

GATITU GIRLS SECONDARY SCHOOL \_ P.O BOX 327-01030 GATUNDU.

NAME ----- ADM.NO. -----

CLASS ----- DATE -----

**END OF 1<sup>ST</sup> TERM 2015 EXAMINATION. FORM FOUR ENGLISH PAPER 2**

**Q1. THE CAUCASIAN CHALK CIRCLE: BERTOLT BRECHT**

Read the following extract and answer the questions that follow.

**GOVERNER'S WIFE:** Then put him down a moment and get my little saffron-coloured boots from the bedroom. I need them for the green dress. (*the WOMAN puts down the CHILD and goes off.*) Just look how these things have been packed! No love! No understanding! If you don't give them every order yourself ... At such moments you realize what kind of servants you have! They gorge themselves at your expense, and never a word of gratitude! I'll remember this.

**ADJUTANT** (*entering very excited*): Natella, you must leave at once!

**GOVERNER'S WIFE:** why? I've got to take this silver dress – it cost a thousand piasters. And that one there, and where is the wine – colored one?

**ADJUTANT** (*trying to pull her away*): Riots have broken out! We must leave at once. Where's the baby?

**GOVERNER'S WIFE** (*calling the YOUNG WOMAN who was holding the baby*): Maro, get the baby ready! Where on earth are you?

**ADJUTANT** (*leaving*): we'll probably have to leave the carriage behind and go ahead on horseback.

*The GOVERNER'S WIFE rummages again among the dresses, throws some onto the heap of chosen clothes, then takes them off again. Noises, drums are heard. The YOUNG WOMAN who was beaten creeps away. The sky begins to grow red.*

**GOVERNER'S WIFE** (*rummaging desperately*): I simply cannot find the wine – colored dress. Take the whole pile to the carriage. Where's Asja? And why hasn't Maro come back? Have you all gone crazy?

**ADJUTANT** (*returning*): Quick! Quick!

**GOVERNER'S WIFE** (*to the FIRST WOMAN*): Run! Just throw them into the carriage!

**ADJUTANT**: We're not taking the carriage. And if you don't come now, I'll ride off on my own.

**GOVERNER'S WIFE** (*as the FIRST WOMAN can't carry everything*): Where's that bitch Asja? (*The ADJUTANT pulls her away.*) Maro, bring the baby! (*to the FIRST WOMAN* :) Go and look for Masha. No, first take the dresses to the carriage. Such nonsense! I wouldn't dream of going on horseback!

*Turning round, she sees the red sky, and starts back rigid. The fire burns. She is pulled out by the ADJUTANT. Shaking, the FIRST WOMAN follows with the dresses.*

**MARO** (*from the doorway with the boots*): Madam! (*she sees the trunks and dresses and runs toward the CHILD, picks it up and holds it a moment.*) They left it behind, the beasts. (*She hands it to Grusha.*) Hold it a moment. (*she runs off, following the GOVERNER'S WIFE.*)

**Questions**

a. Place this extract in its immediate context.

(4mks)

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**b. Who is the child referred in the extract and why is he so important?(3mks)**

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**c. Discuss three character traits of Natella as illustrated in this extract. (6mks)**

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**d. Grusha undergoes many risks in trying to safeguard the child. Highlight five risks. (5mks)**

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e. Comment on **one** stylistic features used in the above extract. . (2mks)

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**Q2. THE RIVER AND THE SOURCE: MARGARET OGOLA.** (20MKS)

“Change is inevitable.” Write an essay to show the truthfulness of this statement in reference to Margaret Ogola’s **The River and the Source**.

**Q3. BETRAYAL IN THE CITY: FRANCIS IMBUGA** (20MKS)

The play, **Betrayal in the City** by Francis Imbuga is a series of betrayal and counter- betrayals. Discuss.