

**ENGLISH 101/3**  
**KASSU JET-TERM 2-2023**  
**MARKING SCHEME**

1. Imaginative Composition (COMPULSORY) (20 marks)
- a) Write a composition that has the following words: *friends, police, court, jail*.

Points of Interpretation

This should be a **narrative composition (story)**

- The expected answer should show awareness of the structure of a good story.
- It should have the above things not necessarily in the same way they appear in the question. If all the four are in **one** sentence (**deduct 2 marks**).
- Introduces and develops the characters.
- Contain well developed and well-organized paragraphs.
- Make use of cohesive devices e.g. transitional words and phrases, pronouns and appropriate repetition
- Have appropriate choice of words and expressions
- Make use of Standard English grammar, spelling and punctuation.

b) Write a composition on the following statement:

**“Technological advancement has impacted negatively on the society, especially the youth.”**

Points of Interpretation

- There **MUST** be an introductory paragraph, if **missing deducts 2 marks AD**.
- The composition **MUST** be in continuous form. **If not deduct 4 marks AD**.
- The candidate's argument **MUST** be realistic and factual e.g. cyber bullying/harassment/shaming, pornography, radicalization/indoctrination/brainwashing/recruitment into cults/religious extremism, cybercrimes (cat-fishing, conmen/women, identity theft), family/relationship problems, social isolation, disconnection from reality, depression, distraction in

classroom/job/work, exam cheating, addiction and dependence(gaming/betting), etc.

- The candidate must expose /show negative or harmful effects of technology on social values in society especially on the youth. **If not deduct 2 marks AD.**
- Points should flow fluently and logically
- Award credit for creativity in the execution of ideas
- There **MUST** be a concluding paragraph or a recap, **if missing deducts 2 marks AD.**

**2. The Compulsory Text: Blossoms of the Savannah - Henry Ole Kulet. (20 marks)**

**The Nasila culture is not entirely harmful. Justify this statement with reference to Blossoms of the Savannah by Henry Ole Kulet.**

Points of Interpretation

**Ci. Justice system**

Nasila culture has an apt and acceptable justice system in place to punish wrong doers in the society. The two vagabonds are beaten and fined for trying to rape Taiyo and Resian as they are coming from their fathers shop one afternoon. Fortunately, Olarinkoi appears from nowhere and beat the two vagabonds. When Kaelo hears of his daughter's near rape incident he is so incensed that he is hopping mad (pg 186). With the help of Joseph Parmuat and young men from the Ilmolelian clan they form search parties 'enkitungat' to hunt down the vagabond. When they catch up with them hiding in a tree, they are beaten until they bleed profusely. Luckily for them, they are saved by their hiding between the legs of two elderly men and pleading for mercy. However, they pay fines; Ntara Muyo pays three heifers while Lante pays two heifers. (pg 163). At her lowest moment of her daughters' mishap, Mama Milanoi retracts, is persuaded and begins to see the wisdom of the Maa founder. She even talks of the story of the naughty man who waylaid a fourteen year old girl and how justice was swift. This is a good thing about Nasilan culture of tempering justice with mercy.(pg 162-164) This practice also ensures there is no unnecessary bloodshed in Nasila.

**Cii. Shielding the girl child**

Nasila culture protects the girl child from possible harm. For instance, when Resian is in the homestead of Uncle Simiren, she discovers that the girl child is always protected and shielded from males who ogle and stare at girls with not so good

intentions. (pg 175) Whenever males visit, girls are shepherded away into one of the aunt's houses. The aunts serve the guests and the girls only come out when the guests have left. Courteous elders always ask whether there are children before they enter a house. In this context, children refer to girls. If there are girls in the home, such elders wait outside until the girls have left.

### **Ciii. Unity/communalism**

Nasila culture foster unity and communalism. For example, in preparing for Ole Kaelo's homecoming ceremony, Simiren and his wife gather a retinue of young men and women from his Ilmolelian clan and charge them with the responsibility of organizing activities and chores. (pg 39). Ole Kaelo notes that if it was in Nakuru such youths would have had to be paid. He actually regrets having abandoned his culture in the first place. While living at Simiren's home, Taiyo and Resian realize that everything in the home is shared: love, news, happiness, sorrows, experiences, time, lotion, combs, work, food and anything else that could be, shared. (pg 149)

### **Civ. Patureishi**

Nasila culture regulates relationship between young men and young women to avoid pre-marital affairs through the institution of Patureishi - an affair that runs simultaneously with the conventional love. Patureishi is meant to check on the conduct and behavior of the young people and keep them disciplined. (pg 125-126) Nasila clan system prevents the chance of a brother marrying a sister. As such, Joseph Parmuat turns down Taiyo's advances of love because according to their culture, people of the same clan cannot marry. Taiyo and Parmuat are both from the Ilmolelian clan. (pg 137) This cultural expectation on love guard against illicit relationships.

### **Cv. Hospitality/generosity**

Nasila culture promotes hospitality/generosity. In Nasila, it is not unusual to get up in the morning and find the living room full of people who have just come to share breakfast. (pg 35) Initially Taiyo and Resian think that people visiting their home are intrusive but later discover that in Nasila, the home belongs to all clan members. When Olarinkoi first come to their house, the girls do not bother since it is "in line with the Nasilian hospitality where every house is open to sojourners". Ole Kaelo recalls with amusement that his clan of Ilmolelian is said to be made up of ludicrously generous men who would slaughter a bull and foolishly share out all the meat to others leaving themselves without any. (pg 37) True to this Imolelian spirit and tradition, when the homecoming party is thrown, Ole Kaelo holds nothing back. He slaughters a fattened ox, six rams and four he-goats. (Pg 38) at five o'clock Simiren charmingly invites all those present to savour his brother's lavish hospitality. (Pg 46)

### **Cvi. Brotherhood**

Nasila culture encourages a sense of friendship and brotherly loyalty where brothers support each other. A case in point is that of Simiren's show of support to his brother, Ole Kaelo. For instance, for the 30 years or so that Ole Kaelo is away in Nakuru, Simiren takes care of everything. He acts as the head of the Kaelo Family and ably represents the family on behalf of his elder brother and his clan. There is no argument or rivalry between them. Simiren has always accepted his position as subordinate ever since they were young and considers his brother as the olmorijoi. In Ole Kaelo's absence he runs all kinds of errands for him. Ole Kaelo has always sent him money many times to buy and sell livestock for him at Dagoretti Cattle Market. In perhaps the greatest showmanship of brotherhood, Simiren has always done so faithfully and even sent him back profit. Ole Kaelo also appreciates him as a capable olkunchai. Simiren also welcomes him back and willingly hands over the mantle of leadership to him. It is this brotherhood that sees him participate fully in the construction of Ole Kaelo's shop and residential house. (pg 11-12)

### **Cvii. Cultural Identity**

Another positive way of life for the Nasilan people is the insistence and pride in their cultural identity. Such practices enhance the Maa's unique identity. For instance, during the homecoming ceremony, the old Ole Musanka says that Nasila was a Maa house and that anybody born of Maa is entitled to its shelter. He likens the Nasilan culture to blood and marrow that gives sustenance to the body. He warns people who alienate themselves that they risk becoming Olkiriki. He advises Ole Kaelo to re-assimilate himself into his people's culture. (Pg 51-52) Cultural identity is also manifested in the jewelry, ivory beads, coloured lessos, kangas, and shukas worn in the various occasions. The songs and dances also add to this beautiful way of life.

### **Cix. Value for family**

The Maa people value family. In the family, there is love, care and provision. Ole Musanka says this to summarize the importance of family: "Home is Maa, home is Nasila, home is family and home is the children. He warns that if one kills one of these pillars then there is no home to think about. He also asks the women of Maa to welcome Mama Milanoi and her children back home. Ole Kaelo's care for his family (pg 9, 29, 30, 31, 59). Simiren also cares for his family. (Pg 152-155)

### **Cx. Religious/spiritual mentality**

The Maa people have a strong religious/spiritual mentality which binds them together. For example, Ole Kaelo's home is blessed by the elders who also give good tiding to the children and property. Apart from performing the revered ceremony

to assimilate Ole Kaelo back to the communal fold of the Imolelian, Ole Musanka also blesses the daughter of Ole Kaelo who served him with a special dish and says that she will be the mother of the next leader of Nasila and Maa. (pg 52)

{Any 4 well developed points=3x4=12marks}

3. Optional Text: A Silent Song and other short stories - Godwin Siundu  
Basing your argument on 'The Sins of the Fathers' by Charles Mungoshi, show how Rondo's scars are as a result of his father's wrongdoings.

(20 marks)

### Introduction

In "The Sins of the Father" by Charles Mungoshi, pain from past experiences and childhood trauma affect present lives and events. For example, Rondo's low self-esteem and bitterness emanates from how his father handled him while growing up.

{Any plausible introduction=2mks}

### Points of Interpretations

#### **Si. Rondo at four/an old guitar/ first disappointment**

Mr. Rwafa destroys Rondo's guitar when he is four which guts all the courage out of Rondo and destroys his self-esteem (Pg. 30-31) Rondo's uncle gives him an old guitar and his father comes home only to find him strumming tunelessly on the instrument. Out of anger, Mr. Rwafa breaks the guitar strings ultimately throwing the guitar into the fire while claiming that no child of his would be irresponsible rolling stones and idle like Mick Jagers and John Whites. The images of the burning guitar gut all the courage in him. The experience is so traumatizing that he even pees in his shorts. As a result, the incident implants fear in Rondo and he grows up scared of his father. Rondo cannot remember of a time when he was close to his father since his past makes him cry. (pg. 31, 40). His father destroying his guitar creates more rift and space between them ultimately becoming his first disappointment.

#### **Sii. Stammer.**

Additionally, Rondo develops a stammer and cannot speak freely due to his father's harshness towards him. (Pg. 31-32) Rondo's father is a disappointed man based on many reasons including the fact that he only has one son. He pursues his duties zealously and fails to distinguish being a father from being a minister. Mr. Rwafa seems to be on a mission to destroy his son perhaps in the quest of searching for a duplicate heir. Rondo cannot answer his father's questions thus develops a stammer due to his father's angry nature.

### **Siii. Rondo at eight/thrashing/neighbors garden/ripe mangoes**

Furthermore, Rondo grows up with the feeling of powerlessness based on his past traumatic encounter with his father at eight after helping himself to a neighbor's ripe mangoes. . (Pg. 40) At that formative stage, Rondo is still learning what is right or wrong. As such, he does not see any problem going into a neighbor's farm to eat ripe mangoes. His mother comes to his defense only to fail to help even after lifting her skirt in the man's face. Disparaging names are thrown around. Unfortunately, Mr. Rwafa comes with his thick elephant-hide belt and, even without bothering to find out what the matter was, joins in to thrash his son. Although his mother desperately moves from one man to the other pleading for his release, Rondo feels completely uncomfortable. Consequently, the humiliating experience brings with it a sense of powerlessness that continually haunts him even in his old age. Therefore, his father failing to defend him when he was eight affects his personality later as he becomes powerless in handling life issues.

### **Siv. Shadow/fool**

Also, Rondo continuously thinks of his father as his shadow and he has to rely on him on many things such as his new journalism job. He always thinks his father must be right and is too diminished to think otherwise. As such Rondo is even afraid for his mother whenever she has to oppose Rwafa. His father always does everything for him. His failure to think independently reduces him to a laughing stock at his place of work. His friends think he is a fool and he acts as one. His wife Selina also cautions him to stop being under his father's shadow. His father finds him a job deciding for him that it is time he earned his upkeep money. Rondo also cannot talk against Mr. Rwafa's sentiments when in the car back "duck shooting." It is as though his father controls his every move while directing his life. As a result of remaining in his father's shadow, Rondo feels as though Selina has always been the main decision maker in their marriage. At work, he also feels incapable of being a good journalist. . (Pg. 28, 29, 32, 41)

### **Sv. Birthday party**

Moreover, during Yuna's and Rhoda's birthday party, Mr. Rwafa refers to Rondo as an effeminate spineless son of the family who marry into their enemies' families, poisoning the pure blood of the Rwafa clan. . (Pg. 39, 40) This the watershed and defining moment in the already sour relationship between a father and son. It is like the proverbial straw that broke the camel's back. The disrespect that his father shows him makes Rondo feel dejected and he cannot bring himself to look at his father. Rondo cannot bring himself to his feet to even bid farewell to the departing guests. His father's rant made him feel ashamed and powerless at the same time.

### **Svi. Suspicions**

Rondo suspects that his father Rwafa could have been the one who orchestrated the murders of his daughters Yuna, six and Rhoda, five; and his father-in-law, Basil Mzamane. Recent events have been driving Rondo insane and making him see something else that he had always taken for granted. This is when his friend, Gaston, ask him whether he knows about the Second Street accidents. (pg 33) Rondo feels trapped by this revelation. However, he now accepts what he had refused to think about why his father left the house in morning and what he did before he returned in the evenings. Consequently, the accumulation of events and the history behind them makes him so numb that he is almost a zombie when he has the butt of a gun pointing at his father.

### **Svii. Wedding/ marriage/ignominy**

Rondo's father fails to acknowledge his marriage to Selina. His father actually frowns and even spit at it instead thus bringing tension in the whole family. Rwafa is one bombed-out battlefield of scars and cannot forgive his 'enemies'. He calls it an ignominy of marrying a muNdevere and further chagrins his son for having a granddaughter with Ndevere blood as first in the family. After this marriage, nothing can appease Mr. Rwafa. It is as if his son has been written out, written off, disappeared. . (Pg. 31, 34) This has always brought tears to Rondo's eyes to see his mother and wife together. Due to this tension Rwafa conveniently leaves town 'on State Business' for two weeks and does not attended his son's wedding. Not surprising, the bill for the couples wedding is met by Basil Mzamane though his mother helps in tears. Another result of this strained relationship is that Rondo has lost touch with his father. He feels more close to his father-in-law, Basil Mzamane and would choose him as his father if he had a choice.

**{Any 4 well developed points=3x4=12marks}**

### **Conclusion**

In conclusion, Rondo's troubles, bitterness, misgivings, powerlessness and low self-esteem are as a result of what his father did or did not do while he was growing up.

**{Any plausible conclusion=2mks}**

**Language =0-5=1**

6-10=2

11-15=3

16-20=4