

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 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 count the scripts to confirm the total number in the packet. He (or she) should 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 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 over-marking 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 blue and CE in black.
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 at the end of the question.

Coordination by Team Leaders

1. Team Leaders will co-ordinate 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 The candidate either does not communicate at all or his language ability is so
(01 – 05) 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.

C CLASS The candidate communicates understandably but only more or less clearly.
(06 – 10) 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 This class is characterized by greater fluency and ease of expression. The
(11 – 15) 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 The candidate communicates not only fluently but attractively, with originality and efficiency. He/She has the ability to make us share his deep feelings,
(16 – 20) 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.

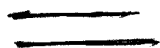
TABLE OF CATEGORIES

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



MINOR CONSTRUCTION
ERROR



c) MINOR OR POSSIBLE ERROR



A **vertical wavy line** in the margin is used only when a construction error (such as illogicality or vagueness) 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 CONTRADICTION (**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.

It is important to note that examiners should mark the whole **D** script and consult ACE or CE.

* 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 a paragraph.

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. Mark the whole script.

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.

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.

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, murram, matatu
wananchi, ugali, madarasa, harambee, matoke
maendeleo ya wanawake, salaam, ayah, askari
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) Imaginative Composition

Either

- a) The story must end with the given statement.

That is when I realized that a genuine friend is one who walks in when the rest walk out on you. (If not deduct 2 marks).

The story must bring out a situation where someone is abandoned by all his or her friends but one.

Or

- b) The composition must be based on the topic given.

It should be an expository writing *explaining how we can conserve our forests.*

2) The Compulsory Set Text

Henrik Ibsen, *A Doll's House*

Sometimes quitting a relationship may be the only option but it hurts loved ones. Using relevant illustration from Henrik Ibsen's *A Doll's House*, write an essay in support of this statement.

Introduction

A relationship may sometimes undergo a lot of challenges. If a relationship does not work, it may force one of the partners to abandon it and seek other options. However, in the event that a partner walks out on another, it can hurt. In Henrik Ibsen's *A Doll's House*, there are characters who quit their relationships; as a result, they make their partners or others related to them experience emotional pain.

Body

- **Nora, Helmer's wife, decides to quit her marriage.** She feels that she is unappreciated and unprotected. She feels bitter that Helmer cannot defend her, although she is his wife. It is because of her love for Helmer that she took a loan from a bank to pay for Helmer's treatment in Italy. She says, "I have loved you above everything else in the world." (P.103). Helmer is rather unforgiving. He tells Nora that he "must sink to such miserable depths because of a thoughtless woman." (P.104). Eventually Nora tells him that, "when I am out of the way, you will be free." (P.104). Even though Helmer forgives her (P.107), she does not change her mind. She leaves behind three children who still need her care and a disturbed husband. (pp. 2-9, 11-13, 17-23, 35-42, 43-44, 52-54, 56-62, 72, 73-77, 78, 80, 84, 91-96, 98)

- **Mrs. Linde abandons her lover, Nils Krogstad** and gets married to a rich businessman. She does this in order to take care of her bedridden mother and her siblings. She says, "My mother was alive then, and was bedridden and helpless, and I had to provide for my two younger brothers; so I did not think I was justified in refusing his offer." (P.14). In walking out on her lover, Nils Krogstad, and getting married to a rich man, surely, to Krogstad what could be more painful? (pp. 10, 14, 15, 24, 78, 86-99).
- Helmer on realizing that Nora has gone against expectations by borrowing money and forging her father's signature, quits the relationship and declares that Nora is unfit to care for the children. He strips her off her wifely duties. Nora is hurt by how ungrateful Helmer is (pp. 2-8, 9, 11-13, 17-23, 43, 52-53, 54, 6278, 80, 91-96, 101-120)
- Dr. Rank who is a great friend of the Helmers also quits his relationship with the family because of embarrassment. Dr. Ranks time had come. This affects the Helmers.
- **Anne, Nora's nurse, also walks out on her daughter.** It is revealed that she got a child out of wedlock and left her with the father. Nora wonders, "How could you have the heart to put your own child out among strangers?" (P.50). Anne says that "that wicked man didn't do a single thing for me." (P.50). For this reason, she abandons her child at a very tender age in order to find "a good place." (Pp. 49-51).
- **Nora, abandons her three little children with the father.** She says that she will only think of Helmer, the children and the house. "I know I shall often think of you, the children, and this house." (P.119). She adds that she does not want any communication between her and Helmer. When Helmer asks her whether he could write to her, she retorts, "No – never. You must not do that Nothing – nothing." (P.119). Nothing could be more painful than cutting links with your own children never to return (pp. 4, 7, 11, 30-32, 41, 42, 46-48, 49-52, 73, 102-103, 105, 113, 114, 115, 117-119)
Any four well developed points. Award 3:3:3:3 (12 Marks)

Conclusion

Separation of lovers often brings about feelings of bitterness, desperation and emotional pain. It may also directly or indirectly affect other family members. This is what we see in Henrik Ibsen's *A Doll's House*.

3) The Optional Set Texts

Chris Wanjala (Ed), *Memories We Lost and Other Stories*

Introduction

Many children growing up in urban slums today undergo unimaginable crises which include: poor sanitation, overcrowding, violence, unwanted pregnancies, lack of education opportunities, poor infrastructure among others. In "Hitting Budapest" by NoViolet Bulawayo, the narrator, a young girl of nine years takes us through the finer details of the myriad challenges that befall children in Paradise slum.

Body

- The first challenge is lack of sufficient and quality food. The narrator tells us that she and her friends have to steal guavas to survive. She indicates that they have eaten up all the guavas from Chipu's uncle's tree, and now they have moved to strangers' guava trees in Budapest, a high cost urban residential area. She reveals that she would die for guavas or

anything because “her stomach feels like somebody just took a shovel and dug everything out.” This is an indication of severe hunger. In further details, she says that they have never seen anyone throw away food – this is a comment on Mello who throws away what is left from the thing she is eating. Sadly, the narrator says, “the woman’s twisted mouth finishes chewing. I swallow with her.” (P.100). When the narrator and her friends arrive home, she says that they will drink water for the night, “listen to the mother of Bones tell us a story and go to sleep.” (pp. 97, 98, 100-102, 104).

- Children in slums do not have proper clothing. In most cases, their clothes are torn and they are partially naked. For instance, the narrator describes how Basta hit one of the younger children who is naked to stop him from following the group to Budapest. “Godknows’ pair of shorts are torn at the back and his pitch-black back peeping like strange eyes through the dirty white fabric.” Even Basta’s black tracksuit is dirty because he never takes it off. His orange shirt is also faded (pp. 97, 100, 102, 103).
- The children described in the story live in squalid conditions. The sanitation described is pathetic. The narrator affirms this by contrasting Paradise slum with Budapest. She says that Budapest is strangely quiet with no burning of things, no smell of something rotting. The air is plain and clean. When she sees the feet of Mello, the white woman, she is surprised at how clean and pretty they are. She adds, “I don’t remember my own feet ever looking like that, maybe when I was born.” (P.100). She also indicates that if she were living in Budapest she would “wash her whole body every day and comb her hair nicely to show she was a real person living in a real place” (pp. 98, 100-102).
- Lack of schooling is a common phenomenon in Paradise. The narrator indicates that children do not go to school in Paradise slum. Even though Chipso says that her teacher, Mr. Gono said they need education to make money, this is not practicable since they are not going to school. The narrator says that she would go to live in America with her aunt. In this case, education may not be her priority. (pp. 97, 103, 104-105)
- Unwanted pregnancies are common experiences in slum dwellings. For example, Chipso who is only 10 years old is expectant. It is claimed that her grandfather is responsible for her situation. The grandfather is later arrested and detained, but Chipso must just bear the burden of carrying the pregnancy for nine months. From the details in the story, Chipso seems resigned to her fate. When asked by Basta when she would have her baby, she resignedly answers, “I’ll have it one day” (Pp. 97-98, 100-102, 105).
- Poor parenting contributes to the challenges in urban slums. The narrator says that getting out of Paradise is not so hard since their mothers are busy with hair and talk. She says, “They just glance at us when we file past and then look away.” (P.97). They do not care about the whereabouts of their children, what they eat and do. Similarly, fathers are busy the whole day playing draughts under jacaranda tree. The narrator says, “their eyes never lift from draughts” (P.100). She adds that nobody smiles at them in Paradise. (97-98, 100, 103)
- There is a lot of violence in slums as depicted in the story. The narrator points out that Basta who is the oldest among them, 11 years is known for beating them up. Basta enjoys bullying everybody. For instance, when Sbho tells his friends that he will one day own a particular big blue house in Budapest, Basta, the bully, throws a ripe guava at Sbho’s dream house. The guava explodes on the wall and stains it. He throws another guava but it misses the wall but hits the gate. Basta thrives in bullying and violence (pp. 97, 102-103, 104, 105).

Accept any other relevant point.

Any four well developed points. Award 3:3:3:3 (12 Marks)

Conclusion

Children who grow up in urban slums go through a lot of dehumanizing experiences which if not checked can create a vicious cycle of the same conditions or worse.

b) David Mulwa, *Inheritance*

Introduction

A good leader inspires his or her subjects to success not failure. On the other hand, ineffective leaders bring disillusionment and do not inspire confidence among their people. In the world today, scandals have tainted reputation of many people, and leaders worthy of trust are more in demand than ever. David Mulwa's *Inheritance* depicts an example of an ineffective leadership meted out on the people who eventually lose respect for their leader.

Body

- Judah Zen Melo's thatched hut speaks of abject poverty. That hut has hanging sacks as its doors. In this state, there is no privacy given that Lulu, Judah's daughter, is a grown up. At the centre, an old table and old wooden folding chairs make the furniture in the hut. Judah, who was once a member of Lacuna Kasoo's ruling party fell out with the powers that be. Judah's problems began when he declined to kill Bengo, his brother. As a result, Judah is asked to vacate government house and he ceases to be a party member. At the beginning of the play, Judah is out somewhere wandering from one town to another in search of elusive jobs with hordes of young people. Judah is jobless and he has to make ends meet. (pp. 21, 24-25, 27, 34-36, 47-48, 56, 97).
- Tamina, Judah's wife, informs Bengo about the scarcity of water. Water is hard to come by. The main water catchment area is destroyed and all the streams from the mountain are diverted to a dam at the foot of the mountain denying the locals their only source of water. Tamina laments that people have to walk 15 kilometres to get water – in fact, they walk from sunrise to mid-day. This is an example of poor planning blamed on ineffective leadership. It is interesting to note that the water crisis is as a result of a conspiracy between the local member of parliament and the national government. (pp. 19-20, 26, 31, 61, 70-74, 81)
- Lacuna Kasoo's government does not tolerate any politics of opposition. For instance, when Bengo becomes the voice of the oppressed, Kasoo persuades Judah to eliminate him. He says that Bengo is a thorn in his flesh. When Judah refuses to accomplish the ill mission, he is fired from the party, beaten badly and his mangled body is dumped at the government house doorstep. (pp. 21, 22-23, 27, 41, 43-44, 65, 90-97, 95, 101, 105, 109, 111, 115, 118-121, 127).
- Lulu participates in Kutula's commemoration. Lacuna detains her in the palace hoping to make her his wife by force. She opts to go on hunger strike as a way of forcing Lacuna to release her. (pp. 42-43, 56-57, 60, 62, 65, 93-94, 97-99, 104-105, 118-121, 130).
- Lacuna Kasoo rules his country with an iron fist. His reign blossoms on dictatorship, intimidation and greed. Tamina says that people labour and sweat pours into Lacuna Kasoo's porous pockets and the rest to his bank accounts abroad. (Pp. 24, 29, 61, 77-79, 86, 110-111, 113, 114, 133).

- When Judah falls out with Lacuna Kasoo, he is immediately deprived of all government privileges and even his own investments. Judah once a respected party official, becomes a pauper overnight. Tamina, Judah's wife blames the government for their current predicament. She asks: "where are the cars I used to drive? The government house I used to live in? My coffee farm in Bukelenge Mountains? All gone. Now I must pick coffee for Chipande on the farm that he had me sell to him for peanuts." (pp. 17-23, 65, 79, 86-88, 95, 97, 98, 99, 108, 132-134).
- The government imposes fees without reason. Lulu tells her mother to pay one thousand for games, two thousand for a second perimeter fence, and another one thousand for paper and ink for officials who will mark their exams. These levies are not intended for the said projects but for the pockets of Lacuna Kasoo. (pp. 25-27, 28, 29, 39, 79, 83, 113).

Any four well developed points. Award 3:3:3:3 (12 Marks)

Conclusion

Ineffective leadership breeds corruption, abuse and misuse of authority, arrests, detention among others. It also fails to ignite public confidence. In many African countries poor political leadership is the main cause of underdevelopment. This is what we witness in David Mulwa's *Inheritance*.

c) John Steinbeck, *The Pearl*

Introduction

A great family springs from mutual respect, a healthy dose of understanding, teamwork and love. However, sometimes these important pillars of a family are difficult to attain. In John Steinbeck's, *The Pearl*, Kino and Juana invest on love and teamwork as they confront their challenges.

Body

- The first demonstration of teamwork is when Coyotito, their only son is stung by a scorpion. Coyotito is in imminent danger of dying if no medication is administered immediately. The couple, Kino and Juana, decide to take the baby to the doctor. The doctor refuses to attend to Coyotito and declines Kino's payment of eight small misshapen seed pearls. It is said that to avoid shame and embarrassment, the neighbours melted away and beggars went back to the church steps leaving only Kino and Juana standing in front of the gate. "Kino stood in front of the gate with Juana beside him." (Pp. 20-24, 26-29, 33, 38).
- Having been disappointed by the doctor who refuses to treat their son, Kino and Juana decide to try their luck at the sea. Juana asks for God's intervention to enable them get a pearl with value with which to hire a doctor. At the sea, Kino is not alone. His wife Juana is beside him. Both of them get hold of the canoe and slides it down the beach to the water. Later, Kino pushed the stern (back) and waded beside it until it floated. It is indicated that the moment the bow (front) of the canoe floated, Juana was the first to climb in. Both of them paddled the canoe in coordination, into the sea. What an amazing demonstration of love and teamwork! (pp. 32-33, 34-35, 36-38)
- When Kino is attacked for the second time, Juana was inside the house with the baby. Juana later, upon hearing a little rush, grunting struggle and blow, she only froze with terror for a moment. She decides to lend support to the husband against the intruder. She puts Coyotito down on the ground and seizes a stone from the fireplace and rushes outside but it is rather late. She finds Kino lying on the ground, unconscious with fresh blood oozing from a long deep cut. She helps him to his feet and wipes the blood from Kino's wound with her skirt. She

even brings him a pluche (alcoholic drink). Once again the Kinos have demonstrated love and teamwork. (pp. 78-80).

- Kino kills his third attacker and feels that it is in self-defence. However, Juana feels that they are not safe and suggests that they must escape as fast as possible. She does not leave Kino to flee alone. She is determined to remain by his side. She says, "You have killed a man. We must go away. They will come for us... we must be gone before the daylight comes." (P.86). Both Kino and Juana leave for the cities in the north after spending a night at Juan Tomas; Kino's brother. It is said that Kino and Juana gathered their clothing tighter about them and covered their noses and went out into the world. It is also indicated that, "the two walked carefully and they avoided the centre of the town ..." (pp. 83-84, 85-92).
- While on the flight to the north, Kino and Juana are confronted with the threat from the trackers. In an attempt to tackle the trackers, Kino suggests that he goes alone so that he moves faster. Juana deliberately refuses to separate herself from Kino to ensure the safety of the family. (pp. 92, 95, 96, 97-98, 101, 102, 107-108, 110-111).
- When Coyotito is accidentally killed by the trackers. Kino and Juana decide to go back to La Paz. They remain united. They walk side by side, in solidarity. They walk past the village to the sea. Kino tells Juana to throw the evil Pearl into the sea but Juana declines and instead asks him to throw it himself. A moment of realization that all along Juana has been right about the pearl. (pp. 114-118).

Add any other relevant point.

Any four well developed points. Award 3:3:3:3 (12 Marks)

Conclusion

Teamwork as demonstrated by Kino and Juana is source of strength, it builds love, loyalty and satisfaction. When family members work together, they help balance strengths and weaknesses. This is what is depicted by John Steinbeck in his novel, *The Pearl*.