

### 3.0 THE YEAR 2015 KCSE EXAMINATION QUESTION PAPERS

#### 3.1 ENGLISH (101)

##### 3.1.1 English Paper 1 (101/1)

- 1 You are the secretary of the Young Farmers Club in your school. The club has just held its meeting. The patron of the club and eight of its ten members attended. The deputy principal also attended. During the meeting the issue of starting a fish pond was revisited. Members also discussed the following issues: club's financial status, members' annual trip and sale of club's farm produce.

Write down the minutes of the meeting. (20 marks)

- 2 Read the passage below and fill in each blank space with the most appropriate word. (10 marks)

The positive way to react to disappointment is to use it as a (1)..... for growth. This is not easy, but it is the only way to deal with an (2)..... aspect of life. Helen, the woman who was not promoted, could have (3)..... her disappointment by looking at other (4)..... For instance, if her boss did not recognize her talent and hard work, (5)..... she could transfer to another department or ask the boss how she could improve her performance in order to be a candidate (6)..... the next promotion. Jamal, the young man who did not (7)..... into the college of his dreams, should look into other institutions of higher learning. Going to another college may encourage him to be his (8)..... man, step out of his brother's shadow, and realize that being turned (9)..... by one college is not a final judgement on his abilities or potential. Disappointments in life can make us bitter or better, (10)..... we become victims or victors is our choice.

Adapted from: *College Writing Skills with Readings*, Sixth Edition. Newyork:  
Lisa Moore (2005) by Langan John.

- 3 (a) Study the passage below, which is about negotiation and conflict resolution, and then answer the questions that follow.

One evening Linda was walking down a desolate, dangerous block lined with abandoned, boarded-up buildings when suddenly, out of nowhere, she was surrounded by three boys about fourteen years old. One pulled out a knife with a four-inch blade as they pressed around her.

“Give me your purse! Now!” the boy with the knife hissed.

Though frightened, Linda had the presence of mind to take some deep breaths and reply coolly, “I’m feeling a little uncomfortable. You know, guys, you’re a little into my space. I’m wondering if you could step back a little.”

Linda studied the pavement – and, to her amazement, she saw them take a few steps back. “Thank you,” she said. Then she continued, “Now, I want to hear what you said to me, but to tell you the truth, I’m a little nervous about that knife. I’m wondering if you could put it away.”

After what seemed an eternity of silence and uncertainty, the knife went back into a pocket.

Quietly reaching into her purse, Linda took out a 1,000/= shilling note, caught the eye of the one with the knife, and asked, “who should I give it to?”

“Me,” he said.

Glancing at the other two, she asked if they agreed. One of the two nodded.

“Great,” she said, handing the leader the 1,000/= shilling note. “Now here is what’s going to happen. I’m going to stay right here while you walk away.”

With puzzled looks on their faces, the boys started to walk away, glancing over their shoulders at Linda – and then they broke into a run. They were running from her.

(Adapted from *Working with Emotional Intelligence* by Daniel Goleman. London: Bantam Books, 1999)

- (i) From the passage, it is evident that Linda has excellent negotiation skills. Identify **four** of these skills. (4 marks)
- (ii) Why would we describe this encounter as a win-win situation? Explain your answer. (3 marks)
- (iii) Describe the rhythm of the last paragraph of this passage. (2 marks)

- (b) *Read the poem below and then answer the questions that follow:*

**Reprise**

Geniuses of countless nations  
Have told their love for generations  
Till all their memorable phrases  
Are common as goldenrod or daisies.  
Their girls have glimmered like the moon,  
Or shimmered like a summer noon,  
Stood like lily, fled like fawn,  
Now the sunset, now the dawn,  
Here the princess in the tower  
There the sweet forbidden flower.  
Darling, when I look at you  
Every aged phrase is new  
And there are moments when it seems  
I've married one of Shakespeare's dreams.

By Ogden Nash in Literature.  
Boston: McDougal Littell, 2008.

- (i) Describe the rhyme scheme in this poem and say what it does. (4 marks)
- (ii) Identify and illustrate any **two** instances of alliteration in the poem. (2 marks)
- (iii) Explain how you would perform the last four lines. (3 marks)
- (c) Examine the sets of words below and on the basis of the pronunciation of the vowel sounds that have been highlighted, pick the odd one out.
- |       |                                         |      |                                       |
|-------|-----------------------------------------|------|---------------------------------------|
| (i)   | <b>leopard</b><br>jeopardy .....        | (iv) | <b>neither</b><br><b>either</b> ..... |
|       | deodorant                               |      | neighbour                             |
| (ii)  | <b>a</b> udience<br><b>h</b> aunt ..... | (v)  | <b>g</b> one<br><b>t</b> one .....    |
|       | <b>l</b> oud                            |      | <b>b</b> one                          |
| (iii) | <b>s</b> aid<br><b>p</b> aid .....      | (vi) | <b>f</b> ood<br><b>f</b> ool .....    |
|       | <b>l</b> aid                            |      | <b>b</b> ook                          |
- (6 marks)
- (d) On your way home from school, you meet a lady who tells you that she is new in the neighbourhood. She requests you to give her directions to the nearest police station. How would you ensure that the directions you give enable her to reach her destination? (6 marks)

### 3.1.2 English Paper 2 (101/2)

- 1 Read the passage below and then answer the questions that follow. (20 marks)

Most people believe that when someone is lying they smile more than usual, but research shows the opposite is true – they smile less. The difficulty with lying is that the subconscious mind acts automatically and independently of our verbal lie, so our body language gives us away. This is why people who rarely tell lies are usually caught, regardless of how convincing they may sound. The moment they begin to lie, their body sends out contradictory signals, and these give us a feeling that they're not telling the truth. During the lie, the subconscious mind sends out nervous energy which appears as a gesture that can contradict what was said.

Professional liars, have refined their body gestures to the point where it is difficult to “see” the lie, and people **fall for it, hook, line, and sinker**. They do it in one of the two ways. First, they practise what “feel” like the right gestures when they tell the lie, but this only works when they have practised telling a lot of lies over long periods of time. Second, they can reduce their gesturing so that they don't use any positive or negative gestures while lying, but that's also hard to do.

Try this simple test – tell a deliberate lie to someone face-to-face and make a conscious effort to suppress all body gestures. Even when your major body gestures are consciously suppressed, numerous small micro-gestures will still be transmitted. These include facial muscular twitching, dilation and contraction of pupils, sweating, flushed cheeks, eye-blinking rate increasing from 10 blinks per minute to as many as 50 blinks per minute, and many other micro-signals that indicate deceit. Research using slow-motion cameras shows that these micro-gestures can occur within a split second and it's only people such as professional interviewers, salespeople, and the very **perceptive** who can read them.

It's obvious then that to be able to lie successfully you need to have your body hidden or out of sight. Police interrogation often involves placing the person on a chair in the open or placing him under lights with his body in full view of the interrogators; his lies are much easier to see under these circumstances. Lying is easier if you're sitting behind a desk where your body is partially hidden, or if you're peering over a fence, or from behind a closed door. The best way to lie is over the telephone or in an email.

(Adapted from *Body Language* by Allan and Barbara Pease. London: Orion, 2004)

- (a) According to the passage, what is the connection between lying and smiling?(2 marks)
- (b) According to the passage, how do professional liars manage to hide their deception? (4 marks)
- (c) The passage suggests a simple test which involves telling a deliberate lie and consciously suppressing all body gestures. What are the results? (2 marks)
- (d) Explain how police interrogators use their knowledge of how body language relates to spoken language. (2 marks)
- (e) **Make notes** on the relationship between lying and our body language as revealed in the passage. (5 marks)

- (f) How can we tell that the authors of this passage do not approve of lying? (2 marks)
- (g) “The subconscious mind sends out nervous energy.” Rewrite beginning: Nervous ... (1 mark)
- (h) Explain the meaning of each of the following as used in the passage:
- (i) fall for it, hook, line and sinker; (1 mark)
- (ii) perceptive. (1 mark)
- 2** Read the excerpt below and then answer the questions that follow. (25 marks)

*There is a knocking at the door. The women don't answer. Enter IRONSHIRTS. The PEASANT WOMAN bows low.*

CORPORAL: Well, here she is. What did I tell you? What a nose I have! I smelt her. Lady, I have a question for you. Why did you run away? What did you think I would do to you? I'll bet it was something unchaste. Confess!

GRUSHA: *(While the PEASANT WOMAN bows again and again):* I'd left some milk on the stove, and I suddenly remembered it.

CORPORAL: Or maybe you imagined I looked at you unchastely? Like there could be something between us? A carnal glance, know what I mean?

GRUSHA: I didn't see it.

CORPORAL: But it's possible, huh? You admit that much. After all, I might be a pig. I'll be frank with you: I could think of all sorts of things if we were alone. *(To the PEASANT WOMAN:)* Shouldn't you be busy in the yard? Feeding the hens?

PEASANT WOMAN: *(falling suddenly to her knees):* Soldier, I didn't know a thing about it. Please don't burn the roof over our heads.

CORPORAL: What are you talking about?

PEASANT WOMAN: I had nothing to do with it. She left it on my doorstep, I swear it.

CORPORAL: *(Suddenly seeing the CHILD and whistling):* Ah, so there's a little something in the crib! Blockhead, I smell a thousand piasters. Take the old girl outside and hold on to her. It looks like I have a little cross-examining to do. *(The PEASANT WOMAN lets herself be led out by the PRIVATE, without a word.)* So, you've got the child I wanted from you! *(He walks towards the crib.)*

GRUSHA: Officer, he's mine. He's not the one you're after.

CORPORAL: I'll just take a look. *(He bends over the crib.)*

GRUSHA: *Looks round in despair.*

GRUSHA: He's mine! He's mine!

CORPORAL: Fine linen!

- (a) Briefly describe what happens before the events in this excerpt. (3 marks)
- (b) Explain what the playwright achieves by using dirty humour in this excerpt. (4 marks)
- (c) Identify and describe the dramatic irony in this excerpt. (2 marks)
- (d) What does this excerpt reveal about the character of the peasant woman? .....(4 marks)
- (e) This excerpt shows that Grusha makes two mistakes which she later corrects. What are the mistakes and how does she later correct them? (4 marks)
- (f) Imagine you are the director and are selecting the cast for this scene, what physical features would you look for in the Corporal and Grusha? .....(4 marks)
- (g) Rewrite the following in indirect speech:  
"I didn't see it", Grusha said. (1 mark)
- (h) Describe what happens immediately after the events presented in this excerpt. .... (3 marks)

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

### **The Fox and the Crow**

A fox once saw a crow fly off with a piece of cheese in its beak and settle on a branch of a tree. "That's for me, as I am a fox," said Mr. Fox, and he walked up to the foot of the tree.

"Good day, Ms. Crow," he cried. "How well you are looking today: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does. Let me hear but one song from you that I may greet you as the Queen of Birds."

The crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Mr. Fox. "That will do," said he. "That was all I wanted. In exchange for your cheese I will give you a piece of advice for the future – "Do not trust flatterers!"

*(Adapted from Prentice Hall Literature,  
Ed. Roger Babusci et al. Englewood Cliffs,  
New Jersey, 1991).*

- (a) How would you classify this narrative? Explain your answer. (3 marks)
- (b) Identify and illustrate any **two** character traits of the Crow. (4 marks)
- (c) What does the fox mean by “That’s for me, as I am a fox”? (2 marks)
- (d) Identify and illustrate any **three** stylistic features in this story. (6 marks)
- (e) Explain what this story reveals about human relationships. (4 marks)
- (f) Explain the meaning of the word ‘caw’ as used in the story. (1 mark)
- 4** (a) *Rewrite the following sentences according to the instructions given after each. Do not change the meaning.* (4 marks)
- (i) It was not necessary for you to leave that early.  
(Begin: You need ...)
- (ii) Is it that difficult to **understand** what the speaker is saying? (*Replace the underlined word with an appropriate phrasal verb.*)
- (iii) She won the admiration of the judges and was awarded the coveted trophy.  
(Begin: Not only ...)
- (iv) I will give you the money if you tell me the truth.  
(Begin: Only if ...)
- (b) *Choose the correct pronoun for each gap from among the following: him, I, me, his, she, hers.* (3 marks)
- (i) The principal has summoned all the students except you and .....
- (ii) Although Joseph and I disagreed over the matter, I am still a friend of .....
- (iii) ..... and I were the only ones who completed the race.

- (c) *Fill in each blank space with the correct alternative from the given choices. (3 marks)*
- (i) The bodyguard stands ..... the president in public meetings.  
(besides/beside)
  - (ii) The childless couple ..... a child. (adapted/adopted)
  - (iii) Many workers did not realize that the strike would lead to .....  
problems. (this/these)
- (d) *Fill in the blank spaces with the correct form of the word in brackets. (3 marks)*
- (i) A nurse ought to be ..... (respond) to the needs of the patients.
  - (ii) The substance will ..... (solid) if exposed to cold air for a few  
minutes.
  - (iii) Such negative ..... (utter) may put you in serious trouble.
- (e) *Rewrite the following sentences putting the word in brackets in the most appropriate  
position. (2 marks)*
- (i) The tourists have been stopping here every month. (briefly)
  - (ii) I have wondered where the treasure is hidden. (often)



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

Answer **three** questions only.

**1 Imaginative Composition (Compulsory) (20 marks)**

*Either*

- (a) Write a story to illustrate the saying:  
“You reap what you sow.”

*Or*

- (b) Write a composition explaining what should be done to reduce indiscipline in schools.

**2 The Compulsory Set Text (20 marks)**

“If we fail to be contented with who we are and what we have, we could end up leading miserable lives.” Drawing examples from the lives of Otieno Kembo and Becky, write an essay illustrating the truth of this statement.

**3 The Optional Set Texts (20 marks)**

Answer any **one** of the following three questions.

*Either*

(a) **The Short Story**

Emilia Ilieva and Waveney Olembo (Eds.), *When the Sun Goes Down and Other Stories from Africa and Beyond*

Using illustrations from Kenani’s short story, “*The Retraction*”, write a composition describing the steps we should take when our actions cause others to suffer.

*Or*

(b) **Drama**

Francis Imbuga, *Betrayal in the City*

Drawing examples from Francis Imbuga’s *Betrayal in the City*, write a composition on the role played by relatives in one’s life.

*Or*

(c) **The Novel**

Witi Ihimaera, *The Whale Rider*

“Although we are most secure at home, visiting other countries deepens our understanding of the world.” Referring closely to the story of Rawiri, write an essay in support of this statement.