

**KCSE 2017**

**4.1.3 English Paper 3 (101/3)**

**GENERAL INSTRUCTIONS**

Co-ordination Procedure

1. The Question Paper will be discussed together with the Points of Interpretation.
2. After studying the Marking Scheme the examiners will mark selected photocopied scripts of the Paper with their Team Leaders.
3. The examiners will mark on their own a set of photocopied scripts and hand those marked scripts to their TLs.
4. The photocopied scripts marked by the examiner will be analyzed and points of interpretation and relevance discussed.
5. More photocopies will then be marked and discussed.

Marking Procedure

1. As soon as an examiner receives a set of scripts to be marked, he (or she) must enter his name, number and the number of his team of the envelope.

He must make sure the number of scripts in the envelope corresponds to the number of scripts indicated by the supervisor. Any discrepancy must be reported immediately to the team leader.

Any script sent to the TL or CE must be clearly identified as coming from such an examiner. Each examiner must keep a clear record of any script that passes through his hands.

2. Team Leaders should keep very clear records of all scripts allocated to the team as a whole and each examiner individually.
3. The examiners underline each mistake according to the instructions given on page 7- 8 of this booklet. This must be done carefully as both over underlining or underlining can give a wrong impression of the value of a script.
4. Examiners underline in red since they may have to rub off faulty underlining. Team Leaders co-ordinate in red and CE in green.
5. The mark given for the essay must appear at the end of the essay itself and carried to the special grid on the first page of booklet.
6. For problem scripts, deductions should be clearly shown together with a short explanation of the reason for this on top of the Answer booklet.

### **Coordination by Team Leaders**

1. Team Leaders will co-ordinate approximately 10% of the scripts from each packet. The scripts selected for co-ordination must cover a variety of marks. They should also be taken so that the whole packet is covered.
2. If there are several deviations of 2 marks or more, an additional number of scripts is coordinated and the packet returned for remarking.
3. If an examiner or a team leader is uncertain about any script, he/she is invited to consult other examiners, TLs or CEs.
4. Team Leaders must return for re-marking scripts where the underlining is not satisfactory.

### **MARKING SCHEME**

Paper 101/3 is intended to test the candidates' ability to communicate in writing. Communication is established at different levels of intelligibility, correctness, accuracy, fluency, pleasantness and originality. Within the constraints set by each question, it is the linguistic competence shown by the candidate that should carry most of the marks.

Examiners should not hesitate to use the full range of marks for each essay.

It is important to determine first how each essay communicates and in which category A, B, C or D it fits.

(The marks indicated below are for questions one.)

- |                             |  |
|-----------------------------|--|
| <b>D CLASS</b><br>(01 – 05) | The candidate either does not communicate at all or his language ability is so minimal that the examiner practically has to guess what the candidate wants to say. The candidate fails to fit the English words he knows into meaningful sentences. The subject is glanced at or distorted. Practically no valid punctuation. All kinds of errors. ("Broken English"). |
| D – 01 – 02                 | Chaotic, little meaning whatsoever. Question paper or some words from it simply copied.  |
| D 03                        | Flow of thought almost impossible to follow. The errors are continuous.  |
| D+ 04-05                    | Although the English is often broken and the essay is full of errors of all types, we can at least guess what the candidate wants to say.  |
| -----                       |  |
| <b>C CLASS</b><br>(06 – 10) | The candidate communicates understandably but only more or less clearly. He is not confident with his language. The subject is often undeveloped. There may be some digressions. Unnecessary repetitions are frequent. The arrangement is weak and the flow jerky. There is no economy of language; mother tongue influence is felt.                                   |



- C – 06-07 The candidate obviously finds it difficult to communicate his/her ideas. He/she is seriously hampered by his/her very limited knowledge of structure and vocabulary. This results in many gross errors of agreement, spelling, misuse of prepositions, tenses, verb agreement and sentence construction.
- C 08 The candidate communicates but not with consistent clarity. His/her linguistic abilities being very limited, he/she cannot avoid frequent errors in sentence structure. There is little variety or originality. Very bookish English, links are weak, incorrect, repeated at times.
- C+09-10 The candidate communicates clearly but in a flat and uncertain manner. Simple concepts sentence forms are often strained. There may be an overuse of clichés, unsuitable idioms. Proverbs are misquoted or misinterpreted. The flow is still jerky. There are some errors of agreement, tenses and spelling.

**B CLASS**  
(11 – 15)

This class is characterized by greater fluency and ease of expression. The candidate demonstrates that he/she can use English as a normal way of expressing himself/herself. Sentences are varied and usually well-constructed. Some candidates become ambitious and even over ambitious. There may be items of merit of the one word or one expression type. Many essays in this category may be just clean and unassuming but they still show that the candidate is at ease with the language. There may be a tendency to under mark such essays. Give credit for tone.

- B – 11-12 The candidate communicates fairly and with some fluency. There may be little variety in sentence structure. Gross errors are still found occasionally, but this must not be over punished by the examiner.
- B 13 The sentences are varied but rather simple and straight forward. The candidate does not strain himself in an effort to impress. There is a fair range of vocabulary and idiom. Natural and effortless. Some items of merit, economy of language.

- B+ 14-15 The candidate communicates his ideas pleasantly and without strain. There are errors and slips. Tenses, spelling and punctuation are quite good. A number of items of merit of the “whole sentence” or the “whole expression” type.

**A CLASS**  
(16 – 20)

The candidate communicates not only fluently but attractively, with originality and efficiency. He/She has the ability to make us share his deep feelings, emotions and enthusiasms. He/She expresses himself freely and without any visible constraint. The script gives evidence of maturity, good planning and often humour. Many items of merit which indicate that the candidate has complete command of the language. There is no strain, just pleasantness, clever arrangement, felicity of expression.

- A – 16-17 The candidate shows competence and fluency in using the language. He may lack imagination or originality which usually provide the “spark” in such essays. Vocabulary, idiom, sentence structure, links, variety are impressive. Gross errors are very rare.
- A 18 Positive ability. A few errors that are felt to be slips. The story or argument has a definite impact. No grammar problem. Variety of structures. A definite spark. Many margin ticks.

A+ 19-20

The candidate communicates not only information and meaning, but also and especially the candidate's whole self: his/her feelings, tastes, points of view, youth, culture. This ability to communicate deeply may express itself in a wide range of effective vocabulary, original approach, vivid and sustained account in the case of a narrative, well developed and ordered argument in the case of a debate or discussion. Errors and slips should not deprive the candidate of the full marks he deserves. A very definite spark.

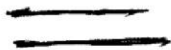
### TABLE OF CATEGORIES

CLASS	MARK CATEGORY		EACH ESSAY		
A	A+	19 - 20	C	C+	09 - 10
	A	18		C	08
	A-	16 - 17		C-	06 - 07
B	B+	14 - 15	D	D+	04 - 05
	B	13		D	03
	B-	11 - 12		D-	00 - 02

### MARKING SYMBOLS

1. The main signs indicate three degrees of seriousness of error.

a) GROSS ERROR



OMISSION



FOR CONSTRUCTION IN MARGIN



b) MINOR ERROR



MINOR OMISSION



MINOR CONSTRUCTION ERROR



c) MINOR OR POSSIBLE ERROR



This sign in the margin is used only when a construction error affects more than one line.

I The following symbols may also be used.

**FAULTY PARAGRAPHING**

//  
REPETITION - (of words) a circle around the word

R  
ILLEGIBILITY - (of ideas) usually in the margin

ILL  
VAGUENESS - obscure/vague (in margin)

V Obsc.

WRONG WORD ORDER Underline once and write W.O. in margin

WO

ILLOGICAL or CONTRADICTION **ILL (in margin)**

BROKEN ENGLISH when the candidate fails to communicate BR in margin.

BR

**FOR PURPOSES OF IDENTIFICATION**

COW to indicate that a candidate has used a pencil to make a correction.

COW

BRACKETS [ ] indicate a part of a D script that communicates.

\* Use an asterisk to indicate an item or a sentence that the rubrics indicate should be used.

II TO INDICATE AN ITEM OF MERIT use a (✓) either above a word or in the margin for the whole sentence.

**GROSS ERRORS**

- a) Almost any error of agreement
- b) Serious tense error
- c) Errors of elementary vocabulary: spelling and misuse of words
- d) Punctuation errors or missing punctuation which causes serious lack of communication.
- e) Elementary errors of sentence construction.
- f) Ridiculous use of idiom that affects communication.

- g) Misuse of common prepositions
- h) Contracted forms (used outside dialogue)
- i) Misuse of capital letters - Use CAPS. Underline the first page and use CAPS on subsequent pages where the mistake persists.

## **MARKING NORMAL SCRIPTS**

- a) Read first and decide on the degree of communication achieved, A – D
- b) After underlining decide on the mark category
- c) Allocate a numerical mark to the essay.

## **PROBLEM SCRIPTS**

All problem scripts must be marked by the examiner and then sent to the Team Leader with comments.

### **1. IRRELEVANCY**

- a) Consistent distortion of question, evasion of question, writing on a totally different subject with a clumsy attempt at connecting the essay to the subject given, inclusion of memorized passages, etc.
- b) The question is given an unacceptable or questionable interpretation.
- c) Essays contain long, semi-irrelevant digressions or lack coherence.

### **ACTION**

The examiner marks the essay, gives a linguistic mark and comments on the nature of the irrelevancy. The essay is then passed over to the team leader who judges whether the irrelevancy should be judged as a deliberate attempt to deceive or should be attributed to the candidate's poor understanding of the subject. Deduct up to 4 marks for irrelevancy in the essay. If dishonesty is suspected, the Chief Examiner should be informed. Any deduction of 3 marks or more should be referred to the Chief Examiner.

### **2. CONTRAVENTION OF RUBRIC**

Since the rubrics may change from year to year, the POINTS OF INTERPRETATION that are part of this MARKING SCHEME must be consulted and adhered to faithfully. Here are some general rules that usually apply.

### **3. SCRIPTS THAT DO NOT COMMUNICATE (Broken language)**

- a) Read and decide on the category D+, D or D-.
- b) Mark the whole essay.
- c) Team leaders should look at a good number of those scripts and ensure the mark given is fair.

### **4. BREVITY**

It should be remembered that the main quality of an essay is how effectively it communicates. If an essay looks too short, the examiner should take the time to count the exact number of words. If an essay exceeds 450 words then deduct 2 marks (AD)

## **KENYAN ENGLISH**

A good number of words and expressions are understood and currently used by all Kenyans. They can be used in essays without any need for quotation marks or explanations. We can include among those:



panga, rungu, shamba, murrum, matatu  
wananchi, ugali, madarasa, harambee, matoke  
maendeleoyawanawake, salaam, ayah, askari, bodaboda, vuvuzela  
debe, duka, Nyayo, boma, sukumawiki, goat party, manyatta, magendo

### AMERICAN SPELLING

Although “English” spelling is more common than “American” spelling in Kenya, examiners should accept both spellings and no penalty should be given for such variations. Penalize for lack of consistency in usage of either.

## **1. POINTS OF INTERPRETATION: IMAGINATIVE COMPOSITIONS**

- (a) Must be a story, if not deduct 4 marks **AD**. Each of the given items must be woven into the story to create an interesting account. (If not deduct 2 marks for missing item)
- (b) Where all three items are missing treat as gross irrelevancy
- (c) One or two items missing-deduct 2 marks (AD)
- (d) Put \* (asterisk) for each item.
- (e) Expect an expository/ explanatory essay. Points should be explained as clearly as possible.

Possible Points

### **Effects of Corruption**

- ❑ Poor infrastructure
- ❑ Increased poverty
- ❑ Increased cost of goods and services
- ❑ Poor medical services
- ❑ Unemployment
- ❑ Insecurity etc.

N/B: candidates can come up with other effects and solutions

### **Fighting Corruption**

- ❑ Creating transparency and openness in government spending
- ❑ Paying civil servants well to prevent stealing of public funds/taking bribes
- ❑ Use of technology to pay for goods and services, e.g. using internet or SMS to pay for parking fees
- ❑ Establishing a strong legal framework for dealing with corruption, e.g. Prevention Corruption Act of Kenya
- ❑ Effective law enforcement to punish corruption
- ❑ Corruption awareness campaigns
- ❑ Empowering citizens to hold the government accountable for public spending
- ❑ Closing international loopholes for money laundering and looting of state assets etc.

## **ESSAYS BASED ON SET TEXTS**

### **2. Margaret A. Ogol, *The River and the Source***

#### **Introduction**

Most people would agree that attaining happiness is their principal objective in life. However, few experience happiness because they seek it in the wrong ways and in the wrong places. Some think that accumulating property or becoming a celebrity or holding an important position will give them satisfaction. But one may achieve all these and remain restless and unfulfilled. In **The River and the Source**, the characters who are truly happy are simple, contented and humble.

(Accept any other relevant introduction)

## Body

- ❑ OwuorKembo is a simple, humble, good-natured person. Although he is a respected chief, he doesn't push his weight around. In spite of the pressure to marry other wives so as to get many children, he is contented in his monogamous state. He loves his wife and the couple have a happy home. We are told: "He had been a man with no complexity." (pp. 23-24, 30-31, 34, 37-40, 43-44, 46-47, 50, 57-58, 142)
- ❑ Akoko undergoes many tragic experiences. She loses her husband, her only son, her son-in-law and is so harassed by a malevolent brother-in-law that she has to leave. Nevertheless, she remains sober and dignified. She accepts what has happened and moves on. Even when times are tough, she doesn't give in to despair. She is a source of inspiration for others. When she is an old woman, we are told this about her:  
".....the ever serene Akoko now a grizzled old lady but still possessing the sweetest smile that ever lit a woman's face,"(pp. 35-36, 42-43, 69-70, 73-74, 124-126, 130-133, 142, 144, 149)
- ❑ Peter, Akoko's grandson is another character who experiences true happiness. He joins the priesthood and his desire is purely to serve people. His work is demanding and he has to make sacrifices but he is happy to do it. He never complains. We are told this about him:  
"He had to celebrate Mass in various outflung places, attend to the sick and the dying, listen to confession, administer baptisms and generally make himself available to any troubled soul whatever the hour; but he was a happy man and became beloved of the people...." (pp. 120-121, 124-127, 153-154, 156-157, 307)
- ❑ Vera is another character who has reason to gloat. She was "a brilliant student and carried off trophy after trophy in her school." (p.173) "She was open and friendly and never put anyone down." She becomes school captain – a position no girl had held before. However, she remains down-to-earth. She loves her sister Becky – a very unpleasant human being – and even sacrifices her position in a top national school in order to join her sister in an ordinary school. Vera is a happy person. She is concerned about people's needs and does her best to support them. Relating well with others is what gives her a sense of fulfillment. (pp. 173-175, 181, 195, 198-199, 211, 216-227, 228-239, 269, 274-275 )

## Conclusion

Happiness can be elusive. Many pursue it and never find it. But there are some who are truly happy. They seem to find happiness so easily, so effortlessly. Such people have some common traits: they are contented and try to make others happy. Even when they face difficulties, they do not become bitter. They overcome challenges and seek ways of making the world a better place for themselves and others.

### 3. The Short Story ●

#### a) Introduction

Racism is the denial of rights, opportunities and services to a person or group of people on account of their race. Those who deny others their rights and opportunities live in fear of revenge, while the discriminated against live in frustration and anger. The emotions of fear, frustration and anger many times explode into violence, which affects both parties. This comes out very clearly in Jacob's Story, "The Guilt".



### **Body**

In the story, Lillian Thurgood is a benefactor of the racist apartheid system but she lives in fear of black people. This is because the blacks live below the poverty line and have learned how to squeeze money from white people.

(Accept any relevant introduction; 2 marks)

- ❑ Lillian is afraid of a desperate mother and her babies who were walking around and looking for help on a rainy night.
- ❑ Lillian spends money on flower seedlings she does not need because the seedlings vendortricks her and plants them even before she accepts to buy them. (p. 3-4)
- ❑ Lillian is terrified by William who represents the extreme degeneration of the victim of racism and would have taken advantage of her if she did not have dogs and the gun.
- ❑ Lilia is subjected to exploitation by a man who rings persistently at her gate in desperation because he feels Lillian is a benefactor of the old regime. (p. 4)

(Expect 4 well developed points; mark 3:3:3:3; 12 marks)

### **Conclusion**

Racism creates tension and suspicion among people. And although those who perpetrate it may assume a superior position, they too suffer because they live in fear of the people they oppress. The victims of racism also suffer because they may be denied opportunities and privileges they are entitled to.

(Accept any other valid conclusion; grammar and presentation is 4 marks)

### 3. b) **Introduction**

When a person makes a choice to do something or even a choice not to do it, there will be consequences. If one, for example, chooses not to study for examinations, the consequences could be failure. In the play *Betrayal in the City*, a number of characters face the consequences of their choices.

(Accept any relevant introduction; 2 marks)

### **Body**

- ❑ Adika chose to join the students' demonstrations and this led to his death that of his parents of the suspected killer. His brother ran mad; his lecturer was imprisoned and the lecturer's sister, Regina was beaten up. (pp. 1-8, 10, 11, 20, 24-25, 28-29, 32, 33, 34, 35, 60, 67-68, 71-75)
- ❑ Juser chose to kill the person who was defiling his brother's grave. This led to his imprisonment and contributed to the killing of his parents. (pp. 2, 4-8, 11-12, 20, 24, 33)
- ❑ Jere chooses to defy the orders to stop the shaving ceremony and this leads to his imprisonment and killing of the old couple. (pp. 8-15, 16-19)
- ❑ Mosese gave a piece of his mind to the politicians during Adika's burial. The consequence was that they planted drugs in his car and arrested him. The suffering he is subjected to in prison nearly makes him break down as indicated by the nightmares he has. In addition, his sister, Regina is beaten up, and when she tries to plead for his release she is nearly raped by Boss. (pp. 10, 18-31, 34, 35, 45-46, 61, 64-65)

- ▣ Kabito chooses to confront Mulili leading to his own death. (pp. 51-52, 54-57, 58-60)
- ▣ Mulili makes the selfish choice of building his riches through lies and destruction of other people. He is directly responsible for the death of Kabito and the imprisonment of Jere. He thinks he can crook his way out by even betraying Boss but in the end he is shot by Jusper (pp. 8-15, 22-23, 51-52, 54-60, 72-74)
- ▣ Tumbo corruptly declares Jusper the winner of the play writing competition leading to the coup and the death of Mulili. (pp. 43-44, 46, 46, 48-50, 64-65, 69-74)

### Conclusion

We should be very careful about the choices we make because whether we like it or not we reap what we sow. In *Betrayal in the City*, characters like Jusper, Mulili and Jere suffer the consequences of their actions.

(Accept any other valid conclusion; grammar and presentation is 4 marks)

(Expect 4 well developed points; mark 3:3:3:3; 12 marks; grammar and presentation, 4 marks)

## 3. C) The Novel

### Introduction

In folklore, animals are accorded human characteristics as if to say they share our language and our feelings. And we assume that somehow we are related and that our fate is tied to their fate. This is what the Maori of New Zealand believed, if we assume as we should that the story of Ihimaera's **The Whale Rider** mirrors their oral literature and oral history.

(Accept any relevant introduction; 2 marks)

- ▣ **Body** The ancestor of the tribe at Whangara is believed to be KahutiaTeRangi. This ancestor came to the shores of New Zealand riding a male whale. This male whale is also regarded as an ancestor because without him the journey would not have materialized. KoroApirana is the current chief of the tribe, and is believed to have inherited the mantle of this ancient Maori through the male line. KoroApirana's son called Porourangi will inherit the throne. Unfortunately, according to KoroApirana, Porourangi and his wife Rehua do not bear a son. They instead get a daughter as their first child. This child is named after the male ancestor of the tribe, KahutiaTeRangi. In the story, her name is shortened to Kahu. (pp. 2-5, 8-9, 10-12, 14-15, 20-21, 22-24, 110-115, 117-119)  
Kahu is named after the great ancestor KahutiaTeRangi who was brought to the community by a whale.
- ▣ It so happens that Kahu develops a mystic connection with these large animals. When she is watching a film about whale hunting, she falls asleep. But she wakes up and starts crying when, "The soundtrack was suddenly filled with the sound of the whale in its death throes" (34). To make matters even more mystical, Kahu began "to make eerie sounds in her throat," of the type that she was hearing from the whales (35). Elsewhere, we're told she would make "mewing sounds" in imitation of the whales (pp. 33-35, 40-42). The events at the movies are critical, waking up, tears-mystic connection and effect of the events in the movie (death of the whales) on Kahu.
- ▣ Kahu developed a spiritual affinity for the sea. When the grandfather throws a stone into the ocean and challenges the boys to go pick it up, it is the girl who, with the help of the dolphins, does just that. (pp. 70-73, 107, 116). Kahu seems to be communicating with the dolphins as they direct her to the place where the stone lay.

- ❑ The most important demonstration of this mystic connection is when Kahu jumps onto the ancestral male whale which was stranded on the beach and leads him back into the sea. Kahu is later brought back to dry land by this same whale, which according to myth is the same one that brought the ancestor, the founder of the tribe. So, Kahu is demonstrably the new whale rider, contrary to the expectations of her grandfather. (pp. 100-107, 110-115, 116-119, 120-122).
- ❑ Kahu umbilical cord is symbolically buried in the sight of Kahutia Te Rangi's shrine, the great ancestor. It is hoped that the sea will provide Kahu with protection for the rest of her life. (pp. 17-18)
- ❑ There were great ceremonials between man and the sea especially on fishing. (pp. 32, 35, 38-39, 82-83, 94).
- ❑ Moderation of fishing for posterity
- ❑ Bounty harvest of fish-first catch offered to god- Lord Tangaroa
- ❑ Talismanic offerings
- ❑ Significant names for their fishing grounds
- ❑ Stranded whales are helped out of their predicament by all people-they are saved
- ❑ Special areas where fish is bred.

### **Conclusion**

The story of The Whale Rider is, therefore, proof of what humans have believed all along: that is the spiritual nexus between us and the animal kingdom. We hear in their cries and songs an attempt to reach out to us. And this is what Ihimaera so ably demonstrates in his novel.

(Accept any other valid conclusion; grammar and presentation is 4 marks)

(Expect 4 well developed points; mark 3:3:3:3; 12 marks; grammar and presentation, 4 marks)