**101/3.**

**ENGLISH.**

**(CREATIVE COMPOSITION AND ESSAYS BASED ON SET TEXTS).**

**MWAKICAN FORM 3 JOINT EVALUATION – END OF TERM 2 2017.**

**MARKING SCHEME**

1.

1. Must be a story beginning with the given statement. If not, deduct up to 4mks AD
2. Must be a story that illustrates the saying ‘pride comes before a fall.’ If it is just an exposition or discussion, treat as irrelevant and deduct up to 4mks AD.

**MARKING**

**D CLASS (01 – 05)**

* Generally, there is little or no communication.

The candidate either does not communicate at all or his language ability is so minimal examiner practically has to guess what the candidate wants to communicate. The candidate fails to connect English words he knows into meaningful sentences.

The subject is glanced at or distorted. Practically no valid punctuation. All kinds of errors are evident. The English is grossly ‘broken’.

**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 one can at least guess what the candidate wants to communicate.

**C CLASS (06-10)** — **generally, there is difficulty in communication.**

The candidate communicates understandably but only more or less clearly. He /she is not confident with their 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 in Spelling; there is direct translation.

 **C- 06 — 07** The candidate obviously finds it difficult to communicate his ideas. He is seriously ‘hampered by his very limited knowledge of the language structure and vocabulary. This results in many gross errors

of agreement, spelling, misuse of prepositions, tenses, verb agreement or, sentence construction.

**C 08** The candidate communicates but not with consistent clarity. His linguistic abilities being very limited, he cannot avoid frequent errors in sentence structure. There is little variety and originality. Very bookish English. Links are weak, incorrect and at times repeated.

**C+(09 — 10)** The candidate communicates clearly but in a flat and uncertain manner. Simple concepts and sentences are often strained. There may be an overuse of clichés or unsuitable idioms. Proverbs are misquoted

or misinterpreted. The flow is still jerky. There are some errors of agreement, tenses and spelling.

**B CLASS (II — 15)** — **generally, there is fluency in communication.**

The class is characterized by greater fluency and ease of expression. The candidate demonstrates

He/she can use English as a normal way expressing himself. Sentences are varied and usually well constructed. Some candidates become ambitious and even over ambitious and even over ambitious i.e the candidate may

use too much vocabulary in an effort to impress. Many essays in this category may be just clean and unassuming but they still show that the candidate is at ease with the language.

**B (11 42)** The candidate communicates fairly and with some fluency. There may be little variety in sentence structure. Gross errors are occasional.

**B13** The sentences are varied but rather simple and straight forward. The candidate does not strain himself in an effort to impress. There is fair range of vocabulary and idiom. Some items or merit,

economy of language. The candidate seems to express themselves naturally and effortlessly. –

**B+ (14 -15).** The candidate communicates his ideas pleasantly and without strain. There are few 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 are evident.

**A CLASS** **(16 — 20)** — Communication is efficient.

The candidate communicates not only fluently, but attractively, with originality and efficiency:

He has the ability to make the reader share his deep feelings, emotions, enthusiasm. He expresses

himself freely and without any visible constraint The script gives evidence of maturity, good planning

and a tinge of 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 expressions.

**A- 16 — 17** The candidate shows competence and fluency in using the language. He may lack

imagination originality which-usually provides the “spark” in such essays. Vocabulary, idioms, sentences structure,Iinks and variety are impressive. Gross errors are very rare.

**A 18** Positive, ability. A few errors that are felt to be slips. The story or arguments has a definite impact.

No grammar problem. Variety of structures. A definite spark.

**A+ 19 – 20** The candidate communicates not only information and meaning, but also and especially

the candidate’s whole self: his feelings, tastes, points of view youth and culture. This ability to communicate his deep self may express itself in many ways: wide range 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. A very definite spark.

2.

1. The naming of children was dictated by traditions. A newly born child could have many names depending

on the situation of their birth. The girl born to chief ODERO is named ADOYO, after the season of her birth, Obanda after a dead uncle and Akelo after her grandmother’s dead sister.

Later Akoko, the noisy one. Awiti’s first born son is named Aoro because he is born in the middle

of a long dry season.

Marriage is another aspect of tradition that is highlighted. The girl does not choose the man to marry. Her father decides which man is suitable for her and the bride price to be paid. Akoko’s father turns away

 twelve suitors. When he accepts Owour Kembo, he demands a hefty bride price of thirty heads of cattle instead

of the usual twelve. Marriage is a communal affair where everybody participates.

There is a lot of feasting. The council of elders participates in the negotiations.

The first wife, a Mikai, holds an enviable position and is highly respected.

Wife inheritance is another tradition that features in the novel. When a man died, his wife had to be

 inherited by a close relative. When Nyabera’s husband died, a close relative of her husband inherited her. The inheritor had no real right over the woman. His job was to sire children to maintain the dead man’s

name and to help the widow from wandering from one man to another.

Leadership in the community is hereditary. The people are governed by the chief assisted by the council

of elders. Chiefdom is passed on from father to the eldest son. If a chief dies in leadership and there is no son to take over chiefdom immediately, the closest relative takes over and holds it in trust until the young son is old enough to take over. He is then supposed to redeem his position by paying twelve heads of cattle (the price of a bride) to the relative.

The people believe in a supreme being called Were, the god of the eye of the rising sun. Were is the creator, protector

and controller of life. The chief holds a spiritual position. He leads the people in offering sacrifices and libation to “Were.” He was also a sort of a priest for on public worshipping days he led the whole

community in sacrifice and libation” (pg 57)

* ***Introduction (2mks)***
* ***Four well illustrated paragraphs (12mks)***
* ***Conclusion (2mks)***
* ***Language (4mks)***

***1 – 3 on the body award (1mk)***

 ***4 – 5 on the body award (2mks)***

 ***6 – 8 on the body award (3mks)***

 ***9 – 12 on the body award (4mks)***

1. Grusha should keep the baby because she risks her life by staying in the chaotic city to watch

over Michael till dawn. When there is a coup followed by chaos that forces everybody to flee,

Grusha finds herself stuck with baby Michael. The real mother, Natella, had no time for him but

for the clothes she should escape with. She carries her expensive dresses and abandons Michael.

This act of kindness gives Grusha authority to keep the child.

Grusha pays dearly to get milk for Michael. On her way to her brother’s place in the Northern Mountains, Grusha knocks on an old man’s door to buy some milk for Michael. The old man asks for three piasters, forcing Grusha to retreat and give the baby her breast to suckle. They settle on

two piasters. This is too expensive – a week’s pay but Grusha has no choice.

Grusha insists that Michael is her son although she is aware of the risk associated with such a declaration. She knows it is possible to prove that Michael is not her son but she seems to be ready for anything.

At her brother’s place, she says the child is hers. Her brother’s religious wife, Aniko is not comfortable

with her stay. The brother marries Grusha off to a ‘dying man’ – Grusha agrees to marry the man not

for her own but Michael’s sake. She sacrifices her betrothal to Simon so as to give Michael a name and a roof over his head.

When the soldiers take the child away following Natella’s orders after the return of the Grand Duke,

Grusha follows them to the city. A case is lodged against her for keeping the governor’s child but she

is ready to face the real mother, Natella, in court. When the judge orders Michael to be placed in the

chalk circle and be pulled out by the two mothers, with the winner taking the child, Grusha lets go.

She says that she brought Michael up hence is not ready to tear him into pieces. This love and

determination is enough to prove that Grusha should keep the child.

Grusha deserves to keep Michael because she risks so much just to save him from the brutal

soldiers who want to kill him. Grusha places Michael at the doorstep of a peasant woman, waits

to see what happens and when the woman picks him up, she hurries off in the opposite direction. Coincidentally, she meets with the soldiers and rushes back to tell the woman to say the child is hers. However the woman chickens out when she sees the soldiers. Grusha then puts up a spirited fight to save Michael.

She hits one of the soldiers with a log of wood on the head. He collapses and she picks the baby and flees.

* ***Introduction – (2mks)***
* ***Four well illustrated paragraphs – (12mks)***
* ***Conclusion - (2mks)***
* ***Language - (4mks)***
* ***1 – 3 on the body award (1mk)***

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