

**P310/2**  
**LITERATURE IN**  
**ENGLISH**  
**Paper 2**  
**Nov./ Dec. 2022**  
**3 hours**



**UGANDA NATIONAL EXAMINATIONS BOARD**

**Uganda Advanced Certificate of Education**

**LITERATURE IN ENGLISH**

**Paper 2**  
**(PLAYS)**

**3 hours**

**INSTRUCTIONS TO CANDIDATES:**

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

*Candidates **must** answer **three** questions in all. **One** question must be chosen from Section **A** and **two** others from Sections **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 (33 MARKS)**

**1. WILLIAM SHAKESPEARE: *Richard III***

**BUCKINGHAM:** I hear that news, my lord.

**KING RICHARD:** Stanley, he is your wife's son. Well, look to it.

**BUCKINGHAM:** My lord, I claim your gift, my due by promise,  
For which your honour and your faith is pawned,  
Th' earldom of Hereford and the movables  
The which you promised I should possess.

**KING RICHARD:** Stanley, look to your wife. If she convey  
Letters to Richmond, you shall answer it.

**BUCKINGHAM:** What says your highness to my just demand?

**KING RICHARD:** As I remember, Henry the Sixth  
Did prophesy that Richmond should be king  
When Richmond was a little peevish boy.  
A king - perhaps, perhaps.

**BUCKINGHAM:** My Lord.

**KING RICHARD:** How chance the prophet could not at that time  
Have told me, I being by, that I should kill him?

**BUCKINGHAM:** My lord, your promise for the earldom.

**KING RICHARD:** Richmond! When last I was at Exeter,  
The Mayor in courtesy showed me the castle,  
And called it 'Rougemount', at which name I started,  
Because a bard of Ireland told me once  
I should not live long after I saw Richmond.

**BUCKINGHAM:** My lord.

**KING RICHARD:** Ay? What's o'clock?

**BUCKINGHAM:** I am thus bold to put your grace in mind  
Of what you promised me.

**KING RICHARD:** Well, but what's o'clock?

**BUCKINGHAM:** Upon the stroke of ten.

**KING RICHARD:** Well, let it strike.

**BUCKINGHAM:** Why 'let it strike'?

**KING RICHARD:** Because that like a jack thou keep'st the stroke  
Betwixt thy begging and my meditation.  
I am not in the giving vein today.

**BUCKINGHAM:** Why then, resolve me whether you will or no.

**KING RICHARD:** Tut, tut, thou troublest me. I am not in the vein.  
*Exit [followed by all but Buckingham]*

**BUCKINGHAM:** Is it even so? Rewards he my true service  
With such deep contempt? Made I him king for this?  
O let me think on Hastings, and be gone  
To Brecon while my fearful head is on.

**Questions:**

- (a) Relate the circumstances that lead to this extract. (08 marks)
- (b) Discuss the dramatic techniques used in this extract. (08 marks)
- (c) Describe the prevailing atmosphere in this extract. (08 marks)
- (d) Comment on the relationship between Richard and Buckingham as portrayed in the extract and elsewhere in the play. (10 marks)

**2. WILLIAM SHAKESPEARE: *King John***

**SALISBURY (to Bastard):** Sir Richard, what think you? You have beheld.  
Or have you read, or heard, or could you think,  
Or do you almost think, although you see,  
That you do see? Could thought, without this object,  
Form such another? This is the very top,  
The height, the crest, or crest unto the crest,  
Of murder's arms. This is the bloodiest shame,  
The wildest savagery, the vilest stroke,  
That ever wall-eyed wrath or staring rage  
Presented to the tears of soft remorse.

**PEMBROKE:**

All murders past do stand excused in this.  
And this, so sole and so unmatchable,  
Shall give a holiness, a purity,  
To the yet unbegotten sin of times  
And prove a deadly bloodshed but a jest,  
Exemplified by this heinous spectacle.

**BASTARD:**

It is a damned and a bloody work,  
The graceless action of a heavy hand,  
If that it be the work of any hand.

**SALISBURY:**

If that it be the work of any hand!  
We had a kind of light what would ensue.  
It is the shameful work of Hubert's hand,  
The practice and the purpose of the King -  
From whose obedience I forbid my soul,  
Kneeling before this ruin of sweet life,  
And breathing to his breathless excellence  
The incense of a vow, a holy vow,  
Never to taste the pleasures of the world,  
Never to be infected with delight,  
Nor conversant with ease and idleness,  
Till I have set a glory to this hand  
By giving it the worship of revenge.

**PEMBROKE and BIGOT:** Our souls religiously confirm thy words.

### Questions:

- (a) Describe the events that come immediately before the extract. (08 marks)
- (b) Describe the feelings of the following characters as depicted in the extract:
  - (i) Pembroke. (04 marks)
  - (ii) Salisbury. (04 marks)
- (c) Discuss the major themes depicted in the extract. (08 marks)
- (d) Discuss the significance of the extract to the development of the plot of *King John*. (10 marks)



## SECTION B

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

3. What role does Mrs. Linde play in the play, *A Doll's House*?
4. Discuss the relationship between Helmer and Nora. What important lessons can you learn from this relationship?

### **ANTON CHEKHOV: *The Cherry Orchard***

5. Discuss Chekhov's use of character groups in *The Cherry Orchard*.
6. Discuss the role of Lopakhin as portrayed in the play, *The Cherry Orchard*.

### **SOPHOCLES: *King Oedipus***

7. To what extent is Oedipus to blame for his tragic end?
8. Discuss the role played by the messenger in the play, *King Oedipus*.

## SECTION C

### **BENARD SHAW: *Saint Joan***

9. Discuss the theme of madness as portrayed in *Saint Joan*.
10. What role does gender play in the play, *Saint Joan*?

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

11. Discuss the theme of deception as portrayed in the play, *The Way of the World*.
12. Show the relevance of the play, *The Way of the World*, to the contemporary society.

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

13. What lessons can you learn from the play, *The Country Wife*?
14. In which ways is the play, *The Country Wife*, about how appearances can be deceptive?

**SECTION D**

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

15. Discuss the importance of Hemlock to the play, *Kongi's Harvest*.
16. Discuss the appropriateness of the title, *Kongi's Harvest*, to the play.

**YUSUF SERUNKUMA: *The Snake Farmers***

17. Discuss the playwright's use of symbolism in the play, *The Snake Farmers*.
18. How does the setting contribute to your understanding of the play, *The Snake Farmers*?

**JOHN RUGANDA: *The Floods***

19. Discuss the importance of the floods as portrayed in the play, *The Floods*.
20. Discuss the playwright's use of the lake in the play, *The Floods*.