

### 4.1.3 English Paper 3 (101/3)

Warning

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.

**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 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 overpunished 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**  
(16 - 20)

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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, 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, 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 and especially 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-	01 - 02

## MARKING SYMBOLS

1 The main signs indicate three degrees of seriousness of error.

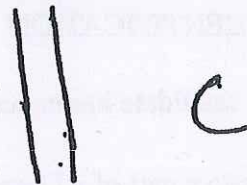
(a) GROSS ERROR



OMISSION



FOR CONSTRUCTION IN MARGIN



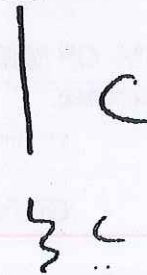
(b) MINOR ERROR



OMISSION



MINOR CONSTRUCTION ERROR



(c)

MINOR OR POSSIBLE ERROR



This sign in the margin is used only when a construction error affects more than one line.

Mbungu  
will mark  
Qns 1, 3 to



I The following symbols may also be used

**FAULTY PARAGRAPHING**

//

REPETITION - (of words) a circle around the word

R.

- (of ideas) usually in the margin

ILLEGIBILITY

ILL

VAGUENESS

obscure/vague (in margin)

V

Obsc.

~

WRONG WORD ORDER Underline once and write W.O. in margin

wo

ILLOGICAL or CONTRADICTIONARY

ILL (in margin)

BROKEN ENGLISH when the candidate fails to communicate BR in margin.

BR

**FOR PURPOSES OF IDENTIFICATION**

COW to indicate that a candidate has cancelled own work.

COW

BRACKETS [ ] indicate a part of a D script that communicates.

\* 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.

**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) Misuse of capital letters - Use CAPS and underline on the first page and use CAPS on subsequent pages where the mistake persists.
- (i) Contracted forms except in dialogue.

## MARKING NORMAL SCRIPTS

- (a) 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 memorised passages, etc.
- (b) The question is given an unacceptable or questionable interpretation.
- (c) Essays contain long, semi-relevant 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) Decide on the category D+ D or D-.
- (b) Mark the errors on the first page of the essay.
- (c) Read the other pages, if the essay still does not communicate, draw a diagonal line across each page.
- (d) 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.

5. Essay must not exceed 450 words - if not AD 2 marks.

#### 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.

#### **POINTS OF INTERPRETATION: CREATIVE COMPOSITIONS**

1. (a) Must be a story. If not deduct 4 marks AD. The story must be illustrative of the saying. The saying is often used to indicate that actions have consequences/actions or deeds of a person repay him/her in kind. Thus, one will eventually have to face up to the consequences of his/her actions.
- (b) Expect an expository/explanatory essay. Points should be explained as clearly as possible.

#### Possible points:

- Guidance and counselling e.g.
  - Individual and group counselling
  - Motivational speakers
- Enhanced dialogue e.g.
  - hold regular barazas
  - Make use of suggestion boxes
- Allow students to have a say in decision making, e.g. election of their leaders
- Have few, simple and clear rules and a clear mechanism for reinforcing them.
- Involve everyone concerned, i.e. parents, teachers, students etc
- Establish a strong learning culture.
- Keep students occupied in useful activities.

(Accept other relevant points)

Most of the characters in the play, have a past (history) that has made the present day a rough and worrisome time.

One's present life will be affected and in many ways dependent on their past. In 'A Doll's House', ~~many~~ characters such as Nils Krogstad, Christine Lunde have a past that is altering their present situation.

Loan

Nora thought she could borrow money, forge a signature and still come out unscathed. These past actions <sup>(deception and forgery)</sup> cause Nora too much trouble.

- Helmer gets seriously ill, doctors recommend they go to Italy. Helmer cannot take a loan, he gets angry when Nora hints they should. Nora tries to entreaties - - - - - would like to go abroad like other you wives - - - - -

P1

Nora takes the matter into her own hands, borrows 250 pounds from Krogstad, lies that her father gave her the money. To save her dying father trouble and anxiety, she forges his signature, when Krogstad's position at the bank is threatened he blackmails Nora.

Nora does everything possible to hide.

She is forced to overwork - does crotchety work

She is almost committing suicide.  
Suffers emotionally

Krogstad is later affected by the consequences of his deceitful action.

- He forged a signature, was caught but never admitted to his crime. He got out of it through a cunning trick.

Pii - He has had to fight and work tirelessly in order to regain any ounce of respect that he had lost. Dr. Rank for instance calls him a morally diseased person who goes out sniffing - - - - -

The rigid society has made it nearly impossible for him to move beyond his past crime(s). These circumstances force Krogstad into money business (shylock) - he loans Nora money. His past is the driving factor behind why he blackmails Nora.

- Krogstad will do anything to keep his job in order to slowly improve his reputation for his son's sake. He says "My sons are growing up; for their sake I must try and win back as much respect as I can in the tower. This post in the bank was the first step up for me and now your husband is going to kick me downstairs" again into the mud."

~~Not only~~ does Krogstad's past illegal acts hurt him, and leads to his termination at the bank.



Torvald Helmer.

like a loving, caring

husband

- P 3
- gives her money when she droops her wings
  - assures her (Nora) that he would give up his blood for her sake

- He even wishes that Nora might be threatened by some great danger, so that he might

He treats her like a doll and calls her pet names and she has to adopt his things. Nora confesses that she had been simply transferred from her father's hands to Helmer both treated her like a doll,

- Helmer arranged everything according to his own taste.
- She performed tasks for Torvald
- Both Helmer and Papa have arranged her
- She has never been happy but merry.

Consequence - Helmer begs Nora to live with him under the same roof as brothers and sister.

He even tries to remind her of her responsibility.

Piv

Christine Linde

She decides to leave Krogstad. She marries a rich man.

P14

Krogstad's prospects seemed hopeless, ~~get~~ then with a sick mother and two young brothers to take care of, Mrs Linde did not think she was justified in refusing his offer.

Though she was privileged to make the end of her mother's life almost free from care, her action comes to haunt her later.

When the husband died, there was nothing left she had to turn her hands to anything, first a small shop, then a small school. . . . the last 3 y have seemed like one long working-day with no rest.

P15

She is so bitter. . . with no one to work for

P17

--- I am like a shipwrecked woman clinging to some wreckage - no one to mourn for no one to care for. . .

--- My life is dreadfully empty and I feel so forsaken.

--- Please Nils give me someone and something to work for. . . .

Pv:

Dr Rank's father

P(VI)

~~XXXXXXXXXX~~ ~~XXXXXXXXXX~~

# Missing OUT.

## 1. RELIGION Pg III Paragraph 1 Missing I

Background.

- Majdy fails to appreciate religion.

1. - Samra is surprised Majdy does not have Prayer Mat

- Majdy does not have Qibla

- Majdy doesn't know the direction Ka'ba.

- Samra is surprised Majdy has not Prayed for the whole year

- Majdy says he busy and can't attend the Friday Prayers

→ - When he buys Samra the Compass, booklet, Mat - ~~the~~ she is happy she will be praying - Says "I and not we" that seemed to be proper and respectful - (Appreciate Samra's stand)

- When Samra suggest that he should miss these classes on Friday to go for Prayers

Majdy is infuriated and calls her 'stupid'

- Pg 112 Majdy is unappreciative of his ~~background~~ religion as he considers the argument spoils any good moment they share with Samra.

→ - Argues Praying to be a distraction, interruption and inconvenient. Warns Samra not to talk about it again " Don't talk to me about this again - - - Don't nag! "

2. COHESIVENESS AND HARMONIOUS LIVING Pg 114

Samra appreciates the warmth in Khartoum -  
Makes Mint tea - - Shares with the neighbour  
discuss Politics - ~~but~~ good blood restored -

Share grief - Mourn together - Pg 114 -

Majdy is quick to counter this by telling  
Samra she was hallucinating - and describes  
the whole thing as waste of time that  
he ~~so~~ really wanted to get away from.  
He considers living with the Mother back  
in Khartoum to be an inconvenience to  
their Marriage, and he is not ready  
for such inconveniences.

In London Majdy considers working throughout  
to be civilized other than creating time to  
socialize with the neighbours.

long working hours in London denies  
them Family time - Samra wonders whether  
lectures get cancelled, lecturers get ill, wives  
give birth - - Samra imagines how life would  
be Khartoum with Majdy still working but  
still having time for the family (last Paragraph  
Pg 113)

Pg 116 Majdy does not appreciate this and  
considers it as idleness and gossip Pg 116

### 3 VALUES IN AFRICAN SOCIETY. Pg 116

MIII

Majdy is disappointed that Samra doesn't flow like other Sudanese women who had accepted change - Majdy considers the aspect of the Sudanese woman wearing tight trousers that they would not dare to wear back at home, playing with lighted cigarettes in their hands, as civilized way of life as they had blossomed and embraced new life in their new surroundings. He gets uncomfortable when she wears her robe, covers her hair and would tell her no! no! not hear he didn't want them to be associated with fanatics and backwardness. Pg 116.

### 3. VALUES IN AFRICAN SOCIETY. Pg 116

Majdy is disappointed that Samra doesn't flow like other Japanese women who had accepted change - Majdy considers the aspect of the Sudanese women wearing tight dresses that they would not dare to wear back at home, playing with lighted cigarettes in their hands, as civilized way of life as they had blossomed and embraced new life in their new surroundings. He gets uncomfortable when she wears her tobe, covers her hair and would tell her no! no! not hear he didn't want them to be associated with fanatics and backwardness. Pg 116.

MIII