

# MARKING SCHEME

101/2

ENGLISH PAPER 2

(Comprehension, literary Appreciation and Grammar)

NOVEMBER/DECEMBER– 2021

2 ½ hours

**BUNAMFAN CLUSTER EXAMINATION - 2021**

**FORM FOUR**

**ENGLISH PAPER 2**

## Instructions

- a) All questions in this paper are compulsory.
- b) Answer ALL questions in the spaces provided.

## For Official use only

Question	Maximum Score	Candidate's Score
1	20	
2	25	
3	20	
4	15	
<b>TOTAL</b>	<b>80</b>	

*This paper consists of 11 printed pages. Students should check the question paper to ensure that all pages are*

*Printed as indicated and that no questions are missing.*

## 1. Read the passage below and answer the questions that follow.

This article is a response to Tom Odhiambo's article in Saturday Nation of 25<sup>th</sup> January 2014 entitled, *Where is the Evidence of Big Literary Debates in the 1960s and 70s*. The writer took on Egara Kabaji's sentiments that the Kenyan academy is dead. He also **castigated** Taban Lolyong on his assertion that Kenyan critics cannot read books, critique them and publish their findings. I wish to differ with the writer on a number of issues; these are the rubbishing of the scholar's nostalgia and the blanket proclamation that there are hardly mentors in our universities today.

As much as Egara Kabaji's assertion is an overstatement, upcoming literary scholars like us, partly agree with him that unlike now, there was a humongous literary appetite in the 1960s and 70s. The robust creative output of our fathers like Wole Soyinka, Chinua Achebe, Ngugu Wa Thiong'o, Peter Abrahams and Alex La Guma fitted aptly with the roaring appetite and curiosity of African audiences at the time. The **clamor** for independence that characterized postcolonial era led to a magnetic reception of their works. Furthermore, value systems of the people at the time were untainted by materialism; consequently, they thirsted for knowledge and wisdom.

People create authors. Their faith creates heroes. Their great passion for ideas at the time created great authors like Chinua Achebe, Wole Soyinka and Ngugu Wa Thiong'o. Critics were their prophets – they had the ability to interpret what authors said to the people. Therefore, they rode on the wings of the authors. The authors were deities. Their audiences crowned and glorified them, so did the critics. The literary conferences of the sixties and seventies were sterling, not because the authors and critics were more dedicated than today's. They were eminent because they drew inspiration from the people of their time. If Professor Egara Kabaji says the Kenyan academy is dead, he might have overstated his observation but we ought to not shut him down. If a medium no longer receives oracles, his deity could be dead. A deity is dead if people no longer believe in him. They have changed their attitude towards him perhaps because they think they have a better option.

In other words, there is a considerable attitude change in the populace towards literature since the eighties and this is the deadly virus that all literary scholars, including Tom Odhiambo, should try to find a cure. The replication of materialism that came with a boom in science and technology on one hand and escalation of poverty on the other hand, have eroded the passion for most genres of literature. Poverty trains the mind to idolize the material and scoff at the idea since the poor person pursues survival. The material is apt for survival just as wisdom is apt for success. Literature, which is a subset of knowledge under the rationalism school of philosophy, upholds the abstract aspects of humanity inconsistent to the prevalent materialism.

With proliferation of science and technology, the empiricism school of philosophy that holds that knowledge is what you acquire via the five senses is carrying the day. Critics and authors may burn their midnight oil to write and publish but for a market that is interested in procurement and entrepreneurship courses to start money minting businesses and glue themselves on social media and Hollywood movies since they disseminate knowledge by sight. When will they have time for JKS Makokha's thesis on Vassanji's novels?

## Questions

- a) On which issues does the writer disagree with Tom Odhiambo? 2mks  
❖ **The rubbishing of the scholar's nostalgia<sup>✓1</sup> and the blanket proclamation that there are hardly mentors in our universities today. <sup>✓1</sup>**
- b) Contrast the attitude of people towards literature in the 60s and in the present world. Give reasons for your answer. 4mks  
❖ **In the 60s the people had a curious attitude towards literature because the writer says they had a humongous appetite for reading<sup>✓2</sup>. But today, they are indifferent or apathetic because they no longer want ideas except those of money making<sup>✓2</sup>.**
- c) According to the passage, what has lowered the motivation of critics? 3mks  
❖ **The people's indifferent attitude towards what authors write<sup>✓2</sup>. Critics are authors' prophets and if the god is no longer powerful then his prophet is weak<sup>✓1</sup>.**
- d) Mention some of the things that have caused diminishing reading culture of the traditional story book. 3mks  
❖ **-Replication of materialism; want money not wisdom<sup>✓1</sup>**  
❖ **-Poverty; trains the mind to idolize money, not wisdom. <sup>✓1</sup>**  
❖ **-Social media and movies; disseminate knowledge by sight<sup>✓1</sup>**
- e) Relate the emergence of materialism to the death of literature. 3mks  
❖ **People are more interested in acquiring money and material things than morals, knowledge and wisdom<sup>✓1</sup>. They refuse to read literature<sup>✓1</sup> and choose science for material well being. <sup>✓1</sup>**
- f) Literature, which is a subset of knowledge under the rationalism school of philosophy, upholds the abstract aspects of humanity inconsistent to the prevalent materialism. (*Rewrite the sentence by omitting the relative pronoun*) 1mk  
❖ **Literature, a subset of knowledge under the rationalism school of philosophy, upholds the abstract aspects of humanity inconsistent to the prevalent materialism. <sup>✓1</sup>**
- g) Explain the meaning of the following words as used in the passage 4mks
- i) castigated: **attacked, lambasted, strongly criticized<sup>✓1</sup>**
- ii) robust: **strong, vigorous<sup>✓1</sup>**
- iii) clamor: **agitation/vociferation/ great outcry. <sup>✓1</sup>**
- iv) replication: **upsurge or increase<sup>✓1</sup>**

## **2. Read the excerpt below and answer the questions that follow**

**Nora.** Yes, you have been awfully kind about that; but you could just as well dismiss some other clerk instead of Krogstad.

**Helmer.** This is simply incredible obstinacy! Because you chose to give him a thoughtless promise that you would speak for him, I am expected to--

**Nora.** That isn't the reason, Torvald. It is for your own sake. This fellow writes in the most scurrilous newspapers; you have told me so yourself. He can do you an unspeakable amount of harm. I am frightened to death of him--

**Helmer.** Ah, I understand; it is recollections of the past that scare you.

**Nora.** What do you mean?

**Helmer.** Naturally you are thinking of your father.

**Nora.** Yes--yes, of course. Just recall to your mind what these malicious creatures wrote in the papers about papa, and how horribly they slandered him. I believe they would have procured his dismissal if the Department had not sent you over to inquire into it, and if you had not been so kindly disposed and helpful to him.

**Helmer.** My little Nora, there is an important difference between your father and me. Your father's reputation as a public official was not above suspicion. Mine is, and I hope it will continue to be so, as long as I hold my office.

**Nora.** You never can tell what mischief these men may contrive. We ought to be so well off, so snug and happy here in our peaceful home, and have no cares--you and I and the children, Torvald! That is why I beg you so earnestly--

**Helmer.** And it is just by interceding for him that you make it impossible for me to keep him. It is already known at the Bank that I mean to dismiss Krogstad. Is it to get about now that the new manager has changed his mind at his wife's bidding--

**Nora.** And what if it did?

**Helmer.** Of course!--if only this obstinate little person can get her way! Do you suppose I am going to make myself ridiculous before my whole staff, to let people think that I am a man to be swayed by all sorts of outside influence? I should very soon feel the consequences of it, I can tell you! And besides, there is one thing that makes it quite impossible for me to have Krogstad in the Bank as long as I am manager.

**Nora.** Whatever is that?

### **Questions**

- a) Briefly explain the events that had taken place before this excerpt. (3mks)
- ❖ *Upon hearing Helmer coming, Nora sends Christine, who observes she is concealing something from her, to join her(Nora's) children.* ✓<sup>1</sup>
  - ❖ *Nora tells Helmer that it was Christine who was helping her put her dress in order.* ✓<sup>1</sup>
  - ❖ *Nora pleads with Helmer to let Krogstad retain his small post at the bank*✓<sup>1</sup>

**Expect 3 points: 1 mark each**

- b) “Yes, you have been awfully kind about that” what is Nora referring to? (2mks)
- ❖ *She is referring to the favour done by giving Christine a job (post) that was initially Krogstad's.* ✓<sup>2</sup> “... it is his post that I have arranged Mrs. linde shall have” pg 58
- c) Why does Nora earnestly beg Helmer to retain Krogstad in the bank? (3mks)
- ❖ *She does so for the sake of the family because if Krogstad is fired he will end up revealing the secret that Nora borrowed 250 pounds and with it forged her father's signature. This will in return ruin their marriage.* ✓<sup>3</sup>
- d) Comment on the character of Helmer and Nora as seen in this excerpt. (4mks)

**Nora**

- ❖ **Appreciative**✓<sup>1</sup>: she appreciates the fact that Helmer was kind to offer Christine a job. “Yes, you have been awfully kind about that” ✓<sup>1</sup>
- ❖ **Inconsiderate**: she feels that Helmer should fore someone else instead of Krogstad. “but you could just as well dismiss some other clerk instead of Krogstad.”
- ❖ **Obstinate/stubborn**: “This is simply incredible obstinacy!”

**1 mark for identification, 1 mark for illustration/explanation**

**Helmer**

- ❖ **Patronizing/condescending/chauvinistic**✓<sup>1</sup>: “Is it to get about now that the new manager has changed his mind at his wife's bidding—”✓<sup>1</sup>
- ❖ **Self-righteous**: “there is an important difference between your father and me. Your father's reputation as a public official was not above suspicion. Mine is, and I hope it will continue to be so, as long as I hold my office.”
- ❖ **Principled**: ! “Do you suppose I am going to make myself ridiculous before my whole staff, to let people think that I am a man to be swayed by all sorts of outside influence?”
- ❖ **Decisive**: “And besides, there is one thing that makes it quite impossible for me to have Krogstad in the Bank as long as I am manager.”

**1 mark for identification, 1 mark for illustration/explanation**

- e) “And it is just by interceding for him that you make it impossible for me to keep him.” From within and without the excerpt, give four reasons cited by Helmer as to why he can't keep Krogstad in the bank. (4mks)
- ❖ *He is a principled man and as such cannot work with Krogstad*: Your father's reputation as a public official was not above suspicion. Mine is, and I hope it will continue to be so, as long as I hold my office. Pg 58✓<sup>1</sup>
  - ❖ *He simply cannot be convinced by his wife to do something*: Is it to get about now that the new manager has changed his mind at his wife's bidding—pg 59✓<sup>1</sup>

- ❖ *Krogstad has some moral failings: his moral failings I might perhaps...pg 59*✓<sup>1</sup>
- ❖ *He feels that Krogstad will adopt a familiar tone with him making his position in the bank intolerable. Pg 60*✓<sup>1</sup>
- f) Identify and explain one theme evident in this excerpt. (2mks)
- ❖ *Male chauvinism*✓<sup>1</sup>: “And it is just by interceding for him that you make it impossible for me to keep him. It is already known at the Bank that I mean to dismiss Krogstad. Is it to get about now that the new manager has changed his mind at his wife's bidding—”✓<sup>1</sup>
- g) From your understanding of the rest of the play, who is Krogstad and Why is he so determined to fight for his small post at the bank. (4mks)

Who is Krogstad

- ❖ *He is a man that was jilted by Christine*✓<sup>1</sup>
- ❖ *He was christine’s fiancée: Nb Do not accept “Lover”* ✓<sup>1</sup>
- ❖ *He is the man that loaned Nora 250 pounds*
- ❖ *He was once a solicitors clerk/ barrister/ lawyer but left the profession to the bank after forging someone’s name/committing an indiscretion*

*Expect any two*

Why he is determined to fight for the small post at the bank

- ❖ *He once committed an indiscretion and lost his reputation and wishes to regain it through the bank pg 35/36*✓<sup>1</sup>
- ❖ *He wishes to remain in the bank for the sake of his sons pg 36 “...my sons are growing up; for their sake I must try and win back as much respect as I can in town,”* ✓<sup>1</sup>
- h) You never can tell what mischief these men may contrive. (add a question tag) (1mk)
  - ❖ *You never can tell what mischief these men may contrive, can you?* ✓<sup>1</sup>
- i) What happens immediately after this excerpt? (2mks)
  - ❖ *Helmer tells Nora that Krogstad has some moral failings which he might perhaps have overlooked.* ✓<sup>1</sup>
  - ❖ *He also tells Nora that Krogstad is a tactless fellow who lays no restraint on himself when other people are present and as such he can’t work with him because he will adopt a familiar tone with him making his position at the bank intolerable* ✓<sup>1</sup>

**3. Read the poem below and answer the questions that follow:**

**20mks**

**Tears in Heaven**

Would you know my name?  
 If I saw you in heaven  
 Would it be the same?  
 If I saw you in heaven

I must be strong  
 And carry on  
 'Cause I know I don't belong  
 Here in heaven

Would you hold my hand?  
If I saw you in heaven  
Would you help me stand?  
If I saw you in heaven

I'll find my way  
Through night and day  
'Cause I know I just can't stay  
Here in heaven

Time can bring you down  
Time can bend your knees  
Time can break your heart  
Have you begging "please"  
Begging" please"

Beyond the door  
There's peace, I'm sure  
And I know there'll be no more  
Tears in heaven

Would you know my name?  
If I saw you in heaven  
Would you be the same?  
If I saw you in heaven

I must be strong  
And carry on  
'Cause I know I don't belong  
Here in heaven

( Source: Clapton, E., Jennings, W. Warner Bros Records)

### Questions

- a) Classify the oral poem above. 2mks  
❖ **Funeral song/ dirge**<sup>✓1</sup> – *I must be strong And carry on 'Cause I know I don't belong Here in heaven*<sup>✓1</sup>
- b) What makes this an oral poem? 6mks  
❖ **It is repetitive** <sup>✓1</sup> – *Here in heaven*<sup>✓1</sup>  
❖ **Use of rhetorical questions**<sup>✓1</sup> – *would you know my name if I saw you in heaven?* <sup>✓1</sup>  
❖ **Apostrophe/direct address**<sup>✓1</sup> – *would you hold my hand if I saw you in heaven*<sup>✓1</sup>
- c) Explain what the poem is about? 3mks  
❖ **The singer is lamenting or mourning the loss of a loved one**<sup>✓1</sup>. **The singer is trying to overcome the loss and move on**<sup>✓1</sup> as he says that he must be strong and carry on<sup>✓1</sup>.

- d) What is the prevailing mood in this poem? 3mks  
 ❖ **sorrowful/ melancholic/somber** ✓<sup>2</sup>- **Would you help me stand?  
 If I saw you in heaven** ✓<sup>1</sup>
- e) Explain the meaning of the following line: 2mks  
 'Cause I know I just can't stay  
 Here in heaven  
 ❖ **The singer means that he is not ready to die and be in heaven or he has to change his ways to be a better person in this world. It could also mean that he will have to move on from the loss and not dwell on it any longer.** ✓<sup>2</sup>
- f) What do we learn about the persona? 2mks  
 ❖ **He/she is religious** ✓<sup>1</sup> - **Would you know my name? If I saw you in heaven. Persona believes in presence of heaven** ✓<sup>1</sup>
- g) What is the tone of the poem in stanza 6? 2mks  
 ❖ **Hopeful/optimistic** ✓<sup>1</sup> – **the singer is hopeful that he will recover and there won't be tears anymore** ✓<sup>1</sup>

4. **GRAMMAR.** (15MARKS)

- a) Rewrite the following sentences according to the instructions given after each. Do not change the meaning. (3marks)
- (i) Who gave you this gift? (Rewrite in passive.)  
**By whom were you given this gift.** ✓<sup>1</sup>
- (ii) He is intelligent but he must still work hard. (Begin: Intelligent.....)  
**Intelligent though he is, working hard he must.** ✓<sup>1</sup>
- (iii) I did not know you then and so I couldn't help you. (**Rewrite** beginning: Had.....)  
**Had I known you then, I could have helped you.** ✓<sup>1</sup>
- b) In each of the following sentences provide one word for the underlined words. (2mks)
- (i) The young, beautiful Teresa surprised everybody present when she took a vow of remaining unmarried all her life.  
**celibacy** ✓<sup>1</sup>
- (ii) James said that his sister suffers from a disease that prevents her from sleeping.  
**insomnia** ✓<sup>1</sup>
- c) Use the correct form of the word in brackets to complete the sentences. (3 marks)
- (i) The teacher had nothing but **admiration** ✓<sup>1</sup> (admire) for the top KCSE student
- (ii) Jaoko still wants more food even after clearing a whole plateful of Ugali. His appetite is simply **insatiable** ✓<sup>1</sup> (Satisfy).
- (iii) To prove his youthful **bravado** ✓<sup>1</sup>, the young man went after the Lion. (brave)

- d) *Choose the correct pronoun to complete the following sentences* (3marks)
- i.) The girls, **she**<sup>✓1</sup> (she/her) and Joan, won the tournament.
  - ii.) My mother sent James and **me**<sup>✓1</sup> to the shop. ( me, I )
  - iii.) It is **we**<sup>✓1</sup> that escorted him to the airport. ( us, we)
- e) **Replace the underlined word with a phrasal verb. (3mks)**
- (a) We felt completely disappointed by John's performance.
    - ❖ We felt completely **let down** <sup>✓1</sup> by John's performance.
  - (b) Sharleen is currently living with her sister-in-law in Lagos.
    - ❖ Sharleen is currently **putting up** <sup>✓1</sup> with her sister-in-law in Lagos.
  - (c) The governor was annoyed with his deputy who appeared to undermine him..
    - ❖ The governor was **worked up**<sup>✓1</sup> with his deputy who appeared to undermine him..
- f) *the following sentences has more than one meaning. Explain the ambiguity.. (2 marks)*
- (i) Put your hands together for Tom
    - a) **Let us give Tom our moral support**<sup>✓1</sup>
    - b) **Let us clap/applaud Tom**<sup>✓1</sup>