

**P310/2**  
**Literature in English**  
**(Plays)**  
**July, 2025**  
**3 hours**



**LITERATURE & ENGLISH EDUCATION INITIATIVE UGANDA (LEECU)**  
**Uganda Advanced Certificate of Education**  
**MOCK EXAMINATIONS 2025**  
**LITERATURE IN ENGLISH**  
**Paper 2**  
**(Plays)**  
**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 **C** and two questions from **A, B, and D.***
- *Each of the essay questions carries **33** marks.*
- *Not more than one question should be chosen from one section.*
- *Any additional question(s) attempted will **not** be marked.*

## SECTION A

### WILLIAM SHAKESPEARE: *Richard III*

1. Discuss how Richard uses manipulation and deceit to ascend to the throne of England in the play, *Richard III*. (33 marks)
2. To what extent is Richard's downfall a result of his choices in the play, *Richard III*? (33 marks)

### WILLIAM SHAKESPEARE: *King John*

3. Explain the arguments made for and against John's claim to the throne in the play, *King John*. (33 marks)
4. Discuss loyalty and betrayal as portrayed in the play, *King John*. (33 marks)

## SECTION B

### HENRIK IBSEN: *A Doll's House*

5. How does Nora Helmer's transformation reflect self-discovery and emancipation? (33 marks)
6. Compare the traditional roles of men and women in the 19th-century marriage and society in the play, *A Doll's House*? (33 marks)

### ANTON CHECKOV: *The Cherry Orchard*

7. Discuss social change as presented in the play, *The Cherry Orchard*. (33 marks)
8. Describe the significance of the Cherry Orchard in the play, *The Cherry Orchard*. (33 marks)

### SOPHOCLES: *King Oedipus*

9. Discuss the role of fate and free will in Oedipus' downfall in the play, *King Oedipus*. (33 marks)
10. Explain how Sophocles uses dramatic irony in the play *King Oedipus*? (33 marks)

## SECTION C

### BERNARD SHAW: *Saint Joan*

11. *Read the following extract and answer the questions that follow.*

### GEORGE BERNARD SHAW: *Saint Joan*

[A grim ecclesiastical courtroom. Joan stands accused. The judges, clergy, and her accusers surround her. Joan is calm but resolute.]

**JUDGE:** Joan, you stand accused of heresy, of speaking with spirits, and of wearing men's clothing. How do you plead?

**JOAN:** I plead that I am innocent of all falsehood. I have done my duty to France and to God.

**INQUISITOR:** You claim to have heard voices from heaven. Are these not the devil's deceptions?

**JOAN:** No. The voices commanded me to help France and to save the Dauphin. I have obeyed God's command.

**JUDGE:** Yet you refuse to submit to the Church's authority.

**JOAN:** I submit to God's authority above all. If I have erred, I ask God's mercy. But I cannot betray the truth I know.

**INQUISITOR:** You have dressed yourself in men's attire, scandalizing all good Christians.

**JOAN:** I wear the clothes of a soldier, that I may protect myself and serve my country. Is that a crime?

**JUDGE:** The Church forbids such conduct. You must repent and wear women's clothing.

**JOAN:** I will not renounce my armor. It is my protection.

**INQUISITOR:** Then you are obstinate and condemn yourself.

**JOAN:** I will not deny what I have seen and heard. I stand by my truth. *(The judges confer. The trial becomes a battle of words and wills, Joan's faith clashing with their legalistic rigidity.)*

**JUDGE:** Joan, you must understand the danger of your defiance. If you repent and obey, the Church may be merciful.

**JOAN:** I seek no mercy at the cost of my soul's truth.

**INQUISITOR:** Consider your fate. Confess that your voices were illusions, and you shall be spared.

**JOAN:** My voices are no illusions. They have guided me to do good. I am innocent.

**JUDGE:** The court finds you guilty of heresy. You are hereby sentenced to imprisonment and loss of your armor.

**JOAN:** You may take my armor, but not my courage. *(Joan is led away to prison. The judges speak among themselves, worried about the political fallout.)*

**JUDGE 2:** She has won the hearts of the people. To punish her harshly may incite rebellion.

**JUDGE 1:** The Church must maintain its authority. She is a threat to the order. *(Later, Joan returns, dressed in women's clothes, having been forced to recant, though her spirit remains unbroken.)*

**JOAN:** I have taken off my armor as the Church commands. Yet my soul remains free.

**INQUISITOR:** You must renounce your visions entirely to be saved.

**JOAN:** I renounce nothing that is true. I accept my fate as God wills. (*The trial concludes with Joan's condemnation to death.*)

**JUDGE:** Joan of Arc, you shall be delivered to the secular arm to be burned at the stake.

**JOAN:** I go to God with a pure heart. May He judge me justly.

**Questions:**

- a) Describe what leads to this scene. (06 marks)
- b) Explain what the judges' reactions reveal about their priorities and values. (06 marks)
- c) Discuss the effectiveness of the dramatic techniques used in this scene. (12 marks)
- d) How does the conclusion of the trial contribute to Joan's tragedy? (10 marks)

12. Read the following extract and answer the questions that follow.

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

(*The scene unfolds in Lady Wishfort's drawing-room. The characters present are Lady Wishfort, Mrs. Millamant, Sir Wilfull Witwoud, and Mirabell.*)

**SIR WILFULL WITWOUD:** Look up, man, I'll stand by you; 'sbud, an she do frown, she can't kill you. Besides – harkee, she dare not frown desperately, because her face is none of her own. 'Sheart, an she should, her forehead would wrinkle like the coat of a cream cheese; but mum for that, fellow-traveller.

**MIRABELL:** If a deep sense of the many injuries I have offered to so good a lady, with a sincere remorse and a hearty contrition, can but obtain the least glance of compassion, I am too happy. Ah, madam, there was a time – but let it be forgotten. I confess I have deservedly forfeited the high place I once held, of sighing at your feet; nay, kill me not by turning from me in disdain, I come not to plead for favour. Nay, not for pardon: I am a suppliant only for pity: I am going where I never shall behold you more.

**SIR WILFULL WITWOUD:** How, fellow-traveller? You shall go by yourself then.

**MIRABELL:** Let me be pitied first, and afterwards forgotten. I ask no more.

**SIR WILFULL WITWOUD:** By'r lady, a very reasonable request, and will cost you nothing, aunt. Come, come, forgive and forget, aunt. Why, you must an you are a Christian.

**MIRABELL:** Consider, madam; in reality you could not receive much prejudice: it was an innocent device, though I confess it had a face of guiltiness – it was at

most an artifice which love contrived – and errors which love produces have ever been accounted venial. At least think it is punishment enough that I have lost what in my heart I hold most dear, that to your cruel indignation I have offered up this beauty, and with her my peace and quiet; nay, all my hopes of future comfort.

**SIR WILFULL WITWOUD:** An he does not move me, would I may never be o' the quorum. An it were not as good a deed as to drink, to give her to him again, I would I might never take shipping. Aunt, if you don't forgive quickly, I shall melt, I can tell you that. My contract went no farther than a little mouth-glue, and that's hardly dry; one doleful sigh more from my fellow-traveller and 'tis dissolved.

**LADY WISHFORT:** Well, nephew, upon your account. Ah, he has a false insinuating tongue. Well, sir, I will stifle my just resentment at my nephew's request. I will endeavour what I can to forget, but on proviso that you resign the contract with my niece immediately.

**MIRABELL:** It is in writing and with papers of concern; but I have sent my servant for it, and will deliver it to you, with all acknowledgments for your transcendent goodness.

**LADY WISHFORT:** Oh, he has witchcraft in his eyes and tongue; when I did not see him I could have bribed a villain to his assassination; but his appearance rakes the embers which have so long lain smothered in my breast. [*Aside.*]

**Questions:**

- a) Describe what leads to this scene? (06 marks)
- b) Explain the theme of love and deception in this scene. (06 marks)
- c) Discuss the effectiveness of the dramatic techniques used in this scene. (12 marks)
- d) Of what significance is this scene to the rest of the play? (10 marks)

13. Read the following extract and answer the questions that follow.

**WILLIAM WYCHERLEY: *The Country Wife***

(*A public place in London, the New Exchange.*)

*Enter Horner, Harcourt, and Dorilant.*

**HORNER:** What, not gone yet? Will you be sure to do as I desired you, sweet sir?

**HARCOURT:** Sure, to the best of my judgment. But I think you are too severe upon a very innocent woman.

**HORNER:** O, she's innocent enough, i'faith, if she be but innocent of me.

**DORILANT:** Ha! Ha! I like your argument, Horner.

**HORNER:** You are a wag, Dorilant, but you know I hate all that prattle of chastity and fidelity. What's a woman to do? When a man has good parts and a good estate, he must have his share.

**HARCOURT:** I doubt, Horner, you carry your doctrines too far.

**HORNER:** Not a jot. And if a woman be not too severe, she may enjoy a man and keep her reputation too.

**DORILANT:** Now you are a philosopher.

**HORNER:** Why not? A little craft will serve; women will be more afraid to be found out than to be ill-used.

**HARCOURT:** And how do you contrive it?

**HORNER:** With a false eye and a few arts; I'll teach you one day.

**DORILANT:** I wish you would. I have a mind to learn from a master.

**HORNER:** You shall. But here comes one that will make you both jealous.

*Enter Lady Fidget.*

**LADY FIDGET:** Good morrow, gentlemen.

**HORNER:** Good morrow, madam.

**LADY FIDGET:** You are early abroad today.

**HORNER:** So is the town.

**LADY FIDGET:** And I hear strange news.

**HORNER:** What's that?

**LADY FIDGET:** That Mrs. Pinchwife goes abroad.

**HORNER:** Is it possible? Does she venture out?

**LADY FIDGET:** Yes, and alone too.

**DORILANT:** Alone? That's the way to be seen.

**HARCOURT:** A brave woman.

**HORNER:** Ay, or mad.

**LADY FIDGET:** She says she must have air, or she'll die.

**HORNER:** I'll warrant she wants it.

**LADY FIDGET:** Well, I'll watch her.

*Exit Lady Fidget.*

**DORILANT:** She's a cunning one.

**HARCOURT:** There's a design in it.

**HORNER:** No doubt, and I'll be there to keep her company.

**Questions:**

- a) Describe what leads to this scene. (06 marks)
- b) Describe how Horner is presented in this scene. (06 marks)

- c) Discuss the effectiveness of the dramatic techniques used in this scene.  
(12 marks)
- d) Of what significance is this scene to the rest of the play? (10 marks)

## SECTION D

### **WOLE SOYINKA: *Kongi's Harvest***

14. Discuss the clash between tradition and modernity in *Kongi's Harvest*.  
(33 marks)
15. How does Soyinka use satire in the play, *Kongi's Harvest*? (33 marks)

### **YUSUF .K. SERUNKUMA: *The Snake Farmers***

16. Discuss the decline in values of the African leaders in the play, *The Snake Farmers*?  
(33 marks)
17. Describe the relationship between the Europeans and the Africans. Show the significance of this relationship in the play, *The Snake Farmers*. (33 marks)

### **JOHN RUGANDA: *The Floods***

18. Explain how the play, *The Floods* is a mirror of the contemporary society.  
(33 marks)
19. Discuss the effectiveness of the dramatic techniques the playwright uses in the play, *The Floods*?  
(33 marks)

**END**