the world due to his love for her but she accuses him of pretense although it is not too late to stop hating and detesting herself and mankind for treachery. Fainall gives in asks for forgiveness and declares his hatred for his wife and promises to breakup with her, rob her of all her wealth, run off with Mrs. Marwood and they get married. They reconcile, Mirabell and Mrs. Fainall return and Fainall leads Mrs. Marwood off. [4 mks]

b. Explain the mood of the extract.

[08 marks]

Disappointment by Mrs. Marwood for being suspected of unfaithfulness by being in love with Mirabell,

Both are angry with each other for not being trusted e.g.; that's why they use accusing language to one another,

Fainall is surprised to see that Mrs. Marwood does not see the sacrifices he is going through by living with a wife he does not love yet he only married her to get money to squander it on Mrs. marwood,

When Mrs. Marwood tells Fainall that she hates him and will do so forever, he is shocked. [4 x 2mks]

c. Comment on the use of dramatic techniques in the passage.

[06 marks]

A Candidate to show how dramatic techniques such as irony, nomenclature, sarcasm, rhetorical questions are used to bring out aspects like themes, character, mood, lessons etc. [2 x 3 mks]

d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot.

[12 marks]

Candidates should choose six specific events in the passage and show what events or theme each of them leads to using the format below;

- i. In the passage Fainall accuses Mrs. Marwood of being in love with Mirabell. Later in the play it leads to
- ii. In the passage Mrs. Marwood accuses Fainall of being a cunning hypocrite which he denies however later in the play we see him manipulating Lady Wishfort and his wife Mrs. Fainall in order to get fortune. This highlights the theme of.....

- iii. In the passage Mrs. Marwood declares that she hates Fainall and will do so forever. Soon afterwards he gives in and beg for forgiveness and they reconcile and it brings out the theme of.....
- iv. In the passage Fainall reveals how he only married Mrs. Fainall to get at her family fortune. Later in the play his plan fails because he had already been suspected of not being a man of honour and steps taken to ensure he doesn't get access to her wealth, and highlights the theme of....
- v. The events in the passage bring out the theme of This theme is seen also revealed by events that happen later in the play such as.....
- vi. Etc. [6 x 2mks]

NB: Candidates can also refer to 3 events and 3 themes separately

William Wycherley: THE COUNTRY WIFE

14. Read the passage below and answer the questions that follow.

PINCHWIFE: What then?

HORNER: I did not expect Marriage from such a Whoremaster as you, one that knew the Town so much and Women so well.

PINCHWIFE: Why, I have married no London Wife.

HORNER: Pshaw, that's all one, that grave circumspection in marrying a Country Wife. Come, come, but she's handsome and young?

PINCHWIFE: No, no, she has no beauty but her youth, no attraction but her modesty. Homely and housewifely, that's all. She's too awkward, ill-favored and silly to bring to Town.

HARCOURT: Then methinks you should bring her to be taught breeding.

PINCHWIFE: To be taught? No, Sir, I thank you. Good Wives and private Soldiers should be ignorant.

HORNER: Why, if she be ill favored, there will be less danger here than by leaving her in the Country. We have such variety of dainties that we are seldom hungry.

DORILANT: But they have always coarse, constant, swingeing stomachs in the Country.

HARCOURT: Foul Feeders indeed.

DORILANT: And your Hospitality is great there.

HARCOURT: Open house, every Man's welcome.

PINCHWIFE: So, so, Gentlemen.

HORNER: But prithee, why would thou marry her if she be ugly, ill-bred and silly? She must be rich then.

PINCHWIFE: As rich as if she brought me twenty thousand pound out of this Town, for she'll be as sure not to spend her moderate portion as a London Baggage would be to spend hers. Because she's ugly, she's the likelier to be my own; and being ill bred, she'll hate conversation; and since silly and innocent, will not know the difference betwixt a Man of one and twenty and one of forty.

HORNER: Nine---to my knowledge. But if she be silly, she'll expect as much from a Man of forty nine as from him of one and twenty.

PINCHWIFE: 'Tis my maxim. He's a Fool that marries, but he's a greater that does not marry a Fool. What is wit in a Wife good for but to make a Man a Cuckold?

HORNER: No, what is worse, if she cannot make her Husband a Cuckold, she'll make him jealous and pass for one, and then 'tis all one.

PINCHWIFE: Well, well, I'll take care. My Wife shall make me no Cuckold, though she had your help Mr. Horner.

DORILANT: (*Aside*) His help!

HARCOURT: (*Aside*) He's come newly to Town, it seems, and has not heard how things are with him.

HORNER: But tell me, has Marriage cured thee of whoring?

PINCHWIFE: Well, Gentlemen, you may laugh at me, but I know the Town.

HORNER: But prithee, was not the way you were in better than Marriage?

PINCHWIFE: A Pox on it, the Jades would jilt me. I could never keep a Whore to myself.

HORNER: So, then, you only married to keep a Whore to yourself. Well, I'd advise my Friends to keep rather than marry, since I find by your example it does not serve one's turn, for I saw you yesterday in the eighteen penny place with a pretty Country-wench.

PINCHWIFE: (*Aside*) How the Devil did he see my Wife then? I sat there that she might not be seen.

HORNER: What, dost thou blush at nine and forty for having been seen with a Wench?

Questions

a. Place the extract in context.

[8 marks]

Before the events in the passage, Horner, Harcourt and Dorilant are Horner's lodging when Mr. Pinchwife arrives. Horner tells him that his long absence from town, appearance and careless behaviour means that he has got married. Pinchwife expresses shock and surprised in an aside that even Horner knows that he is married. he however replies that his changed appearance to his long stay in the country and the fact that he is giving out his sister in marriage to Sparkish the next day. Horner insists that he heard had that Pinchwife is now married which leads to the events in the passage. [4 mks]

After the passage Horner to confirms that the woman was indeed Pinchwife's wife. Mr. Pinchwife curses and says he is undone since Horner has seen his wife. Horner reveals that she was exceedingly pretty and confesses he fell in love with her even at a distance. Pichwife tell him never to come nearer to her and walks out in anger rejecting repeated invitations from Horner to dine with them. The action then changes to Mr. Pinchwife's lodging where we see Mrs. Pinchwife complaining about his jealousy keeping her up so close never allowing her to go walks or wear her best gown. **[04 marks]**

b. Explain the mood of the extract.

[08 marks]

- i. Horner, Harcourt and Dorilant are calm as they talk about Pinchwife's marriage.
- ii. However Pinchwife in tense and tries to keep his wife away from the attention of Horner for fear of being cheated/cuckolded.
- iii. Dorilant is shocked and can't believe that Pinchwife thinks that even Horner helped his wife she cannot cheat on him.
- iv. Harcourt is surprised that Pinchwife is still worried about Horner cuckolding him yet he is now known all over the town to be an eunuch.
- v. Pinchwife gets angry that Horner has seen his wife and therefore may try to cuckold him.

[4 x 2marks]

c. Comment on the use of dramatic techniques in the passage.

[06 marks]

Candidate to show how dramatic techniques such as irony, nomenclature, sides, symbolism etc. are used to bring out aspects like themes, character, mood, lessons etc. [2 x 3 mks]

d. Discuss the significance of the passage to the rest of the play in regard to themes and the plot. [10 marks]

Candidate should choose six specific events in the passage and show what events or theme each of them leads to using the format below;

- i. In the passage mr. Pinchwife tries his level best to draw attention away from his wife but they just get more interested and later in the play it leads to Horner looking out for her.
- ii. In the passage Horner says he fell in love with Mrs. Pinchwife even at a distance and when later she hears of it, she falls in love with him and ends up committing adultery. This highlights the theme of.....
- iii. In the passage we realize that men like Dorilant and Harcourt believe the rumour that Horner is an eunuch. Later on in the play they feel secure when he is left with their wives or mistresses and Pinchwife even apologizes to his wife for having suspected her of cheating on him with Horner yet she had indeed done it. This brings out the theme of.....
- iv. In the passage Pinchwife reveals that he had not married for love but due the extreme jealousy he had of prostitutes who left him and slept with other men as well. Later in the play we realize he is too jealous that he even leads his wife to cheat on him with Horner, and highlights the theme of....
- v. The events in the passage bring out the theme of blindness seen through..... This theme is seen also revealed by events that happen later in the play such as.....
- vi. Etc. [6 x 2marks]

NB: Candidates can also refer to 3 events and 3 themes separately

SECTION D

Wole Soyinka: KONGI'S HARVEST

15. Discuss Soyinka's portrayal of Kongi's Apotheosis in the play Kongi's Harvest. [33 Marks]

Intro; Kongi's Harvest is a play about Kongi, a greedy despotic ruler of a fictional African country called Isma land who overthrew and imprisoned the traditional leader Oba Danlola but now wants to turn himself into a god (apotheosis) by eating the first yam of the new harvest and thereby become the 'Spirit of Harvest' as his final step of conquest triumph over the traditional leader. This is presented in the following ways;

- i. He wants to eat the new yam
- ii. Calls himself the Spirit of Harvest
- iii. Calls himself the Jesus of Isma
- iv. Organizes a last supper before the feast of the new yam just like Jesus
- v. Wants to change the calendar to A.K.H or B.KH just as B.C and A.D
- vi. He has his reformed Aweri Fraternity whom he calls disciples just like Jesus' had disciples
- vii. Claims to be the giver and taker of life by pardoning men who were to be hanged
- viii. Names every important government project after himself e.g. Kongi Dam, Kongi University, Kongi Airport
- ix. He has a giant Poster of his face always looking down on the people to signify the ever present and ever seeing eye of God
- x. Carpenters brigade always chant hymns in praise of Kongi as he fasts in his retreat

- xi. Fasts for 40 days before the feast of harvest just like Jesus did
- xii. Only he to meditate while 'Reformed' Aweris 'dispute'
- ETC

NB: The candidate must bring how these moves would make Kongi look like a god to the people and then show that this apotheosis is portrayed as hollow or ironic and instead show a power-hungry man who fails at his attempts to portray himself as above mankind

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

16. How significant is Daodu to our understanding of the play *Kongi's Harvest*? [33 Marks]

Introduce who is Daodu; son of Oba Sarumi and heir apparent to the traditional throne of Isma. He is in love with Segi a former mistress of Kongi. He is revolutionary and teams up with Segi to challenge Kongi. However when the coup plot fails, he runs to exile. He is important/significant to our understanding of the important aspects of drama as shown below;

vi. Thematic development i.e.;

- Resistance against dictatorship
- Tradition vs modernity due to clear and peaceful plan of transfer of power from Danlola to Daodu unlike Kongi who captures power in a coup
- Love
- Greed for power because he tells Secretary that Kongi will forgive the prisoners if it will give him chance of total triumph over Danlola

Etc

vii. Character development

- Secretary: incompetent and foolish and relies on Daodu's advice to convince the king to participate in the harvest ceremony
- Segi: Sings her praises like she brave, caring and inspirational
- Kongi: Daodu is opposite of Kongi i.e.; antithesis of evil and contrasts with Kongi who is power hungry, cruel, etc.
- Danlola: Daodu's requests to convince the king to participate in the harvest ceremony reveal how Danlola is proud, kind, wise, social and a man of his word

viii. Plot development

- Convinces Danlola to hand over the new yam to Kongi
- Advises the Secretary to go and convince Kongi to forgive the prisoners who were to be hanged
- Kongi's supporters keep crossing over to his revolutionary farm cooperative
- Organizes a coup against Kongi and when it fails he and Segi offer Kongi the head of Segi's father as his harvest of death but not the new yam which is a symbol of life

ix. Mood and atmosphere

- Hope when he convince the king to hand over the new yam to Kongi

- Tension when he reveals to the King that he has a secret plan for dealing with Kongi during the harvest ceremony
- Happiness when he sings in praise of Segi
- Fear when the coup fails and he refuses to flee to exile and a “band of toughs” are organized to go and smuggle him out of Isma

x. Lessons

- Dictatorship must be resisted even though it is a dangerous endeavor
 - It’s better to be loved than feared
 - Protection of human life is the most important responsibility of a leader
- Etc.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

Yusuf k. Serunkuma – THE SNAKE FARMERS

17. Of what relevance is the play *The Snake Farmers* to the contemporary Ugandan audience? [33 Marks]

Intro; The play is about a village in a poor African country called Sahara which is hit by a snake epidemic. The snakes kill both people and livestock and the village elders have no way of helping their people. When news of this appears in foreign media, donors come to their rescue with money, snake-fighting equipment, shoes and clothes and even build a hospital. The greedy leaders seize this opportunity and start rearing snakes that they release to attack the unsuspecting masses so that the leaders continue getting donations from the unsuspecting donors.

Candidates to show that the major themes brought out by the events in the play are the same themes or conclusions we can draw about the events that happen in our society.

NB: Candidates should first state a theme and the ideas the writer is emphasizing about it, and then show that similar ideas can be seen about the same theme in our community.

Themes in the play

- i. Alienation; negative effects of relying on foreign aid alienates leaders from the people they lead and they instead divert their interests to do doing what captures foreigners’ attention.
- ii. Exploitation of masses by leaders who take advantage of their misery that they capture in pictures and send abroad in order to receive donor funds which they embezzle, build new houses, get shoes for themselves and their children and even marry new wives
- iii. Betrayal of the masses by the leaders who instead of solving their problems they just increase them for selfish reasons.
- iv. Poverty and its demeaning effects that draws a lot of sympathy from the donors
- v. Hypocrisy and betrayal of the masses by leaders pretend to care about the poor masses and take their photos which they don’t show them but instead send to foreign donors to exploit their kindness and accumulate wealth from the donation they get

- vi. Negligence and poor leadership which leaves people in dangerous environments where they are attacked by vermin such as snakes. Even when an opportunity comes to improve people's lives the leaders only act for personal benefit
 - vii. Gullibility of foreign donors who cannot realize that though life in Africa is difficult, it is not as miserable as the leaders make it appear all the time. They also don't see how leaders are complicit in the creation of the problems that affect Africa.
 - viii. Moral depravity
 - ix. Neo colonialism and the narrow-minded leaders who will go to any lengths to keep Africa dependent on the West, for their own selfish gain
- Etc.

NB: The candidate can also directly refer to the events that happen in the play and their impact on society, and then show that such event happen in Uganda today and indeed do have similar effect

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

17. Discuss Serunkuma's use of irony in the play *The Snake Farmers*. Discuss. [33 Marks]

Intro; definition of irony and its subsets i.e. verbal, situational, character, and dramatic irony

cddt should cite a variety of examples of irony and show their significance in enabling our understanding of;

- plot
- themes
- characterization
- lesson
- symbolic significance of the title
- playwright's views
- atmosphere etc.

NB: A Candidate who simply state examples of irony and don't show their significance in developing the aspect of drama should be penalized

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

John Ruganda – THE FLOODS

18. Examine Ruganda's use of symbolism in the play *The Floods*. [33 Marks]

Intro; Symbolism is use of things, ideas or people to represent others things, ideas or people with which they are not directly connected to give the audience a better understanding of themes, events/plot, characterization, mood and attitudes, and important lessons in the play. Ruganda uses symbols as his main mode of communicating ideas. E.g.;

- i. Lake Victoria. Nalubaale symbolizes the Uganda nation. She goes through a first humiliation: being trapped by Nyamgondho. This first defilement symbolizes the Obote/Kabaka conflict of 1962 where the kingdoms lost most of their authority.
- ii. Nyamgondho becomes the Brigadier with three nails in his skull. The transition of Nyamgondho representing Dr. Obote to the Nyamgondho representing the Brigadier symbolically portrays the transition of power from Dr. Obote to Idi Amin Dada. The reference to "Brigadier" brings the idea of the military take-over in 1971.
- iii. The Brigadier, is the psychological projection of evil in this society. The constant re-surfacing of the Brigadier from the depths symbolically portrays the constant occurrence of acts of evil in this society.
- iv. The defilement of Nalubale and she conceives of the child to be born after seven years. This represents the period of Amin's regime before being toppled by combined forces of Uganda National Liberation Front (UNLF) and the Tanzania Army
- v. The birth of this child portends salvation, the birth of a deliverer. The start of the labour pains represents the commencement of signals that mark the end of Amin's regime. Nyamgondho in the folktale narrated by Kyeyune sneaked from behind floating islands to defile Nalubale just as Kyeyune reports about the SRB boys: "behind the islands, boats emerged" and began the massacre.
- vi. The symbol of prostitution. Nankya allows Bwogo to make love to her in Bwogo's office on his Afghanistan carpet just after his murdering Rutaro, who she had an affair with. Nankya's cheapness symbolically shows the willingness of the intellectuals to go along with anybody who offers better terms.
- vii. She is referred to as "The lady... on the coach coiled like a cobra." The image of a coiled cobra conveys the idea of great potency.
- viii. Nankya's name is Rutagambanabato, "she-whenever-talks-to-the-young" assumes significance. Her silence or her refusal to talk to the islanders makes her equally guilty of their murder. Nankya's intellectual knowledge would have saved the islanders but she is described as having marooned herself in the house.
- ix. Nankya narrates the humiliating experience her mother went through at the hands of "African memsahibs" who threw their underwears and menstrual gears all over the house for their fellow Africans to clear up. The rejection of Nankya's mother of this sort of treatment is symbolic negation of the perpetuation of colonial behaviour by the new "masters". Her action symbolizes the rejection of neo-colonialism and its "dirt" symbolized by images like 'underwear' and "menstrual gear".
- x. Bwogo's stabbing of the anthill is a symbolic representation of Bwogo's efforts to crush dissent and the destructive nature of the regime e.g. the deaths of Mukanga, Ssallongo, the headmaster and Rutaro.
- xi. Kyeyune first refers to Boss as "the ogre" and the ordinary people being swallowed up as "bulls". Boss's regime is literally swallowing up the people: people disappear without trace at the hand of the disciples like Bwogo and his SRB boys.
- xii. The depravity of this regime is carried in the names of Bwogo's estates: Aphrodite Service Apartments and Bay of Bachelors. The latter would imply that the services offered there are of an erotic nature, while the latter suggests some sort of nymph-colony. The name Camasutra Hostels seems to be derived from Kama Sutra, an ancient Sanskrit treatise on the art of making love.

- xiii. Ruganda uses Kyeyune to symbolize the common man as the conscience and source of hope for a nation. Bwogo's fears when he is confronted by the floods (which symbolize the people's collective spirit and resolve to overthrow this regime) portrays the insecurity and fear the regimes lives under.
- xiv. Kyeyune describes the common men as living a life "no better than a drunkard's cockerel". This image operates at different levels. The drunkard's cockerel lives under perpetual threat of the cooking pot. The drunken owner could decide to cook it at any time. Similarly the small man lives subject to the whims of the big man.
- xv. The fisherman in *The Floods* is described as being between the jaws of a crocodile in his encounter with the headman. The headman represents the regime and the relationship symbolically shows the mercilessness and extent of exploitation by the regime. The common man has very little say in such a relationship.
- xvi. Kyeyune, is a symbol of traditions In this society rootlessness is a common feature as is seen in Nankya. Kyeyune seeks a traditional/mythical interpretation for every event. He affirms the Africa of the past, the one he knows. He is the least evil in *The Floods*.
- xvii. Kyeyune is at the same time shown as "quaint" i.e.; escapist. Although he advises the fishermen that non-violence would not work between the jaws of a crocodile reacts to crises by prayer. This represents an escape into mysticism, and a tendency to seek divine or metaphysical solutions to physical social problems. Kyeyune stops fishing when he was faced with the excesses of the regime: the corpse of the Brigadier and symbolizes the common man's escapism that allows the big fish to exploit the small man.
- xviii. The image of the fish eating humans (e.e. the finger) instead of the other way round shows Ruganda's attitude to this exploitation. Those who were meant to serve the people and using them for personal gain.
- xix. Kyeyune also traps the headman in his net. Seen in juxtaposition to his sycophancy Ruganda brings out the unexploited potential of the common man. He seeks to show that the common man should not allow himself to be overrun by the powerful
- xx. Kyeyune seems to be modelled round the figure of Jesus Christ. As the third wave opens Kyeyune is in an attitude of prayer reminiscent of Jesus in the garden of Gethsemane. Jesus, before being delivered to his enemies by Judas, went to pray. He pleaded to his father that he be spared the "cup" symbolic of the suffering. Kyeyune like Jesus pleads to be spared the suffering but later concedes to the sacrificial role, "I have given up irresistible one, given up and now I submit myself to the judgement of your heavy hand.

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

18. Of what relevance is the play *The Floods* to the contemporary Ugandan audience?

[33 Marks]

Intro to the play 'The Floods' *The Floods* depicts Uganda under Idi Amin Dada, the brutality he unleashed unto the people, its dehumanizing effect and the urgent need to resist such evil leadership.

Candidate to show that the major themes brought out by the events in the play are the same themes or conclusions we can draw about the events that happen in our society.

NB: A candidate should first state a theme and the ideas the writer is emphasizing about it, and then show that similar ideas can be seen about the same theme in our community.

Themes in the play

- Corruption and greed by those who have already amassed too much
- Incompetence in government
- Betrayal of the masses by the leaders
- Extra judicial killings
- Oppression of the poor by the rich
- Challenges of relationships
- Poverty
- Liberation struggle
- Opportunism by the educated
- Intrusive spying network serving the private interests of leaders
- Women agency/emancipation
- Effects of civil war
- disintegration of moral values,
- social and political instability,
- conflicts at domestic and political levels
- media misleads people by not giving them the information they need, Etc.

NB: The candidate can also directly refer to the events that happen in the play and their impact on society, and then show that such event happen in Uganda today and indeed do have similar effect

Mark as a whole focusing on language use, depth of illustration and connection of ideas in relation to the question

END