



**KAMSSA JOINT MOCK EXAMINATIONS
UGANDA ADVANCED CERTIFICATE OF EDUCATION**

LITERATURE IN ENGLISH

DRAMA/PLAYS

P310/2

TIME: 3 HOURS

INSTRUCTIONS TO CANDIDATES

- This Paper consists of Four Sections; **A, B, C** and **D**.
- Answer **three** questions in all,. One question must be chosen from Section **B**, and two other questions from Sections, **A, D**, and **C**.
- Not more than **one** question may be chosen from one section.
- Each essay question carries **33** marks.
- Any additional question (s) will **not** be marked.

SECTION A

WILLIAM SHAKESPEARE: *Richard III*

1. “The tower is the blood stream of the plot of the play *Richard III*” *How true is this assertion in the play?* (33 Marks)
2. “The role of literature is to delight and instruct,” Justify the statement in relation to the play, *Richard III*? (33 Marks)

WILIAM SHAKESPEARE: *King John*

3. Justify Shakespeare’s presentation of the marriage between Luis Blanche to the development of the plot of the play, *King John*? (33 Marks)
4. How ironic is the play, *King John*? (33 Marks)

SECTION B

HENRIK IBSEN: *A Doll’s House*

Nora: What is what, dear?

Helmar: Rank led me to expect a splendid transformation.

Rank: (in the doorway). I understood so, but evidently, I was mistaken.

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

Helmar: But, my dear Nora, you look so worn out. Have you been practicing too much?

Nora: No, I have not practised at all.

Helmer: But you will need to-

Nora: Yes, indeed I shall, Torvald. But I can’t get on a bit without you help 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 musn’t even take 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 that, Torvald!

Helmer: Why not?

Nora: Torvald, please don't . there is nothing there.

Questions:

- (a) Briefly state the events that precede this extract. (08 Marks)
- (b) How is Torvald Helmer portrayed in the extract? (08 Marks)
- (c) Comment on the feelings evoked in you by this extract. (06 Marks)
- (d) Relate the extract to the rest of the play. (11 Marks)

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's no time to talk...well, I'll say it in two or three words. You already know that your cheery orchard is to be sold to pay debts. The 22nd 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 Aleeyevich.

LOPAHIN: You can ask twenty-five roubles a year at least for every single acre that's let and if you advertise in the newspapers at once, I promise you be the autumn there won't be a single plot vacant- they'll all 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 clearance to be done-all the old buildings this house for instance, which is really no use to anyone, will have to go, 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) What is the context of this extract? (10 Marks)
- (b) Comment on the major themes developed in the extract. (06 Marks)
- (c) Explain the portrayal of Lopahin in the passage. (08 Marks)
- (d) Relate the extract to the rest of the play. (10 Marks)

SOPHOCLES: *King Oedipus.*

OEDIPUS: Now, good Corinthian, you advanced first is this the man you spoke of?

MESSENGER: This is the man.

OEDIPUS: Come now, old shepherd-please to look at me, and answer my question.

Were you in Laius' service?

SHEPHERD: Indeed, I was, sir; born and bred, not bought.

OEDIPUS: What trade or occupation did you follow?

SHEPHERD: The most part of my life a shepherd, sir.

OEDIPUS: What part of the country did you mostly work?

SHEPHERD: 'T would be...Cithaeron- or somewhere there about.

OEDIPUS: Do you remember having seen this man before?

SHEPHERD: What man is that, sir? Where would I have seen him?

OEDIPUS: This man. Did you ever meet him anywhere?

SHEPHERD: I cannot say I did sir- not to remember.

MESSENGER: I am not surprised. I'll jog his memory. He won't forget the day when he and

I were neighbours to autumn; and I would drive my flock back Corinth way for winter,

and way for winter, and he to Thebes to Laius' folds. Was that the way it was?

SHEPHERD: Ay, that's how it was. 'tis many years ago.'

MESSENGER: Well then, maybe you remember a baby boy you gave me, and asked me to rear
o it is as my own?

SHEPHERD: (with frightened eyes) What do you mean? What are you asking me to say?

MESSENGER: Why, my old friend, here stands your baby boy!

SHEPHERD: Damn you, man, hold your tongue!

OEDIPUS: Come, come, old fellow; He speaks more honestly than you, I think.

SHEPHERD: Why, how have I offended, honourable master?

OEDIPUS: Not answering straightly his question about that child.

SHEPHERD: He doesn't what he is saying. He is making a mistake.

OEDIPUS: If you won't speak, willingly, we must make you speak.

SHEPHERD: Don't hurt an old man, sir, for the love of God!

OEDIPUS: Pinion his arms, there!

SHEPHERD: O sir, why, what is this? What more do you ask to know?

OEDIPUS: This child he speaks of was it you that gave it to him?

SHEPHERD: Yes, it was. I wish I might have died that very day.

OEDIPUS: As you shall now, unless you tell the truth.

SHEPHERD: 'Twill be my death to tell it.

OEDIPUS: Evasion still!

SHEPHERD: Have I not said I gave it him? What more?

OEDIPUS: Where did it come from? Your home or another?

OEDIPUS: Not mine Another man's By all the gods, master, ask me no more

OEDIPUS: Answer! If I must speak again, you die!

Questions:

(a) What is the context of this passage? (10 Marks)

(b) Describe the characters of Oedipus and the shepherd as portrayed in the extract.

(08 Marks)

- (c) What is the mood of the passage? (06 Marks)
- (d) Explain the role played by this extract in developing the plot of the play. (10 Marks)

SECTION C

BERNARD SHAW: *Saint Joan*.

5. Justify the view that mankind will never accept its Saints as depicted in the play, *Saint Joan*. (33 Marks)
6. How does Saint Joan's portrayal lead to the development the plot of the novel, *Saint Joan*? (33 Marks)

WILLIAM CONGREVE: *The way of the World*.

7. How does Congreve advocate for the freedom of women in marriage in the play, *The way of the World*? (33 Marks)
8. "The role of Literature is to delight and instruct.", Justify this assertion with close reference to the play, *The Way of the World*? (33 Marks)

WILLIAM WYCHERLEY: *The Country Wife*.

9. How does Wycherley achieve his purpose through the use of asides in the play, *The Country Wife*? (33 Marks)
10. Examine the effectiveness of the writer's use of Horner in the play, *The Country wife*. (33 Marks)

SECTION D

WOLE SOYINKA: *Kongi's Harvest*.

11. How true is the assertion that Kongi is dictatorial in the play, *Kongi's Harvest*?
12. How does Soyinka use Danlola to propel the plot of the play, *Kongi's Harvest*?

YUSUFU SSERUNKUMA: *The Snake Farmers*.

13. "African leaders are responsible for the suffering of their own people." Justify the statement with reference to the play, *The Snake Farmers*.
14. Discuss the portrayal of Ssekadde and show how leads to the development of the play, *The Snake Farmers*.

JOH RUGANDA: *The Floods*

15. "Without Kyeyune, the play *The Floods* would be incomplete piece of Literature." How true is this statement? Support your answers with ample illustrations from the play. (33 Marks)
16. How does Rugunda present Nankya in the play, *The Floods*? (33Marks)

END