

S.6 RESOURCE MOCK EXAMINATIONS 2019

LITERATURE IN ENGLISH

PAPER 2 PLAYS

TIME 3 HOURS

Instructions:

Answer three questions in all.

You must choose one question from section B and any other two questions from sections A, C, and D.

Do not choose more than one question from any section.

SECTION A

William Shakespeare: **King Lear**

1. Discuss Shakespeare's use of symbolism in the play, King Lear.
2. 'Nature and the gods control the lives of the characters in King Lear.' Discuss this view.

William Shakespeare: **Romeo and Juliet**.

3. 'Romeo and Juliet are solely victims of the ancient family feud.' Discuss.
4. Discuss the character and role of Friar Lawrence in the play Romeo and Juliet.

William Shakespeare: **Julius Ceaser**

5. Julius Ceaser deserves our total sympathy.' Do you agree?
6. How does Shakespeare make Julius Ceaser a successful hero in the play, Julius Ceaser?

SECTION B

Henrik Ibsen: A Dolls House.

7.

Nora: What do you want then?

Krogstad: A word with you.

Nora: With me? – (to tidren, gently) Go in to nurse. What? No, strange man wont do mother many harm, he has gone we will have another Takes the children into the room on and shuts the door after then.) You Speak to me?

Krogstad: Yes I do.

Nora: Today? It is not the of the month.

Krogstad: No it is Christmas and it will depend on yourself what ... you will spend.

Nora: What do you mea It is absolutely impossible for me.

Krogstad: We won't talk about it until later on. This is something different Resume you can give me a moment?

Nora: Yes – yes, I can – although –

Krogstad: Good. I was in Olsen's Restaurant and saw your husband going down the street-

Nora: Yes?

Krogstad: With a lady.

Nora: What then?

Krogstad: May I make so bold as to ask if it was a Mrs. Linde?

Nora: It was.

Krogstad: Just arrived in town?

Nora: Yes, today.

Krogstad: She is a great friend of yours, isn't she?

Nora: She is. But I don't see-

Krogstad: I knew her too, once upon a time.

Nora: I am aware of that.

Krogstad: Are you? So you know all about it; I though as much. Then I ask you, without beating about the bush- is Mrs. Linde to have an appointment in the Bank?

Nora: What right have you to question me, Mr. Krogstad? – You, one of my husband's subordinates! But since you ask, you shall know. Yes, Mrs. Linde is to have an appointment. And it was who pleaded her cause, Mr. Krogstad, let me tell you that.

Krogstad: I was right in what I though, then.

Nora: (*walking up and down the stage*) Sometimes one has a tiny little bit of influence, I should hope. Because one is a woman, it does not necessarily follow that-. When anyone is in a subordinate position,

Mr. they should really be careful to avoid offending anyone who-
who-

Krogstad: Who has influence?

Nora: Exactly.

Krogstad: (*changing his tone*) Mrs. Helmer, you will be so good as to use
your influence on my behalf.

Nora: What? What do you mean?

Krogstad; You will be so kind as to see that I am allowed to keep my
subordinate position in the Bank.

Nora: What do you mean by that? Who proposes to take your post away
from you?

- a. Place the extract in context.
- b. Describe the character of Nora and Krogstad as revealed in this extract.
- c. What techniques does the play writer use in this extract?
- d. What is the significance of this extract to the development of the plot of the play

A Doll's House?

8. Okoiti Omtatah: **Lwanda Magere**

L. Magere: My fathers,

I bow before you in greeting

To seek you blessings, I come

With a big heart to listen to your wisdom.

And strong muscles to serve your commands.

Priest: (*with raised hand*)

Your words,

Like soft showers of rain

Sink deep. Be blessed dear son,

In this land of our ancestors

The elders accept you humble greetings.

(*Lwanda Magere gives each one a handshake, in order of
seniority.*)

The stool there is yours.

Sit and please the spirits.

(Lwanda Magere sits. He lays his spear flat on the floor and softly rests his feet on it.)

King: My son,
How are my daughters
And their little ones
Doing back at home?

L. Magere: The smiles of our ancestors
Are being reflected in their health,
My homestead is happy-
The herds are healthy and fertile
The barns are full with rich harvest.

King: the spirits and we mortals
Are well pleased with you.
In humanity you are using
Your great gifts well.
We, the elders of this land,
Don't know how to thank you.

L. Magere: The snail
Does not have to thank his hard shell
For protecting him.
From the sun's scorching rays.
What I am doing
I was born to do.

1st Chief: You words, and your humility,
Like a singer's voice
And his fingers on the harp,
Go in harmony.

But all the same, young man,
The snail that has brains
Never takes the shell for granted.

L. Magere: Whoever thins that a warrior,
Because of his are of war
Needs only weapons on the battle field
Has never been to war himself.
'Am most grateful to you elders
For the sacrifices you make
To appease our ancestors.

King: It is noble
That you appreciate
Our part in it.

(A short silence)

Priest: (In a hard voice)
My son,
We summoned you here
Because of some matters
Of vital importance,
We have to lecture you.

L. Magere: My lords
Whatever it is,
I promise to listen to you.

- Place the context of the extract.
- What the character of Lwanda Magere is as portrayed in this extract?
- How does the writer attract your interest in this extract?
- What is the significance of this extract to the development of the plot of
* Lwanda Magere?

Moliere: The Imaginary Invalid.

9.

BER: This is not your daughter's case, brother; and a more suitable match offers itself for her.

ARG: Yes; but this one, brother is more suitable to me.

BER: But must the husband she is to take, brother, be for her, or for you?

ARG: He must be both for her and for me, brother; and with to get into my family the people of whom I may be in need.

BER: For this reason, if your little girl were grown up, you would marry her to an apothecary.

ARG: Why not?

BER: Is it possible that you can always be wrapt up in your apothecaries and your doctors, and that you wish to be ill in spite of mankind and nature?

ARG: How do you make that out, brother?

BER: I make it out, brother, that I see no man who is less ill than you, and that I wish for no better constitution than your own. A great proof that you are in good healthy, and that you have a perfectly sound body is, that with all the pains you have taken, you have not been able to succeed as yet in spoiling the goodness of your constitution, and that you are not dead yet with all the physic which they have made you take.

ARG: But do you know, brother, that it is this which preserves me; and that Mr. Purgon says that I should succumb, if he were only three days without taking care of me?

BER: If you do not look to it, he will take so much care of you, that he shall send you into the next world.

ARG: But let us reason a little, brother. You do not believe then in physic?

BER: No, brother, and I do not see that it is necessary to salvation to believe in it.

ARG: What! You do not hold true a matter established throughout the world; and which all ages have revered.

- BER: Far from holding it true, I consider it, between ourselves, one of the greatest follies to mankind; and to look philosophically at things, I do not see a more amusing mummery; I don not see anything more ridiculous than for one man to undertake to cure another.
- ARG: Why cannot you admit, brother, that one man may be able to cure another?
- BER: For this reason, brother, that the springs of our machine are a mystery, of which, up to the present, men can see nothing; and that nature has placed too thick a veil before our eyes for our knowing anything about it.
- ARG: Then, in your opinion, doctors know nothing?
- BER: True, brother, most of them have a deal of classical learning, know how to speak in good Latin, can name all the diseases in Greek, define and classify them; but as regards curing them, that is what they do not know at all.
- ARG: But, nevertheless, you must agree that, on this head, doctors know more than other people.

- a. Give events which lead to this context.
- b. What dramatic techniques does Moliere use in this extract?
- c. Describe the character of Beralde and Argan as revealed in this extract.
- d. Show the significance of this passage to the development of the plot of the play.

SECTION C

Sheridan The school for Scandal

10. Do you find the events in Sheridan's The School for Scandal relevant to your society?
11. Discuss Sheridan's portrayal of the theme of scandal in the play, The School for Scandal.

Robert Bolt A man for all Seasons

12. How is the idea of conscience depicted in Bolt's play, A Man For All Seasons?
13. Discuss the significance of the title to the play A Man For All Seasons.

Benard shaw The Devil's Disciple

14. Show the significance of Richard's visit to Anderson's home to the development of the play The devil's discipline.
15. How does shaw effectively employ dramatic reversal in The Devil's Disciple?

SECTION D

Francis Imbuga Aminata.

16. Analyse Imbuga's use of irony in the play Aminata.
17. The play Amanata explores the inevitability of change.' Do you agree?

David Mulwa Inheritance.

18. Show how Mulwa portrays the idea that there is victory after a struggle in Inheritance.
19. Discuss the contribution of Rev. Sangoi to the development of the plot in Inheritance.

John Ruganda: Echoes of Silence.

20. Describe the ending of the play Echoes of Silence. How does it affect you?
21. Evaluate the effectiveness of using only two characters in Ruganda's play Echoes of Silence.

End.