

Name 002824 Index Number /

101/2
ENGLISH
Paper 2
(Comprehension, Literary
Appreciation and Grammar)
Oct./Nov. 2015
2½ hours

Candidate's Signature

Date



THE KENYA NATIONAL EXAMINATIONS COUNCIL
Kenya Certificate of Secondary Education
ENGLISH
Paper 2
2½ hours

00103053

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 11 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		



915011



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)

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(b) According to the passage, how do professional liars manage to hide their deception? (4 marks)

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- (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)

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- (d) Explain how police interrogators use their knowledge of how body language relates to spoken language. (2 marks)

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- (e) **Make notes** on the relationship between lying and our body language as revealed in the passage. (5 marks)

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(f) How can we tell that the authors of this passage do not approve of lying? (2 marks)

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(g) "The subconscious mind sends out nervous energy." Rewrite beginning: Nervous ... (1 mark)

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(h) Explain the meaning of each of the following as used in the passage:

(i) fall for it, hook, line and sinker; (1 mark)

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(ii) perceptive. (1 mark)

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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)

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(b) Explain what the playwright achieves by using dirty humour in this excerpt. (4 marks)

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(c) Identify and describe the dramatic irony in this excerpt. (2 marks)

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(d) What does this excerpt reveal about the character of the peasant woman? (4 marks)

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(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)

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- (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)

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- (g) Rewrite the following in indirect speech:
"I didn't see it", Grusha said. (1 mark)

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- (h) Describe what happens immediately after the events presented in this excerpt. (3 marks)

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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)

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(b) Identify and illustrate any two character traits of the Crow. (4 marks)

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(c) What does the fox mean by "That's for me, as I am a fox"? (2 marks)

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(d) Identify and illustrate any **three** stylistic features in this story. (6 marks)

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(e) Explain what this story reveals about human relationships. (4 marks)

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(f) Explain the meaning of the word 'caw' as used in the story. (1 mark)

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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 ...)

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(ii) Is it that difficult to understand what the speaker is saying? (Replace the underlined word with an appropriate phrasal verb.)

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(iii) She won the admiration of the judges and was awarded the coveted trophy.
(Begin: Not only ...)

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(iv) I will give you the money if you tell me the truth.
(Begin: Only if ...)

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(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)
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 - (ii) I have wondered where the treasure is hidden. (often)
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THIS IS THE LAST PRINTED PAGE.