**NAME……………………………………….............................. INDEX NO ………………....**

**CANDIDATE’S SIGNATURE……………………….**

**DATE……………………………………**

**ENGLISH 101/2**

**TIME: (2½ HRS)**

**FORM FOUR END OF TERM TWO EXAMINATION 2019**

Instructions to candidates.

1. Write your name and index no. in the spaces provided above.
2. Answer all questions in this question paper.
3. Candidates should answer the questions in English.
4. Candidates should check the question paper to ascertain that all the pages are printed as indicated and that no questions are missing.

**For examiners use only.**

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| --- | --- | --- |
| Question  1 | Maximum score  20 | Candidates score. |
| 2 | 25 |  |
| 3 | 20 |  |
| 4 | 15 |  |
| TOTAL | 80 |  |

1. **COMPREHENSION 20 MARKS**

**Read the following passage and answer the questions that follow:**

**PRESERVING OUR CULTURE**

The night sky light up in a sea of beautiful bright colours, adding to the glamour of the stars. Fireworks explode in unique pattern complementing the nightscape. The sound of drums and songs **reverberate** in the air. Food is available in plenty. Once again people have gathered at a popular hotel to celebrate their ‘cultural night’

Many Kenyans are now reaching out to their roots, determined to salvage some ways that face **onslaught** by Western culture. They are not ashamed to let their children savour the taste of language once considered **Archaic** and **primitive.**

In the recent past, we have seen the emergency of minority groups-marginalized in the face of rapid social and political change- demanding their right to recognition and existence. The Njemps, Ogiek and El molo are but a few of them.

The situation is not unique to Kenya alone. The Maoris of New Zealand and Aborigines of Australia are successfully fighting the battle for recognition. And they are winning

Aboriginal history, culture and language is researched and it is taught up to university level. Australian Aborigines are proud to be themselves after years of living in shame of who they are, their cultural identity.

In New Zealand, both European and Maoris are encouraged to study Maori language and government has sponsored numerous projects to conserve Maori culture. Every function, national or international, is opened with a Maori song or Maori translation. The government has **embraced** the Maori culture, giving it a unique identity envied by other countries.

Africans in the **Diaspora** too are retracing their roots. In the Caribbean, for instance black people are dropping names of their colonizers for African names and having their children taught dialects from the mother continent. In the USA, African-Americans hold a culture event annually to celebrate their Africanness.

Back home, Language schools exist, most of them church sponsored. Maseno University has begun courses on language in its environs. The National Museum of Kenya has also **spearheaded** the preservation of Kenya’s rich and diverse culture. The other avenues through which this revival is taking place are the electronic media with the FM stations broadcasting in local languages gaining popularity.

Foreign missions in Kenya have set up cultural centres, which stock literature on their history, show films, arts, theatre, music architecture and language. Such ventures not only earn their country income but also go a long way to internationalizing their culture.

Unfortunately, Kenya has no cultural centre abroad. Instead, cultural exchange programmes have been the channel through which the missions raise awareness of Kenyan culture. Methods of raising awareness have been through group performance for audience, exhibition and display of carvings, posters and paintings.

Public institutions that were established to promote the cultural beauty in the country are under-utilised. Bomas of Kenya, for instance, is visited more by primary school parties than adults. The once prestigious Kenya national Theatre has no different story. The effect is a diluted performance, lacking in the aesthetic quality found in authentic performances

Whereas the initiative among private entrepreneurs exists, their promotion is either limited or commercially based.

It is no secret that culture nights’ are purely to make a profit in the face of a declining tourism industry. This should also serve as a wake –up call to Kenyans to engage in domestic tourism and see how rich our **heritage** is. Imagine how ashamed you feel when a foreigner explains the marvels of your country to you- and you are totally ignorant of the facts. For example, do you understand the significance of the traditional prayers during the official opening of parliament?

Whereas we have westernized our dress, eating habits, Language and even walking, there are individuals still determined to conserve our culture.

It is a pity, however, that the culture nights are held in expensive hotels – way beyond the reach of the common man.

Government support, unlike in New Zealand and Australia, is not sufficient. The ministry of Gender, Culture, Sport and social services should liaise with other ministries to ensure there is a national policy and action plan that not only promote culture, but makes every Kenyan proud of who he or she is.

All the same we will not belittle the efforts made by many Kenyans who **cherish** their culture. A person without culture, we know, is like a tree that has been uprooted. It is culture that differentiates us from the rest of creation. It gives us identity and a sense of where we are going.

***Questions:***

1. What do many people consider as culture according to this passage? [2mks]

**……..…………………………………………………………………………………………………………..…………………………………………………………………………………………………………..………………………………………………………………………………………………………………………**

2. Give **two** reasons why people are going back to their roots? [2mks]

**……..………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………….……..……………………………………………………………………………………**

1. Explain **three** ways in which the governments of New Zealand and Australia have promoted indigenous cultures ( 3mks)

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4. Write a sentence contrasting the approaches used by Kenyan mission abroad and the foreign mission in Kenya in promoting their culture [1mk]

**………………………………………………………………………………………………………………..…………………………………………………………………………………………………………………**

5. What does the writer mean by: [2mks]

i)………..adding to the glamour of the stars

**……..………………………………………………………………………………………………**

ii)…………and you were totally ignorant of the fact

**……..…………………………………………………………………………………………………**

6. What are the dangers of **“commercializing”** culture according to the passage [2mks]

**……..…………………………………………………………………………………………………………..…………………………………………………………………………………………………………………**

7. “Cultural night” promotes cultural identity and recognition; do you support this statement?

Explain your answer [2 mks]

**……..………………………………………………………………………………………………………………………………………………………………..…………………………………………………………**

8. What evidence portrays the author’s hope of preserving culture against all odds [2 mks]

**……..……………………………………………………………………………………………………………………………………………………………..……..………………………………………………………**

9. Explain the meaning of the following words and phrases as used in the passage. [4 mks]

i) Heritage**……………………………………………………………………………………………**

ii) Diaspora**………………………………………………………………………………………..…**

iii) Reverberate**…………………………………………………………………………….…………**

iv) Authentic ………………………………………………………………………………………..

1. **EXCERPT 25 MARKS**

***Read the following excerpt and answer the questions that follow.***

Krogstad; are you sure of that

Mrs. Linde: Quite sure, but-

Krogstad: (with a searching look at her) is that what it all means? -That you want to save your

friend at any cost? Tell me frankly. Is that it?

Mrs. Linde: Nils, a woman who has once sold herself for another’s sake doesn’t do it a second

time.

Krogstad: I will ask for my letter back.

Mrs. Linde: no, no

Krogstad: yes, of course I will. I will wait here until Helmer comes; I will tell him he must give me my letter back-that it only concerns my dismissal-that he is not to read it

Mrs. Linde: No Nils, you must not recall your letter.

Krogstad: but, tell me wasn’t it for that very purpose that you asked me to meet you here?

Mrs. Linde: in my first moment of fright, it was. But twenty four hours have elapsed since then, and in that time I have witnessed incredible things in this house. Helmer must know all about it. This unhappy secret must be disclosed; they must have a complete understanding between them which is impossible with all this concealment and falsehood going on.

Krogstad: very well, if you take the responsibility. But there is one thing I can do in any case and I shall do it at once.

Mrs. Linde: (listening) you must be quick and go! The dance is over; we are not safe a moment longer.

Krogstad: I will wait for you below.

Mrs. Linde: yes, do. You must see me back to my door-

Krogstad: I have never had such an amazing piece of good fortune in my life!

**Questions**

1. Explain what has happened before this excerpt. (4mks)

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1. Why does Krogstad say he would ask for his letter back? Explain which letter he is referring to.

(4mks)

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1. “Nils, a woman who has once sold herself for another’s sake doesn’t do it a second time.” Briefly explain what makes Mrs. Linde say this. (2mks

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1. Identify one character trait of Mrs. Linde in this extract (2mks)

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1. What is so surprising in this extract? Explain. (2mks)

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1. “But there is one thing I can do in any case and I shall do it at once.” What is it that Krogstad does and how does it affect the rest of the play? (4mks)

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1. “ I have never had such an amazing piece of good fortune in my life!” rewrite beginning Never…(1mk)

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1. What makes Krogstad say that he has never had such good fortune in his life? (2mks)

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1. Identify and illustrate one dominating thematic concern evident in the excerpt. (2mks)

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1. Identify and illustrate one dominating literary technique in the excerpt. (2mks)

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1. **ORAL LITERATURE 20 MARKS**

**Read the narrative below and answer the questions.**

Once upon a time, there lived a boy called Nzoko. He liked two things more than anything else: the forest and music. Scarcely did a moment pass before he sang or quietly whistled a little tune to himself.

The boy's father kept goats, and when Nzoko returned from school, he always took them out to graze in the forest. Once there, he would begin singing, first repeating all the songs he knew and then trying out a few new ones. The murmuring of the river, the rustle of the wind in the trees, even the hum of the bumble bees, all made little tunes for him. One day, he cut a short piece of wood from a willow trees, whittled it down, pierced holes into it and made a flute. On his flute, the tunes sounded lovelier than ever before.

One warm day, Nzoko heard something moving in the bushes around him. On looking up, and to his amazement, he saw a little fairy man. "Do you know what I have come for? The fairy asked. "No", I'm ... I'm ve...ry so..rry but don't," answered the boy.

"Well," the fairy said," the spirits of the forest have been long listening to your flute and they are con­vinced only the fairy piper can play as well as you do. So I have come to hear for myself and I will reward you well if you impress me too."

Nzoko did not need telling twice. He was quite at ease with the little man now, and he began to play music so sweet that it entranced the fairy, making him stay on until the moon rose over the distant hills. Before leaving, he asked Nzoko what reward he desired most. "The fairy fiddle, please. For I have heard it said that it is the finest in the whole wide world," the boy replied expectantly.

“The fairy fiddle!" exclaimed the fairy, greatly astonished. "That is the most precious gift, and only the one who fulfils these three conditions will obtain it. Now listen carefully, Nzoko: your playing must be so enchanting that it will charm the birds into stopping their own music to listen; your music must make animals stop their fighting and finally, your tunes must heal the sick. Take this ring, and when you have worked hard enough, and only then, turn it and it will bring you the fairy fiddle," the fairy said and then vanished.

In the following days, Nzoko played every song over and over, trying to make each better and better. He tried to silence the music of a blackbird with his own but to no avail. However, he didn't give up and one sunny afternoon, there suddenly gathered a wide circle of birds: robins and wrens, finches and blackbirds, cuckoos and wagtails. And they listened. Could this be the first condition fulfilled?

Several days later, he heard a great din coming from a farm. On checking, he saw a fox running after cackling hens, wanting to make them into a meal. Without realizing it, Nzoko started playing his flute loudly and as if by magic, the fox melted away. Thus, the second condition was fulfilled.

On yet another day, as he drove the goats’ home, he heard a child cry weakly in agony. He peeped through the window of the cottage and saw a little girl lying in bed, pale and worn. The mother must have gone to look for herbs. Nzoko"s eyes welled with tears, and as if driven by some force beyond him, he started playing a merry tune on his flute, then a merrier one still. And, slowly, very slowly, colour began to creep back into the girls face and after a little while she asked for food. The third and last condition fulfilled?

Nzoko leapt for joy and turned the ring, and there, right there in front of him, was the most wonderful fiddle there ever was.

1. With reasons classify the narrative above. (2mks)

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1. From the second paragraph, what inspired Nzoko to create new tunes? (2 marks)

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1. Why do you think the boy's reply to the fairy is broken with dots? (2 marks)

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1. With illustrations identify three features that qualifies the above to be an oral narrative (6mks)

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1. Give two reasons why you think the fairy set conditions for Nzoko before he could get the fairy fiddle. ( 2mks)

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1. With an illustration, describe any one character traits of Nzoko. (2 marks)

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1. What can we learn about the values of this community? (2 mks)

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1. Identify and illustrate one economic activity from the above narrative. (2mks)

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1. **GRAMMAR**
2. **Rewrite the following sentences as instructed.**
   * 1. The photographs will be taken at the venue of the wedding. The photographs will be taken in a reputable studio. (Combine into one sentence using ‘either …..or,,,,’) (1 mk)

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* + 1. Neither the children nor the peasant ………allowed to go to the hall yesterday.

(Rewrite filling the blank with an appropriate auxiliary verb). (1 mk)

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* + 1. The farmer’s cow gives twenty-five kilos of milk every day. He feeds and waters it very well. (Combine using the present participle). (1 mk)

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1. **Underline the gerund in the following sentence.**

Kibet is studying but swimming is his hobby. (1 mk)

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1. **Replace the underlined word with a phrasal verb.**

It is not good to despise other people. (1 mk)

………………………………………………………………………………………………

I am currently living with my brother in Karen. (1 mk)

………………………………………………………………………………………………

The principal was annoyed with the three boys. (1 mk)

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1. **Rewrite the following sentences correcting the errors.**
2. There are situations of which you need to act with speed or else the consequences will catch up with

you. (1 mk)

………………………………………………………………………………………………………………………………………………………………………………………………………………

(ii) She likes football as it is more superior than hockey. (1 mk)

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1. **Fill in the blanks with the appropriate prepositions.**

(i) He was charged ……………….forging property inheritance document. (1 mk)

(ii) Kamau deals ………………………..groceries. (1 mk)

1. **Give two meanings from the sentence below.**

“Did you see the girls with a telescope?” (2mks)

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1. **Use the correct form of the words in the brackets to fill in the blanks.**

(i) The couple has applied for a divorce over ………………..……differences. (reconcile). (1 mk)

(ii) That matter is highly …………………….…..(contest) in a court of law. (1mk)