

P310/2
LITERATURE
IN ENGLISH
(Plays)
PAPER 2
3 hours

WAKISSHA

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(Plays)

Paper 2

3 hours

INSTRUCTIONS TO CANDIDATES:

- *This paper consists of **four** sections **A, B, C and D.***
- *Attempt **three** questions in all, **one** question **must** be chosen from section **B** and any **two** others from sections **A, B, and C.***
- *Not more than **one** question must be chosen from any **one** section.*
- *Any additional question(s) answered will **not** be marked.*

SECTION A

WILLIAM SHAKESPEARE: Richard III

- Either:**
1. Discuss the significance of the tower in the play, *Richard III*. (33 marks)
- Or:**
2. What lessons are drawn from the play, *Richard III*? (33 marks)

WILLIAM SHAKESPEARE: King John

- Either:**
3. Discuss the theme of betrayal in the play, *King John*. (33 marks)
- Or:**
4. Of what significance is the marriage of Louis to Blanche in the play, *King John*? (33 marks)

SECTION B

5. HENRIK IBSEN: A Doll's House

- Nora:** Aren't you pretty tired, Tovald?
Helmer: No, not a bit.
Nora: You are not sleepy?
Helmer: Not at all. On the contrary, I am feeling quite exhilarated. But you? Yes, you really look tired and sleepy.
Nora: Yes, I am very tired. Soon now I will sleep.
(She sits down at one side of the table.)
Helmer: See! You see! I was right all along that we shouldn't stay longer.
Nora: Whatever you do is always right.
Helmer: (Kissing her brow) Now my little lark talks sense. Say, did you notice what a time Rank was having tonight?
Nora: Oh, was he? I didn't get to speak with him.
Helmer: I scarcely did either, but it's a long time since I've seen him in such high spirits. (Gazes at her a moment, then comes nearer her) Hm – it's marvelous, though, to be back home again – to be completely alone with you. oh, you bewitchingly lovely young woman.
Nora: Torvald, don't look at me like that!
Helmer: Can't I look at my richest treasure? At all that beauty that's mine, mine alone – completely and utterly.
Nora: (Moving around to the other side of the table) You mustn't talk to me that way tonight.
Helmer: (Following her) The tarantella is still in your blood, I can see – and it makes you even more enticing. Listen. The guests are beginning to go. (Dropping his voice) Nora – it'll soon be quiet through this whole house.
Nora: Yes, I hope so.
Helmer: You do, don't you, my love? You realize – when I am out at a party like this with you – do you know why I talk to you so little, and keep such a distance away; just send you a stolen look now and then – you know why I do it? It's because I am imagining then that you're my secret

darling, my secret young bride- to- be, and that no one suspects there's anything between us.

Nora: Yes, yes; oh, yes, I know you're always thinking of me.

Helmer: And then when we leave and I place the shawl over those fine young rounded shoulders – over that wonderful curving neck – then I pretend that you're my young bride, that we're just coming from the wedding, that for the first time I'm bringing you into my house – that for the first time I'm alone with you – completely alone with you, your trembling young beauty! All this evening I've longed for nothing but you. when I saw you turn and sway in the tarantella – my blood was pounding till I couldn't stand it – that's why I brought you down here so early –

Nora: Go away, Torvald! Leave me alone. I don't want all this.

Helmer: What do you mean? Nora, you're teasing me. You will, won't you? Aren't I your husband - ? (A knock at the outside door)

Questions

- (a) Place the extract in its context. (10 marks)
- (b) Describe the character of Nora and Helmer as portrayed in the extract. (10 marks)
- (c) Describe the atmosphere prevailing in the extract. (06 marks)
- (d) Explain the themes developed in the extract. (08 marks)

6. **ANTONY CHEKHOV:** *The Cherry Orchard*

(Lifting the robe: behind it stands VARYA, she bows.)

PISHTCHIK: (amazed) Fancy that!

CHARLOTTA: That's all. (Throwing the robe at PISHTCHIK, courtseying and running into the ballroom.)

PISHTCHIK: (hurrying after her) You little rascal – what a girl! What a girl! (Goes out)

LYUBOFF ANDREEVNA: And Leonid is not here yet. What he's doing in town so long. I don't understand! Everything is finished there, either the estate is sold by now, or the auction didn't take place. Why keep it from us so long?

VARYA: (Trying to comfort her) Uncle has bought it, I am sure of that.

TROFIMOFF: (Mockingly) Yes.

VARYA: Great- aunt sent him power of attorney to buy it in her name and transfer the debt. She did this for Anya. And I feel certain. God willing, that uncle will buy it.

LYUBOFF: Our Yaroslavl graat-aunt has sent fifteen thousand to buy the estate in her name – She doesn't trust us, but that wouldn't be enough to pay the interest even – (Covering her face with her hands.) Today my fate will be decided, my fate.

TROFIMOFF: (Teasing VARYA) Madam Lopahin!

VARYA: (Angrily) Perennial student! You have already been expelled from the University twice.

LYUBOFF: But why are you angry, Varya? He teases you about Lopahin, what of it? Marry Lopahin if you want to, he is a good man, interesting. If you don't want to, don't marry him; darling, nobody is making you do it.

VARYA: I look at this matter seriously, Mama, one must speak straight out. He is a good man, I like him.

Turn Over

LYUBOFF ANDREEVNA: Then marry him. What there is to wait for I don't understand!

VARYA: But I can't propose to him myself, Mama. It's two years now; everyone has been talking to me about him, everyone talks, and he either remains silent or jokes. I understand. He's getting rich, he's busy with his own affairs, and has no time for me. If there were money, ever so little, even a hundred roubles, I would drop everything, and go far away. I'd go to a nunnery.

TROFIMOFF: How saintly!

VARYA: (To TROFIMOFF) A student should be intelligent! (in a low voice tearfully) How homely you have grown, Petya, how old you've got. (To LYUBOFF ANDREEVNA, no longer crying.) Its just that I can't live without working, Mama, I must be doing something every minute. (YASHA enters. Barely restraining his laughter.) Epihodoff has broken a billiard cue! – (Goes out).

YASHA: (YASHA enters. Barely restraining his laughter.) Epihodoff has broken a billiard cue! – (Goes out).

VARYA: But why is Epihodoff here? Who allowed him to play billiards? I don't understand these people – (Goes out)

LYUBOFF ANDREEVNA: Don't tease her, Petya; you can see she has troubles enough without that.

TROFIMOFF: She is just too zealous. Sticking her nose into things that are none of her business. All summer she gave us no peace, neither me nor Anya; she was afraid a romance would spring between us. What business is that of hers? And besides I haven't shown any signs of it. I am so remote from triviality. We are above love.

LYUBOFF ANDREEVNA: Well, then, I must be beneath love. (Very anxiously.) Why isn't Leonid here? Just to tell us whether the estate is sold or not? Calamity seems to me incredible that I don't know what to think, I'm lost – I could scream this minute – I could do something insane. Save me, Patya. Say something, do say...

TROFIMOFF: Whether the estate is sold today or is not sold – is it not the same? There is no turning back, the path is all grown over. Calm yourself, my dear, all that was over long ago. One mustn't deceive oneself, one must for once at least in one's life look truth straight in the eye.

Questions

- (a) Place the extract in its context. (10 marks)
- (b) Describe the character of Varya as portrayed in the extract. (08 marks)
- (c) Explain the themes developed in the extract. (06 marks)
- (d) What are Varya's feelings in the extract and how do they affect what happens elsewhere in the play? (10 marks)

7. SOPHOCLES: Oedipus the King

OEDIPUS: Dearest Jocasta, why have you sent for me?

JOCASTA: Listen to this man and when you hear reflect what is the outcome of the holy oracles of the Gods.

OEDIPUS: Who is he? What is his message for me?

JOCASTA: He is from Corinth and he tells us that your father Polybus is dead and gone.

OEDIPUS: What's this you say, sir? Tell me yourself.

MESENTER: Since this is the first matter you want clearly told: Polybus has gone down to death. You may be sure of it.

OEDIPUS: By treachery or sickness?

MESSENGER: A small thing will put old bodies asleep.
 OEDIPUS: So he died of sickness, it seems, - poor old man!
 MESSENGER: Yes, and of age – the long years he had measured.
 OEDIPUS: Ha! Ha! O dear Jocasta, why should one look to the Pythian
 hearth? Why should one look to the birds screaming overhead?
 They prophesied that I should kill my father! But he is dead, and
 hidden deep in earth, and I stand here who never laid a hand on
 spear against him, - unless perhaps he died of longing for me, and
 thus I am his murderer. But they, the oracles, as they stand – he's
 taken them away with him, they're dead as he himself is
 worthless.
 JOCASTA: That I told you before.
 OEDIPUS: You did, but I was misled by fear.
 JOCASTA: Then lay no more of them to heart, not one.
 OEDIPUS: But surely I must fear my mother's bed?
 JOCASTA: Why should man fear since chance is all in all for him, and he can
 clearly foreknow nothing? Best to live lightly, as one can,
 unthinkingly. As to your mother's marriage bed. - don't fear it.
 Before this, in dreams too, as well as oracles, many a man has
 lain with his own mother. But he to whom such things are
 nothing bears his life most easily.
 OEDIPUS: All that you say would be said perfectly if she were dead; but
 since she lives I must still fear, although you talk so well, Jocasta.
 JOCASTA: Still in your father's death there's light of comfort?
 OEDIPUS: Great light of comfort; but I fear the living.
 MESSENGER: Who is the woman that makes you afraid?
 OEDIPUS: Merope, old man, Polybus' wife.

Questions

- Place the passage in its context. (10 marks)
- Describe the character of Jocasta and Oedipus in the extract (10 marks)
- Explain the theme (s) developed in the extract above. (06 marks)
- How does Oedipus' mistrust of the gods and their oracles affect his recognition elsewhere in the play? (08 marks)

SECTION C

GORGE BERNARD SHAW: *Saint Joan*

Either:

- Discuss the view that mankind will never accept its saints in the relation to the play, *Saint Joan*. (33 marks)

Or:

- How are Joan's stunning series of victories a threat to the church in the play, *Saint Joan*? (33 marks)

WILLIAM CONGREVE: The Way of the World

Either:

10. What appeal for female freedom in marriage is made in the play, *The Way of the World*? (33 marks)

Or:

11. Describe the character of Mistress Mellamant in the play, *The Way of the World*. (33 marks)

WILLIAM WYCHERLEY: The Country Wife

Either:

12. Examine the effective use of asides and nomenclature in the play, *The Country Wife*. (33 marks)

Or:

13. Comment on the importance of Horner to the development of themes in the play, *The Country Wife*. (33 marks)

SECTION D

WOLE SOYINKA: Kongi's Harvest

Either:

14. Of what significance is Segi's sacrificial gift to President Kongi in the play, *Kongi's Harvest*? (33 marks)

Or:

15. Discuss the view that *Kongi's Harvest* is an examination of the rising trend of dictatorship and tyrannical rule in Africa at the time. (33 marks)

YUSUF SSERUNKUUMA: The Snake Farmers

Either:

16. Discuss the themes in the play, *The Snake Farmers*. (33 marks)

Or:

17. Examine the dramatic techniques the playwright has used in the play, *The Snake Farmers*. (33 marks)

JOHN RUGANDA: The Floods

Either:

18. How is the play, *The Floods* a portrayal of life in the contemporary society? (33 marks)

Or:

19. Examine the playwright's effective use of irony in the play, *The Floods*. (33 marks)

END