

ENGLISH –
(Functional Skills)
Mar. 2022 – 2 hours



Name Index Number

Candidate's Signature Date

Instructions to candidates

- (a) Write your name and index number in the spaces provided above.
- (b) Sign and write the date of examination in the spaces provided above.
- (c) Answer **all** the questions in this paper.
- (d) All your answers must be written in the spaces provided in the question paper.
- (e) This paper consists of 8 printed pages.
- (f) Candidates should check the question paper to ascertain that all the pages are printed as indicated and that no questions are missing.
- (g) Candidates must answer the questions in English.

For Examiner's Use Only

Question	Maximum Score	Candidate's Score
1	20	
2	10	
3	30	
Total Score		



- 1.** Imagine you are the student leader in charge of games and clubs activities in your school. There has been a decline in students' participation in these activities. The Principal has appointed you the Chairperson of a Committee to investigate the causes of the problem.

Write the report, giving recommendations on what should be done to address the problem.

(20 marks)

2. Read the passage below and fill in each blank space with the most appropriate word.

(10 marks)

Knowing how to talk about characters in a story is an important aspect of the study of literature. Can you (a) out if your friend is in a good mood or a bad mood? (b) probably can. What your friend says or does (c) reveals his or her character. At their (d) writers reveal the traits of the characters in their stories in the (e) way. They describe what the characters do or say. They offer other (f) about the characters' traits too. Writers also (g) information about a character's motives or reasons (h) saying or doing something. Often in a story (i) will be a single motive behind the (j) that a character does or says.

Adapted from: *Great Endeavors*: Macmillan, 1986

3. (a) Read the poem below and then answer the questions that follow.

The Beard

By Proscovia Rwakyaka

In the pulpit he swayed and turned.
 Leaned forward, backward,
 To the right: to the left.
 His solemn voice echoed;
 Lowly the congregation followed,
 'Do you love your neighbour?'
 Meekly they bow at his keen eye
 Now examining a grey head
 Heaving under her sobs.
 His heart leapt assured –
 'Her sins weigh on her!'
 So with her he chats outside;
 'Weep not child you are pardoned.'
 'But, sir, your beard conjured up
 The spirit of my dear goat!'

From: *Poems From East Africa*. David Cook and David Rubadiri (Eds.) EAEP, Nairobi.

- (i) Identify and illustrate **two** sound features used in the poem. (4 marks)

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- (ii) Describe how you would say the following lines in the poem.

- I. ‘Do you love your neighbour?’ (2 marks)

.....

- II. ‘But, sir, your beard conjured up
The spirit of my dear goat!’ (2 marks)

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- (b) Underline the stressed part of the words in bold in the sentences below. (4 marks)

- (i) She is unwell now but I know she will **manage**.
- (ii) We need to **register** all the students before the end of the day.
- (iii) Remember we have an **agreement**.
- (iv) The **convict** pleaded for leniency.

- (c) Imagine that your class is having a talk on career choices. The speaker keeps asking the students to pay attention. Give six indicators that inform the speaker that his or her listeners are not attentive. (6 marks)
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- (d) In each set of words given below identify the **odd one out** according to the pronunciation of the underlined part of the word. (4 marks)

- (i) breath, breadth, breathe
- (ii) pole poll pool
- (iii) four fowl for
- (iv) pear pier peer

- (e) Read the following conversation between Jane and a trader and answer the questions that follow.

- | | |
|----------------|--|
| Jane: | <i>(Looking at phones on display)</i> Good morning. |
| Trader: | What do you want? |
| Jane: | <i>(Surprised)</i> Er, I would like to buy a nice phone. |
| Trader: | All phones on display here are fantastic. Which one of them do you want? |
| Jane: | <i>(Pointing)</i> This one looks great, how much is it? |
| Trader: | Twenty thousand shillings only. |
| Jane: | Goodness, you can't be serious! You are extremely expensive. |
| Trader: | Then find another shop. |
| Jane: | Um, what about a discount, please I am serious about buying a phone. |
| Trader: | <i>(Uninterested)</i> Really? |
| Jane: | <i>(Exiting)</i> I'm sorry to have bothered you. |
| Trader: | <i>(Cursing)</i> Get lost! |

- (i) Give two illustrations to show that Jane is polite. (2 marks)

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- (ii) In the dialogue, Jane hesitates to respond two times. Explain one possible reason for the hesitation. (2 marks)

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- (iii) In your own words, rewrite any two of the responses by the Trader to demonstrate negotiation skills and politeness.

(4 marks)

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101/2

ENGLISH

(Comprehension,
Literary Appreciation and Grammar)

Mar. 2022 – 2½ hours

Paper 2



Name Index Number

Candidate's Signature Date

Instructions to candidates

- (a) Write your name and index number in the spaces provided above.
(b) Sign and write the date of examination in the spaces provided above.
(c) Answer all the questions in this question paper.
(d) All your answers must be written in the spaces provided in this question paper.
(e) This paper consists of 12 printed pages.
(f) Candidates should check the question paper to ascertain that all the pages are printed as indicated and that no questions are missing.
(g) Candidates must answer the questions in English.

For Examiner's Use Only

Question	Maximum Score	Candidate's Score
1	20	
2	25	
3	20	
4	15	
Total Score		



1. *Read the passage below, and then answer the questions that follow.*

Soon after I started work on Robben Island, I was told I'd be filling in for someone on night shift in the censor's office. I had to start at 4 p.m. and wouldn't finish until 7 the next morning. We were on alert all night in case of emergencies, such as an attempted break-out or a medical crisis. In addition, the dog-handlers patrolled through every section of the prison on a three-hourly basis.

At night, there were also killer dogs running on chains all the time. The dogs were mostly Rottweilers, really vicious. They would be systematically provoked to make them even madder. They could not be handled; they had to be controlled at the end of long metal poles.

The censor's office was considered the heart of the prison, set right in the centre of the main building, on the second floor, with a view over the whole of B section. But there was no heart in that place. Instead, it was this department that **meted out** some of the worst cruelty to prisoners, namely the holding back or destruction of their letters, their all-important link to loved ones, and the ruthless censoring of daily news to make them believe their stand against apartheid, was nothing, the sacrifice of their freedom pointless. Instead of the real news, all the prisoners would get to hear about was the boring, uncontroversial stuff such as the deaths of prominent people, government appointments or road traffic accidents, or examples of the government's military successfully taking out ANC strongholds. Any show of **solidarity** from the outside world would be hidden from them, or destroyed.

There were more personal cruelties, too. Mandela had had his 60th birthday the year before I came to the island. When I started work in the censor's office, I asked what was in the boxes and boxes piled up there, with still more arriving every week. I was told that tens of thousands of birthday cards had arrived for him, mostly from abroad. Each card was removed from its envelope, read carefully and then neatly clipped back on to the outside of the envelope. They were sorted according to the country they came from.

Any letters or cards not given to prisoners for any reason were supposed to be put with their property and stored until their release. But it was too much trouble to keep Mandela's birthday cards. They were taken out and burned on the fire in our boiler-room. Years later, I wanted to tell him about them, as I felt bad for him. But he told me: "Mr. Brand, I already know about that". Some prisoners who had been at the dumping site on the island had found **charred** scraps and given them to him.

(Adapted from *Mandela: My Prisoner, My Friend* by Christo Brand with Barbara Jones. Cape Town: 2013).

- (a) How did the authorities ensure that security was tight at the prison on Robben Island?
(3 marks)

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- (b) Why do you think the security at this prison was tight? (2 marks)

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- (c) What does the author have against the way the prisoners were treated at this facility?
(6 marks)

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- (d) In about 65 words, summarise how the way Mandela is treated stands out from how other prisoners are treated. (6 marks)

Rough draft

A series of seven horizontal dotted lines, each consisting of a series of small dots connected by straight lines. The lines are evenly spaced vertically and extend across the width of the page.

Fair copy

The image consists of ten horizontal dotted lines. Each line is composed of small, evenly spaced dots. The lines are parallel and spaced evenly apart vertically across the entire width of the page.

- (e) Explain the meaning of each of the following as used in the passage: (3 marks)

(i) meted out

(ii) solidarity

(iii) charred



2. Henrik Ibsen, *A Doll's House*

Read the excerpt below and then answer the questions that follow.

- Servant** : (*at the hall door*) Excuse me, ma'am – there is a gentleman to see the master, and as the doctor is with him –
- Nora** : Who is it?
- Krogstad** : (*at the door*) It is I, Mrs. Helmer. (*Mrs. LINDE starts, trembles, and turns to the window.*)
- Nora** : (*takes a step towards him, and speaks in a strained, low voice*) You? What is it? What do you want to see my husband about?
- Krogstad** : Bank business – in a way. I have a **small post** in the Bank, and I hear your husband is to be our chief now –
- Nora** : Then it is –
- Krogstad** : Nothing but **dry business matters**, Mrs. Helmer; absolutely nothing else.
- Nora** : Be so good as to go into the study then. (*She bows indifferently to him and shuts the door into the hall; then comes back and makes up the fire in the stove.*)
- Mrs. Linde** : Nora – who was that man?
- Nora** : A lawyer, of the name of Krogstad.
- Mrs. Linde** : Then it really was he.
- Nora** : Do you know the man?
- Mrs. Linde** : I used to – many years ago. At one time he was a solicitor's clerk in our town.
- Nora** : Yes, he was.
- Mrs. Linde** : He is **greatly altered**.
- Nora** : He made a very unhappy marriage.
- Mrs. Linde** : He is a widower now, isn't he?
- Nora** : With several children. There now, it is burning up. (*Shuts the door of the stove and moves the rocking-chair aside*)
- Mrs. Linde** : They say he carries on various kinds of business.
- Nora** : Really! Perhaps he does; I don't know anything about it. But don't let us think of business; it is so tiresome.
- Doctor Rank** : (*comes out of HELMER's study. Before he shuts the door he calls to him.*) No, my dear fellow, I won't disturb you; I would rather go in to your wife for a little while. (*Shuts the door and sees Mrs. Linde.*) I beg your pardon; I am afraid I am disturbing you too.
- Nora** : No, not at all. (*Introducing him.*) Doctor Rank, Mrs. Linde.

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Rank : I have often heard Mrs. Linde's name mentioned here. I think I passed you on the stairs when I arrived, Mrs. Linde?

Mrs. Linde : Yes, I go up very slowly; I can't manage stairs well.

Rank : Ah! some slight internal weakness?

Mrs. Linde : No, the fact is I have been overworking myself.

Rank : Nothing more than that? Then I suppose you have come to town to amuse yourself with our entertainments?

Mrs. Linde : I have come to look for work.

Rank : Is that a good cure for overwork?

Mrs. Linde : One must live, Doctor Rank.

Rank : Yes, the general opinion seems to be that it is necessary.

Nora : Look here, Doctor Rank – you know you want to live.

Rank : Certainly. However wretched I may feel, I want to prolong the agony as long as possible. All my patients are like that. And so are those who are morally diseased; one of them, and a bad case too, is at this very moment with Helmer –

- (a) Briefly explain what has just happened before this excerpt.

(3 marks)

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- (b) Nora says, "What do you want to see my husband about?" From your knowledge of the play, why is Nora afraid of Krogstad seeing Helmer? (4 marks)

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- (c) Identify and explain any **two** instances of irony in this excerpt. (4 marks)

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- (d) With examples, identify any **two** character traits of Dr. Rank brought out in this excerpt. (4 marks)

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- (e) Describe the mood in this excerpt. (3 marks)

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- (f) Identify **two** characters in this excerpt who can be described as morally diseased and say why. (4 marks)

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(g) Explain the meaning of each of the following expressions as used in the excerpt:
 (3 marks)

(i) small post

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(ii) greatly altered

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(iii) dry business matters

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3. Read the oral narrative below and then answer the questions that follow.

Once upon a time there lived a very beautiful girl known as Karia in Kirumi village. One day, Karia and her mother went to dig in their garden which was in a distant village. In that village, there were many ogres which could talk and even sing. In the evening, the mother called her daughter who was bathing in the stream, "Karia, let us go home now. It is late and there are many ogres along the way". Karia came hurriedly and took her luggage which her mother had already packed and they went home.

On reaching home, Karia noticed that she had left her beautiful necklace in the garden. She had removed it when she was bathing in the stream. She had been given this necklace by her grandmother, and she was supposed to take care of it and pass it on to her first daughter. She was very depressed when she realised that she had left it beside the stream. She asked her mother whether she could go back for it. Her mother, who was very fond of her only daughter, refused on grounds that it was already dark and unsafe for a young girl to walk through the forest in which there were ogres. The mother told her, "My daughter, it is very late now. Don't you fear the ogres?"

The girl started crying, saying that if she waited until daylight, she would find the necklace missing. Her mother went into the kitchen to check whether the food was ready and, on coming out, she found that Karia was not sitting outside. Her mother called out, "Karia! Karia! Karia! Where are you? Come!" She wondered where she could have gone after such a short time. The mother suspected that Karia had decided to go for the necklace so she took immediate action. She ran to her brother-in-law's home, where her husband was, shouting; "father of Karia, come with other men of the village. Karia has run away and you should go and look for her." On the way to her brother-in-law's, the mother could be heard murmuring: "If my only daughter is eaten by an ogre, where will I get another one from? Oh, my daughter!"

The father, on hearing the news lamented, "What is wrong with my daughter? Couldn't she ask me to buy her another necklace?" About one hour had elapsed by the time the father set out with some village elders to look for Karia. They were afraid that the ogres might eat her up.



Meanwhile, Karia who had been running, was about to reach the garden. She walked slowly for the remaining part of the journey for she was now tired. She reached the garden towards the early hours of the morning. All along the way she was wondering, "If I fail to get the necklace, what will I tell my granny?" She quickly went to the place where she had undressed and found that her necklace was still there. She was very happy and even knelt and bowed facing mount Kirinyaga as a sign of thanks to the gods. She quickly picked up the necklace and then started on her way home, her face beaming. She was very happy that she had not met a single ogre on the way and was thinking of how she would laugh at her mother who had thought that the ogres would eat her up.

After walking a short distance, she met an ogre which stood in the middle of the road. In order to be allowed to pass, she sang:

Irimu riri,	(You ogre
Tiga kumburia	Do not bother me
Ndi mwana wa Njanwa	I am Njanwa's daughter
Na ke kiuma giki	Take this bead
ureke mbituke.	And let me pass.)

The ogre took the bead and let her pass. The same ogre ran through the bush past her and stopped in the middle of the road again. When she reached the point where it stood, it blocked her way. She repeated her song. By the time she was halfway back home, she did not have a single bead left, so she said to the ogre, "eat my arm and let me pass". The girl started crying now that she did not even have the necklace which she had gone for and still she had to give the ogre something in order to be allowed to pass.

The ogre kept demanding for more parts of the girl's body. After a while, she had only one leg left and so the ogre decided to eat her up. At this point, her father and the village elders appeared but it was too late. The angry parents decided to kill the ogre. Despite this, they couldn't recover their daughter. In the end, the daughter had lost the bead-necklace and her life to the ogre. The father and the village elders went back home miserable without talking to one another. The father was seriously thinking of how his wife would receive the news.

Thus ends the story.

From: *Narratives from Africa and India for Secondary Schools and Colleges* by Elegwa Mukulu and Muriuki Wakarangau. Nairobi: Jomo Kenyatta Foundation.

- (a) What kind of narrative is this? Explain your answer. (2 marks)

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- (b) Why was Karia worried about losing the necklace? (1 mark)

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- (c) Identify and illustrate **three** character traits of Karia's mother. (6 marks)

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- (d) What is the role of Karia's grandmother in the narrative? (2 marks)

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- (e) Identify **two** instances of irony in the oral narrative? (4 marks)

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- (f) Identify and illustrate **three** things we learn about the culture of the community from which this narrative is drawn. (3 marks)

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- (g) Explain the message of this story. (2 marks)

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4. (a) Rewrite the following sentences according to the instructions given after each. Do not change the meaning. (3 marks)

- (i) My problem is your wrong attitude. (Begin: What ...)

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- (ii) It is not necessary to argue about it. (Begin: You need ...)

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- (iii) Jane has been repairing your car. (Begin: Your car ...)

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- (b) Fill in the blank spaces with the correct form of the words in brackets. (3 marks)

- (i) His (pronounce) did not make sense to the audience.

- (ii) The (collide) of the two lorries could have been avoided if the drivers had been more careful.

- (iii) God's power is (compare).

- (c) Choose the correct alternative from the brackets to complete the sentences. (3 marks)

- (i) Everyone was there except (you and I, you and me)

- (ii) Jane, as well as (you and I, you and me) has been shortlisted.

- (iii) Between (you and I, you and me) that project is bound to fail.

(d) Complete the second sentence in each case without changing the meaning of the first one. (3 marks)

(i) There is something suspicious about that deal. I smell

(ii) My neighbour plays very loud music late at night. He really gets on
.....

(iii) You should have more confidence in yourself. Do not sell
.....

(e) Fill in the blanks with the correct preposition. (3 marks)

(i) The teacher congratulated him his good performance in English.

(ii) They disagreed who should be chosen the leader.

(iii) Mwenda dipped the bucket the well.

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101/3

ENGLISH

Paper 3

(Creative Composition and Essays Based on Set Texts)



Mar. 2022 – 2½ hours

Name Index Number

Candidate's Signature Date

Instructions to candidates

- (a) Write your name and index number in the spaces provided at the top of this page.
- (b) Sign and write the date of examination in the spaces provided above.
- (c) Answer **three** questions only.
- (d) Questions 1 and 2 are **compulsory**.
- (e) In question 3 choose only one of the optional set texts you have prepared for.
- (f) Where a candidate presents work on more than **one** optional set text, only the first one to appear will be marked.
- (g) Each of your essays must **not** exceed **450** words.
- (h) All your answers must be written in the spaces provided in **this question paper**.
- (i) **This paper consists of 16 printed pages.**
- (j) Candidates should check the question paper to ascertain that all the pages are printed as indicated and that no questions are missing.
- (k) Candidates must answer the questions in English.

For Examiner's Use Only

Question	Maximum Score	Candidate's Score
1	20	
2	20	
3	20	
Total Score		



Answer three questions only.

1. Imaginative Composition (Compulsory) (20 marks)

Either

- (a) Write a story ending:

I eventually realised how important it is to live peacefully with our neighbours.

Or

- (b) Write a composition explaining what can be done to reduce crime in Kenya.

2. The Compulsory Set Text (20 marks)

H.R. Ole Kulet, *Blossoms of the Savannah*

Misunderstandings in families can cause serious conflicts in relationships. Referring closely to the relationship between Ole Kaelo and his daughters in *Blossoms of the Savannah*, write an essay in support of this statement.

3. The Optional Set Texts (20 marks)

Answer any one of the following three questions.

Either

- (a) **The Short Story**

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

Distance between parents and their children can be an obstacle to effective parenting. With reference to Lesley Nneka Arimah's story "Light", write an essay in support of this statement.

Or

- (b) **Drama**

David Mulwa, *Inheritance*

Even though some African countries have leadership challenges, they have a lot of potential for economic growth. Referring to *Kutula Republic* in David Mulwa's *Inheritance*, write an essay in support of this statement.

Or

- (c) **The Novel**

John Steinbeck, *The Pearl*

True friendship is hard to find. Many people associate with us for what they stand to gain. With reference to John Steinbeck's, *The Pearl*, write an essay to support this statement.

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