

P310/2
LITERATURE
IN ENGLISH
(Plays)
PAPER 2
July/August
3 hours



WAKISSHA JOINT MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(Plays)

Paper 2

3 hours

INSTRUCTIONS TO CANDIDATES:

- *This paper consists of four sections A, B, C and D.*
- *Attempt three questions in all, one question must be chosen from section A and any two others from sections B, C, and D.*
- *Not more than one question must be chosen from any one section.*
- *Any additional question(s) answered will not be marked.*

SECTION A

1. WILLIAM SHAKESPEARE: Richard III

BUCKINGHAM: Welcome, sweet prince, to London, to your chamber.

RICHARD: Welcome, dear cousin, my thoughts' sovereign:
The weary way hath made you melancholy.

PRINCE: No, uncle; but our crosses on the way
Have made it tedious, wearisome, and heavy:

RICHARD: I want more uncles here to welcome me.
Sweet prince, the untainted virtue of your years
Hath not yet dived into the world's deceit:
Nor more can you distinguish of a man
Than of his outward show, which, God he knows,
Seldom or never jumpeth with the heart.
Those uncles which you want were dangerous;
Your grace attended to their sug'red words,
But looked not on the poison of their hearts:
God keep you from them, and from such false friends!
PRINCE: God keep me from false friends! but they were none.
RICHARD: My lord, the Mayor of London comes to greet you.

Enter Lord Mayor, and his train

MAYOR: God bless your grace with health and happy days!

PRINCE: I thank you, good my lord, and thank you all.
I thought my mother and my brother York..... 20
Would long ere this have met us on the way:
Fie, what a slug is Hastings, that he comes not
To tell us whether they will come or no!

Enter LORD HASTINGS

BUCKINGHAM: And, in good time, here comes the sweating lord.

PRINCE: Welcome, my lord: what, will our mother come ?

HASTINGS: On what occasion God he knows, not I,
The queen your mother and your brother York
Have taken sanctuary: the tender prince
Would fain have come with me to meet your grace,
But by his mother was perforce withheld.

BUCKINGHAM: Fie, what an indirect and peevish course
Is this of hers! Lord Cardinal, will your grace
Persuade the queen to send the Duke of York
Unto his princely brother presently ?
If she deny, Lord Hastings, go with him,
And from her jealous arms pluck him perforce.

CARDINAL: My Lord of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Expect him here; but if she be obdurate
To mild entreaties, God in heaven forbid..... 40
We should infringe the holy privilege
Of blessed sanctuary! not for all this land
Would I be guilty of so deep a sin.

BUCKINGHAM: You are too senseless-obstinate, my lord,
Too ceremonious and traditional:
Weigh it but with the grossness of this age,

You break not sanctuary in seizing him.
The benefit thereof is always granted
To those whose dealings have deserved the place
And those who have the wit to claim the place:
This prince hath neither claimed it nor deserved it;
Therefore, in mine opinion, cannot have it:
Then, taking him from thence that is not there,
You break no privilege nor charter there.
Oft have I heard of sanctuary men,
But sanctuary children ne'er till now.

CARDINAL: My lord, you shall o'er-rule my mind for once.
Come on, Lord Hastings, will you go with me?

HASTINGS: I go, my lord.

PRINCE: Good lords, make all the speedy haste you may.
[Cardinal and Hastings depart]

RICHARD: Say, uncle Gloucester, if our brother come,
Where shall we sojourn till our coronation?
Where it seems best unto your royal self.
If I may counsel you, some day or two
Your highness shall repose you at the Tower:
Then where you please, and shall be thought most fit
For your best health and recreation.

PRINCE: I do not like the Tower, of any place.
Did Julius Caesar build that place, my lord?

BUCKINGHAM: He did, my gracious lord, begin that place;
Which, since, succeeding ages have re-edified.

PRINCE: Is it upon record, or else reported
Successively from age to age, he built it?

BUCKINGHAM: Upon record, my gracious lord.

PRINCE: But say, my lord, it were not regist'ed,
Methinks the truth should live from age to age,
As 'twere retailed to all posterity,
Even to the general all-ending day.

RICHARD: *(Aside)* So wise so young, they say, do ne'er live long.

Questions:

- a) Place the extract in the context. (08 marks)
- b) Describe the characters of; (05 marks)
 - (i) Richard and
 - (ii) Prince as portrayed in the extract. (05 marks)
- c) Comment on the dramatic techniques used in the extract. (06 marks)
- d) What is the significance of the extract to the rest of the play? (10 marks)

2. WILLIAM SHAKESPEARE: King John

CONSTANCE: O, lawful let it be
That I have room with Rome to curse awhile!
Good father cardinal, cry thou amen
To my keen curses; for without my wrong
There is no tongue hath power to curse him right.

PANDULPH: There's law and warrant, lady, for my curse.
 CONSTANCE: And for mine too. When law can do no right,
 Let it be lawful that law bar no wrong:
 Law cannot give my child his kingdom here;
 For he that holds his kingdom holds the law:
 Therefore, since law itself is perfect wrong,
 How can the law forbid my tongue to curse?

PANDULPH: Philip of France, on peril of a curse,
 Let go the hand of that arch-heretic,
 And raise the power of France upon his head,
 Unless he do submit himself to Rome.

ELINOR: Look'st thou pale, France? do not let go thy hand.
 CONSTANCE: Look to that, devil, lest that France repent,
 And by disjoining hands, hell lose a soul.

AUSTRIA: King Philip, listen to the cardinal.
 BASTARD: And hang a calfs-skin on his recreant limbs.
 AUSTRIA: Well, ruffian, I must pocket up these wrongs.
 Because—

BASTARD: Your breeches best may carry them.
 K. JOHN: Philip, what say'st thou to the cardinal ?
 CONSTANCE: What should he say, but as the cardinal?
 LEWIS: Bethink you, father, for the difference
 Is purchase of a heavy curse from Rome,
 Or the light loss of England for a friend:
 Forgo the easier.

BLANCH: That's the curse of Rome.
 CONSTANCE: O Lewis, stand fast, the devil tempts thee here
 In likeness of a new untrimmed bride.

BLANCH: The Lady Constance speaks not from her faith,
 But from her need.

CONSTANCE: O, if thou grant my need,
 Which only lives but by the death of faith,
 That need must needs infer this principle,
 That faith would live again by death of need:
 O then, tread down my need, and faith mounts up,
 Keep my need up, and faith is trodden down.

K. JOHN: The king is moved, and answers not to this.
 CONSTANCE: O, be removed from him, and answer well.

AUSTRIA: Do so, King Philip, hang no more in doubt.
 BASTARD: Hang nothing but a calf's-skin, most sweet lout.

K. PHILIP: I am perplexed, and know not what to say.
 PANDULPH: What canst thou say but will perplex thee more,
 If thou stand excommunicate and cursed?

K. PHILIP: Good reverend father, make my person yours,
 And tell me how you would bestow yourself.
 This royal hand and mine are newly knit,
 And the conjunction of our inward souls
 Married in league, coupled and linked together
 With all religious strength of sacred vows:
 The latest breath that gave the sound of words
 Was deep-sworn faith, peace, amity, true love

Between our kingdoms and our royal selves,
 And even before this truce, but new before,
 No longer than we well could wash our hands
 To clap this royal bargain up of peace,
 Heaven knows, they were besmeared and over stained
 With slaughter's pencil, where revenge did paint
 The fearful difference of incensed kings:
 And shall these hands, so lately purged of blood,
 So newly joined in love, so strong in both, 240
 Unyoke this seizure and this kind regret?
 Play fast and loose with faith? so jest with heaven,
 Make such unconstant children of ourselves,
 As now again to snatch our palm from palm,
 Unswear faith sworn, and on the marriage-bed
 Of smiling peace to march a bloody host,
 And make a riot on the gentle brow
 Of true sincerity? O holy sir,
 My reverend father, let it not be so:
 Out of your grace, devise, ordain, impose
 Some gentle order, and then we shall be blest
 To do your pleasure and continue friends.

Questions

- a) Place the extract in the context. (10 marks)
- b) Briefly describe the feelings of the following characters as portrayed in the extract:
 - (i) Constance (04 marks)
 - (ii) Pandluph (04 marks)
- c) Explain the major themes that are portrayed in the extract. (08 marks)
- d) Explain the significance of the extract to the development of the plot of the play. (08 marks)

SECTION B

HENRIK IBSEN: A Doll's House

Either

3. Discuss the effectiveness of the title, *A Doll's House* to the play. (33 marks)

Or

4. Examine the portrayal of the thematic concerns developed in the play *A Doll's House*. (33 marks)

ANTONY CHEKHOV: The Cherry Orchard

Either

5. Discuss the significance of the symbol of the cherry orchard in the play, *The Cherry Orchard*. (33 marks)

Or:

6. What lessons can one learn from the play, *The Cherry Orchard*? (33 marks)

SOPHOCLES: Oedipus the King

Either

7. With reference to the play, *Oedipus the King*, discuss the theme of fate. (33 marks)

Turn Over.

8. **Or:**
Using ample illustrations, describe the character of Oedipus in the play, *Oedipus the King*. (33 marks)

SECTION C

GORGE BERNARD SHAW: Saint Joan

9. **Either:**
Discuss how Joan would be received in the contemporary world referring closely to the play, *Saint Joan*. (33 marks)

10. **Or:**
How are Joan's stunning series of victories a threat to the church in the play, *Saint Joan*? (33 marks)

WILLIAM CONGREVE: The Way of the World

11. **Either:**
Examine how the competition between Mirabell and Fainall advance the themes in the play, *The Way of the World*? (33 marks)

12. **Or:**
Describe the character of Mistress Mellamant in the play, *The Way of the World*. (33 marks)

WILLIAM WYCHERLEY: The Country Wife

13. **Either:**
Discuss the themes and ideas in the play, *The Country Wife*. (33 marks)

14. **Or:**
Comment on the importance of Horner to the development of themes in the play, *The Country Wife*. (33 marks)

SECTION D

WOLE SOYINKA: Kongi's Harvest

15. **Either:**
Of what significance is Segi's sacrificial gift to President Kongi in the play, *Kongi's Harvest*? (33 marks)

16. **Or:**
How has Wole Soyinka sustained your interest in the play, *Kongi's Harvest*? (33 marks)

YUSUF SSERUNKUUMA: The Snake Farmers

17. **Either:**
Describe the character of Ssekadde in the play, *The Snake Farmers*. (33 marks)

18. **Or:**
Examine the dramatic techniques the playwright has used in the play, *The Snake Farmers*. (33 marks)

JOHN RUGANDA: The Floods

19. **Either:**
How is the play, *The Floods* a portrayal of life in the contemporary society? (33 marks)

20. **Or:**
Describe the character of Nankya as portrayed in the play, *The Floods*. (33 marks)

END