

P310/2
LITERATURE
IN ENGLISH
(**PLAYS**)
Paper 2
7 August 2023
3 hours



ENTEBBE JOINT EXAMINATION BUREAU
Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(PLAYS)

Paper 2

3 hours

INSTRUCTIONS TO CANDIDATES:

*Attempt **three** questions choosing **one** from Section **A** and **two** others from Sections **B**, **C** and **D**.*

Not more than one question may be chosen from a particular Section.

*Any extra question(s) **shall not** be assessed.*

SECTION A

WILLIAM SHAKESPEARE: *Richard III*

1. Read the passage and answer the questions that follow.

DUCHESS OF YORK

No, by the holy rood, thou know'st it well,
Thou camest on earth to make the earth my hell.
A grievous burden was thy birth to me;
Tetchy and wayward was thy infancy;
Thy school-days frightful, desperate, wild, and furious;
Thy prime of manhood daring, bold, and venturous;
Thy age confirm'd, proud, subtle, bloody, treacherous.
More mild, but yet more harmful-kind in hatred:
What comfortable hour canst thou name,
That ever graced me in thy company?

KING RICHARD

Faith, none, but Humphrey Hour, that call'd your Grace
To breakfast once forth of my company,
If I be so disgracious in your eye,
Let me match on, and not offend you, madam -
Strike up the drum.

DUCHESS OF YORK

I prithee, hear me speak.

KING RICHARD

You speak too bitterly.

DUCHESS OF YORK

Hear me a word;
For I shall never speak to thee again.

KING RICHARD

So.

DUCHESS OF YORK

Either thou wilt die, by God's just ordinance,
Ere from this war thou turn a conqueror;
Or o with grief and extreme age shall perish,
And never look upon thy face again.
Therefore take with thee my most heavy curse;
Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st!
My prayers on the adverse party fight;
And there the little souls of Edward's children
Whisper the spirits of thine enemies,
And promise them success and victory.
Bloody thou art, bloody will be thy end;
Shame serves thy life, and doth thy death attend.

[Exit

QUEEN ELIZABETH

Though far more cause, yet much less spirit to curse
Abides in me; I say amen to her. [Going.

KING RICHARD

Stay, madam, I must speak a word with you.

QUEEN ELIZABETH

I have no more sons of the royal blood
For thee to murder, for my daughters, Richard, -
They shall be praying nuns, not weeping queens;
And therefore level not to hit their lives.

KING RICHARD

You have a daughter call'd Elizabeth,
Virtuous and fair, royal and gracious.

QUEEN ELIZABETH

And must she die for this? O, let her live,
And I'll corrupt her manners, stain her beauty;
Slander myself as false to Edward's bed;
Throw over her the veil of infamy;
So she may live unscarr'd of bleeding slaughter,
I will confess she was not Edward's daughter.

KING RICHARD

Wrong not her birth, she is a royal princess.

QUEEN ELIZABETH

To save her life, I'll say she is not so.

KING RICHARD

Her life is safest only in her birth.

QUEEN ELIZABETH

And only in that safety died her brothers.

KING RICHARD

Lo, at their births good stars were opposite.

QUEEN ELIZABETH

No, to their lives ill friends were contrary.

KING RICHARD

All unavoided is the doom of destiny.

QUEEN ELIZABETH

True, when avoided grace makes destiny;
My babes were destined to a fairer death,
If grace had blest thee with a fairer life.

KING RICHARD

You speak as if that I had slain my cousins.

QUEEN ELIZABETH

Cousins, indeed; and by their uncle cozen'd
Of comfort, kingdom, kindred, freedom, life.
Whose hand soever lanced their tender hearts,
Thy head, all indirectly, gave direction:
No doubt the murderous knife was dull and blunt
Till it was whetted on thy stone-hard heart,
To revel in the entrails of my lambs.
But that still use of grief makes wild grief tame,
My tongue should to thy ears not name my boys
Till that my nails were anchor'd in thine eyes;
And I, in such a desperate bay of death,
Like a poor bark, of sails and tackling reft,
Rush all to pieces on thy rocky bosom.

KING RICHARD

Madam, so thrive I in my enterprise

And dangerous success of blood wars,
As I intend more good to you and yours
Than ever you and yours by me were harm'd.

QUEEN ELIZABETH

What good is cover'd with the face of heaven,
To be discover'd, that can do me good?

KING RICHARD

Th'advancement of your children, gentle lady.

QUEEN ELIZABETH

Up to some scaffold, there to lose their heads?

KING RICHARD

No, to the dignity and height of honour,
The high imperial type of this earth's glory.

QUEEN ELIZABETH

Flatter my sorrows with report of it;
Tell me what state, what dignity, what honour
Canst thou demise to any child of mine?

KING RICHARD

Even all I have; ay, and myself and all,
Will I withal endow a child of thine;
Thou drown the sad remembrance of those wrongs
Which thou supposest I have done to thee.

QUEEN ELIZABETH

Be brief, lest that the process of thy kindness
Last longer telling than they kindness' date.

KING RICHARD

Then know, that from my soul I love thy daughter.

Questions

- (a) What happens before and after this passage? (08 marks)
- (b) Describe the character of Richard and Queen Elizabeth as portrayed in this passage. (08 marks)
- (c) How are the themes portrayed in this extract? (08 marks)
- (d) Relate what is in this passage to what happens in the play. (10 marks)

WILLIAM SHAKESPEARE: *King John*

2. Read the passage and answer the questions that follow.

KING JOHN

Peace be to France, if France in peace permit
Our just and lineal entrances to our own!
If nor, bleed France, and peace ascend to heaven!
Whiles we, God's wrathful agent, do correct
Their proud contempt that beats His peace to heaven.

KING PHILIP

Peace be to England, if that war return
From France to England, there to live in peace!

England we love; and for that England's sake
With burden of our armour here we sweat
This toil of ours should be a work of thine;
But thou hast under-wrought his lawful king,
Cut off the sequence of posterity,
Out-faced infant state, and done a tape
Upon the maiden virtue of the crown,
Look here upon thy brother Geffrey's face;
These eyes, these brows, were moulded out of his:
This little abstract doth contain that large
Which died in Geffrey; and the hand of time
Shall draw this brief into as huge a volume.
That Geffrey was thy elder brother born,
And this his son; England was Geffrey's right,
How comes it, then, that thou art call'd a king,
When living blood doth in these temples beat,
Which owe the crown that thou o'ermasterest?

KING JOHN

From whom hast thou this great commission,
To draw my answer from thy articles? [*France,*

KING PHILIP

From that supernal judge, that stirs good thoughts
On any breast of strong authority,
To look into the blot and stains of right.
That judge hath made me guardian to this boy;
Under whose warrant I impeach thy wrong;
And by whose help I mean to chastise it.

KING JOHN

Black, thou dost usurp authority.

KING PHILIP

Excuse, - it is to beat usurping down.

QUEEN ELINOR

Who is it thou dost call usurper, France?

CONSTANCE

Let me make answer, - thy usurping son.

QUEEN ELINOR

But insolent! Thy bastard shall be king.
That thou mayst be a queen, and check the world!

CONSTANCE

My bed was ever to thy son as a true
To thine was to thy husband, and this boy
Over in feature too his father Geffrey.
Than thou and John in numbers, - being as like
A ruin to water, or devil to his dam.
My boy a bastard! By my soul, I think
His father never was so true begot.
It cannot be, an if thou went his mother.

QUEEN ELINOR

There's a good mother, boy, that blots thy father.

CONSTANCE

There's a good grandam, boy, that would blot thee.

ARCHDUKE OF AUSTRIA

Peace!

BASTARD

Hear the crier.

ARCHDUKE OF AUSTRIA

What the devil art thou?

BASTARD

One that will play the devil, sir, with you,
An a' may catch your hide and you alone:
You are the hare of whom the proverb goes,
Whose velour plucks dead lions by the beard
I'll smoke your skin-coat, an I catch you right,
Sirrah, look to 't; I'faith, I will, I'faith.

BLANCH

O, well did he become that lion's robe
That did disrobe the lion of that robe!

BASTARD

It lies slightly on the back of him
As great Alcides' shows upon an axe: -
But, axe, I'll take that burden from your back
Or lay on that shall make your shoulders crack.

ARCHDUKE OF AUSTRIA

What cracker is this same that deafs our ears
With this abundance of superfluous breath?
King Philip, determine what we shall do straight.

KING PHILIP

Women and fools, break of your conference.
King John, this is every sum of all, -
England and Ireland, Anjou, Touraine, Maine,
In right of Arthur do I claim of thee:
Wilt thou resign them, and lay down thy arms?

KING JOHN

My life as soon: - I do defy thee, France: -
Arthur of Bretagne, yield thee to my hand;
And, out of my dear love, I'll give thee more
Than e'er the coward hand of France can win,
Submit thee, boy.

QUEEN ELINOR

Come to thy grandam, child.

CONSTANCE

Do, child, go to it grandam, child;
Give grandam kingdom, and it grandam will
Give it a plum, a cherry, and a fig:
There's a good grandam.

ARTHUR

Good my mother, peace
I would that I were low laid in my grave:
I am not worth this coil that's made for me.

QUEEN ELINOR

His mother shames him so, poor boy, he weeps.

CONSTANCE

Now shame upon you, whe'r she does or no!

His grandam's wrongs, and not his mother's shames.
Draw those heaven-moving pearls from his poor eyes,
Which heaven shall take in nature of a fee;
Ay, with these crystal beads heaven shall be bribed.
To do him justice, and revenge on you

QUEEN ELINOR

Thou monstrous slanderer of heaven and earth!

CONSTANCE

Thou monstrous injurer of heaven and earth!
Call me not slanderer, thou and thine usurp
The distinctions, royalties, and rights

Questions

- (a) Give the context of the extract above. (08 marks)
- (b) What does the extract reveal about the character of King John and King Philip? (08 marks)
- (c) Examine the major themes portrayed in the extract. (08 marks)
- (d) Of what significance is the extract to the development of the play? (08 marks)

SECTION B

ANTON CHEKHOV: *The Cherry Orchard*

- 3. Examine Chekhov's major themes in the play, *The Cherry Orchard*. (33 marks)
- 4. How does Chekhov use characterization to develop the conflict between modern and traditional values in Russian society? (33 marks)

HENRIK IBSEN: *A Doll's House*

- 5. With close reference to the play, *A Doll's House* analyse Ibsen's portrayal of the theme of quest for freedom. (33 marks)
- 6. Examine the relevance of Henrik Ibsen's play, *A Doll's House* to our contemporary times. (33 marks)

SOPHOCLES: *King Oedipus*

- 7. What major lessons does the playwright develop through the situation and circumstances of King Oedipus? (33 marks)
- 8. Discuss the theme of fate and free will in the play, *King Oedipus*. (33 marks)

SECTION C

BERNARD SHAW: *Saint Joan*

9. What feelings does the play, *St. Joan* arouse in you?
(33 marks)
10. Analyse Shaw's portrayal of the character of Joan in the play, *Saint Joan*.
(33 marks)

WILLIAM CONGREVE: *The Way of the World*

11. Analyse the character of Edward Mirabell. What feelings does he arouse in the audience?
(33 marks)
12. How does writer arouse and sustain the interest of the audience in the play, *The Way of the World*?
(33 marks)

WILLIAM WYCHERLEY: *The Country Wife*

13. Examine the character of Horner in the play, *The Country Wife*.
(33 marks)
14. What makes *The Country Wife* an interesting play?
(33 marks)

SECTION D

WOLE SOYINKA: *Kongi's Harvest*

15. Comment on Wole Soyinka's effective use of foreboding in *Kongi's Harvest*.
(33 marks)
16. Examine the significance of the title *Kongi's Harvest* to the play.
(33 marks)

JOHN RUGANDA: *The Floods*

17. Justify the view that the play *The Floods* is characterized by fear, anxiety and uncertainty.
(33 marks)
18. Analyse the significance of the floods in the play, *The Floods*.
(33 marks)

YUSUF SERUNKUMA: *The Snake Farmers*

19. How significant is the title, *The Snake Farmers* to the play?
(33 marks)
20. What techniques does Sserunkuuma employ to create the mood of the play, *The Snake Farmers*?
(33 marks)