

P310/2  
**LITERATURE IN  
ENGLISH**  
(Plays and Drama)  
**Paper 2**  
April/May 2024  
3hours

SEROMA CHRISTIAN HIGH SCHOOL

**Uganda Advanced Certificate of Education**

LITERATURE IN ENGLISH

(Plays and Drama)

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**INSTRUCTIONS TO CANDIDATES:**

This paper consists of four Sections; **A, B, C** and **D**

Attempt **three** questions in all covering three books:

Answer a context question in Section **A** and two essay questions to be chosen from Sections **B, C** and **D**.

Do not attempt more than one question from a single section.

Each essay question carries **33 Marks**.

## SECTION A

**WILLIAM SHAKESPEARE: *Richard III***

**1. Read the following extract and answer the questions after it**

**QUEEN ELIZABETH:**

A holy day shall this be kept hereafter.  
I would to God all strifes were well compounded.  
My sovereign lord, I do beseech your Highness  
To take our brother Clarence to your grace.

**RICHARD**

Why, madam, have I offered love for this,  
To be so flouted in this royal presence?  
Who knows not that the gentle duke is dead?  
*They all start.*  
You do him injury to scorn his corse.

**KING EDWARD**

Who knows not he is dead! Who knows he is?

**QUEEN ELIZABETH**

All-seeing heaven, what a world is this!

**BUCKINGHAM**

Look I so pale, Lord Dorset, as the rest?

**DORSET**

Ay, my good lord, and no man in the presence  
But his red color hath forsook his cheeks.

**KING EDWARD**

Is Clarence dead? The order was reversed.

**RICHARD**

But he, poor man, by your first order died,  
And that a wingèd Mercury did bear.  
Some tardy cripple bare the countermand,  
That came too lag to see him burièd.  
God grant that some, less noble and less loyal,  
Nearer in bloody thoughts, and not in blood,  
Deserve not worse than wretched Clarence did,  
And yet go current from suspicion.  
*Enter* <sup>1</sup> Lord Stanley, <sup>2</sup> Earl of Derby.

**STANLEY,** <sup>1</sup> *kneeling* <sup>2</sup>

A boon, my sovereign, for my service done.

**KING EDWARD**

I prithee, peace. My soul is full of sorrow.

**STANLEY**

I will not rise unless your Highness hear me.

**KING EDWARD**

Then say at once what is it thou requests.

**STANLEY**

The forfeit, sovereign, of my servant's life,  
Who slew today a riotous gentleman  
Lately attendant on the Duke of Norfolk.

**KING EDWARD**

Have I a tongue to doom my brother's death,  
And shall that tongue give pardon to a slave?  
My brother killed no man; his fault was thought,  
And yet his punishment was bitter death.  
Who sued to me for him? Who, in my wrath,  
Kneeled <at> my feet, and <bade> me be advised?  
Who spoke of brotherhood? Who spoke of love?  
Who told me how the poor soul did forsake  
The mighty Warwick and did fight for me?  
Who told me, in the field at Tewkesbury,  
When Oxford had me down, he rescued me,  
And said "Dear brother, live, and be a king"?  
Who told me, when we both lay in the field  
Frozen almost to death, how he did lap me  
Even in his garments and did give himself,  
All thin and naked, to the numb-cold night?  
All this from my remembrance brutish wrath  
Sinfully plucked, and not a man of you  
Had so much grace to put it in my mind.  
But when your carters or your waiting vassals  
Have done a drunken slaughter and defaced  
The precious image of our dear Redeemer,  
You straight are on your knees for pardon, pardon,  
And I, unjustly too, must grant it you.

「 Stanley rises. 」

But for my brother, not a man would speak,  
Nor I, ungracious, speak unto myself  
For him, poor soul. The proudest of you all  
Have been beholding to him in his life,  
Yet none of you would once beg for his life.  
O God, I fear Thy justice will take hold  
On me and you, and mine and yours for this!—  
Come, Hastings, help me to my closet.—  
Ah, poor Clarence.

*Some exit with King and Queen.*

**RICHARD**

This is the fruits of rashness. Marked you not  
How that the guilty kindred of the Queen  
Looked pale when they did hear of Clarence' death?

O, they did urge it still unto the King.  
God will revenge it. Come, lords, will you go  
To comfort Edward with our company?

**BUCKINGHAM**

We wait upon your Grace.

**QUESTIONS:**

- a) Place the passage above in its context. **(08 marks)**
- b) Conflict is the basis of a good story or narrative. Identify and explain at least three conflicts presented in the passage above. How are they resolved in the course of the play? **(06 marks)**
- c) In literature, we can understand a character by what they say or do or what others say about them and the way they relate with other characters. Referring to the dialogue above, explain the character of King Edward. **(06 marks)**
- d) Some texts communicate ideas, which are largely expressed through dramatic techniques. These ideas are presented as themes. Explain three themes presented in the passage above. **(06 marks)**
- e) Authors use several devices to communicate their experiences to the audience. In reference to the above extract, explain the dramatic techniques used by Shakespeare in the play and their effectiveness to your understanding of the play, *Richard III*. **(10 marks)**

**SECTION B**

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

2. To what extent is the play *A Doll's House* a mirror of the status of women in the contemporary society? **(33 marks)**
3. How appropriate is the title to the play, *A doll's house*? **(33 marks)**

**SOPHOCLES: Oedipus the king**

4. What lessons do you learn from the play, *Oedipus the king*? **(33 marks)**
5. Discuss the dramatic techniques that Sophocles employs in developing the play *Oedipus the king*. **(33marks)**

**SECTION C**

**WILLIAM WYCHERLEY: The Country Wife**

6. One of the basic tenets of literature is to teach moral lessons to the reader. With close reference to play, *The Country Wife* discuss the lessons that the play teaches the contemporary audience. **(33 marks)**
7. Discuss the dramatic techniques that Wycherley employs in developing his major concerns in the play, *The country wife*. **(33 marks)**

## SECTION D

### YUSUF SSERUNKUMA: *The Snake Farmers*

8. Characters are the vehicle that sets in motion the action of the play. In reference to the play, *The snake farmers*, describe the character of Opobo and explain the lessons you learn from him. **(33 marks)**
9. Many authors employ a number of devices to communicate their experiences to the audience. In reference to the play, *The Snake Farmer*, discuss the major dramatic techniques that Sserunkuma employs and show their effectiveness. **(33 marks)**