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SECTION A: CONTEXT QUESTIONS

Read the following extract from William Shakespeare's *Hamlet* and answer the questions that follow

Polonius What said he?

He took me by the wrist, and held me hard.

Ophelia Then goes he to the length of all his arm.
And, with his other hand thus o'er his brow.
He falls to such perusal of my face As he would draw it. Long stayed he so;
At last, a little shaking of mine arm,
And thrice his head thus waving up and down.
He raised a sigh so piteous and profound That it did seem to shatter all his bulk.
And end his being. That done, he lets me go:
And, with his head over his shoulder turned,
He seemed to ***find his way without his eye;***
For out o' doors he went without their help. And,
to the last, bended their light on me.

Polonius Come, go with me. I will go seek the king.
This is the very ecstasy of love,
Whose violent property fordoes itself And
leads the will to desperate undertakings,
As oft as any passion under heaven
That does afflict our natures. 1 am sorry.
What, have you given him any hard words of late?

Ophelia No, my good lord; but, as you did command,
1 did repel his letters, and denied
His access to me.

Polonius That hath made him mad.
I am sorry that with better heed and judgment I
had not quoted him. I feared he did but trifle,
And meant to wrack thee; but, beshrew my jealousy It seems it is as proper to our age

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To cast beyond ourselves in our opinions,
As it is common for the younger sort To lack discretion. Come, go we to the king;
This must be known; which, being kept close, might move More

(a) Put the italicized lines in good modem English prose.
(i) ***"And with ... his eyes*** (lines 11-12) **(1 mark)**
(ii) "***This is ...fordoes itself***" (lines 16-17) **(1 mark)**
(b) Briefly explain what unsettles Hamlet's mind. **(2 marks)**
(c) Identify, explain and comment on any instance of the use of dramatic irony. **(2 marks)**
(d) Comment on Polonius's attitude towards Hamlet and state the instance where this attitude leads to fatal consequences in the play. **(2 marks)**
(e) List TWO difficulties that you may face as a producer of the play Hamlet and in each case, indicate a clear, plausible solution. **(2 marks)**

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that follow it.

Mirabell: Why do we daily commit disagreeable and dangerous actions? *To save the idol reputation* If the familiarities of our loves had produced that consequence of which you were apprehensive, where could you have fixed a father's name with credit but on a husband? i knew Fainall to be *a man lavish of his morals*, an interested and professing friend, *a false designing lover*, yet one whose wit and outward fair behaviour have gained a reputation with the town, enough to make that woman stand excused who has suffered herself to be won by his addresses. A better man ought not to have been sacrificed to the occasion; a worse had not answered to the purpose. When you are weary of him you know your remedy.

Mrs Fainall: i ought to stand in some degree of credit with you, Mirabel!.

Mirabell: In justice to you, 1 have made you privy to my whole design, and put it in your power to ruin or advance my fortune.

Mrs. Fainall: Who have you instructed to represent your pretended uncle?

Mirabell: Waitwell, my servant.

Mrs *Fainall:* He is an humble servant to foible, my mother's woman, and may win her to your interest.

Mirabell: Care is taken for that. She is won and worn by this time They were married this morning.

Mrs Fainall: Who?

Mirabell: Waitwell and Foible. I would not tempt my servant to betray me by trusting him too far. If your mother in hopes to ruin me, should consent to marry my pretended uncle, he might, likfe Mosca.ln **the Fox** stand upon terms, so I made him sure beforehand.

Mrs Fainall: So, if my poor mother is caught in a contract, *you will discover the imposture betimes*, and release her by producing a certificate of her gallant former marriage.

Mirabell: Yes, upon condition that she consent to my marriage With her niece, and surrender the moiety of her Fortune in her possession,

(a) Express the following utterances in your own words:

(i) *"To save that idol reputation "* (line 2)

(ii) *"A man lavish of his morals "* (line 6-7)

(Hi) *"A false and designing lover "* (line 8)

(iv) *"You will discover the imposture betimes* (line 34)

(2 marks)

Turn

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Read the following extract from William Congreve's *The Way of the World*, and answer the questions that follow it.

Mirabell: Why do we daily commit disagreeable and angerous actions? *To save the* idol. *reputation* If the familiarities of our loves had produced that consequence of which you were apprehensive, where could you have fixed a father's name with credit but on a husband? I knew Fainall to be *a man lavish of his morals*, an interested and professing friend, *a false designing lover*, yet one whose wit and outward fair behaviour have gained a reputation with the town, enough to make that woman stand excused who has suffered herself to be won by his addresses. A better man ought not to have been sacrificed to the occasion; a worse had not answered to the purpose. When you are weary of him you know your remedy.

Mrs Fainall: I ought to stand in some degree of credit with you, Mirabel!.

Mirabell: In justice to you, I have made you privy to my whole design, and put it in your power to ruin or advance my fortune.

Who have you instructed to represent your pretended uncle?

Mrs. Fainall: Waitwell, my servant.

Mirabell: Mrs *Fainall:* He is an humble servant to foible, my mother's woman, and may win her to your interest.

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Mirabell: me, should consent to marry my pretended uncle, he might, like Mosca in the fox stand upon terms, so I made him sure beforehand.

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Mirabell:

(a) Express the following utterances in your own words:

(i) *"To save that idol reputation "* (line 2)

(ii) *"A man lavish of his morals "* (line 6-7)

(iii) *"A false and designing lover "* (line 8)

"You will discover the imposture betimes (line 34)

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(b) Select a theme that is evident in this extract and show how it is developed in the play. (2 marks)

(c) (i) What two aspects of Mirabell's character are brought out in this extract?
(ii) Indicate in each case, one other instance in which each aspect is again revealed. (2 marks)

(d) Discuss the use of two figurative expressions in the above extract. (2 marks)

(e) Describe the gestures and facial expressions that might accompany Mirabell's words in the extract above. (2 marks)

SECTION B: PROSE APPRECIATION

3. Read this passage, then answer the questions that follow it.

At twenty past eight, Mike's telephone rang and Rachel, who had been putting away the dishes, paused for a moment beside the instrument, waiting for it to ring a second time *She Jerked it up* as soon as it started to tinkle and, -recognizing the voice on the other end of the line, she gave a wide smile as she said 'Hello' into the mouthpiece.

"Well, darling, what can I do you for?' she paused to listen for a moment. I don't think he will mind", she went on, winking at her husband as she talked. "I can see his face buried in an agricultural magazine so we can always give -him the slip.' Rachel smiled and Mike smiled up at her. 'Anyway, hold the line, here he comes. Hey, by the way, Simon, please don't call off before I have a word with Winnie. Okay? Thanks.' She handed the receiver to her husband.

'Hey, you there, it would be much better if you were to find a better way of making your appointments for two good reasons. First, I am the one who pays the telephone rental and secondly, Rachel is my wife," Mike started.

'Sorry_man. I am sure_she just forgot to tell me. Who, are you by the way?'Simon's voice came from the other end of the line.

'Never mind that, just tell Winnie that her lover sends flying kisses.' Both men laughed.
'You know why 1 rang don't you?'
'Yes, I know. To tell me that you're draining that bottle of whisky. No, I don't. Shoot and let me hear but, don't forget, I have two or more ear pieces Mike was referring to his telephone *being tapped* and Simon got the message.
'Yes, I know,' Simon assured him. it is about those men up there. 1 wonder how they get their news.' Simon had listened-to the "'Seven o'clock BBC news bulletin and he had been baffled about the accuracy of the report concerning the professor's kidnap'. **20**

it bits me. It sometimes make me think that one of our men is getting paid twice.' Mike had also listened, out of habit, to the bulletin and, like Simon, he had been astounded by the report.

'Perhaps it is the connection with Nairobi. Don't forget there is constant traffic to and fro across the boarder,' Said Simon speculatively.

'We still use the Longonot transmitting station don't we?... Simon are you there? I think we have visitors here. Yes, Simon they have come. Don't bother trying to come up here.'

'Mike, what's... ?'Simon's voice trailed off as he heard the telephone go dead in his ear.

A few seconds earlier, Mike had been attracted by Beams of light which had filtered through the tin material' of the curtains and were sweeping across the room, throwing dancing shadows on the opposite wall. They were followed immediately by the sound of opening and closing doors while his ears brought to him that unmistakable, nerve-cracking sound of heavy leather boots as men stamped on the concrete like a heart of Buffaloes stampeding on rocky ground..
The noise was followed by a stifled scream from Rachel who had opened a crack in the curtain to find out what was going on. Mike put the receiver down and ran across to his wife's side and

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they both stood there, Mike holding his wife by her shoulders. They waited, bewildered, for a few seconds, as the stamping and thudding went-on outside while the men surrounded the house. Mike could feel his wife's body shake violently against him as she trembled with fear and his grip tightened on her shoulders as if to reassure her, until he could fill his bands start to hurt. He lessened the pressure on Rachel's shoulders as a loud bang on the front door shattered the silence and a voice of absolute authority ordered them to open up at once.

With Rachel clinging on to his right arm as if he was his Siamese twin sister, Mike had difficulty as he fumbled with his latch using his untrained left hand. It took a little longer than necessary, forcing the man on the other side to give the door another resounding bang as Mike turned the key .Rachel continued to *cling frantically on to his arm* rather too heavy almost - bringing him down.

Mike was just in a time to pull Rachel down and keep her clear of the door as the men stormed into the room with a ferocity like that of the legendary Gestapo. They are quite a number of unforgettable experiences in life, a black Gestapo, brandishing deadly, dark, terrifying automatic guns on a pitch dark African night is one of them.

Three men burst into the room. One of them made straight for the door leading to the bed room while a second man stood guard at the kitchen door. Watching the man who was making for the bedrooms brought Mike to his senses and he had a brief mental picture of Alex and Susan asleep in their bed.

'What's wrong? Who are you?' What is going on?' Questions followed from Mike's lips and the man who was striding towards the bed rooms (apparently their leader, if his clean, appearance and the small professional looking automatic he carried were any sign to go by) checked his steps and whirled round on his toes. The third man, who was keeping Mike and Rachel covered, jerked up the muzzle of his gun, a mocking grin spreading over his face which made his tribal marks stand out like three big gullies running down either side of his sweaty face. The expression on.**the. man!s** face, added to the.sight-of-the.dank-imizzleo£bis gun made *Rachel* ***cringe further back in*** **terror while** Mike prayed hard that .the :**bastard** would not accidentally press the trigger **on** which his finger seemed **to be** slipping every second: it was with **great** relief that he realized that the safety-catcth was still on.

'Is your name Mike Roberts or isn't it not?'

Yes, that is my name' Mike was so relieved to find that one of them could speak English that he was willing to forget the double negatives of the question.

'Then that's all right. You know we don't usually make mistakes.' The young man went towards the bedrooms with an air of victory which showed in the rather cynical smile on his dark face, at least as much of it as Mike could see in the dim light of the electric bulb.

'Yes, you bloody don't usually make mistakes, just blunders, thought Mike but he kept his thoughts to himself.

'Do you have a warrant to search my house?' Mike desperately searched his mind for something to hang on to; **he only managed to** find **that** well **tried** bureaucratic straw which, **perhaps, would have done him wonders in another state,** place and time. Here, however, it was **a broken straw, drifting along on the tidal wave- of anarchy,** as he was soon to find out.

'What?' The man at kitchen door barked in English, looking at Mike in bewilderment as **if the latter had uttered the last word in blasphemy.**

'Mzungu want warrant-officer!' the man shouted at top of his voice, then said **something in Kiswahili to his friend and they both laughed aloud.** At the same time there was **an audible giggle from outside and Mike wondered what** all **the** fun was about; he didn't ask, **however. Unknown to *Mike, the* men's understanding of English was** almost nil and, when he **asked about a warrant, the man at the kitchen door didn't know what he** was jabbering about; **the goon had however, caught on to the word 'warrant'; the only time he** had ever heard the **word used was when it referred to a warrant-officer.**

The stupid fool... he thinks we are from the army;' the man had said to his friend in Kiswahili.

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There was quite a commotion by this time, behind the closed bedroom doors, as doors hanged and furniture was hurled all over the place while small stools were overturned Once, a loud wailing cry floated above all the rest of the commotion from one **of** the bedrooms and Rachel looked up fearfully at her husband. Mike squeezed her hand firmly as she, in a reflex action, tried to break **loose** and dash Into the bedroom. Mike noticed the man with the gun move slightly, directing the muzzle at Rachel as she tried to break Mike's grip; he squeezed her hand even harder, making his wife wince with pain. As she relaxed the wailing cry stopped.

It was nearly ten agonizing minutes before the young man came out of the bedrooms and started throwing everything In the lounge. Nothing was left untouched. The same happened In the kitchen from where the man emerged three minutes later and told Mike to follow him to Headquarters.

'Why? What have you found?' Mike protested, fear stabbing him somewhere deep inside as imaginary pictures - horrid pictures-danced before his eyes.

'Mzungu, you ask too many questions.' The young man seemed rather irritated and he *issued a* few orders to his men who beckoned Mike, with their guns, to step outside. Rachel *could not* believe what was happening as she felt her husband's strong hand releasing her, *leaving her helpless. She* gave a loud cry and tears started streaming freely down her cheeks. At *that moment Alex and* Susan appeared in the doorway and were just in time to see their father *disappear into the* back seat of a while car while two other men appeared from behind the house and entered a second car.

'He will be fine,' The young man, who was last to enter, decided to leave with a comforting word to the wailing and miserable-looking bunch left staring at the two cars as they switched on their headlights.

Rachel and her two children, all of them now crying uncontrollably, stood in the doorway and watched the cars roll away, their tait-lights turning to tiny red blobs until they *disappeared* into the distance, swallowed up by the pitch-black darkness of the African light. *The distant street lights* and the single flickering neon-light of the International Hotel seemed *brighter in that darkness* that they actually were. The small family went back into the house and Rachel lifted the receiver, drying her tree with a cushion she- picked off the- floor.

(From The Rape of the Pearl by Magala-nyago)

(a) Give the meaning in context of the following expressions:

(i) "...she jerked it up'' (line 2-3)

(ii) "...being tapped'' (line 18)

(iii) "...to cling frantically on to his arm'' (line 46)

(iv) ".. .Crime further back in" (line 65)

(2 marks)

(b) State what Mike was doing at the time the telephone rang and the message from the caller. **(2 marks)**

(c) Comment on the use of any two narrative techniques in the passage. **(2 marks)**

(d) Pick out four expressions from the passage which capture the disorder created in Mike Robert's home by the men from the headquarters. **(2 marks)**

(e) In about 100 words, write a criticism of the methods used by the men from the headquarters to arrest Mike Robert's. **(2 marks)**

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SECTION C - POETRY

APPRECIATION

4. Read the following poem carefully and then answer the questions below.

The Owl

Downhill I came hungry, and yet not starved
Old, yet had heat within me that was proof
Against the North Wind; tired, yet so that
rest
Had seemed the sweetest thing under a roof.

Then at the inn I had food, fire, and rest;
Knowing how hungry, cold, and tired was I.
All of the night was quite barred out except
An owl's cry,a most melancholy cry.

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Shaken out long and clear upon the hill
No merry note, nor cause of merriment
But one telling me plain what I escaped
And others could not, that night, as in I went

And salted was my food and my repose
Salted and sobered, too, by the bird's voice
Speaking for all who lay under the stars,

(Edward Thomas)

(a) *Sa in* ***about*** *150* ***words*** what you consider to be the meaning of the poem. (2 marks')

(b) *Explain the following* words and expressions in their context:

(i) "proof" (line 2)

(ii) "barred out" (Iine7)

(iii "melancholy cry" (line 8)

(iv) "sobered" (line 14)

(2 marks)

(C) (i) Pick out any one example of structural inversion and give its effect. (1 mark)

(ii) Copy out one line containing a caesura and give its effect. (1 mark)

(d) Put the fourth stanza in the simple present tense. (2 marks)

(e) Paying regard to diction, form, structure and tone say whether you consider the poem to be successful or not. (2 marks)

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