

P310/2  
Literature in English  
(Plays)  
June, 2024  
3 hours



LITERATURE & ENGLISH EDUCATION INITIATIVE UGANDA (LEECU)  
Uganda Advanced Certificate of Education  
MOCK EXAMINATIONS 2024  
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 A and two questions from B, C, and D.*
- *Each of the essay questions carries **33** marks.*
- *Not more than one question should be chosen from one section.*
- *Any additional question(s) attempted will **not** be marked.*

## SECTION A

**WILLIAM SHAKESPEARE: *Richard III***

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

**HASTINGS**

Good time of day unto my gracious lord!

**GLOUCESTER**

As much unto my good Lord Chamberlain!

Well are you welcome to the open air.

How hath your lordship brook'd imprisonment?

**HASTINGS**

With patience, noble lord, as prisoners must;

But I shall live, my lord, to give them thanks

That were the cause of my imprisonment.

**GLOUCESTER**

No doubt, no doubt; and so shall Clarence too;

For they that were your enemies are his,

And have prevail'd as much on him as you.

**HASTINGS**

More pity that the eagles should be mew'd

Whiles kites and buzzards prey at liberty.

**GLOUCESTER**

What news abroad?

**HASTINGS**

No news so bad abroad as this at home:

The King is sickly, weak, and melancholy,

And his physicians fear him mightily.

**GLOUCESTER**

Now, by Saint John, that news is bad indeed.

O, he hath kept an evil diet long

And overmuch consum'd his royal person!

'Tis very grievous to be thought upon.

Where is he? In his bed?

**HASTINGS**

He is.

**GLOUCESTER**

Go you before, and I will follow you.

*Exit HASTINGS*

He cannot live, I hope, and must not die  
 Till George be pack'd with posthorse up to heaven.  
 I'll in to urge his hatred more to Clarence  
 With lies well steel'd with weighty arguments;  
 And, if I fail not in my deep intent,  
 Clarence hath not another day to live;  
 Which done, God take King Edward to his mercy,  
 And leave the world for me to bustle in!  
 For then I'll marry Warwick's youngest daughter.  
 What though I kill'd her husband and her father?  
 The readiest way to make the wench amends  
 Is to become her husband and her father;  
 The which will I-not all so much for love  
 As for another secret close intent  
 By marrying her which I must reach unto.  
 But yet I run before my horse to market.  
 Clarence still breathes; Edward still lives and reigns;  
 When they are gone, then must I count my gains.

**Questions:**

- a) Briefly relate what happens to lead to this event. (07 marks)
- b) Describe Gloucester feelings in the passage. (06 marks)
- c) Comment on the use of dramatic techniques in the passage. (09 marks)
- d) What is the significance of the passage to the development of the rest of the play? (12 marks)

**WILLIAM SHAKESPEARE: *King John***

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

**King John:** (*To Elinor*) so shall it be: your grace

Shall stay behind, so strongly guarded.

(*To Arthur*) cousin, look not sad;

Thy gradam loves thee; and thy uncle Will

As dear be to thee as thy father was.

**Arthur:** O, this will make my mother die with grief!

**King John:** (*To the Bastard*) Cousin, away for

England! Haste before;

And, ere our coming, see thou shake the  
 bag of hoarding abbots: Imprisoned angels  
 set at liberty: the fat ribs of peace

Must by the hungry now be fed upon:  
Use our commission in his utmost force.

**Bastard:** Bell, book and candle shall not drive me back,  
When gold and silver beckons me to come on.  
I leave your highness. Grandson, I will pay,  
If ever I remember to be holy,  
For your fair Safety: so, I kiss your hand

**Elinor:** Fare well, gentle cousin

**King John:** Coz, farewell (*Exit Bastard*)

**Elinor:** Come hither, little kinsman: hark a word

**King John:** Come hither, Hubert. O. My gentle  
Hubert  
We owe thee much! Within this wall of flesh  
There is a soul counts thee her creditor  
And with advantage means to pay thy love:  
And, my good friend, thy voluntary Oath.  
Lives in this bosom, dearly cherished.  
Give me thy hand. I had a thing to say  
But I will fit it with some better time  
By heaven, Hubert, I am almost ashamed  
To say what good respect I have of thee.

**Hubert:** I am much bounden to your majesty

**Questions:**

- a) Describe what leads to the passage. (07 marks)
- b) What does the passage reveal about the character of:
  - i) King John (04 marks)
  - ii) Elinor (04 marks)
- c) Comment on the use of dramatic techniques in the passage. (09 marks)
- d) What is the significance of the passage to the development of the rest of the play? (10 marks)

## SECTION B

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

3. Describe the relationship between Torvald and Nora. Of what thematic significance is this relationship in the development of the play, *A Doll's House*? (33 marks)
4. How is Nora Helmer in the play, *A Doll's House*, a role model for the contemporary woman? (33 marks)

### ANTON CHECKOV: *The Cherry Orchard*

5. Show how change is portrayed in the play, *The Cherry Orchard*. (33 marks)
6. Discuss Chekov's use of symbolism in the play, *The Cherry Orchard*. (33 marks)

### SOPHOCLES: *King Oedipus*

7. What is the dramatic significance of the gods in the play, *King Oedipus*? (33 marks)
8. Discuss the contribution of the misunderstanding between Oedipus and Tiresias in the play *King Oedipus*. (33 marks)

## SECTION C

### BERNARD SHAW: *Saint Joan*

9. Examine the theme of Martyrdom in the play, *Saint Joan*. (33 marks)
10. Of what significance is the setting of the play *St. Joan*? (33 marks)

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

11. Discuss the deception portrayed in the play, *The Way of the World*. (33 marks)
12. Show how setting is used to develop the different dramatic elements in the play, *The Way of the World*. (33 marks)

### WILLIAM WYCHERLEY: *The Country Wife*

13. Comment on the theme of mistaken identity in the play, *The Country Wife*. (33 marks)
14. Discuss the contribution of Wycherley's choice of setting in the development of the play, *The Country Wife*. (33 marks)

## SECTION D

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

15. Of what significance is the title, *Kongi's Harvest* to the play? (33 marks)

16. Discuss the aspects of the recent society that Soyinka highlights in the play, *Kongi's Harvest*. (33 marks)

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

17. The play, *The Snake Farmers* is a ridicule of societal weaknesses. Justify the validity of this statement. (33 marks)
18. Discuss the use of dramatic contrast in the development of the play, *The Snake Farmers*. (33 marks)

**JOHN RUGANDA: *The Floods***

19. Discuss Ruganda's portrayal of the theme of violence in the play, *The Floods*. (33 marks)
20. Discuss the message the playwright intends to pass on to his audience. (33 marks)

**END**