

### **KCSE 2022 PAPER 3**

#### **5.1.3 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 examiners 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 on 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, AC 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 their 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 6- 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 candidates' mistakes in red. Team Leaders co-ordinate in green, ACE in black and CE in blue.
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. A relevant comment must accompany the numerical mark.
6. For problem scripts, deductions should be clearly shown together with a short explanation of the reason for this at the end of the question.

### 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. Highest and border marks should be coordinated.
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, ACEs or CEs.
4. Team Leaders must return scripts for remarking 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 question one.)

**D CLASS** (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.

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**C CLASS** (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)

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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.

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- 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 and 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 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 used to indicate the degrees of seriousness of an error.

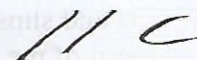
a) GROSS ERROR



GROSS OMISSION



FOR CONSTRUCTION IN MARGIN



b) MINOR ERROR



MINOR OMISSION



MINOR CONSTRUCTION ERROR



c) MINOR OR POSSIBLE ERROR



A **vertical wavy line** 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- //P

REPETITION - (of words) a circle around the word

R - (of ideas) usually in the margin

ILLEGIBILITY (**ILL**) - (of ideas) usually in the margin  
(If it affects more than one line)

VAGUENESS (V) - vague (in the margin)

WRONG WORD ORDER (**WO**) - Underline once and write W.O. in the margin

ILLOGICAL or CONTRADICTIONARY (**ILL**) - (in the margin)

BROKEN ENGLISH (**BR**) - when the candidate fails to communicate **BR** in margin.

FOR PURPOSES OF IDENTIFICATION

COW (done by the TL) to indicate that a candidate has cancelled his/her work.

The examiner **MUST** mark the whole script that falls in the “D” category and evidence should be seen to prove that the marking was done.

\* 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 tick (✓) either above a word or in the margin for the whole sentence or paragraph.

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GROSS ERRORS

- a) Almost any error of agreement
- b) Serious tense error
- c) Errors of elementary vocabulary: spelling and misuse
- 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
- 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 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.
- d) Comment to justify the mark.

**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 errors on all the pages of the essay.
- c) Team leaders should look at a good number of those scripts and ensure that 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. The essay should not exceed 450 words.

### **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  
maendeleo ya wanawake, salaam, ayah, askari  
debe, duka, Nyayo, boma, sukumawiki, goat party, manyatta, magendo, mzee, boda boda.

### **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) **Imaginative Composition**

##### **Either**

- a) The candidate is expected to write a story that begins with the statement. The candidate should bring out a situation where he/she arrives home and finds a happy crowd gathered in their home/ compound. He/she should narrate what exactly made the mood carnival.

##### **Or**

- b) The candidate is expected to come up with an expository writing explaining how discipline in schools can be improved.

#### 2) **The Compulsory Set Text**

Henrik Ibsen, *A Doll's House*

A male dominated society poses certain challenges to women. However, some women resist the limitations imposed on them. Drawing illustrations from Henrik Ibsen's play, *A Doll's House*, write an essay to show how Nora fights her way in a male dominated society.

##### **Introduction**

It is widely believed that male domination is the prime obstacle to women's advancement and development. This domination has seen many women remain subordinate. It is believed that resources and power are controlled by men. In the play, *A Doll's House*, Nora is a victim of a male dominated society. However, she fights to remain relevant and she eventually disapproves the notion that women are subservient to men.

##### **Body**

- Nora takes the responsibility of saving her husband's life. She takes a loan to send Torvald for medical treatment abroad. This demonstrates that Nora is intelligent and possesses capacities

beyond wifehood. She risked acquiring two hundred and fifty pounds by a forged signature. She did this for the sake of her husband, Helmer. Unfortunately when Helmer came to learn about it, he did not appreciate Nora's effort. (P.34, 36, 37, 38)

- Nora is quite creative/ innovative/ self-sacrificing. Once she takes the loan from the bank, she embarks on paying off the debt. When Krogstad uses the details of the bond to blackmail her, Nora tells him in the face that "haven't I been paying it regularly?" In fact, Nora is sure that as soon as the New Year comes, she will in a very short time be free of the whole thing (P.35). This shows that Nora is strong and focused.
- From her little savings, Nora is able to buy certain things in the house. She is able to buy a new suit for Ivar and sword; and a horse and a trumpet for Bob; and a doll and dolly's bedstead for Emmy, dress lengths and handkerchiefs for the maids" (P. 4). Nora says, "I do really save all I can" (P. 6). It is from the little savings that she even manages to pay the loan. All the decisions Nora makes on behalf of the family are out of the norm in a patriarchal society.
- Nora refuses to listen to Torvald's pleading to her to stay. She declines to forgive Torvald's severe and selfish reaction after learning of her deception and forgery. Nora shows that all along she has just been pretending but she has been aware that Torvald looks down on her. (P. 114, 115, 116, 117, 118, 119)
- Nora's awareness of the truth escalates her rebellion and she eventually walks out on her husband and children to lead an independent life. Nora laments, "I must think over things for myself and get to understand them ... a woman has no right to spare her old dying father, or to save her husband's life? I can't believe that." (P. 114, 115, 116, 117, 118, 119)

### Conclusion

Women face innumerable challenges in male dominated societies. It is only prudent that they put a spirited fight against these inequalities so as to improve their lives. This is what Nora demonstrates in Henrik Ibsen's play, *A Doll's House*.

### 3) Short Stories

Chris Wanjala, *Memories We Lost and Other Stories*

"*Memories We Lost*" by Lidudumalingani Mqombathi

People suffering from mental illness need unconditional love. This may help them to cope better with their condition. Using illustrations from the short story, "*Memories We Lost*" by Lidudumalingani Mqombathi, write an essay in support of this statement.

### Introduction

When people are ill, they become vulnerable. The way people around them treat and behave towards them determines how well they cope with their condition. In the short story "*Memories We Lost*" by Lidudumalingani Mqombathi, the narrator's sick sister does better in the company of her sister who genuinely loves her.

- The narrator sympathizes with the sister who suffers from the "thing", a disease that the community does not understand. She experiences the "thing" that comes unannounced. However, after an attack, the narrator always prays to God and causes the sister untold suffering.



- The narrator also consoles the sister any time she experiences an attack. She waits for the sister to embrace her. They embrace tightly and for a long time hoping that the moment would last forever.
- When the narrator's sister has an attack, the narrator does not run away but instead tries to calm her down. "I tried to make her stop, I held her hands, bound them behind her back, laid my body against hers ..." (P. 12)
- The "thing" takes away speech and memories from the narrator's sister. The narrator does not give up but finds ways of communicating with the sister. They develop their own language of communication. "We spend our days talking in our own language." (P. 13).
- The narrator does not retaliate when the sister offends her during an attack. Her sister does not realize what she has done, after pouring hot porridge on her. The narrator lies that she had poured hot water on herself because she knows if she tells the sister what she has done, she would never forgive herself.
- The narrator sympathizes with her sister when she misses school for a long time because of her condition. She is willing to miss school and wait for the sister to improve so that they could go to school together. She keeps the sister company at home and they draw sketches together.
- When the narrator learns that her sister's illness is incurable, she makes the sister get rid of the medication. This is because her teacher had said the disease was incurable and therefore the drugs were not going to heal but destroy her. After abandoning the drugs for a while, the narrator's sister is able to recognize herself and communicate again.
- Attempts to heal the sister through medication and rituals seems to have failed. The mother and smelly foot quietly plan to take the sister to a 'sangoma' from another village, who was known for 'baking' people claiming to cure them. According to the narrator, she had not heard of any people who had died or lived after being 'baked'. She decided to run away from the village with her sister to save her from the pain of being 'baked' and nursing burns. They leave the village not knowing where they were going.
- When the "thing" attacks the narrator's sister in class, she flings a desk across the room smashing the window and breaks the chair against the wall. Everyone watches from a distance. It's only the sister who dares to engage her by pleading with her to look into her eyes to create that reconnection that reassures her to "return" (P12-13).
- The night of the attack, it is only the mother who stays out long enough to find her after the villagers had given up and brings her safely home (p10-11).

### Conclusion

When sick people suffer from conditions not known by those around them it can lead to a lot of pain and suffering. However, when those around them show love and kindness they make their situation bearable. This is what happens to the narrator's sister in Lidudumalingani Mqombothi's short story "*Memories We Lost*."

### b) David Mulwa, *Inheritance*

Corruption always catches up with those involved, and ends up embarrassing them. Using illustrations from David Mulwa's play *Inheritance*, write an essay in support of this statement.

### Introduction

Sometimes people who are corrupt are socially accepted, respected and even feared in the society. It is rather sad when a society becomes so corrupt that nobody feels embarrassed. However, there comes a time when all that is done in darkness eventually comes to light. In David Mulwa's play, *Inheritance*, leader Lucuna Kasoo's fraudulent activities in Kutula Republic come to haunt him and his deceitful nature leaves him with an egg on face.

### **Body**

- Leader Lacuna Kasoo is so corrupt that he doesn't care whether the country's coffers remain dry. He borrows money from developed countries and does not put the loans into serious economic use. He borrows in the name of his country and banks the same loan in his own personal account. Robert says, "This bunch of borrowers are liars to boot ... "Borrow in their people's name and bank it in their individual accounts with the same bank that lent them." Lacuna Kasoo's schemes comes to light and his financiers are able to point this out (P. 61).
- Lacuna Kasoo spends enormous amount of money on unnecessary celebrations. He treats his friends and confidants with imported beer, whiskies and beverages. He does not purchase goods in his own country, instead he imports all that he consumes. Robert remarks, "In that lavish banquet, what exactly came from the locals? ... We had rivers of our very own wine and whiskeys, canned beer from my subsidiary companies, an array of the most delectable dishes that would make old President Brambles howl with glee and cut a caper in the oval office" (P. 61). Robert is able to point out this extravagance and expose the wasteful nature of leader Lacuna Kasoo.
- Lacuna Kasoo was duped by the colonial masters to poison his father. His late father was a stumbling block in imperialist efforts to exploit the natural resources in Kutula. To ease the whiteman's access to the wealth of Kutula, Lacuna Kasoo's father, King Kutula had to be killed. Lacuna Kasoo ironically says that his late father did nothing to enhance Kutula economy and that his father was weak and that during his time nobody owned anything much (P. 64). A person who can conspire to kill his own father is evil and cursed.
- When leader Lacuna Kasoo was given a loan of thirty billion shillings to salvage the economy, the money was mismanaged and there is nothing to show for it (P. 40). Lacuna was supposed to service the mines and buy new machines, but instead, the machines are rotten and disintegrating. This blatant economic mismanagement is pointed out by financiers and leader Lacuna Kasoo is unable to explain how he spent the billions.
- Lacuna Kasoo keeps a young school going girl to his palace so as "rejuvenates" himself and prolong his hold onto power. He tries to entice her with niceties with the intention of making her his wife. Lulu declines. Eventually, she is saved from Lacuna. (pp42-44, 56-57, 62, 65, 91-94).

### **Conclusion**

Corruption erodes the trust that people put in their leaders when those leaders wastes public resources earmarked for public projects. Quite often when people come to learn about the extent of this economic wastage and rot, the same leaders normally become embarrassed in the court of public opinion. This is what David Mulwa captures in his play, *Inheritance*.

#### c) John Steinbeck, *The Pearl*

When we gain fortune and popularity, some people may become envious of us and this could lead to our insecurity. Drawing relevant illustrations from John Steinbeck's *The Pearl*, write an essay in support of this statement.

### **Introduction**

People who gain success, or possess skills, or qualities that other people desire may attract jealousy and resentment. In the extreme, fortune and popularity may compromise the security of an individual. In John Steinbeck's, *The Pearl*, Kino's pearl earns him many enemies and puts his life and that of his family at risk.

### Body

- It is indicated that Kino's possession of the pearl of the world had become the new sensation in La Paz. It is said that "every man suddenly became related to Kino's pearl and Kino's pearl went into the ... schemes, plans ... lusts, the hungers, of everyone, and only one person stood in the way and that was Kino, so he became curiously every man's enemy" (P. 43). It is further indicated that Kino's pearl stirred up something infinitely black and evil in the town. However, Kino and Juana did not know that not everyone shared in their happiness and excitement.
- Immediately the doctor left Kino's hut, Kino was attacked savagely by a person who supposedly wanted to rob him of the pearl of the world. "Then from the corner of the house came a sound so soft ... the almost inaudible purr of controlled breathing ..." (P. 58). Kino responded to this attack by striking the moving shadow with his knife. "He struck ... and felt his knife go through cloth" (P. 58). The attacker also struck back at Kino in the head. "Kino could feel warm blood running down from his forehead" (P. 59)
- After Juan Tomas had left Kino's house, a robber attacked Kino slashing him and inflicting an ugly wound. Kino suffered "a long deep cut in his cheek from ear to chin, a deep bleeding slash. And Kino was only half conscious" (P. 79). The continued possession of the pearl of the world poses a great risk to Kino's life and that of his family.
- Just after Kino had beaten up Juana when she attempted to snatch the pearl from him and tried to throw it to back into the sea, Kino is dangerously attacked by a man in darkness and he almost lost his life. However, Kino managed to overpower the attacker and killed him (P. 84 – 85). "Juana knew that the old life was gone forever. A dead man in the path and Kino's, dark-bladed beside him... (P. 85). This demonstrates that Kino's life is increasingly being threatened. (P86, 87).
- The hatred of Kino's enemies is aggravated the destruction of his canoe. This is his only source of livelihood. Someone maliciously dug a great hole at the bottom of Kino's canoe. This vessel was very special to Kino. It was an inheritance from his grandfather. It is indicated that "the killing of a man was not so evil as the killing of a boat... There was sorrow in Kino's rage (P. 87)
- Out of envy, Kino's enemies burn down his house/home. A home symbolizes safety and stability, a place of refuge. This heinous act shows how much they hate him. They have planned to destroy him completely. In fact, they assumed that Kino's family would perish in the inferno. Kino becomes a fugitive, a homeless wanderer.
- The doctor is initially hesitant to treat Coyotito but on learning that Kino has found the pearl of the world, he changes his mind. He says, "He is a client of mine..." he abandons his age cold client and goes down to Kino's house with a scheme to benefit from the pearl. In his evil scheme, he even poisons Coyotito and claims his prize. (pp23, 26-29, 41-42, 50 51)
- Immediately the priest learns of Kino's fortune, he schemes on how to benefit form it. he remembers the repairs of the church and wonders what the pearl would be worth, whether he had baptized Coyotito or married Kino in church. He heads to kinos brush house, where hadn't been before. (pp41, 47-48)
- On learning that Kino is headed to their offices for the sake of the pearl, the pearl buyers grow alert and conspires to undervalue it with the intention to defraud him. (pp42-43, 63-64)
- The trackers pursue Kino relentlessly to get the pearl from him as he flees to the capital. This leads to a confrontation that results into the death of Coyotito. (pp99-115)

### Conclusion

From the illustrations, it is true that are man's future or success can become another's envy. These fortunes may be potential sources of insecurity and can put one's life and that of the family at a great risk. This is what John Steinbeck captures in his novella, *The Pearl*.