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LANGUAGE FOUNDATIONS

Topical Questions & Examinations

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Enjoy & Master Advanced English Language

Topical Questions and Examinations: Form Six Topics

Ngaiza Series of Advanced English Language

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PREFACE

This book was written because you deserve better.

Advanced Level English rewards the exact and confident use of language, yet many students arrive in Form Five having learned to fear the subject rather than to use it. English has been in their ears since childhood, so it is easy to believe they should already know it, and easy to despair when the marks do not come. Students learn about the language, sit examinations that ask them to use it precisely, and leave believing English is a wall of rules and exceptions to be survived under pressure. That is not English. That is fear standing in for skill.

English is the language in which every other subject is taught and examined, and the language in which a Tanzanian graduate will study, work, and be understood in the world. It is built of sounds, words, sentences and meanings that follow rules you can learn, from the phonemic alphabet to the shape of a paragraph. It is more orderly, and far more learnable, than its reputation suggests. But mastering it under examination conditions takes more than a textbook to read. It takes practice: attempting real questions, correcting real mistakes, and learning, answer by answer, how to turn what you know into marks. That is what this book sets out to give you.

Why a book of questions and answers?

You do not learn to swim by reading about water, and you do not learn English by reading model answers. You learn it by attempting a question, getting it wrong, finding out exactly why, and trying again. This book is built entirely around that truth. Every examinable skill in the Advanced English syllabus is turned into questions you must answer yourself, each followed by a full model answer that shows not only the right answer but the exact, natural English that earns examination marks. Used honestly, with the answer covered until you have written your own, it trains the very thing the examination measures: not what you know about English, but how precisely you can use it.

How this book is organised

This volume, Language Foundations, covers the building blocks on which the whole subject stands, in six chapters: standard pronunciation; vocabulary development; grammar and usage; oral messages and types of meaning; complex and stylistic meanings; and reading texts critically.

The first part, Topical Questions and Answers, takes each chapter in turn. Every question is followed at once by its model answer, so you can attempt it and then check yourself immediately. Within each chapter the questions rise in demand, moving from a single sound to a whole passage, so that the difficulty grows as your confidence does.

The second part, the Examination Questions, brings together questions at full examination standard, phrased in the indirect manner of the real paper so that you must decide for yourself what each is truly asking. The questions come first; their model solutions follow in the third part, each closing with an Examiner's Note that names the demand of the question, the trap that costs candidates marks, and the single move that lifts an answer into the top band. In this way every question in this book, from the first to the last, has a complete, well-reasoned solution you can learn from, but only after you have attempted it with the solutions closed.

Before the questions begin, a short Student Survival Guide shows you how to study English, how to use this book, and how to beat the two traps, fear in place of method and the near-enough in place of the exact, that quietly cost good students their marks. Read it first. It is the shortest and most important part of the book.

The team behind this book

Enjoy and Master Advanced English is the work of the Ngaiza Education Hub, built by a team of experienced language educators who share one conviction: that Tanzanian students deserve world-class materials written for their context, their syllabus, and their aspirations.

Writers: Mr. Seif Bakari and Mr. Karim Kassim.

Editor: Dr. Laurean Peter.

Designer: Mr. Frank Mwita.

I am grateful to every member of this team for their dedication, their expertise, and their refusal to settle for "good enough". I thank too the students whose hard questions and honest struggles shaped every answer in this book. They reminded us, again and again, that a question a student cannot learn from has failed, no matter how correct its answer may be.

To every student of Advanced English opening this book for the first time: English is not the wall it seems, and it is not a gift reserved for a few. It is a skill, as orderly as the rules that build it, and as rewarding as the confidence that arrives when you can finally use it. Give it your honest effort, with the answer covered and your pen moving, and this book will give you its honest best in return.

Ngaiza, Lusima
Series Creator and Director

STUDENT SURVIVAL GUIDE

How to turn what you know into marks.

Why English Feels Hard, Then Rewards You

You have been told, perhaps for years, that English is the hardest subject on your timetable, the one that decides whether a good arts result slips into a disappointing one. You sit down to it already braced, as though the language itself were raised against you: a wall of sounds you do not make at home, rules that seem to change with every word, and exceptions that punish the confident. That feeling is real, and it is where most marks are lost. It is also misleading. English is not the least learnable subject on your paper. It is the most learnable, because its marks are not awarded for a gift you were born with. They are awarded for rules you can be taught, and this book exists to teach them.

The first trap is believing English is a talent, not a skill. Somewhere it was quietly decided that a few students are simply good at English and the rest can only hope for a pass. Nothing has cost more marks than this belief, because it turns a subject you could master into a lottery you feel lucky to win. In truth almost every mark on the paper is a rule applied on purpose: a sound written with the right symbol, a word given its exact meaning, a sentence corrected by a pattern you have practised. Talent is not required. Method is.

The second trap is answering in general when the paper asks for the exact. Under pressure the pen reaches for the near enough: "it means something bad" for a word the paper wanted defined precisely, a summary of ninety words where sixty were asked, a sound written roughly when a single wrong symbol loses the mark. English is the subject that pays for precision and refuses to pay for effort. A long, earnest answer that is not exact scores less than a short one that is.

On the answer sheet the two traps meet in one student: afraid of the subject, and so answering vaguely, hoping something will be right. The cure for both is the same discipline, and this book is built to drill it into you, for every model answer is exact, tied to the word or sound or sentence in front of it, and never merely near.

One example makes the difference clear.

The same question, answered by two students.

The question. Give the meaning of the word "harbour" as it is used in this sentence: "She did not harbour any resentment."

The answer that fails. "Harbour means a place by the sea where ships shelter." *(It gives a dictionary meaning, ignores the words "as it is used", and scores nothing, because that is not what the word means here.)*

The answer that scores. Here 'harbour' means to hold or keep a feeling in the mind. Read in its sentence the word is a verb, not the noun about ships, and only the meaning that fits the sentence earns the mark.

Both students had met the word before. Only the second read it in its place, and only the second scores. That gap, repeated across a whole paper, is the distance between the grade you fear and the grade you want. This guide, and every answer that follows it, exists to move you across it: from knowing English to answering in English.

How to Use This Book

This is not a book to read. It is a book to work. A model answer you have only read feels learned and is forgotten by morning; a model answer you have struggled toward, and then compared against your own, is learned for good. Work every question in four steps.

1. **Cover the model answer.** Read the question, then answer it in full on paper, in proper sentences, before you look at anything.
2. **Uncover and compare.** Read the model answer twice: once for the answer itself, and once for the way it is built. Did you give the same meaning, make the same correction, choose the same word, and tie it to the passage as the model does?
3. **Mark yourself honestly.** Award yourself a mark only where your answer truly made the same point, in the same exact form. A near miss is a miss, and in English the near miss is where marks quietly drain away.
4. **Fix one thing, then move on.** Correct your single biggest weakness in your own words, and carry that lesson into the next question.

Rise with the questions, and do not skip the early ones. Within each chapter the questions climb, from a single sound to a word, from a word to a sentence, from a sentence to a whole passage, and rise in demand as they go. The gentle opening questions build the ground the harder ones stand on; a student who leaps to the last questions before owning the first is running before the feet are sure. Work each chapter in order.

Meet the three parts in turn. Part One teaches, question by question, with the model answer beneath each. Part Two sets examination questions in the indirect manner of the real paper, their demand folded into the wording. Part Three gives a full model solution to every one, each closing with an Examiner's Note that names the demand, the trap, and the move that wins the mark.

Treat the examination questions as real practice. The questions at the back of this book are not extra reading. Sit them in a quiet room, with the solutions covered, then mark yourself against the models. That is the closest rehearsal for the real day you can give yourself.

How to Write English for Marks

Marks in English are not awarded for how much you write or how hard you try. They are awarded for showing, exactly and correctly, that you can use the language. Five habits carry most of those marks.

Answer the exact question, in the exact form it asks for. The instruction carries half the mark. “As used in the passage” means tie your answer to the passage; “in one word” means one word, not a sentence; “in phonemic script” means the symbols between slashes, not a description of the sound. Give the form that is asked for, and your content can then be marked.

Be precise, for in English a single word or sound carries the mark. The near synonym is a miss: “gazed” is not “glanced”, and “cheap” is not “affordable”. One wrong symbol is a miss: the sound of “thin” is not the sound of “tin”, and the weak vowel is not the letter it hides behind. Reach for the exact word, the exact sound, the exact class, and never settle for the one that is merely close.

Keep the word limit and the layout. A summary that runs over its limit is cut off at the limit, however good the sentence that is lost; a letter or notice written without its proper layout forfeits the marks its content had earned. The form is not decoration. It is part of the task, and it is marked.

Match the register to the reader and the purpose. The words, the tone and the layout must fit the person you are writing to and the reason you are writing. A formal notice is not a message to a friend, and an application is not a complaint. Choose the wrong register and you send the wrong message about yourself, and the examiner marks the mismatch.

Write natural English, and let no first-language habit slip through. Read every answer back and ask, not only whether it is correct, but whether it sounds like English as an English speaker would say it. The commonest marks lost by Tanzanian candidates are lost here, to phrases carried straight over

from Kiswahili: “discuss about”, “cope up with”, “more better”. Naming the habit is half the cure, and this book returns to it in every chapter.

One example shows the habits at work.

The same message, written two ways.

The task. Rewrite this as a formal notice for the school board: “Hey guys, the library is closing at 6 today so don't get locked inside!”

The version that loses marks. “Hey everyone, the library will close at 6 today, so please don't get locked in.” *(The words and tone are still those of a chat; only a few words have changed, and the notice does not look like a notice.)*

The version that scores. “NOTICE. The library will close at 6:00 p.m. today. All students are advised to leave the building before that time.” The register is now formal, the layout is that of a notice, and the message fits its reader. Same information, but only the second is written for marks.

How to Handle Sounds, Words and Sentences

English is written in words, but a few marks live in the disciplined handling of its tools.

Learn the phonemic alphabet, for the first chapter stands on it. One symbol stands for one sound, and until the symbols are yours you can neither write a word as it is spoken nor mark where the stress falls. Learn them as carefully as you once learned the ordinary alphabet, for they are the instrument every pronunciation question is played on.

Name the part precisely: the word class, the tense, the figure of speech. An examiner who asks you to identify the device wants the word “metaphor”, not “a kind of comparison”; one who asks for the tense wants “past perfect”, not “a past form”. The exact name is the mark. Learn the terms, and use them.

Reach for a table or a transcription only where the question invites it. Setting out sounds, prefixes and suffixes, or a comparison of two registers in a neat table can earn marks where the question asks for such a display, and a transcription between slashes shows a sound faster than a sentence about it. Where the question does not ask for them, clear prose remains the surer vehicle, and a needless table only spends time you will want later.

How to Fail Productively

You will answer questions wrongly. Every strong candidate does. What decides your grade is the five minutes after you get one wrong.

The unproductive response is to cross out your attempt, read the model answer, nod, and move on. Your page looks complete and your memory has learned nothing, because you have only watched someone else answer.

The productive response is to stop, and not to cross out. Set your answer beside the model and find the exact point where the two part. Then name the cause. Was it knowledge, because you did not know the rule, the word or the sound? Was it precision, because you were close but not exact? Was it form, because you broke the word limit, the layout or the register? Or was it reading, because you answered the question you expected instead of the one on the page? Each fault has its own cure, and naming yours is half of it. Fix that one thing, cover the model again, and write the answer afresh.

A wrong answer you have diagnosed is worth more than a right answer you have copied.

How to Revise on Your Own

Most revision feels productive and is not. Re-reading model answers, underlining them, copying them out neatly, all feel like work while the eyes move and the memory rests. A tidy notebook is not understanding. These methods are.

Sit the examination questions under the clock. The questions at the back of this book are your single best revision tool. Work a set in a quiet room, timed, with the solutions closed, then mark yourself. Nothing else rehearses the real pressure.

Read passages and answers aloud, and hear your own English. Where your tongue stumbles is exactly what your ear has not yet mastered, and reading aloud trains the rhythm, stress and sounds that a silent eye skips over. The stumble is the lesson.

Keep an error log, and hunt your own first-language slips. Each time a Kiswahili habit slips into your English, "I am having a car", "the peoples are", write the correct form down once, with the wrong one beside it. A mistake you have named and written stops returning; a mistake you only felt embarrassed by comes back in the examination.

Learn the symbols, the affixes and the terms as carefully as the ideas. The phonemic symbols, the common prefixes and suffixes, and the names of the figures of speech are not background. They are marks you can bank, learned as you would learn vocabulary, a few each day until they are sure.

Use English beyond this book: speak it, write it, read it every day. The paper does not test a fact you stored the night before. It tests a living skill. A student who speaks and writes English daily arrives already fluent in what the examination measures; one who only studied it arrives translating in the hall.

Revise your weakest skill first, not your favourite. The chapter you enjoy is the one you already know; the skill you avoid, whether transcription, summary or grammar, is the one the paper will surely ask. Turn to the weakness first, while your patience is fresh.

How to Face the Examination

The examination does not test how clever you are. It tests whether you can show what you know, clearly and correctly, under pressure, in a fixed time. That is a skill, and skills can be practised.

Read every question twice before you write. Most lost marks come from answering the question you expected instead of the one on the page. A question may ask for the meaning "as used in the passage", or for one word, or for a correction of only the underlined part; the second reading catches the instruction the first reading rushed past.

Obey the instruction word. Each instruction asks for a particular kind of answer, and giving the wrong kind loses marks even when your English is sound.

Instruction word	What it asks for
Transcribe	Write the word in phonemic script, between slashes, one symbol for each sound; mark the stress if you are asked.
State; Give	Give a short, exact answer. No explanation is needed or rewarded.
Identify; Name	Give the exact term: the word class, the tense, or the figure of speech.
Explain	Give the reason, or the meaning in full, not merely a label.
Comment on	Say what the feature is and what effect or purpose it serves.
Distinguish between; Differentiate	Set the two side by side and show the difference, point against point.
Summarise	Put the required content into your own words, within the stated word limit.
Rewrite; Correct	Change the sentence as instructed, keeping its meaning and altering only what is asked.
Compose; Write	Produce a full text, a letter, notice or composition, in the correct layout and register.

Plan before you write the longer answers. Jot the points you will make before you begin a summary, a letter or a composition. A planned answer, built in order, scores more than a longer one written as the thoughts arrive.

Scale your answer to the marks it carries. A question worth a mark or two wants a phrase, not a paragraph; one that carries many wants structure and development. The marks beside a question tell you how much to write, so read them and answer to their size.

Attempt every question, and leave nothing blank. Marks are easiest to win at the start of an answer and hardest at the end, so a question begun is worth more than a question skipped. Where you are unsure, write your best exact attempt; a blank space can score nothing, but a reasoned answer often scores something.

The night before, do not cram; rest. Your mind files what you have practised while you sleep, and a calm, rested candidate outperforms a tired one who revised until midnight. Rest is part of the preparation, not a reward for finishing it.

You now carry what the strongest candidates bring into the hall and most never receive: a way to work this book that turns reading into practice, the habits to write English that scores, an honest method of revision, and a clear head for the examination itself. English was never the wall it seemed. It is a skill, and skill answers to work. Turn the page, cover the first model answer, and begin.

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PART ONE
TOPICAL QUESTIONS AND ANSWERS

Chapter One

STANDARD PRONUNCIATION

Attempt each question in full on paper before you read the model answer beneath it. The questions climb from the single sound to the whole sentence, and rise in demand as they go. Work with the answer covered; uncover it only when your own is written.

The Sounds of English and the Phonemic Alphabet

Before a single word can be said correctly, its sounds must be known. This section fixes the tool the whole chapter depends on: the phonemic alphabet, one symbol for one sound. You will learn to write a word as it is spoken, to read a pronunciation back into ordinary spelling, and to trust your ear rather than the deceiving eye of English spelling.

BINDER Question 1

Twenty-six letters are asked to carry more than forty sounds, and so the same letter c tells a different story in "cat", "city" and "ocean".

Set out the sounds of standard spoken English, and explain why writing them down calls for a special alphabet.

Model Answer

English is written with twenty-six letters but spoken with about forty-four separate sounds, so letters and sounds do not match one to one. To record pronunciation exactly we use the International Phonetic Alphabet (IPA), in which one symbol always stands for one sound. A word written this way is placed between slanted lines, as in cat /kæt/. The standard accent used throughout is the standard British one, Received Pronunciation (RP), the form the examination assumes.

Letters are not sounds. The letter c is /k/ in "cat" but /s/ in "city"; the two letters th together stand for a single sound, /θ/. Ordinary spelling therefore cannot be trusted to show how a word is said.

One symbol, one sound. In the phonemic alphabet every symbol has a fixed value. Once the symbols are known, any word can be written and read exactly as it is spoken, whatever its spelling.

The sounds of standard English fall into four groups. Each is shown here with its symbol and a key word:

Consonants (24)	/p/ pen /b/ bad /t/ ten /d/ dog /k/ cat /g/ go /tʃ/ church /dʒ/ judge /f/ fan /v/ van /θ/ thin /ð/ this /s/ sun /z/ zoo /ʃ/ ship /ʒ/ measure /h/ hat /m/ man /n/ no /ŋ/ sing /l/ leg /r/ red /w/ wet /j/ yes
Short vowels (7)	/ɪ/ sit /e/ bed /æ/ cat /ʌ/ cup /ɒ/ dog /ʊ/ book /ə/ about
Long vowels (5)	/iː/ see /ɑː/ car /ɔː/ saw /uː/ too /ɜː/ bird
Diphthongs (8)	/eɪ/ day /aɪ/ my /ɔɪ/ boy /əʊ/ go /aʊ/ now /ɪə/ near /eə/ hair /ʊə/ tour

The Master Key: These forty-four sounds are the raw material of every English word. Learn their symbols and you can record the true pronunciation of any word, and read back a word you have never heard said.

BINDER Question 2

The eye sees five simple words; the ear hears something the spelling only half admits.

Write each of the following words in phonemic transcription: cat, ship, thin, queen, box.

Model Answer

Written between slashes, the five words are transcribed as follows:

Word	**Transcription**	**What to notice**
cat	/kæt/	three letters, three sounds
ship	/ʃɪp/	sh is one sound, /ʃ/
thin	/θɪn/	th is one sound, /θ/
queen	/kwiːn/	qu is two sounds, /kw/
box	/bɒks/	x is two sounds, /ks/

The Master Key: A single sound may hide behind two letters (sh = /ʃ/, th = /θ/), while a single letter may stand for two sounds (x = /ks/). The rule is simple: count sounds, not letters.

BINDER Question 3

Here the code is reversed: the sounds are given, and the spelling must be found.

Each word below is written in phonemic script. Write it in ordinary spelling:

/fɔːk/, /naɪf/, /tʃɜːtʃ/, /ˈtiːtʃə/, /skuːl/.

Model Answer

Transcription	**Word**
/fɔːk/	fork
/naɪf/	knife
/tʃɜːtʃ/	church
/ˈtiːtʃə/	teacher
/skuːl/	school

The Master Key: Two things the transcription reveals that the spelling hides: the k of knife is silent, written but not sounded; and teacher ends in the weak sound /ə/ (the schwa), not the letters -er said in full. The mark ˈ before a syllable shows where the stress falls, as in /ˈtiːtʃə/.

BINDER Question 4

A word may parade seven letters and yet contain only three sounds.

State how many sounds (phonemes) each word contains, and write it in transcription: through, knee, box, judge.

Model Answer

Word	Transcription	Sounds
through	/θruː/	3 (/θ/, /r/, /uː/)
knee	/niː/	2 (/n/, /iː/)
box	/bɒks/	4 (/b/, /ɒ/, /k/, /s/)
judge	/dʒʌdʒ/	3 (/dʒ/, /ʌ/, /dʒ/)

The Master Key: Letters and sounds rarely match in number. "Through" shows seven letters but three sounds; "box" shows three letters but four sounds; and in "judge" the one sound /dʒ/ is heard twice. Always count the sounds you hear, not the letters you see.

REAL Question 5

Turn the phonemic alphabet on the names you say every day, and your own map appears in a new script.

Write these Tanzanian place names as they are said in standard English, in phonemic transcription, and mark the stressed syllable: Dodoma, Arusha, Mwanza, Rufiji.

Model Answer

Name	Transcription	Stress
Dodoma	/dəˈdəʊmə/	on the second syllable
Arusha	/əˈruːʃə/	on the second syllable
Mwanza	/ˈmwænzə/	on the first syllable
Rufiji	/ruːˈfiːdʒi/	on the second syllable

The Master Key: Even familiar names obey the phonemic alphabet. The weak final vowel in Dodoma, Arusha and Mwanza is the schwa /ə/, the commonest vowel in English, and the stressed syllable is marked with ˈ placed just before it.

REAL Question 6

A Form Five notebook from Mbeya offers its transcriptions with confidence; two of them betray the ear behind the pen.

A student transcribed the words below. Find the errors, correct them, and say what has gone wrong:

this /dɪs/, thick /tɪk/, ship /ʃɪp/, measure /ˈmeʒə/.

Model Answer

Two of the four are correct: ship /ʃɪp/ and measure /ˈmeʒə/. The other two are wrong:

Written	Correct	The sound at fault
this /dɪs/	/ðɪs/	first sound is /ð/, not /d/
thick /tɪk/	/θɪk/	first sound is /θ/, not /t/

The two "th" sounds have been replaced by /d/ and /t/. Kiswahili does not use the sounds /θ/ and /ð/, so a speaker reaches for the nearest familiar sounds, /t/ and /d/. This is the single commonest pronunciation error among Tanzanian learners.

The correction is a matter of the tongue. For both "th" sounds the tongue-tip touches lightly between the teeth: voiceless /θ/ in "thick", and voiced /ð/ in "this". Held there, the sound cannot collapse into /t/ or /d/.

HOT Question 7

Four words end in the same four letters, "ough", and not one of them rhymes with another.

Using clear examples, explain why English spelling is an unreliable guide to pronunciation, and how the phonemic alphabet removes the difficulty.

Model Answer

English spelling and English pronunciation drifted apart over many centuries, so the written word is a poor guide to the spoken one. The phonemic alphabet exists to close that gap. The unreliability of spelling shows itself in several ways.

One spelling can carry many sounds. The letters "ough" are said differently in "through" /uː/, "though" /əʊ/, "cough" /ɒf/, "rough" /ʌf/ and "bough" /aʊ/. Four letters, five pronunciations; so spelling alone cannot tell a reader how to say the word.

One sound can wear many spellings. The single sound /iː/ is written differently in "see", "sea", "field", "key", "machine" and "people". The ear hears one sound; the eye meets six disguises.

Letters fall silent. Many letters are written but never sounded: the k in "knife", the b in "climb", the w in "write". The spelling preserves a history the pronunciation has abandoned.

The phonemic alphabet gives one symbol for one sound. Because each IPA symbol has a single fixed value, a word written in transcription can be pronounced exactly, and a word heard can be written exactly, whatever its ordinary spelling. /θruː/ can only be "through", said one way.

The Master Key: Spelling records how English was once said and how it is built; transcription records how it is said now. For pronunciation, therefore, the phonemic alphabet is the reliable guide that ordinary spelling can never be.

HOT Question 8

Sort by the ear, not the eye, and words that look alike fall into different families.

Group the following words by their vowel sound, not their spelling, and give the phonemic symbol for each group: meat, met, great, meet, bread, beat, threat, feet.

Model Answer

Sorted by sound rather than by letters, the eight words fall into three groups:

Vowel sound	Key word	Words
/iː/	see	meat, meet, beat, feet
/e/	bed	met, bread, threat
/eɪ/	day	great

The spelling "ea" is especially treacherous: it is /iː/ in "meat" and "beat", /e/ in "bread" and "threat", and /eɪ/ in "great". Only the ear, guided by the phonemic alphabet, sorts the words correctly.

The Master Key: Grouping words by their sound rather than their letters is exactly the discipline this whole chapter is built to train, and exactly what the examiner is testing when such a task appears.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Write each word in the phonemic alphabet: dog, fish, tree, phone, watch, glass, book, road.

B. Read the transcription and write the ordinary word: /kʌp/, /haʊs/, /ˈwɪndəʊ/, /braʊn/, /ˈpepə/, /jes/.

C. How many sounds (phonemes) are in each? eight, box, laugh.

D. The sound /f/ wears three different spellings below. Find it in each: fan, phone, laugh.

Key

A. dog /dɒg/, fish /fɪʃ/, tree /triː/, phone /fəʊn/, watch /wɒtʃ/, glass /glɑːs/, book /bʊk/, road /rəʊd/.

B. cup, house, window, brown, pepper, yes.

C. eight /eɪt/ = 2; box /bɒks/ = 4; laugh /lɑːf/ = 3.

D. fan → f; phone → ph; laugh → gh (all the sound /f/).

Consonant Sounds and How They Are Made

This section builds the consonant system, and above all the consonants that give Tanzanian speakers the most trouble. You will learn to describe any consonant by three things, its place, its manner and its voice, to sound the clusters that English allows, and to correct the handful of substitutions a Kiswahili-speaking background makes most often.

BINDER Question 9

Every consonant is a small act of blocking the breath; the sound depends on where you block it, how you block it, and whether the voice is switched on.

Explain the three things that describe any English consonant, then sort these eight sounds into voiced and voiceless: /p/, /b/, /f/, /v/, /s/, /z/, /t/, /d/.

Model Answer

A consonant is a sound made by obstructing the flow of air through the mouth. Every English consonant can be described by three things: the place where the air is obstructed, the manner in which it is obstructed, and whether the vocal cords vibrate.

Place tells you where. The obstruction may be at the lips, at the teeth, at the bony ridge behind the teeth, or further back towards the throat.

Manner tells you how. The air may be stopped completely, squeezed into a hiss, or sent out through the nose.

Voice tells you whether the cords vibrate. Rest a hand on your throat. For a voiced sound you feel a buzz; for a voiceless sound you feel nothing.

Sorted by voice, the eight sounds fall into pairs. In each pair the mouth does the same thing, and only the voice differs:

Voiceless	**Voiced**
/p/ as in pen	/b/ as in bad
/f/ as in fan	/v/ as in van
/s/ as in sun	/z/ as in zoo
/t/ as in ten	/d/ as in dog

The Master Key: Every consonant has a place, a manner and a voice; most come in voiceless and voiced pairs whose only difference is the buzz of the cords.

BINDER Question 10

The lips, the teeth and the ridge behind them are the workshops where consonants are shaped.

Name the place of articulation of each sound, and give a word that contains it: /p/, /f/, /t/, /k/.

Model Answer

Sound	Place of articulation	Example
/p/	bilabial: both lips	pen
/f/	labiodental: bottom lip and top teeth	fan
/t/	alveolar: the ridge behind the teeth	ten
/k/	velar: back of the tongue against the soft palate	cat

The place of articulation is simply the point in the mouth where the air is blocked or narrowed to make the sound.

The Master Key: Find a consonant's place by asking where in the mouth the air is stopped: at the lips, the teeth, the ridge, or the soft palate at the back.

BINDER Question 11

The air can be stopped dead, squeezed to a hiss, or turned down the nose, and each escape makes a different kind of sound.

State the manner of articulation of each sound: /t/, /s/, /m/, /l/, /tʃ/.

Model Answer

Sound	Manner	How the air escapes
/t/	plosive	stopped completely, then released with a small burst
/s/	fricative	squeezed through a narrow gap, making friction
/m/	nasal	sent out through the nose
/l/	lateral	flows over the sides of the tongue
/tʃ/	affricate	a plosive released slowly into a fricative

The Master Key: Manner tells you how the air escapes: stopped for a plosive, hissed for a fricative, sent through the nose for a nasal, while an affricate is a stop that opens into a hiss.

BINDER Question 12

English is content to pile three or four consonants together, where an ear trained on Kiswahili wants to slip in a vowel.

Write these words in transcription, sounding every consonant: sixth, strength, asked, texts.

Model Answer

Word	Transcription	The cluster
sixth	/sɪksθ/	four consonants close the word: /k/, /s/, /θ/ after the vowel
strength	/streŋθ/	opens with /str/ and closes with /ŋθ/
asked	/ɑːskt/	ends with three consonants: /s/, /k/, /t/
texts	/teksts/	ends with four consonants: /k/, /s/, /t/, /s/

The Master Key: English crowds consonants together; sound every one of them and add no vowel in between, so "texts" stays /teksts/.

REAL Question 13

In a Singida classroom, "three" arrives as "tree" and "this" as "dis"; two sounds are missing, and the ear supplies the nearest ones it owns.

Transcribe think, this, three, breathe. Then correct a speaker who says think as /tɪŋk/ and this as /dɪs/, and say what has gone wrong.

Model Answer

Word	Transcription	The "th" sound
think	/θɪŋk/	voiceless /θ/
this	/ðɪs/	voiced /ð/
three	/θriː/	voiceless /θ/
breathe	/briːð/	voiced /ð/ at the end

The speaker has replaced /θ/ with /t/ and /ð/ with /d/. The correct forms are /θɪŋk/ and /ðɪs/. Both "th" sounds are fricatives made with the tongue between the teeth: /θ/ is voiceless, /ð/ is voiced.

These two sounds do not occur in Kiswahili. A speaker whose first language lacks them reaches for the nearest familiar stops, /t/ and /d/, which is why "think" hardens into "tink".

The Master Key: The two "th" letters spell two fricatives, voiceless /θ/ in "think" and voiced /ð/ in "this"; keep the tongue between the teeth and neither can turn into /t/ or /d/.

REAL Question 14

"School" becomes "sukulu" and "start" becomes "sitati" when a vowel is slipped in to break the cluster; the habit comes straight from the mother tongue.

A speaker breaks up consonant clusters by adding vowels, saying school as /səˈkuːlu/, start as /sɪˈtaːti/ and street as /sɪˈtiriti/. Correct them, transcribe the words properly, and say what has gone wrong.

Model Answer

Word	Said as	Correct
school	/səˈkuːlu/	/skuːl/
start	/sɪˈtaːti/	/stɑːt/
street	/sɪˈtiriti/	/striːt/

Kiswahili builds its words from consonant-and-vowel syllables. Because a Kiswahili syllable rarely ends in a consonant or joins two consonants, the speaker inserts a vowel so the English word will fit that familiar pattern, and /skuːl/ swells into three syllables.

The Master Key: English lets consonants stand together; hold the cluster firm and add no helping vowel, so "school" stays one syllable, /skuːl/, not /səˈkuːlu/.

REAL Question 15

At the end of a word the voice often slips away, so "bag" hardens into "back" and "prize" cools into "price".

Correct a speaker who devoices or drops final consonants, saying bag as /bæk/, prize as /praɪs/ and hand as /hæn/. Transcribe each correctly and explain the fault.

Model Answer

Word	Said as	Correct
bag	/bæk/	/bæg/
prize	/praɪs/	/praɪz/
hand	/hæn/	/hænd/

A final voiced consonant loses its voice, or a final cluster loses its last sound. Because Kiswahili words end in a vowel, an English word ending in a consonant is hard to close cleanly, so the last sound is weakened to its voiceless partner or dropped altogether.

The Master Key: Finish the word: keep the voice on to the very end so "bag" does not fall to "back", and sound the whole final cluster so "hand" keeps its /d/.

REAL Question 16

"Share" and "chair" part company by a single sound, and "measure" hides a sound that owns no letter of its own.

Transcribe ship, chip, jeep, measure, and name the sound each begins or is built on. Then correct a speaker who says chip as /ʃɪp/.

Model Answer

Sound	Type	Example
/ʃ/	voiceless fricative	ship /ʃɪp/
/tʃ/	voiceless affricate	chip /tʃɪp/
/dʒ/	voiced affricate	jeep /dʒiːp/
/ʒ/	voiced fricative	measure /ˈmeʒə/

The speaker said /ʃɪp/ for "chip". The word "chip" is built on the affricate /tʃ/, a /t/ and a /ʃ/ run together, so it begins with a brief stop the plain fricative /ʃ/ of "ship" does not have.

The Master Key: An affricate is a stop that opens into a hiss: /tʃ/ in "chip" starts with a /t/ that the /ʃ/ of "ship" never has.

HOT Question 17

The mistakes are not careless; each one is a Kiswahili sound or syllable standing in for an English one the language does not use.

Explain why Tanzanian learners predictably mispronounce certain English consonants, using the "th" sounds and consonant clusters as your examples, and state the cure for each.

Model Answer

The commonest consonant errors among Tanzanian learners are not random slips. They follow directly from the sound system of Kiswahili, and two causes account for most of them.

Kiswahili has no dental fricatives. The sounds /θ/ and /ð/ do not occur in Kiswahili, so the learner substitutes the nearest stops, /t/ and /d/, and "think" becomes "tink". The cure is to place the tongue between the teeth and let the air pass with friction, rather than stopping it.

Kiswahili syllables end in a vowel. Kiswahili builds words from consonant-and-vowel syllables, so it has no consonant clusters and no words ending in a consonant. Meeting an English cluster, the learner either inserts a vowel, so "school" becomes "sukulu", or drops a consonant, so "hand" becomes "han". The cure is to practise the cluster as one firm unit, adding no vowel and dropping no sound.

In every case the error is the mother tongue lending its own habits to a new language. Naming the habit is the first step to correcting it, and the correction, once learned, holds.

The Master Key: Most consonant errors are Kiswahili habits carried into English; name the habit and the cure follows, whether it is the tongue between the teeth for "th" or the cluster held firm with no added vowel.

HOT Question 18

Sort consonants by the way they are made, and in each row one sound keeps different company from the rest.

In each row, pick the consonant that does not belong and say what sets it apart: (a) /p/, /t/, /k/, /b/; (b) /m/, /n/, /ŋ/, /l/; (c) /f/, /v/, /s/, /t/; (d) /p/, /b/, /m/, /k/.

Model Answer

Row	Odd one out	Why it differs
(a) /p/ /t/ /k/ /b/	/b/	it is voiced; the other three are voiceless
(b) /m/ /n/ /ŋ/ /l/	/l/	it is a lateral; the other three are nasals
(c) /f/ /v/ /s/ /t/	/t/	it is a plosive; the other three are fricatives
(d) /p/ /b/ /m/ /k/	/k/	it is velar; the other three are bilabial

Each row is sorted by a single feature: voice in (a), manner in (b) and (c), and place in (d). To find the odd sound, test each one against all three descriptions and see which breaks the pattern.

The Master Key: Classify by place, manner and voice, and any odd sound reveals itself, for it is the one that parts from its neighbours in a single feature.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Say whether each sound is voiced or voiceless: /p/, /z/, /k/, /v/, /ʃ/, /dʒ/, /n/, /f/.

B. Name the place of articulation of each: /b/, /d/, /g/, /f/, /m/, /j/.

C. Name the manner of articulation of each: /s/, /t/, /m/, /l/, /tʃ/.

D. Transcribe, sounding every consonant: desk, twelfth, crisps, world, films.

E. Correct the pronunciation of each: think /tɪŋk/, school /səˈkuːlu/, big /bɪk/, this /dɪs/, chip /ʃɪp/, hand /hændi/.

Key

A. Voiceless: /p/, /k/, /ʃ/, /f/. Voiced: /z/, /v/, /dʒ/, /n/.

B. /b/ bilabial; /d/ alveolar; /g/ velar; /f/ labiodental; /m/ bilabial; /j/ palatal.

C. /s/ fricative; /t/ plosive; /m/ nasal; /l/ lateral; /tʃ/ affricate.

D. desk /desk/; twelfth /twelfθ/; crisps /krɪsps/; world /wɜːld/; films /fɪlmz/.

E. think /θɪŋk/ (not /tɪŋk/); school /skuːl/ (not /səˈkuːlu/); big /bɪg/ (not /bɪk/); this /ðɪs/ (not /dɪs/); chip /tʃɪp/ (not /ʃɪp/); hand /hænd/ (not /hændi/).

Vowel Sounds: Short, Long and Diphthongs

English has about twenty vowel sounds where Kiswahili has five, which is why vowels, not consonants, give a Tanzanian speaker the most lasting trouble. This section maps the twenty, sorts the short vowels from the long, introduces the gliding diphthongs, and drills the minimal pairs in which a single vowel decides the whole meaning.

BINDER Question 19

Kiswahili gives the mouth five vowels to rest in; English asks it to find twenty.

Explain how English vowels are grouped and why they are harder for a Kiswahili speaker than consonants, then set out the short and long vowels with a key word for each.

Model Answer

A vowel is a sound made with the mouth open and the air flowing freely, with no obstruction. Vowels are told apart by the position of the tongue, the rounding of the lips, and their length. English has about twenty vowel sounds, falling into three groups: seven short vowels, five long vowels, and eight diphthongs. Kiswahili has only five vowels, so many English vowels have no Kiswahili home, and the ear must learn to hear distinctions it never made before.

The single, unmoving vowels sort by length into short and long:

Short vowels	**Long vowels**
/ɪ/ sit, /e/ bed, /æ/ cat, /ʌ/ cup,	/iː/ see, /ɑː/ car, /ɔː/ saw,
/ɒ/ dog, /ʊ/ book, /ə/ about	/uː/ too, /ɜː/ bird

The Master Key: English has about twenty vowels to Kiswahili's five, so a Tanzanian speaker must learn to hear and make vowels the mother tongue never used.

BINDER Question 20

"Ship" and "sheep" differ by more than length; the mouth changes shape as well.

Transcribe ship, sheep, full, fool, and state which vowel is short and which is long in each pair.

Model Answer

Word	**Transcription**	**Vowel**
ship	/ʃɪp/	short /ɪ/
sheep	/ʃiːp/	long /iː/
full	/fʊl/	short /ʊ/
fool	/fuːl/	long /uː/

The long vowel is not merely the short one held for longer. The tongue also sits in a different, tenser position, so /iː/ is higher and further forward than /ɪ/. The mark ː after a vowel shows that it is long.

The Master Key: A long vowel differs from its short partner in both length and quality; the mark ː shows the length, and the tongue shows the rest.

BINDER Question 21

A single letter can stand for several different vowels, so the ear must decide, not the eye.

Write the vowel sound, in the phonemic alphabet, at the heart of each word: bit, beat, bird, bought, boot.

Model Answer

Word	**Transcription**	**Vowel sound**
bit	/bɪt/	/ɪ/ (short)
beat	/biːt/	/iː/ (long)
bird	/bɜːd/	/ɜː/ (long)
bought	/bɔːt/	/ɔː/ (long)
boot	/buːt/	/uː/ (long)

The Master Key: Name a vowel by the sound you hear, never by the letter you see; the five written vowels stand for far more than five spoken ones.

BINDER Question 22

Some vowels do not stand still; they glide from one sound to another inside a single syllable.

Explain what a diphthong is, then transcribe day, my, boy, go, now, naming the glide in each.

Model Answer

A diphthong is a vowel that glides from one position to another within a single syllable. The mouth begins in one place and moves smoothly towards another, yet the two together count as one vowel. English has eight diphthongs, and each glides towards /ɪ/, /ʊ/ or /ə/.

Word	Transcription	The glide
day	/deɪ/	from /e/ to /ɪ/
my	/maɪ/	from /a/ to /ɪ/
boy	/bɔɪ/	from /ɔ/ to /ɪ/
go	/gəʊ/	from /ə/ to /ʊ/
now	/naʊ/	from /a/ to /ʊ/

The Master Key: A diphthong glides between two vowels in one syllable; hear where it begins and where it ends, and never let it settle into a single flat sound.

REAL Question 23

At a Mwanza fish market the difference between /ɪ/ and /iː/ is the difference between a ship and a sheep.

Each pair differs by a single vowel. Transcribe both words and name the vowel that separates them: ship and sheep, sit and seat, full and fool, cot and caught.

Model Answer

Pair	Transcription	Vowel that separates them
ship, sheep	/ʃɪp/, /ʃiːp/	/ɪ/ against /iː/
sit, seat	/sɪt/, /siːt/	/ɪ/ against /iː/
full, fool	/fʊl/, /fuːl/	/ʊ/ against /uː/
cot, caught	/kɒt/, /kɔːt/	/ɒ/ against /ɔː/

The Master Key: A single vowel carries the whole meaning; /ɪ/ and /iː/ make two different words, not one word said quickly.

REAL Question 24

When twenty vowels are squeezed into five, "bird", "bed" and "bad" begin to sound the same.

A speaker uses only Kiswahili's five vowels, saying bird as /bed/, bat as /bet/ and cup as /kap/. Correct each, transcribe it properly, and say what has gone wrong.

Model Answer

Word	Said as	Correct
bird	/bed/	/bɜːd/
bat	/bet/	/bæt/
cup	/kap/	/kʌp/

The learner replaces English vowels with the nearest Kiswahili ones. Kiswahili has no /ɜː/, no /æ/ and no /ʌ/, so /bɜːd/ falls to /bed/, /bæt/ to /bet/ and /kʌp/ to /kap/. Three separate English vowels collapse into the two Kiswahili vowels that lie nearest to them.

The Master Key: English keeps several vowels in the gaps between the Kiswahili five; /æ/ in "bat" and /ʌ/ in "cup" must be learned as new sounds, not borrowed from Kiswahili.

REAL Question 25

The commonest vowel in English is the one no one notices, the weak /ə/ hiding in the quiet syllables.

Transcribe these words and mark the weak vowel /ə/ (the schwa) in each: about, teacher, banana, Tanzania, computer.

Model Answer

Word	**Transcription**	**Where the schwa falls**
about	/əˈbaʊt/	the first syllable
teacher	/ˈtiːtʃə/	the last syllable
banana	/bəˈnɑːnə/	the first and last syllables
Tanzania	/ˌtænzəˈniːə/	the middle and last syllables
computer	/kəmˈpjuːtə/	the first and last syllables

The Master Key: Unstressed syllables in English usually shrink to the weak vowel /ə/; giving every syllable a full, strong vowel is one of the surest signs of a foreign accent.

REAL Question 26

"Go" said with a flat vowel becomes "gaw", and the glide that makes it English is lost.

A speaker flattens diphthongs into single long vowels, saying go as /gɔː/, face as /feːs/ and home as /hoːm/. Correct each, transcribe it properly, and explain the fault.

Model Answer

Word	**Said as**	**Correct**
go	/gɔː/	/gəʊ/
face	/feːs/	/feɪs/
home	/hoːm/	/həʊm/

The glide has been replaced by a single, unmoving vowel. Kiswahili vowels do not glide, so the learner holds one steady vowel where English moves between two. The diphthong /əʊ/ in "go" becomes a flat /ɔː/, and the word loses its shape.

The Master Key: A diphthong must move; keep the glide so "go" stays /gəʊ/ and "face" stays /feɪs/, never a flat /gɔː/ or /feːs/.

HOT Question 27

Sort by the ear, and words that share a letter drift into different vowel families.

Group these words by their vowel sound and give the symbol for each group: put, cut, book, cup, good, bus, full, done.

Model Answer

Vowel sound	Key word	Words
/ʊ/	book	put, book, good, full
/ʌ/	cup	cut, cup, bus, done

The letter "u" is treacherous: it is the short /ʊ/ in "put" and "full", but the different vowel /ʌ/ in "cut" and "bus", and it is /ʌ/ even in "done", where it is not spelt with "u" at all. Only the ear, not the spelling, sorts the words correctly.

The Master Key: Group by sound, not by spelling; the one letter "u" hides two different vowels, /ʊ/ and /ʌ/, and the ear must tell them apart.

HOT Question 28

If a language offers five vowels for twenty English ones, some English words are bound to collide.

Explain, with examples, why a speaker using only five vowels will confuse certain English words, and how minimal pairs prove that the missing vowels matter.

Model Answer

English uses about twenty vowels to keep its words apart, while Kiswahili uses five. When a speaker maps the twenty onto the five, words that English holds separate are forced together.

Twenty vowels cannot fit into five without loss. If /ɪ/ and /iː/ both become a single Kiswahili /i/, then "ship" and "sheep" become the same word, and the speaker can no longer tell the sailor's vessel from the farmer's animal.

Minimal pairs show exactly what is lost. A minimal pair is two words that differ by one sound alone. "Sit" and "seat", "full" and "fool", "bad" and "bed" each turn on a single vowel, so a speaker who cannot make that vowel cannot make the difference in meaning.

The cure is to hear the new vowel first, then make it. Once the ear catches the gap between /ɪ/ and /iː/, the mouth can be trained to hold them apart. Hearing must come before speaking.

The Master Key: Minimal pairs prove that a dropped vowel is a lost meaning; learn all twenty vowels, because English uses every one of them to tell words apart.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Write the vowel sound in each word, and say whether it is short or long: pin, seat, book, part, cup, moon, sock, bird.

B. Transcribe the whole word: seat, sit, cart, cot, caught, cut.

C. Transcribe each word and name the diphthong's start and end: rain, ride, coin, road, house.

D. Name the one vowel that separates each pair: ship and sheep, full and fool, cat and cut, bed and bad, cot and caught.

E. Correct the pronunciation of each: bird /bed/, cup /kap/, bat /bet/, go /gɔː/, home /hoːm/, about /aˈbaut/.

Key

A. pin /ɪ/ short; seat /iː/ long; book /ʊ/ short; part /ɑː/ long; cup /ʌ/ short; moon /uː/ long; sock /ɒ/ short; bird /ɜː/ long.

B. seat /siːt/; sit /sɪt/; cart /kɑːt/; cot /kɒt/; caught /kɔːt/; cut /kʌt/.

C. rain /reɪn/ (/e/ to /ɪ/); ride /raɪd/ (/a/ to /ɪ/); coin /kɔɪn/ (/ɔ/ to /ɪ/); road /rəʊd/ (/ə/ to /ʊ/); house /haʊs/ (/a/ to /ʊ/).

D. ship and sheep, /ɪ/ against /iː/; full and fool, /ʊ/ against /uː/; cat and cut, /æ/ against /ʌ/; bed and bad, /e/ against /æ/; cot and caught, /ɒ/ against /ɔː/.

E. bird /bɜːd/ (not /bed/); cup /kʌp/ (not /kap/); bat /bæt/ (not /bet/); go /gəʊ/ (not /gɔː/); home /həʊm/ (not /hoːm/); about /əˈbaʊt/ (not /aˈbaut/).

Minimal Pairs, Homophones and Silent Letters

This section gathers the traps where sound and spelling part company: minimal pairs that turn on a single sound, homophones that share a sound but not a meaning, homographs that share a spelling but not a sound, and silent letters that are written yet never heard. Examiners favour these because they test the ear against the eye, and marks are lost wherever the two are confused.

BINDER Question 29

Change one sound, and the word, along with its meaning, changes entirely.

Explain what a minimal pair is, then name the single sound that separates the two words in each pair: pan and ban, sink and think, cat and cot, rice and lice.

Model Answer

A minimal pair is two words that differ by exactly one sound in the same position, and that difference is enough to change the meaning. Minimal pairs prove that a sound is a phoneme, a sound that does real work in the language.

Pair	Transcription	Sound that separates them
pan, ban	/pæn/, /bæn/	/p/ against /b/
sink, think	/sɪŋk/, /θɪŋk/	/s/ against /θ/
cat, cot	/kæt/, /kɒt/	/æ/ against /ɒ/
rice, lice	/raɪs/, /laɪs/	/r/ against /l/

The Master Key: A minimal pair isolates one sound; if changing that sound changes the word, the sound is a phoneme, and it must be pronounced with care.

BINDER Question 30

Some words sound exactly alike, yet are spelled differently and mean different things.

Explain what a homophone is, then give a homophone for each of these words: to, hear, flour, right, sea.

Model Answer

A homophone is a word that sounds the same as another but differs in both spelling and meaning. Because the sound is identical, only the spelling and the sense of the sentence can tell them apart.

Word	Sound	Homophone
to	/tuː/	two, too
hear	/hɪə/	here
flour	/ˈflaʊə/	flower
right	/raɪt/	write, rite
sea	/siː/	see

The Master Key: Homophones share a sound but not a meaning; the ear cannot separate them, so the writer must choose by sense and spell accordingly.

BINDER Question 31

Many English words carry a letter that is written on the page but never reaches the ear.

Transcribe each word and name the silent letter: knee, comb, hour, island, castle.

Model Answer

Word	Transcription	Silent letter
knee	/niː/	k
comb	/kəʊm/	b
hour	/ˈaʊə/	h
island	/ˈaɪlənd/	s
castle	/ˈkɑːsl/	t

The Master Key: A silent letter is written but not sounded; the transcription shows only what the ear receives, so trust the sound and not the spelling.

REAL Question 32

In a Dodoma office memo, a single wrong homophone can twist the meaning or spoil the message.

Choose the correct word in each sentence below, and say why:

1. (There / Their / They're) will be a debate on Friday.

2. The school says (its / it's) time to register.

3. Make sure (your / you're) early on Monday.

4. She passed (to / too / two) subjects, and did well in the others (to / too / two).

Model Answer

Correct sentence	Why
1. There will be a debate on Friday.	there introduces a fact; their shows possession; they're means "they are"
2. The school says it's time to register.	it's means "it is"; its would show possession
3. Make sure you're early on Monday.	you're means "you are"; your would show possession
4. She passed two subjects, and did well in the others too.	two is the number; too means "also"; to points towards

The Master Key: Homophones are chosen by meaning, never by sound; decide what you mean first, then spell the word that carries that meaning.

REAL Question 33

A notice board in Mbeya carries three homophone slips that a careful eye would catch at once.

Find and correct the three homophone errors in this notice: "Their will be a meeting for all Form Six students on Friday. Please bring you're own pen. The principle will address the assembly."

Model Answer

Written	Correct	Why
Their will be	There will be	there introduces the statement; their shows possession
you're own pen	your own pen	your shows possession; you're means "you are"
The principle	The principal	the principal is the head of the school; a principle is a rule

The Master Key: Each error here is the right sound but the wrong word; proofread by meaning, because the ear alone will pass every one of them.

REAL Question 34

Some words are spelled the same but read in two different ways, and only the sentence can decide which.

Each word below is a homograph. Give its two pronunciations and the meaning of each: lead, tear, wind, bow.

Model Answer

Word	First reading	Second reading
lead	/liːd/ to guide	/led/ the heavy metal
tear	/tɪə/ a drop from the eye	/teə/ to rip
wind	/wɪnd/ moving air	/waɪnd/ to turn or coil
bow	/baʊ/ to bend the body	/bəʊ/ a knot, or a weapon

The Master Key: A homograph is one spelling holding two sounds and two meanings; the sentence around it, not the letters, tells you which to say.

REAL Question 35

The words that trip candidates most are often those with a spelling that openly misleads.

Transcribe these common trap words, and note what misleads in the spelling: colonel, thorough, subtle, honour, Wednesday.

Model Answer

Word	**Transcription**	**What misleads**
colonel	/ˈkɜːnəl/	it is said like “kernel”; the spelling as a whole misleads
thorough	/ˈθʌrə/	the “gh” is silent
subtle	/ˈsʌtl/	the “b” is silent
honour	/ˈɒnə/	the “h” is silent
Wednesday	/ˈwenzdeɪ/	the first “d” is silent

The Master Key: With trap words the eye is the enemy; learn each by its sound, since the spelling was kept for its history and not for its pronunciation.

HOT Question 36

Because they sound alike, homophones are the errors the ear can never catch; only the meaning can.

Explain why homophones cause spelling errors even for able writers, and how a writer should guard against them, using their, there, they're and principal, principle as your examples.

Model Answer

Homophones defeat the ear on purpose, for they are built to sound alike. This is why even a confident writer slips, and why the guard against them is not the ear but the mind.

The ear cannot separate them. Since the words sound identical, a writer who spells by sound alone has no way to choose between them. The sound of “their”, “there” and “they're” is one and the same, /ðeə/.

Only the meaning decides. “Their” shows possession, “there” points to a place or opens a statement, and “they're” means “they are”. The writer must know which meaning is intended before the right spelling can appear.

The guard is to proofread by sense. Read each homophone and ask what it means in the sentence. If “the principle of the school” is meant to name a person, it should be “the principal”, since a principle is a rule and cannot address an assembly.

The Master Key: Homophones are beaten by meaning, not by sound; when two words ring alike, stop and ask which one the sentence actually needs.

HOT Question 37

The surest proof that you own a set of confusable words is to place each one correctly in a sentence of your own.

Write one clear sentence for each of these words, showing that you know the difference: accept, except, advice, advise, principal, principle.

Model Answer

Word	**A sentence that shows its meaning**
accept	The college will accept students who pass the examination.
except	Every subject is ready except English, which is still being marked.
advice	The teacher gave me sound advice before the mock examination.
advise	I advise you to revise the whole syllabus, not a part of it.
principal	The principal of the school welcomed the visitors from Dodoma.
principle	Honesty is a principle she refused to abandon.

Notice the pattern: accept is a verb meaning to take in, while except means leaving out; advice is the noun and advise is the verb; the principal is the chief person, while a principle is a rule.

The Master Key: The way to master confusable words is to use them; a word you can place correctly in a sentence of your own is a word you truly own.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Name the one sound that separates each minimal pair: pan and ban, ship and chip, cat and cut, sink and think, right and light, bit and beat.

B. Give a homophone for each word: sea, right, flour, knight, would, peace, sun, blue.

C. Name the silent letter in each word: knife, lamb, hour, write, half, sign, doubt, listen.

D. Choose the correct word: The team lost (its / it's) way. (Your / You're) late. Put it over (their / there). I have (to / too / two) books.

E. Give the two meanings of each homograph: lead, tear, wind, bow.

Key

A. pan and ban, /p/ against /b/; ship and chip, /ʃ/ against /tʃ/; cat and cut, /æ/ against /ʌ/; sink and think, /s/ against /θ/; right and light, /r/ against /l/; bit and beat, /ɪ/ against /iː/.

B. sea, see; right, write; flour, flower; knight, night; would, wood; peace, piece; sun, son; blue, blew.

C. knife, k; lamb, b; hour, h; write, w; half, l; sign, g; doubt, b; listen, t.

D. its; You're; there; two.

E. lead, /liːd/ to guide or /led/ the metal; tear, /tɪə/ from the eye or /teə/ to rip; wind, /wɪnd/ moving air or /waɪnd/ to turn; bow, /baʊ/ to bend or /bəʊ/ a knot.

Syllables: Counting and Dividing Words

A syllable is a beat of a word, built around a single vowel sound. Counting and dividing syllables is the quiet skill the whole chapter rests on: it steadies spelling, it guides pronunciation, and above all it locates the stress. Master it here, because the next section, word stress, cannot be done until a word has first been broken into its beats.

BINDER Question 38

Every word beats out a rhythm, and each beat is a syllable built around a vowel sound.

Explain what a syllable is, then count the syllables in each word: cat, table, banana, education, opportunity.

Model Answer

A syllable is a unit of pronunciation with one vowel sound at its centre, sounded as a single beat. The surest way to count syllables is to count the vowel sounds you hear, because every syllable has exactly one.

Word	Beats	Number of syllables
cat	cat	1
table	ta-ble	2
banana	ba-na-na	3
education	e-du-ca-tion	4
opportunity	op-por-tu-ni-ty	5

The Master Key: Count the vowel sounds you hear and you have counted the syllables, for every syllable holds exactly one vowel sound.

BINDER Question 39

To divide a word is to find the joints where one beat ends and the next begins.

Divide each word into its syllables and give the number: elephant, computer, telephone, television, basketball.

Model Answer

Word	Divided	Syllables
elephant	el-e-phant	3
computer	com-pu-ter	3
telephone	tel-e-phone	3
television	tel-e-vi-sion	4
basketball	bas-ket-ball	3

The Master Key: Divide a word at the joints between its vowel sounds, keeping each consonant with the beat it belongs to.

BINDER Question 40

Sometimes a syllable has no vowel letter of its own, and a consonant carries the beat by itself.

Each word below ends in a beat that has no spelt vowel sound, where the consonant becomes the syllable. Transcribe each and name the consonant that carries the beat: bottle, button, little, garden, middle.

Model Answer

Word	Transcription	Beat-carrying consonant
bottle	/ˈbɒtl̩/	the /l/
button	/ˈbʌtn̩/	the /n/
little	/ˈlɪtl̩/	the /l/
garden	/ˈgɑːdn̩/	the /n/
middle	/ˈmɪdl̩/	the /l/

A small mark beneath a consonant, as in /l̩/, shows that it is a syllabic consonant: the consonant forms a whole syllable on its own, with no vowel sound before it.

The Master Key: A syllable needs a vowel sound, not a vowel letter; in words like "bottle" the /l/ itself becomes the beat, a syllabic consonant.

REAL Question 41

The long words of the classroom look forbidding, yet they are only short beats strung together.

Divide these words from the school subjects into syllables and count them: photosynthesis, democracy, agriculture, environment.

Model Answer

Word	Divided	Syllables
photosynthesis	pho-to-syn-the-sis	5
democracy	de-moc-ra-cy	4
agriculture	ag-ri-cul-ture	4
environment	en-vi-ron-ment	4

The Master Key: Even the longest subject word breaks into simple beats; divide it, and a hard word becomes easy to say one syllable at a time.

REAL Question 42

A student counts by the vowel letters on the page and arrives at the wrong number every time.

A student counted vowel letters instead of vowel sounds, writing: cake has 2 syllables, rain has 2, hope has 2, queue has 3. Give the correct number for each and say what went wrong.

Model Answer

Word	Wrong count	Correct
cake	2	1 syllable; the final "e" is silent
rain	2	1 syllable; "ai" is one sound, /eɪ/
hope	2	1 syllable; the final "e" is silent
queue	3	1 syllable; the whole word is one sound, /kjuː/

The student counted vowel letters, not vowel sounds. A silent "e" adds a letter but no beat, and a vowel team such as "ai" or "ue" makes a single sound. Each of these four words has just one vowel sound, and so just one syllable.

The Master Key: Count the vowel sounds, never the vowel letters; a silent "e" and a vowel team like "ai" each add letters to the page but not a beat to the word.

REAL Question 43

The names on a Tanzanian map are grand to the eye but gentle to the tongue, once broken into beats.

Divide these Tanzanian names into syllables and count them: Kilimanjaro, Serengeti, Bagamoyo, Dodoma.

Model Answer

Name	Divided	Syllables
Kilimanjaro	Ki-li-man-ja-ro	5
Serengeti	Se-ren-ge-ti	4
Bagamoyo	Ba-ga-mo-yo	4
Dodoma	Do-do-ma	3

The Master Key: Every name, however grand, is a run of simple beats; divide it, and even Kilimanjaro is said one syllable at a time.

HOT Question 44

Dividing a word is only half the work, for the beats are not equal, and one is always struck harder than the rest.

Divide each word into syllables, then say which syllable is stressed, and explain what happens to the stress as the word grows: photograph, photographer, photographic.

Model Answer

Word	Divided	Stressed syllable
photograph	pho-to-graph	the first: PHO-to-graph
photographer	pho-tog-ra-pher	the second: pho-TOG-ra-pher
photographic	pho-to-graph-ic	the third: pho-to-GRAPH-ic

The same root shifts its stress as endings are added. "Photograph", "photographer" and "photographic" share the one root, yet the strong beat moves from the first syllable to the second and then to the third. You cannot know where the stress falls until you have first divided the word into its syllables.

The Master Key: Dividing the word comes first, striking the stress comes second; count the beats before you decide which is struck hardest, which is the whole work of the next section.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Count the syllables in each word: dog, apple, computer, mathematics, geography, hippopotamus.

B. Divide each word into syllables: pencil, umbrella, understand, calculator, examination.

C. Transcribe each word and name the consonant that carries the final beat: bottle, button, middle, garden.

D. Count the vowel sounds, not the vowel letters, and give the number of syllables: cake, boat, queue, rain, house.

Key

A. dog 1; apple 2; computer 3; mathematics 4; geography 4; hippopotamus 5.

B. pen-cil (2); um-brel-la (3); un-der-stand (3); cal-cu-la-tor (4); ex-am-i-na-tion (5).

C. bottle /ˈbɒtl̩/, the /l/; button /ˈbʌtn̩/, the /n/; middle /ˈmɪdl̩/, the /l/; garden /ˈgɑːdn̩/, the /n/.

D. cake 1; boat 1; queue 1; rain 1; house 1. Each has one vowel sound, so one syllable.

Word Stress and Its Patterns

In every English word of more than one syllable, one beat is struck harder than the rest. That beat is the word stress, and putting it in the wrong place is the commonest way most candidates lose marks on pronunciation, even when every sound is correct. This section shows how to hear the stress, how to mark it, and the rules that let you predict where it falls. Throughout, the stressed syllable is shown in CAPITALS and with the mark ˈ placed before it.

BINDER Question 45

Say the word "banana" and you strike the middle beat harder than the other two; that harder beat is the stress.

Explain what word stress is, then mark the stressed syllable in each word: banana, teacher, computer, important, remember.

Model Answer

Word stress is the extra force, length and higher pitch given to one syllable in a word, so that it stands out from the rest. In writing it is shown by the mark ˈ placed just before the stressed syllable, or by putting that syllable in capitals.

Word	Stressed form	Transcription
banana	ba-NA-na	/bəˈnɑːnə/
teacher	TEA-cher	/ˈtiːtʃə/
computer	com-PU-ter	/kəmˈpjuːtə/
important	im-POR-tant	/ɪmˈpɔːtənt/
remember	re-MEM-ber	/rɪˈmembə/

The Master Key: One syllable in every word is struck hardest; find it, mark it with ˈ before it, and never spread the force evenly across the whole word.

BINDER Question 46

The stressed beat rings strong and clear, while the beats around it fade to the weak sound /ə/.

Mark the stress in each word, then show how the unstressed vowels weaken to the schwa /ə/: about, banana, doctor, forward, purpose.

Model Answer

Word	Transcription	Where the schwa /ə/ falls
about	/əˈbaʊt/	the unstressed first syllable
banana	/bəˈnɑːnə/	both unstressed syllables
doctor	/ˈdɒktə/	the unstressed ending -or
forward	/ˈfɔːwəd/	the unstressed ending -ward
purpose	/ˈpɜːpəs/	the unstressed ending -pose

The Master Key: Stress makes one syllable strong and lets the rest go weak; the weak syllables shrink to the schwa /ə/, the quiet centre of English rhythm.

BINDER Question 47

A long word has one main beat and a lighter one, like a big drum answered by a smaller tap.

Each long word below carries a main (primary) stress and a lighter (secondary) one. Mark both, using ˈ for the primary and ˌ for the secondary: understand, education, information, examination.

Model Answer

Word	Both stresses marked	Transcription
understand	ˌun-der-STAND	/ˌʌndəˈstænd/
education	ˌed-u-CA-tion	/ˌedʒuˈkeɪʃn/
information	ˌin-for-MA-tion	/ˌɪnfəˈmeɪʃn/
examination	ex-ˌam-i-NA-tion	/ɪgˌzæmɪˈneɪʃn/

The Master Key: A long word has a main beat (ˈ) and a lighter one (ˌ); find the main stress first, and the secondary stress falls into place around it.

REAL Question 48

The long words of the timetable are exactly where the stress most often lands in the wrong place.

Mark the stressed syllable in each of these words: thermometer, opportunity, photography, necessity, hippopotamus.

Model Answer

Word	Stressed form	Transcription
thermometer	ther-MOM-e-ter	/θəˈmɒmɪtə/
opportunity	op-por-TU-ni-ty	/ˌɒpəˈtjuːnəti/
photography	pho-TOG-ra-phy	/fəˈtɒgrəfi/
necessity	ne-CES-si-ty	/nəˈsesəti/
hippopotamus	hip-po-POT-a-mus	/ˌhɪpəˈpɒtəməs/

The Master Key: In a long word the stress rarely sits on the first syllable; listen for the strong beat and mark it, so it is ther-MOM-e-ter, not THER-mo-me-ter.

REAL Question 49

A Form Six student says "DE-velop" and "com-FORT-able", and the marks slip away with the misplaced beat.

A speaker stresses these words wrongly. Give the correct stress for each and mark it: develop said as DE-ve-lop, comfortable said as com-FORT-a-ble, hotel said as HO-tel, event said as E-vent.

Model Answer

Word	**Said as**	**Correct**
develop	DE-ve-lop	de-VEL-op, /dɪˈveləp/
comfortable	com-FORT-a-ble	COM-for-ta-ble, /ˈkʌmftəbl/
hotel	HO-tel	ho-TEL, /həʊˈtel/
event	E-vent	e-VENT, /ɪˈvent/

A misplaced stress can hide a word even when every sound is correct. The listener expects the beat in its usual place, and a word stressed wrongly is hard to recognise. The stress is not a decoration on the word; it is part of the word.

The Master Key: The stress is as fixed as the sounds; learn each word's beat with the word itself, so "develop" is always de-VEL-op and never DE-ve-lop.

REAL Question 50

Some endings pull the stress towards themselves, and once the rule is known the beat becomes predictable.

Each ending below fixes the stress. State where the stress falls with each, and mark it: -tion, -ity, -ic, -graphy.

Model Answer

Ending	**Stress falls on**	**Example**
-tion	the syllable just before -tion	edu-CA-tion, /ˌedʒuˈkeɪʃn/
-ity	the syllable just before -ity	a-BIL-i-ty, /əˈbɪləti/
-ic	the syllable just before -ic	dra-MAT-ic, /drəˈmætɪk/
-graphy	the syllable just before -graphy	ge-OG-ra-phy, /dʒiˈɒgrəfi/

The Master Key: Certain endings fix the stress on the syllable just before them; -tion, -ity, -ic and -graphy all pull the beat one syllable back, so the ending does the work for you.

REAL Question 51

The proof of a rule is that it works on a word you have never met before.

Using the ending rules, place the stress on these words you may not know: photographic, generosity, constitution, oceanography.

Model Answer

Word	Ending	Stressed form
photographic	-ic	pho-to-GRAPH-ic, /ˌfəʊtəˈgræfɪk/
generosity	-ity	gen-e-ROS-i-ty, /ˌdʒenəˈrɒsəti/
constitution	-tion	con-sti-TU-tion, /ˌkɒnstɪˈtjuːʃn/
oceanography	-graphy	o-cean-OG-ra-phy, /ˌəʊʃəˈnɒgrəfi/

The Master Key: A stress rule earns its keep on unknown words; meet a new -tion or -ity word and you already know, without hearing it, where the beat falls.

HOT Question 52

To stress a word you have never heard, first divide it, then let the ending point you to the beat.

Take the word "responsibility". Divide it into syllables, count them, and place the stress, explaining each step of your method.

Model Answer

Divide the word first. It breaks into six syllables: re-spon-si-bil-i-ty.

Find the ending. The word ends in -ity, and the -ity rule places the stress on the syllable just before the ending.

Place the stress. The syllable just before -ity is "bil", so the word is re-spon-si-BIL-i-ty, /rɪˌspɒnsəˈbɪləti/, with a light secondary beat on "spon".

Dividing the word and applying the ending rule together locate the stress with no guessing at all. Method has done what a lucky guess could not.

The Master Key: Divide the word, spot the ending, and the stress places itself; it is method, not memory, that masters the longest words.

HOT Question 53

Given a handful of words that behave alike, a learner can uncover the rule behind them for himself.

Study the stress in these four words: dra-MAT-ic, spe-CIF-ic, ath-LET-ic, sci-en-TIF-ic. State the rule they follow, then use it to stress "photographic" and "economic".

Model Answer

The rule. In every one of these words the stress falls on the syllable immediately before the ending -ic. So words ending in -ic are stressed on the syllable just before -ic.

Testing it. Applying the rule, "photographic" becomes pho-to-GRAPH-ic, /ˌfəʊtəˈgræfɪk/, and "economic" becomes e-co-NOM-ic, /ˌiːkəˈnɒmɪk/. Both obey the rule, which is the proof that it holds.

The Master Key: A rule discovered from examples is a rule owned; see the pattern in the words you know, and it will carry you safely through the words you do not.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Mark the stressed syllable: banana, computer, important, photography, necessity, develop, hotel, comfortable.

B. Use the ending rule to mark the stress: information, ability, fantastic, biography, celebration, electricity.

C. Choose the correctly stressed form: (DE-velop / de-VEL-op); (HO-tel / ho-TEL); (COM-for-ta-ble / com-FORT-a-ble); (pho-TOG-ra-phy / PHO-to-gra-phy); (im-POR-tant / IM-por-tant).

D. Mark the primary and the secondary stress: afternoon, engineer, misunderstand, decoration, Tanzania, kangaroo.

Key

A. ba-NA-na; com-PU-ter; im-POR-tant; pho-TOG-ra-phy; ne-CES-si-ty; de-VEL-op; ho-TEL; COM-for-ta-ble.

B. in-for-MA-tion; a-BIL-i-ty; fan-TAS-tic; bi-OG-ra-phy; cel-e-BRA-tion; e-lec-TRIC-i-ty.

C. de-VEL-op; ho-TEL; COM-for-ta-ble; pho-TOG-ra-phy; im-POR-tant.

D. ˌaf-ter-NOON; ˌen-gi-NEER; ˌmis-un-der-STAND; ˌdec-o-RA-tion; ˌTan-za-NI-a; ˌkan-ga-ROO.

Stress that Changes Meaning: Word-Class Pairs and Compounds

Here is the most valuable skill in the whole chapter, and the one the examination rewards most while candidates fail it most often. Many two-syllable words are both a noun and a verb, spelled the same, and only the stress tells them apart: the noun carries the stress on the first syllable, the verb on the second. To win the mark you must do three things together, mark the stress, name the word class, and give the meaning. The meaning is the part most often forgotten, and the part most often carrying the mark.

BINDER Question 54

The same six letters, "record", are a thing you keep and an act you perform, and only the beat decides which.

Explain the rule that governs two-syllable noun and verb pairs, then mark the stress on each word as a noun and as a verb, giving the meaning of each: record, present, object.

Model Answer

Many two-syllable words are both a noun and a verb with the same spelling, and the stress moves with the word class: the noun is stressed on the first syllable, and the verb on the second. Getting the stress right, and saying what each one means, is what earns the mark.

Word	As a noun (first-syllable stress)	As a verb (second-syllable stress)
record	RE-cord, /ˈrekɔːd/: a written account	re-CORD, /rɪˈkɔːd/: to write down or capture
present	PRE-sent, /ˈprezənt/: a gift	pre-SENT, /prɪˈzent/: to give or show
object	OB-ject, /ˈɒbdʒɪkt/: a thing	ob-JECT, /əbˈdʒekt/: to disagree or protest

The Master Key: For a two-syllable noun-and-verb pair, stress the noun on the first beat and the verb on the second; but the mark is won only when you also give the meaning of each.

BINDER Question 55

Told whether the word is a noun or a verb, you already know where the beat must fall.

Mark the stress on each word as the word class in brackets requires, and give the transcription: export (noun), export (verb), increase (noun), increase (verb), permit (noun), permit (verb).

Model Answer

Word and class	Stressed form	Transcription
export (noun)	EX-port	/ˈekspɔːt/
export (verb)	ex-PORT	/ɪkˈspɔːt/
increase (noun)	IN-crease	/ˈɪnkriːs/
increase (verb)	in-CREASE	/ɪnˈkriːs/
permit (noun)	PER-mit	/ˈpɜːmɪt/
permit (verb)	per-MIT	/pəˈmɪt/

The Master Key: Once the word class is known the stress follows the rule at once: the first syllable for the noun, the second for the verb.

BINDER Question 56

Hear where the beat falls, and you can name the word class before the sentence is even finished.

For each stressed form below, say whether it is a noun or a verb, and give its meaning: con-TRACT, CON-tract, PRO-duce, pro-DUCE.

Model Answer

Stressed form	Word class	Meaning
CON-tract, /ˈkɒntrækt/	noun	a written agreement
con-TRACT, /kənˈtrækt/	verb	to become smaller, or to catch an illness
PRO-duce, /ˈprɒdjuːs/	noun	farm goods, such as fruit and vegetables
pro-DUCE, /prəˈdjuːs/	verb	to make or bring about

The Master Key: The stress alone announces the word class: a first-syllable beat is the noun, a second-syllable beat the verb, and the meaning follows from the class.

REAL Question 57

The surest test of these pairs is to place both the noun and the verb in sentences of your own.

For each word, write two sentences, one using it as a noun and one as a verb, and mark the stress in each: object, record, present.

Model Answer

object. As a noun: “The strange OB-ject on the laboratory bench puzzled the students in Dodoma.” As a verb: “Many parents ob-JECT to the rise in school fees.”

record. As a noun: “The school keeps a careful RE-cord of every student's result.” As a verb: “The teacher asked us to re-CORD the experiment in our books.”

present. As a noun: "She was given a PRE-sent on her graduation day." As a verb: "The head girl will pre-SENT the prizes at the assembly."

The Master Key: Prove you own the pair by using both: the noun with its first-syllable beat and the verb with its second, each in a sentence that makes its meaning plain.

REAL Question 58

A speaker who stresses a noun as though it were a verb turns a clear sentence into a puzzle.

In each sentence the marked word is stressed wrongly. Decide from the sentence whether it is a noun or a verb, then give the correct stress: "The government plans to EX-port more coffee." "Please sign the con-TRACT before Friday." "The workers held a pro-TEST outside the factory." "They will IN-crease the price of sugar."

Model Answer

Word	**Its role in the sentence**	**Correct stress**
export	verb: to send abroad	ex-PORT, /ɪkˈspɔːt/
contract	noun: an agreement	CON-tract, /ˈkɒntrækt/
protest	noun: a demonstration	PRO-test, /ˈprəʊtest/
increase	verb: to raise	in-CREASE, /ɪnˈkriːs/

The word's job in the sentence decides its class, and the class decides the stress. "Export" is doing the work of a verb, so it takes the verb's second-syllable beat; "contract", standing for the thing signed, is a noun, and takes the noun's first-syllable beat.

The Master Key: Read the sentence to find whether the word is a noun or a verb, and let that fix the stress, never the other way about.

REAL Question 59

A "GREEN-house" is a glass house for plants, but a "green HOUSE" is simply a house that is green.

Each pair looks the same in writing but differs in stress and meaning. Mark the stress and give the meaning of each: greenhouse and green house, blackboard and black board, the White House and a white house.

Model Answer

Written	**As one idea (compound noun)**	**As two words (adjective + noun)**
greenhouse / green house	GREEN-house: a glass building for plants	green HOUSE: a house painted green
blackboard / black board	BLACK-board: the board a teacher writes on	black BOARD: any board that is black
the White House / a white house	WHITE House: the American president's home	white HOUSE: any house that is white

The Master Key: A compound noun takes its stress on the first word (GREEN-house), while an adjective describing a noun leaves the stress on the noun (green HOUSE); the beat tells you whether it is one idea or two.

REAL Question 60

The examination returns to these pairs again and again, so it pays to meet more of them.

Give the noun stress and the verb stress for each, with the meaning of each: suspect, conduct, rebel.

Model Answer

Word	**As a noun (first-syllable stress)**	**As a verb (second-syllable stress)**
suspect	SUS-pect, /ˈsʌspekt/: a person thought guilty	sus-PECT, /səˈspekt/: to think someone guilty
conduct	CON-duct, /ˈkɒndʌkt/: a person's behaviour	con-DUCT, /kənˈdʌkt/: to carry out or to lead
rebel	RE-bel, /ˈrebl/: one who fights authority	re-BEL, /rɪˈbel/: to fight against authority

The Master Key: Each of these words is two words in one, told apart by the beat and the meaning; the noun sits on the first syllable, the verb on the second.

HOT Question 61

One written sentence can carry two meanings, and only the stress you choose decides which.

The sentence "They will present the present" contains the word twice. Explain how stress keeps the two apart, then do the same for "The farm will produce produce."

Model Answer

The verb comes first in the sentence, the noun second. "They will pre-SENT (verb, to give) the PRE-sent (noun, the gift)." The first "present" is the action and takes the second-syllable beat; the second is the thing given and takes the first-syllable beat.

The same pattern holds for "produce". "The farm will pro-DUCE (verb, to grow) PRO-duce (noun, fruit and vegetables)." One spelling appears twice, with two stresses, two word classes and two meanings.

The Master Key: When a word appears twice in one sentence as both verb and noun, the stress alone keeps the two apart; misplace it, and the sentence collapses into confusion.

HOT Question 62

In English, the beat of a word can do the work that a whole grammatical ending does in another language.

Explain, with examples, how word stress alone can change a word's grammar and its meaning, and why this matters for a student in the examination.

Model Answer

Stress can change the word class. With no change of spelling and almost none of sound, moving the stress turns the noun RE-cord into the verb re-CORD. The beat itself does the grammar.

Stress can change the meaning. Because the class changes, so does the sense: a PER-mit is a document, but to per-MIT is to allow. The stress carries the meaning as surely as it carries the grammar.

This is where marks are won and lost. The examiner asks not only for the stress but for the word class and the meaning of each. A student who marks the beat but forgets the meaning throws away half of the mark that was there to be taken.

The Master Key: In English the stress can carry the grammar and the meaning by itself; in the examination, always give all three together, the stress, the class and the meaning.

HOT Question 63

Master the pattern on one pair and you hold the key to dozens more you have never studied.

For each word, give the noun form and the verb form with the stress marked, the word class, and a short meaning: convert, contrast, refuse.

Model Answer

Word	**As a noun (first-syllable stress)**	**As a verb (second-syllable stress)**
convert	CON-vert, /ˈkɒnvɜːt/: a person who has changed belief	con-VERT, /kənˈvɜːt/: to change into another form
contrast	CON-trast, /ˈkɒntrɑːst/: a difference	con-TRAST, /kənˈtrɑːst/: to set one thing against another
refuse	REF-use, /ˈrefjuːs/: rubbish or waste	re-FUSE, /rɪˈfjuːz/: to say no, to decline

Notice that "refuse" shifts even its final sound, /s/ in the noun and /z/ in the verb, but the stress remains the first clue to which word is meant.

The Master Key: The pattern holds across the whole family of these words, first-syllable noun and second-syllable verb; learn the rule once and you can stress, classify and define dozens of pairs you have never met.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Mark the noun stress and then the verb stress for each: object, record, present, permit, export, import, increase, produce, conduct, contract.

B. Is each stressed word a noun or a verb? re-BEL, DE-sert, sus-PECT, PRO-test, con-VERT, IN-sult, pro-GRESS, PRE-sent.

C. Mark the stress and say whether it is a compound noun or a phrase: a greenhouse, a green house, a blackbird, a black bird, a darkroom, a dark room.

D. Give the meaning of each stressed form: REF-use, re-FUSE, CON-tract, con-TRACT, DE-sert, de-SERT.

Key

A. OB-ject / ob-JECT; RE-cord / re-CORD; PRE-sent / pre-SENT; PER-mit / per-MIT; EX-port / ex-PORT; IM-port / im-PORT; IN-crease / in-CREASE; PRO-duce / pro-DUCE; CON-duct / con-DUCT; CON-tract / con-TRACT.

B. re-BEL verb; DE-sert noun; sus-PECT verb; PRO-test noun; con-VERT verb; IN-sult noun; pro-GRESS verb; PRE-sent noun.

C. GREEN-house, compound noun; green HOUSE, phrase; BLACK-bird, compound noun; black BIRD, phrase; DARK-room, compound noun; dark ROOM, phrase.

D. REF-use, rubbish; re-FUSE, to decline; CON-tract, an agreement; con-TRACT, to shrink or to catch; DE-sert, a dry region; de-SERT, to abandon.

Connected Speech: Weak Forms, Elision, Assimilation and Linking

When words run together in the stream of speech, they change. The small function words weaken, some sounds are dropped, some blend into their neighbours, and each word links onto the next. This is connected speech, and it is what makes spoken English flow rather than fall out one stiff word at a time. The syllabus asks students to articulate sentences in connected speech; this section shows exactly how it is done.

BINDER Question 64

Say "fish and chips" naturally and the "and" is not /ænd/ but a quick /ən/; the little words shrink in the stream.

Explain what weak forms are, then give the weak form of each function word and use it in a phrase: and, to, of, for, was.

Model Answer

In connected speech the small grammatical words, such as "and", "to", "of", "for" and "was", are usually unstressed, and their vowel weakens to the schwa /ə/. This weakened pronunciation is the weak form. The full, strong form is kept only when the word is stressed or stands alone.

Word	Strong form	Weak form	In a phrase
and	/ænd/	/ən/	fish and chips, /ˈfɪʃ ən ˈtʃɪps/
to	/tuː/	/tə/	go to school, /ˌgəʊ tə ˈskuːl/
of	/ɒv/	/əv/	a cup of tea, /ə ˌkʌp əv ˈtiː/
for	/fɔː/	/fə/	wait for me, /ˌweɪt fə ˈmiː/
was	/wɒz/	/wəz/	she was late, /ʃi wəz ˈleɪt/

The Master Key: The little grammar words shrink in the stream of speech, their vowel fading to the schwa /ə/; use the weak form unless the word is stressed or standing alone.

BINDER Question 65

In "next day" the /t/ simply vanishes, and no listener misses it.

Explain what elision is, then transcribe each of these, showing the sound that is dropped: next day, last night, friendship, comfortable.

Model Answer

Elision is the dropping of a sound, so that a word or phrase is easier to say at speed. A /t/ or /d/ caught between two other consonants is the commonest sound to fall away, and a weak vowel in a fast syllable may vanish too.

Phrase or word	Transcription	Sound dropped
next day	/ˈneks ˈdeɪ/	the /t/ of "next"
last night	/ˈlɑːs ˈnaɪt/	the /t/ of "last"
friendship	/ˈfrenʃɪp/	the /d/ of "friend"
comfortable	/ˈkʌmftəbl/	the weak middle vowel

The Master Key: Elision drops a sound that would clog the stream; a /t/ or /d/ trapped between two consonants is the first to go, so "next day" becomes /ˈneks ˈdeɪ/.

BINDER Question 66

Say "ten boys" quickly and you will hear "tem boys", the /n/ turning to /m/ before the /b/.

Explain what assimilation is, then show how the marked sound changes in each phrase: ten boys, good boy, that man, this shop.

Model Answer

Assimilation is the changing of a sound to become more like the sound next to it, so that the mouth can move on smoothly instead of jumping between distant positions.

Phrase	**Becomes**	**What changes**
ten boys	/tem ˈbɔɪz/	/n/ becomes /m/ before /b/
good boy	/ˈgʊb ˌbɔɪ/	/d/ becomes /b/ before /b/
that man	/ˈðæp mæn/	/t/ becomes /p/ before /m/
this shop	/ˈðɪʃ ʃɒp/	/s/ becomes /ʃ/ before /ʃ/

The Master Key: Assimilation lets a sound borrow the shape of its neighbour so the mouth can flow on; /n/ becomes /m/ before /b/, and "ten boys" is said "tem boys".

REAL Question 67

A sentence spoken in a Dodoma classroom flows as one stream, not as a row of separate words.

Transcribe these sentences as they are said in natural connected speech, showing the weak forms: "a cup of tea and a piece of bread", and "I want to go to the shop".

Model Answer

Sentence	**In connected speech**
a cup of tea and a piece of bread	/ə ˌkʌp əv ˈtiː ən ə ˌpiːs əv ˈbred/
I want to go to the shop	/aɪ ˌwɒnt tə ˌgəʊ tə ðə ˈʃɒp/

The Master Key: In a real sentence the function words all take their weak forms at once, so "of" is /əv/, "and" is /ən/, "to" is /tə/ and "the" is /ðə/, and the whole sentence flows.

REAL Question 68

A learner who sounds every letter and every strong form speaks correctly, yet stiffly, and is oddly hard to follow.

A speaker uses only strong forms, saying: "I /wɒz/ /gəʊɪŋ/ /tuː/ /ðiː/ /ˈmɑːkɪt/." Rewrite the sentence in natural connected speech and say what has to change.

Model Answer

In natural connected speech the sentence is /aɪ wəz ˈgəʊɪŋ tə ðə ˈmɑːkɪt/.

The function words must weaken. "Was" weakens from /wɒz/ to /wəz/, "to" from /tuː/ to /tə/, and "the" from /ðiː/ to /ðə/ before a consonant. Only the content words, "going" and "market", keep their full strength.

The Master Key: Natural English leans on its weak forms; give every little word its full strong form and the speech turns stiff, slow and strangely hard to follow.

REAL Question 69

Where one word ends and the next begins, the two are joined without a gap between them.

Show how the words link in each phrase, and name the linking sound: far away, four apples, an apple, put it on.

Model Answer

Phrase	Linked	How it links
far away	/ˌfɑːr əˈweɪ/	a linking /r/ joins the two vowels
four apples	/ˌfɔːr ˈæplz/	a linking /r/ joins the two vowels
an apple	/ən ˈæpl/	the /n/ runs straight into the vowel
put it on	/ˌpʊt ɪt ˈɒn/	each final consonant joins the next vowel: pu-ti-ton

The Master Key: Connected speech leaves no gaps; a final consonant joins straight onto the next vowel, and in British English an /r/ often appears to link one vowel to another, as in “far away”.

HOT Question 70

The student who learns only the strong forms can speak, yet cannot always understand the English he hears.

Explain why understanding connected speech matters as much for listening as for speaking, using weak forms and elision as your examples.

Model Answer

Real English is spoken in connected speech. Fluent speakers use weak forms, elision and linking all the time, so a student who knows only the careful, full forms will not recognise the very words he has learned when they rush past in a sentence.

Weak forms disguise familiar words. A student who expects “to” only as /tuː/ may not catch it as /tə/ in “going to school”, and once one word is missed the thread of the whole sentence can be lost.

Speaking it brings fluency. Using weak forms and linking lets a speaker move at a natural pace, rather than halting at every single word.

The Master Key: Connected speech is not sloppy English, it is real English; learn it both to speak with a natural flow and, just as importantly, to understand the English you hear.

HOT Question 71

A single sentence, fully transcribed, can show every feature of connected speech working at once.

Transcribe the sentence “What are you going to do about it?” as it is said in fast, natural speech, and point out the weak forms, elision and linking it contains.

Model Answer

In fast, natural speech the sentence is /ˈwɒt ə jə ˈɡənə ˈduː əˌbaʊt ɪt/.

Weak forms. “Are” weakens to /ə/ and “you” to /jə/, so “what are you” becomes /ˈwɒt ə jə/.

Elision and blending. “Going to” collapses into /ˈɡənə/, losing sounds as it reduces; this is the everyday “gonna” of natural speech.

Linking. “About it” joins as /əˌbaʊt ɪt/, the final /t/ of “about” running straight onto the vowel of “it”.

The Master Key: In fast speech every feature works together, weak forms, elision and linking, turning six careful words into one smooth stream, /ˈwɒt ə jə ˈgənə ˈduː əˌbaʊt ɪt/.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Give the weak form of each function word: and, to, of, for, was, can.

B. Transcribe each phrase in connected speech: bread and butter, a cup of coffee, wait for me, nice to meet you, cats and dogs.

C. Name the sound that is dropped by elision: next day, last week, sandwich, Christmas.

D. Name the linking sound that joins the words: far away, four apples, go on, an orange, this evening.

Key

A. and /ən/; to /tə/; of /əv/; for /fə/; was /wəz/; can /kən/.

B. bread and butter /ˌbred ən ˈbʌtə/; a cup of coffee /ə ˌkʌp əv ˈkɒfi/; wait for me /ˌweɪt fə ˈmiː/; nice to meet you /ˌnaɪs tə ˈmiːt juː/; cats and dogs /ˌkæts ən ˈdɒgz/.

C. next day, the /t/; last week, the /t/; sandwich, the /d/; Christmas, the /t/.

D. far away, a linking /r/; four apples, a linking /r/; go on, a linking /w/; an orange, the /n/; this evening, the /s/.

Rhythm, Sentence Stress and Intonation

A sentence has both a beat and a tune. The beat is its rhythm, the pattern of strong and weak syllables; the tune is its intonation, the rise and fall of the voice. Together they carry meaning the words alone cannot: which idea matters most, whether a sentence is a statement or a question, and what the speaker feels. This section teaches the music of the sentence, the last piece of standard pronunciation before it is all put to use. A falling tune is marked ↘ and a rising tune ↗.

BINDER Question 72

In "I would LIKE a CUP of TEA", the strong beats fall on the words that carry the meaning, and the small words hurry between them.

Explain what sentence stress is and which words carry it, then mark the stressed words in each sentence: "The cat sat on the mat." "I am going to the market." "She has finished her work."

Model Answer

Sentence stress is the strong beat given to the important words in a sentence. The content words, which carry the meaning, are stressed: nouns, main verbs, adjectives and adverbs. The function words, which only build the grammar, are left unstressed: articles, prepositions, pronouns and auxiliary verbs. English is stress-timed, which means the stressed beats fall at roughly equal intervals, and the weak syllables are squeezed to keep the rhythm.

Sentence	**Stressed (content) words**
The CAT SAT on the MAT.	cat, sat, mat
I'm GOing to the MARket.	going, market
She's FINished her WORK.	finished, work

The Master Key: Stress the content words that carry the meaning and let the function words hurry between them; English keeps a steady beat, and the weak words bend to fit it.

BINDER Question 73

Let the voice fall at the end and you have made a statement; let it rise and you have asked a question.

Explain the difference between falling and rising intonation, then mark the tune on each with ↘ or ↗: "It's raining." "Are you coming?" "Where do you live?" "You're leaving already?"

Model Answer

A falling tune (↘), where the voice drops at the end, signals something finished and certain: statements, commands, and wh-questions. A rising tune (↗), where the voice lifts at the end, signals something still open: yes/no questions, and statements turned into questions by surprise or doubt.

Sentence with its tune	**What it is**
It's RAINing ↘	a statement, so the voice falls
Are you COMing ↗?	a yes/no question, so the voice rises
WHERE do you LIVE ↘?	a wh-question, so the voice falls
You're LEAVing alREADy ↗?	a statement made a question by surprise, so it rises

The Master Key: A falling voice (↘) closes an idea, as in a statement or a wh-question; a rising voice (↗) opens it, as in a yes/no question or a surprised echo.

BINDER Question 74

A voice that falls and then lifts again quietly hints that not everything has been said.

Explain the fall-rise tune (↘↗) and what it suggests, then show it on each: "I like it." "It's not bad." "Maybe."

Model Answer

The fall-rise tune (↘↗) drops and then lifts again on the same phrase. It suggests reservation, doubt, or something left unsaid, so that a plain agreement is quietly turned into a "but".

Sentence with its tune	**What it hints**
I LIKE it ↘↗	"... but there is something I am not saying"
It's not BAD ↘↗	reservation: it is acceptable, but no more than that
MAYbe ↘↗	uncertainty: I am not at all sure

The Master Key: The fall-rise (↘↗) leaves a door open, hinting at a "but" or a doubt; the voice comes down and lifts again to say there is more behind the words.

REAL Question 75

A short exchange in a Dodoma market carries its meaning in its beats and its tune as much as in its words.

Mark the stressed words and the final tune (↘ or ↗) in each line of this market conversation: "How much is the rice?" "It costs two thousand shillings." "Can you reduce the price?" "Take it for one thousand five hundred."

Model Answer

Line with stress and tune	**What it is**
How MUCH is the RICE ↘?	wh-question, so it falls
It COSTS two THOUsand SHILlings ↘.	statement, so it falls
Can you reDUCE the PRICE ↗?	yes/no question, so it rises
TAKE it for one THOUsand five HUNdred ↘.	command, so it falls

The Master Key: Judge a sentence's type before you speak it; a wh-question and a command fall (↘), a yes/no question rises (↗), and the content words take the beats.

REAL Question 76

A yes/no question said with a flat or falling voice can sound like a blunt demand, and unsettle the listener.

A speaker uses the wrong tune in each line. Give the correct tune and say why: "Are you ready ↘?" said falling; "What is your name ↗?" said rising; "Close the door ↗?" said rising.

Model Answer

Said as	**Correct**	**Why**
Are you ready ↘?	Are you ready ↗?	a yes/no question rises; falling, it sounds like an impatient demand
What is your name ↗?	What is your name ↘?	a wh-question falls; rising, it sounds uncertain or pleading
Close the door ↗?	Close the door ↘.	a command falls; rising, it sounds like a hesitant request

The Master Key: Match the tune to the sentence type; a yes/no question rises, a wh-question and a command fall, and the wrong tune sends the wrong message.

REAL Question 77

"You're coming, aren't you?" can be a real question or a confident nudge, and only the tune tells which.

A tag question can rise or fall, and the meaning changes with it. Explain the two, and give the meaning of each: "It's hot today, isn't it ↗?" and "It's hot today, isn't it ↘?"

Model Answer

Tag with its tune	**What it means**
It's hot today, isn't it ↗?	a genuine question: the speaker is unsure and wants an answer
It's hot today, isn't it ↘?	not a real question: the speaker is sure and invites you to agree

The Master Key: A rising tag (↗) truly asks, while a falling tag (↘) expects agreement; the same words become a question or a nudge depending on the tune.

REAL Question 78

The sentence "That's wonderful" can be warm praise or cold sarcasm, and only the voice decides which.

Say what attitude each is likely to express, and explain how the intonation carries it: "That's WONderful ↘!" said high and wide; "That's wonderful ↘." said low and flat; "You did WHAT ↗?!" said with a sharp rise.

Model Answer

Said as	**Likely attitude**
That's WONderful ↘! (high, wide fall)	genuine delight and enthusiasm
That's wonderful ↘. (low, flat, narrow)	boredom or sarcasm; the flat tune contradicts the words
You did WHAT ↗?! (sharp rise)	surprise or disbelief

The width of the pitch movement carries the feeling. A wide, lively movement of the voice, called a broad intonation range, shows strong emotion; a narrow, flat one shows little, and can turn the very same words of praise into sarcasm.

The Master Key: Intonation carries attitude; a wide, lively tune shows real feeling, while a flat, narrow one can turn praise into its opposite.

HOT Question 79

Move the strong beat from one word to another, and the same sentence answers a completely different question.

The sentence "I didn't say she stole the money" changes meaning depending on which word is stressed. Explain the meaning when the stress falls on "I", on "say", and on "she".

Model Answer

Stress on "I": "I didn't say she stole the money." The meaning: someone else said it, but not me. The stress denies who spoke.

Stress on "say": "I didn't SAY she stole the money." The meaning: I did not say it in so many words, though I may have suggested it. The stress denies the act of saying.

Stress on "she": "I didn't say SHE stole the money." The meaning: I said someone stole it, but not her. The stress denies who did it.

The words never change, yet the meaning shifts entirely with the stressed word. This is the quiet power of sentence stress.

The Master Key: The stressed word is the answer the sentence gives; move the stress, and the very same words answer a different question.

HOT Question 80

To read aloud well is to give a passage its rhythm and its tune, so the meaning lands as the writer intended.

Show how you would read this announcement aloud: mark the main stressed words, and the tune at the end of each sentence. "Good morning, students. The examination will begin at nine o'clock. Please bring your own pens. Are there any questions?"

Model Answer

Read aloud as	**What it is**
Good MORNing, STUdents ↘.	a greeting, so it falls
The examiNAtion will beGIN at NINE o'CLOCK ↘.	a statement, so it falls
PLEASE bring your OWN PENS ↘.	a command, so it falls
Are there any QUEStions ↗?	a yes/no question, so it rises

The Master Key: To read aloud well, strike the content words, keep the beat steady, and let each sentence take its proper tune; this is pronunciation, stress and intonation working as one, which is the subject of the final section.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Mark the stressed content words: "The dog ran to the gate." "I have finished my homework." "She lives in a big house." "We are going to school." "He bought a new car."

B. Mark the tune, rising (↗) or falling (↘): "It's cold." "Are you sure?" "Sit down." "Who is she?" "You passed?" "Do you like it?"

C. State the usual meaning of each tune: a falling statement, a rising yes/no question, a falling command, a fall-rise.

D. Choose the correct tune for each: a statement, a wh-question, a yes/no question, a command, a surprised echo.

E. In "I didn't say she stole the money", which word is stressed to mean: (a) someone else said it; (b) I only hinted it; (c) not her; (d) she did something other than steal; (e) she took something other than the money?

Key

A. DOG RAN GATE; FINished HOMEwork; LIVES BIG HOUSE; GOing SCHOOL; BOUGHT NEW CAR.

B. It's cold ↘; Are you sure ↗; Sit down ↘; Who is she ↘; You passed ↗; Do you like it ↗.

C. a falling statement, certainty or a finished idea; a rising yes/no question, a genuine open question; a falling command, an instruction; a fall-rise, reservation or an unspoken "but".

D. statement ↘; wh-question ↘; yes/no question ↗; command ↘; surprised echo ↗.

E. (a) I; (b) SAY; (c) SHE; (d) STOLE; (e) MONEY.

Standard Pronunciation in Real Settings: Prosody, Delivery and Correcting First-Language Interference

Everything the chapter has taught now comes together in real speech. Sounds, stress and intonation combine into delivery, the way a whole message is spoken so that it is clear, natural and fitting for its setting. This final section adds the prosodic features that colour a delivery, applies them in the settings a student will actually meet, from a migration desk to a newsroom to a debate, and gathers into one clinic the pronunciation errors a Kiswahili-speaking background produces, so that they can be corrected together. In the scripts below, a stressed word is in CAPITALS, a pause is shown by a slash /, and the final tune by ↘ or ↗.

BINDER Question 81

Two people can say the very same words, yet one is a monotone and the other a performance; the difference is prosody.

Name and explain the main prosodic features that shape spoken delivery, and say what each one does: pitch, tempo, loudness, rhythm, pause.

Model Answer

Feature	What it is	What it does in delivery
pitch	how high or low the voice is	carries the tune and the feeling; a wide range sounds lively, a narrow one flat
tempo	how fast or slow the speech is	a slow tempo gives weight and clarity; a fast one gives urgency
loudness	how quiet or strong the voice is	strength marks importance; a sudden quiet can command attention
rhythm	the beat of strong and weak syllables	keeps the stress-timed flow of English steady and natural
pause	the silence between groups of words	separates ideas, and a pause before a word gives it weight

Two further features colour the voice itself: resonance, the fullness or thinness of the tone, and timbre, its particular quality, the mark that makes one voice recognisable from another.

The Master Key: Delivery is more than the words; pitch, tempo, loudness, rhythm and pause together turn a flat reading into speech that holds a listener.

BINDER Question 82

To mark a script for reading aloud is to write the music above the words before you play them.

Mark this short passage for reading aloud: put the main stressed words in CAPITALS, show each pause with a slash /, and mark the final tune with ↘ or ↗. "Welcome, everyone. Today we begin a new chapter. Are you ready?"

Model Answer

WELcome, / EVeryone ↘. / toDAY we beGIN a NEW CHAPter ↘. / Are you READy ↗?

The stressed content words carry the beat, the slashes mark where to pause for sense, and each sentence ends on its proper tune: a fall for the greeting and the statement, a rise for the yes/no question at the end.

The Master Key: A script marked for stress, pause and tune is a script you can read aloud with confidence; write the music first, then perform it.

REAL Question 83

At a migration desk the officer must above all be clear, so the delivery is measured, evenly stressed and calm.

Read this migration-desk line aloud in a clear, professional way. Mark the stress, pauses and tune, and say why this delivery suits the setting: "Good afternoon. May I see your passport and your boarding pass, please?"

Model Answer

Good afterNOON ↘. / May I SEE your PASSport / and your BOARDing pass, / PLEASE ↘?

A public, official setting calls for a calm, unhurried delivery. The words are clearly stressed and the pauses break the request into easy pieces. Even the final "please" of a request may fall rather than rise, so that the officer sounds courteous and settled rather than anxious.

The Master Key: A formal, public setting calls for a calm, clearly stressed delivery with deliberate pauses; here clarity matters far more than speed.

REAL Question 84

A newsreader in a Dodoma studio delivers even grave news in a steady, measured voice, letting the tune, not haste, carry it.

Read this news bulletin aloud. Mark the stress, pauses and tune, and describe the tempo and pitch a newsreader would use: "Good evening. Heavy rains have flooded parts of the Rufiji valley. Thousands of families have been moved to safety."

Model Answer

Good EVEning ↘. / HEAVy RAINS / have FLOODed PARTS of the ruFIJi VALley ↘. / THOUsands of FAMilies / have been MOVED to SAFEty ↘.

News and narration call for a steady, controlled delivery. The newsreader keeps a measured, fairly slow tempo and a controlled pitch, falling firmly at the end of each sentence. The pauses group the facts so the listener can take them in, and the calm of the voice lets even heavy news land clearly.

The Master Key: Narration and news call for a steady tempo and a controlled, falling delivery; the calm of the voice lets the facts land clearly, whatever their weight.

REAL Question 85

A debater persuades not with argument alone but with delivery, stressing the key words and using pitch and pause to drive a point home.

Read this debate line aloud for the greatest effect. Mark the stress, pauses and tune, and say how loudness and pitch help to persuade: "We must act now, before it is too late."

Model Answer

We MUST ACT / NOW ↘, / beFORE it is TOO LATE ↘.

Persuasive delivery presses the key words with stress, pause, loudness and pitch. The debater stresses "must", "act", "now" and "too late", and pauses before "now" to give it weight. Raising the loudness and pitch on those words drives the point home, and the firm fall at the end sounds certain and final.

The Master Key: Persuasive delivery leans on stress, pause, and a lift of loudness or pitch on the key words; the voice itself argues alongside the words.

REAL Question 86

To describe a place well is to let the voice paint it, slowing for the detail and lifting for the wonder.

Read this description aloud with expression. Mark the stress and tune, and say what tempo and pitch bring it to life: "The market was alive with colour: red tomatoes, golden mangoes, and green vegetables everywhere."

Model Answer

The MARket was aLIVE with COLour ↘: / RED toMAToes, / GOLDen MANgoes, / and GREEN VEGetables EVeryWHERE ↘.

Description comes alive with a lively pitch and an unhurried tempo. The vivid words are stressed and given a little time, the pitch rising through the list of items before the final fall, and the pauses between them let each picture form in the listener's mind.

The Master Key: Description comes alive with a lively pitch and an unhurried tempo; stress the vivid words and pause between them, so the listener sees what you say.

HOT Question 87

One short paragraph from a Form Six speaker can contain, in a single breath, most of the errors this chapter has named.

A student reads the sentence "I think the three brothers went to school" with the typical errors of a Kiswahili-speaking background, saying: "I TINK de TREE brothers went to su-KU-lu." Identify the errors, correct them, and name the feature at fault in each.

Model Answer

Word	**Said as**	**Correct**	**Feature at fault**
think	/tɪŋk/	/θɪŋk/	the /θ/ replaced by /t/
the	/də/	/ðə/	the /ð/ replaced by /d/
three	/triː/	/θriː/	the /θ/ replaced by /t/
school	/səˈkuːlu/	/skuːl/	a vowel inserted to break the cluster

Nearly every error traces to one of two causes. The first three are the missing dental fricatives: Kiswahili has no /θ/ or /ð/, so they become /t/ and /d/. The last is the dislike of consonant clusters: a Kiswahili syllable ends in a vowel, so "school" gains a vowel inside and at the end. Fix those two habits and most of the accent falls away.

The Master Key: The typical errors cluster around two causes, the missing "th" sounds and the dislike of consonant clusters; correct those two, and the greater part of the accent goes with them.

HOT Question 88

The same sentence must be delivered one way to calm a frightened patient and quite another to fire up a team.

The sentence "We are going to be fine" can reassure a worried person or rally a team. Explain how the delivery, its tempo, pitch, loudness and stress, would differ between the two, and mark the stress for each.

Model Answer

To reassure: "We are GOing to be FINE ↘." Said slowly and softly, with a low, gentle pitch and a calm fall. The slow tempo and quiet voice soothe, and the stress rests lightly on "going" and "fine".

To rally: "We ARE GOing to be FINE ↘!" Said faster and louder, with a high, energetic pitch and strong stress on "are" and "fine". The raised loudness and lively pitch lift the spirits and carry conviction.

The words are identical; the delivery does the work, and choosing it well is the final skill of standard pronunciation.

The Master Key: The same words can soothe or stir, and the delivery decides which; read the setting first, then choose the tempo, pitch, loudness and stress that fit it.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath.

A. Name the prosodic feature described: the highness or lowness of the voice; the speed of speech; the strength of the voice; the silence between word-groups; the beat of strong and weak syllables.

B. Correct each first-language error and name the fault: think /tɪŋk/, this /dɪs/, school /səˈkuːlu/, bag /bæk/, chip /ʃɪp/.

C. Choose the delivery that fits each setting: a news bulletin, a debate rally, reassuring a patient, a migration desk, describing a sunset.

Key

A. pitch; tempo; loudness; pause; rhythm.

B. think /θɪŋk/, the /θ/ replaced by /t/; this /ðɪs/, the /ð/ replaced by /d/; school /skuːl/, a vowel breaking the cluster; bag /bæg/, a devoiced final consonant; chip /tʃɪp/, an affricate flattened to a fricative.

C. news bulletin: steady, measured, falling; debate rally: loud, fast, emphatic; reassuring a patient: slow, soft, gentle; migration desk: calm, clear, deliberate; describing a sunset: slow, lively, expressive.

Chapter Two

VOCABULARY DEVELOPMENT

Attempt each question in full on paper before you read the model answer beneath it. The questions climb from the single word to the finished sentence, and rise in demand as they go. Work with the answer covered; uncover it only when your own is written.

How English Words Are Built: Roots, Word Families and Word Classes

Every English word is either a single building block or a block with smaller pieces added to it. Before you can widen your vocabulary on purpose, you must see how a word is put together: the core that carries its meaning, the parts joined to the front and the back, and the family of related words that grows from one core. This section fixes those ideas, and shows how a single root can serve as a noun, a verb, an adjective and an adverb in turn. It is the map for everything that follows in this chapter.

BINDER Question 1

Pull the word unhelpful apart and three separate pieces come away in the hand, each doing a different job.

Explain what is meant by the root of a word, and by a prefix and a suffix. Use the word unhelpful to show each part.

Model Answer

The root is the core that carries the main meaning. In unhelpful the root is help, a complete word in its own right around which the other parts are built. A root that can stand alone as a word, as help does, is also called the base.

A prefix is a piece added to the front of the root. Here un- is placed before help to reverse its meaning, giving the sense not helping. A prefix changes the meaning but does not usually change the word class.

A suffix is a piece added to the end of the root. Here -ful is joined after help to turn it into a describing word, helpful. A suffix often changes the word class, turning a verb or a noun into an adjective, an adverb and so on.

Put together, un- + help + -ful gives unhelpful: one root with a prefix in front and a suffix behind. Any piece added to a root, whether at the front or the end, is called an affix.

The Master Key: Find the root first; the prefix in front and the suffix behind are added to it. Naming the three parts is the first step to building or breaking any word.

BINDER Question 2

From the single root nation a whole household of words descends, each related but doing its own work.

A word family is a group of words that share one root. The table below begins the family of the root nation. Copy it and complete each empty row, writing the missing family member that matches the word class and the clue given.

Family member	Word class	Clue (meaning)
nation	noun	the base word: a country and its people
	adjective	belonging to a nation
	noun	the status of belonging to a nation
	verb	to bring under national ownership or control
	adverb	across the whole nation
	adjective	existing between nations

Model Answer

Completed, the family of the root nation is as follows:

Family member	**Word class**	**Clue (meaning)**
nation	noun	the base word: a country and its people
national	adjective	belonging to a nation
nationality	noun	the status of belonging to a nation
nationalise	verb	to bring under national ownership or control
nationally	adverb	across the whole nation
international	adjective	existing between nations

The root nation can be seen unchanged inside every member; only the affixes change, and with them the word class and the exact shade of meaning.

The Master Key: Learn one root and you unlock a whole family. The words look different and do different jobs, but the shared core keeps their meanings related.

BINDER Question 3

The same word can wear different uniforms; only the job it does in the sentence tells you which one it is wearing.

Name the four open word classes that most vocabulary belongs to and say what each does. Then give the word class of each underlined word, (a) to (d), in the sentence below.

The farmer (a) works quickly (b) to harvest (c) the ripe (d) maize.

Model Answer

Most new vocabulary belongs to one of four open word classes:

Class	**What it does**	**Examples**
Noun	names a person, place, thing or idea	farmer, Dodoma, maize, freedom
Verb	expresses an action or a state	work, harvest, grow, is
Adjective	describes a noun	ripe, rich, modern, honest
Adverb	tells how, when or where, often modifying a verb	quickly, carefully, today

The underlined words are therefore: **(a) farmer** = noun; **(b) quickly** = adverb; **(c) harvest** = verb; **(d) ripe** = adjective.

The Master Key: A word's class is decided by the job it does in the sentence, so always test a word in use before you label it.

REAL Question 4

A head teacher in Mwanza drafts a speech about one idea, and needs it as a verb, a noun, an adjective and an adverb.

The root is success. Supply the correct form for each gap and name its word class: (a) Hard work helps students to ___ in examinations. (b) Her ___ came after years of effort. (c) He is a ___ farmer near Mwanza. (d) The team finished the project ___.

Model Answer

Gap	Correct form	Word class	Why
(a)	succeed	verb	the slot needs an action after to
(b)	success	noun	the slot names a thing (after Her)
(c)	successful	adjective	the slot describes the noun farmer
(d)	successfully	adverb	the slot tells how the work was finished

One root, success, fills every slot; the gap decides which class is needed, and the class decides which ending the root must take.

The Master Key: One root can serve every slot in a sentence. Read the gap to find the class, then choose the ending that builds that class.

REAL Question 5

Some words in a newspaper share a real family bond; one only looks like a relative.

Underline the root in each word and give one more word from the same family: (a) disagreement (b) unfriendly (c) replacement (d) international. Then explain why the word butterfly does not contain the root fly in the sense to move through the air.

Model Answer

Word	Root	One more from the family
disagreement	agree	agreeable
unfriendly	friend	friendship
replacement	place	misplace
international	nation	nationality

The letters of a root are not proof of the root. butterfly is a compound of butter and fly, but the fly in it is the name of the insect, not the verb to move through the air. The word does not mean a fly made of butter, so the familiar string fly is not carrying its usual meaning here.

Always confirm a suspected root by meaning, not by spelling alone.

The Master Key: Strip the affixes to reach the root, then confirm by meaning. A string of familiar letters is not always the root it appears to be.

HOT Question 6

Two students meet the word industrialisation for the first time; the one who can take it apart is not afraid of it.

Explain how an understanding of roots, affixes and word families helps a student to meet and use unfamiliar words. Use industrialisation to support your answer.

Model Answer

A long word is rarely a new word; it is usually a known root in disguise. industrialisation looks difficult, but its root is industry, a word the student already knows. Recognising the root removes most of the fear that the length creates.

The affixes then supply the rest of the meaning. From industry come industrial, the adjective formed with -ial; industrialise, the verb formed with -ise, meaning to make industrial; and industrialisation, the noun formed with -ation, naming the process. Each ending signals a word class and a step in meaning, so the parts explain the whole.

One root learned is many words gained. Because a family shares a core, learning industry gives ready access to industrial, industrialise, industrious and more. Vocabulary then grows in families rather than one word at a time, which is the most economical way to build a wide store of words.

The Master Key: Unfamiliar words are usually familiar roots wearing affixes. Take them apart, and a long word becomes a known word you can both understand and use.

HOT Question 7

The real test of a word family is not naming its members but putting each of them to work.

Take the root benefit. Give its noun, verb, adjective and adverb forms, then write four short sentences, each using one form correctly in a Tanzanian context and each of a different word class. Name the class you use in each sentence.

Model Answer

The four forms of the family are: **benefit** (noun), **benefit** (verb, to benefit), **beneficial** (adjective) and **beneficially** (adverb).

Noun: The new dam brought a clear benefit to the farmers of the Rufiji valley.

Verb: Thousands of families benefit from the free health campaign in Dodoma.

Adjective: Planting trees is beneficial to the soil on the slopes of Kilimanjaro.

Adverb: The funds were used beneficially, and every ward saw an improvement.

One core meaning runs through all four. The sense of good or advantage stays constant while the ending changes to fit each slot, so the same root does four different grammatical jobs across the four sentences.

The Master Key: Knowing a word means being able to place every member of its family correctly, not merely recognising the root on the page.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Find and write the root of each word: unbreakable, misunderstanding, carelessness, disappearance, unemployment, powerfully, illegally.

B. Name the word class of each word: quickly, honesty, generous, arrive, beautiful, govern, wisdom.

C. Build the family by supplying the form named: the adjective of danger, the adverb of careful, the noun of strong, the verb of modern, the noun of decide, the adjective of nation.

Key. A: break, understand, care, appear, employ, power, legal. B: adverb, noun, adjective, verb, adjective, verb, noun. C: dangerous, carefully, strength, modernise, decision, national.

Prefixes and the Meanings They Carry

A prefix is a small piece fixed to the front of a word. It carries a meaning of its own, and when it joins a root it changes what the whole word means, usually without changing the word class. Learn the common prefixes and their meanings and you can unlock the sense of thousands of longer words at sight, build the exact opposite of a word, and say precisely how much, when or where. This section sorts the prefixes into their meaning families and drills the one that examinations test most, the negative prefix and its changing spelling.

BINDER Question 8

Put un- in front of happy and the meaning turns clean around, from joy to its opposite.

Explain what a prefix is and how it changes a word. Then give the meaning that each of these prefixes adds, with one example: un-, dis-, re-, pre-, over-.

Model Answer

A prefix is a group of letters fixed to the front of a root to change its meaning. It is added before the root, and it alters the sense of the word while usually leaving the word class unchanged. Both happy and unhappy are adjectives, but they are opposite in meaning.

The five prefixes carry these meanings:

Prefix	Meaning it adds	Example
un-	not, the opposite of	unhappy (not happy)
dis-	not, the reverse of	disagree (not agree)
re-	again, or back	rewrite (write again)
pre-	before	preview (view before)
over-	too much	overeat (eat too much)

The Master Key: A prefix works at the front of a word and changes its meaning, not its class; know the prefix and you know which way the meaning turns.

BINDER Question 9

Every one of these words has an opposite hiding just one prefix away.

Form the opposite of each word by adding a negative prefix (un-, in-, dis-, non- or mis-): happy, correct, obey, sense, understand, honest.

Model Answer

Word	Opposite	Prefix used
happy	unhappy	un-
correct	incorrect	in-
obey	disobey	dis-
sense	nonsense	non-
understand	misunderstand	mis-
honest	dishonest	dis-

Each word takes a particular negative prefix; we cannot say innhappy or uncorrect. The prefix does not change the word class, only the meaning.

The Master Key: English builds opposites with several negative prefixes; the right one is fixed by usage, so learn each word together with the prefix it takes.

BINDER Question 10

Prefixes travel in families: one for time, one for degree, one for place, one for number, each with its own work.

The prefixes below add four kinds of meaning. Name the meaning of each group and give one example word for every prefix: (i) pre-, post-, re-; (ii) over-, under-, super-; (iii) inter-, trans-, sub-; (iv) uni-, bi-, tri-.

Model Answer

Group	Prefix	Meaning	Example
Time / order	pre-	before	preview
	post-	after	postwar
	re-	again, back	rebuild
Degree / size	over-	too much	overload
	under-	too little	underpay
	super-	above, beyond	superhuman
Place / direction	inter-	between	international
	trans-	across	transport
	sub-	under, below	submarine
Number	uni-	one	unicycle
	bi-	two	bicycle
	tri-	three	triangle

The Master Key: Prefixes cluster by meaning: time, degree, place and number; recognise the family and a new word's sense falls into place.

REAL Question 11

A notice board at a Dodoma bus station needs the right prefix to say exactly what it means.

Complete each sentence by adding a prefix to the word in brackets so the sentence makes sense: (a) The ticket was ___ (valid) because the date had passed. (b) After the lunch stop, passengers must ___ (board) the bus at Morogoro. (c) The timetable was ___ (arranged) after the new road opened. (d) It is ___ (possible) to travel from Dar es Salaam to Mwanza in one hour.

Model Answer

Gap	Word formed	What the prefix adds
(a)	invalid	in- = not; the ticket is not valid
(b)	reboard	re- = again; board the bus a second time
(c)	rearranged	re- = again; the timetable was arranged afresh
(d)	impossible	im- = not; the journey cannot be done in the time

The Master Key: Read the meaning the sentence needs first, then choose the prefix that carries it; the context, not guesswork, fixes the prefix.

REAL Question 12

The prefix in- quietly changes its own spelling to sit comfortably before certain letters, and a Mwanza editor must get it right.

The prefix in- (meaning not) becomes im-, il- or ir- before certain letters. Add the correct form to each root and say why: (a) ___ possible (b) ___ legal (c) ___ regular (d) ___ patient (e) ___ responsible.

Model Answer

Root	Correct form	Prefix	Why
(a) possible	impossible	im-	im- before p
(b) legal	illegal	il-	il- before l
(c) regular	irregular	ir-	ir- before r
(d) patient	impatient	im-	im- before p
(e) responsible	irresponsible	ir-	ir- before r

The rule is one of sound: in- becomes im- before p, b and m; il- before l; ir- before r; and stays in- elsewhere (as in incorrect). The meaning, not, never changes.

The Master Key: in- softens its spelling to match the next letter: im- before p, b, m; il- before l; ir- before r. The sound drives the change, not the meaning.

REAL Question 13

A student's essay from Rungwe Secondary School reaches for un- four times where another prefix was needed.

Each sentence uses the wrong prefix. Rewrite the underlined word with the correct prefix: (a) Throwing litter here is unlegal. (b) It is unpossible to please everyone. (c) The children continued to unobey their teacher. (d) Their behaviour on the trip was quite inresponsible.

Model Answer

Gap	Wrong	Correct	Why
(a)	unlegal	illegal	il- before l, not un-
(b)	unpossible	impossible	im- before p, not un-
(c)	unobey	disobey	obey takes dis-
(d)	inresponsible	irresponsible	ir- before r

The Master Key: un- is not the all-purpose negative; each word takes its own prefix, and the wrong one, though understandable, is still an error the ear can be trained to catch.

HOT Question 14

If un- already means not, a thoughtful student asks why English keeps in-, dis-, il- and the rest as well.

English has several prefixes that all mean not or the opposite (un-, in-, dis-, non-). Explain why one word cannot simply take any of them, and how a student can tell which prefix a word needs. Support your answer with examples.

Model Answer

The prefixes are not interchangeable; each word takes the one fixed by usage. We say unhappy but incorrect, disobey but nonsense. Swapping them, as in uncorrect or innhappy, produces non-words, even though the intended meaning would still be clear. The choice is settled by convention rather than by a rule the student can simply work out.

The prefix often hints at the word's origin. Words that came into English from Latin tend to take in- and its forms and dis-, as in incorrect, impossible and dishonest; older, home-grown English words often take un-, as in unhappy and unkind. This is a helpful guide, not a firm law.

So the safe method is to learn each word with its prefix, and to read widely. Because the prefix changes only the meaning and not the word class, unhappy, incorrect and dishonest are all still adjectives. The student's task is therefore narrow: store the correct opposite as a single item, and the correct prefix comes with it.

The Master Key: Several prefixes share the meaning not, but each word keeps its own; learn the word and its prefix as one unit rather than trusting a single rule.

HOT Question 15

Meet four long words for the first time, and let their prefixes tell you most of the story.

Using the meaning of the prefix, work out and explain the likely meaning of each word, then use it in a sentence: transcontinental, misinformation, subterranean, counterproductive.

Model Answer

Word	**Prefix**	**Worked-out meaning**
transcontinental	trans-	across a continent; crossing a whole continent
misinformation	mis-	wrong information; false information, spread in error
subterranean	sub-	under the ground; beneath the earth's surface
counterproductive	counter-	against production; having the opposite of the effect intended

Used in sentences:

The *transcontinental* railway would link Dar es Salaam to the far west of the continent.

The health office warned the public against *misinformation* about the new vaccine.

Dodoma's new market has a *subterranean* car park beneath it.

Punishing every small mistake can be *counterproductive*, because it discourages effort.

The prefix gives most of the meaning; the root supplies the rest. In each word the prefix (trans-, mis-, sub-, counter-) is a meaning already known, so a long and unfamiliar word yields most of its sense before the dictionary is opened.

The Master Key: A prefix is a meaning you already know; read it first, and a long, unseen word gives up most of its sense before you reach the dictionary.

A Fuller Table of Common Prefixes

The families met so far hold the commonest prefixes, but they are not the whole of English. Many more are worth knowing, and the table below gathers the most useful of them, grouped in the same way. Learn each with its meaning and its example, and a long, unfamiliar word will often unlock itself at sight.

Group	Prefix	Meaning	Example
Negation / opposition	anti-	against, opposed to	antisocial
	counter-	against, in return	counterattack
	mal-	bad, badly	malnutrition
	de-	remove, reverse	devalue
Number / quantity	semi-	half, partly	semicircle
	mono-	one, single	monolingual
	multi-	many	multipurpose
	poly-	many	polygon
Degree / size	hyper-	over, excessive	hyperactive
	ultra-	beyond, extreme	ultramodern
	extra-	beyond, outside	extraordinary
	out-	more than, surpassing	outrun
	micro-	very small	microchip
	macro-	large-scale	macroeconomics
	mega-	very large	megaphone
Time / order	fore-	before, in front	forecast
	ex-	former	ex-president
	proto-	first, original	prototype
	neo-	new, revived	neonatal
Place / direction	circum-	around	circumference
	tele-	at a distance, far	television
Self, making and relation	auto-	self, by itself	autobiography
	self-	to or by oneself	self-control
	co-	together, with	cooperate
	en-	to make, put into	enable
	pseudo-	false, pretended	pseudonym, pseudoscience
	pro-	in favour of; forward	pro-government

The Master Key: The prefix families reach far beyond four; learn a prefix once and you hold a key to every word that carries it.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Give the meaning each prefix adds: un-, re-, pre-, over-, sub-, inter-, trans-, bi-, mis-, dis-.

B. Add a negative prefix to make the opposite: possible, legal, regular, honest, obey, agree, correct, mature, relevant, logical.

C. Choose in-, im-, il- or ir- for each root: ___ perfect, ___ responsible, ___ legal, ___ possible, ___ rational.

D. State the meaning the prefix gives in each word: rewrite, preview, overload, submarine, international.

Key. A: un- = not/opposite, re- = again/back, pre- = before, over- = too much, sub- = under, inter- = between, trans- = across, bi- = two, mis- = wrongly, dis- = not/reverse. B: impossible, illegal, irregular, dishonest, disobey, disagree, incorrect, immature, irrelevant, illogical. C: imperfect, irresponsible, illegal, impossible, irrational. D: rewrite = write again; preview = view before; overload = load too much; submarine = under the sea; international = between nations.

Suffixes and Building Words Across Classes

A suffix is a piece fixed to the end of a root, and, unlike a prefix, it usually changes the word's class: it turns a verb into a noun, a noun into an adjective, an adjective into an adverb. This is the most tested vocabulary skill in the whole subject. The examination repeatedly gives a word in brackets and asks for the exact form a sentence needs, and marks are lost when the wrong class is chosen, the wrong suffix is used, or the built word is misspelt. This section lays out the suffixes that build each class, the spelling changes they force, and drills the bracket task until the right form comes at once.

BINDER Question 16

Add three different endings to the one root care, and it becomes three different kinds of word.

Explain what a suffix is and how it differs from a prefix. Then show how the root care can be built into a noun, an adjective and an adverb, naming each ending.

Model Answer

A suffix is a piece added to the end of a root, and it usually changes the word's class. A prefix changes what a word means but not its class (happy and unhappy are both adjectives). A suffix changes the job the word does, turning a verb into a noun, or an adjective into an adverb.

The root care builds these words:

Word	Ending	Class	Meaning
care	(root)	noun / verb	concern, attention
careful	-ful	adjective	full of care
careless	-less	adjective	without care
carefully	-ly	adverb	in a careful way

The Master Key: A prefix changes what a word means; a suffix changes what a word does. Add the ending and you change the word's class.

BINDER Question 17

Every action and every quality can be named; the noun is only a suffix away.

Build a noun from each word by adding a noun-forming suffix (-tion, -ment, -ness, -ity), and name the suffix you used: educate, govern, happy, active.

Model Answer

Word	Noun formed	Suffix	Spelling note
educate	education	-tion	drop the silent -e
govern	government	-ment	no change
happy	happiness	-ness	change y to i
active	activity	-ity	drop the silent -e

The Master Key: The suffixes -tion, -ment, -ness and -ity turn actions and qualities into the nouns that name them; the noun is the idea made into a thing.

BINDER Question 18

Give a noun the right ending and it can describe: from danger comes dangerous.

Build an adjective from each noun by adding an adjective-forming suffix (-ful, -ous, -al, -y), and give its meaning: hope, danger, nature, storm, fame.

Model Answer

Noun	Adjective	Suffix	Meaning
hope	hopeful	-ful	full of hope
danger	dangerous	-ous	full of danger
nature	natural	-al	of nature (drop the -e)
storm	stormy	-y	full of storms
fame	famous	-ous	widely known (drop the -e)

The Master Key: The endings -ful, -ous, -al and -y turn a noun into a describing word; choose the ending, and the thing becomes a quality.

BINDER Question 19

One ending makes a word an action; another makes it tell how the action is done.

Complete each change and name the ending: (a) turn the adjective modern into a verb; (b) turn the noun beauty into a verb; (c) turn the adjective wide into a verb; (d) turn the adjective quick into an adverb; (e) turn the adjective happy into an adverb.

Model Answer

Task	Word built	Suffix	Class formed
(a) modern	modernise	-ise	verb (to make modern)
(b) beauty	beautify	-ify	verb (to make beautiful)
(c) wide	widen	-en	verb (to make wide)
(d) quick	quickly	-ly	adverb
(e) happy	happily	-ly	adverb (y changes to i)

The Master Key: The endings -ise, -ify and -en build verbs that mean to make; -ly builds the adverb that tells how. The ending sets both the class and the job.

REAL Question 20

This is the very task the examination sets: a word in brackets, and one right form to fit the sentence.

Complete each sentence with the correct form of the word in brackets, and state the class of the word you form: (a) The ___ of the new road pleased the people of Dodoma. (construct) (b) The farmers were very ___ after the good rains. (hope) (c) She spoke ___ about the dangers of drug abuse. (passion) (d) The government promised to ___ the health system. (strong) (e) His ___ to finish the project impressed everyone. (determine)

Model Answer

Gap	Correct form	Class	How it is built
(a)	construction	noun	construct + -ion
(b)	hopeful	adjective	hope + -ful
(c)	passionately	adverb	passion + -ate + -ly
(d)	strengthen	verb	strength + -en
(e)	determination	noun	determine + -ation (drop -e)

This is exactly the bracket item the paper sets. The slot tells you the class; the class tells you the suffix; the answer must show the correct spelling of the built word.

The Master Key: In the bracket task, read the slot to decide the class, then add the suffix that builds it; the marker rewards the exact form and its class together.

REAL Question 21

The root often changes its own spelling to receive a suffix, and a careful writer in Mwanza knows the three rules.

Add the suffix shown, write the correct spelling, and say which rule applies: (a) hope + -ing (b) beauty + -ful (c) run + -er (d) create + -ive (e) happy + -ness.

Model Answer

Word + suffix	Correct spelling	Rule
hope + -ing	hoping	drop the silent -e before a vowel ending
beauty + -ful	beautiful	change y to i before the suffix
run + -er	runner	double the final consonant after a short vowel
create + -ive	creative	drop the silent -e before a vowel ending
happy + -ness	happiness	change y to i before the suffix

The Master Key: Three rules cover most cases: drop a silent -e before a vowel ending, change y to i, and double a final consonant after a short vowel.

REAL Question 22

A community radio report uses one idea four times, each time as a different kind of word.

Fill each gap with the correct form of the root act, and name its class: (a) The volunteers must ___ quickly to clear the flood. (b) Their quick ___ saved many lives. (c) She is an ___ member of the youth club. (d) He ___ takes part in community work.

Model Answer

Gap	Correct form	Class	Why the slot needs it
(a)	act	verb	an action after must
(b)	action	noun	a thing after their quick
(c)	active	adjective	it describes member
(d)	actively	adverb	it tells how he takes part

The Master Key: One root can fill every slot in a passage; identify the class each gap needs, then build that class with its suffix.

REAL Question 23

An essay from a Tanga school builds the right idea, but the wrong form, four times.

Each underlined word is the wrong form. Rewrite it correctly: (a) The <u>govern</u> announced new schools. (b) His answer showed great <u>intelligent</u>. (c) They discussed the matter <u>serious</u>. (d) Her explanation was very clear and <u>help</u>.

Model Answer

Gap	Wrong form	Correct form	Why
(a)	govern	government	a noun is needed as the subject
(b)	intelligent	intelligence	a noun is needed after great
(c)	serious	seriously	an adverb is needed (how they discussed)
(d)	help	helpful	an adjective is needed to describe it

The Master Key: The right root in the wrong form still loses the mark; check that a word's class fits its slot before you leave it.

HOT Question 24

Given a handful of words, a sharp student can work out the rule the suffix follows.

Look at these pairs: nation → national, culture → cultural, nature → natural, region → regional, tradition → traditional. State the rule for forming these adjectives with -al, including any spelling change, then apply it to profession and origin.

Model Answer

The suffix -al turns a noun into an adjective meaning relating to that noun. national means relating to the nation; cultural means relating to culture. The ending changes the class from noun to adjective while keeping the core meaning.

The spelling rule: add -al to the noun, but if the noun ends in a silent -e, drop the -e first. nation + -al gives national with no change; nature loses its -e to give natural; culture loses its -e to give cultural.

Applied to the two new words: *profession* becomes *professional*, and *origin* becomes *original*.

The Master Key: A suffix follows a rule you can uncover from examples; find the pattern once and you can build words you have never met.

HOT Question 25

The same root offers several forms; only the sentence decides which one is right.

The root is decide, whose family includes decide, decision, decisive and decisively. Choose the correct member for each sentence and name its class: (a) The committee will ___ tomorrow. (b) It was a ___ moment in the match. (c) She acted ___ to stop the fight. (d) The ___ was announced at noon.

Model Answer

Gap	Correct form	Class	Why
(a)	decide	verb	an action after will
(b)	decisive	adjective	it describes moment
(c)	decisively	adverb	it tells how she acted
(d)	decision	noun	a thing that was announced

The words around the gap, not the root, decide the class. Here the word will points to a verb; a noun straight after the gap points to an adjective (a ___ moment); a verb just before the gap points to an adverb (acted ___); and the word the before the gap points to a noun. Reading the whole slot, not just the bracketed word, is what secures the mark.

The Master Key: When a family offers several forms, the surrounding words tell you which class the slot needs; read the sentence, not just the word.

HOT Question 26

The final test is to build every form of one root, spell each correctly, and put it to work.

Take the root strong. Give its noun, verb, adjective and adverb, note any spelling change, then write one sentence for each in a Tanzanian context, naming the class you use.

Model Answer

Class	**Form**	**Spelling note**
adjective	strong	the base word
noun	strength	the vowel changes: strong to strength
verb	strengthen	strength + -en
adverb	strongly	strong + -ly

Used in sentences:

Adjective: The Serengeti still has a strong population of lions.

Noun: The strength of the bridge over the Rufiji was tested before it opened.

Verb: The government plans to strengthen the health system in rural areas.

Adverb: The teacher strongly advised the students to revise early.

One form is irregular, and must simply be known. The noun strength is not built by a tidy suffix; the vowel itself changes from strong to strength, so this member of the family is learnt as a spelling in its own right.

The Master Key: To own a word is to build its whole family, spell each form correctly, and place each in a sentence; that is the mastery the examination rewards.

A Fuller Table of Common Suffixes

The suffixes met so far are the commonest, but English forms a great many more. The table below gathers the most useful of them, grouped by the class of word each one builds. Unlike a prefix, a suffix rarely changes a word's meaning; it changes what the word does, turning a verb into a noun, a noun into an adjective, or an adjective into an adverb.

Class formed	Suffix	Meaning or use	Example
Noun-forming	-er / -or	a person or thing that does	teacher, actor
	-ist	a person who does or believes	scientist
	-ian	a person skilled in	musician
	-ee	a person who receives the action	employee
	-ance / -ence	a state or quality	importance
	-ship	a state, rank or skill	friendship
	-hood	a state or time of life	childhood
	-dom	a state or domain	freedom
	-age	an action or a collection	marriage
	-ism	a belief or practice	socialism
	-th	a state or quality	growth
	-cy	a state or quality	accuracy
Adjective-forming	-able / -ible	able to be, or worth being	readable, visible
	-ic	relating to, of the nature of	historic
	-ish	somewhat, or like	childish
	-ent / -ant	having the quality of	different, pleasant
	-ary	relating to	necessary
	-en	made of	wooden
Verb-forming	-ate	to make or cause	activate
Adverb-forming	-wards	in a direction	forwards
	-wise	in the manner or direction of	clockwise

The Master Key: A suffix works at the end of a word and usually changes its class; learn the common endings and you can build the noun, adjective, verb or adverb a sentence needs.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Bank A is the examination's own task; give the correct form of the word in brackets.

A. Give the correct form of the word in brackets: (1) The ___ of the road pleased everyone. (construct) (2) She spoke ___ to the elders. (respect) (3) His ___ helped many families. (generous) (4) The team played ___. (aggressive) (5) The government will ___ the economy. (strong) (6) The ___ of the plan impressed us. (simple) (7) The farmers were ___ after the rains. (hope) (8) The children sang ___. (happy) (9) Her ___ to succeed was clear. (determine) (10) The ___ of the soil is high here. (fertile) (11) He is a ___ leader. (power) (12) They solved it ___. (create) (13) The news brought great ___. (excite) (14) We admired her ___. (brave) (15) The road was ___ built. (proper)

B. Build the noun: educate, arrive, dark, free, friend, please, wide, secure.

C. Build the adjective: beauty, hope, danger, sun, gold, fame, luck, care.

D. Correct the spelling of the built word: happy+ness, hope+ing, run+ing, create+ion, big+er, use+able, dry+ed, forget+ing, argue+ment.

Key. A: 1 construction, 2 respectfully, 3 generosity, 4 aggressively, 5 strengthen, 6 simplicity, 7 hopeful, 8 happily, 9 determination, 10 fertility, 11 powerful, 12 creatively, 13 excitement, 14 bravery, 15 properly. B: education, arrival, darkness, freedom, friendship, pleasure, width, security. C: beautiful, hopeful, dangerous, sunny, golden, famous, lucky, careful. D: happiness, hoping, running, creation, bigger, usable, dried, forgetting, argument.

More Ways Words Are Made: Compounding, Blending, Clipping and Other Processes

Affixation, the adding of prefixes and suffixes, is the commonest way English builds words, but it is not the only one. New words are also made by joining whole words, by shortening them, by melting two into one, by shifting a word to a new class with no change of form, by turning the first letters of a phrase into a single word, and by borrowing from other languages. Knowing these processes lets you name how any word was made, and shows how English keeps growing, including the many words it has taken from and given to Kiswahili.

BINDER Question 27

English has many workshops for making words, and each leaves its own mark on the finished word.

Name and briefly explain six common word-formation processes other than affixation, giving one example of each: compounding, blending, clipping, conversion, acronym, borrowing.

Model Answer

Process	How it makes a word	Example
Compounding	joins two whole words into one	blackboard (black + board)
Blending	merges parts of two words	smog (smoke + fog)
Clipping	shortens a longer word	phone (from telephone)
Conversion	shifts a word to a new class, no change of form	to email (noun to verb)
Acronym	a word from the first letters of a phrase	UNESCO
Borrowing	takes a word from another language	safari (from Kiswahili)

The Master Key: English builds words in more ways than one; learn the six processes and you can name how almost any word was born.

BINDER Question 28

Two familiar words hold hands and a third meaning is born: black and board become blackboard.

A compound is a word made by joining two words. For each compound, give the two words it is made from and its meaning: classroom, sunflower, rainfall, newspaper, football.

Model Answer

Compound	Made from	Meaning
classroom	class + room	a room where a class is taught
sunflower	sun + flower	a tall flower that turns to the sun
rainfall	rain + fall	the amount of rain that falls
newspaper	news + paper	printed sheets carrying the news
football	foot + ball	a game, or the ball, played with the foot

A compound may be written as one word (blackboard), with a hyphen (well-known), or as two words (bus stop); it is the joining of meanings, not the spacing, that makes it a compound.

The Master Key: A compound is two words that have become one idea; read the parts and the whole meaning usually follows.

BINDER Question 29

One word is cut short; another is two words melted together. The difference is clear once it is shown.

Clipping shortens a single word; blending fuses parts of two words. (a) Give the full word each clipping comes from: exam, fridge, advert, maths. (b) Give the two words each blend is made from: brunch, motel, smog, breathalyser.

Model Answer

(a) Clipping	**Full word**
exam	examination
fridge	refrigerator
advert	advertisement
maths	mathematics
(b) Blend	**Two words behind it**
brunch	breakfast + lunch
motel	motor + hotel
smog	smoke + fog
breathalyser	breath + analyser

The Master Key: Clipping keeps one piece of a single word; blending joins pieces of two. A clipping has one parent, a blend has two.

BINDER Question 30

Some words change their job without changing a single letter: the noun email becomes the verb to email.

Conversion moves a word to a new class with no change of form. For each word, name its original class and the new class it takes in the second sentence: (a) water: Water is precious. / Please water the plants. (b) text: Send me a text. / I will text you tonight. (c) empty: The box is empty. / Please empty the box.

Model Answer

Word	**Original class**	**New class in the second sentence**
water	noun (a substance)	verb (to pour water on)
text	noun (a message)	verb (to send a message)
empty	adjective (describes the box)	verb (to make empty)

The Master Key: Conversion changes a word’s job, not its spelling; the same form can be a noun in one sentence and a verb in the next.

REAL Question 31

The names of Tanzania's great institutions are often single words built from the first letters of a longer title.

An acronym is pronounced as a word (UNESCO); an initialism is said letter by letter (T-R-A). For each short form, write the full name and say whether it is an acronym or an initialism: NECTA, TANESCO, TRA, TCU, SIDO.

Model Answer

Short form	**Full name**	**Type**
NECTA	National Examinations Council of Tanzania	acronym
TANESCO	Tanzania Electric Supply Company	acronym
TRA	Tanzania Revenue Authority	initialism
TCU	Tanzania Commission for Universities	initialism
SIDO	Small Industries Development Organisation	acronym

The Master Key: If the short form is said as a word it is an acronym; if it is spelt out letter by letter it is an initialism. Both pack a long title into a small space.

REAL Question 32

Languages trade words as neighbours trade goods: English has taken words from Kiswahili, and lent many to it.

Borrowing is taking a word from another language. (a) These English words were borrowed from Kiswahili; give the meaning of each: safari, bwana. (b) These everyday Kiswahili words were borrowed from English; give the English word each came from: baiskeli, redio, kompyuta, benki, shati.

Model Answer

(a) English word from Kiswahili	**Meaning**
safari	a journey or expedition (Kiswahili for journey)
bwana	sir, master or mister, a term of respect
(b) Kiswahili word	**English source**
baiskeli	bicycle
redio	radio
kompyuta	computer
benki	bank
shati	shirt

The Master Key: Borrowing flows both ways; English and Kiswahili have enriched each other, and a borrowed word is a piece of one language living in another.

REAL Question 33

A page from a newspaper is full of made words, and each was formed by a process you can name.

Name the word-formation process that made each word: (a) TANESCO (b) brunch (c) smartphone (d) advert (e) to google (f) safari.

Model Answer

Word	Process	Note
(a) TANESCO	acronym	first letters of a company name, said as a word
(b) brunch	blending	breakfast + lunch
(c) smartphone	compounding	smart + phone
(d) advert	clipping	shortened from advertisement
(e) to google	conversion	a name turned into a verb
(f) safari	borrowing	taken from Kiswahili

The Master Key: Every made word carries the fingerprint of its process; learn the marks and you can identify how any new word was formed.

HOT Question 34

New things and new ideas arrive every year, and the language must find words for them all.

Explain why a language must keep making new words, and how the processes of word formation allow English to grow. Use examples such as smartphone, blog and google to support your answer.

Model Answer

New words are needed because the world keeps changing. When a new object or idea appears, such as the mobile telephone that also runs programs, the language needs a word for it; smartphone was made by compounding smart and phone to name exactly that.

Word formation lets a language grow from its own materials. English does not invent sounds from nothing; it recombines what it has. blog is a shortened blend of web log; google, once only a company's name, became a verb by conversion, to google. These processes are the machinery of growth.

Borrowing lets a language grow from its neighbours. Where another language already has the word, English simply takes it, as it took safari from Kiswahili. A living language is never finished; it makes and borrows words for as long as its speakers have new things to say.

The Master Key: A language grows by remaking its own words and borrowing others; word formation is how English keeps pace with a changing world.

HOT Question 35

A few words enter the language by rarer doors: invented outright, named after a person, or built backwards.

Explain each of these less common processes and give the origin of the example word: (a) coinage — Tanzanite; (b) eponym — boycott; (c) back-formation — to edit, from editor.

Model Answer

Coinage is the outright invention of a wholly new word. Tanzanite was coined to name the blue gemstone found near Mount Kilimanjaro; the word did not exist before the stone was brought to market.

An eponym is a word made from a person's name. boycott comes from Captain Charles Boycott, who was shunned by his community; his name became the word for that act of collective refusal.

Back-formation makes a shorter word by removing what looks like a suffix. The noun editor came first; speakers then assumed a verb lay behind it and formed one by cutting off the ending, so to edit was built backwards out of editor.

The Master Key: A few words are invented, named after people, or built backwards; the rarer the process, the more a word's history rewards a second look.

HOT Question 36

True mastery is to sort a mixed handful of words by process, and then to make one of your own by each.

First, name the process that formed each word: motel, NECTA, download, shati (Kiswahili for shirt), Tanzanite. Then make one example of your own by compounding, by clipping and by blending.

Model Answer

Word	**Process**	**Reason**
motel	blending	motor + hotel
NECTA	acronym	first letters, said as a word
download	compounding	down + load
shati	borrowing	taken into Kiswahili from English shirt
Tanzanite	coinage	invented to name the gemstone

Examples of my own:

Compounding: sunglasses (sun + glasses).

Clipping: lab, shortened from laboratory.

Blending: guesstimate (guess + estimate).

Naming a process and making a word by it are two different skills. To identify how motel or NECTA was formed shows recognition; to coin sunglasses or guesstimate shows command of the machinery itself, which is the deeper mastery.

The Master Key: To know the processes is to use them; a student who can both name how a word was made and coin a new one has mastered how the language grows.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Name the process that made each word: smog, UNESCO, blackboard, exam, to text, veranda, brunch, TRA, website, advert, kanga (into English), to email.

B. Give the two words behind each: sunflower, toothbrush, motorcycle, waterfall, smog, brunch, motel, breathalyser.

C. Give the full form of each short word: fridge, maths, advert, NECTA, TANESCO, TCU.

D. Give the English word each Kiswahili word was borrowed from: baiskeli, kompyuta, redio, shati.

Key. A: smog = blending, UNESCO = acronym, blackboard = compounding, exam = clipping, to text = conversion, veranda = borrowing, brunch = blending, TRA = initialism, website = compounding, advert = clipping, kanga = borrowing, to email = conversion. B: sun+flower, tooth+brush, motor+cycle, water+fall, smoke+fog, breakfast+lunch, motor+hotel, breath+analyser. C: refrigerator, mathematics, advertisement, National Examinations Council of Tanzania, Tanzania Electric Supply Company, Tanzania Commission for Universities. D: bicycle, computer, radio, shirt.

Working Out Meaning from Context

You will not always have a dictionary at hand, and in the examination you never do. Yet the words around an unfamiliar word almost always leave clues to its meaning. A skilled reader takes in the whole sentence, and often the sentences on either side, and makes a sensible guess before reaching for help. This section shows the kinds of clue that context provides, definition, synonym, contrast, example and cause, and drills the exact comprehension task the paper sets: give the meaning of a word as it is used in the passage.

BINDER Question 37

The sentence often carries its own dictionary, if you know where to look.

Using the context, give the meaning of each underlined word and name the clue that reveals it.

(a) The arid land, dry and almost without rain, could grow little.

(b) The teacher was very frugal; like her thrifty mother, she wasted nothing.

Model Answer

	Word	**Meaning from context**	**Clue**
(a)	arid	very dry, having little or no rain	definition (dry and almost without rain)
(b)	frugal	careful with money, not wasteful	synonym (thrifty)

The Master Key: A definition or a synonym often sits beside a hard word; read the whole sentence and the meaning is frequently handed to you.

BINDER Question 38

Sometimes a word is explained by its opposite, and sometimes by the examples that follow it.

Give the meaning of each underlined word from the context, and name the clue.

(a) Unlike his garrulous brother, who talked all day, Juma was silent.

(b) The shop sold perishable goods, such as milk, fish and ripe fruit.

Model Answer

	Word	**Meaning from context**	**Clue**
(a)	garrulous	very talkative, fond of talking	contrast (unlike ... was silent)
(b)	perishable	quick to go bad or rot	example (milk, fish, ripe fruit)

The Master Key: A contrast word such as unlike, but or however points to an opposite meaning; a list of examples shows a meaning by instance. Both are clues in plain sight.

BINDER Question 39

What a thing causes, or is caused by, can reveal what it is.

Give the meaning of each underlined word from the context, and name the clue.

(a) Because the bridge was dilapidated, it was closed before it could collapse.

(b) After three days without food, the traveller was famished.

Model Answer

	Word	**Meaning from context**	**Clue**
(a)	dilapidated	falling apart, in a state of ruin	cause and effect (closed before it could collapse)
(b)	famished	extremely hungry	cause and effect (three days without food)

The Master Key: Words like because, so and after link a word to its cause or its result; trace the link and the meaning appears.

REAL Question 40

This is the comprehension task itself: a passage from a report, and words to explain as they are used in it.

Read the passage, then give the meaning of each underlined word as it is used.

The wetlands of the Kilombero valley are a vital habitat for many birds. In recent years, however, human activity has begun to degrade this fragile area. The reeds are cleared for farming, and the water is contaminated by waste, so that fish are becoming scarce.

Model Answer

Word	**Meaning as used**	**Clue**
habitat	the natural home of an animal or plant	general sense (home for birds)
degrade	to damage, or lower the quality of	cause (clearing and waste harm it)
contaminated	made impure or polluted	definition (by waste)
scarce	few, hard to find, in short supply	cause and effect (pollution reduces fish)

The Master Key: In a passage, read each hard word in its own sentence; the surrounding words nearly always narrow the meaning to the one the writer intends.

REAL Question 41

A courtroom in Kigoma uses words whose meaning the exchange itself makes clear.

Read the extract, then explain the meaning of each underlined word as it is used.

The defence lawyer asked the court to be lenient with the young accused, who had shown deep remorse. The judge was adamant that the law must be applied, warning that too soft a sentence might embolden others to break it.

Model Answer

Word	**Meaning as used**	**Clue**
lenient	merciful, not harsh in punishment	contrast (against too soft a sentence)
remorse	deep regret for having done wrong	general sense (the young accused)
adamant	firm, refusing to change one's mind	general sense (the law must be applied)
embolden	to make bolder, to give courage to act	cause and effect (a soft sentence encourages others)

The Master Key: Even the specialist words of law or medicine yield to context; what the speakers do and want shows what each word must mean.

REAL Question 42

The examiner sometimes asks not for a definition but for another word that would fit the same slot.

Replace each underlined word with a word or short phrase of the same meaning that keeps the sentence correct.

(a) The rains were abundant this year. (b) The chief spoke in a solemn voice.

(c) The plan to build the road is still tentative. (d) The crowd grew restless as they waited.

Model Answer

	Word	**A word that fits**	**Meaning kept**
(a)	abundant	plentiful	a great deal of, more than enough
(b)	solemn	serious	grave, dignified
(c)	tentative	uncertain	not yet fixed or final
(d)	restless	uneasy	unable to keep still, impatient

The Master Key: To replace a word and keep the meaning proves you have truly understood it; the test of a word known is a word you can swap.

REAL Question 43

When several meanings are offered, only the context can choose the right one.

Choose the meaning that fits each underlined word as it is used in the sentence.

(a) The old man was frail. A: strong B: weak and delicate C" angry

(b) They reached an amicable agreement. A: friendly B: forced C: secret

(c) The instructions were ambiguous. A: clear B: open to more than one meaning C: written down

Model Answer

	Answer	**Why the context fixes it**
(a)	B (weak and delicate)	an old man, spoken of as needing care
(b)	A (friendly)	they reached an agreement, so relations were good
(c)	B (open to more than one meaning)	the point is that the instructions were unclear

The Master Key: A word can have several meanings, but a sentence usually allows only one; let the context, not the first guess, choose.

HOT Question 44

No one can memorise every word, but every reader can learn to read the clues.

Explain why working out meaning from context is a more powerful skill than memorising word lists, and set out the steps a student should follow when meeting an unfamiliar word in a passage.

Model Answer

No vocabulary list is ever complete, but the method of using context always works. A student cannot memorise every word English holds, and the examination deliberately sets words a candidate may not know. Reading the clues is a skill that meets any word, known or not, so it repays effort far more than learning lists by heart.

The steps are few and reliable. First, read the whole sentence, and the sentences before and after, rather than stopping at the hard word. Second, look for a clue: a definition, a synonym, a contrast, an example or a cause. Third, make a sensible guess and test it by putting it back into the sentence. Fourth, only if the sense still fails, reach for the dictionary.

The guess is reasoned, not wild. Because the clue is really present in the text, a careful reader's guess is usually close enough to earn the mark, and always close enough to keep reading without losing the thread.

The Master Key: You cannot know every word, but you can always read the clues; the reader who works from context is never wholly stopped by a word.

HOT Question 45

The hardest words give up their meaning only to a reader who weighs the whole passage.

Read the passage and, for each underlined word, give its meaning as used and name the clue you used.

The new officer was zealous, working late every night when others had gone home. His meticulous reports, checked line by line for the smallest error, impressed the director. Yet some colleagues found him abrasive; his blunt, cutting remarks offended them, unlike the tactful manager he replaced.

Model Answer

Word	Meaning as used	Clue
zealous	very eager and hardworking	general sense (working late every night)
meticulous	very careful and precise about detail	definition (checked line by line)
abrasive	harsh and rude in manner	definition and contrast (blunt, cutting; unlike the tactful manager)

The strongest reading uses more than one clue at once. For abrasive the passage both defines the word (blunt, cutting remarks) and contrasts it (unlike the tactful manager), so two clues together settle the meaning beyond doubt.

The Master Key: The richest reading weighs several clues together; a definition, a contrast and the general sense combine to fix a difficult word for certain.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Give the meaning from the context; do not reach for a dictionary first.

A. Give the meaning of each underlined word from its context: (1) The soup was too bland, with no salt or spice at all. (2) He is diligent, studying hard every single day. (3) Unlike her cheerful sister, Ama was always morose. (4) The evidence was irrefutable; no one could argue against it. (5) The path was treacherous, full of hidden holes and loose rocks. (6) Her lucrative business earned her a great deal of money. (7) The king was a benevolent ruler, kind and generous to all. (8) Because it had not rained, the crops withered and died. (9) The news was too grave for any laughter. (10) The medicine gave instant relief, at once.

B. Name the clue (definition, synonym, contrast, example or cause): (11) The nocturnal animals, which are active at night, slept by day. (12) He was thrifty, careful and saving, like his frugal father. (13) Unlike the calm lake, the sea was turbulent. (14) She loved citrus fruits, such as oranges, lemons and limes. (15) Because he had not slept, he was lethargic all day.

C. Replace each underlined word with a word of the same meaning: (16) a vast desert; (17) a courageous soldier; (18) a peculiar smell; (19) to demolish a building; (20) a reluctant helper.

D. Choose the meaning that fits: (21) candid: A honest and open, B hidden; (22) obsolete: A modern, B out of date; (23) ample: A more than enough, B too little; (24) hostile: A friendly, B unfriendly; (25) vital: A essential, B optional.

Key. A: 1 tasteless, 2 hardworking, 3 gloomy, 4 impossible to deny, 5 dangerous, 6 profitable, 7 kind, 8 dried up, 9 serious, 10 immediate. B: 11 definition, 12 synonym, 13 contrast, 14 example, 15 cause. C: 16 huge, 17 brave, 18 strange, 19 knock down, 20 unwilling. D: 21 A, 22 B, 23 A, 24 B, 25 A.

Using Dictionaries, Thesauruses and Encyclopedias

The last section showed how to guess a word's meaning from its context. Sometimes a guess is not enough, and you must turn to a reference book. Three are chiefly useful: the dictionary, which gives a word's spelling, pronunciation, class and meaning; the thesaurus, which offers words of similar meaning; and the encyclopedia, which explains things and ideas rather than words. This section shows how to read a dictionary entry closely and how to choose the right tool for the task in hand.

BINDER Question 46

A single dictionary entry holds more than a meaning; read it closely and it tells you several things at once.

Study the dictionary entry below, then answer the questions that follow.

> **frugal** /ˈfruːgl/ *adjective* careful with money or food; not wasteful. *She led a frugal life, spending very little.* [from Latin *frugalis*] *formal.*

(a) How is the word pronounced, and on which syllable is the stress? (b) What is its word class? (c) What does it mean? (d) Where does the word come from? (e) Is it a formal or an informal word?

Model Answer

(a)	It is pronounced /ˈfruːgl/. The mark ˈ shows the stress falls on the first syllable, FRU.
(b)	It is an adjective.
(c)	It means careful with money or food, that is, not wasteful.
(d)	It comes from the Latin word *frugalis*.
(e)	It is labelled formal, so it suits serious speech and writing.

The Master Key: A dictionary entry is a small file on a word; it gives its sound, its class, its meaning, its origin and its register, all in a few lines.

BINDER Question 47

Each piece of an entry has a name and a job; learn them and you can read any dictionary quickly.

Look at the entry below, then name the part of the entry that each labelled item is.

> **generous** /ˈdʒenərəs/ *adjective* willing to give more than is needed or expected; *a generous gift.* [from Latin *generosus*]

Name the part that each is: (a) generous (b) /ˈdʒenərəs/ (c) adjective (d) willing to give more than is needed (e) a generous gift (f) from Latin generosus.

Model Answer

Labelled item	**Part of the entry**
(a) generous	the headword (the word being defined)
(b) /ˈdʒenərəs/	the pronunciation, given in the phonemic alphabet
(c) adjective	the part of speech (word class)
(d) willing to give more than is needed	the definition (meaning)
(e) a generous gift	the example, showing the word in use
(f) from Latin generosus	the etymology (the origin of the word)

The Master Key: Every entry has the same parts in much the same order; know their names and no dictionary can confuse you.

BINDER Question 48

Three reference books sit on the shelf, and each answers a different kind of question.

State what each reference book is for, and give one question that each would best answer: a dictionary, a thesaurus, an encyclopedia.

Model Answer

Reference book	**What it gives**	**A question it answers best**
Dictionary	the spelling, pronunciation, class and meaning of a word	What does frugal mean, and how is it said?
Thesaurus	words of similar (and sometimes opposite) meaning	What is another word for happy?
Encyclopedia	facts and explanations about things, people and ideas	How was Mount Kilimanjaro formed?

The Master Key: A dictionary explains words, a thesaurus offers alternatives, and an encyclopedia explains the world; match the question to the right book.

REAL Question 49

Many words carry several meanings; the dictionary numbers them, and the sentence decides which is meant.

The entry for spring is given below. Choose the numbered sense that fits the underlined word as used in each sentence.

> **spring** /sprɪŋ/ *noun* 1 the season of the year after winter. 2 a place where water flows up from the ground. 3 a coil of metal that returns to its shape. *verb* 4 to jump up suddenly.

(a) The children drank from the mountain spring near Mbeya. (b) The cat began to spring at the bird. (c) The spring in the old car seat had broken.

Model Answer

Sentence	**Sense**	**Reason**
(a)	sense 2 (noun)	water flowing up from the ground
(b)	sense 4 (verb)	the cat jumps up suddenly
(c)	sense 3 (noun)	a coil of metal in the seat

The Master Key: When a word has numbered senses, do not take the first; read the sentence and choose the sense that fits its use.

REAL Question 50

A thesaurus offers a handful of near-synonyms, but usually only one fits the sentence best.

A thesaurus gives these words for big: large, huge, vast, bulky, grand. Choose the one that fits each sentence best, and say why.

(a) The ____ crowd filled the Dodoma stadium. (b) The ____ desert of the north stretched for miles. (c) The parcel was too ____ to carry easily.

Model Answer

Sentence	Best word	Why
(a)	huge	huge suits a very large number of people
(b)	vast	vast suits a wide, open stretch of land
(c)	bulky	bulky means large and awkward to carry

A thesaurus gives the choices, but the writer must pick the shade of meaning that fits; large would be acceptable in each, yet the words above fit better.

The Master Key: A thesaurus widens your choice but does not make it; pick the near-synonym whose shade of meaning fits the sentence.

HOT Question 51

The skilled student reaches for the right book almost without thinking, because the task itself points to it.

For each task, say which reference book you would use, and why: (a) to find another word for important in an essay; (b) to check whether recieve or receive is the correct spelling; (c) to learn the causes of the Maji Maji war; (d) to find how the word safari entered English.

Model Answer

Task	Book	Why
(a)	thesaurus	the task is to find a word of similar meaning
(b)	dictionary	it gives the correct spelling, showing receive is right
(c)	encyclopedia	the task asks for facts about an event, not the meaning of a word
(d)	dictionary	a good dictionary gives a word's etymology, its origin

The Master Key: Let the task name the tool: a word's meaning or spelling sends you to a dictionary, a better word to a thesaurus, and a fact about the world to an encyclopedia.

HOT Question 52

A dictionary and an encyclopedia may both mention Kilimanjaro, but they tell you very different things about it.

Explain the difference between the kind of information a dictionary gives and the kind an encyclopedia gives. Use the word Kilimanjaro to show the difference.

Model Answer

A dictionary explains words; an encyclopedia explains things. A dictionary tells you about a word itself, how it is spelt, said and used, and what it means. An encyclopedia tells you about the thing the word names, with facts, history and detail.

For Kilimanjaro the two differ sharply. A dictionary entry would mark Kilimanjaro as a proper noun, give its pronunciation, and say briefly that it is a mountain in Tanzania. An encyclopedia would give pages on its height, its glaciers, how it was formed, its wildlife and its climbing routes.

So the choice depends on the question. If you want to know how to spell or say a word, or what it means, use a dictionary; if you want to know about the thing itself, use an encyclopedia.

The Master Key: A dictionary is a book of words and an encyclopedia a book of things; ask whether your question is about the word or about the world, and you will know which to open.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. In the entry (brave /breɪv/ adjective ready to face danger; a brave soldier; from Italian bravo), name the part that each of these is: (1) brave (2) /breɪv/ (3) adjective (4) ready to face danger (5) a brave soldier (6) from Italian bravo.

B. Which book would you use: a dictionary, a thesaurus or an encyclopedia? (7) to find a synonym for sad; (8) to check the meaning of candid; (9) to read about the life of Mwalimu Nyerere; (10) to find how to pronounce colonel; (11) to find another word for said in a story; (12) to learn the height of Lake Tanganyika's depths; (13) to find the word class of quickly; (14) to learn the causes of climate change.

C. Using the entry (bank /bæŋk/ noun 1 a place that keeps money; 2 the side of a river), choose the sense: (15) He kept his savings in the bank. (16) They sat on the bank of the Rufiji. (17) The bank gave a loan for the farm.

D. A thesaurus gives these for walk: stroll, march, limp. Choose the best for each: (18) The injured man could only ____ home. (19) The soldiers ____ in step. (20) They took a slow ____ in the park.

Key. A: 1 headword, 2 pronunciation, 3 part of speech, 4 definition, 5 example, 6 etymology. B: 7 thesaurus, 8 dictionary, 9 encyclopedia, 10 dictionary, 11 thesaurus, 12 encyclopedia, 13 dictionary, 14 encyclopedia. C: 15 sense 1, 16 sense 2, 17 sense 1. D: 18 limp, 19 march, 20 stroll.

Synonyms: Precision and Variety in Word Choice

A synonym is a word of the same, or nearly the same, meaning as another: begin and start, big and large. Synonyms give a writer two gifts. The first is variety: they let you avoid repeating one word until it tires the reader. The second, and the greater, is precision: from a group of near-synonyms you can choose the one whose exact shade of meaning fits your sentence. This section shows how to find synonyms, how to use them to refresh writing, and above all how to choose between near-synonyms that are close but not the same.

BINDER Question 53

Two words can point to the same thing, as begin points where start points.

A synonym is a word of the same or nearly the same meaning. Replace each underlined word with its synonym from the box.

Box: glad, gift, thief, ill, mistake, cost

(a) My teacher was <u>happy</u> to see me. (b) His uncle brought a birthday <u>present</u>. (c) The <u>burglar</u> stole the gold. (d) I felt <u>sick</u> and went home. (e) Kisura made an <u>error</u> in the test. (f) The <u>price</u> of shoes was high.

Model Answer

	Underlined word	**Synonym from the box**
(a)	happy	glad
(b)	present	gift
(c)	burglar	thief
(d)	sick	ill
(e)	error	mistake
(f)	price	cost

The Master Key: A synonym slots into the place of another word and keeps the meaning; the sentence still says what it said, in a fresh word.

BINDER Question 54

The examiner often asks simply for another word that means the same as one in the passage.

Give one synonym for each underlined word as it is used in the sentence.

(a) The journey was long and tiring. (b) She gave a brief speech. (c) The soldiers were brave. (d) The room was tidy. (e) He spoke in a calm voice.

Model Answer

Word	**A synonym**	**Meaning kept**
tiring	exhausting	making one very weary
brief	short	lasting little time
brave	courageous	ready to face danger
tidy	neat	in good order
calm	quiet	free from noise or worry

The Master Key: To give a synonym is to show you know a word; store each new word with at least one other that could take its place.

BINDER Question 55

One word, repeated, wears thin; a synonym gives the reader something new.

The word good is repeated too often below. Rewrite the paragraph, replacing each underlined good with a synonym that fits its own noun.

The food at the festival was good. The music was good, and the dancers were good. It was a good day, and the weather was good too.

Model Answer

The food at the festival was delicious. The music was lively, and the dancers were skilful. It was a memorable day, and the weather was fine too.

Each good has been replaced by a word that suits the thing it describes; the meaning stays warm and positive, but the writing is no longer flat.

The Master Key: Repeating one word flattens writing; a synonym chosen for each use keeps the meaning and lifts the style.

REAL Question 56

A notice from a Dodoma office can be recast in fresh words without losing its message.

Rewrite the notice, replacing each underlined word with a synonym that keeps the meaning.

All staff are required to arrive early on Monday. The meeting is important, and every worker must attend. Latecomers will not be permitted to enter.

Model Answer

Word	**Synonym**	**Meaning kept**
required	expected	obliged to do it
arrive	come	reach the place
important	significant	carrying great weight
worker	employee	a person employed
permitted	allowed	given leave to do it

The notice now reads: All staff are expected to come early on Monday. The meeting is significant, and every employee must attend. Latecomers will not be allowed to enter.

The Master Key: A whole text can be recast in synonyms and still mean exactly the same; this is the skill behind writing in your own words.

REAL Question 57

Not every synonym suits every place; kid and child mean the same, yet only one belongs in a report.

Each pair means nearly the same, but one is more formal. Choose the word that fits the formal sentence, and note its everyday partner.

(a) The minister will (buy / purchase) new equipment. (b) The company will (help / assist) the flood victims. (c) The report was (sent / dispatched) to Dodoma. (d) The plan was (okay / acceptable).

Model Answer

	Formal choice	**Why it is formal**	**Everyday partner**
(a)	purchase	the word of business and law	buy
(b)	assist	the word of official writing	help
(c)	dispatched	the word of formal reports	sent
(d)	acceptable	a measured, formal judgement	okay

The Master Key: Synonyms differ in register as well as meaning; match the word not only to the sense but to the formality the writing needs.

REAL Question 58

Thin, slim and skinny all mean not fat, yet you would not use them of the same person.

From each set of near-synonyms, choose the one that best fits the sentence, and say what its shade adds.

(a) The model was admired for her (slim / skinny) figure. (b) After the drought, the cattle were (slim / skinny). (c) A (slender / skinny) young dancer crossed the stage.

Model Answer

	Best word	**Shade it adds**
(a)	slim	attractively thin, a word of praise
(b)	skinny	too thin, unhealthily so, a word of concern
(c)	slender	gracefully thin, a word of elegance

The Master Key: Near-synonyms carry different shades, one admiring, one unkind, one graceful; choose by the feeling as well as the fact.

REAL Question 59

A good writer varies words on purpose, and a careful reader can see why each was chosen.

Read the short report, then answer the questions that follow.

"Climate change is a grave danger to our country. It is a serious threat to farming, and a severe risk to the health of our people."

(a) Which three words are used as synonyms for very bad? (b) Why did the writer use synonyms instead of repeating one word? (c) Give one more synonym that would fit.

Model Answer

(a) The synonyms for very bad are grave, serious and severe. (The words danger, threat and risk are also used as synonyms for each other.)

(b) The writer varied the words to press one idea without dull repetition. Saying grave, then serious, then severe keeps the writing lively and emphatic, while stressing three times that the problem is dangerous. Repeating serious three times would have sounded flat.

(c) Another word that would fit is dire, or critical.

The Master Key: Writers vary synonyms to press one idea from several sides without dull repetition; naming the synonyms shows you have read closely.

HOT Question 60

English is rich in synonyms, but more words are not always better words.

Explain why English has so many synonyms, and advise a form five student on when to use a synonym and when to keep the simple, familiar word. Support your answer with examples.

Model Answer

English has many synonyms because it grew from several languages. It kept its old English words and also took words from French and Latin, so for one idea it often has two or three: begin from old English, commence from French, initiate from Latin. This history left the language unusually rich in near-synonyms.

Use a synonym for variety and for precision, not for show. Replace a word when it has been repeated, or when another fits the exact shade you mean: slim rather than thin to praise, dispatch rather than send in a formal notice. The synonym should always serve the meaning.

But the simple word is often the best word. A student who reaches for a long, rare synonym only to seem clever may pick one that does not quite fit, and cloud the meaning. Where the plain word is exact, keep it; use a synonym only when it does a job the plain word cannot.

The Master Key: Synonyms are for variety and precision, never for display; the best word is the one that fits, whether it is plain or grand.

HOT Question 61

The true test of synonyms is to handle a whole passage: to spot them, to swap them, and to weigh their shades.

Read the passage, then answer the questions that follow.

The old man was poor, but he was happy. He lived in a small house and ate simple food, yet he was content.

(a) Give a synonym for each underlined word that keeps the meaning. (b) Which kind of synonym for happy would you avoid in a serious biography, and why?

Model Answer

Word	A synonym	Note
poor	needy	also impoverished (more formal)
happy	cheerful	also content, joyful
small	modest	also little
simple	plain	also modest

(b) Avoid a very casual synonym in a serious biography. A slang phrase such as chuffed or over the moon would clash with the dignified tone; a word like content or cheerful keeps both the meaning and the seriousness the writing needs.

The Master Key: Handling synonyms well means keeping the meaning, fitting the register, and weighing the shade, all at once; that is precision in word choice.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Give one synonym for each word: big, happy, fast, clever, brave, begin, end, quiet, difficult, beautiful.

B. Replace each underlined word with a synonym that keeps the meaning: (11) a huge building; (12) a wealthy man; (13) an ancient ruin; (14) a rapid river; (15) a famous singer; (16) a tiny insect; (17) a strange noise; (18) a gentle breeze.

C. Choose the more formal synonym: (19) buy / purchase; (20) help / assist; (21) end / terminate; (22) get / obtain; (23) show / demonstrate; (24) need / require.

D. Choose the synonym whose shade fits: (25) a pleasant (odour / fragrance) of roses; (26) the (stench / smell) of rotting fish; (27) a (childish / childlike) wonder in her eyes; (28) a (thrifty / stingy) man who saves wisely; (29) a (determined / stubborn) leader who will not listen; (30) a (slim / skinny) and elegant dancer.

Key. A: big = large, happy = glad, fast = quick, clever = intelligent, brave = courageous, begin = start, end = finish, quiet = silent, difficult = hard, beautiful = lovely. B: 11 enormous, 12 rich, 13 old, 14 fast, 15 well-known, 16 small, 17 odd, 18 soft. C: 19 purchase, 20 assist, 21 terminate, 22 obtain, 23 demonstrate, 24 require. D: 25 fragrance, 26 stench, 27 childlike, 28 thrifty, 29 stubborn, 30 slim.

Antonyms and Opposites

An antonym is a word of opposite meaning: hot and cold, big and small, buy and sell. Antonyms sharpen writing by drawing a clear contrast, and they are tested directly, give the opposite of a word, form the opposite with a prefix, or correct a sentence in which the wrong, opposite word has been used. But not all opposites work in the same way. This section sorts them into their kinds, links them back to the negative prefixes of an earlier section, and drills the exact antonym tasks the paper sets.

BINDER Question 62

For every word that points one way, there is often another that points the opposite way.

An antonym is a word of opposite meaning. Match each word on the left with its antonym on the right.

Left: increase, ancient, innocent, brave, victory **Right:** modern, defeat, decrease, guilty, cowardly

Model Answer

Word	Antonym	Meaning of the pair
increase	decrease	grow larger / grow smaller
ancient	modern	very old / of the present time
innocent	guilty	free of blame / having done wrong
brave	cowardly	ready to face danger / afraid to
victory	defeat	a win / a loss

The Master Key: An antonym is a word's opposite; storing words in opposite pairs doubles what you learn and sharpens the meaning of each.

BINDER Question 63

Not all opposites are alike: some have a middle, some do not, and some are two sides of one thing.

There are three kinds of antonym. Explain each, then say which kind each pair is: (a) hot / cold (b) alive / dead (c) buy / sell.

Model Answer

***Gradable antonyms* have a middle ground and allow degrees.** Between hot and cold lie warm and cool, and a thing can be quite hot or very cold. There is a scale from one to the other.

***Complementary antonyms* are a clean either-or, with no middle.** A person is either alive or dead; there is nothing between, and not alive simply means dead.

***Relational antonyms* are two sides of one relationship.** If one person buys, another sells; the two words describe the same act from opposite ends.

Pair	Kind of antonym
(a) hot / cold	gradable (a scale, with a middle)
(b) alive / dead	complementary (either-or, no middle)
(c) buy / sell	relational (two sides of one act)

The Master Key: Opposites come in three kinds, graded, either-or, and two-sided; naming the kind shows you understand how the two words relate.

BINDER Question 64

Many opposites are made not by a new word but by a small prefix fixed to the front.

Form the opposite of each word by adding a prefix (un-, in-, im-, dis-, non- or ir-): kind, honest, possible, regular, sense.

Model Answer

Word	Opposite	Prefix
kind	unkind	un-

Word	Opposite	Prefix
honest	dishonest	dis-
possible	impossible	im- (before p)
regular	irregular	ir- (before r)
sense	nonsense	non-

The Master Key: Some antonyms are a whole new word, but many are the same word with a negative prefix; know both routes to an opposite.

REAL Question 65

The examiner asks for the opposite of a word just as it stands in the sentence.

Give one antonym for each underlined word as it is used in the sentence.

(a) The road to the village was rough. (b) By noon the market was crowded. (c) She gave a generous gift. (d) The river was shallow near the bank. (e) His answer was correct.

Model Answer

Word	Antonym	Meaning of the opposite
rough	smooth	even, without bumps
crowded	empty	with few or no people
generous	mean	unwilling to give
shallow	deep	far from top to bottom
correct	incorrect	wrong, in error

The Master Key: Give the opposite that fits the word's use; rough of a road is smooth, but rough of a person would be gentle, so read the sense first.

REAL Question 66

A sentence can say the very opposite of what it means if one word is wrong; the antonym puts it right.

Each sentence uses a word that gives the wrong, opposite meaning. Replace the underlined word with its antonym so the sentence makes sense.

(a) The pilot who landed the plane safely was a coward.

(b) It is impolite to say thank you when someone helps you.

(c) After years of study, she gained great ignorance.

(d) The generous man refused to give even one shilling to the poor.

Model Answer

	Wrong word	Antonym	Why
(a)	coward	hero	one who lands safely is brave, a hero
(b)	impolite	polite	thanking a helper is good manners
(c)	ignorance	knowledge	study gives knowledge, not ignorance
(d)	generous	mean	a man who refuses to give is mean

The Master Key: When a sentence contradicts itself, one word is the culprit; replace it with its antonym and the sense is restored.

REAL Question 67

A single prefix can turn a word to its opposite, and set a sentence right.

Fill each gap with the opposite of the word in brackets, forming it with a prefix.

(a) The witness gave an ____ account of the accident, full of errors. (accurate)

(b) The early map marked the northern lands as ____. (inhabited)

(c) His rude reply to the elder was most ____. (respectful)

(d) At first, the long journey to Kigoma seemed ____. (possible)

Model Answer

	Opposite formed	**Prefix**
(a)	inaccurate	in- (meaning not)
(b)	uninhabited	un- (meaning not)
(c)	disrespectful	dis- (meaning not)
(d)	impossible	im- (before p)

The Master Key: A prefix can flip a word to its opposite; choose the negative prefix the word takes, and the antonym is built, not looked up.

HOT Question 68

Knowing a word's opposite is not mere neatness; it changes how carefully you can think and write.

Explain how antonyms help a writer and a thinker, and why it matters to know which kind of antonym a pair is. Use examples of gradable and complementary antonyms.

Model Answer

Antonyms sharpen meaning by contrast. To say a road is not smooth but rough draws a sharper picture than a vague word; setting a word against its opposite makes each clearer. Antonyms also let a writer weigh two sides, cost against benefit, freedom against order.

The kind of antonym changes what you may conclude. With complementary antonyms the two exhaust the field: if a statement is not true it is false, so denying one asserts the other. With gradable antonyms this fails: saying a man is not rich does not make him poor, for he may be comfortable, somewhere in the middle.

So careful thinking respects the kind. A common error is to treat a gradable pair as if it were either-or, arguing that whoever is not with us is against us. Between with and against lies neutral ground, and knowing the kind guards against this false step.

The Master Key: With either-or opposites, to deny one is to assert the other; with graded opposites it is not, so knowing the kind keeps your reasoning honest.

HOT Question 69

The full skill is to give opposites, to mend a reversed sentence, and to name the kind of each pair.

Read the passage, then answer the questions that follow.

The brave soldier advanced towards the enemy lines. His victory that day was remembered for years.

(a) Give an antonym for each underlined word. (b) State the kind of antonym (gradable, complementary or relational) for the pair brave / cowardly, and why.

Model Answer

Word	Antonym	Note
brave	cowardly	afraid to face danger
advanced	retreated	moved back instead of forward
victory	defeat	a loss instead of a win

(b) The pair brave / cowardly is gradable. There are degrees of courage: a person can be somewhat brave, or rather cowardly, with a middle ground between the two. It is a scale, not a clean either-or, so it is a gradable pair.

The Master Key: Master antonyms and you can supply an opposite, repair a reversed sentence, and say how the two words relate; that is the full command the paper looks for.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Give the antonym of each word: tall, wide, early, empty, buy, win, remember, expand, cruel, permanent.

B. Form the opposite with a prefix: fair, legal, appear, obey, mature, relevant, honest, comfort.

C. Replace each underlined word with its antonym so the sentence makes sense: (19) It is wrong to tell the truth. (20) The cruel nurse cared gently for every patient. (21) After the huge feast, everyone was hungry. (22) The coward ran into the fire to save the child. (23) Her failure in the exam made her parents proud. (24) The heavy feather floated on the wind.

D. Name the kind of antonym (gradable, complementary or relational): (25) big / small; (26) dead / alive; (27) teacher / pupil; (28) hot / cold; (29) true / false; (30) buy / sell.

Key. A: tall = short, wide = narrow, early = late, empty = full, buy = sell, win = lose, remember = forget, expand = contract, cruel = kind, permanent = temporary. B: unfair, illegal, disappear, disobey, immature, irrelevant, dishonest, discomfort. C: 19 right, 20 kind, 21 full, 22 hero, 23 success, 24 light. D: 25 gradable, 26 complementary, 27 relational, 28 gradable, 29 complementary, 30 relational.

Advanced and Field-Specific Vocabulary: Register, Collocation and the Right Word

A market bargain, a court judgment, a medical report and a newspaper column are not written in the same words, and each demands the right level of formality. This closing section lifts the work of the whole chapter to the higher standard: choosing vocabulary that fits the field and the audience, using the formal connectives that mark serious writing, pairing words that naturally go together, and avoiding the confusions and first-language slips that betray a careless writer. Here vocabulary is judged not only as right or wrong, but as fitting or unfitting.

BINDER Question 70

The same idea can be dressed for the street or for the courtroom; the words change with the occasion.

Register is the level of formality of language. Replace each informal word with its formal equivalent, suitable for a report: kids, get, buy, boss, tell off.

Model Answer

Informal	Formal equivalent	Note
kids	children	the word for serious writing
get	obtain	or receive, depending on sense
buy	purchase	the word of business
boss	employer	or supervisor, manager
tell off	reprimand	a single formal verb for the phrase

The Master Key: Register is the level a word belongs to; formal writing calls for formal words, so match the word not only to the meaning but to the occasion.

BINDER Question 71

Each field of work keeps its own store of words, and a word can tell you the world it came from.

Each word below belongs to a special field. Match each to its field (law, medicine, science, journalism or farming): diagnosis, verdict, headline, photosynthesis, irrigation.

Model Answer

Word	Field	Meaning
diagnosis	medicine	the naming of a disease from its signs
verdict	law	the decision of a court
headline	journalism	the title above a news story
photosynthesis	science	how green plants make food from light
irrigation	farming	supplying water to crops

The Master Key: Technical words are the tools of a trade; knowing the field a word belongs to helps you both understand it and use it in the right place.

BINDER Question 72

Some words are old friends and always walk together: we say heavy rain, never strong rain.

A collocation is a pair of words that naturally go together. Choose the word that collocates correctly: (a) (heavy / strong) rain; (b) (make / do) a decision; (c) (do / make) your homework; (d) (fast / quick) food; (e) (commit / do) a crime.

Model Answer

	Correct collocation	Note
(a)	heavy rain	strong rain is not said in English
(b)	make a decision	we make, not do, a decision
(c)	do your homework	we do, not make, homework
(d)	fast food	quick food is not the fixed phrase
(e)	commit a crime	a crime is committed, not done

The Master Key: Collocations are fixed by habit, not by rule; learn the natural partner of a word, for the wrong partner marks a writer as unsure.

REAL Question 73

Formal writing is stitched together with special linking words that rarely appear in speech.

These connectives belong to formal writing. Complete each sentence with the best one from the box.

Box: however, moreover, notwithstanding, hereby, therein

(a) The council ____ declares the road open. (b) The plan is costly; ____, it is necessary. (c) The rains failed; ____, the harvest was saved by irrigation. (d) Read the contract and the duties described ____. (e) The bridge is strong; ____, it is beautiful.

Model Answer

	Connective	**What it does**
(a)	hereby	formally declares, in official language
(b)	however	shows a contrast with what went before
(c)	notwithstanding	means in spite of that
(d)	therein	means in that document
(e)	moreover	adds a further point

The Master Key: Formal connectives such as hereby, moreover and notwithstanding raise the register at once; use them where the writing is official, but sparingly, for they are heavy words.

REAL Question 74

A few pairs of words are so alike that even careful writers slip; a moment's thought keeps them apart.

Choose the correct word of each confused pair, and note the difference: (a) The (economic / economical) car uses little fuel. (b) Independence Day is a (historic / historical) day. (c) The head of the college is the (principal / principle). (d) Honesty is her guiding (principal / principle). (e) The (stationary / stationery) shop sells pens and paper.

Model Answer

	Correct word	**The difference**
(a)	economical	economical = thrifty; economic = about the economy
(b)	historic	historic = important in history; historical = of the past
(c)	principal	principal = the head person or the main one
(d)	principle	principle = a rule or belief
(e)	stationery	stationery = writing materials; stationary = not moving

The Master Key: Confused pairs differ by a hair in spelling but sharply in meaning; learn the small difference once, and never lose the mark to it.

REAL Question 75

A notice written for engineers must be recast in plain words when the whole village must understand it.

The technical notice below was written for officials. Rewrite it in plain language for the general public, keeping the meaning.

"Residents are hereby notified that the potable water supply will be interrupted owing to essential maintenance of the reticulation system. The utility apologises for any inconvenience."

Model Answer

Rewritten for the public: *Please note that the clean drinking water will be turned off for a short time while important repairs are made to the water pipes. We are sorry for any trouble this may cause.*

The key changes made are:

Technical / formal word	**Plain word for the public**
potable water	clean drinking water
reticulation system	water pipes
interrupted	turned off for a short time
the utility	we
hereby notified	please note

The Master Key: The right vocabulary depends on the reader; match the words to the audience, plain for the public, technical only for those who share the field.

REAL Question 76

A Kiswahili-speaking writer often reaches for a word that translates correctly but does not keep English company.

Each sentence has the wrong verb partner, a common first-language slip. Replace the underlined word with the verb English uses.

(a) I did a mistake in the test.

(b) He said me the truth.

(c) She opened the light when it grew dark.

(d) Please close the radio; it is too loud.

Model Answer

	Wrong	**Correct**	**Why**
(a)	did	made	English says make a mistake
(b)	said	told	you tell a person, but say a thing
(c)	opened	turned on	a light is turned on, not opened
(d)	close	turn off	a radio is turned off, not closed

The Master Key: A word that translates rightly may still keep the wrong company; learn the verb English pairs with each noun, for the mother tongue's partner is often not English's.

HOT Question 77

The final judgment on a word is not whether it is right, but whether it fits.

The following sentence is from a student's formal essay on health: "The docs gave the sick guy some meds and he got better." Judge whether the vocabulary suits a formal essay, and rewrite it appropriately.

Model Answer

The vocabulary is too informal for a formal essay. docs, guy, meds and got better are the words of casual speech; in a serious essay on health they lower the tone and suggest carelessness, even though the meaning is clear.

Each word should rise to the register of the essay. docs becomes doctors, the sick guy becomes the patient, meds becomes medicine or treatment, and got better becomes recovered.

Rewritten: The doctors gave the patient medicine, and he recovered.

The Master Key: Vocabulary is judged not only as correct but as fitting; the same idea in the wrong register is still a fault, so weigh every word against the reader and the purpose.

HOT Question 78

Some errors are so common among Kiswahili speakers that a teacher can name them before the pen is lifted.

Each sentence contains a typical first-language error in word choice. Correct it, and say what caused the slip.

(a) Please borrow me your pen.

(b) He has two childrens.

(c) I am hearing a sweet smell from the kitchen.

(d) My elder sister is more taller than me.

Model Answer

	Error	**Correction**	**Cause of the slip**
(a)	borrow	lend	one Kiswahili word (*azima*) covers borrow and lend
(b)	childrens	children	a plural -s added to an already-plural word
(c)	hearing	can smell	*kusikia* is used for hear, feel and smell
(d)	more taller	taller	the comparative marked twice over

The Master Key: The commonest errors are not random; they follow the shape of the mother tongue, so a writer who knows where Kiswahili and English part company can watch those exact points.

HOT Question 79

The last question of the chapter asks for everything at once: the right word, in the right form, at the right level, for the right reader.

The passage below is from a rough draft of a report for the Ministry of Health. (a) Find and correct the errors of grammar and word form. (b) Then raise the vocabulary to a formal register suitable for a ministry report, and write the improved version.

"The sickness spreaded fast because peoples did not had clean water. The govern must to do something quick."

Model Answer

(a) The errors corrected: spreaded to spread; peoples to people; did not had to did not have; govern to government; must to do to must do; quick to quickly. This gives: The sickness spread fast because people did not have clean water. The government must do something quickly.

(b) Raised to a formal register: The disease spread rapidly because the population lacked access to clean water. The government must take urgent action.

The final version is right in every way at once. It is correct in grammar (spread, have, must do), precise in word form (the population, urgent action), and formal in register (disease and lacked access rather than sickness and did not have). That is vocabulary fit for its reader.

The Master Key: True mastery of vocabulary is to write the right word, in the right form, at the right level, for the right reader; that is what the whole chapter has been building toward.

Rapid Drill

Work these quickly on paper, then check yourself against the key beneath. Speed and accuracy together are the aim.

A. Give a formal equivalent for each informal word: kids, get, buy, boss, tell off, need, show.

B. Choose the correct collocation: (8) (heavy / strong) rain; (9) (make / do) a decision; (10) (do / make) research; (11) (commit / make) a crime; (12) (fast / quick) food; (13) (pay / make) attention.

C. Choose the right word of the confused pair: (14) (economic / economical) with fuel; (15) a (historic / historical) novel set in 1800; (16) the (principal / principle) of the college; (17) a (stationary / stationery) car; (18) please (advice / advise) me; (19) it will (affect / effect) the result.

D. Correct the first-language slip: (20) Please borrow me a pen; (21) He has two childrens; (22) I am hearing a nice smell; (23) She opened the light; (24) My sister is more taller; (25) I did a mistake.

Key. A: children, obtain, purchase, employer, reprimand, require, demonstrate. B: 8 heavy rain, 9 make a decision, 10 do research, 11 commit a crime, 12 fast food, 13 pay attention. C: 14 economical, 15 historical, 16 principal, 17 stationary, 18 advise, 19 affect. D: 20 lend, 21 children, 22 can smell, 23 turned on, 24 taller, 25 made.

Chapter Three

GRAMMAR AND USAGE

Attempt each question in full on paper before you read the model answer beneath it. Work with a pen, name each part of the sentence for yourself, and mark your own work honestly. Grammar rewards the student who practises it, not the one who only reads about it.

The Word Classes at Work

Every rule in this chapter acts on words of a particular kind. The rule of agreement acts on a subject and a verb; the rule of articles acts on a noun; a tense sits on a verb. So before any rule can be used, we must be able to name the classes of words and recognise the job each one does in a sentence. That naming is where grammar begins, and it is where this chapter begins.

BINDER Question 1

Before you can repair a sentence, you must be able to name its parts.

Explain what a word class is. Then name the eight main word classes of English and give one example of each, set in Tanzania.

Model Answer

A word class is the grammatical family a word belongs to. It is the group of words that behave in the same way: that fill the same kind of slot in a sentence, take the same endings, and do the same job. A word class is also called a part of speech. The class of a word is decided by the work it does, not only by what it means.

The noun names. It gives a name to a person, place, thing or idea, such as Dodoma, farmer, maize and freedom.

The pronoun stands in for a noun. It replaces a noun already known, so that we need not repeat it: he, she, it, they, who. Instead of repeating Neema, we say she.

The verb tells the action or the state. It says what the subject does or is: harvest, build, run, and also is and seem. In the farmers harvest the maize, the verb is harvest.

The adjective describes a noun. It tells which, what kind, or how many: **ripe** mangoes, a **tall** building, **three** regions, **Tanzanian** tea.

The adverb modifies a verb, an adjective or another adverb. It tells how, when, where or to what degree: she spoke **quickly**, they arrived **yesterday**, it is **very** hot.

The preposition shows a relation. It links a noun or pronoun to the rest of the sentence, marking place, time or direction: **in** Mwanza, **on** Monday, **between** the stalls, **to** the coast.

The conjunction joins. It connects words, phrases or whole clauses: rice **and** beans, poor **but** proud, we stayed **because** it rained.

The interjection expresses sudden feeling. It stands a little apart from the sentence and shows emotion: **Oh!** I forgot the keys. **Alas**, the harvest failed.

A ninth class, the determiner, is often separated from the adjective. The articles a, an and the, together with words like this, some and my, sit in front of nouns to point them out or measure them. Because they cause so much trouble, they are given a section of their own next.

The Master Key: Name the class by the job, not by the word. The same word can change class when its work in the sentence changes.

BINDER Question 2

A quiet scene on the lake, and six words waiting to be named.

Give the word class of each underlined word, (a) to (f), in the sentence below.

The(a) fisherman(b) rowed(c) his boat slowly(d) across(e) the calm(f) lake.

Model Answer

Underlined word	Word class	How its job shows the class
(a) The	Determiner (the definite article)	points out which fisherman; sits in front of the noun
(b) fisherman	Noun	names a person
(c) rowed	Verb	tells the action the subject did
(d) slowly	Adverb	tells how he rowed; it modifies the verb
(e) across	Preposition	shows the relation between rowed and the lake (direction)
(f) calm	Adjective	describes the noun lake (what kind)

The Master Key: Ask what each word does. The word that names is a noun, the word that acts is a verb, the word that describes a noun is an adjective, and the word that describes a verb is an adverb.

BINDER Question 3

Sixteen words tipped out of a basket; sort them into their families.

Sort the following words into the eight word classes. Write each class and the words that belong to it.

alas, and, Arusha, beautiful, but, grow, happily, honest, oh, on, quickly, run, she, teacher, they, under

Model Answer

Word class	Words
Noun	Arusha, teacher
Pronoun	she, they
Verb	run, grow
Adjective	beautiful, honest
Adverb	happily, quickly
Preposition	under, on
Conjunction	and, but
Interjection	oh, alas

The Master Key: Sort by behaviour. If a word can take the and an -s it is a noun; if it can take a tense it is a verb; if it can sit before a noun to describe it, it is an adjective.

BINDER Question 4

Now build a sentence, and prove you can label every brick in it.

Write one sentence about life in your region that contains at least one noun, one verb, one adjective, one adverb, one preposition and one conjunction. Underline these words and label each with its class.

Model Answer

A model sentence, set in Mbeya:

The hardworking farmers in Mbeya harvested their coffee quickly, and they rested.

Word	**Word class**
hardworking	Adjective (describes farmers)
farmers	Noun (names the people)
in	Preposition (place)
harvested	Verb (the action)
quickly	Adverb (how they harvested)
and	Conjunction (joins the two clauses)

The word they is a bonus pronoun, standing in for the farmers.

The Master Key: A sentence is several classes working together. Being able to label each one is what lets you check and repair your own writing.

REAL Question 5

The same word reports for a different duty in each sentence; identify the uniform it wears.

Each underlined word appears twice, doing a different job. Give its word class in sentence (i) and in sentence (ii).

(a) (i) Every morning the women water their vegetable gardens. (ii) Many villages still have no clean water.

(b) (i) The runners from Kilimanjaro finished very fast. (ii) Tanzania is building a fast railway.

(c) (i) The clerks record the results after every election. (ii) The office keeps a record of each voter.

(d) (i) The students of Mzumbe work hard. (ii) Economics can be a hard subject.

Model Answer

Word	**In sentence (i)**	**In sentence (ii)**
water	Verb (the action the women do)	Noun (names the thing)
fast	Adverb (tells how they finished)	Adjective (describes railway)
record	Verb (the action of writing down)	Noun (names the thing kept)
hard	Adverb (tells how they work)	Adjective (describes subject)

Notice that record shifts its stress as well as its class: the verb is re-CORD, the noun is RE-cord, exactly as you saw in Chapter One. Class, stress and meaning move together.

The Master Key: A word's class is not fixed in the dictionary; it is decided by the job the word does in the sentence in front of you.

REAL Question 6

A notice from the Dodoma City Council; read it as a grammarian, not only as a citizen.

Read the passage below, then answer the three tasks that follow.

> *The new market in Dodoma opened last week. Traders sell fresh fruit, colourful cloth and dried fish under the wide roofs. Customers walk happily between the stalls. Business is growing quickly.*

1. Write down all the nouns in the passage.

2. Write down all the verbs.

3. Write down all the prepositions.

Model Answer

1. Nouns: market, Dodoma, week, Traders, fruit, cloth, fish, roofs, Customers, stalls, Business. Dodoma is a proper noun, naming one particular place; the rest are common nouns.

2. Verbs: opened, sell, walk, is growing. The last one, is growing, is a single verb in the present continuous: the helping verb is together with growing.

3. Prepositions: in (in Dodoma), under (under the wide roofs), between (between the stalls).

Even this short notice already uses six classes at once: the adjectives new, fresh, colourful, dried and wide describe the nouns, while happily and quickly are adverbs telling how the action is done.

The Master Key: Reading a text by word class turns a wall of words into an ordered set of jobs, and that is the eye every editor and every examiner uses.

HOT Question 7

Why does a whole chapter begin with the naming of words? Because every later rule depends on it.

Explain how knowing word classes helps a student to write correctly and to understand meaning. Support your answer with examples.

Model Answer

A grammar rule cannot be applied until you can find the words it acts on. Subject-verb agreement acts on the subject, a noun or pronoun, and on the verb; a student who cannot pick out the verb cannot make it agree. The article rules act on the noun, and the tense sits on the verb. Naming the classes is the key that unlocks every rule that follows in this chapter.

The class of a word decides its form and the company it keeps. A noun can take a, an or the and can become plural with -s; a verb takes tense and must agree with its subject; an adjective never takes a plural. Knowing the class tells a writer which changes are allowed and which are errors, so that three furnitures is caught at once, because furniture is an uncountable noun.

The same spelling can belong to two classes with two meanings, and only the class tells them apart. We record the results, a verb, and we keep a record, a noun. The dictionary marks each sense with its class, v. or n., and in speech the stress even shifts. Reading the class is how a student chooses the right meaning.

Command of the classes is also the beginning of style. A writer who knows classes can turn a verb into a noun to sound more formal, add an adjective for precision, or open a sentence with an adverb for effect. Control of grammar starts as control of the classes.

The Master Key: Word classes are the alphabet of grammar. Master them first, and every rule in this chapter has something firm to stand on.

HOT Question 8

One small word, four different jobs; show that you command it.

The word light can work as four different word classes. Write four sentences set in Tanzania, using light as (a) a noun, (b) a verb, (c) an adjective and (d) an adverb. Underline light in each sentence, and after each one explain what tells the reader which class it is.

Model Answer

(a) Noun. When the power returned, the light in the ward came on. Here light follows the and names a thing; a word that takes the and names something is a noun.

(b) Verb. The nurse will light a lamp during the blackout. Here light follows will and names an action the subject performs; a word that carries will and names an action is a verb.

(c) Adjective. The porter lifted the light suitcase with one hand. Here light sits before the noun suitcase and describes its weight; a word that describes a noun is an adjective.

(d) Adverb. The climbers were told to travel light up Kilimanjaro. Here light follows the verb travel and tells how they travel; a word that tells how an action is done is an adverb.

In every sentence the spelling of light never changed. Its class changed because its position and its job in the sentence changed. That is the whole lesson of this section: class is decided by function.

The Master Key: To find a word's class, do not ask what it means; ask where it sits and what it does. Position and function name the class.

Rapid Drill

Work quickly through these, writing only the answer. Cover the Key until you have finished, then mark yourself.

A. Name the word class of each word: swiftly, mountain, beneath, they, generous, although, Arusha, defend, wow, our.

B. Give the word class of the underlined word in each sentence:

1. The bus stopped suddenly. 2. We planted trees along the road. 3. Neema is a brave girl.

4. They will vote tomorrow. 5. Honesty is rewarded. 6. He is tired, but he keeps working.

C. Each word can belong to two classes. Give both classes for each: farm, clean, well, fast.

Key

A. swiftly = adverb; mountain = noun; beneath = preposition; they = pronoun; generous = adjective; although = conjunction; Arusha = noun (proper); defend = verb; wow = interjection; our = determiner (possessive).

B. 1 adverb; 2 preposition; 3 adjective; 4 verb; 5 noun; 6 conjunction.

C. farm = noun (a farm) or verb (to farm); clean = adjective (clean water) or verb (to clean); well = adverb (she sings well) or noun (a water well); fast = adjective (a fast car) or adverb (run fast).

Nouns, Number and the Article System

The noun is the most common word in the language, and the article is one of the smallest. Together they cause students more written errors than any other pair, because the first language counts its nouns differently and uses no articles at all. This section makes the noun and its article behave: it settles what can be counted, how plurals are formed, and when to write a, an, the, or nothing at all.

BINDER Question 9

Some nouns you can count on your fingers; others you cannot count at all.

Explain the difference between countable and uncountable nouns. Then sort the nouns below into the two groups.

chair, water, information, mango, furniture, advice, book, rice, idea, luggage, coin, money

Model Answer

A countable noun names something that can be counted. It has a singular and a plural form, and it can take a or an: one chair, two chairs; an idea, many ideas.

An uncountable noun names something seen as a whole mass, not as separate units. It has no plural form and cannot take a or an: we say water, not a water or waters; advice, not an advice or advices. To count it, we place a unit in front of it: a glass of water, a piece of advice.

Countable	**Uncountable**
chair, mango, book, idea, coin	water, information, furniture, advice, rice, luggage, money

The Master Key: An uncountable noun takes no a or an and forms no plural. When you feel the urge to write informations or advices, stop: the noun is already whole.

BINDER Question 10

Most plurals add an -s; a stubborn few do not.

Write the plural of each noun and note the rule that governs it.

box, city, knife, potato, child, man, tooth, sheep, woman, analysis, phenomenon, bus

Model Answer

Singular	**Plural**	**Rule**
box	boxes	after -s, -x, -ch, -sh, add -es
bus	buses	after -s, add -es
city	cities	consonant + y: change y to i, add -es
knife	knives	many -f / -fe words: change to -ves
potato	potatoes	consonant + o: often add -es (also tomato, hero)
child	children	irregular
man	men	irregular: vowel change (also woman, foot, tooth)
tooth	teeth	irregular: vowel change
sheep	sheep	unchanging (also deer, fish, series, aircraft)
woman	women	irregular: vowel change
analysis	analyses	Greek ending -is becomes -es (also crisis, thesis)
phenomenon	phenomena	Greek ending -on becomes -a (also criterion)

The Master Key: Learn the four regular rules by heart, then memorise the small family of irregulars. Note that roof, however, is regular: its plural is roofs, not rooves.

BINDER Question 11

The choice between a and an is decided by the ear, not the eye.

Write a or an before each item, and give the reason.

(a) ___ hour (b) ___ university (c) ___ honest judge (d) ___ European (e) ___ MP (f) ___ uniform (g) ___ umbrella (h) ___ x-ray

Model Answer

Item	**a / an**	**Reason (the first sound)**
(a) hour	an hour	h is silent; it begins with a vowel sound
(b) university	a university	begins with a y sound ("yoo"), a consonant sound
(c) honest judge	an honest judge	h is silent; vowel sound
(d) European	a European	begins with a y sound ("yoo")
(e) MP	an MP	the letter M is read "em", a vowel sound
(f) uniform	a uniform	begins with a y sound ("yoo")
(g) umbrella	an umbrella	begins with a true vowel sound
(h) x-ray	an x-ray	the letter X is read "eks", a vowel sound

The Master Key: Say the word aloud. If it opens with a vowel sound, use an; if it opens with a consonant sound, use a. The spelling can mislead; the sound never does.

REAL Question 12

These eight sentences carry the single most common noun error in our English.

Each sentence treats an uncountable noun as though it could be counted. Correct each one.

1. She gave me many useful advices.
2. The office bought new furnitures.
3. I need some informations about the course.
4. They carried their luggages to the bus.
5. He has made a good progress this term.
6. We bought three breads at the market.
7. The workers were given new equipments.
8. She has many works to finish today.

Model Answer

No.	Corrected sentence	Why
1	She gave me much useful advice.	advice is uncountable: no plural, no many
2	The office bought new furniture.	furniture is uncountable
3	I need some information about the course.	information is uncountable
4	They carried their luggage to the bus.	luggage is uncountable
5	He has made good progress this term.	progress is uncountable: drop a
6	We bought three loaves of bread at the market.	bread is uncountable: count it with loaves
7	The workers were given new equipment.	equipment is uncountable
8	She has much work to finish today.	work (labour) is uncountable; use tasks to count

The Master Key: Uncountable nouns never take a, an, or a plural. To measure them, reach for a unit: a piece of advice, an item of furniture, a loaf of bread, some information.

REAL Question 13

A short account with ten decisions to make; some spaces want an article, one or two want none.

Complete the passage with a, an or the. Where no article is needed, write a dash (-).

Last week I visited (1) ___ new library in (2) ___ Mwanza. (3) ___ library stands near (4) ___ university where my sister studies. Inside, I borrowed (5) ___ book about (6) ___ history of (7) ___ East Africa. (8) ___ librarian, (9) ___ honest and helpful man, gave me (10) ___ good advice about my studies.

Model Answer

Gap	Answer	Reason
1	a	a new library: singular countable noun, mentioned for the first time
2	- (none)	Mwanza is the name of a city; most names take no article
3	The	the library: already named, so now specific and known
4	the	the university where my sister studies: specified by the clause that follows
5	a	a book: singular countable, first mention
6	the	the history of...: a thing made specific by of
7	- (none)	East Africa is a proper name
8	The	the librarian: the particular one at that library
9	an	an honest man: honest begins with a vowel sound
10	- (none)	advice is uncountable and general here

The Master Key: Ask three questions at every space. Is the noun a name? Then usually no article. Is it specific or already known? Then the. Is it a new, single, countable thing? Then a or an.

REAL Question 14

Names, places and general truths each have their own article habits.

Insert a, an, the, or no article (-) in each space, and give the reason.

(a) ___ sun rises in ___ east.

(b) ___ lions live in ___ Serengeti.

(c) We sailed on ___ Indian Ocean towards ___ Zanzibar.

(d) ___ honesty is the finest quality of ___ leader.

(e) Every morning the children go to ___ school by ___ bus.

Model Answer

Space	**Answer**	**Reason**
the sun / the east	the, the	unique things and compass points take the
Lions... / the Serengeti	-, the	a general plural takes no article; but named parks and regions take the
the Indian Ocean / Zanzibar	the, -	oceans and seas take the; islands and towns usually take none
Honesty... / a leader	-, a	an abstract noun in general takes none; a leader means any one leader
...to school / by bus	-, -	fixed expressions of institution and transport take no article

The Master Key: The names the one and only; a or an names any one; and a family of fixed phrases (go to school, in hospital, by bus, at home) takes no article at all and must simply be learned.

REAL Question 15

A few nouns disguise their number; they look plural but act singular, or the reverse.

Correct the error of number or agreement in each sentence.

1. The news about the harvest are very good.

2. Mathematics are my favourite subject.

3. The scissors is on the teacher's desk.

4. The police is investigating the accident.

5. Many peoples attended the funeral.

6. He bought a new trouser for the interview.

Model Answer

No.	Corrected sentence	Why
1	The news about the harvest is very good.	news looks plural but is singular
2	Mathematics is my favourite subject.	subjects in -ics take a singular verb
3	The scissors are on the teacher's desk.	scissors is always plural (a pair of scissors)
4	The police are investigating the accident.	police is a plural noun, taking a plural verb
5	Many people attended the funeral.	people is already the plural of person
6	He bought a new pair of trousers for the interview.	trousers is always plural; count with a pair of

The Master Key: A handful of nouns break the -s pattern. News and the -ics subjects are singular; scissors, trousers and police are plural; and people is the everyday plural of person.

HOT Question 16

If one grammar point could lift the accuracy of our writing overnight, this would be it.

Our first language, Kiswahili, has no articles. Explain the errors this causes in English, and give the rules that prevent them, with examples.

Model Answer

Because the first language has no a, an or the, we tend to leave them out. So a student writes He is doctor or I went to market. English requires an article before a singular countable noun, and the sentences must read He is a doctor and I went to the market. The dropped article is the commonest single fault in our scripts.

At other times we add the where English wants nothing. General statements and uncountable nouns take no article, so The life is hard should be Life is hard, and I like the rice should be I like rice. The habit of inserting the everywhere is the same error in reverse.

The cure is a three-way question asked before every noun. Is the noun a single, countable thing met for the first time? Then a or an: a book, an egg. Is it already known or made specific? Then the: the book you lent me, the President. Is it a general plural or an uncountable? Then no article: Lions are dangerous, Milk is good.

A small set of fixed expressions must simply be learned. We go to school, stay in hospital, travel by bus and arrive at home, all with no article. These do not follow from the rules; they are settled phrases, and a student memorises them as whole units.

The Master Key: Before every singular countable noun, ask a, an, or the? Before every general plural or uncountable, expect no article at all. That one habit removes most of our article errors.

HOT Question 17

A whole paragraph, written in a hurry, carries every fault this section has treated.

The paragraph below was written by a student. Find and correct all the errors of article and number, then write out the corrected paragraph.

> *Yesterday I went to the market to buy furnitures for my new house. There I met a old friend who is now doctor at hospital in Mwanza. He gave me many advices about the life in the city. We drank the tea together and ate two breads. The news about his family were good, and he said that informations about jobs are easy to find if you have the patience.*

Model Answer

There are nine corrections to make:

Written	**Corrected**	**Rule**
furnitures	furniture	uncountable
a old friend	an old friend	vowel sound
is now doctor	is now a doctor	missing article
at hospital	at a hospital	missing article
many advices	much advice	uncountable
about the life	about life	general; no the
drank the tea	drank tea	general; no the
two breads	two loaves of bread	uncountable
news... were / informations	news... was / information	news singular; uncountable

The corrected paragraph reads:

> *Yesterday I went to the market to buy furniture for my new house. There I met an old friend who is now a doctor at a hospital in Mwanza. He gave me much advice about life in the city. We drank tea together and ate two loaves of bread. The news about his family was good, and he said that information about jobs is easy to find if you have patience.*

The Master Key: Read your work once for articles alone and once for number alone. The two faults that most mark our English, the missing article and the pluralised uncountable, are caught by these two quick, separate passes.

Rapid Drill

Answer quickly on paper, then uncover the Key and mark yourself.

A. Write the plural of each noun: leaf, church, baby, hero, deer, foot, crisis, roof, lady, medium.

B. Write a or an before each: ___ ewe, ___ honour, ___ university, ___ hour, ___ European, ___ umbrella, ___ FAO officer, ___ useful tool.

C. Correct the noun or article error in each:

1. I need an advice. 2. She has three childs. 3. He is engineer. 4. The furnitures are new.

5. Mathematics are hard. 6. I bought two loafs of bread. 7. The scissors is sharp.

D. Choose a, an, the or no article (-):

1. ___ sun rises in ___ east. 2. I go to ___ school by ___ bus. 3. She plays ___ guitar. 4. ___ honesty is important. 5. He climbed ___ Kilimanjaro.

Key

A. leaves; churches; babies; heroes; deer; feet; crises; roofs; ladies; media.

B. a ewe ("yoo" sound); an honour (silent h); a university; an hour; a European; an umbrella; an FAO officer ("ef"); a useful tool ("yoo").

C. 1 I need some advice (or a piece of advice); 2 three children; 3 He is an engineer; 4 The furniture is new; 5 Mathematics is hard; 6 two loaves of bread; 7 The scissors are sharp.

D. 1 The sun, the east; 2 - school, - bus; 3 the guitar; 4 - honesty; 5 - Kilimanjaro.

Pronouns, Reference and Case

A pronoun is a small word that stands in for a noun, and its smallness hides how much trouble it causes. Choose the wrong case and you write between you and I; lose the thread and you write my father he; forget one apostrophe and its turns into it's. This section settles the three faults that pronouns bring into our writing: the wrong case, the unclear reference, and the confused possessive.

BINDER Question 18

Pronouns come in families; learn the families and the errors sort themselves out.

Name the main types of pronoun and give one example of each in a sentence.

Model Answer

Type	Examples	In a sentence
Personal	I, you, he, she, it, we, they; me, him, us, them	She greeted them warmly.
Possessive	mine, yours, his, hers, ours, theirs	The red pen is mine.
Reflexive	myself, himself, ourselves, themselves	The pupils taught themselves.
Demonstrative	this, that, these, those	This is heavier than that.
Interrogative	who, whom, whose, which, what	Who owns this shamba?
Relative	who, whom, whose, which, that	The man who called is my uncle.
Indefinite	someone, everyone, each, none, both	Everyone passed the test.

The Master Key: A pronoun saves us from repeating a noun. Knowing which family a pronoun belongs to tells you how it must behave: its case, its number, and the word it may stand for.

BINDER Question 19

A subject pronoun does the action; an object pronoun receives it. Confusing the two is our commonest pronoun slip.

Choose the correct pronoun in each sentence, and say whether it is a subject or an object.

1. (She / Her) and I visited Bagamoyo.
2. The head teacher praised (he / him) and me.
3. (We / Us) students must arrive early.
4. Between you and (I / me), the plan is risky.
5. They gave the prize to Juma and (I / me).
6. (Who / Whom) did you meet at the office?

Model Answer

No.	Correct	Subject or object, and why
1	She and I	subject: it does the visiting
2	him and me	object: it receives the praise
3	We students	subject: it does the arriving
4	you and me	object of the preposition between
5	Juma and me	object of the preposition to
6	Whom	object: you met whom (him), so whom

The Master Key: To test a pair, drop the other person. Between you and I becomes to I, which is wrong, so it must be to me. He praised I becomes wrong, so it must be him and me.

BINDER Question 20

One apostrophe separates a possessive from a short form, and marks lie in the difference.

Complete each sentence with the correct word from the brackets.

1. The dog wagged (its / it's) tail.

2. (Its / It's) going to rain before noon.

3. (Their / There / They're) house is near the river.

4. (Their / There / They're) travelling to Mbeya tomorrow.

5. Please put the boxes over (their / there).

6. (Your / You're) late for the meeting again.

7. (Whose / Who's) bag is this?

Model Answer

No.	Answer	Why
1	its	possessive of it; no apostrophe
2	It's	short for it is
3	Their	possessive: their house
4	They're	short for they are
5	there	place: over there
6	You're	short for you are
7	Whose	possessive: whose bag

The Master Key: The possessives its, theirs, yours and whose never take an apostrophe. The apostrophe forms belong to two words squeezed together: it's (it is), they're (they are), you're (you are), who's (who is).

REAL Question 21

A pronoun must agree in number with the word it stands for; singular words demand singular pronouns.

Correct the pronoun so that it agrees with the word it refers to.

1. Each of the boys raised their hand.

2. The committee announced their decision on Monday.

3. Neither of the men had brought their passport.

4. If a student is late, they will miss the test.

5. Everyone must sign their name at the gate.

Model Answer

No.	Corrected	Why
1	Each of the boys raised his hand.	each is singular
2	The committee announced its decision on Monday.	the committee acts as one unit
3	Neither of the men had brought his passport.	neither is singular
4	If a student is late, he or she will miss the test.	a student is singular
5	Everyone must sign his or her name at the gate.	everyone is singular

A note on modern usage: in everyday and current writing, they is increasingly accepted after everyone and a student. In the examination, however, the singular his or her is always safe, and it is the form the marker expects.

The Master Key: The words everyone, each, either, neither and a person are singular. The pronoun that points back to them must be singular too: his, her, or his or her, not their.

REAL Question 22

A pronoun with no clear owner, or one owner too many, leaves the reader guessing.

Rewrite each sentence to remove the faulty or unclear pronoun.

1. My father he is a farmer in Njombe.

2. The book it was very interesting.

3. They say that the new road will be finished soon.

4. Neema told Sara that she had passed the interview.

Model Answer

No.	The problem	A clear version
1	double subject (he repeats my father)	My father is a farmer in Njombe.
2	double subject (it repeats the book)	The book was very interesting.
3	they has no clear owner	It is said that the new road will be finished soon.
4	she could mean Neema or Sara	Neema told Sara, "You have passed the interview."

The Master Key: Give every pronoun exactly one owner. Never place a pronoun next to the noun it repeats (my father he), and never let a pronoun point to two people at once.

REAL Question 23

Who, whom, whose, which and that each open a different door; choose the right one.

Complete each sentence with the correct relative pronoun.

1. The farmer ___ won the national award is from Iringa.

2. The maize ___ we planted in March has grown well.

3. This is the woman ___ car was stolen at the market.

4. The officer to ___ I spoke was very helpful.

5. Kilimanjaro, ___ is the highest peak in Africa, draws many tourists.

Model Answer

No.	Answer	Why
1	who	the farmer is a person and the subject of won
2	that (or which)	the maize is a thing, in a defining clause
3	whose	possession: the woman's car
4	whom	object of the preposition to
5	which	a thing, in an extra (non-defining) clause set off by commas

The Master Key: Use who and whom for people, which for things, and that for either in a defining clause. Reach for whom when it is an object, and for whose to show possession.

HOT Question 24

The -self pronouns have exactly two jobs; used for anything else, they sound wrong.

Explain the two proper uses of a reflexive pronoun. Then correct the misuse in each sentence below.

1. Please send the report to Mr Juma or myself.

2. My brother and myself attended the seminar.

3. The boy hurt hisself while playing.

4. They enjoyed theirselves at the wedding.

Model Answer

A reflexive pronoun turns the action back on the subject. It is used when the subject and the object are the same person: She taught herself to read; The child hurt himself. Without the reflexive, the sentence would need a different object.

An emphatic pronoun stresses a noun already named. It adds weight but could be removed without breaking the sentence: The President himself opened the school; I built the house myself.

The following sentences misuse the reflexive; each is corrected:

As written	Corrected	Why
Please send the report to Mr Juma or myself.	...to Mr Juma or me.	plain object: use me
My brother and myself attended the seminar.	My brother and I attended...	subject: use I
The boy hurt hisself while playing.	...hurt himself...	hisself is not a word
They enjoyed theirselves at the wedding.	...enjoyed themselves...	theirselves is not a word

The Master Key: Use a reflexive only when the subject acts on itself, or to add emphasis. If you could not say myself on its own, do not slip it into a list; the plain I or me is correct.

HOT Question 25

One short paragraph, and nearly every pronoun fault in the section hiding inside it.

Correct all the pronoun errors in the paragraph below, then write it out correctly.

> *Me and my friend went to Dodoma last week. My uncle he works there in a big company. Him and his manager showed we students around the offices. Everyone brought their camera, and the company gave they a small gift. Its a place which staff are very friendly. Between you and I, it was the best trip that we have ever had.*

Model Answer

There are nine corrections to make:

Written	Corrected	Rule
Me and my friend	My friend and I	subject case; name yourself last
My uncle he works	My uncle works	double subject
Him and his manager	He and his manager	subject case
showed we students	showed us students	object case
Everyone brought their	Everyone brought his or her	everyone is singular
gave they a gift	gave them a gift	object case
Its a place	It's a place	short for it is
a place which staff	a place whose staff	possession
Between you and I	Between you and me	object of between

The corrected paragraph reads:

> *My friend and I went to Dodoma last week. My uncle works there in a big company. He and his manager showed us students around the offices. Everyone brought his or her camera, and the company gave them a small gift. It's a place whose staff are very friendly. Between you and me, it was the best trip that we have ever had.*

The Master Key: Read a paragraph three times for pronouns: once for case (I or me, he or him), once for agreement (everyone... his or her), and once for the its and it's apostrophe. Those three passes catch almost every pronoun error we make.

Rapid Drill

Answer quickly on paper, then uncover the Key and mark yourself.

A. Say whether each pronoun is a subject or an object pronoun: I, him, we, them, she, us, me, they.

B. Choose the correct word:

1. The cat licked (its / it's) paw. 2. (Your / You're) my best friend. 3. (Their / There / They're) waiting outside. 4. (Whose / Who's) coming?

5. The team won (its / it's) first match. 6. Put it over (their / there). 7. (Whose / Who's) pen is this? 8. (Your / You're) idea is good.

C. Choose the correct pronoun:

1. (She / Her) and I are friends. 2. Give it to (he / him). 3. (We / Us) teachers work hard. 4. This is for you and (I / me). 5. (Who / Whom) did they choose?

D. Correct the pronoun error:

1. My mother she is a nurse. 2. Each girl must bring their book. 3. Me and him went home. 4. The dogs hurt theirselves.

Key

A. subject: I, we, she, they; object: him, them, us, me.

B. 1 its; 2 You're; 3 They're; 4 Who's; 5 its; 6 there; 7 Whose; 8 Your.

C. 1 She; 2 him; 3 We; 4 me; 5 Whom.

D. 1 My mother is a nurse. 2 Each girl must bring her book. 3 He and I went home. 4 The dogs hurt themselves.

Subject–Verb Agreement

This is one of the two skills the examiner marks most closely, and one of the two students most often lose. The rule itself is short: a subject and its verb must match in number, singular with singular and plural with plural. The difficulty is never the rule; it is finding the true subject when a long phrase, a joining word, or an unusual order hides it. This section trains the eye to find that subject every time, and it carries the largest bank of practice in the book.

BINDER Question 26

The whole of agreement rests on one question: is the subject singular or plural?

Explain what subject-verb agreement means. Then choose the correct verb in each sentence.

1. My phone (has / have) a cracked screen. 2. Neema and Mohamed (like / likes) chips. 3. The six regions (is / are) far apart. 4. She (watch / watches) the news each evening. 5. We (has / have) known each other for years.

Model Answer

Subject-verb agreement means matching the verb to the number of the subject. If the subject is singular, the verb must be singular; if the subject is plural, the verb must be plural. A singular subject in the present tense takes a verb ending in -s (she walks), while a plural subject takes the plain verb (they walk).

No.	Correct verb	Why
1	has	My phone is singular
2	like	Neema and Mohamed is plural
3	are	The six regions is plural
4	watches	She is third-person singular, so the verb takes -s
5	have	We is plural

The Master Key: Find the subject, decide if it is one or more than one, and match the verb. Everything else in this section is only this rule wearing a disguise.

BINDER Question 27

The dropped -s on a he, she or it verb is the single most frequent grammar slip in our writing.

Write the correct present-tense form of the verb in brackets.

1. A good farmer (plant) his seeds early. 2. The teacher (teach) us every morning. 3. Water (boil) at one hundred degrees. 4. My sister (study) at Mzumbe. 5. He (go) to church on Sundays. 6. The bus (leave) at six.

Model Answer

No.	Answer	Spelling rule for the -s
1	plants	most verbs simply add -s
2	teaches	after -ch, add -es
3	boils	add -s
4	studies	consonant + y: change y to i, add -es
5	goes	after -o, add -es
6	leaves	add -s

The Master Key: In the present tense, a he, she or it subject always puts an -s on the verb. Train your hand to add it; the missing -s costs marks in every composition.

BINDER Question 28

A phrase between the subject and the verb is a trap; the verb must ignore it.

Find the true subject, then choose the correct verb. In the answer, underline the subject.

1. One of the main reasons (is / are) the cost. 2. The box of tools (was / were) heavy. 3. The presence of certain bacteria (is / are) normal. 4. The list of candidates (has / have) been posted. 5. A bouquet of red roses (was / were) delivered.

Model Answer

1. <u>One</u> of the main reasons **is** the cost.

2. The <u>box</u> of tools **was** heavy.

3. The <u>presence</u> of certain bacteria **is** normal.

4. The <u>list</u> of candidates **has** been posted.

5. A <u>bouquet</u> of red roses **was** delivered.

The Master Key: A phrase between the subject and the verb, especially one beginning with of, never changes the subject's number. Cross it out in your mind, and the true subject stands clear.

REAL Question 29

Two subjects joined by and are usually plural; but watch for the ones that name a single thing.

Choose the correct verb in each sentence, and give the reason.

1. Batik cloth, ceramics, and a colourful ball (has / have) made my room famous. 2. My brother and my sister (work / works) in Dodoma. 3. Bread and butter (is / are) my usual breakfast. 4. The chairman and founder of the company (is / are) retiring. 5. Every boy and every girl (was / were) given a book.

Model Answer

No.	Verb	Why
1	have	three subjects joined by and: plural
2	work	two people joined by and: plural
3	is	bread and butter names one dish: singular
4	is	one person is both chairman and founder: singular
5	was	subjects led by every are singular

The Master Key: Two subjects joined by and are usually plural. The exceptions are when they name a single thing or a single person, or when they begin with each or every; then the verb is singular.

REAL Question 30

With or and nor, the verb listens only to the subject standing nearest to it.

Choose the verb that agrees with the nearer subject.

1. Neither the explorer nor his companions (was / were) seen again. 2. Neither the players nor the coach (is / are) to blame. 3. Either the head teacher or the deputies (has / have) the key. 4. Neither the Headmistress nor the second master (was / were) able to solve it. 5. Either Juma or his brothers (is / are) coming.

Model Answer

No.	Verb	Nearer subject
1	were	companions (plural) stands nearer
2	is	coach (singular) stands nearer
3	have	deputies (plural) stands nearer
4	was	second master (singular) stands nearer
5	are	brothers (plural) stands nearer

The Master Key: With or, nor, either...or and neither...nor, the verb agrees with the subject nearest to it. If the mixture sounds awkward, place the plural subject second and the sentence settles.

REAL Question 31

Some words gather a crowd but stay grammatically single.

Choose the correct verb in each sentence.

1. Everyone in the two classes (has / have) paid. 2. Each of the girls (was / were) rewarded. 3. Neither of the answers (is / are) correct. 4. One of the teachers (is / are) absent. 5. Somebody in the offices (know / knows) the truth. 6. Every year, the smoke of the bonfires (fills / fill) the sky.

Model Answer

No.	Verb	Why it is singular
1	has	everyone is singular
2	was	each is singular
3	is	neither is singular
4	is	one (of...) is singular
5	knows	somebody is singular
6	fills	the subject is smoke, singular

The Master Key: Each, every, everyone, everybody, either, neither, someone and one of are all singular, however large the group they seem to gather. The verb stays singular with them.

REAL Question 32

A group acting as one, a company, a title, a subject like news: all count as singular.

Choose the correct verb, and say why.

1. The committee (has / have) reached a decision. 2. The team (is / are) travelling to Arusha tonight. 3. Upendo Sisters (specialise / specialises) in organic produce. 4. Mathematics (is / are) my best subject. 5. The news (was / were) encouraging. 6. Lost Cities (describe / describes) ancient civilisations.

Model Answer

No.	Verb	Why
1	has	the committee acts as one body
2	is	the team acts as one unit
3	specialises	a company name is treated as singular
4	is	subjects ending in -ics are singular
5	was	news looks plural but is singular
6	describes	the title of one work is singular

The Master Key: Treat a collective noun acting as one body, a company name, the title of a work, and a subject such as mathematics or news as singular. The verb follows with -s.

HOT Question 33

Sometimes the subject hides behind the verb; you must reach past there and here to find it.

Choose the correct verb, then name the true subject that the verb must agree with.

1. There (was / were) a card stuck in the machine. 2. There (is / are) many reasons for the delay. 3. Here (is / are) the documents you requested. 4. On the wall (hang / hangs) two old portraits. 5. Under the mango tree (sit / sits) an old man.

Model Answer

No.	Verb	True subject (it comes after the verb)
1	was	a card (singular)
2	are	many reasons (plural)
3	are	the documents (plural)
4	hang	two old portraits (plural)
5	sits	an old man (singular)

The Master Key: There, here and the start of many questions are not the subject. The real subject comes after the verb; find it first, then make the verb agree with it.

HOT Question 34

Two sentences look almost the same, yet one takes a singular verb and the other a plural.

Choose the correct verb, and explain the difference between the two patterns.

1. Leah is the only one of the applicants who (is / are) able to do the job. 2. Leah is one of the applicants who (is / are) able to do the job. 3. He is one of those students who always (hand / hands) in work early. 4. She is the only one of my friends who (own / owns) a car.

Model Answer

No.	Verb	Why
1	is	the only one: who points to one person
2	are	one of the applicants who: who points to the applicants
3	hand	one of those who: who points to those students
4	owns	the only one: who points to one friend

The Master Key: In one of those who..., the verb is plural, because who stands for the whole group. In the only one who..., the verb is singular, because who stands for that single one.

HOT Question 35

An amount can be many things counted, yet one thing measured.

Choose the correct verb, and give the reason.

1. Ten years (is / are) a long time to wait. 2. Fifty thousand shillings (is / are) enough for the trip. 3. Half of the maize (was / were) destroyed. 4. Half of the students (was / were) absent. 5. Three-quarters of the work (is / are) finished.

Model Answer

No.	Verb	Why
1	is	ten years is one period of time
2	is	the shillings are one sum of money
3	was	half of maize: maize is uncountable, so singular
4	were	half of students: students is plural
5	is	three-quarters of work: work is uncountable

The Master Key: An amount of time, money or distance taken as one whole is singular. But with a fraction or a percentage, the verb follows the noun that comes after of.

HOT Question 36

One paragraph from a boarding school, and ten broken agreements to repair.

Correct all the subject-verb agreement errors in the paragraph below, then write it out correctly.

> *The list of new students were posted yesterday. Each of the girls have a locker, and everyone in the dormitories are excited. Neither the warden nor the prefects was there to help. Mathematics are compulsory this year, and the news about the timetable were good. One of the teachers are sick today. The committee have agreed that ten years are long enough to wait. Finally, there is many activities planned for the term.*

Model Answer

There are ten corrections to make:

Written	Corrected	Rule
The list ... were posted	was posted	subject is list
Each of the girls have	has	each is singular
everyone ... are excited	is excited	everyone is singular
Neither the warden nor the prefects was	were	nearer subject prefects
Mathematics are	is	-ics subject singular
the news ... were good	was good	news is singular
One of the teachers are	is	one is singular
The committee have agreed	has agreed	committee as a unit
ten years are long enough	is long enough	one period of time
there is many activities	there are	subject activities (plural)

The corrected paragraph reads:

> *The list of new students was posted yesterday. Each of the girls has a locker, and everyone in the dormitories is excited. Neither the warden nor the prefects were there to help. Mathematics is compulsory this year, and the news about the timetable was good. One of the teachers is sick today. The committee has agreed that ten years is long enough to wait. Finally, there are many activities planned for the term.*

The Master Key: For every verb, ask one question: what is its true subject, and is that subject one or many? Find the subject, ignore the words between, and the agreement follows. This one habit protects marks in every paper you write.

Rapid Drill

This is the largest drill in the chapter, because agreement rewards constant practice. Answer on paper, then uncover the Key.

A. Choose the correct verb:

1. The teacher (mark / marks) our books. 2. The students (was / were) noisy. 3. My friends (live / lives) in Tanga. 4. He (do / does) his homework daily.

5. The dog (chase / chases) cats. 6. Buses (run / runs) every hour. 7. She (have / has) two children. 8. The men (carry / carries) the load.

9. Water (freeze / freezes) at zero. 10. Birds (fly / flies) south. 11. My uncle (own / owns) a shop. 12. The children (play / plays) outside.

B. Write the correct present form of the verb in brackets:

1. A nurse (care) for patients. 2. The sun (rise) in the east. 3. My parents (work) hard. 4. He (watch) football. 5. The baby (cry) at night.

6. They (study) together. 7. She (fly) to Mwanza often. 8. The kettle (boil) quickly. 9. We (go) to school by bus. 10. It (miss) the point.

C. Correct the agreement error in each sentence:

1. One of my friends live in Dodoma. 2. Each of the boys have a pen. 3. The committee are meeting today. 4. Neither of the girls were present. 5. Mathematics are difficult.

6. There is many problems. 7. My brother and my sister works hard. 8. Everyone know the answer. 9. The news are bad. 10. He go to church on Sunday.

D. Choose the verb for these harder subjects:

1. There (is / are) three books on the table. 2. Neither the teacher nor the pupils (is / are) ready. 3. Each of the answers (is / are) correct. 4. The team (is / are) winning.

5. Ten kilometres (is / are) a long walk. 6. Here (is / are) your keys. 7. Everybody (want / wants) to win. 8. She is one of those who always (help / helps) us.

Key

A. 1 marks; 2 were; 3 live; 4 does; 5 chases; 6 run; 7 has; 8 carry; 9 freezes; 10 fly; 11 owns; 12 play.

B. 1 cares; 2 rises; 3 work; 4 watches; 5 cries; 6 study; 7 flies; 8 boils; 9 go; 10 misses.

C. 1 lives; 2 has; 3 is meeting; 4 was present; 5 is difficult; 6 There are; 7 work; 8 knows; 9 The news is; 10 goes.

D. 1 are; 2 are (nearer: pupils); 3 is; 4 is; 5 is; 6 are; 7 wants; 8 help (one of those who).

The Tense System: Time, Form and Use

This is the second skill the examiner marks most closely, and the one that carries a story or an argument along. A tense does two things at once: it places an action in time, past, present or future, and it shows how that action sits in time, whether finished, going on, or completed by a certain point. Our students rarely struggle to form a tense; they struggle to choose the right one, and above all to keep from mixing the past simple with the present perfect. This section builds the whole system and then drills the choices that decide marks.

BINDER Question 37

Twelve tenses sound many, but they are only three times multiplied by four aspects.

Name the twelve tenses of English, and give one example of each using the verb work.

Model Answer

Aspect	**Past**	**Present**	**Future**
Simple	She worked	She works	She will work
Continuous	She was working	She is working	She will be working
Perfect	She had worked	She has worked	She will have worked
Perfect Continuous	She had been working	She has been working	She will have been working

The Master Key: Three times, past, present and future, multiplied by four aspects, simple, continuous, perfect and perfect continuous, give the twelve tenses. Learn the grid and the whole system opens.

BINDER Question 38

To use a tense you must first recognise it; name the tense by its time and its aspect.

Name the tense of the verb in each sentence.

1. Farmers plant maize in November. 2. The children are playing outside. 3. Juma has finished his homework. 4. We were watching the news at eight.

5. She had left before I arrived. 6. They will travel to Mbeya tomorrow. 7. I have been reading since morning. 8. The train left an hour ago.

Model Answer

No.	Verb	Tense
1	plant	present simple
2	are playing	present continuous
3	has finished	present perfect
4	were watching	past continuous
5	had left	past perfect
6	will travel	future simple
7	have been reading	present perfect continuous
8	left	past simple

The Master Key: Read the tense in two parts: the time (has = present, had = past, will = future) and the aspect (be + -ing = continuous, have + -ed = perfect).

BINDER Question 39

Every tense makes its negative and its question with the same helping verb.

Rewrite each positive sentence as (a) a negative and (b) a question.

1. She plays netball. 2. They are preparing for the test. 3. Juma has gone to school. 4. People were cutting trees. 5. He will pass the exam.

Model Answer

Positive	Negative	Question
She plays netball.	She does not play netball.	Does she play netball?
They are preparing for the test.	They are not preparing for the test.	Are they preparing for the test?
Juma has gone to school.	Juma has not gone to school.	Has Juma gone to school?
People were cutting trees.	People were not cutting trees.	Were people cutting trees?
He will pass the exam.	He will not pass the exam.	Will he pass the exam?

The Master Key: The helping verb (do, be, have or will) carries the not for the negative, and moves to the front for the question. The present simple borrows do or does when it has no other helper.

REAL Question 40

The present simple is for what is always true; the present continuous is for what is true right now.

Choose the correct present form, and give the reason.

1. Water (boils / is boiling) at one hundred degrees. 2. Be quiet! The baby (sleeps / is sleeping). 3. My father (works / is working) in a bank. 4. Look, it (rains / is raining) heavily. 5. I (understand / am understanding) the question.

Model Answer

No.	Answer	Why
1	boils	a general truth
2	is sleeping	happening at this moment
3	works	a permanent situation
4	is raining	happening now
5	understand	understand is a state verb, not used in the continuous

The Master Key: Use the present simple for habits, facts and permanent states, and the present continuous for what is happening now. State verbs such as know, understand and believe stay in the simple.

REAL Question 41

This one choice, past simple or present perfect, decides more tense marks than any other.

Choose the correct form, and name the time word that decides it.

1. I (saw / have seen) him yesterday. 2. She (lived / has lived) in Dodoma since 2015. 3. We (finished / have finished) the work already. 4. They (visited / have visited) Zanzibar last year. 5. (Did you ever eat / Have you ever eaten) octopus? 6. He (has arrived / arrived) two hours ago.

Model Answer

No.	Answer	Time word that decides it
1	saw	yesterday: a finished time
2	has lived	since: the time runs up to now
3	have finished	already: recent, unstated time
4	visited	last year: a finished time
5	Have you ever eaten	ever: experience at any time up to now
6	arrived	ago: a finished time

The Master Key: A finished time (yesterday, last year, ago) takes the past simple; an unfinished or unstated time (since, for, already, yet, ever) takes the present perfect. Never join the present perfect to a finished time: not I have seen him yesterday.

REAL Question 42

A long action in the past can be broken by a short one; the two tenses show which is which.

Choose the correct past form in each sentence.

1. While I (cooked / was cooking), the phone rang. 2. When the teacher entered, the pupils (talked / were talking). 3. I (was walking / walked) to school when I met her. 4. She read a chapter, then she (slept / was sleeping). 5. It (rained / was raining) all night without stopping.

Model Answer

No.	Answer	Why
1	was cooking	the longer, background action
2	were talking	action already in progress when he entered
3	was walking	in progress when the short action (met) happened
4	slept	a completed action in a sequence
5	was raining	a continuous action over a period

The Master Key: The past continuous sets the longer, background action; the past simple is the shorter action that interrupts it or the next step in a sequence.

REAL Question 43

When two things happened in the past, one happened first; the past perfect marks it.

Choose the correct past form in each sentence.

1. By the time we arrived, the bus (left / had left). 2. She thanked me for the help I (gave / had given) her. 3. After the guests (had eaten / ate), they danced. 4. He realised that he (forgot / had forgotten) his keys.

Model Answer

No.	Answer	Which action came first
1	had left	the bus leaving came before we arrived
2	had given	the help came before the thanks
3	had eaten	eating came before dancing
4	had forgotten	forgetting came before he realised it

The Master Key: When two past actions meet in one sentence, the earlier one takes the past perfect (had + past participle) and the later one takes the past simple.

REAL Question 44

Some verbs describe a state, not an action, and a state cannot be caught in the middle of happening.

Each sentence wrongly puts a state verb into the continuous. Correct it.

1. I am having a new car. 2. She is knowing the answer. 3. They are wanting more time. 4. I am believing you. 5. This soup is tasting delicious.

Model Answer

As written	Corrected	Why
I am having a new car.	I have a new car.	have = possess: a state
She is knowing the answer.	She knows the answer.	know is a state
They are wanting more time.	They want more time.	want is a state
I am believing you.	I believe you.	believe is a state
This soup is tasting delicious.	This soup tastes delicious.	taste (a quality) is a state

The Master Key: Verbs of possession, thought and feeling (have, know, want, believe, like, taste) describe states and are not used in the continuous. Note that have can take the continuous only when it means an activity, as in having lunch.

HOT Question 45

English has more than one future; the right one depends on how sure and how settled the future is.

Choose the best future form, and give the reason.

1. Look at those clouds! It (will rain / is going to rain). 2. I think Tanzania (will win / is winning) the match. 3. I (am meeting / will meet) the doctor at four tomorrow. 4. The phone is ringing; I (will answer / am answering) it. 5. We (are going to build / will build) a new house next year.

Model Answer

No.	Answer	Why
1	is going to rain	clear evidence now points to it
2	will win	an opinion or prediction
3	am meeting	a fixed arrangement with a set time
4	will answer	a decision made at the moment of speaking
5	are going to build	a plan or intention already formed

The Master Key: Use will for an instant decision or an opinion, going to for an intention or clear present evidence, and the present continuous for a fixed arrangement.

HOT Question 46

A story must keep one time; the commonest fault in our narratives is the tense that slips.

The passage below begins in the past but slips into the present. Rewrite it in the past tense throughout.

> *Yesterday we visited the national museum. We see many old tools, and a guide explains their history. Then we walk to the garden and take photographs. It was a wonderful day.*

Model Answer

The verbs see, explains, walk and take slip into the present; put them all into the past:

> *Yesterday we visited the national museum. We saw many old tools, and a guide explained their history. Then we walked to the garden and took photographs. It was a wonderful day.*

The Master Key: Choose one time for your story and stay in it. A narrative that opens in the past must not drift into the present; read it back and make every verb agree on the same time.

HOT Question 47

Since, for and ago are signposts; each points to a particular tense.

Choose since or for to fill the gap, and name the tense the sentence uses.

1. He has worked in Arusha ___ 2018. 2. She has been waiting ___ three hours. 3. We have known them ___ a long time. 4. He has not called ___ last week.

Model Answer

No.	Word	Tense, and why
1	since	present perfect; since marks a point in time
2	for	present perfect continuous; for marks a length of time
3	for	present perfect; a long time is a length
4	since	present perfect; since marks the point last week

The Master Key: Use since with a point in time (since Monday, since 2018) and for with a length of time (for three hours, for years); both pair with the present perfect, while ago pairs with the past simple.

HOT Question 48

A field trip written up in a hurry, with every tense fault the section has met.

Correct all the tense errors in the paragraph below, then write it out correctly.

> *Last week our class visit a coffee farm in Mbeya. When we arrived, the workers were pick the ripe beans. The manager tell us that the farm has started fifty years ago. He explains how the beans are dried in the sun. We have seen the whole process yesterday, and we learn a great deal. Since that day, I am wanting to become an agriculturalist.*

Model Answer

There are eight tense errors to correct:

Written	Corrected	Rule
our class visit	visited	finished past time
the workers were pick	were picking	past continuous form
The manager tell us	told us	past narrative
has started fifty years ago	started fifty years ago	ago takes past simple
He explains	He explained	past narrative
We have seen ... yesterday	We saw ... yesterday	yesterday takes past simple
we learn a great deal	we learnt a great deal	past narrative
I am wanting	I have wanted	state verb; since = present perfect

The corrected paragraph reads:

> *Last week our class visited a coffee farm in Mbeya. When we arrived, the workers were picking the ripe beans. The manager told us that the farm had started fifty years ago. He explained how the beans are dried in the sun. We saw the whole process, and we learnt a great deal. Since that day, I have wanted to become an agriculturalist.*

The Master Key: Fix the time of the story first, then the aspect of each verb. Two habits protect most of the marks: keep a past narrative in the past, and never let the present perfect stand beside a finished time such as yesterday or ago.

Rapid Drill

The second-largest drill in the chapter. Answer on paper, then uncover the Key.

A. Name the tense of each verb:

1. She dances well. 2. They are eating. 3. He has arrived. 4. We watched a film. 5. I was sleeping.

6. She had gone. 7. They will come. 8. I have been writing. 9. He is going to win. 10. We will be travelling.

B. Put the verb into the tense named:

1. (eat, present perfect) I ___ already. 2. (play, past continuous) They ___ when it rained. 3. (finish, past perfect) She ___ before noon. 4. (rain, present continuous) It ___ now. 5. (leave, future simple) The bus ___ soon.

6. (know, present simple) He ___ the answer. 7. (write, present perfect continuous) I ___ since morning. 8. (see, past simple) We ___ them yesterday. 9. (study, present continuous) She ___ now. 10. (build, future continuous) They ___ this time tomorrow.

C. Choose the correct form:

1. I (saw / have seen) him last night. 2. She (lives / is living) in Mwanza; it is her home. 3. While we (ate / were eating), he called. 4. They (have finished / finished) already. 5. Water (boils / is boiling) at one hundred degrees.

6. By the time I came, they (left / had left). 7. I (am knowing / know) the truth. 8. Look! The bus (comes / is coming). 9. He (has arrived / arrived) an hour ago. 10. I (will / am going to) sleep now; goodnight.

D. Correct the tense error in each sentence:

1. I have seen him yesterday. 2. She is having two cars. 3. We are living here since 2010. 4. When I was young, I am playing football. 5. She is knowing French.

6. They was going home. 7. I will telling you later. 8. The sun rise in the east. 9. By 2020, I finished school. 10. He has left two days ago.

Key

A. 1 present simple; 2 present continuous; 3 present perfect; 4 past simple; 5 past continuous; 6 past perfect; 7 future simple; 8 present perfect continuous; 9 going-to future; 10 future continuous.

B. 1 have eaten; 2 were playing; 3 had finished; 4 is raining; 5 will leave; 6 knows; 7 have been writing; 8 saw; 9 is studying; 10 will be building.

C. 1 saw; 2 lives; 3 were eating; 4 have finished; 5 boils; 6 had left; 7 know; 8 is coming; 9 arrived; 10 will.

D. 1 I saw him yesterday; 2 She has two cars; 3 We have lived here since 2010; 4 I played football; 5 She knows French; 6 They were going home; 7 I will tell you later; 8 The sun rises in the east; 9 By 2020, I had finished school; 10 He left two days ago.

Voice: Active and Passive

With this section the chapter turns from choosing forms to changing them. The examination's rewrite questions, change to the passive, report this speech, join these sentences, all test one skill: taking a sentence and turning it into another shape without losing its meaning. Voice is the first of them. In the active voice the subject does the action; in the passive the subject receives it. Learning to move between the two, and knowing when each is right, earns marks on the language paper.

BINDER Question 49

The same event can be told from the doer's side or the receiver's side.

Explain the difference between the active and the passive voice. Then say whether each sentence is active or passive.

1. The farmer harvested the maize. 2. The maize was harvested by the farmer. 3. Tanzania exports coffee. 4. Coffee is exported by Tanzania. 5. The thief was arrested at dawn.

Model Answer

In the active voice, the subject does the action. The doer comes first: The farmer harvested the maize. The subject (the farmer) performs the verb, and the object (the maize) receives it.

In the passive voice, the subject receives the action. The receiver comes first: The maize was harvested by the farmer. What was the object is now the subject, the verb becomes a form of be plus a past participle, and the doer, if named, follows by.

No.	Voice	How you can tell
1	Active	the doer (farmer) is the subject
2	Passive	was harvested: be + past participle
3	Active	the doer (Tanzania) is the subject
4	Passive	is exported: be + past participle
5	Passive	was arrested: be + past participle

The Master Key: Find the verb and ask: does the subject do it, or receive it? If the verb is a form of be plus a past participle (was harvested, is exported), the sentence is passive.

BINDER Question 50

The passive is built from one simple formula, whatever the tense.

Change each active sentence into the passive.

1. They clean the office daily. 2. The dog bit the boy. 3. Someone has stolen my phone. 4. They will build a new school. 5. You must submit the form.

Model Answer

Active	Passive
They clean the office daily.	The office is cleaned daily.
The dog bit the boy.	The boy was bitten by the dog.
Someone has stolen my phone.	My phone has been stolen.
They will build a new school.	A new school will be built.
You must submit the form.	The form must be submitted.

The Master Key: The passive is always a form of be plus the past participle. Move the object to the front, choose the right form of be for the tense, and add the participle.

BINDER Question 51

Only one word carries the tense in a passive sentence; the participle never moves.

Put the sentence 'They write the letter' into the passive in each tense.

Model Answer

Tense	**Passive form**
Present simple	The letter is written.
Present continuous	The letter is being written.
Past simple	The letter was written.
Past continuous	The letter was being written.
Present perfect	The letter has been written.
Past perfect	The letter had been written.
Future simple	The letter will be written.
Modal (must)	The letter must be written.

The Master Key: Notice that only the verb be changes through the tenses (is, was, has been, will be); the past participle written stays exactly the same in every line.

REAL Question 52

When you turn a sentence passive, the doer is often not worth keeping.

Rewrite each active sentence in the passive. Keep the by-agent only where it adds real information.

1. The headmaster opened the new library. 2. Someone has broken the window. 3. Farmers grow rice in Kilombero. 4. The police are questioning the suspect. 5. People speak Swahili all over East Africa.

Model Answer

Active	**Passive**
The headmaster opened the new library.	The new library was opened by the headmaster.
Someone has broken the window.	The window has been broken.
Farmers grow rice in Kilombero.	Rice is grown in Kilombero.
The police are questioning the suspect.	The suspect is being questioned by the police.
People speak Swahili all over East Africa.	Swahili is spoken all over East Africa.

The Master Key: Drop the by-agent when the doer is unknown, obvious or unimportant (someone, people, farmers). Keep it only when it carries information the reader needs, as with the headmaster.

REAL Question 53

To move from passive back to active, you must find the doer and put it first.

Rewrite each passive sentence in the active voice. Where no doer is named, supply a suitable one.

1. The report was written by the committee. 2. The match was won by our school. 3. English is spoken here. 4. The trees have been cut down. 5. The prize will be awarded by the governor.

Model Answer

Passive	Active
The report was written by the committee.	The committee wrote the report.
The match was won by our school.	Our school won the match.
English is spoken here.	People speak English here.
The trees have been cut down.	Someone has cut down the trees.
The prize will be awarded by the governor.	The governor will award the prize.

The Master Key: To make a passive active, put the doer first as the subject; if none is named, supply one such as people or someone. Then use the plain verb in the same tense the passive used.

REAL Question 54

A verb that gives something to someone has two objects, and either one can lead the passive.

Each active sentence has two objects. Write the two possible passive forms.

1. The teacher gave the pupils a test. 2. They offered Maria a job. 3. The school awarded him a scholarship.

Model Answer

Active	Passive (person first)	Passive (thing first)
The teacher gave the pupils a test.	The pupils were given a test.	A test was given to the pupils.
They offered Maria a job.	Maria was offered a job.	A job was offered to Maria.
The school awarded him a scholarship.	He was awarded a scholarship.	A scholarship was awarded to him.

The Master Key: When a verb has two objects, either can become the subject of the passive. Making the person the subject (The pupils were given a test) is usually the more natural of the two.

HOT Question 55

The passive is not better or worse than the active; it is a tool for particular jobs.

Explain when the passive voice is the better choice. Then decide which voice suits each context below, and why.

1. A science report describing a procedure.

2. A personal story about your holiday.

3. A news report of a robbery with no suspect.

4. An official warning notice.

Model Answer

Use the passive when the doer is unknown, obvious or unimportant. My bicycle was stolen names no thief because none is known; The road is being repaired needs no mention of the workers, because who repairs it does not matter.

Use the passive to sound formal and to keep the topic in focus. Reports, science and official notices prefer it: The water was heated to ninety degrees keeps attention on the experiment, not on the person heating it.

Context	Better voice	Why
A science report describing a procedure	Passive	the method matters, not the doer
A personal story about your holiday	Active	direct and lively
A news report of a robbery with no suspect	Passive	the doer is unknown
An official warning notice	Passive	formal; the doer is obvious

The Master Key: Choose the passive when the receiver matters more than the doer, or the doer is unknown, obvious or best left unnamed. Choose the active for direct, personal and lively writing.

HOT Question 56

A process is the passive's natural home, because the steps matter more than the hands that do them.

The paragraph below describes a process in the active voice. Rewrite it in the passive, as a formal report would.

> *First, the workers pick the ripe coffee beans. Then they wash the beans and dry them in the sun. After that, they sort the beans by size. Finally, they pack the coffee and export it to other countries.*

Model Answer

Each step drops its doer (the workers) and takes the passive:

> *First, the ripe coffee beans are picked. Then the beans are washed and dried in the sun. After that, they are sorted by size. Finally, the coffee is packed and exported to other countries.*

The Master Key: A process or a scientific report is written in the passive, because the sequence of steps matters more than who carries them out. Turn each active step (they pick) into is or are plus a past participle (are picked).

Rapid Drill

Answer on paper, then uncover the Key and mark yourself.

A. Say whether each sentence is active or passive:

1. The boy kicked the ball. 2. The ball was kicked. 3. Rice is grown here. 4. She sings beautifully.

5. The thief was caught. 6. They are building a bridge. 7. The bridge is being built. 8. Everyone loves her.

B. Change each sentence to the passive:

1. They clean the room daily. 2. The cat caught the mouse. 3. Someone has taken my pen. 4. They will announce the results.

5. People speak French in Congo. 6. The manager is signing the letters. 7. You must wear a uniform. 8. The teacher teaches us grammar.

C. Change each sentence to the active:

1. The song was sung by the choir. 2. The house has been sold. 3. English is spoken here. 4. The gate will be locked by the guard. 5. The letter was written by Maria. 6. The work is being done.

D. Give the past participle of each verb: write, eat, take, break, steal, build.

Key

A. 1 active; 2 passive; 3 passive; 4 active; 5 passive; 6 active; 7 passive; 8 active.

B. 1 The room is cleaned daily. 2 The mouse was caught by the cat. 3 My pen has been taken. 4 The results will be announced. 5 French is spoken in Congo. 6 The letters are being signed. 7 A uniform must be worn. 8 We are taught grammar (or Grammar is taught to us).

C. 1 The choir sang the song. 2 Someone has sold the house. 3 People speak English here. 4 The guard will lock the gate. 5 Maria wrote the letter. 6 Someone is doing the work.

D. written; eaten; taken; broken; stolen; built.

Reported (Indirect) Speech

Reporting what someone said is a task the examination sets again and again, and a skill every writer of letters, reports and stories needs. Direct speech gives the exact words inside quotation marks; indirect, or reported, speech tells them again in our own frame, without the marks. The change is not free: because we report from another time and place, the tense steps back, the pronouns turn, and the words of time and place shift with them. This section makes each of those changes a habit, and shows every one as a worked before and after.

BINDER Question 57

To report a speaker is to retell their words from where you now stand.

Explain the difference between direct and indirect speech. Then change each direct sentence into indirect speech.

1. She said, "I am tired." 2. He said, "I like mangoes." 3. They said, "We are playing." 4. Juma said, "I have finished."

Model Answer

Direct speech quotes the exact words. It puts them inside quotation marks, just as they were spoken: She said, "I am tired."

Indirect speech reports the words in our own frame. It drops the quotation marks, usually adds that, and adjusts the words to our viewpoint: She said that she was tired.

Direct	Indirect
She said, "I am tired."	She said that she was tired.
He said, "I like mangoes."	He said that he liked mangoes.
They said, "We are playing."	They said that they were playing.
Juma said, "I have finished."	Juma said that he had finished.

The Master Key: When the reporting verb is in the past, move the reported verb one step back in time and turn the pronouns to match the new speaker. The quotation marks disappear.

BINDER Question 58

Every tense takes one step back when it is reported; learn the steps once.

Show how each tense or verb changes when the words are reported and the reporting verb is in the past.

Model Answer

Direct	**Becomes**	**Example (reported)**
present simple (work)	past simple	he said he worked
present continuous (am working)	past continuous	he said he was working
present perfect (have worked)	past perfect	he said he had worked
past simple (worked)	past perfect	he said he had worked
will	would	he said he would work
can	could	he said he could work
may	might	he said he might work
must	had to	he said he had to work

The Master Key: Everything moves one step into the past: present becomes past, past becomes past perfect, and will, can, may and must become would, could, might and had to.

BINDER Question 59

Words that point to the here and now must be re-aimed when we report from later.

Give the reported form of each of the following words of time and place.

now, today, tomorrow, yesterday, next week, here, this, these, ago, last night

Model Answer

Direct	**Reported**	**Direct**	**Reported**
now	then	here	there
today	that day	this	that
tomorrow	the next day	these	those
yesterday	the day before	ago	before
next week	the following week	last night	the night before

The Master Key: Because the report is made at another time and in another place, now, today, here and this shift to then, that day, there and that.

REAL Question 60

A full report changes three things at once: the tense, the pronouns, and the words of time and place.

Change each direct statement into reported speech, adjusting everything that must change.

1. Neema said, "I saw him here yesterday." 2. He said, "We will travel tomorrow." 3. She said, "I am reading this book now." 4. They said, "We have lived here for ten years."

Model Answer

Direct	Reported
Neema said, "I saw him here yesterday."	Neema said that she had seen him there the day before.
He said, "We will travel tomorrow."	He said that they would travel the next day.
She said, "I am reading this book now."	She said that she was reading that book then.
They said, "We have lived here for ten years."	They said that they had lived there for ten years.

The Master Key: Report in three passes: shift the tense back, turn the pronouns to fit the new speaker, and re-aim the words of time and place. Check all three before you finish.

REAL Question 61

A reported question is no longer a question in shape; it becomes a statement.

Change each direct question into reported speech.

1. He asked, "Where do you live?" 2. She asked, "Are you ready?" 3. The officer asked, "What is your name?" 4. She asked, "Did you finish the work?" 5. The teacher asked, "Why are you late?"

Model Answer

Direct question	Reported
He asked, "Where do you live?"	He asked where I lived.
She asked, "Are you ready?"	She asked if I was ready.
The officer asked, "What is your name?"	The officer asked what my name was.
She asked, "Did you finish the work?"	She asked whether I had finished the work.
The teacher asked, "Why are you late?"	The teacher asked why I was late.

The Master Key: A reported question drops the question mark and the do, does or did, and takes statement order (subject before verb). Keep the wh-word, or use if or whether for a yes/no question.

REAL Question 62

A command becomes an instruction to do something; report it with a to-infinitive.

Change each command or request into reported speech.

1. The teacher said, "Sit down." 2. She said, "Please help me." 3. He said, "Don't touch the wires." 4. The officer said, "Show me your identity card." 5. Mother said, "Don't be late."

Model Answer

Direct	Reported
The teacher said, "Sit down."	The teacher told us to sit down.
She said, "Please help me."	She asked me to help her.
He said, "Don't touch the wires."	He warned them not to touch the wires.
The officer said, "Show me your identity card."	The officer ordered me to show him my identity card.
Mother said, "Don't be late."	Mother told me not to be late.

The Master Key: Report a command with tell, ask, order or warn, plus the person and a to-infinitive. Make it negative with not to: not to touch, not to be late.

HOT Question 63

Say and tell are close in meaning but strict in grammar; one names the listener, the other does not.

Explain the difference between say and tell. Then correct the error in each reported sentence below.

1. He said me that he was busy. 2. She told that she would come. 3. The teacher said us to be quiet.

Model Answer

Tell names the listener; say does not. Use tell with a person straight after it: He told me that he was busy. Use say with no person, or with to before the person: He said that he was busy, or He said to me that he was busy.

As written	Corrected	Why
He said me that he was busy.	He told me that he was busy.	a person follows: use told
She told that she would come.	She said that she would come.	no person: use said
The teacher said us to be quiet.	The teacher told us to be quiet.	a person follows: use told

Note also that a fact still true when reported need not step back: She said that the earth is round keeps is, because it remains true.

The Master Key: Use tell when you name the listener (tell me, tell him), and say when you do not (say that, say to me). A truth that is still true may keep its present tense.

HOT Question 64

A whole conversation can be folded into one reported paragraph, if every change is made together.

Rewrite the following short dialogue as a single reported paragraph.

Asha said, "I am going to Dodoma tomorrow. Will you come with me?"

Juma replied, "I can't. I have too much work today."

Model Answer

Weave the statement, the question and the answer together, shifting each tense, pronoun and time word:

Asha said that she was going to Dodoma the next day, and asked Juma whether he would go with her. Juma replied that he could not, because he had too much work that day.

The Master Key: To report a conversation, join the parts with said, asked and replied, and carry every change through at once: the backshifted tense, the turned pronoun, and the re-aimed word of time.

Rapid Drill

Answer on paper, then uncover the Key and mark yourself.

A. Give the reported form of each word: am; will; can; have gone; today; here; now; tomorrow.

B. Change each sentence to reported speech:

1. She said, "I am busy." 2. He said, "I will call you." 3. They said, "We have won." 4. Juma said, "I saw her yesterday."

5. She said, "I can swim." 6. He said, "I am living here now." 7. Mary said, "I like this song."

C. Change each question to reported speech:

1. "Where are you going?" he asked. 2. "Do you know her?" she asked. 3. "What time is it?" he asked. 4. "Have you eaten?" she asked. 5. "Why did you leave?" he asked.

D. Change each command or request to reported speech:

1. "Open the door," she said. 2. "Please wait," he said. 3. "Don't shout," the teacher said. 4. "Bring your book," she said. 5. "Don't be afraid," he said.

Key

A. was; would; could; had gone; that day; there; then; the next day.

B. 1 She said that she was busy. 2 He said that he would call me. 3 They said that they had won. 4 Juma said that he had seen her the day before. 5 She said that she could swim. 6 He said that he was living there then. 7 Mary said that she liked that song.

C. 1 He asked where I was going. 2 She asked if I knew her. 3 He asked what time it was. 4 She asked whether I had eaten. 5 He asked why I had left.

D. 1 She told me to open the door. 2 He asked me to wait. 3 The teacher told us not to shout. 4 She told me to bring my book. 5 He told me not to be afraid.

Sentence Structure: Phrases, Clauses and Sentence Types

The earlier sections put single words in order; this one builds them into sentences. A writer who controls sentence structure can join short ideas smoothly, weight the important thought and subordinate the lesser one, and avoid the two faults that most break composition marks: the fragment that is not a whole sentence, and the run-on that is two sentences crammed into one. This section names the parts, the four sentence types, and the words that link them.

BINDER Question 65

The difference between a phrase and a clause turns on one thing: a working verb with its subject.

Explain the difference between a phrase and a clause. Then say whether each group of words is a phrase or a clause.

1. on the wooden table 2. because she was tired 3. the tall young man 4. the bell rang 5. after the meeting 6. when he arrived

Model Answer

A phrase is a group of words with no subject-and-verb pair. It works as a single unit but cannot make a statement: on the wooden table, a tall young man.

A clause is a group of words that does have a subject and a verb. It can make a statement (the bell rang), or, when it opens with a word like because or when, it leans on another clause (because she was tired).

Group of words	**Phrase or clause**
on the wooden table	phrase (no subject or verb)
because she was tired	clause (she + was)
the tall young man	phrase (no verb)
the bell rang	clause (the bell + rang)
after the meeting	phrase (no verb)
when he arrived	clause (he + arrived)

The Master Key: Look for a subject joined to a verb. If they are both there, it is a clause; if not, it is a phrase. That single test never fails.

BINDER Question 66

Some clauses stand on their own two feet; others lean on a neighbour.

Say whether each clause is independent (it can stand alone) or subordinate (it cannot).

1. She sang beautifully 2. because she was happy 3. the team won the match 4. although it was raining 5. if you study hard 6. the market was crowded

Model Answer

Clause	Type	Why
She sang beautifully	Independent	makes sense alone
because she was happy	Subordinate	because leaves it hanging
the team won the match	Independent	a complete thought
although it was raining	Subordinate	although needs a main clause
if you study hard	Subordinate	if needs a result
the market was crowded	Independent	a complete thought

The Master Key: An independent clause is a whole sentence on its own. A subordinate clause, usually opened by because, although, when or if, leaves you waiting for the rest.

BINDER Question 67

Four sentence types are built from just two kinds of clause.

Name the four types of sentence and give one example of each.

Model Answer

Type	Structure	Example
Simple	one independent clause	The farmer harvested the maize.
Compound	two independent clauses joined	The farmer harvested the maize, and he sold it.
Complex	one independent + one subordinate	When the rain stopped, the farmer harvested the maize.
Compound-complex	two independent + one subordinate	When the rain stopped, the farmer harvested the maize, and he sold it.

The Master Key: Count the clauses. One independent clause is simple; two independent are compound; an independent plus a subordinate is complex; two independent plus a subordinate are compound-complex.

REAL Question 68

Naming a sentence's type is a matter of counting its clauses and their kind.

Name the type of each sentence.

1. Neema studied hard, so she passed. 2. The bus arrived late. 3. Although he was tired, he finished the race. 4. We can go to the beach, or we can stay at home. 5. When the guests arrived, dinner was served, and everyone was happy. 6. The children played in the yard.

Model Answer

No.	Type	Why
1	Compound	two independent clauses joined by so
2	Simple	one independent clause
3	Complex	subordinate (although...) + independent
4	Compound	two independent clauses joined by or
5	Compound-complex	subordinate (when...) + two independent
6	Simple	one independent clause

The Master Key: First find the verbs, then group them into clauses, then judge each clause as independent or subordinate. The pattern of clauses names the type.

REAL Question 69

Two equal ideas are balanced by a coordinating conjunction, the FANBOYS.

Join each pair of sentences into one compound sentence, using a suitable coordinating conjunction: for, and, nor, but, or, yet, so.

1. It was raining. We stayed indoors. 2. She is clever. She is humble. 3. You can pay now. You can pay later. 4. He studied hard. He failed the exam. 5. The road was closed. We took another route.

Model Answer

Two sentences	Joined as a compound sentence
It was raining. We stayed indoors.	It was raining, so we stayed indoors.
She is clever. She is humble.	She is clever, and she is humble.
You can pay now. You can pay later.	You can pay now, or you can pay later.
He studied hard. He failed the exam.	He studied hard, but he failed the exam.
The road was closed. We took another route.	The road was closed, so we took another route.

The Master Key: Join two complete sentences with a comma and one of the seven FANBOYS (for, and, nor, but, or, yet, so). The result is a compound sentence of two equal parts.

REAL Question 70

When one idea depends on another, a subordinating conjunction ties them into a complex sentence.

Combine each pair into one complex sentence, using a subordinating conjunction: because, although, when, if, while, since.

1. The rain stopped. The farmers went to the fields. 2. He was poor. He was generous. 3. You work hard. You will succeed. 4. She was cooking. He was reading. 5. We were late. The bus had broken down.

Model Answer

Two sentences	Joined as a complex sentence
The rain stopped. The farmers went to the fields.	When the rain stopped, the farmers went to the fields.
He was poor. He was generous.	Although he was poor, he was generous.
You work hard. You will succeed.	If you work hard, you will succeed.
She was cooking. He was reading.	While she was cooking, he was reading.
We were late. The bus had broken down.	We were late because the bus had broken down.

The Master Key: A subordinating conjunction (because, although, when, if) turns one clause into a subordinate one and ties it to the main clause. When the subordinate clause comes first, close it with a comma.

REAL Question 71

Connectives such as however and therefore link whole sentences and signal the turn of an idea.

Choose the best connective to link each pair of ideas, and write the joined sentence with correct punctuation.

Connectives: however, therefore, moreover, on the other hand.

1. The plan was expensive. It was necessary. 2. She had trained for months. She was ready for the race. 3. The town has good schools. It has a fine hospital. 4. Some people prefer the coast. Others prefer the highlands.

Model Answer

No.	Joined sentence	Link
1	The plan was expensive; however, it was necessary.	contrast
2	She had trained for months; therefore, she was ready for the race.	result
3	The town has good schools; moreover, it has a fine hospital.	addition
4	Some people prefer the coast; on the other hand, others prefer the highlands.	contrast

The Master Key: Connectives like however, therefore and moreover join whole sentences. They follow a full stop or a semicolon, and take a comma after them: ...expensive; however, it was...

HOT Question 72

A fragment looks like a sentence but is missing a vital part; the reader is left hanging.

Each group of words below is a fragment, not a complete sentence. Turn each into a complete sentence.

1. Because the road was closed. 2. Running down the street. 3. Which we visited last year. 4. After the long journey. 5. The teacher who taught us English.

Model Answer

Fragment	What it lacks	A complete sentence
Because the road was closed.	no main clause	We were late because the road was closed.
Running down the street.	no subject or main verb	The boy was running down the street.
Which we visited last year.	no main clause	We enjoyed the museum, which we visited last year.
After the long journey.	only a phrase	After the long journey, we rested.
The teacher who taught us English.	no main verb	The teacher who taught us English has retired.

The Master Key: A fragment is missing a subject, a main verb, or a main clause. Read it aloud: if it leaves you waiting, give it what it lacks or join it to a full sentence.

HOT Question 73

Two whole sentences cannot be run together with nothing, or joined by a comma alone.

Each sentence wrongly joins two clauses. Correct each in a suitable way.

1. It was late we went home. 2. She is tired, she needs rest. 3. The match ended the crowd cheered. 4. I like tea, I do not like coffee.

Model Answer

As written	Fault	One correction
It was late we went home.	run-on	It was late, so we went home.
She is tired, she needs rest.	comma splice	She is tired, so she needs rest.
The match ended the crowd cheered.	run-on	The match ended, and the crowd cheered.
I like tea, I do not like coffee.	comma splice	I like tea, but I do not like coffee.

The Master Key: Two complete sentences cannot be run together with nothing (a run-on) or joined by a comma alone (a comma splice). Separate them with a full stop, a semicolon, or a comma plus a FANBOYS conjunction.

HOT Question 74

Good writing does not march in short, equal steps; it varies its stride.

The paragraph below is written in short, choppy sentences. Rewrite it, combining them into a smoother mix of compound and complex sentences.

> *The farmers woke early. The sun was rising. They walked to the fields. The soil was still wet. They planted the maize. They were tired. They were happy.*

Model Answer

One good combination, using subordination and coordination, reads:

> *The farmers woke early, as the sun was rising, and walked to the fields. Because the soil was still wet, they planted the maize. Although they were tired, they were happy.*

The Master Key: Vary your sentences. Balance ideas of equal weight with and, but or so, and subordinate a lesser idea with because, when or although. A paragraph of mixed sentence types reads far better than a string of short ones.

Rapid Drill

Answer on paper, then uncover the Key and mark yourself.

A. Say whether each group of words is a phrase or a clause:

1. under the bridge 2. the dog barked 3. a beautiful garden 4. when I arrived 5. very quickly 6. she laughed 7. in the evening 8. because he left

B. Name the type of each sentence (simple, compound, complex, compound-complex):

1. She sings well. 2. He ran, and she walked. 3. When it rained, we left. 4. I stayed home because I was ill.

5. We can walk, or we can drive. 6. Although she tried, she failed. 7. The bell rang, the pupils left, and the school was quiet. 8. As the sun set, we lit a fire, and we sang.

C. Join each pair into one sentence with a suitable conjunction:

1. It was hot. We opened the windows. 2. He is young. He is wise. 3. You study hard. You will pass. 4. She was ill. She came to work.

D. Say whether each is a fragment, a run-on, or a complete sentence:

1. Because I was late. 2. The rain fell all night. 3. It was cold we stayed inside. 4. Running to catch the bus. 5. She smiled, she waved. 6. The children played. 7. Although the shop was open. 8. He came, and he saw.

Key

A. 1 phrase; 2 clause; 3 phrase; 4 clause; 5 phrase; 6 clause; 7 phrase; 8 clause.

B. 1 simple; 2 compound; 3 complex; 4 complex; 5 compound; 6 complex; 7 compound; 8 compound-complex.

C. sample answers: 1 It was hot, so we opened the windows. 2 He is young but wise. 3 If you study hard, you will pass. 4 Although she was ill, she came to work.

D. 1 fragment; 2 complete; 3 run-on; 4 fragment; 5 run-on (comma splice); 6 complete; 7 fragment; 8 complete.

Modals, Conditionals and High-Value Usage

This section gathers the points of usage that carry a great deal of meaning in few words, and that our students most often mishandle. A modal verb, one small word, tells the reader whether something is possible, permitted, advised or required. A conditional weighs a supposition against its result. A single wrong preposition, or a missing question tag, betrays an otherwise good sentence. Each of these is a high-value target: learnable, finite, and repeatedly examined.

BINDER Question 75

A modal is a small helper that colours the main verb with possibility, permission or duty.

Name the common modal verbs and the meaning each one carries, with an example.

Model Answer

Modal	Meaning	Example
can	ability, permission	I can swim. Can I leave?
could	past ability, polite request	Could you help me?
may	possibility, formal permission	You may go now.
might	weaker possibility	It might rain later.
must / have to	obligation, necessity	You must wear a seatbelt.
should / ought to	advice, recommendation	You should rest.
will / would	future, willingness, polite offer	Would you like tea?

The Master Key: A modal adds a shade of meaning, possibility, permission, obligation or advice, to the main verb. It is followed by the bare verb, with no to and no -s.

BINDER Question 76

Modals keep strict company: no to after them, and no -s on the verb that follows.

Correct the modal error in each sentence.

1. She can swims very well. 2. He must to finish the work today. 3. They should studies harder. 4. You can to go now. 5. He cans drive a lorry.

Model Answer

As written	Corrected	Rule
She can swims very well.	She can swim very well.	no -s after a modal
He must to finish the work today.	He must finish the work today.	no to after a modal
They should studies harder.	They should study harder.	no -s after a modal
You can to go now.	You can go now.	no to after a modal
He cans drive a lorry.	He can drive a lorry.	a modal never takes -s

The Master Key: A modal is always followed by the plain form of the verb, never by to and never with -s: she can swim, he must finish, they should study.

BINDER Question 77

There are four conditionals, and each measures a different distance between a supposition and reality.

Name the four conditionals, give the pattern of each, and one example.

Model Answer

Conditional	Pattern	Example
Zero (a general truth)	If + present, present	If you heat ice, it melts.
First (a likely future)	If + present, will + verb	If it rains, we will stay at home.
Second (an unlikely present)	If + past, would + verb	If I were rich, I would build a school.
Third (an impossible past)	If + past perfect, would have + past participle	If I had studied, I would have passed.

The Master Key: The zero conditional states a truth, the first a likely future, the second an unlikely present, and the third an impossible past. Set both halves to the same pattern.

REAL Question 78

To complete a conditional, first decide which of the four it is.

Complete each conditional sentence with the correct form of the verbs in brackets.

1. If you (heat) water to 100 degrees, it (boil). 2. If it (rain) tomorrow, we (cancel) the trip. 3. If I (be) you, I (accept) the offer. 4. If she (study) harder, she (pass) the exam last year. 5. If you (mix) blue and yellow, you (get) green.

Model Answer

No.	Completed	Type
1	If you heat water to 100 degrees, it boils.	zero
2	If it rains tomorrow, we will cancel the trip.	first
3	If I were you, I would accept the offer.	second
4	If she had studied harder, she would have passed the exam.	third
5	If you mix blue and yellow, you get green.	zero

The Master Key: Read the meaning first, then choose the pattern. Note the second conditional uses were for all subjects: if I were, if he were.

REAL Question 79

A cause and its result can be folded into an if-sentence; the tenses show how real it is.

Rewrite each sentence as a conditional.

1. She did not study, so she failed. 2. I do not have money, so I cannot buy it. 3. Work hard, and you will succeed. 4. He was late because he missed the bus.

Model Answer

Statement	As a conditional
She did not study, so she failed.	If she had studied, she would not have failed.
I do not have money, so I cannot buy it.	If I had money, I could buy it.
Work hard, and you will succeed.	If you work hard, you will succeed.
He was late because he missed the bus.	If he had not missed the bus, he would not have been late.

The Master Key: An if-clause can rewrite a cause and its result. Use the third conditional for a finished past, the second for an unreal present, and the first for a likely future.

REAL Question 80

Many verbs and adjectives keep a fixed preposition; the wrong one, or an extra one, is a first-language habit.

Correct the preposition error in each sentence.

1. We discussed about the plan for an hour. 2. She is married with a lawyer. 3. He is good in mathematics. 4. They emphasised on the need for change. 5. I am interested on history. 6. Our success depends to hard work.

Model Answer

As written	Corrected	Rule
discussed about the plan	discussed the plan	discuss takes no preposition
married with a lawyer	married to a lawyer	married to
good in mathematics	good at mathematics	good at
emphasised on the need	emphasised the need	emphasise takes no preposition
interested on history	interested in history	interested in
depends to hard work	depends on hard work	depend on

The Master Key: Learn each verb or adjective with its preposition as one unit: married to, good at, interested in, depend on. Remember that discuss, emphasise and request take no preposition at all.

HOT Question 81

To speak of a wish or a demand, English steps out of the ordinary tenses into the subjunctive.

Complete or correct each sentence using the subjunctive.

1. I wish I (have) more time to prepare. 2. If only I (be) taller. 3. I wish I (study) harder last year. 4. The committee suggested that he (resign). 5. It is important that she (be) present at the meeting.

Model Answer

No.	Answer	Why
1	I wish I had more time to prepare.	wish about now takes the past
2	If only I were taller.	if only takes were for all subjects
3	I wish I had studied harder last year.	wish about the past takes the past perfect
4	...suggested that he resign.	after suggest, the base verb
5	...important that she be present.	after important that, the base verb

The Master Key: After I wish and if only, use the past for the present (I wish I had) and the past perfect for the past (I wish I had studied). After suggest, insist and important that, use the plain base verb: that he resign, that she be present.

HOT Question 82

A question tag turns a statement into a check; it mirrors the statement in reverse.

Add the correct question tag to each sentence.

1. You are coming to the meeting, ___? 2. He isn't here yet, ___? 3. She likes tea, ___? 4. They didn't finish the work, ___? 5. Let's go now, ___? 6. Open the window, ___?

Model Answer

No.	Tag	Rule
1	aren't you?	positive statement takes a negative tag
2	is he?	negative statement takes a positive tag
3	doesn't she?	present simple borrows does
4	did they?	negative past simple takes did
5	shall we?	let's takes shall we
6	will you?	a command takes will you

The Master Key: A positive statement takes a negative tag, and a negative statement a positive one, using the same auxiliary. The present simple borrows do or does; let's takes shall we, and a command takes will you.

HOT Question 83

One short paragraph, and every high-value point in the section hiding inside it.

Correct all the errors of modal, conditional, preposition and tag in the paragraph, then write it out correctly.

> *If I would have money, I will buy a farm. My uncle, who is good in farming, always says that a farmer must to work hard. He discussed about his plans with me yesterday. I am very interested on agriculture, and I wish I can start today. You will help me, isn't it?*

Model Answer

There are seven errors to correct:

Written	Corrected	Rule
If I would have money	If I had money	second conditional if-clause
I will buy a farm	I would buy a farm	second conditional result
good in farming	good at farming	good at
must to work hard	must work hard	no to after a modal
discussed about his plans	discussed his plans	discuss takes no preposition
interested on agriculture	interested in agriculture	interested in
I wish I can start / isn't it?	I wish I could start / won't you?	wish + past; correct tag

The corrected paragraph reads:

> *If I had money, I would buy a farm. My uncle, who is good at farming, always says that a farmer must work hard. He discussed his plans with me yesterday. I am very interested in agriculture, and I wish I could start today. You will help me, won't you?*

The Master Key: These small words carry heavy meaning, so check them one by one: the modal takes a bare verb, the conditional matches its two halves, the verb keeps its own preposition, and the tag mirrors the statement.

Rapid Drill

Answer on paper, then uncover the Key and mark yourself.

A. Correct the modal error in each:

1. He can sings. 2. You must to go. 3. She should studies. 4. They can to help. 5. He mays come. 6. We musts leave.

B. Complete the conditional with the correct verb forms:

1. If you (touch) fire, it (burn). 2. If I (win) the lottery, I (travel) the world. 3. If it (be) sunny tomorrow, we (go) out. 4. If they (leave) earlier, they (catch) the bus.

5. If you (not water) plants, they (die). 6. If she (ask) me, I (help) her. 7. If he (study), he (not fail) the test last week.

C. Correct the preposition: 1. discuss about; 2. married with; 3. good in maths; 4. interested on; 5. depend to; 6. afraid from.

D. Add a question tag: 1. You are ready, ___? 2. He can't swim, ___? 3. They like it, ___? 4. Let's start, ___?

Key

A. 1 can sing; 2 must go; 3 should study; 4 can help; 5 may come; 6 must leave.

B. 1 touch, burns (zero); 2 won, would travel (second); 3 is, will go (first); 4 had left, would have caught (third); 5 do not water, die (zero); 6 asked, would help (second); 7 had studied, would not have failed (third).

C. 1 discuss (no about); 2 married to; 3 good at maths; 4 interested in; 5 depend on; 6 afraid of.

D. 1 aren't you? 2 can he? 3 don't they? 4 shall we?

Punctuation, Common Errors and the Grammar Clinic

This last section closes the chapter by turning grammar into the polish of a finished page. Punctuation is the grammar of writing: the marks tell the reader where to pause, what to group, and where one thought ends and the next begins. After the marks, the section gathers into one clinic the errors that our first language most often plants, and it asks the highest question of all, whether the grammar of a piece is not only correct but right for its purpose. It ends where the whole chapter has been leading: a single passage in which every skill must be used at once.

BINDER Question 84

Each mark on the page has a job; together they guide the reader's eye and ear.

Name the main punctuation marks and state the job of each, with an example.

Model Answer

Mark	Its job	Example
Full stop (.)	ends a statement	The bus arrived.
Comma (,)	separates and sets off	rice, beans and meat
Semicolon (;)	joins two close statements	It was late; we went home.
Colon (:)	introduces a list or explanation	Bring three things: a pen, a ruler and a book.
Apostrophe (')	shows possession or contraction	the boy's bag; don't
Quotation marks	enclose direct speech	She said, "Come in."
Question mark (?)	ends a question	Where are you going?
Capital letter	starts a sentence; names	Dodoma, Monday, I

The Master Key: Punctuation is the grammar of the written page. Each mark has one main job, and using it well is what lets a reader follow your meaning without stumbling.

BINDER Question 85

The comma is the busiest mark of all, and the one most often dropped or misplaced.

Add commas where they are needed, and say which job each comma does.

1. We bought rice beans and sugar. 2. After the meeting ended we went home. 3. My uncle who lives in Mwanza is a doctor. 4. It was raining so we stayed inside. 5. Yes I will come.

Model Answer

Corrected sentence	The comma's job
We bought rice, beans and sugar.	separates items in a list
After the meeting ended, we went home.	follows an introductory clause
My uncle, who lives in Mwanza, is a doctor.	encloses extra information
It was raining, so we stayed inside.	comes before a FANBOYS conjunction
Yes, I will come.	follows an opening word

The Master Key: The comma has four main jobs: separating items in a list, following an introductory phrase or clause, enclosing extra information, and coming before a FANBOYS conjunction in a compound sentence.

REAL Question 86

One small mark shows either ownership or a missing letter; misplace it and the meaning slips.

Add or correct the apostrophe in each sentence.

1. The boys book is on the desk. (one boy) 2. The girls dormitory is new. (many girls) 3. Its raining, but the dog lost its collar. 4. The childrens toys are broken. 5. Dont forget your bag. 6. The teachers room is upstairs. (many teachers)

Model Answer

As written	Corrected	Why
The boys book (one boy)	The boy's book	singular: add 's
The girls dormitory (many)	The girls' dormitory	plural in -s: add ' only
Its raining ... lost its collar	It's raining ... its collar	It's = it is; its = belonging to it
The childrens toys	The children's toys	irregular plural: add 's
Dont forget	Don't forget	contraction of do not
The teachers room (many)	The teachers' room	plural in -s: add ' only

The Master Key: The apostrophe shows possession, adding 's to a singular and just ' after a plural -s, or a contraction, as in don't. But the possessive its takes no apostrophe at all.

REAL Question 87

A capital letter is not decoration; it marks a beginning or a name.

Correct the use of capital letters in each sentence.

1. we visited dodoma in january. 2. my teacher, mr juma, speaks english and swahili. 3. the river rufiji flows through the south. 4. i read a novel called the river and the source.

Model Answer

As written	Corrected
we visited dodoma in january.	We visited Dodoma in January.
my teacher, mr juma, speaks english and swahili.	My teacher, Mr Juma, speaks English and Swahili.
the river rufiji flows through the south.	The River Rufiji flows through the south.
i read a novel called the river and the source.	I read a novel called The River and the Source.

The Master Key: Capitalise the first word of a sentence, the pronoun I, proper nouns (people, places, months, days, languages and nationalities), and the main words of a title.

REAL Question 88

A passage stripped of its marks shows just how much punctuation carries.

The passage below has lost its punctuation and its capital letters. Rewrite it correctly.

> *when the bell rang the pupils ran outside they played football until the teacher mr paul called them back have you finished your work he asked*

Model Answer

Restored, with full stops, commas, capitals, quotation marks and a question mark:

> *When the bell rang, the pupils ran outside. They played football until the teacher, Mr Paul, called them back. "Have you finished your work?" he asked.*

The Master Key: Read a passage aloud to punctuate it: a full stop marks where a statement ends, a comma marks a natural pause, a capital opens each sentence and each name, and quotation marks enclose the exact words spoken.

HOT Question 89

The errors our first language plants are few and known; name them, and you can hunt them down.

Each sentence shows a common first-language error. Name the error and correct it.

1. He is doctor. 2. She go to school daily. 3. I bought many furnitures. 4. My father he is a farmer. 5. She is more taller than me. 6. We discussed about the plan. 7. I have seen him yesterday. 8. You are coming?

Model Answer

As written	The error	Corrected
He is doctor.	missing article	He is a doctor.
She go to school daily.	missing third-person -s	She goes to school daily.
I bought many furnitures.	uncountable made plural	I bought much furniture.
My father he is a farmer.	double subject	My father is a farmer.
She is more taller than me.	double comparative	She is taller than I am.
We discussed about the plan.	extra preposition	We discussed the plan.
I have seen him yesterday.	perfect with a finished time	I saw him yesterday.
You are coming?	question without inversion	Are you coming?

The Master Key: Keep this short list in mind whenever you check your work: the missing article, the dropped -s, the pluralised uncountable, the double subject, the double comparative, the wrong preposition, and the mismatched tense. These few faults account for most of the marks our writing loses.

HOT Question 90

Grammar can be correct and still be wrong, if it does not suit its reader and purpose.

The note below was sent to a head teacher. Explain why its grammar and register are not appropriate, then rewrite it suitably.

Hey, wanna know if I can get a day off coz I'm not feeling too good. Lemme know, thanks.

Model Answer

The register is far too casual for the reader. A head teacher expects respectful, formal language, but the note uses slang and short forms (Hey, wanna, coz, lemme) that belong to a text message between friends, not a formal request.

The sentences are incomplete and the tone is abrupt. There is no proper greeting, no clear request, and no courteous close. The writing is grammatically loose as well as informal.

A suitable version reads:

Dear Madam, I am writing to request permission to be absent from school tomorrow, as I am unwell. I would be grateful for your consideration. Yours faithfully, Kokusima Aloyce.

The Master Key: Good grammar is not only correct but appropriate. Match the formality of your words and structures to your reader and your purpose: a head teacher expects full sentences, standard forms and no slang.

HOT Question 91

Judge a paragraph as an examiner would: name each fault by its rule, then mend it.

Read the paragraph, name the errors by their rule, and rewrite it correctly.

My brother he is a student at university. Every day he go to the college by foot. He is interested on science, and he has many homeworks. Last week he has won a prize, and the teachers was very happy.

Model Answer

Error	Rule

My brother he is	double subject
he go	third-person -s
by foot	fixed phrase: on foot
interested on science	preposition: interested in
many homeworks	uncountable: much homework
last week he has won	finished time: past simple won
the teachers was	concord: teachers were

The corrected paragraph reads:

> *My brother is a student at university. Every day he goes to the college on foot. He is interested in science, and he has much homework. Last week he won a prize, and the teachers were very happy.*

The Master Key: To judge a paragraph, do not read it once for everything; read it several times, each time hunting one kind of error. Naming the rule that a sentence breaks is what tells you how to mend it.

HOT Question 92

Here, at the close of the chapter, every skill you have built must work at once.

The paragraph below contains errors from across this whole chapter: capital letters, articles, agreement, tense, pronouns, voice, number and punctuation. Find and correct them all, then write it out correctly.

> *last saturday, our school have organised a trip to bagamoyo. me and my friends was very excited. the bus leave at six oclock. when we arrived, a guide who speak good english showed we around. many informations was given to us, and we seen the old buildings. photographs were took by everyone. it was a day we will never forget.*

Model Answer

There are eleven corrections to make:

Written	**Corrected**	**Rule**
last saturday	Last Saturday	capitals
our school have organised	has organised	concord
me and my friends was	My friends and I were	case + concord
the bus leave	the bus left	tense
six oclock	six o'clock	apostrophe
a guide who speak	who spoke	tense
showed we around	showed us around	pronoun case
many informations was	much information was	uncountable
we seen	we saw	past tense
photographs were took	were taken	passive participle
a day we will never forget	a day that we will never forget	relative pronoun

The corrected paragraph reads:

> *Last Saturday, our school organised a trip to Bagamoyo. My friends and I were very excited. The bus left at six o'clock. When we arrived, a guide who spoke good English showed us around. Much information was given to us, and we saw the old buildings. Photographs were taken by everyone. It was a day that we will never forget.*

The Master Key: The final test of grammar is a whole paragraph read slowly, once for each kind of error. A writer who can find and mend these faults in their own work has mastered the usage this chapter set out to teach. Keep the marks; keep the meaning; and enjoy the mastery.

Rapid Drill

Answer on paper, then uncover the Key and mark yourself.

A. Add the missing punctuation to each:

1. Rice beans and meat 2. It was late we went home 3. Where are you going 4. She said Come in 5. dont go 6. Bring these a pen a book a ruler

B. Add or correct the apostrophe:

1. the boys bag (one boy) 2. the girls school (many) 3. its cold today 4. the childrens books 5. dont worry 6. the dog lost it's bone

C. Correct the capital letters:

1. i live in mwanza 2. we speak swahili and english 3. on monday in january 4. mount kilimanjaro is in tanzania 5. my name is asha

D. Name the first-language error and correct it:

1. He is teacher. 2. She go to school. 3. I have three childs. 4. My mother she cooks. 5. She is more cleverer.

6. He is married with her. 7. I have seen him yesterday. 8. I need many informations. 9. You are coming?

Key

A. 1 Rice, beans and meat. 2 It was late; we went home. (or ...late, so we...) 3 Where are you going? 4 She said, "Come in." 5 Don't go. 6 Bring these: a pen, a book, a ruler.

B. 1 the boy's bag; 2 the girls' school; 3 it's cold today; 4 the children's books; 5 don't worry; 6 the dog lost its bone.

C. 1 I live in Mwanza. 2 We speak Swahili and English. 3 On Monday in January. 4 Mount Kilimanjaro is in Tanzania. 5 My name is Asha.

D. 1 He is a teacher (article); 2 She goes (-s); 3 three children (plural); 4 My mother cooks (double subject); 5 more clever / cleverer (double comparative); 6 married to her (preposition); 7 I saw him yesterday (tense); 8 much information (uncountable); 9 Are you coming? (question form).

Chapter Four

ORAL MESSAGES AND TYPES OF MEANING

Attempt each question in full on paper before you read the model answer beneath it. Mark your own work against the model, and carry away the short reflection that closes each answer; that reflection is the part worth keeping.

The Layers of Meaning in a Message

Every message you meet, spoken or written, means on more than one level at the same time. Beneath the plain words sit feelings, pictures and hints that the same words set loose. This opening section names the layers you will study for the rest of the chapter, so that when a passage asks what a word or a line really means, you already know which layer to read.

BINDER Question 1

A friend says the examination was "interesting," and you cannot tell from the word alone whether that is praise or a complaint.

Explain what we mean by the meaning of a message, and why a single message can carry several layers of meaning at once.

Model Answer

Meaning is what a message stands for, and it works on more than one level at once. The words carry a plain, public sense that anyone with a dictionary could find; but around that sense sit feelings, pictures and hints that the same words release. To understand a message fully is to read all of these together.

The first layer is the literal, dictionary sense, called denotation. It is the meaning a word would carry with no context at all. The denotation of interesting is simply "holding the attention."

Around the literal sense sit the feelings a word carries, called connotation. Here interesting may hint at genuine approval, or at polite boredom; the plain sense has not changed, but the feeling has.

Some expressions are not meant to be taken word for word; this is figurative meaning. If the friend had said the examination "finished me," no one was actually finished; the words stand for something else.

The setting, or register, tints the meaning too. The same news carries a different weight in a courtroom, a clinic, a mosque and a market; the place chooses the words and colours them.

And a speaker often means more than the words say; this is implied meaning. "It is getting late" can be a remark about the time, or a gentle signal that a visitor should now leave.

The Master Key: A message is never only its words; to comprehend is to hear every layer at once.

BINDER Question 2

Before you can read the layers of a message, you need names for them.

Name the five main types of meaning an advanced user of English must recognise, and give a one-line definition and a short example of each.

Model Answer

Type of meaning	What it is	Example
Denotative	the literal, dictionary sense	home: the place where one lives
Connotative	the feelings and associations added to the literal sense	home suggests warmth, safety and belonging
Figurative	meaning not meant word for word (idioms, metaphors, proverbs)	"there is no place like home"
Rhetorical	meaning shaped by a device chosen to persuade or move	"Home! Sweet home!" for feeling, through repetition
Implied	meaning suggested rather than stated, read by inference	"You are still here?" suggests you were expected to have gone

The Master Key: Name a thing and you can find it; these five names are the tools for the rest of the chapter.

BINDER Question 3

One message, and the layer that matters most shifts from line to line.

For each message below, name the type of meaning chiefly at work, and say briefly why.

(a) A dictionary says that water is "a clear liquid that falls as rain." (b) A neighbour calls a careful man "stingy" rather than "thrifty." (c) "He has finally kicked the bucket." (d) At a funeral, the preacher says, "Our brother has gone home." (e) A guest glances at the clock and says, "Is that really the time?"

Model Answer

Message	Type of meaning	Why
(a)	denotative	the plain dictionary sense, with no feeling added
(b)	connotative	"stingy" adds a harsh, negative feeling that the neutral fact does not carry
(c)	figurative	an idiom meaning "has died," not a literal bucket
(d)	figurative, in a religious register	a gentle, respectful way of saying "has died"
(e)	implied	a hint that it is late and that the guest should now leave

The Master Key: Ask not only what the words say, but which layer is doing the real work.

REAL Question 4

At a Kariakoo stall, one small word does two jobs at once.

Read the short exchange, then separate the literal (denotative) meaning of the underlined word from the feeling (connotative) meaning it carries here.

Customer: "How much is this shirt?"

Trader: "Only five thousand shillings. It is very cheap."

Customer, frowning: "Cheap? Then will it even last a month?"

Model Answer

Denotatively, cheap means low in price. That is the dictionary sense, and it does not change: the shirt costs only five thousand shillings.

Connotatively, the same word pulls in two opposite directions here. For the trader it is positive, a bargain, affordable and good value, and he uses it to make the sale. For the customer the very same word turns negative, cheaply made, low in quality and unlikely to last, which is why she frowns. One word, one price, two feelings, decided entirely by who is weighing it.

The Master Key: The dictionary fixes a word's price; the situation decides its worth.

REAL Question 5

A visitor takes a warm sentence at its literal word, and leaves a host hurt.

Read the situation, then explain which layer of meaning the visitor missed and what the host actually meant.

A guest arrives at a home in Dodoma near lunchtime. The host says warmly, "You must eat something before you go. I will not hear a no!" The guest, in a hurry, replies, "No, thank you, I really cannot," and leaves at once. The host is quietly hurt.

Model Answer

The host's words carry an implied meaning, not a literal command. The insistence is an offer of welcome, and at least a small, polite acceptance is expected in return; the food is a way of honouring the guest.

The guest read only the literal layer, a plain yes-or-no question about food, and missed the implied social meaning, an offer of hospitality that should be honoured at least in part even when the guest cannot stay long. Refusing flatly reads, without meaning to, as refusing the welcome itself.

In many Tanzanian homes a pressing offer of food is half instruction and half affection, so reading only the words can cost the relationship. A reply that catches the implied layer keeps both the schedule and the friendship: "Thank you, I will take just a little, since I must soon leave."

The Master Key: People rarely say all they mean; missing the implied layer can cost more than missing a word.

REAL Question 6

The commonest instruction in a comprehension paper hides a lesson about meaning.

An examiner writes: "Explain the meaning of the word **bitter** as used in the passage." The passage reads: "She gave a **bitter** **laugh when she heard she had failed the examination again." Explain why the instruction says "as used in the passage," and give the meaning that fits.**

Model Answer

The word bitter has a plain denotation: a sharp, unpleasant taste, like that of a strong medicine. That is the first sense a dictionary offers, and it is the sense many students write down out of habit.

But the phrase "as used in the passage" tells you to read the layer the context switches on, not the first dictionary sense. A laugh has no taste, so bitter here is figurative and connotative: it means full of pain, resentment and disappointment. The meaning that fits is therefore "a laugh full of hurt and resentment at having failed again," with nothing to do with taste.

The Master Key: "As used in the passage" is the examiner's way of saying: read the layer the context has switched on.

HOT Question 7

One sentence, five layers: the whole chapter in miniature.

Unpack every layer of meaning the sentence below can carry: denotative, connotative, figurative, rhetorical and implied.

Spoken by a tired teacher at the end of a long, hard term: "Well, another year in paradise."

Model Answer

Denotative: taken literally, the sentence claims the year was spent in paradise, a place of perfect ease and bliss.

Connotative: the word paradise normally carries warm, positive associations of beauty, rest and happiness.

Figurative: it is plainly not literal; paradise stands in for "this school, this work," so the word is a metaphor.

Rhetorical: the glowing word set against the tired voice is irony, and the weary opener "Well, …" sharpens it; the mismatch is chosen for effect.

Implied: the teacher in fact means the opposite; the year was long and draining, and the sentence is a wry complaint dressed as praise.

Read together: only by holding all five layers at once do you catch the real message, which is very nearly the reverse of the words themselves.

The Master Key: When the layers pull against each other, the meaning lives in the gap between what is said and what is meant.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the layer of meaning chiefly at work in each (denotative, connotative, figurative, rhetorical or implied): (1) a road sign that reads "No entry"; (2) calling a used car "pre-owned" rather than "old"; (3) "Time is money"; (4) "Could you possibly shut that door?" said to a child who has left it open; (5) "Friends, Romans, countrymen, lend me your ears"; (6) calling a treacherous man "a snake"; (7) a label that reads "Contents: 500 ml"; (8) "Lovely weather!" said in pouring rain.

B. Literal or figurative? Say which for each: (1) she broke the cup; (2) she broke his heart; (3) a cold drink; (4) a cold welcome; (5) the fire burned the dry grass; (6) he was burning with anger.

C. Match each meaning-type to its definition. Types: denotative, connotative, figurative, implied. Definitions: (i) suggested, not stated, and read by inference; (ii) the plain dictionary sense; (iii) not meant word for word; (iv) the feelings a word adds to its plain sense.

Key. A: 1 denotative, 2 connotative, 3 figurative, 4 implied, 5 rhetorical, 6 figurative, 7 denotative, 8 implied. B: 1 literal, 2 figurative, 3 literal, 4 figurative, 5 literal, 6 figurative. C: denotative (ii), connotative (iv), figurative (iii), implied (i).

Denotative Meaning: The Literal Sense

Every layer of meaning begins from one plain foundation: the literal, dictionary sense of a word. This section fixes that foundation. You will learn to state a word's denotation exactly, to separate the several literal senses a single word can hold, and to choose the right one from the way a passage uses it, the skill an examiner is testing whenever a question adds the words as used in the passage.

BINDER Question 8

Before a word can suggest anything, it must first mean something plain.

Explain what is meant by the denotative meaning of a word, and why it is called the anchor of comprehension.

Model Answer

Denotative meaning is the literal, dictionary sense of a word, the meaning it carries before any feeling or context is added. It is the sense every competent speaker agrees on, the entry you would find in a dictionary. The denotation of snake is simply "a long, legless reptile."

It is called the anchor because every other layer of meaning is measured against it. Connotation, figurative meaning and implied meaning all begin from the literal sense and lean away from it; without a firm grip on the denotation you cannot judge how far a message has leaned.

The denotation is public and stable, while the layers around it are private and shifting. Two readers may feel very differently about the word snake, but both know that it first names a reptile. Comprehension begins by fixing that shared, literal meaning.

In an examination it is the safe first step, not the finished answer. When a question asks what a word means, start from the literal sense, then check whether the passage has switched on a further layer.

The Master Key: Fix the literal meaning first; every other layer is measured from that anchor.

BINDER Question 9

A glossary gives each word its plain, agreed sense, and nothing more.

Give the denotative (dictionary) meaning of each word below, and its word class.

harvest, drought, honest, migrate, courage

Model Answer

Word	Denotative meaning	Class
harvest	the gathering of ripe crops, or the crops that are gathered	noun (also verb)
drought	a long period with little or no rain	noun
honest	truthful; not lying, cheating or stealing	adjective
migrate	to move from one place or country to settle in another	verb
courage	the strength to face danger or difficulty without being ruled by fear	noun

The Master Key: A denotation is the meaning you could defend with a dictionary, plainly and without feeling.

BINDER Question 10

One spelling, one sound, and yet several literal meanings wait inside a single word.

Each word below carries more than one denotative sense. Give two clear literal meanings for each.

bank, table, spring, light

Model Answer

Word	Sense one	Sense two
bank	the raised ground along the side of a river	a business that keeps and lends money
table	a piece of furniture with a flat top and legs	facts arranged in rows and columns
spring	the season that follows the cold season	a source of water rising naturally from the ground
light	the brightness that lets us see, from the sun or a lamp	not heavy in weight

The Master Key: When one word holds several literal senses, only the sentence around it can say which is meant.

REAL Question 11

The word has not changed, but the sentence decides which of its meanings is at work.

For each sentence, state which denotative sense of the underlined word is being used.

(a) The farmers rested on the grassy <u>bank</u> of the Rufiji River. (b) She opened an account at the <u>bank</u> in Mwanza town. (c) He set the heavy box on the <u>table</u>. (d) Copy the population figures from the <u>table</u> on page ten.

Model Answer

Sentence	Denotative sense in use
(a)	bank = the raised ground beside a river
(b)	bank = a business that keeps and lends money
(c)	table = a piece of furniture
(d)	table = facts arranged in rows and columns

The Master Key: A word carries all its meanings in the dictionary, but only one into any given sentence; the context chooses.

REAL Question 12

A passage sets each word to work, and your task is to read the sense it is given here.

Read the passage, then give the meaning of each underlined word as it is used in it.

Mwajuma set out at dawn for the market at Kariakoo. The road was rough, but she was determined to sell her whole stock of vegetables before noon. When a sudden downpour scattered the traders, she remained, sheltering her baskets. By evening her patience had earned a modest profit, and she walked home content.

Model Answer

Word	Meaning as used in the passage
set out	began a journey
determined	firmly decided, not to be put off
scattered	drove apart in different directions
remained	stayed behind
modest	small but fair; not large

The Master Key: Read the word where it stands; the passage, not your first guess, holds its meaning.

HOT Question 13

Two readers meet the same word and reach for opposite feelings, yet its literal core has not moved.

Using the word cheap, explain the difference between a word's denotation and its connotation, and why the denotation stays fixed while the connotation shifts.

Model Answer

The denotation of cheap is fixed: low in price. That literal sense does not change from speaker to speaker or place to place; a dictionary states it the same way for everyone.

The connotation of cheap shifts with the speaker and the situation. To a buyer hunting a bargain it feels positive, meaning affordable and good value; to a buyer fearing poor goods it feels negative, meaning badly made and likely to fail. The feeling moves, though the price-meaning does not.

The denotation is the shared, public core; the connotation is the private, added feeling. This is why two people can agree exactly on what a word means and still disagree on what it suggests.

For comprehension, separate the two on purpose. State the literal meaning first, then describe the feeling the passage attaches to it; blurring the two together is where marks are lost.

The Master Key: The denotation is the word's fixed address; the connotation is the mood of whoever visits.

HOT Question 14

Some words share a spelling but hide entirely separate meanings, and only context can part them.

Explain how homonyms make a word's literal meaning uncertain, and how the reader settles it. Use the words below.

(a) bat (b) lead (c) left

Model Answer

Homonyms are words with the same spelling or sound but different, unrelated literal meanings. Bat can denote a flying animal or a piece of sports equipment; lead can denote a heavy grey metal or the act of guiding a group; left can denote the opposite of right or the past tense of the verb leave.

Because the word by itself cannot say which meaning is intended, the reader turns to the surrounding words, the context, to settle it. “The bat flew into the cave” fixes the animal; “He gripped the bat” fixes the equipment. “The pipes were made of lead” fixes the metal; “She will lead the group” fixes the guiding.

The lesson is that a word's literal meaning is not always single, and context is what makes it certain. This is exactly why an examiner writes "as used in the passage": the passage is the only place the right sense can be found.

The Master Key: When one form hides two meanings, the sentence around it is the key that opens the right one.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Give the denotative meaning of each: (1) river; (2) teacher; (3) brave; (4) purchase; (5) forest; (6) ancient; (7) journey; (8) reduce.

B. Give two literal senses of each word: (1) match; (2) fair; (3) trunk; (4) note; (5) court; (6) ring.

C. Which sense is used? Say what the underlined word means in each: (1) He struck a match. (2) They watched the match at the stadium. (3) The elephant raised its trunk. (4) He locked his trunk before the journey. (5) The doctor wrote a note. (6) She sang a high note.

D. Denotation or connotation? Say which the meaning given is: (1) home = a place where one lives; (2) home = warmth and belonging; (3) snake = a legless reptile; (4) snake = a treacherous person; (5) cheap = low in price.

Key. A: 1 a large natural stream of water; 2 a person who teaches; 3 showing courage, not afraid; 4 to buy; 5 a large area covered with trees; 6 very old, from long ago; 7 an act of travelling from one place to another; 8 to make smaller or less. B: 1 a fire-stick / a contest; 2 just and even / a market-festival; 3 an elephant's nose / a large travelling box; 4 a short written message / a musical sound; 5 a place where law cases are heard / a marked ground for sport; 6 a band worn on the finger / the sound of a bell. C: 1 a fire-stick; 2 a contest; 3 an elephant's nose; 4 a large box; 5 a short written message; 6 a musical sound. D: 1 denotation; 2 connotation; 3 denotation; 4 connotation; 5 denotation.

Connotative Meaning: The Feelings Words Carry

Two words can point to exactly the same fact and still feel completely different. That difference is connotation, the feeling a word carries beyond its plain meaning. This section trains you to hear those feelings, to sort them into positive, neutral and negative, and to choose the word whose feeling matches your purpose. It is the layer that decides tone and attitude, and the one an examiner tests when a passage asks how a writer feels about the thing described.

BINDER Question 15

The dictionary meaning is only the beginning; around it gather all the feelings a word has collected.

Explain what connotative meaning is, and describe the three kinds of connotation a word can carry.

Model Answer

Connotative meaning is the set of feelings and associations a word carries beyond its literal sense. While denotation is the plain dictionary meaning, connotation is the colour a word has picked up from the way people use it. The words thin and skinny point to the same fact, yet they do not feel the same.

Connotation is subjective, shaped by culture, situation and personal experience. A word that feels warm to one person can feel cold to another; the feeling lives in the people who use the word, not only in the dictionary.

Connotations sort into three kinds: positive, neutral and negative. A positive connotation praises or approves (slender), a neutral one simply names without judging (thin), and a negative one criticises or warns (skinny). The same fact can be dressed in any of the three.

Choosing among them is how a speaker reveals an attitude. To call a careful man frugal is to admire him; to call him stingy is to blame him. The fact is identical, but the feeling, and so the speaker's stance, is not.

The Master Key: Denotation tells you what a word points to; connotation tells you how the speaker feels about it.

BINDER Question 16

Give me a plain fact, and I can praise it, name it, or run it down, only by choosing the word.

For each neutral idea below, give a word with a positive connotation and a word with a negative connotation.

(a) thin · (b) saves money · (c) sure of oneself · (d) asks many questions · (e) speaks a great deal

Model Answer

Neutral idea	Positive connotation	Negative connotation
thin	slender, slim	skinny, scrawny
saves money	thrifty, economical	stingy, miserly
sure of oneself	confident, self-assured	arrogant, big-headed
asks many questions	curious, inquiring	nosy, prying
speaks a great deal	articulate, expressive	garrulous, loud-mouthed

The Master Key: One fact, three feelings; the word you choose is the attitude you show.

BINDER Question 17

Two words for the same quality, and each carries the speaker's verdict.

For each pair, say which word carries a positive connotation and which a negative one, and name the quality they share.

(a) determined / stubborn (b) thrifty / stingy (c) youthful / childish (d) slim / skinny (e) confident / arrogant (f) curious / nosy

Model Answer

Pair	Positive	Negative	Shared quality
(a)	determined	stubborn	firmness of will
(b)	thrifty	stingy	care with money
(c)	youthful	childish	behaving young
(d)	slim	skinny	being thin
(e)	confident	arrogant	self-belief
(f)	curious	nosy	interest in others

The Master Key: The quality is neutral; the word that names it delivers the praise or the blame.

REAL Question 18

The same trait can be a gift or a fault, depending only on the word chosen to name it.

For each word below, give its neutral meaning, a positive connotation and a negative connotation.

ambitious, adventurous, curious, confident, sensitive, resilient

Model Answer

Word	Neutral meaning	Positive	Negative
ambitious	wanting success	driven, aspiring	ruthless, power-hungry
adventurous	willing to take risks	bold, enterprising	reckless, rash
curious	eager to know	inquiring, interested	nosy, prying
confident	sure of oneself	self-assured, poised	arrogant, cocky
sensitive	quick to feel	caring, perceptive	touchy, easily hurt
resilient	able to recover	tough, enduring	unyielding, hard to move

The Master Key: Name a trait with care; the word decides whether it sounds like a strength or a flaw.

REAL Question 19

A reference and a warning can describe the same person, but never with the same words.

Choose the word in brackets whose connotation fits the intended attitude, and say why.

(a) The head teacher praised Juma in a reference as a (stubborn / determined) worker. (b) The safety report warned that the driver was (confident / reckless) on the wet Morogoro road. (c) In her speech of thanks she called her grandmother (old / elderly) and wise. (d) The article criticised the official as (thrifty / stingy) with public funds.

Model Answer

Sentence	Fitting word	Why
(a)	determined	a reference praises, so the positive word fits
(b)	reckless	a warning blames, so the negative word fits
(c)	elderly	respectful thanks needs the gentle word, not the blunt old
(d)	stingy	criticism calls for the negative connotation

The Master Key: Pick the word whose feeling matches your purpose; the wrong feeling undoes the right fact.

REAL Question 20

Some words soften a hard truth; others sharpen it on purpose.

Explain what a euphemism is and what a dysphemism is, then classify each expression below and give its neutral form.

(a) passed away (b) kicked the bucket (c) let go (from a job) (d) sacked (e) a developing nation

Model Answer

A euphemism is a mild, gentle expression used in place of a harsher one, to soften an unpleasant truth. A dysphemism is its opposite: a blunt or harsh expression chosen to make something sound worse or more shocking than a neutral word would.

Expression	Type	Neutral form
passed away	euphemism	died
kicked the bucket	dysphemism (harsh, slang)	died
let go	euphemism	dismissed from a job
sacked	dysphemism	dismissed from a job
a developing nation	euphemism	a poor country

The Master Key: A euphemism cushions the blow and a dysphemism delivers it harder; the fact between them does not change.

HOT Question 21

Change one word, and the same event becomes a triumph or a crime.

Explain how a writer's choice of connotation reveals an attitude, using the pairs government / regime and freedom fighters / rebels.

Model Answer

Connotation lets a writer judge an event while seeming only to report it. The facts may be identical, but the words carry the verdict, and the reader absorbs the feeling without noticing the persuasion.

Government and regime name the same thing with opposite feelings. Government is neutral, while regime suggests something harsh, illegitimate or oppressive. A writer who chooses regime has passed judgement in a single word.

Freedom fighters and rebels frame the same people in opposite ways. Freedom fighters sound noble and justified; rebels sound lawless and dangerous. The choice quietly tells you whose side the writer is on.

The careful reader watches the connotations to catch the slant. Naming the loaded words, and asking why the writer chose them, is how you separate the reported facts from the attitude smuggled in beside them.

The Master Key: Loaded words carry a verdict; read them, and you catch the writer judging while claiming to report.

HOT Question 22

The facts sit still on the page, but the words around them lean hard in one direction.

Read the paragraph, list the words with strong connotations, and state the writer's attitude to the new market.

The so-called new market is a cramped huddle of stalls squeezed into a dusty lot. Traders jostle for space, hawkers shout over one another, and shoppers are herded through narrow gaps between the crates. Yet the council boasts that it will transform the town.

Model Answer

The words with strong connotations are so-called, cramped, huddle, squeezed, dusty, jostle, shout, herded and boasts.

They all carry negative feeling. So-called questions whether the place deserves the name market; cramped, squeezed and narrow suggest discomfort; herded treats the shoppers like cattle; and boasts mocks the council's claim as empty pride.

The writer's attitude is plainly disapproving. The paragraph reports a market while steadily running it down, so the reader is led to see it as unpleasant and the council as boastful, without a single openly stated opinion. That is connotation doing the work of persuasion.

The Master Key: When the facts are neutral but the words are loaded, the writer's opinion is hiding in the adjectives and verbs.

HOT Question 23

A word chosen straight from the dictionary can still land wrongly if its feeling was never learned.

Each speaker below has picked a word with the wrong connotation for a compliment. Explain the error and give a better word.

(a) Introducing a respected elder: “This is our old man.” (b) Praising a hard-working friend: “He is very stubborn.” (c) Describing a careful accountant warmly: “She is stingy with the figures.” (d) Thanking a lively host: “You are so loud.”

Model Answer

Said	The problem	Better word
"our old man"	old is blunt and sounds disrespectful	our respected elder
"very stubborn"	stubborn is negative; it blames rather than praises	very determined
"stingy with the figures"	stingy is negative; it sounds like an insult	careful, precise with the figures
"so loud"	loud is negative colouring; it sounds like criticism	lively, warm; a wonderful host

In each case the denotation may be right, but the connotation is wrong, so the compliment is heard as an insult. This is a common first-language slip: a Kiswahili speaker learns a word's dictionary meaning but not the feeling English attaches to it. The cure is to learn a word's feeling alongside its meaning.

The Master Key: Learn a word's feeling as well as its meaning; the right fact in the wrong feeling still gives offence.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Positive or negative connotation? (1) slender; (2) skinny; (3) determined; (4) stubborn; (5) thrifty; (6) stingy; (7) youthful; (8) childish; (9) confident; (10) arrogant.

B. Build the grid: give one positive and one negative word for each neutral idea. (1) thin; (2) saves money; (3) sure of oneself; (4) asks many questions; (5) willing to take risks; (6) quick to feel.

C. Choose the fitting word: (1) in praise, he is (thrifty / stingy); (2) in blame, she is (confident / arrogant); (3) respectful, an (old / elderly) teacher; (4) a warning, a (bold / reckless) driver; (5) a reference, a (determined / stubborn) student; (6) gently, he (passed away / kicked the bucket).

D. Euphemism or dysphemism? (1) passed away; (2) kicked the bucket; (3) let go; (4) sacked; (5) between jobs.

Key. A: 1 positive, 2 negative, 3 positive, 4 negative, 5 positive, 6 negative, 7 positive, 8 negative, 9 positive, 10 negative. B: 1 slim,slender / skinny,scrawny; 2 thrifty,economical / stingy,miserly; 3 confident,self-assured / arrogant,cocky; 4 curious,inquiring / nosy,prying; 5 bold,adventurous / reckless,rash; 6 sensitive,caring / touchy,thin-skinned. C: 1 thrifty; 2 arrogant; 3 elderly; 4 reckless; 5 determined; 6 passed away. D: 1 euphemism; 2 dysphemism; 3 euphemism; 4 dysphemism; 5 euphemism.

Figurative Meaning: Idioms, Proverbs and Sayings

A great deal of English is not meant to be taken word for word. Idioms, proverbs and figures of speech carry a meaning their words do not state, and reading them literally turns sense into nonsense. This section builds a working store of figurative expressions, English and Tanzanian, and trains you to feel when language is figurative and to state the idea underneath. It is a standing trap in comprehension and summary, and the skill that clears it is met here.

BINDER Question 24

When someone says it is raining cats and dogs, no animals fall from the sky.

Explain what figurative meaning is, and how it differs from literal meaning.

Model Answer

Figurative meaning is meaning that is not to be taken word for word. The words stand for something other than their plain sense, and understanding them means looking past the literal picture to the idea behind it. "It is raining cats and dogs" simply means it is raining very heavily.

Literal meaning is the plain sense; figurative meaning leans away from it for effect. Literal language says exactly what it means, while figurative language paints a picture, exaggerates, or compares, to make the meaning vivid or memorable.

Figurative expressions come mainly as idioms, proverbs and figures of speech. An idiom is a fixed phrase whose meaning cannot be guessed from its words (kick the bucket means die); a proverb is a short saying that holds a general truth (no smoke without fire); figures of speech such as metaphor and simile compare or transfer meaning.

The reader's task is to recognise figurative language and translate it. Taking a figurative expression literally is a common and costly misreading; the skill is to sense when words are not meant plainly and to state the real meaning underneath.

The Master Key: Figurative language means more, or other, than it says; read the idea, not the picture.

BINDER Question 25

English is full of phrases whose meaning you cannot build from the words alone.

Give the meaning of each idiom below.

(a) kick the bucket (b) pull someone's leg (c) break the ice (d) once in a blue moon (e) cost an arm and a leg (f) let the cat out of the bag (g) bite the bullet (h) hit the nail on the head

Model Answer

Idiom	**Meaning**
kick the bucket	to die
pull someone's leg	to tease or joke with them
break the ice	to ease the first awkwardness between people
once in a blue moon	very rarely
cost an arm and a leg	to be very expensive
let the cat out of the bag	to reveal a secret, often by accident
bite the bullet	to face something hard or painful bravely
hit the nail on the head	to say exactly the right thing

The Master Key: An idiom is a phrase you must learn whole; its meaning does not live in its separate words.

BINDER Question 26

A proverb folds a whole lesson of life into a single memorable line.

Give the meaning of each proverb or saying below.

(a) A bird in the hand is worth two in the bush (b) There is no smoke without fire (c) The early bird catches the worm (d) Don't count your chickens before they hatch (e) A stitch in time saves nine (f) When in Rome, do as the Romans do (g) Empty vessels make the most noise (h) Unity is strength

Model Answer

Proverb	**Meaning**
A bird in the hand is worth two in the bush	something you already have is worth more than something you might get
There is no smoke without fire	if there is a rumour, there is usually some truth behind it
The early bird catches the worm	those who act early gain the advantage
Don't count your chickens before they hatch	do not rely on something before it has actually happened
A stitch in time saves nine	dealing with a problem early prevents a bigger one later
When in Rome, do as the Romans do	follow the customs of the place you are in
Empty vessels make the most noise	those who know least often talk the loudest
Unity is strength	people achieve more together than alone

The Master Key: A proverb is a truth kept short so it can be carried; unfold it into the lesson it holds.

REAL Question 27

The right proverb, dropped into the right moment, says in six words what a paragraph could not.

Match each situation to the proverb that fits it best.

Situations: (1) A student keeps putting off a small repair to his bicycle until the whole wheel breaks. (2) A trader boasts about profits from a deal that has not yet been signed. (3) A newcomer to a village adopts its customs to fit in. (4) A quiet, skilled worker is overlooked while a loud, boastful one takes the credit. Proverbs: A stitch in time saves nine; Don't count your chickens before they hatch; When in Rome, do as the Romans do; Empty vessels make the most noise.

Model Answer

Situation	Proverb that fits
(1)	A stitch in time saves nine
(2)	Don't count your chickens before they hatch
(3)	When in Rome, do as the Romans do
(4)	Empty vessels make the most noise

The Master Key: A proverb earns its keep when it names the shape of a real situation exactly.

REAL Question 28

Tanzania's own proverbs carry the same wisdom, and they travel by their lesson, not their words.

Give the lesson of each Swahili proverb below (translate the meaning, not the words), and one situation where it applies.

(a) Haraka haraka haina baraka (b) Haba na haba hujaza kibaba (c) Umoja ni nguvu, utengano ni udhaifu (d) Asiyesikia la mkuu huvunjika guu

Model Answer

Proverb	Lesson	Applies when
Haraka haraka haina baraka	hurrying brings no blessing; rushing spoils the work	someone rushes a task and makes careless mistakes
Haba na haba hujaza kibaba	little by little fills the measure; small amounts add up	a student saves a small sum each week toward fees
Umoja ni nguvu, utengano ni udhaifu	unity is strength, division is weakness	a village works together to finish a well
Asiyesikia la mkuu huvunjika guu	one who ignores an elder's advice meets trouble	a youth ignores a wise warning and suffers for it

The Master Key: A proverb travels by its lesson, not its words; translate the meaning, never the picture.

REAL Question 29

A good storyteller reaches for figurative language, and the reader must unfold each image.

Read the passage, then explain the meaning of each underlined figurative expression as used in it.

When Kito finished school, he set out on his safari into the city. At first the crowds swallowed him, and more than once his heart sank. But he refused to throw in the towel. He worked day and night, and slowly he found his feet. Within a year the young man who had felt like a drop in the ocean was standing on his own two feet.

Model Answer

Expression	Meaning as used
set out on his safari	began his journey into a new life
swallowed him	overwhelmed him and made him feel lost among many
his heart sank	he felt a sudden discouragement
throw in the towel	give up
found his feet	grew confident and able to cope
standing on his own two feet	independent, managing by himself

The Master Key: In a story, every figurative phrase is a small picture; read the feeling or idea it stands for.

HOT Question 30

Read a proverb literally and it becomes nonsense; read it for its lesson and it becomes wisdom.

Explain why figurative expressions must not be read literally, and how a reader can find the intended meaning.

Model Answer

Figurative expressions carry a meaning their words do not state, so a literal reading misses the point entirely. If you take let the cat out of the bag literally, you look for a cat and a bag and never reach the idea of revealing a secret.

The danger is greatest with idioms and proverbs, whose meaning is fixed by custom, not by logic. There is no way to reason from the separate words to the meaning; the phrase must be recognised and known as a whole.

The reader finds the meaning by reading the context and asking what idea fits. When the words make no literal sense in the situation, that is the signal the language is figurative, and the surrounding sentences usually point to the intended idea.

For a second-language reader, the safest habit is to learn figurative phrases as single units. Collecting idioms and proverbs with their meanings, as this section does, builds the store a reader draws on to avoid the literal trap.

The Master Key: When the words make no literal sense here, the language is figurative; read for the idea, not the image.

HOT Question 31

Knowing an idiom is one thing; placing it well in your own writing is another.

Write a short paragraph of three or four sentences about a Tanzanian student's examination day, using these three idioms correctly: burn the midnight oil, keep your fingers crossed, a piece of cake.

Model Answer

A model paragraph:

For a whole month before the national examination, Amina burned the midnight oil, studying long after her sisters had gone to sleep. On the morning of the first paper, her father told her to keep her fingers crossed, but in truth she felt ready. When she opened the English paper, the comprehension section was a piece of cake, and she smiled as she began to write.

Note on use: burn the midnight oil means to study or work late into the night; keep your fingers crossed means to hope for good luck; a piece of cake means very easy. Each idiom must fit the sense of its sentence, not merely be dropped in.

The Master Key: An idiom used well disappears into the sentence; used wrongly, it sticks out like a sore thumb.

HOT Question 32

A Swahili idiom carried word for word into English arrives as a riddle no one can solve.

Each sentence below translates a Swahili idiom literally into English, and so fails. Explain the problem and give the real meaning or a matching English expression.

(a) "He has eaten much salt." (b) "My heart has died." (c) "You are adding salt." (d) "He has a kettle's arm."

Model Answer

Literal English	The problem	Real meaning / English form
"He has eaten much salt."	a Swahili idiom carried over; the words make no sense in English	he is old and experienced: "he has seen much of life"
"My heart has died."	the literal version sounds alarming, not idiomatic	he has lost hope: "he has lost heart"
"You are adding salt."	English does not use this image for exaggerating	you are exaggerating: "you are laying it on thick"
"He has a kettle's arm."	the image does not transfer to English	he is stingy: "he is tight-fisted"

Idioms are fixed by each language's own culture, so they must be replaced by the target language's idiom or by a plain statement of the meaning. They can never be translated word for word.

The Master Key: Idioms do not cross languages on foot; carry the meaning over, and put on the other language's own shoes.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Give the meaning of each idiom: (1) spill the beans; (2) under the weather; (3) a piece of cake; (4) burn the midnight oil; (5) hit the road; (6) face the music; (7) the ball is in your court; (8) once in a blue moon; (9) cost an arm and a leg; (10) break the ice.

B. Give the meaning of each proverb: (1) Look before you leap; (2) Make hay while the sun shines; (3) A rolling stone gathers no moss; (4) Too many cooks spoil the broth; (5) Actions speak louder than words; (6) Where there is a will, there is a way; (7) Cut your coat according to your cloth; (8) Birds of a feather flock together.

C. Literal or figurative? (1) The boy climbed the tall tree. (2) Time flies when you are busy. (3) She poured the water into the jug. (4) He has a heart of stone. (5) The bus left at six. (6) They broke the ice with a joke.

D. Match the situation to a proverb (from B): (1) starting a job before thinking it through; (2) many people interfering and ruining a task; (3) a poor family spending only what it can afford; (4) using a sunny harvest day well.

Key. A: 1 reveal a secret; 2 feeling ill; 3 very easy; 4 work late into the night; 5 set off on a journey; 6 accept the consequences; 7 it is your turn to act; 8 very rarely; 9 very expensive; 10 ease first awkwardness. B: 1 think before acting; 2 use a good chance while it lasts; 3 one who never settles gains no ties or wealth; 4 too many people spoil a job; 5 what you do matters more than what you say; 6 determination finds a way; 7 live within your means; 8 similar people keep together. C: 1 literal; 2 figurative; 3 literal; 4 figurative; 5 literal; 6 figurative. D: 1 Look before you leap; 2 Too many cooks spoil the broth; 3 Cut your coat according to your cloth; 4 Make hay while the sun shines.

Registers: How the Setting Shapes Meaning

The same message is not delivered the same way to a judge, a doctor, a congregation and a friend. The variety of language a speaker chooses to suit the setting is called register, and it carries meaning of its own. This section teaches you to name the common registers, to read the register of a text from its words, and to move a message from one register to another, the skill behind every question that asks about tone, formality or the field a passage belongs to.

BINDER Question 33

The same news is not told the same way to a judge, a doctor, a congregation and a friend.

Explain what register is, and name the three things that decide the register of a message.

Model Answer

Register is the variety of language a speaker chooses to suit a particular situation. It is the difference between how you would write a job application and how you would text a friend; the message may be similar, but the words, tone and formality change to fit the setting.

Three things decide the register: the setting, the audience and the purpose. Where you are, a courtroom or a market; who you are addressing, an official or a friend; and why you are speaking, to inform, persuade, comfort or amuse, together choose the level of formality and the kind of words.

Register runs mostly along a line of formality, from very formal to very casual. At one end sit ceremonies, laws and official letters; at the other sit jokes, slang and chatter among friends; most speech falls somewhere between.

Reading the register is part of reading the meaning. The register tells you how to take a message: a phrase that is playful among friends may be an insult in a formal report, so the setting colours the sense.

The Master Key: Register is language dressed for the occasion; read the occasion, and you read half the meaning.

BINDER Question 34

From the pulpit to the playground, English changes its clothes to fit the room.

Name and describe the five common registers, giving the markers and a short example of each.

Model Answer

Register	Markers	Example
Formal	full words, no slang or contractions, careful grammar, polite distance	"It is my honour to address this esteemed gathering."
Informal	relaxed, contractions, everyday words, warmth	"Thanks so much for coming, everyone."
Technical	field-specific terms, precise, meant for experts	"The patient presented with acute febrile symptoms."
Literary	imagery, rhythm, figurative language, carefully crafted	"The weary traveller found solace in the whispering wind."
Colloquial	slang, casual, spoken, among friends	"Yo, what's up? Let's grab some food."

The Master Key: Each register has its own vocabulary and tone; naming the markers is how you name the register.

BINDER Question 35

Five voices, five settings, and the words themselves reveal where each belongs.

Read each text, then say whether its register is formal, informal, technical, literary or colloquial, and give one reason.

(1) “Ladies and gentlemen, esteemed guests, it is my honour to address you on this auspicious occasion.” (2) “Hey everyone, what's up? Guess what happened yesterday, I ran into Kemi at the mall.” (3) “In today's lecture we examine the principles of superposition and entanglement in quantum mechanics.” (4) “In the twilight hours, as the crimson sun sank into the embrace of night, the weary traveller found solace in the whispering wind.” (5) “Yo, check it out! So I'm walking down the street, minding my business, when bam, I bump into Juma.”

Model Answer

Text	Register	Reason
(1)	formal	ceremonial address, elevated words (esteemed, auspicious), no contractions
(2)	informal	friendly greeting, contractions, everyday chat
(3)	technical	expert field terms (superposition, entanglement), precise
(4)	literary	imagery and rhythm (crimson sun, whispering wind)
(5)	colloquial	slang (yo, bam), spoken, casual storytelling

The Master Key: The words carry a passport; their vocabulary and tone stamp the setting they come from.

REAL Question 36

Each profession keeps its own words, and those words announce the field at once.

For each sentence, name the field register (journalism, law, medicine or religion) and the words that reveal it.

(a) “The accused pleaded not guilty, and the magistrate adjourned the case for two weeks.” (b) “The patient was diagnosed with malaria and prescribed a course of antimalarials.” (c) “Let us bow our heads in prayer and give thanks for the blessings of this congregation.” (d) “Our correspondent reports that the headline story broke just before the paper went to press.”

Model Answer

Sentence	Field	Revealing words
(a)	law	accused, pleaded not guilty, magistrate, adjourned, case
(b)	medicine	patient, diagnosed, prescribed, course, antimalarials
(c)	religion	prayer, give thanks, blessings, congregation
(d)	journalism	correspondent, headline story, broke, went to press

The Master Key: A field's vocabulary is its uniform; name the words, and you name the register.

REAL Question 37

Sort a handful of words, and each drifts home to its own profession.

Match each word to its field: law, medicine, journalism or religion.

verdict, diagnosis, headline, sermon, plaintiff, prescription, editorial, congregation, testimony, symptom

Model Answer

Word	Field	Word	Field
verdict	law	prescription	medicine
diagnosis	medicine	editorial	journalism
headline	journalism	congregation	religion
sermon	religion	testimony	law
plaintiff	law	symptom	medicine

The Master Key: Words keep the company of their trade; a single term can name the whole field.

REAL Question 38

One message, two registers, and only the wording tells them apart.

Rewrite the informal message below in a formal register suitable for a letter to a school head teacher.

"Hi, just letting you know I can't make it to the meeting tomorrow, something came up. Catch you later."

Model Answer

Formal version:

Dear Madam, I am writing to inform you that I shall be unable to attend tomorrow's meeting, as an urgent matter has arisen. I apologise for any inconvenience this may cause and look forward to receiving the minutes in due course. Yours faithfully, ...

The change removes the contractions and slang (can't, catch you later), adds courteous framing (Dear Madam, Yours faithfully), and delivers the same message with distance and respect. The facts have not changed; only the register has risen.

The Master Key: Changing register is changing clothes, not changing facts; the message stays, the wording rises or relaxes.

REAL Question 39

Send a text message's words to a District Commissioner and the message will arrive, but badly dressed.

For each situation, choose whether formal or informal language is appropriate, and give one opening line that fits.

(a) a letter requesting a meeting with the District Commissioner; (b) a message to a close friend inviting them to a football match; (c) an application for a place at a college; (d) a note left for a brother about supper.

Model Answer

Situation	Register	A fitting opening line
(a)	formal	"I am writing to request an appointment with your office."
(b)	informal	"Hey, come and watch the match with me on Saturday!"
(c)	formal	"I wish to apply for admission to your college for the coming year."
(d)	informal	"Your supper is on the table; just heat it up."

The Master Key: Match the register to the reader; the right words in the wrong register still miss.

HOT Question 40

Use the wrong register and you may say the right thing while giving the wrong impression.

Explain why choosing the wrong register can change or damage a message, even when the facts are correct.

Model Answer

Register carries meaning of its own, because it signals the speaker's respect, seriousness and relationship to the listener. Formal language signals distance and respect; casual language signals closeness and ease. Choose wrongly and you send the wrong signal alongside your facts.

Too casual in a serious setting sounds disrespectful. Addressing a magistrate or a bereaved family in slang, however true the words, seems careless or rude, and the listener stops trusting the message.

Too formal in a warm setting sounds cold or distant. Thanking a close friend in stiff, official language can feel unfriendly, as though the warmth has been withdrawn.

Appropriateness is therefore part of correctness. An advanced speaker judges the setting first and dresses the message to fit; matching register to occasion is as much a skill as spelling or grammar.

The Master Key: The facts may be right, but the wrong register sends the wrong message about you.

HOT Question 41

A slang phrase dropped into a formal report jars like a drum in a library.

The formal notice below contains three casual expressions that clash with its register. Find them and replace each with a formal equivalent.

"The management wishes to inform all residents that the water will be cut off on Monday. Sorry about that. If your taps go wonky, just give us a shout and we'll sort it out."

Model Answer

Casual expression	Formal replacement
"Sorry about that."	"We apologise for the inconvenience."
"if your taps go wonky"	"if you experience any problem with your water supply"
"give us a shout and we'll sort it out"	"please contact the office and we will assist you"

Full corrected notice:

The management wishes to inform all residents that the water supply will be cut off on Monday. We apologise for the inconvenience. If you experience any problem with your water supply, please contact the office and we will assist you.

The Master Key: One casual phrase can break a formal register; keep the whole message in the same key.

HOT Question 42

The same advice, save for the future, sounds different in every mouth that gives it.

The message is the same: save for the future. Write one sentence as each speaker would say it, in their own register.

(a) a bank officer; (b) a religious leader in a sermon; (c) a farmer; (d) a street food vendor

Model Answer

Speaker	In their own register
bank officer	"We advise all customers to open a savings account and set aside a fixed sum each month toward their future needs."
religious leader	"My brothers and sisters, let us be wise stewards, setting aside today so that tomorrow may not find us in want."
farmer	"Keep back some of the harvest, my child; the season of plenty must feed the season of hunger."
food vendor	"Eh, put a little aside every day, even a hundred shillings, so that later you are not stuck!"

The Master Key: One message, many registers; each speaker fits the truth to their own voice and setting.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the register (formal, informal, technical, literary, colloquial): (1) "I hereby tender my resignation." (2) "Gonna grab a bite, wanna come?" (3) "The capacitor discharges through the resistor." (4) "Her eyes were pools of quiet sorrow." (5) "Please find enclosed the requested documents." (6) "Long time no see, buddy!" (7) "Apply the reagent to the sample." (8) "The moon spilled silver on the sleeping hills."

B. Which field does each word belong to (law, medicine, journalism, religion)? (1) bail; (2) surgery; (3) byline; (4) sermon; (5) witness; (6) dosage; (7) circulation; (8) blessing.

C. Formal or informal for the setting? (1) a wedding invitation card; (2) a note to a roommate; (3) a bank loan application; (4) a birthday text to a cousin; (5) a petition to the village council.

D. Rewrite each casual phrase formally: (1) “Sorry, my bad.” (2) “Give me a shout.” (3) “Kids these days.” (4) “No worries.” (5) “Let's touch base.”

Key. A: 1 formal, 2 colloquial, 3 technical, 4 literary, 5 formal, 6 colloquial/informal, 7 technical, 8 literary. B: 1 law, 2 medicine, 3 journalism, 4 religion, 5 law, 6 medicine, 7 journalism, 8 religion. C: 1 formal, 2 informal, 3 formal, 4 informal, 5 formal. D: 1 “I apologise for my mistake.” 2 “Please contact me.” 3 “young people today”; 4 “It is no trouble at all.” 5 “Let us discuss this together.”

Rhetorical Meaning: Figures of Speech and Persuasive Devices

This is one of the two heaviest sections in the chapter, because the examiner returns to it again and again. A figure of speech bends language away from its plain sense to create an effect, and a comprehension paper will ask you to name the device and, above all, to say what it does. Here you build the full inventory of figures of speech, learn to identify each with its effect, and see how a speaker weaves them together to persuade.

BINDER Question 43

A speaker who says my heart is a drum is not lying; he is using a device to make you feel.

Explain what a figure of speech is, and how rhetorical devices create meaning and persuade.

Model Answer

A figure of speech is a use of language that departs from the plain, literal meaning to create a special effect. It says one thing to suggest another, compares, exaggerates or plays with sound, so that the meaning is felt more strongly than plain words could manage.

Rhetorical meaning is the meaning a device is chosen to create, especially to move or persuade. When a speaker repeats a phrase, asks a question expecting no answer, or paints a vivid picture, the effect is deliberate: to stir feeling, sharpen a point, or win agreement.

Figures of speech work in three broad ways: comparison, emphasis and sound. Some compare or transfer meaning (simile, metaphor, personification); some heighten and emphasise (hyperbole, repetition, rhetorical question); and some play on sound (alliteration, onomatopoeia).

For the reader, naming the device and its effect is the skill the examination rewards. It is not enough to spot a metaphor; you must say what it makes the reader see or feel. Recognising devices also guards you against being persuaded without noticing.

The Master Key: A figure of speech bends language on purpose; read both the device and the effect it is chosen to create.

BINDER Question 44

Before you can spot a device in a passage, you need the whole set clear in your mind.

Name the main figures of speech, saying what each is and giving an example.

Model Answer

Figure of speech	What it is	Example
Simile	compares two things using like or as	as brave as a lion
Metaphor	calls one thing another, without like or as	he is a lion in battle
Personification	gives human qualities to a thing or idea	the wind whispered
Hyperbole	deliberate exaggeration for effect	I have told you a thousand times
Irony	words meaning the opposite of what is said	"Lovely weather!" in a storm
Euphemism	a mild word in place of a harsh one	passed away, for died
Alliteration	repeating the same opening sound	wild and windy weather
Onomatopoeia	words that imitate sounds	buzz, crash, hiss
Rhetorical question	a question asked for effect, not an answer	Who does not want peace?
Repetition / anaphora	repeating a word or opening for emphasis	We shall fight; we shall fight
Metonymy	naming a thing by something linked to it	the Crown, for the monarchy
Oxymoron	two opposite words placed together	deafening silence
Symbolism	an object standing for an idea	a dove for peace
Pun	a play on a word's two meanings	"Time flies" on a clock advert
Litotes	understatement using a negative	not bad, for good

The Master Key: The inventory is your toolkit; you cannot name a device in a passage that you cannot first name on its own.

BINDER Question 45

Give each device its meaning, and the passage stops hiding its tricks from you.

Match each figure of speech to its definition.

Devices: (1) alliteration, (2) simile, (3) rhetorical question, (4) metaphor, (5) onomatopoeia, (6) euphemism, (7) hyperbole, (8) personification. Definitions: (A) a question asked to make a point, not to get an answer; (B) comparing two things using like or as; (C) words that imitate natural sounds; (D) calling one thing another directly; (E) repeating the same opening sound in nearby words; (F) a mild expression in place of a harsh one; (G) giving human qualities to a non-human thing; (H) deliberate exaggeration for effect.

Model Answer

Device	Definition	Device	Definition
1 alliteration	E	5 onomatopoeia	C
2 simile	B	6 euphemism	F
3 rhetorical question	A	7 hyperbole	H
4 metaphor	D	8 personification	G

The Master Key: Learn the definitions cold; recognition in a passage is only definitions applied at speed.

REAL Question 46

Each sentence hides one device; find it, and you have read the writer's method.

Name the main figure of speech in each sentence.

(a) The stars danced in the night sky. (b) She is as busy as a bee. (c) I have a mountain of homework tonight. (d) Peter picked a peck of peppers. (e) The angry thunder grumbled overhead. (f) Is the sky not blue? (g) He was my rock through every hardship. (h) The old car coughed and died on the hill.

Model Answer

Sentence	Figure of speech
(a)	personification (the stars dance)
(b)	simile (as busy as a bee)
(c)	hyperbole (a mountain of homework)
(d)	alliteration (Peter, picked, peck, peppers)
(e)	personification (the thunder grumbled, and it is angry)
(f)	rhetorical question (no answer is expected)
(g)	metaphor (he was my rock)
(h)	personification (the car coughed and died)

The Master Key: Spotting the device is step one; always be ready for step two, its effect.

REAL Question 47

The examiner rarely stops at what device; the marks are in what it does.

For each line, name the figure of speech and state the effect it creates.

(a) The waves roared and crashed against the rocks. (b) I have asked you a million times to shut the door. (c) Freedom is a bird that no cage can hold. (d) Do we want our children to grow up in fear? (e) The silence in the hall was deafening.

Model Answer

Line	Figure of speech	Effect it creates
(a)	onomatopoeia (roared, crashed)	makes the sea sound violent and alive
(b)	hyperbole (a million times)	stresses the speaker's frustration
(c)	metaphor (freedom is a bird)	pictures freedom as living and unstoppable
(d)	rhetorical question	pushes the audience to agree without being told
(e)	oxymoron (deafening silence)	stresses how heavy the silence felt

The Master Key: Name the device, then finish the job: say what it makes the reader see, hear or feel.

REAL Question 48

Two devices compare, but one keeps the word like in its hand and the other lets it go.

Say whether each is a simile or a metaphor, then convert (c) and (d) as instructed.

(a) He is as strong as an ox. (b) He is an ox of a man. (c) Convert to a metaphor: “Her voice is like music.” (d) Convert to a simile: “Time is a thief.”

Model Answer

(a) simile, because it compares using as. (b) metaphor, because it calls him an ox directly, with no like or as.

(c) as a metaphor: “Her voice is music.” (d) as a simile: “Time is like a thief.” The difference is only the word of comparison: a simile keeps like or as, while a metaphor drops it and states the comparison as if it were fact.

The Master Key: Simile says A is like B; metaphor says A is B. The missing like or as is the whole difference.

REAL Question 49

A good speaker does not use one device; devices march together to move a crowd.

Read the speech excerpt, then identify the rhetorical devices in it and the persuasive effect of each.

"Friends, how long will we watch our young people fall? How long? Drugs steal their dreams, drugs break their homes, drugs bury their futures. We must act. We must act now. Together we can light a candle in the darkness."

Model Answer

Device in the speech	Persuasive effect
rhetorical question ("How long will we watch... How long?")	presses the audience to feel the urgency themselves
repetition / anaphora ("Drugs steal... drugs break... drugs bury"; "We must act. We must act now.")	hammers the point home and builds rhythm
the rule of three ("steal their dreams, break their homes, bury their futures")	drives the message with balanced, mounting force
metaphor ("light a candle in the darkness")	pictures hope against despair and ends on uplift

The Master Key: Persuasion is devices in company; read the whole team, not one player.

HOT Question 50

Some devices mean the opposite of their words, and only the tone gives them away.

Explain irony, sarcasm and understatement, then say which each example uses.

(a) A driver with a third flat tyre mutters, "Great, just great." (b) To a friend who dropped the ball, "Oh, you're a real genius." (c) Of a badly dented car: "It's just a scratch."

Model Answer

Irony is saying the opposite of what you mean; sarcasm is irony used to mock or wound; understatement is deliberately calling something less than it is, for effect.

Example	Device	Why
(a)	irony	"Great" means the opposite; the driver is annoyed, not pleased
(b)	sarcasm	irony aimed to mock the friend's mistake
(c)	understatement	a big dent is deliberately called only a scratch

The Master Key: When the words and the meaning point opposite ways, listen to the tone; it carries the truth.

HOT Question 51

Plain facts inform; devices move. Persuasion needs both, but it lives on the second.

Explain why rhetorical devices persuade an audience more powerfully than plain statement alone.

Model Answer

Devices make a message vivid and memorable, so it stays in the mind. Imagery and comparison paint pictures the audience can see and feel, and a picture is remembered long after a plain fact is forgotten.

Devices stir emotion, and people act on feeling as much as on fact. A rhetorical question makes listeners supply the answer themselves, and so persuade themselves; a vivid metaphor makes them care.

Devices build rhythm and force through repetition and balance. A phrase repeated, or a point made in a triple, gathers weight until it feels true by sheer momentum.

The same power can mislead, so a trained reader enjoys the craft while checking the facts beneath it. Recognising the device is what lets you admire the skill without surrendering your judgement.

The Master Key: Devices win the heart; keep hold of your head, and you can enjoy them without being fooled.

HOT Question 52

Set loose on a full passage, the devices reveal a whole strategy of persuasion.

Read the passage, identify at least four figures of speech, and state its overall effect.

"Our rivers are crying. Once they ran clear as glass; now they choke on plastic and poison. Will we stand by? Will we do nothing? The earth is our mother, and a good child does not watch its mother suffer. Rise, act, protect."

Model Answer

The passage uses at least four devices: personification (the rivers are crying; the earth is our mother suffering); simile (clear as glass); rhetorical questions (Will we stand by? Will we do nothing?); metaphor (the earth is our mother); and a closing triple of imperatives (Rise, act, protect).

The overall effect is to stir guilt and urgency and to end with a direct call to action. By making the rivers and the earth feel alive and wronged, and by asking questions the reader cannot answer with no, the writer moves the audience from feeling to doing.

The Master Key: In a whole passage, the devices are a plan; naming them, you uncover how the writer means to move you.

HOT Question 53

To master a device is to wield it, not only to name it.

Write one sentence using each device below, on any Tanzanian theme: (a) simile, (b) metaphor, (c) personification, (d) rhetorical question, (e) hyperbole.

Model Answer

Device	**A model sentence**
simile	The queue at the Kigamboni ferry was as long as the Rufiji itself.
metaphor	Dar es Salaam is a furnace in December.
personification	The old dhow groaned as it fought the rising waves.
rhetorical question	Who among us does not love the smell of the first rains?
hyperbole	I waited a hundred years for that bus to Mwanza.

The Master Key: A device you can build, you truly own; write with them, and you will always recognise them.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the figure of speech: (1) as white as snow; (2) the camera loves her; (3) the leaves whispered; (4) I could eat a horse; (5) buzzing, hissing, humming; (6) the White House said today; (7) bittersweet memory; (8) Are you serious right now?; (9) she is a night owl; (10) round and round the rugged rock; (11) passed away; (12) a deafening whisper.

B. Name the device and its effect: (1) "The engine screamed up the hill." (2) "I've told you a billion times." (3) "Justice is blind." (4) "Shall we let our forests die?"

C. Simile or metaphor? (1) brave as a lion; (2) a heart of gold; (3) like a fish out of water; (4) the classroom was a zoo; (5) as cold as ice; (6) drowning in debt.

D. Match device to definition: devices: alliteration, hyperbole, irony, personification; definitions: (i) exaggeration for effect; (ii) same opening sounds; (iii) human qualities to a thing; (iv) saying the opposite of what is meant.

Key. A: 1 simile, 2 personification (also metonymy), 3 personification, 4 hyperbole, 5 onomatopoeia, 6 metonymy, 7 oxymoron, 8 rhetorical question, 9 metaphor, 10 alliteration, 11 euphemism, 12 oxymoron. B: 1 personification, makes the engine sound alive and strained; 2 hyperbole, stresses frustration; 3 personification/metaphor, pictures justice as an impartial person; 4 rhetorical question, urges agreement. C: 1 simile, 2 metaphor, 3 simile, 4 metaphor, 5 simile, 6 metaphor. D: alliteration (ii), hyperbole (i), irony (iv), personification (iii).

Implied Meaning: Reading Between the Lines

The most important part of a message is often the part that is never said. Implied meaning is meaning suggested rather than stated, and reaching it, by inference, is the summit of comprehension. This is the second heavy section of the chapter, because the questions that separate strong candidates from weak ones ask not what the passage says, but what it suggests, hints or leads you to conclude. Here you learn to infer meaning, tone and attitude, and to draw the conclusion a writer has laid out for you.

BINDER Question 54

The most important part of a message is often the part that is never said.

Explain what implied meaning is, and how a reader infers it.

Model Answer

Implied meaning is meaning that is suggested rather than stated outright. The speaker does not say it in so many words, but leaves it to be understood from the words that are used, from the situation, and even from what is left out.

The reader reaches implied meaning by inference, that is, by reasoning from clues. You combine what is said with what you know about the situation and about how people speak, and you draw the conclusion the speaker intended.

Implied meaning depends on context, tone and shared knowledge. The same words can imply different things in different settings; "the door is open" may imply a welcome, or a hint to leave, depending on how and where it is said.

Reading implied meaning is the heart of higher comprehension. Weaker readers answer only what a passage states; stronger readers catch what it suggests, which is exactly where an examiner's "what does the writer imply?" questions live.

The Master Key: Stated meaning is given; implied meaning is earned by inference from the clues around it.

BINDER Question 55

Neutral, polite words can carry a meaning their surface never admits.

For each statement, give the literal meaning and say what is implied.

(a) A teacher returns an essay saying, "Well, you certainly used a lot of words." (b) A friend looks at your new shirt and says, "That is a bold choice." (c) At eleven at night a host says, "It is quite late, isn't it?" (d) After a poor match, the coach says, "We will be doing extra training this week."

Model Answer

Statement	Literal meaning	What is implied
(a)	the essay had many words	the essay was wordy and not necessarily good
(b)	the shirt is bold	the speaker does not really like it
(c)	it is late	the guest should think about leaving
(d)	there will be extra training	the team played poorly and must improve

The Master Key: Implied meaning often sits politely behind neutral words; read the situation to draw it out.

BINDER Question 56

Behind every line runs a feeling, and naming it is naming the speaker's attitude.

Name the tone or attitude of each line.

(a) “Oh, wonderful. Another Monday.” (b) “I am so proud of how far you have come.” (c) “How dare they treat us like this!” (d) “I suppose it might work, though I doubt it.” (e) “Please, please, be careful on that road.”

Model Answer

Line	Tone / attitude
(a)	sarcastic, weary
(b)	warm, admiring
(c)	angry, indignant
(d)	doubtful, sceptical
(e)	anxious, pleading

The Master Key: Tone is the feeling behind the words; naming it is naming the writer's attitude to the subject.

REAL Question 57

A persuasive speaker plants meaning between the lines and trusts you to dig it out.

Explain the implied meaning of each underlined phrase in the speech excerpt below.

“Drug abuse tears apart families and creates a cycle of suffering that is hard to break. It is not only the physical harm; it is the broken dreams, the lost opportunities, the painful memories that linger long after the drugs are gone.”

Model Answer

Phrase	Implied meaning
tears apart families	drugs destroy family relationships and unity
a cycle of suffering	the harm repeats and passes on, and is hard to stop
broken dreams	ambitions and hopes are ruined
lost opportunities	chances in life, in school and work, are thrown away
linger long after the drugs are gone	the damage outlasts the drug use itself

The Master Key: A speaker who moves you does it through implication; name the meaning each phrase suggests.

REAL Question 58

A manager can deliver a hard verdict without a single hard word.

Read the exchange, then state what the manager is really telling the worker, and how.

Worker: “Here is the report you asked for, sir.”

Manager: “Thank you. I see. Well... it is a start.”

Worker: “Is something wrong with it, sir?”

Manager: “Let us just say I expected a little more.”

Model Answer

The manager is not pleased with the report. The phrases “it is a start” and “I expected a little more” politely imply that the work is incomplete or below the required standard, without saying so directly.

The manager softens the criticism through implication, but the message the worker actually receives is that the report must be improved, and probably redone. Reading only the courteous surface, the worker would miss it; reading the implication, the meaning is clear.

The Master Key: Polite words can carry hard messages; read the implication, not just the courtesy.

REAL Question 59

A passage rarely names its most important facts; it lays clues and trusts you to gather them.

Read the passage, then answer the questions from the clues in it.

Neema checked her bag for the third time, tightened her shoelaces, and glanced again at the stadium clock. Around her, others were stretching and breathing hard. When the whistle finally blew, she shot forward like an arrow. Questions: (1) What event is about to happen? (2) How does Neema feel before it? (3) Which words tell you?

Model Answer

(1) A race, a running competition, is about to start. (2) Before it, Neema feels nervous and tense. (3) The clues are: checking her bag three times, tightening her shoelaces, glancing at the clock, the others stretching and breathing hard, the whistle, and shooting forward like an arrow.

The passage never uses the words race or nervous. Both are inferred: the setting and the anxious, repeated actions point to a race and to nervousness before it. That is comprehension by inference.

The Master Key: The passage rarely states its most important facts; assemble the clues and infer them.

REAL Question 60

A writer's opinion can hide entirely inside the details he chooses to mention.

Read the paragraph, then state the writer's attitude to the politician, with evidence.

The honourable member arrived two hours late, waved to the cameras, delivered a speech he had clearly not written, and left before the questions began. He assured the crowd, as he always does, that their concerns were his highest priority.

Model Answer

The writer's attitude is critical and mocking. The evidence lies in the chosen details: “two hours late”, “waved to the cameras”, “clearly not written”, and “left before the questions began” together imply that the politician is vain, unprepared and unwilling to be held to account.

The final sentence is ironic. The praise-phrase “their concerns were his highest priority” is undercut by everything before it and by “as he always does”, so the reader is led to hear it as an empty, repeated promise. No insult is stated, yet the disapproval is unmistakable.

The Master Key: A writer's attitude hides in the details chosen; gather them, and the opinion appears.

HOT Question 61

Irony carries its true meaning in the gap between the words and the world.

Explain how irony creates implied meaning, using the examples below.

(a) “What a brilliant idea,” she said, as the plan collapsed. (b) A sign on a broken lift: “Thank you for choosing the stairs.” (c) “Don't rush,” he said, as the bus pulled away without them.

Model Answer

Irony creates implied meaning by making the words say the opposite of what is meant, so that the real message lives in the gap between what is said and what is true.

Example	What is implied
(a) “What a brilliant idea”	the idea was in fact poor; the plan failed
(b) “Thank you for choosing the stairs”	annoyance that the lift is always broken; there was no choice
(c) “Don't rush”	bitter frustration at having just missed the bus

In each case the listener infers the true meaning from the mismatch between the words and the situation, and the speaker's tone usually confirms it.

The Master Key: Irony means the reverse of its words; the implied meaning lives in the gap between what is said and what is true.

HOT Question 62

A riddle is inference in miniature: every clue hides the meaning that solves it.

Answer each riddle, and explain the clue that leads to the answer.

(1) I am tall when I am young and short when I am old. What am I? (2) What has a neck but no head? (3) What is always in front of you but cannot be seen? (4) I speak without a mouth and hear without ears; I have no body, but I come alive with the wind. What am I? (5) I have keys but no locks, space but no room; you can enter but not go outside. What am I?

Model Answer

Riddle	Answer	The clue
(1)	a candle	it grows shorter as it burns down
(2)	a bottle	a bottle has a neck but no head
(3)	the future	it lies ahead of you yet cannot be seen
(4)	an echo	it repeats sound and is carried on the wind
(5)	a keyboard	it has keys and a space bar, but no physical room

Each riddle is solved by inference: you read every clue for its hidden, figurative meaning rather than its literal one, then find the single thing that fits them all.

The Master Key: A riddle is inference in miniature; read each clue for the meaning it hides, not the one it shows.

HOT Question 63

Sometimes the whole meaning is a conclusion the passage never states aloud.

Read the passage, then state the conclusion it leads you to, and the clues that support it.

The classroom windows were boarded, the register had not been marked in weeks, and grass grew tall across the football pitch. A lone watchman dozed at the gate, and the bell hung silent and rusted.

Model Answer

The conclusion is that the school has closed down or been abandoned. Nothing states this directly, but the boarded windows, the register unmarked for weeks, the overgrown pitch, the single dozing watchman and the rusted, silent bell together imply that no learning has taken place there for a long time.

Drawing that one conclusion from scattered clues is inference at its fullest: the writer never says the school is closed, but arranges the evidence so that the reader cannot help but conclude it.

The Master Key: Sometimes the whole meaning is a conclusion the passage never states; the clues are laid so you can reach it yourself.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Literal or implied? For each, say what is implied: (1) “You are still here?” (2) “That's an interesting haircut.” (3) “I see you finally arrived.” (4) “Some people clearly did not read the notice.” (5) “The food was... certainly filling.”

B. Name the tone: (1) “Fantastic, the power is out again.” (2) “I could not be prouder of you.” (3) “Must we go through this once more?” (4) “Whatever you say, boss.” (5) “Please, just be safe.”

C. What does each imply? (1) A boss: "Your desk is always so... busy." (2) A neighbour: "Your music has such energy at night." (3) A teacher: "Let us hope for a better result next time." (4) A friend: "Brave of you to sing in public."

D. Solve the riddle and name the clue: (1) It has hands but cannot clap. (2) It has teeth but cannot bite. (3) It gets wetter the more it dries. (4) It runs but never walks.

Key. A: 1 you were expected to have gone; 2 the speaker dislikes the haircut; 3 you are late; 4 you did not read the notice; 5 the food was dull or heavy. B: 1 sarcastic, 2 warm/proud, 3 exasperated, 4 grudging/resentful, 5 anxious. C: 1 your desk is untidy; 2 your music is too loud at night; 3 this result was poor; 4 the singing was not good. D: 1 a clock (hands); 2 a comb or saw (teeth); 3 a towel (dries by getting wet); 4 water or a river (runs).

Responding to Oral Messages

Understanding a message is only half of communication; the other half is responding to it well. This section turns comprehension into conversation. You will learn to listen actively and to respond in the four ways a good listener commands: seeking clarification, adding comments, arguing a position, and summarising. These are the skills of discussion, debate and interview, and the last of them, summarising, is the very skill an examination summary rewards.

BINDER Question 64

To listen well is not to stay silent; it is to respond in a way that shows you understood.

Explain what active listening is, and name the four main ways a good listener responds to an oral message.

Model Answer

Active listening is listening with full attention and showing, through your response, that you have understood. It is the opposite of merely waiting for your turn to speak; the active listener follows the meaning, weighs it, and replies to the point.

The first response is to seek clarification. When a message is unclear, the good listener asks for it to be explained or repeated, rather than pretending to understand.

The second is to add a comment. The listener contributes a thought, an example or a question that builds on what was said, showing real engagement.

The third is to agree or disagree, that is, to argue a position. The listener may support the point with reasons, or challenge it respectfully, offering evidence for a different view.

The fourth is to summarise. Restating the message briefly in your own words confirms understanding and closes the exchange, and it is the same skill an examination summary tests.

The Master Key: Listening is finished only when you respond; clarify, comment, argue or summarise to show you truly heard.

BINDER Question 65

Asking well is a skill; the right question turns confusion into understanding.

Give expressions a listener can use to seek clarification or repetition, sorted by their function.

Model Answer

Function	Useful expressions
ask for repetition	"Sorry, could you say that again?"; "I did not quite catch that."
ask for explanation	"Could you explain what you mean by...?"; "What exactly do you mean?"
check understanding	"So, if I understand you correctly, ...?"; "Do you mean that...?"
ask for an example	"Could you give an example?"; "Such as?"

The Master Key: It is no shame to ask; a good clarifying question shows you are listening, not that you failed to.

BINDER Question 66

You may disagree with all your heart and still keep every courtesy.

Give expressions for agreeing, partly agreeing, and disagreeing politely.

Model Answer

Purpose	Useful expressions
agree	"I completely agree."; "That is a good point."; "Exactly."
partly agree	"I see your point, but..."; "That is true up to a point."; "I agree, although..."
disagree politely	"I am afraid I see it differently."; "With respect, I am not sure that is right."; "I understand, but I would argue that..."

The Master Key: You may disagree strongly and still speak courteously; the quarrel is with the idea, not the person.

REAL Question 67

A vague announcement is answered not with a nod but with a good question.

The announcement below is unclear. Write two clarifying questions that target its gaps.

"All students should submit the forms to the office by Friday. Latecomers will not be considered, and the fee remains as agreed."

Model Answer

Two clarifying questions: (1) "Could you clarify which forms you mean, and exactly where in the office we should hand them in?" (2) "You said the fee remains as agreed; could you confirm the exact amount and how it should be paid?"

Each question targets a specific gap, which forms and which fee, rather than asking vaguely for the whole message to be repeated. A precise question shows you followed the announcement and heard exactly what was missing.

The Master Key: Aim a clarifying question at the exact gap; a precise question earns a precise answer.

REAL Question 68

A discussion moves forward only when each speaker adds a reason, not just a verdict.

For the debate statement below, add one supporting comment and one opposing comment, each with a reason.

"Mobile phones should be banned in secondary schools."

Model Answer

Supporting comment: "I agree, because phones distract students during lessons and can be used to cheat in tests." Opposing comment: "I see the point, but phones can also be learning tools, giving access to dictionaries and past papers where printed books are scarce."

Notice that each comment carries a reason or an example. A response that only says "I agree" or "I disagree" adds nothing; it is the reason attached to it that moves a discussion forward.

The Master Key: A comment worth making carries a reason; opinion without reason adds nothing to a discussion.

REAL Question 69

To summarise is to hand back the message stripped to its bones, in your own words.

Summarise the passage below in two sentences, in your own words.

Every year, thousands of young people leave the villages for the cities, hoping for work and a better life. Many find only crowded rooms, high rents and uncertain jobs. Yet the flow continues, because the villages offer few opportunities, and the city, for all its hardships, still promises more.

Model Answer

Model summary: Each year young people migrate from the villages to the cities seeking a better life. Most meet only hardship, yet they keep coming because the villages offer even less.

Notice how much is cut. The summary keeps only the main idea and its cause, drops the examples of hardship, and puts everything into fresh words, reducing the passage by almost half. Holding it to two sentences forces that compression, which is exactly what an examination summary rewards.

The Master Key: To summarise is to keep the message and drop the decoration, in your own words.

HOT Question 70

A debate point is not an opinion shouted louder; it is an argument built to stand.

For the motion below, write a claim, a reason, supporting evidence, and one rebuttal of the opposing side.

"This house believes that artificial intelligence is a helpful learning resource."

Model Answer

Part	**Your argument**
Claim	Artificial intelligence is a helpful learning resource.
Reason	It gives every student a patient tutor that is always available.
Evidence	A learner can ask a question late at night and receive an explanation with examples at once, which one teacher of eighty pupils cannot offer.
Rebuttal	Opponents say students may copy answers without thinking; but the same risk exists with any tool, and used well, with the teacher setting the task, it supports thinking rather than replacing it.

The Master Key: A debate point stands on four legs: claim, reason, evidence, and an answer to the other side.

HOT Question 71

The same wise advice must find a different voice in every speaker's mouth.

Write a short script (two or three sentences) for each speaker below, both urging people to save for the future, each in the right register.

(a) a bank officer at a community meeting; (b) a religious leader in a sermon

Model Answer

Bank officer: "Good afternoon. I encourage each of you to open a savings account with us today. If you set aside even a small, fixed amount every month, over time it will grow into real security for your family."

Religious leader: "My brothers and sisters, the wise ant stores food in the season of plenty. Let us not spend all that we have today, but set a little aside, so that tomorrow's need may not find us empty-handed."

Both deliver the same message, yet the bank officer uses a formal, practical register while the religious leader uses a warm, figurative one. The register is fitted to the setting, as taught earlier.

The Master Key: One message, two speakers; each fits the truth to the register their setting expects.

HOT Question 72

Hard news deserves a careful answer, one that meets the feeling before the problem.

A classmate tells you difficult news. Write a considered, tactful response.

A classmate says quietly, "I failed the mock examinations, and I am thinking of dropping out."

Model Answer

Model response: "I am really sorry to hear that. A mock is hard, but it is not the final examination, and one poor result does not decide everything. Let us look at what went wrong together, and speak to a teacher before you make any decision. You have come too far to give up now."

A tactful response acknowledges the feeling first, avoids blame, and offers support and a next step rather than a lecture. It answers the person, not only the problem, which is the mark of good listening in a sensitive moment.

The Master Key: Answer a hard message with care first and advice second; the feeling must be met before the problem.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Classify each response as clarifying, commenting, arguing or summarising: (1) "So your main point is that fees should fall?" (2) "Could you repeat the last figure?" (3) "I disagree, because the roads are still unsafe." (4) "That reminds me of what happened in Mbeya." (5) "In short, you want more time." (6) "What do you mean by soon?"

B. Choose the more polite disagreement: (1) "That's wrong." or "I am afraid I see it differently." (2) "Nonsense." or "With respect, I am not sure that is right." (3) "You don't understand." or "Perhaps I have not explained it well."

C. Summarise each in one line: (1) "I studied hard, sat the exam, and to my joy I passed with distinction." (2) "The rains failed, the crops died, and the village faced a hungry season."

D. For the motion "Homework should be abolished," give one claim, one reason and one rebuttal.

Key. A: 1 summarising, 2 clarifying, 3 arguing, 4 commenting, 5 summarising, 6 clarifying. B: 1 "I am afraid I see it differently."; 2 "With respect, I am not sure that is right."; 3 "Perhaps I have not explained it well." C: 1 "The speaker studied hard and passed the exam with distinction." 2 "When the rains failed, the crops died and the village went hungry." D (sample): Claim, homework should be abolished; Reason, it steals rest and family time; Rebuttal, without practice at home, skills fade, so limited homework is better than none.

Meaning in Real and Advanced Settings

This final section lifts every skill of the chapter into the settings where it matters most: sensitive conversations, public speeches, official notices and the examination itself. It carries the work forward to Form VI level, where meaning is read and delivered in complex situations and through the voice as well as the words. It also gathers the first-language slips into one clinic, and closes with a capstone that puts the whole chapter to work at once.

BINDER Question 73

Some conversations, about loss, danger or failure, ask for more than correct words; they ask for judgement.

Explain how meaning must be handled with care in complex or sensitive conversations, such as those about death, accidents, discrimination or poor results.

Model Answer

Sensitive topics carry strong feeling, so the meaning of what you say is weighed more heavily than usual. A careless word about a death or a failure can wound; the same fact must be delivered with the gentleness the situation demands.

The register must rise to seriousness and warmth, never slang or bluntness. These are not moments for casual language; they call for careful, respectful words, and often for the softening of a euphemism, passed away rather than died.

Connotation and implication do much of the work. Comfort is often given by what is implied, that the person is not alone, that failure is not final, rather than stated flatly; the wrong connotation can turn sympathy into insult.

The advanced speaker reads the listener as well as the message. Judging how much to say, when to be silent, and which words will heal rather than harm, is the highest use of everything this chapter has taught.

The Master Key: In sensitive talk, meaning is measured in feeling; choose the register, connotation and implication that heal.

BINDER Question 74

The same words, said two ways, can carry two meanings; the difference is in the voice, not the words.

Explain what paralinguistic features are, and how each can change the meaning of the same words.

Model Answer

Paralinguistic features are the qualities of the voice that carry meaning alongside the words: pitch, tempo, loudness, pause, intonation and stress. They deliver the attitude and feeling that the words alone leave out.

Feature	**How it changes meaning**
pitch	a rising pitch can turn a statement into a question or signal surprise
tempo (speed)	slow speech signals seriousness or sadness; fast, excitement or urgency
loudness	a raised voice signals anger or emphasis; a lowered voice, secrecy or tenderness
pause	a pause before a word gives it weight, or signals hesitation
intonation (tune)	a falling tune sounds final and sure; a rising tune, uncertain or questioning
stress	emphasising a different word changes what the sentence means

For example, “I didn't say she stole the money” means six different things depending on which word is stressed, as Chapter One showed. The words do not change; the voice changes the meaning.

The Master Key: Words carry meaning, but the voice carries attitude; pitch, pace, loudness and pause say what the words leave out.

REAL Question 75

At a funeral, the right meaning is carried as much by what is not said as by what is.

Read the scenario, then explain how the speaker uses register, connotation and implication to comfort, and write one sentence you might add.

At a funeral in Bukoba, an elder rises and says softly, “Our sister has gone ahead of us. She has laid down a heavy load, and she rests now. We who remain will carry her kindness with us.”

Model Answer

The register is solemn and warm, fitted to grief, with no slang and no bluntness. The connotations are gentle: “gone ahead of us”, “laid down a heavy load” and “she rests” are euphemisms for death that soften the hard fact. The implication of “we will carry her kindness with us” is that she is not truly lost, which comforts the living.

One sentence you might add: "May her memory be a light to guide us." It keeps the same gentle register and hopeful implication.

The Master Key: In grief, gentle words and warm implications carry the meaning that bare facts cannot.

REAL Question 76

A public-awareness speech is meaning at full power: devices, register and delivery working as one.

Read the excerpt, identify two rhetorical devices and their effect, and say how the delivery should support the meaning.

"Every day, on our roads, lives are lost. Lost! Sons, daughters, mothers, fathers, gone in a moment of carelessness. Will we keep counting the graves? Or will we, today, choose to slow down and live?"

Model Answer

Two devices and their effect: the repetition and emphasis of "lost" ("lives are lost. Lost!"), with the tripling of "sons, daughters, mothers, fathers", hammers home the scale of loss; and the pair of rhetorical questions at the end ("Will we keep counting the graves? Or will we... choose to slow down and live?") presses the audience toward action.

The delivery should support the meaning: the speaker slows the tempo and lowers the voice on "lives are lost", pauses after "Lost!" to let it land, and lifts the pitch on the closing question, so that the voice carries the same weight and hope the words describe.

The Master Key: A speech means twice: once in its devices, and once in the voice that delivers them; the two must agree.

REAL Question 77

An official notice can hide connotation and implication beneath its formal surface.

Read the notice, then unpack its register, one loaded (connotative) word, and what it implies but does not state.

"The Ministry wishes to remind the public that the unregulated dumping of waste in the Msimbazi valley is strongly discouraged. Offenders may face penalties. Together, we can protect our environment for future generations."

Model Answer

The register is formal and official, marked by "wishes to remind", "strongly discouraged" and "may face penalties", fitted to a government body addressing the public.

A loaded word is "offenders", which carries a negative, legal connotation, framing those who dump waste as wrongdoers rather than merely careless people. "Strongly discouraged" is a formal understatement for "forbidden". The notice implies, without stating it plainly, that dumping is in fact already happening and is a problem, and that real penalties will follow if it continues.

The Master Key: Even a formal notice carries connotation and implication; read beneath the official surface for the real message.

HOT Question 78

Six familiar slips, gathered in one place, so you can name and cure each.

Each situation below shows a Kiswahili speaker misreading or misusing a layer of meaning. Name the type of error and give the correct reading or version.

(a) Hearing "break a leg" before a performance and looking worried. (b) Calling a determined friend "stubborn" as a compliment. (c) Answering the polite "Would you like to sit?" with a flat "No" and turning away. (d) Hearing a sarcastic "Nice job" as real praise. (e) Using market slang in a letter to the District Commissioner. (f) Saying "He has eaten much salt" to mean the man literally ate salt.

Model Answer

Situation	Type of error	Correct reading or version
(a)	idiom read literally	"break a leg" means good luck; smile and thank them
(b)	wrong connotation	use "determined" to praise, not "stubborn"
(c)	missing implied courtesy	"No, thank you, I am fine" keeps the courtesy
(d)	missing irony	read the tone; "Nice job" said flatly may mean the opposite
(e)	register mismatch	use formal language in an official letter
(f)	translated idiom	it means "he is old and experienced", not literal salt

The Master Key: Name the layer you missed, idiom, connotation, implication, irony, register or translation, and the cure follows.

HOT Question 79

The words may be correct and still be wrong for the moment.

Read the message, judge whether its language is appropriate to its setting, and rewrite it suitably.

A student writes to the head teacher: *"Hey teacher, I won't be coming tomorrow coz am sick. Later."*

Model Answer

The language is not appropriate. The register is far too casual for a head teacher: "Hey teacher", "coz", the ungrammatical "am sick", and the sign-off "Later" all belong to a message to a friend, not a formal note to a superior. The message may be clear, but it shows disrespect through its register.

A suitable rewrite: *"Dear Sir or Madam, I am writing to inform you that I am unwell and will be unable to attend school tomorrow. I apologise for any inconvenience and will catch up on the work I miss. Yours faithfully, ..."*

The Master Key: Appropriateness is correctness in context; judge the setting, then dress the message to fit it.

HOT Question 80

One rich passage, and every layer of the chapter is waiting inside it.

Read the passage, then unpack it across four layers: its register, one connotation, its figures of speech, and its implied meaning.

The editorial thundered: "Our leaders feast while the people fast. The high table groans with plenty, and still they ask the hungry to tighten their belts. How long must patience be the poor man's only meal?"

Model Answer

Layer	In this passage
Register	literary and rhetorical, the voice of a fiery newspaper editorial
Connotation	"feast" against "fast" loads the leaders with greed and the people with suffering; "the high table" connotes privilege
Figures of speech	antithesis ("feast while the people fast"), personification ("the high table groans"), metaphor ("patience... the poor man's only meal"), and a closing rhetorical question
Implied meaning	that the leaders are selfish and unjust, and that the people's patience is running out, though none of it is stated as plain fact

The Master Key: A rich text rewards every tool at once; read its register, connotations, figures and implications together.

HOT Question 81

One last message, and everything the chapter has built is put to work at once.

Read the short exchange, then answer the five questions that pull the whole chapter together.

A student shows a teacher his examination result. The teacher, with a small smile, says: "Well, well. Someone has been burning the midnight oil. This is not bad at all. Keep this up, and Dar es Salaam will hear your name."

Questions: (1) What figure of speech is "burning the midnight oil", and what does it mean? (2) What does the understatement "not bad at all" really mean? (3) What is the register and tone? (4) What is implied by "Dar es Salaam will hear your name"? (5) Write a suitable, respectful reply from the student.

Model Answer

Question	Answer
(1)	"burning the midnight oil" is an idiom (figurative); it means the student has been studying late into the night
(2)	"not bad at all" is understatement (litotes); it really means the result is very good
(3)	the register is warm and informal but respectful; the tone is pleased and encouraging
(4)	"Dar es Salaam will hear your name" is a metaphor and hyperbole implying the student could become well known and successful if he keeps working
(5)	a suitable reply: "Thank you very much, sir. Your encouragement means a great deal, and I will keep working hard."

To read this one small exchange fully, the student has used figurative meaning, connotation, register, tone and implication all at once. That is exactly what a comprehension passage asks of you, and what this chapter has trained you to do.

The Master Key: Read every layer, respond with care, and you have mastered oral messages and the many types of meaning. Enjoy the mastery.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the layer at work (denotation, connotation, figurative, register, tone or implication): (1) "passed away" for died; (2) "the wind screamed"; (3) "I hereby resign"; (4) "You're late again, I see"; (5) an angry, clipped "Fine."; (6) "the pen is mightier than the sword."

B. Name the paralinguistic feature: (1) speaking slowly at a graveside; (2) whispering a secret; (3) raising the voice in anger; (4) pausing before the key word; (5) a rising tune on a question.

C. Name the first-language error: (1) taking "pull his leg" literally; (2) calling a thrifty man "stingy" as praise; (3) using slang in a formal letter; (4) hearing sarcasm as praise.

D. Appropriate or not for a formal notice? (1) "Kindly ensure timely payment." (2) "Pay up or else!" (3) "We regret any inconvenience caused." (4) "Sorry guys, our bad."

Key. A: 1 connotation/euphemism, 2 figurative (personification), 3 register (formal), 4 implication, 5 tone, 6 figurative (metonymy). B: 1 tempo, 2 loudness, 3 loudness, 4 pause, 5 intonation. C: 1 idiom read literally, 2 wrong connotation, 3 register mismatch, 4 missing irony. D: 1 appropriate, 2 not appropriate, 3 appropriate, 4 not appropriate.

Chapter Five

COMPLEX AND STYLISTIC MEANINGS

Attempt each question in full on paper before you read the model answer beneath it. In this chapter you move from the meaning of single words to the meaning of whole written texts, and you learn to read the choices a writer makes. Cover the answer, write yours, then compare.

Style: The Fingerprint of a Text

Every text you meet was written by someone who had a choice. The same fact can be reported, joked about, mourned or advertised; the same request can be barked or gently made. Style is the set of choices a writer makes from everything the English language offers: which words, how long the sentences, how formal the manner, how much figurative colour. Just as no two people share a fingerprint, no two writers, and no two situations, produce quite the same style. This section teaches you to see style as choice, to name the parts it is built from, and to feel the difference a change of style makes to meaning. It is the foundation for the whole of Chapter Five.

BINDER Question 1

The news bulletin, a text to a friend, and a funeral notice can each carry the very same fact, yet no reader ever confuses one for another.

Explain what is meant by style in language, and show why the same idea can be expressed in many different styles.

Model Answer

Style is the manner in which something is said or written, as distinct from the bare information it carries. Two texts can deliver exactly the same fact and still feel completely different, because meaning is carried not only by what is said but by how it is said. That how is style.

Style exists because language always offers a choice. For any idea, English hands the writer many words and many ways to arrange them. To report rain you may write it poured, it drizzled, precipitation occurred, or the heavens opened. Nothing forces one wording, so every wording is a decision, and the sum of those decisions is a style.

The situation decides which style fits. Audience, purpose, occasion and the relationship between writer and reader all pull the choice one way or another. A message to a magistrate in Dodoma, a caption for a friend in Mwanza, and a notice on a college board draw on the same language but settle into three different styles.

Because the choice is meaningful, style itself carries meaning. The manner tells the reader how to take the matter: whether to feel addressed as a friend or as an official, whether the tone is serious or playful, respectful or blunt. Reading style is therefore part of reading meaning, which is why the examination marks it on every passage.

The Master Key: Style is not what you say but how you say it; and in English there is always more than one way to say it.

BINDER Question 2

Break a writer's style open, and you find a small handful of working parts, each of which you can name and examine on its own.

Name and explain the main elements that a writer's style is built from.

Model Answer

Diction, or word choice, is the first element. It is the writer's selection of vocabulary: formal or everyday, concrete or abstract, plain or loaded with connotation. The gap between dine, eat and grab a bite is pure diction, and it sets the style before a sentence is even finished.

Sentence structure, or syntax, is the second. It is how the words are arranged and how long the sentences run: short and simple, or long and woven from many clauses. A paragraph of short sentences feels brisk; a paragraph of long ones feels flowing and reflective.

Tone is the third. It is the writer's attitude to the subject and to the reader, heard through the words: warm or cold, serious or playful, respectful or mocking. The same information can be delivered kindly or coldly, and tone is the difference.

Figurative language and imagery is the fourth. It is the colour a writer adds through metaphor, simile, symbol and sensory picture. A market described as breathing with life is styled quite differently from one described as busy, though the fact is the same.

Register binds the four together. The level of formality a text settles into, from a frozen legal formula to relaxed street talk, is the overall setting within which diction, syntax, tone and imagery are chosen. It is important enough that the next section is devoted to it.

The Master Key: Style has parts you can name: the words, the sentences, the tone, the images; analyse a style by taking them one at a time.

BINDER Question 3

The same news reaches your headmaster and your closest friend in two very different envelopes, though the letter inside is one.

Distinguish formal style from informal style, and give the main features of each.

Model Answer

Formal and informal are the two ends of the scale on which most everyday style sits. Formal style keeps a respectful distance and observes the full rules of the language; informal style closes the distance and relaxes them. Their features line up feature against feature.

Feature	Formal style	Informal style
Vocabulary	longer, precise words (commence, purchase, assist)	short, everyday words (start, buy, help)
Sentences	longer, complete, often complex	shorter, sometimes incomplete
Contractions	avoided (cannot, do not, I would)	common (can't, don't, I'd)
Person	often impersonal; third person or passive	personal; first and second person
Tone	serious, distant, respectful	relaxed, friendly, direct

You choose between them by asking two questions: who is reading, and why. A report to the Regional Commissioner takes the formal column; a note to a classmate takes the informal one. Most writing in between, such as a letter to a familiar colleague, mixes the two, and choosing that mixture well is itself a mark of control.

The Master Key: Formal style keeps its distance and its full forms; informal style closes the gap and loosens them; the reader and the purpose decide which you owe.

BINDER Question 4

One downpour over Dar es Salaam, described five ways; each wording quietly belongs to a different world.

Each sentence below reports the same event in a different style. Identify the style of each, and say what tells you.

(a) Heavy rainfall was recorded across the city. (b) It was bucketing down all afternoon. (c) The heavens opened and wept upon the streets. (d) Meteorological data indicate significant precipitation. (e) Ala, the rain simply refused to stop!

Model Answer

Each sentence carries one fact, that it rained heavily, yet the style of each places it in a different setting. The markers are the diction and the tone.

Sentence	Style	What tells you
(a)	neutral, formal report	plain diction, the passive was recorded, no feeling
(b)	informal, colloquial	the idiom bucketing down; relaxed and spoken
(c)	literary, poetic	personification (the heavens wept); figurative colour
(d)	technical, scientific	specialist diction (meteorological data, precipitation)
(e)	casual, spoken	the interjection Ala and the exclamation; a voice, not a report

The Master Key: The event never changed; only the style did, and the style told you who was speaking, to whom, and in what world.

REAL Question 5

A notice for the college board and a message to your classmates carry the same news about a cancelled bus, but they cannot wear the same clothes.

Rewrite the plain sentence below twice: once in a formal style and once in a casual style. Keep the fact exactly the same, then explain the choices you made.

Plain sentence: *The bus to Dodoma will not travel today because the road is closed.*

Model Answer

Formal version: *Please be informed that today's coach service to Dodoma has been suspended owing to the closure of the highway. We regret any inconvenience caused.*

Casual version: *Hey, there's no bus to Dodoma today; the road's closed, so we're stuck.*

The formal version reaches for distance and courtesy. It uses longer diction (suspended, owing to, inconvenience), the impersonal please be informed, and a closing apology, because it speaks for an institution to the public and must sound responsible.

The casual version closes the distance. It opens with a greeting, uses short everyday words (no bus, stuck), and adds a personal reaction, because it speaks between friends who expect warmth rather than ceremony.

The Master Key: One fact, two envelopes: the formal version reassures an institution, the casual version speaks to friends; a good writer chooses the envelope on purpose.

REAL Question 6

Swap one word for its near cousin, and a single sentence can rise to the pulpit or step down into the street.

Explain how a writer's choice of diction shapes the style of a text. Illustrate your answer with the different words English offers for an ordinary meal.

Model Answer

Diction is the writer's choice of words, and it is the quickest way to set a style. Because English usually offers several words for one idea, the word a writer reaches for signals at once how formal, how warm and how coloured the text will be. Change the diction and you change the world the sentence belongs to.

Formality lives largely in diction. The choice among a banquet, a meal, some food and a bite of grub moves the same event from the grand, through the neutral, down to the casual and finally to slang. No other change is needed; the words alone reset the level.

Connotation rides on diction too. As Chapter Four showed, words carry feeling as well as fact. To call a gathering a feast is to praise it; to call it grub is to make it homely. Diction therefore controls not only formality but the reader's attitude.

Precise diction also fixes the field. A doctor writes ingest, a journalist writes tuck into, a grandmother writes eat up. The specialist word, the lively word and the affectionate word each announce a different kind of text, so diction is where analysis of style begins.

The Master Key: Change the words and you change the world the text belongs to; diction is style's fastest switch.

REAL Question 7

Short sentences march. Long sentences flow, winding through clause after clause, gathering detail, until they finally arrive.

Explain how sentence structure contributes to style, and describe the effect of short sentences and of long sentences.

Model Answer

Sentence structure is the second great lever of style. Beyond the words themselves, the length and shape of the sentences give a text its pace and its feel. Two writers may share a vocabulary yet read quite differently because one builds in short units and the other in long ones.

Short sentences create pace, emphasis and urgency. They land one idea at a time and let each strike home. The whistle blew. The crowd rose. Yanga had scored. At the National Stadium the report quickens because the sentences are short, and the reader feels the speed of the moment.

Long sentences create flow, detail and reflection. By joining ideas with linking words and clauses, they carry the reader through a scene without pause, which suits description and argument. A single long sentence can wander through a Kariakoo morning, past the tomatoes and the shouting and the crowd, and hold it all together.

Varying the length is itself a style. Skilled writers mix long and short, using a short sentence to punch after a long one has built. The rhythm this creates is part of the meaning, guiding where the reader speeds up and where the emphasis falls.

The Master Key: Length is meaning: short sentences hit, long sentences carry; a writer's rhythm is part of the message.

HOT Question 8

Two writers stand in the same Kariakoo market at dawn; their sentences leave in completely different directions.

Read the two short passages below, which describe the same market. Compare their styles and explain how each creates a different impression.

> *Passage A: The market opens at six. Traders arrange their goods. Customers arrive early to find the best prices. By midday the lanes are full.*
>
> *Passage B: By six the market is already awake, breathing in colour and noise; the mounds of tomatoes glow like coals, voices rise and tangle overhead, and the narrow lanes fill with the warm press of the crowd.*

Model Answer

Passage A is written in a plain, factual style. Its sentences are short and simple, its diction is neutral (opens, arrange, arrive), and it uses no imagery. The four statements simply record what happens, one after another, so the impression is of a clear, detached report that informs without inviting feeling.

Passage B is written in a literary, descriptive style. It runs a single long sentence built from several clauses, its diction is vivid (awake, breathing, glow, tangle, press), and it leans on figurative language: the

market breathes, the tomatoes glow like coals. The impression is warm and alive, and the reader seems to stand inside the scene.

The difference is one of purpose. Passage A aims to inform, so it strips the scene to its facts; Passage B aims to make the reader feel and see, so it adds sound, colour and movement. Same subject, opposite effects, and the whole of the difference is style.

Reading the two together shows what style does. When the facts are held constant, everything that changes between the passages is a choice of words, sentence length and imagery. To compare styles is simply to name those choices and say what each one does to the reader.

The Master Key: When the subject is fixed, style becomes the whole message; read what the words do, not only what they name.

HOT Question 9

Before you have read a single line for its facts, its style has already whispered who the text is for and why it was written.

Explain how the style of a text reveals its purpose and its intended audience. Support your answer with examples.

Model Answer

Style is a signpost to purpose. Whether a text sets out to inform, to persuade, to instruct or to entertain shows in its very manner. Short commands and bold claims point to persuasion; defined terms and ordered steps point to instruction; playful images point to entertainment. The reader can read the purpose backwards from the style.

Style is also a signpost to audience. The level of formality and the difficulty of the diction reveal who is meant to read. Simple, repetitive sentences address a child or a general reader; dense, technical vocabulary addresses an expert. A writer fixes the audience by fixing the style.

Examples make the signposts plain. An advertisement for a phone in Kariakoo uses short lines, the word you, and commands (Grab yours today), because its purpose is to persuade a shopper. A school textbook uses formal sentences and defined terms, because its purpose is to teach a student. A folk tale told to children uses simple, warm, repetitive language, because its purpose is to delight and to guide.

So the analysis runs from features to intention. You notice the diction, the sentence length and the tone; you ask what reader they suit and what effect they aim at; and you arrive at the purpose and audience. This is the habit every comprehension passage rewards.

The Master Key: Every style is addressed to someone for a reason; name the reader and the purpose, and you have already read the style.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Formal or informal? (1) I would be grateful if you could assist; (2) Can you give me a hand; (3) Kindly find the report attached; (4) Drop me a line; (5) We regret to inform you; (6) No worries, it is fine.

B. Name the element of style each phrase describes: (1) the choice of words; (2) the length and type of sentences; (3) the writer's attitude to the subject; (4) the use of metaphor and imagery.

C. Match each text to its style, choosing from journalistic, religious, medical, literary, legal: (1) a newspaper headline; (2) a prayer; (3) a prescription; (4) a love poem; (5) a court ruling.

D. Rewrite each in a more formal style: (1) Thanks a lot; (2) I wanna know the time; (3) It is a big deal; (4) Get in touch soon.

E. Identify the style as plain or literary: (1) The sun set at six; (2) The sun sank, bleeding gold across the hills; (3) The bus was late; (4) The tired bus groaned into the stand.

Key. A: 1 formal, 2 informal, 3 formal, 4 informal, 5 formal, 6 informal. B: 1 diction, 2 sentence structure or syntax, 3 tone, 4 figurative language or imagery. C: 1 journalistic, 2 religious, 3 medical, 4 literary, 5 legal. D: 1 Thank you very much, 2 I wish to know the time, 3 It is a significant matter, 4 Please contact me soon. E: 1 plain, 2 literary, 3 plain, 4 literary.

Register: Field, Tenor and Mode

Style is the writer's own fingerprint; register is the suit of clothes the situation requires. The same person writes one way in an official report and quite another in a message to a friend, not because their personality has changed, but because the situation has. Chapter Four introduced register as one of the layers of meaning; this section turns it into a working tool. You will learn the three dials that set every register, the five-rung ladder of formality, and the habit of naming a text's register on sight, which is where a great many comprehension and composition marks are won.

BINDER Question 10

The magistrate, the market seller and the mother all speak English, yet each reaches for a different kind of it.

Explain what register means, and distinguish it clearly from style and from dialect.

Model Answer

Register is the variety of language a person chooses to suit a particular situation. Language is not one fixed thing; it shifts according to where and why it is used. The English of a courtroom, a football report and a lullaby differ not by accident but because each situation calls for its own variety, and that situational variety is the register.

Register answers the question, what am I doing, and with whom? Because situations change many times in a day, a single speaker switches register constantly: formal in an interview, consultative at the counter, casual with friends by evening. The switching is normal and skilled, not a fault.

Dialect is different, because it answers the question, who am I? A dialect is the variety that belongs to a region or a group, learned in childhood and not easily changed. You carry your dialect with you; you choose your register to fit the moment. As Chapter Four noted, both shape meaning, but from different directions.

Style is different again, because it is the individual mark within a register. Two journalists write in the same news register, yet one is plain and another is vivid; that personal difference is style. Register is shared by everyone in the situation, while style belongs to the writer.

The Master Key: Dialect is the language of who you are; register is the language of what you are doing; style is how you do it in your own voice.

BINDER Question 11

Three dials set every register: what you are talking about, who you are talking to, and how the message travels.

Name and explain the three variables that together make up the register of a text: field, tenor and mode.

Model Answer

Field is the subject matter and activity of the text. It is what the text is about, and it controls the vocabulary above all. A match report fills with goals, corners and offside; a clinic note fills with dosage, symptoms and diagnosis. Name the field and you predict half the words.

Tenor is the relationship between the people communicating. It is their relative status and closeness, and it controls the level of formality and politeness. A letter to the District Commissioner keeps its distance and its courtesies; a note to a friend drops them, because the tenor is warm and equal.

Mode is the channel through which the message travels. It is whether the text is spoken or written, and in what form: a speech, a letter, a notice, a chat. Mode controls structure and permanence, because writing must stand on its own and be complete, while speech can lean on gesture and the moment.

The three dials turn together. A real register is the setting of all three at once, and changing any one of them shifts the register. To analyse a text is to read its field, its tenor and its mode, and to see how they combine.

The Master Key: Read a register by turning three dials: field tells you the subject, tenor the relationship, mode the channel.

BINDER Question 12

From the frozen words of the national anthem to the whisper between twins, English climbs a ladder of five rungs.

Name and explain the five levels of the formality scale, from the most formal to the least formal.

Model Answer

Tenor can be measured on a ladder of five rungs, running from the most fixed and ceremonial language down to the most private. Placing a text on this ladder is a quick and reliable way to name its register.

Level	Where it is used	Example
Frozen	fixed, ceremonial texts, never reworded	the national anthem, a court oath, a set prayer
Formal	serious public and official communication	reports, official letters, public speeches
Consultative	polite standard between people not close	a customer and a shopkeeper, a new teacher and a class
Casual	relaxed talk among friends and acquaintances	classmates chatting, a group message
Intimate	private language of family and closest friends	nicknames, shorthand, shared in-jokes

Most writing a student meets sits in the formal or the consultative band, and most examination composition is expected there. The skill is to place a text on the ladder and then to hold that level steadily, without slipping up into stiffness or down into slang.

The Master Key: Formality is a ladder of five rungs, frozen to intimate; naming the rung a text stands on is half of reading its register.

REAL Question 13

Four requests to send a report by Friday, each pitched at a different rung of the ladder.

For each text below, name its level of formality and describe the reader it suits.

(a) The undersigned hereby undertakes to submit the said report by Friday. (b) Kindly ensure that your report is submitted by Friday. (c) Can you get the report to me by Friday? (d) Send it Friday, sawa?

Model Answer

Each text carries the same instruction, yet the wording places it on a different rung, and the rung tells you who is meant to read it.

Text	Formality level	Reader it suits
(a)	frozen, legal	one bound by a formal, written undertaking; fixed wording
(b)	formal	an official or a junior addressed with respect
(c)	consultative	a colleague or acquaintance; polite but relaxed
(d)	casual	a friend; the Kiswahili tag sawa seals the closeness

The Master Key: One instruction, four rungs; the wording alone tells you at once how close the writer and reader stand.

REAL Question 14

A notice pinned at the TANESCO office in Mbeya carries its whole register on its face.

Read the notice below, then state its field, its tenor and its mode, and say how each one shows in the text.

> **NOTICE:** Customers are informed that the electricity supply in Mbeya town will be interrupted on Sunday from 8:00 a.m. to 2:00 p.m. to allow maintenance of the network. TANESCO regrets any inconvenience caused.

Model Answer

The field is the supply of electricity and its maintenance. The subject shows in the vocabulary: supply, interrupted, network, maintenance. These are the words of a power utility, and they fix what the text is about before its tone is even weighed.

The tenor is a public body addressing its customers formally. The relationship shows in the impersonal customers are informed, in the closing regret for inconvenience, and in the respectful distance kept throughout. The utility speaks to the public as an institution, not as a friend.

The mode is a written public notice. The channel shows in the complete sentences, the fixed times, and the self-contained wording meant to be read on a wall rather than heard. Nothing depends on gesture or on a listener being present.

The Master Key: Field, tenor and mode sit on the surface of a text; name the subject, the relationship and the channel, and you have read its register.

REAL Question 15

The same small favour, asked of the District Commissioner, a classmate and a Kariakoo shopkeeper, needs three different sets of clothes.

You need to borrow some chairs for an event. Write the request in the register that suits each reader below, then explain your choices.

(a) the opening of a formal letter to the District Commissioner's office; (b) a message to a classmate; (c) a spoken request to a shopkeeper in Kariakoo.

Model Answer

(a) Formal letter: I am writing to request the loan of twenty chairs from your office for a community event to be held on Saturday, 26 July. I should be most grateful for your assistance.

(b) Message to a classmate: Hey, do you know where I can borrow some chairs for Saturday? I need about twenty for the event.

(c) Spoken request to a shopkeeper: Excuse me, would you be able to lend me a few chairs for Saturday afternoon? I will return them the same evening.

Each version keeps the favour and changes only the register. The letter is formal, because the office expects distance and courtesy; the message is casual, because a classmate expects warmth; the spoken request is consultative, polite but relaxed, because a shopkeeper is neither an official nor a friend. Matching the register to the reader is itself part of the skill being marked.

The Master Key: Fit the register to the reader: the office wants formality, the friend wants warmth, the shopkeeper wants courtesy; the favour never changes.

HOT Question 16

Address your best friend like a magistrate, or the magistrate like your best friend, and both will frown.

Explain why using the wrong register can cause communication to fail, even when every word is correct. Support your answer with examples.

Model Answer

Register carries a social message on top of the plain one. Beyond the information, the register tells the reader how the writer sees the relationship between them. Get that wrong and the reader receives an unintended message about respect or closeness, which can drown the words themselves.

Too much formality with a friend feels cold and strange. Writing I hereby request your presence at my residence to a classmate is grammatically perfect, yet it sounds pompous or mocking, because its frozen register denies the friendship. The friend reads distance where warmth was expected.

Too little formality with an official feels disrespectful. Writing Hey, sort out my results to the college office is clear enough, but its casual register insults the relationship, and the request may be dismissed as rude. The words are correct; the clothes are wrong.

So register can defeat a message the grammar cannot save. This is why examiners award appropriateness marks separately: a letter can be free of errors and still fail, because choosing the wrong register misjudges the reader. Reading the situation is as important as spelling the words.

The Master Key: The wrong register sends the wrong message about the relationship; correct words in the wrong clothes still give offence.

HOT Question 17

One piece of health advice travels from the doctor's mouth to a prescription slip to a text message, changing its register at every step.

Show how field, tenor and mode behave when the same message is recast for a new situation. Use the example of one piece of health advice given three ways.

Model Answer

In the consulting room the mode is spoken and the tenor is personal. The doctor faces the patient and says, take one tablet three times a day after meals, and be sure to rest. The channel is speech, the relationship is warm and direct, and the sentence can be relaxed because the listener is present to ask questions.

On the prescription slip the mode becomes written and compressed, and the tenor becomes professional. The same advice is set down as 1 tablet t.d.s. after food. The field vocabulary tightens into standard abbreviation, the channel is now a written record for a pharmacist, and the tenor is expert to expert, so warmth gives way to precision.

In a reminder text the mode is written but the tenor relaxes again. A message to the patient reads, Hi, please remember your tablet after lunch today. The channel is writing, but the relationship returns to the friendly, so the wording becomes short, warm and personal once more.

The field holds steady while tenor and mode move. Across all three, the subject, the medicine and its timing, never changes; what changes is the relationship and the channel, and the register changes with them. Tracking the three dials lets you follow one meaning through every situation it enters.

The Master Key: Recast a message and watch the dials: here the field holds while tenor and mode turn; track all three, and you can follow a meaning across every situation it enters.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Field, tenor or mode? (1) the text is about football; (2) the writer is the pupil's headmaster; (3) the message is a written letter; (4) the topic is heart surgery; (5) the reader is a close friend.

B. Name the level of formality: (1) the national anthem; (2) an official government report; (3) chatting with a classmate; (4) a shopkeeper serving a new customer; (5) the private nicknames of twins.

C. Register or dialect? Say which each describes: (1) changing your language for a job interview; (2) the way people speak in your home region; (3) the words a lawyer chooses in court; (4) the accent you were raised with.

D. Match each text to its register, choosing from frozen, formal, consultative, casual: (1) I do solemnly swear; (2) Please find the report attached; (3) Could you help me, please? (4) See you later, bro.

E. Which is more appropriate to a bank manager? (1) I wish to open an account, or I wanna open an account; (2) Kindly advise me, or Gimme the details; (3) Yours faithfully, or Cheers.

Key. A: 1 field, 2 tenor, 3 mode, 4 field, 5 tenor. B: 1 frozen, 2 formal, 3 casual, 4 consultative, 5 intimate. C: 1 register, 2 dialect, 3 register, 4 dialect. D: 1 frozen, 2 formal, 3 consultative, 4 casual. E: 1 I wish to open an account, 2 Kindly advise me, 3 Yours faithfully.

The Registers of Public Life: Journalism, Law and Business

Three registers govern the public texts a student meets most often: the journalism of the newspaper, the language of law and contract, and the language of business and commerce. You are often asked to explain the meaning of texts drawn from such registers, and the examination draws its comprehension passages from them. Each has its own vocabulary, its own habits of sentence and tone, and its own reason for being the way it is. This section reads all three from real Tanzanian texts, so that a headline, a tenancy clause and a business letter each become easy to place and to decode.

BINDER Question 18

Open any newspaper and the writing announces itself before you reach the facts: brisk, boxed and built to be skimmed.

Explain what is meant by the journalistic register, and describe its main features.

Model Answer

The journalistic register is the variety of language used to report news. Its whole design serves one aim: to inform a large, hurried readership quickly and clearly. Every feature of news writing follows from the fact that most readers skim and few read to the end.

News writing front-loads the facts. It follows the shape of an inverted pyramid, with the most important information first. The opening sentence answers the key questions, who, what, where and when, so that a reader who stops after one line still has the story.

The style is concise and factual. Paragraphs are short, the diction is plain, the person is third and the tense is usually past. There is little decoration, because space is limited and clarity matters more than colour.

Sources are attributed. A straight news report rests on named authority: according to the police, the minister said, sources report. The reporter passes on what others state rather than offering an opinion, which is kept for the comment pages.

The Master Key: The news register puts the most important fact first and keeps the reporter's opinion out of the report; it is built to be read in a hurry.

BINDER Question 19

A contract uses ten words where one would do, and every extra word is there on purpose.

Explain what is meant by the legal register, and describe its main features.

Model Answer

The legal register is the variety used in laws, contracts and official rulings. Its overriding aim is precision. A legal text must leave no room for dispute, so it chooses certainty over ease at every turn, and this single purpose explains its odd and heavy appearance.

It preserves archaic and technical terms. Words such as hereinafter, aforesaid, whereas and the said survive because their meaning has been fixed and tested over centuries. A settled word is safer than a fresh one that a court might read two ways.

It uses doublets and full, careful wording. Pairs such as terms and conditions, null and void, and each and every leave nothing to chance. Where ordinary writing trims, legal writing adds, because a missing word can become a loophole.

Its sentences are long and impersonal. A single sentence may carry a whole set of conditions, and the people become the parties, the tenant, the said company. The person disappears so that the obligation stands clear and general.

The Master Key: The legal register trades ease for certainty; it is wordy on purpose, because in law an ambiguity is a loophole.

REAL Question 20

The first sentence of a report does the work of the whole page, and it does it in a single breath.

Read the news lead below, then identify three features of the journalistic register at work in it.

> DODOMA. Parliament yesterday passed the national budget for the coming year, the Minister for Finance announced, after a debate that lasted well into the night.

Model Answer

The lead front-loads the key facts. In one sentence it gives the what (the budget was passed), the where (Dodoma), the when (yesterday) and the who (Parliament and the Minister). A reader who goes no further still has the essential story.

The source is attributed. The report rests on named authority, the Minister for Finance announced, rather than on the writer's own word. This is the mark of straight news: the reporter relays what an authority has stated.

The diction is plain and the tone neutral. The verbs passed, announced and lasted carry no emotion; the person is third and the tense is past. The register informs without persuading, leaving any judgement to the reader.

The Master Key: A news lead is a whole story in miniature; read the opening sentence and you already hold the who, what, where and when.

REAL Question 21

Headlines speak a clipped language of their own, dropping the small words to save space while keeping every ounce of meaning.

Headlines compress language to save space. Rewrite each headline below as a full sentence, and say what has been left out.

(a) PM HAILS FARMERS AS MAIZE OUTPUT SOARS. (b) TWO HELD OVER KARIAKOO FIRE. (c) RAINS TO EASE, SAYS AGENCY.

Model Answer

(a) The Prime Minister has hailed the farmers as maize output soars. The headline drops the article the and the auxiliary has, and uses the present for immediacy.

(b) Two people have been held over the Kariakoo fire. The headline drops the noun people and the auxiliary have been, compressing the passive into one word, held.

(c) The rains are expected to ease, an agency says. The headline drops the articles and the auxiliary are expected, keeping only the strong words.

Headlines follow a grammar of their own. They omit articles and auxiliary verbs, favour the present tense, and choose short, strong verbs such as hail, hold and soar. Nothing essential is lost, so restoring the small words rebuilds the full sentence at once.

The Master Key: Headlines drop the small words but never the meaning; restore the articles and auxiliaries and the full sentence reappears.

REAL Question 22

A tenancy clause in Dar es Salaam reads like a wall with no doors, and that is exactly its intention.

Read the clause below from a tenancy agreement, then explain its register features and restate its meaning in plain English.

> The Tenant hereby covenants with the Landlord that the Tenant shall, throughout the term hereby created, pay the said rent at the times and in the manner aforesaid, and shall not assign or sublet the premises without the prior written consent of the Landlord.

Model Answer

The register is legal, marked by archaic and doubling terms. The words hereby, covenants, the said, aforesaid and the term hereby created all belong to the language of contract. They are chosen for their fixed, tested meanings, not for their ease.

A single impersonal sentence carries the whole obligation. The clause runs on without a break, and the people appear only as the Tenant and the Landlord. The person is removed so that the duty stands clear and binding on whoever holds the role.

In plain English, the meaning is ordinary. The tenant promises to pay the agreed rent on time and in the agreed way, and not to hand over or rent out the property to anyone else without the landlord's written permission. Behind the formula lies a simple promise.

The Master Key: Legal wording is dense but decodable; find the promise inside the formula, and the clause says something quite ordinary.

REAL Question 23

A letter to a supplier in Arusha is polite, brisk and careful, because business runs on both courtesy and clarity.

Read the extract from a business letter below, then describe the features of the business register and explain its meaning.

> Further to your enquiry of 3 July, we are pleased to enclose our quotation for the items requested. Kindly note that the prices are valid for thirty days. We look forward to receiving your order and remain at your service.

Model Answer

The business register is formal, courteous and efficient. The politeness formulas we are pleased, kindly note and at your service keep the tone warm and respectful, because the letter must protect a commercial relationship as well as pass on information.

It uses set commercial phrases. Expressions such as further to your enquiry, we are pleased to enclose and prices are valid for are fixed and instantly understood in trade. They save time and avoid misunderstanding between parties who may never meet.

It is clear and to the point. The dates, the thirty-day limit and the invited next step are all stated plainly. Business writing wastes no words, because delay and confusion both cost money.

The meaning is a courteous quotation. The writer is answering an enquiry, enclosing a price valid for thirty days, and inviting the reader to place an order. Everything else is the courtesy that keeps the customer.

The Master Key: The business register weds courtesy to clarity; it is warm enough to keep the customer and clear enough to close the deal.

REAL Question 24

Two reports of the same gathering, printed on the same morning, leave opposite impressions without stating a single opinion.

Read the two reports of the same event below. Explain how each reveals the writer's stance through word choice, though both claim only to report facts.

Report A: A crowd of demonstrators gathered peacefully outside the offices, calling for reform.

Report B: A mob of agitators massed outside the offices, demanding change.

Model Answer

Report A frames the event favourably. The words crowd, demonstrators, peacefully and calling for reform carry calm and lawful connotations. The reader is guided to see an orderly, legitimate gathering, though no opinion is stated.

Report B frames the same event as a threat. The words mob, agitators, massed and demanding carry hostile connotations. The same people now seem dangerous and unreasonable, again without any open judgement.

The facts are identical; only the connotations differ. As Chapter Four showed, loaded words carry a verdict. The journalistic register looks neutral, yet the choice between crowd and mob quietly decides how the reader feels.

The careful reader watches the diction. To catch a slant, name the loaded words and ask why they were chosen. The stance of a supposedly factual report hides in its adjectives and its nouns.

The Master Key: A report can slant the news while seeming to state it; read the connotations, and the writer's stance appears.

HOT Question 25

A minor accident on the Morogoro road becomes a news story, a legal record and an insurance letter, and each tells it in a different tongue.

The same event is written up in three public registers below. Identify each register and explain how its wording reshapes the same facts.

Text 1: Two vehicles collided near Morogoro yesterday, though no injuries were reported.

Text 2: The parties were involved in a collision at the said location on the aforementioned date.

Text 3: We regret to inform you that a claim has been lodged in respect of the incident of 16 July.

Model Answer

Text 1 is journalistic. It front-loads the facts, uses plain diction (collided, injuries) and a neutral third person, and is meant to inform the public quickly. The event is told as news.

Text 2 is legal. The parties, the said location and the aforementioned date turn the event into a precise, impersonal record. The wording is built to stand in evidence, not to be enjoyed.

Text 3 is the business register of insurance. We regret to inform you, a claim has been lodged and in respect of are courteous, procedural formulas. The same crash becomes a matter to be processed politely.

One event, three registers, three purposes. The fact never changes; the field, tenor and mode of each register reshape how it is told, because each serves a different reader and a different end.

The Master Key: The same fact wears a different register for each purpose; name the purpose and the register explains itself.

HOT Question 26

No public register is wordy or clipped by accident; each was shaped, over time, by the exact job it had to do.

Explain why the journalistic, legal and business registers each developed the features they have. Relate each feature to the purpose it serves.

Model Answer

Journalism is clipped and front-loaded because it serves a hurried mass reader. Readers skim, space is limited, and the news must arrive fast. So the important fact comes first, the sentences stay short, and the diction stays plain; the form is shaped by the rush of the reader.

The legal register is wordy and archaic because it serves certainty. A contract or a statute must survive challenge, so every doublet and defined term closes a possible gap. Ease is sacrificed because a single ambiguity could be exploited in a dispute.

The business register is courteous and efficient because it serves a relationship and a deadline. It must keep the customer and move the deal, so it is polite enough to please and clear enough to act on. Warmth protects the relationship while brevity respects the clock.

Form follows purpose in every register. To understand why a text is written as it is, ask what job its register was built to do. The features are never random; they are answers to a need.

The Master Key: Every register is shaped by its purpose; journalism serves speed, law serves certainty, business serves the relationship.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Journalistic, legal or business register? (1) hereinafter referred to as the buyer; (2) Parliament passed the bill yesterday; (3) please find enclosed our invoice; (4) two held over theft; (5) the party of the first part.

B. Restore the full sentence from each headline: (1) MP URGES CALM; (2) FUEL PRICES TO RISE; (3) THREE HURT IN CRASH.

C. Neutral or loaded in a news report? (1) demonstrators; (2) mob; (3) passed away; (4) regime; (5) reform.

D. Match each phrase to its register, choosing from journalism, law, business: (1) at your earliest convenience; (2) according to the police; (3) null and void.

E. Put each legal phrase into plain English: (1) the said premises; (2) prior written consent; (3) terms and conditions.

Key. A: 1 legal, 2 journalistic, 3 business, 4 journalistic, 5 legal. B: 1 An MP has urged calm; 2 Fuel prices are set to rise; 3 Three people were hurt in a crash. C: 1 neutral, 2 loaded, 3 loaded, 4 loaded, 5 loaded. D: 1 business, 2 journalism, 3 law. E: 1 that property, 2 written permission given in advance, 3 the rules of the agreement.

The Registers of Specialised Knowledge: Medicine, Science and Religion

Some registers belong to fields of special knowledge, and they guard their meaning behind a vocabulary of their own. Three of them matter most in the examination: medicine, science and religion. A prescription, a science passage and a prayer each look difficult from outside, yet each follows clear rules once you know them. This section teaches you to read the specialised registers, to decode their jargon into plain English, and to explain the meaning of texts drawn from them, which is exactly what the examination asks when it sets a passage from a clinic, a laboratory or a place of worship.

BINDER Question 27

A doctor's note packs a whole course of treatment into a line of letters that only the trained eye unfolds.

Explain what is meant by the medical register, and describe its main features.

Model Answer

The medical register is the variety of language used in medicine and health care. It serves accuracy and speed between trained people, so that a diagnosis or a dose can be recorded and read without error. Its features all protect the patient by removing doubt.

It relies on technical terms and Latin roots. Words such as diagnosis, dosage, hypertension and intravenous name conditions and actions exactly. A single precise term replaces a long everyday description, which is safer in a hurry.

It uses standard abbreviations. A prescription writes t.d.s. for three times a day and p.c. for after food. These fixed short forms save time and are understood identically by every pharmacist, so nothing is lost.

It is impersonal and precise. The patient becomes the case, the tone stays neutral, and quantities are exact. Feeling is set aside so that the facts of treatment stand clear and cannot be misread.

The Master Key: The medical register trades warmth for exactness; every term and abbreviation exists so that a treatment cannot be misunderstood.

BINDER Question 28

The language of worship reaches back centuries, keeping words that ordinary speech let go long ago.

Explain what is meant by the religious register, and describe its main features.

Model Answer

The religious register is the variety of language used in worship and sacred texts. Its purpose is reverence, so it rises above everyday speech to mark that the subject is holy. Its features all lift the language away from the ordinary.

It preserves archaic forms. Older words such as thou, thee, thy, hallowed and unto survive in prayer long after they leave common use, because their age lends dignity and links the worshipper to tradition.

Its diction is elevated and formulaic. Fixed phrases and blessings, repeated exactly, give the register its solemn rhythm. The wording is set, so that a congregation can share it and it can be handed down unchanged.

It often commands and exalts. Imperatives such as let us pray and rejoice, and repetition for emphasis, give the register its weight. The tone is respectful, grave and often musical.

The Master Key: The religious register lifts language above the everyday; its old words and set phrases carry reverence and bind a community together.

REAL Question 29

A prescription from a Dodoma clinic looks like a code, and, like every code, it opens to a key.

Read the prescription below, then rewrite each instruction in full, plain English.

(a) Amoxicillin 500 mg, 1 cap t.d.s. p.c. for 5 days. (b) Paracetamol 500 mg, 2 tabs p.r.n. for pain. (c) Multivitamin, 1 tab o.d. mane.

Model Answer

(a) Take one 500 milligram capsule of amoxicillin three times a day, after food, for five days. Here t.d.s. means three times a day and p.c. means after food.

(b) Take two 500 milligram tablets of paracetamol when required for pain. Here p.r.n. means as needed, so the tablets are taken only when the pain comes.

(c) Take one multivitamin tablet once a day in the morning. Here o.d. means once a day and mane means in the morning.

The abbreviations are a fixed shorthand, not a secret. Each stands for a Latin phrase with one settled meaning, so once the key is known the prescription reads plainly. The compression saves the prescriber time while keeping the instruction exact.

The Master Key: A prescription is shorthand with a fixed key; learn the abbreviations and the code becomes an ordinary instruction.

REAL Question 30

A health leaflet at the dispensary means to help, but its terms can stand between the reader and the advice.

Read the extract from a health leaflet below, then explain its meaning in plain English for an ordinary reader.

> To reduce the transmission of the infection, patients are advised to maintain adequate hydration, complete the full course of medication, and avoid contact with susceptible individuals until symptoms subside.

Model Answer

The register is medical and impersonal, so it must be translated. Words such as transmission, hydration, medication and susceptible individuals are precise but hard, and the passive patients are advised keeps the tone official. The reader needs the same message in everyday words.

In plain English: to stop the illness spreading, drink plenty of water, finish all your medicine, and stay away from people who might catch it until you are better.

Explaining meaning is a matter of swapping register, not changing facts. Each technical word has an everyday twin: transmission becomes spreading, maintain adequate hydration becomes drink plenty of water. The advice is unchanged; only the register comes down to meet the reader.

The Master Key: To explain a specialised text, swap its register for an everyday one; keep every fact, but let plain words carry it.

REAL Question 31

A passage of prayer announces its register in its very first word, before its meaning is even weighed.

Read the short passage below, then identify the register, list two features that mark it, and give its meaning.

> Give thanks unto the one who watches over the fields, for thy mercy endureth through every season, and thy hand upholdeth all who labour upon the land.

Model Answer

The register is religious. The reverent address, the giving of thanks and the solemn, elevated tone place the passage at once in the language of worship rather than of everyday speech.

Two features mark it clearly. First, the archaic forms thy, endureth and upholdeth, which survive only in this register; second, the elevated, formulaic phrasing, give thanks unto, which lends dignity and rhythm.

The meaning, in plain terms, is a prayer of gratitude. It thanks a protecting power for constant mercy through every season, and for supporting all who work the land. The old words raise ordinary thankfulness into worship.

The Master Key: The religious register wears its age on its sleeve; the archaic forms and solemn phrasing announce reverence before the meaning is read.

REAL Question 32

A science passage keeps itself at arm's length, reporting what happens as though no one were watching.

Read the science passage below, then describe three features of the scientific register at work in it.

> When water is heated to one hundred degrees Celsius, it is converted into vapour. The rate of evaporation is increased by a rise in temperature and by a reduction in atmospheric pressure.

Model Answer

The register uses the passive voice and hides the doer. It is converted and is increased put the process, not the person, at the centre. Science reports what happens generally, so who does it is left out as unimportant.

Its diction is technical and precise. Terms such as vapour, evaporation, atmospheric pressure and degrees Celsius name things exactly and measurably. Precision matters more than variety, so the same term is repeated rather than replaced.

Its tone is impersonal and factual. There is no feeling and no opinion, only stated cause and effect. The register aims to be true for anyone, anywhere, which is why it sounds detached.

The Master Key: The scientific register removes the person to leave the process; its passive voice and exact terms report a truth meant to hold for everyone.

REAL Question 33

A paragraph on malaria can be perfectly correct and still shut out the very reader it should reach.

Read the passage below, then explain its meaning in plain English for a general reader.

> Malaria is transmitted through the bite of an infected female Anopheles mosquito. Prophylaxis and the elimination of vector breeding sites remain the principal means of prevention.

Model Answer

The register is scientific and must be brought down to the reader. Words such as transmitted, prophylaxis, vector and breeding sites are exact but forbidding. A general reader needs the same facts in familiar words.

In plain English: malaria is spread by the bite of an infected female Anopheles mosquito. The main ways to prevent it are taking preventive medicine and destroying the places where mosquitoes breed.

Each hard term has a plain twin. Prophylaxis becomes preventive medicine, vector breeding sites become the places where mosquitoes breed. The science is unchanged; only the register is lowered so the advice can be used.

The Master Key: Specialised knowledge is wasted if its register locks the reader out; translate the jargon, and the facts can finally do their work.

HOT Question 34

One simple truth, that clean water keeps people well, changes its clothing completely as it passes from the laboratory to the clinic to the pulpit.

The three texts below express related ideas about water in three specialised registers. Identify each register and explain how its features shape the message.

Text 1: The consumption of contaminated water is a principal route for the transmission of waterborne disease.

Text 2: Patients are advised to boil all drinking water and to store it in a covered container.

Text 3: Cherish the pure water that is given unto you, for it is a blessing upon the body.

Model Answer

Text 1 is scientific. The passive, the technical terms consumption, contaminated, waterborne and transmission, and the detached tone report a general cause and effect, aiming to be true for all.

Text 2 is medical. Its advisory form, Patients are advised to boil and to store, gives practical, precise guidance to the reader. The register turns knowledge into an action to be taken.

Text 3 is religious. The reverent cherish, the archaic unto and the word blessing lift the same idea into worship, urging gratitude rather than stating fact or giving instruction.

One idea, three registers, three purposes. Science explains why, medicine tells what to do, and religion calls for reverence. The subject, clean water, holds firm while the register decides how it is delivered and felt.

The Master Key: A single truth takes a new register for each purpose; explaining, instructing and exalting reshape the same fact three different ways.

HOT Question 35

Jargon is praised as precision and blamed as a wall, and both charges are fair, depending only on who is reading.

Explain why specialised registers use jargon, and discuss whether jargon is a strength or a weakness.

Model Answer

Jargon exists because it is precise shorthand for insiders. One technical term can replace a whole sentence of everyday description, and it carries a single, agreed meaning. Among trained people this saves time and prevents error, which is why every specialised field develops it.

For insiders, jargon is a strength. Between two doctors or two scientists, prophylaxis or evaporation communicates faster and more exactly than any plain paraphrase. The register works because both share the key.

For outsiders, the same jargon is a weakness. To a reader without the key, the words become a wall, and the message, however useful, cannot get through. A health leaflet in heavy jargon fails the patient it was meant to help.

So the test is the reader, not the word. Jargon is right among specialists and wrong with the public. The skilled writer judges the audience and chooses the register to match, keeping precision where it is understood and translating it where it is not.

The Master Key: Jargon is precision for insiders and a barrier to outsiders; its value is decided not by the word but by the reader in front of it.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Medical, scientific or religious register? (1) 1 tab t.d.s. p.c.; (2) blessed be the giver of rain; (3) the rate of evaporation increases with temperature; (4) thy mercy endureth; (5) intravenous fluids were administered.

B. Give the plain meaning of each prescription abbreviation: (1) t.d.s.; (2) p.c.; (3) p.r.n.; (4) o.d.; (5) nocte.

C. Plain-English each specialised word: (1) hydration; (2) transmission; (3) prophylaxis; (4) vapour.

D. Name one feature that marks each register: (1) science; (2) medicine; (3) religion.

E. Archaic or modern form? (1) thou; (2) you; (3) endureth; (4) upholds; (5) unto.

Key. A: 1 medical, 2 religious, 3 scientific, 4 religious, 5 medical. B: 1 three times a day, 2 after food, 3 as needed, 4 once a day, 5 at night. C: 1 keeping enough water in the body, 2 spreading, 3 preventive medicine, 4 steam or gas from water. D: 1 passive voice or technical terms, 2 abbreviations or precise dosages, 3 archaic forms or elevated diction. E: 1 archaic, 2 modern, 3 archaic, 4 modern, 5 archaic.

Dialects and Varieties of English

English is not one language but a family of varieties. It changes from region to region and from group to group, and it changes again as it settles in new countries such as Tanzania. Dialects are among the stylistic features a reader must recognise, and a written text can carry the marks of its variety in its spelling, its vocabulary and its grammar. This section separates dialect from accent and from register, sets Standard English beside its neighbours, compares British with American usage, gives East African English its proper place, and shows when a writer must reach for the standard variety, above all in the examination.

BINDER Question 36

Cross a border, or cross a generation, and the same language arrives wearing different words.

Explain what is meant by a dialect, and distinguish it from an accent and from Standard English.

Model Answer

A dialect is a variety of a language belonging to a region or a group. It differs from other varieties in vocabulary, grammar and pronunciation together, and it is learned as part of belonging to a place or a community. A dialect is a whole way of using the language, not a single feature.

An accent is only one part of a dialect. An accent is the way words are pronounced, and nothing more. Two people can share every word and grammar and still speak with different accents, so accent is narrower than dialect, which also covers vocabulary and grammar.

Standard English is the prestige variety used in education and writing. It is the variety chosen for schools, official documents and examinations, not because it is more correct in itself, but because it is widely agreed and understood. It is the common ground on which speakers of many dialects meet.

Dialect and register must not be confused. A dialect goes with who you are and where you are from; a register goes with what you are doing. You keep your dialect across situations, but you change your register to suit each one.

The Master Key: A dialect is a whole regional variety of a language; an accent is only its sound, and Standard English is the shared variety that lets the dialects meet.

BINDER Question 37

Non-standard does not mean wrong; it means simply not the variety the schoolroom has chosen.

Distinguish Standard English from non-standard English, and explain when each is appropriate.

Model Answer

Standard English is the agreed variety of school, print and public life. It follows the grammar and spelling taught in books and expected in official writing. Its strength is that it is understood everywhere English is used, which is why it carries prestige.

Non-standard English is any variety that departs from that agreed form. Forms such as he don't or we was are perfectly regular within their own dialects and communicate clearly among their speakers. They are not errors of the language, only departures from the standard variety.

Each is appropriate in its own place. Non-standard forms belong to casual speech and to close community life, where they signal warmth and belonging. Standard English belongs to writing, to formal settings, and above all to the examination, where it is required.

The skill is to command both and to switch. An educated speaker keeps a home dialect and also masters the standard, choosing between them by situation. Losing the standard costs marks; despising the dialect costs identity.

The Master Key: Non-standard English is not broken English; it is a different variety, right at home in casual life but out of place where the standard is required.

BINDER Question 38

Two great varieties share one language across an ocean, and a single spelling can betray which side a writer stands on.

Describe the main differences between British and American English, and state which variety this book follows.

Model Answer

British and American English are the two most widely met varieties of the language. They agree on almost everything, yet differ in spelling, vocabulary and a few points of grammar, and these differences often show plainly in writing.

Area	British English	American English
Spelling	colour, centre, organise, travelled	color, center, organize, traveled
Vocabulary	lift, lorry, petrol, autumn	elevator, truck, gas, fall
Grammar	at the weekend; have you got	on the weekend; do you have
Dates	16 July 2026	July 16, 2026

This book follows British English throughout. Tanzanian education and examinations use the British variety, so spellings such as colour and centre and words such as lorry and petrol are the standard here. Recognising the American forms is useful, but the British forms are the ones to write.

The Master Key: British and American English are two varieties of one language; know both, but in Tanzanian writing keep to the British spellings and words.

REAL Question 39

A short paragraph can reveal which side of the Atlantic it was written on, if you know the tell-tale words.

For each sentence below, say whether it is written in British or American English, and name the feature that tells you.

(a) The colour of the lorry had faded by the autumn. (b) He parked the truck in the center of town. (c) She organised the trip carefully before she travelled. (d) They took the elevator to get some gas.

Model Answer

Each sentence carries at least one form that fixes its variety.

Sentence	Variety	Feature that tells you
(a)	British	colour, lorry, autumn
(b)	American	truck, center
(c)	British	organised, travelled
(d)	American	elevator, gas

The Master Key: A single spelling or word can fix a text's variety; watch for colour against color and lorry against truck, and the variety appears.

REAL Question 40

English has made its home in Tanzania, and in doing so it has grown a Tanzanian voice of its own.

Explain what is meant by East African or Tanzanian English, describe two of its features, and state why the standard variety is still needed for the examination.

Model Answer

East African English is the variety of English used across the region. It is a real and legitimate variety, shaped by Kiswahili and by local life, and shared by millions of educated speakers. It is not a failed British English but a settled variety with its own character.

One feature is a local vocabulary. Words drawn from Kiswahili and daily life, such as duka for a small shop, safari for a journey and bwana as a form of address, sit naturally in Tanzanian English. They name the local world precisely where imported words would not.

Another feature is distinctive grammar and pronunciation. Familiar patterns, such as adding a question tag like is it, or levelling certain vowel sounds, mark the variety in speech and sometimes in casual writing. These features carry identity and belonging.

Yet the examination still requires the standard variety. Because the examiner and the wider world share Standard English, formal writing must use it, keeping local words for where they are understood. The wise student honours the home variety and commands the standard for the paper.

The Master Key: Tanzanian English is a true variety with its own words and voice; treasure it in life, but write the standard variety in the examination.

REAL Question 41

For the examination, the home dialect must be pressed, gently, into its Standard English clothes.

Rewrite each non-standard sentence below in Standard English, and name the change you made.

(a) He don't have no money. (b) We was late for the meeting. (c) She go to church every Sunday. (d) They didn't do nothing wrong.

Model Answer

(a) He does not have any money. The change corrects the verb to does and removes the double negative, so no becomes any.

(b) We were late for the meeting. The change corrects the verb to were, to agree with the plural subject we.

(c) She goes to church every Sunday. The change adds the third person s, which Standard English requires after she.

(d) They did not do anything wrong. The change removes the double negative, so nothing becomes anything after the negative verb.

The corrections all move from a dialect form to the standard one. Double negatives, missing agreement and missing endings are regular in some dialects but not accepted in Standard English. Naming the rule, not merely fixing the sentence, is what fixes the habit.

The Master Key: To reach the standard, mend three things above all: agreement, the double negative, and the missing verb ending.

HOT Question 42

A novelist who lets a character speak in dialect is not making mistakes; the writer is painting a person.

Explain why a writer might deliberately use dialect or non-standard English in a story, and describe the effect it creates.

Model Answer

A writer uses dialect to make a character real. Speech that matches a person's region and class makes them believable and alive on the page. A farmer who speaks in the local variety feels true in a way that flawless Standard English would not.

Dialect fixes setting and identity. The variety a character speaks tells the reader where the story stands and to which community the speaker belongs. A few dialect words can place a scene in a particular village more quickly than a paragraph of description.

Dialect can also mark contrast and relationship. When one character speaks the standard and another the dialect, the difference can show distance, power or change between them. The switch itself carries meaning.

The effect is realism and closeness, used on purpose. In the narration a careful writer keeps the standard, but in the dialogue the dialect brings the reader near to the people. It is a deliberate stylistic choice, not a lapse.

The Master Key: In a story, dialect paints the person and places the scene; used on purpose in dialogue, it brings the reader close to a real voice.

HOT Question 43

A shared standard and a treasured dialect are not rivals; a skilled speaker keeps both and knows when each belongs.

Discuss the value of Standard English as a common variety, while respecting the worth of dialects. Reach a balanced view.

Model Answer

Standard English is valuable because it is shared. It lets speakers of many different dialects, across regions and nations, understand one another and take part in education, work and public life. A common variety is a bridge, and its usefulness is practical, not a claim of superiority.

Dialects are valuable because they carry identity. A home dialect holds a person's history, community and belonging, and it does work the standard cannot, binding people who share it. To lose a dialect is to lose a part of oneself.

The two need not compete. A speaker can master Standard English for the wide world and keep a dialect for home, moving between them by situation. This is not disloyalty to either; it is command of both.

The balanced view honours the standard and the dialect alike. The sensible aim is to write and read the standard confidently while respecting every dialect as a full variety of the language. Neither pride in the standard nor pride in the dialect should silence the other.

The Master Key: Standard English is the bridge and the dialect is the home; the educated speaker keeps both and knows which the moment calls for.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Dialect, accent or register? (1) the whole regional way of using English; (2) only the way words are pronounced; (3) the language chosen to suit a situation; (4) the vocabulary and grammar of a home community.

B. British or American spelling? (1) colour; (2) center; (3) organise; (4) traveled; (5) programme.

C. Give the British word for each: (1) elevator; (2) truck; (3) gas (for a car); (4) fall (the season).

D. Rewrite in Standard English: (1) He don't know; (2) We was there; (3) She don't have none; (4) They goes home.

E. Standard or non-standard for the examination? (1) He doesn't have any; (2) He don't have no; (3) We were early; (4) We was early.

Key. A: 1 dialect, 2 accent, 3 register, 4 dialect. B: 1 British, 2 American, 3 British, 4 American, 5 British. C: 1 lift, 2 lorry, 3 petrol, 4 autumn. D: 1 He does not know, 2 We were there, 3 She does not have any, 4 They go home. E: 1 standard, 2 non-standard, 3 standard, 4 non-standard.

Figurative Style: Imagery, Symbolism and Sustained Figures

Chapter Four named the figures of speech one by one and defined them. This section puts them to work. In a real written passage, figures do not appear alone; they gather into imagery, they deepen into symbols, and a single figure can be sustained across a whole paragraph to carry an argument. The examination rarely asks only for a figure's name; it asks for its effect. Here you learn to read imagery and symbolism as they build meaning and tone across a text, and to explain, in the words examiners reward, what a figure actually does.

BINDER Question 44

Good description does not tell you a scene; it lets you see, hear and smell it.

Explain what is meant by imagery, name its main kinds, and describe how it works in a written text.

Model Answer

Imagery is language that appeals to the senses to create a picture in the mind. Instead of stating a fact plainly, the writer uses sensory detail so the reader seems to experience the scene. It is the chief way description turns from information into vision.

Imagery comes in several kinds, one for each sense. Visual imagery appeals to sight, auditory to sound, and there is imagery of smell, taste and touch besides. A passage about a market may mix the glow of tomatoes, the shouting of traders and the warmth of the crowd.

Imagery often works through other figures. Similes, metaphors and personification are the tools that build images, as when hills are said to sleep or the sun to bleed. The figure supplies the picture, and the picture is the imagery.

Its effect is to make writing vivid and felt. By reaching the senses, imagery makes a scene memorable and draws the reader inside it. This is why descriptive and literary passages lean on it so heavily.

The Master Key: Imagery is sense made from words; it turns a stated scene into one the reader can see, hear and feel.

BINDER Question 45

A dove is a bird, and also, quietly, a whole idea of peace.

Explain what is meant by symbolism, and show how a symbol carries meaning beyond itself.

Model Answer

Symbolism is the use of an object or image to stand for a larger idea. A symbol keeps its own literal meaning while pointing beyond it to something abstract. The thing on the page is real, but it also represents a thought or a feeling.

Symbols draw on shared associations. A dove suggests peace, a dawn suggests hope, chains suggest oppression, because readers already carry these links. The writer borrows a meaning the culture has already agreed.

A symbol works on two levels at once. The reader sees the literal object and, through it, the idea it carries. A river in a story may simply flow and, at the same time, stand for the passing of time.

Its effect is depth and economy. A single symbol can carry a theme without the writer stating it, letting a short image suggest a large meaning. This quiet doubling is why symbolism rewards a careful reader.

The Master Key: A symbol is a thing that also means; it keeps its own shape while standing for an idea the reader already knows.

REAL Question 46

Read this dawn over the Serengeti slowly, and notice how many senses it wakes.

Read the passage below, then identify three images in it, name the sense each appeals to, and describe the overall effect.

> Dawn crept over the Serengeti. The grass glowed pale gold in the first light, a lone bird cried across the plain, and the cool air carried the sharp scent of wet earth.

Model Answer

The grass glowed pale gold is visual imagery. It appeals to sight, painting the colour of the plain at first light. The reader sees the scene rather than being merely told that morning came.

A lone bird cried across the plain is auditory imagery. It appeals to hearing, and the single cry suggests the emptiness and stillness of the vast plain. Sound here also carries a feeling of solitude.

The sharp scent of wet earth is imagery of smell. It appeals to the sense of smell, making the freshness of dawn almost physical. The detail roots the reader in the moment.

The overall effect is a vivid, peaceful waking scene. By reaching sight, hearing and smell together, the passage makes the Serengeti dawn present and calm, so the reader stands inside it. This is what imagery is for.

The Master Key: Name the image, name the sense, then name the effect; a passage of imagery is read by asking what each detail lets the reader feel.

REAL Question 47

One good metaphor, held and developed, can carry a whole paragraph on its back.

Read the passage below, then explain the sustained metaphor it uses and describe its effect.

> Education is a long journey. The early years are the first uncertain steps, examinations are the steep hills along the way, and a patient teacher is the guide who knows the safest path to the summit.

Model Answer

The passage runs a single metaphor, education as a journey, from start to finish. Rather than comparing them once, the writer keeps the comparison alive across the whole passage. This holding of one figure through several sentences is what makes it a sustained, or extended, metaphor.

Each part of the journey is matched to a part of education. The first steps stand for the early years, the steep hills for examinations, and the guide for the teacher. The metaphor is developed point by point, so every detail of the journey earns its place.

The effect is clarity and unity. A large, abstract idea, the whole of schooling, becomes easy to picture and to hold together, because one familiar image organises it. The reader understands education by understanding a journey.

A sustained metaphor also builds feeling. By the end, the promise of a summit lends education hope and purpose. The extended figure does not just explain; it persuades and inspires.

The Master Key: A sustained metaphor holds one comparison across a passage; each detail extends it, and the abstract idea becomes a single clear picture.

REAL Question 48

In this short scene a single object does quiet double duty, meaning both itself and something larger.

Read the passage below, then identify the symbol, state what it represents, and explain the effect.

> After the long drought, the old farmer planted one small seed in the cracked earth and watched the sky. It was not much, but to him that seed was tomorrow.

Model Answer

The seed is the symbol. It remains a real seed pressed into the ground, yet the passage makes it stand for something far larger than itself. The final line, that seed was tomorrow, marks it plainly as a symbol.

The seed represents hope and the future. Planted after drought, in cracked earth, it stands for the farmer's faith that life and harvest will return. The small object carries the whole idea of renewal.

The effect is to state a theme without preaching it. Instead of announcing that the farmer hopes, the writer lets one seed carry the hope, so the reader feels it rather than being told. The symbol gives the short scene its depth.

The Master Key: A symbol lets a small thing carry a large idea; find the object the writer weights with meaning, and you find the theme.

HOT Question 49

Figures rarely travel alone; in a real passage they combine, and their combined work is the meaning.

Read the passage below, then explain how its figures work together to create meaning and tone.

> The floodwaters of the Rufiji rose like an angry army. They swallowed the fields overnight, and by morning the village stood alone, a small island of fear in a brown and hungry sea.

Model Answer

The simile rose like an angry army opens the passage with threat. By comparing the flood to an invading army, it gives the water intention and menace, so the disaster feels like an attack rather than an accident.

The personification swallowed and hungry gives the flood a will. Water that swallows the fields and a sea that is hungry act like a living, devouring thing. The figures make the flood seem cruel and deliberate, deepening the fear.

The metaphor a small island of fear binds the scene together. The stranded village becomes an island, and the flood a sea, completing the picture the earlier figures began. The images agree with one another, so the passage feels unified.

Together the figures build a tone of dread. Simile, personification and metaphor all push one way, turning a flood into a hostile force and the village into a helpless victim. The combined effect, not any single figure, is the meaning.

The Master Key: In a real passage figures act as a team; read them together, and their shared direction is the tone and the meaning.

HOT Question 50

The examiner seldom wants the name of a figure; the marks lie in what the figure does.

Read the sentence below, identify the figure of speech, and explain its effect in context. Show why naming the effect matters more than naming the figure.

> By the third year of the drought, hope in the village was a candle in a great wind.

Model Answer

The figure is a metaphor. Hope is compared directly to a candle in a great wind, without like or as. Naming the figure, however, is only the first and smallest step.

The effect is to show hope as faint and about to fail. A candle in a great wind is small, flickering and nearly out, so the image tells the reader that the villagers' hope is weak and close to being extinguished. That fragile feeling is the point of the figure.

The context sharpens the effect. After three years of drought, the image of a guttering flame matches the villagers' exhaustion exactly. The figure does not decorate the sentence; it delivers its emotion.

Naming the effect is what earns the marks. To answer identify the figure and explain its effect, a candidate must move past metaphor to say what it makes the reader see and feel. The effect, not the label, is the reading.

The Master Key: Name the figure in a phrase, then spend your answer on its effect; the marks live in what the image makes the reader see and feel.

HOT Question 51

Why reach for a candle or a river at all, when a plain word would state the fact? Because the figure does what the plain word cannot.

Explain why writers use figurative language, and how it makes abstract ideas concrete and memorable.

Model Answer

Figurative language turns the abstract into the concrete. Ideas such as hope, fear or time cannot be seen, so a writer gives them a shape the senses can grasp: hope becomes a candle, time becomes a river. The reader understands the idea through the picture.

It makes meaning memorable. A vivid image stays in the mind longer than a plain statement, because the senses remember what the intellect forgets. Hope was a candle in a great wind lingers where hope was fading would slip away.

It carries feeling as well as sense. A figure delivers an attitude along with a picture, so the reader is moved, not only informed. The choice of image quietly tells the reader how to feel about the idea.

So figurative style is a tool of thought, not mere decoration. It lets a writer explain, persuade and move all at once, which plain statement cannot. This is why the finest passages, and the hardest questions, turn on it.

The Master Key: Figurative language gives abstract ideas a body the senses can hold; it makes meaning vivid, memorable and felt, which plain words alone cannot.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the sense each image appeals to: (1) the crimson sky; (2) the crash of thunder; (3) the bitter coffee; (4) the rough bark; (5) the scent of rain.

B. What does each of these symbols commonly represent? (1) a dove; (2) a chain; (3) a sunrise; (4) a withered tree.

C. Name the figure: (1) the wind whispered; (2) brave as a lion; (3) hope is a candle; (4) the thirsty fields drank the rain.

D. Effect, not name: in one phrase, say what each does: (1) her smile was sunshine; (2) the city never sleeps; (3) time is a thief.

E. Literal or figurative? (1) the river flooded the road; (2) a river of people flooded the road; (3) the candle burned out; (4) his courage burned out.

Key. A: 1 sight, 2 hearing, 3 taste, 4 touch, 5 smell. B: 1 peace, 2 oppression or slavery, 3 hope or new beginnings, 4 death or decay. C: 1 personification, 2 simile, 3 metaphor, 4 personification. D: 1 shows her warmth and cheer, 2 shows the city as always busy and alive, 3 shows time as stealing our days. E: 1 literal, 2 figurative, 3 literal, 4 figurative.

Tone, Mood and Attitude

Beyond what a text says and how formally it says it lies the feeling behind the words: the writer's tone, the mood it creates, and the attitude it hides or reveals. These carry some of the highest marks in comprehension, because the question what is the writer's attitude asks the reader to hear a voice, not just to gather facts. This section separates tone from mood from attitude, builds a working vocabulary of tone words, and trains the harder skills: catching a shift in tone, hearing irony, and naming an attitude the writer never states outright.

BINDER Question 52

Two people can say welcome home and mean opposite things; the difference is all in the tone.

Explain what is meant by tone in a written text, and describe how a writer creates it.

Model Answer

Tone is the writer's attitude to the subject and the reader, heard through the words. Just as a speaker's voice can be warm or cold, a writer's choice of words gives a text a voice, and that voice is its tone. It is how the writer feels, made audible on the page.

Tone is created mainly by diction. The words a writer chooses, and their connotations, set the feeling: home and rest sound tender, while cell and confinement sound harsh. As Chapter Four showed, connotation is where tone begins.

Sentence and image add to it. Short, sharp sentences can sound angry or urgent; long, gentle ones can sound calm; a warm image lifts the tone while a bleak one lowers it. Every stylistic choice feeds the tone.

Reading tone means naming the feeling and its evidence. To identify a tone is to give it a word, such as bitter or hopeful, and to point to the words that create it. The naming and the evidence together are the answer.

The Master Key: Tone is the writer's voice on the page; find it by reading the connotations, and name the feeling the words carry.

BINDER Question 53

Three words that are often muddled: the writer's tone, the reader's mood, and the writer's attitude are not the same thing.

Distinguish clearly between tone, mood and attitude.

Model Answer

Tone is the writer's attitude as heard in the words. It belongs to the writer and lives in the diction and the style: a passage may be affectionate, angry or mocking in tone. Tone is on the page.

Mood is the feeling the text creates in the reader. It is the atmosphere the reader is made to feel, such as gloom, joy or fear. Where tone is the writer's voice, mood is the reader's experience, and the two usually match but need not.

Attitude is the writer's underlying stance or opinion. It is what the writer really thinks of the subject, whether approving, critical or amused. Attitude is often unstated, and it is read through the tone.

The three connect in one line. The writer's attitude produces a tone in the words, and the tone creates a mood in the reader. Trace that line and you can move from the feeling on the page to the opinion behind it.

The Master Key: Tone is the writer's voice, mood is the reader's feeling, attitude is the writer's opinion; the attitude sets the tone, and the tone sets the mood.

REAL Question 54

Listen to how this writer remembers a childhood village, and you will hear the feeling before you weigh the facts.

Read the passage below, name its tone, and quote the words that create that tone.

> How I loved that little village. The mornings were slow and golden, the neighbours knew every child by name, and even the dust of the road felt like home under our bare and happy feet.

Model Answer

The tone is warm and nostalgic. The writer looks back on the village with affection and longing, remembering it as a lost time of happiness. The feeling of fond memory runs through every line.

The diction creates the warmth. Words such as loved, golden, home and happy carry tender, positive connotations, while slow mornings and knew every child by name suggest comfort and belonging.

Even a humble detail is made loving. The dust of the road, which might sound unpleasant, felt like home under bare and happy feet, so the writer turns even hardship into warmth. This is how completely the nostalgic tone colours the passage.

The Master Key: Name a tone in a word, then prove it from the diction; loved, golden and happy are how a nostalgic tone is caught.

REAL Question 55

A reader who owns a good stock of tone words can name a feeling exactly, instead of calling every passage happy or sad.

Match each short text below to the tone word that best fits it, choosing from bitter, joyful, solemn, sarcastic.

(a) At last the rains came, and the whole village danced in the downpour. (b) Oh, wonderful, another power cut, just what we needed. (c) We gather today to lay to rest a man who served us all. (d) After everything I gave, this is how they repay me.

Model Answer

Each text carries a distinct feeling, and the right tone word names it precisely.

Text	Tone	Why
(a)	joyful	dancing and downpour after the rains; pure delight
(b)	sarcastic	wonderful and just what we needed mean the opposite
(c)	solemn	gather, lay to rest, served; grave and respectful
(d)	bitter	after everything I gave; resentment at ingratitude

The Master Key: Grow a vocabulary of tone words; naming a feeling as sarcastic or solemn is sharper, and worth more, than calling it good or bad.

REAL Question 56

Before a single event happens, a setting can fill a reader with unease, purely through its mood.

Read the passage below, name the mood it creates, and explain how the details build it.

> The last light drained from the sky. The empty street lay silent, a broken gate creaked in the wind, and somewhere far off a lone dog howled into the gathering dark.

Model Answer

The mood is gloomy and threatening. The passage makes the reader feel unease and foreboding, as though something is about to go wrong. That feeling is the mood, the atmosphere pressed on the reader.

The imagery builds the darkness. Light that drained away, an empty, silent street and the gathering dark surround the reader with emptiness and fading light. Each visual detail lowers the mood.

Sound deepens the unease. A gate that creaks and a lone dog that howls break the silence with lonely, ominous noise. The details work together, so the setting alone fills the reader with dread before any action begins.

The Master Key: Mood is the atmosphere a reader breathes; drained light, silence and a distant howl build gloom before the story even moves.

HOT Question 57

Sometimes a writer says one thing and means its exact opposite, and expects you to hear the gap.

Read the passage below, explain the irony in it, and describe the tone the irony creates.

> What a splendid service the old bus provides. It leaves whenever it pleases, breaks down at the steepest hill, and delivers you, at last, hours after the meeting has ended.

Model Answer

The passage is verbally ironic. As Chapter Four defined it, verbal irony says the opposite of what is meant. The writer calls the service splendid while describing a bus that is late, unreliable and useless, so the praise is not sincere.

The gap between words and facts carries the meaning. Splendid sits against breaks down and hours after the meeting has ended, and the reader is meant to notice the clash. The true meaning lives in that gap, not in the surface words.

The tone the irony creates is mocking and sarcastic. By praising what he clearly scorns, the writer ridicules the bus service. The false compliment is sharper than a plain complaint, because it invites the reader to share the joke.

Reading irony means trusting the facts over the words. When the stated attitude fights the described facts, the facts win, and the words are read as their opposite. Missing the irony would reverse the whole meaning.

The Master Key: Irony means the opposite of what it says; when praise sits on top of disaster, read the facts, and hear the mockery in the tone.

HOT Question 58

Watch the feeling in this passage turn, midway, as a memory gives way to a loss.

Read the passage below, identify the shift in tone, name the point where it turns, and explain its effect.

For years the great mango tree shaded our games, and its fruit was the sweetest in the village. Then the developers came. Today only a stump remains, and the children play in the dust where its branches used to sing.

Model Answer

The passage shifts from warm nostalgia to sorrow and loss. It begins in fond memory of the tree and ends in mourning for its destruction. The single passage carries two tones, one after the other.

The turn comes at Then the developers came. That short, blunt sentence is the hinge: before it the tone is tender, after it the tone is bleak. The reader can point to the exact line where the feeling changes.

The diction changes with the tone. Shaded, sweetest and games belong to the warm opening, while stump, dust and used to belong to the cold close. The words shift as the feeling shifts.

The effect is to sharpen the loss. By first making the reader love the tree, the writer makes its felling hurt more. The contrast of tones is the whole point, so the shift itself carries the meaning.

The Master Key: A tonal shift is a hinge in the feeling; find the sentence where the tone turns, and the contrast is usually the writer's point.

HOT Question 59

The hardest question asks not what the writer says, but what the writer thinks, though it is never stated.

Read the passage below and state the writer's attitude to the new factory. Show how you read an attitude that is never openly declared.

The new factory has certainly brought jobs. It has also brought a river that no longer holds fish, an air that tastes of smoke, and nights that are never quiet. Progress, they call it.

Model Answer

The writer's attitude is critical and disapproving. Though no sentence says I disapprove, the passage clearly judges the factory harshly. The reader must infer the opinion from the tone, because it is deliberately left unstated.

The balance of detail reveals the stance. One short line grants jobs, but three longer ones list the dead river, the smoky air and the sleepless nights. By giving far more weight to the harm, the writer shows where the true feeling lies.

The final line seals it with irony. Progress, they call it sets the proud word progress against the damage just described, and the distancing they call it refuses to own the claim. The irony makes the disapproval unmistakable.

So attitude is read from tone and emphasis. When an opinion is not stated, look at which details are stressed, what connotations the diction carries, and whether irony undercuts the surface. These reveal the writer's real stance.

The Master Key: An unstated attitude hides in emphasis and irony; weigh which details the writer stresses, and the hidden opinion comes into view.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Tone, mood or attitude? (1) the writer's voice heard in the words; (2) the feeling created in the reader; (3) the writer's underlying opinion of the subject.

B. Name the likely tone: (1) at last, our long wait is over; (2) how kind of you to arrive only two hours late; (3) we shall never forget their sacrifice; (4) I am sick of being ignored.

C. Mood word for each setting: (1) sunshine, laughter, a full table; (2) fog, silence, a locked door; (3) drums, dancing, bright cloth.

D. Ironic or sincere? (1) what a lovely surprise, said with a smile at a gift; (2) oh great, the power is gone again; (3) well done, you have broken it a second time.

E. Does each word reveal a positive or negative attitude? (1) meddling; (2) devoted; (3) so-called; (4) generous; (5) reckless.

Key. A: 1 tone, 2 mood, 3 attitude. B: 1 relieved or hopeful, 2 sarcastic, 3 solemn, 4 bitter or frustrated. C: 1 joyful, 2 eerie or gloomy, 3 festive. D: 1 sincere, 2 ironic, 3 ironic. E: 1 negative, 2 positive, 3 negative, 4 positive, 5 negative.

Reading a Text Stylistically: The Full Analysis

Everything the chapter has taught so far now comes together. A full stylistic analysis reads a passage on every level at once: its diction, its sentence structure, its register, its figures and imagery, its tone, and, from all of these, its purpose and audience. This is the skill the hardest comprehension questions demand, and it is where the highest marks are won or lost. This section gives you a method, practises it piece by piece, and then models the complete analysis on whole passages, ending with the way to shape it into an examination answer.

BINDER Question 60

A full analysis is not a mystery; it is a checklist worked through in order.

Describe the method for analysing a passage stylistically. Name the aspects a full analysis must cover.

Model Answer

A stylistic analysis reads a passage through a fixed set of lenses, one after another. Taking them in order means nothing is missed, and each answers a single question about the text.

Aspect	The question to ask
Diction	What kind of words: formal or plain, and what connotations?
Sentence structure	Short or long, simple or complex, and with what effect?
Register	What field, tenor and mode; how formal?
Figures and imagery	What figures appear, and what do they make the reader see?
Tone	What is the writer's attitude, heard in the words?
Purpose and audience	Who is it for, and what is it meant to do?

The aspects build towards purpose. Diction, structure, register, figures and tone are the evidence; purpose and audience are the conclusion they point to. A good analysis reads the parts, then says what they achieve together.

The Master Key: Analyse a passage through six lenses in order: diction, structure, register, figures, tone, purpose; the first five are evidence, the last is the conclusion.

REAL Question 61

Begin with two lenses: the words a writer picks, and the sentences they build.

Read the passage below, then analyse its diction and its sentence structure, and describe the effect of each.

> The train jerked. It stopped. Somewhere a child began to cry. Then, slowly, in the heavy afternoon heat, the long line of tired passengers gathered their bundles and stepped down onto the dusty platform at Tabora.

Model Answer

The diction is plain and concrete. Words such as jerked, cry, tired, bundles and dusty are simple and physical, naming ordinary things without decoration. The plainness makes the scene feel real and unglamorous, an everyday journey rather than an adventure.

The sentence structure moves from short to long. The passage opens with short, clipped sentences, the train jerked, it stopped, somewhere a child began to cry, which create a jolting, stop-start rhythm that imitates the train. It then opens into one long sentence that unwinds slowly, matching the tired, unhurried movement of the passengers.

The two work together for effect. The short sentences give the sharp stop; the long one gives the weary aftermath. The style makes the reader feel both the jolt and the slow, heavy heat, so structure itself carries the meaning.

The Master Key: Read diction and structure first: plain words make a scene real, and a shift from short to long sentences can act out the very motion it describes.

REAL Question 62

Now the next two lenses: where the passage sits in formality, and the feeling in its voice.

Read the passage below, then analyse its register and its tone, giving evidence for each.

> Fellow citizens, the hour has come for us to rise together. Our children deserve clean water, our farmers deserve fair prices, and our nation deserves leaders who will serve and not merely rule.

Model Answer

The register is formal and public. The address fellow citizens, the elevated phrasing the hour has come, and the impersonal appeal to our nation place the passage in the formal register of public speech. It is pitched to a large audience, not a private reader.

The tone is earnest and rousing. The writer sounds sincere and determined, urging the audience to act. Words such as rise together, deserve and serve carry conviction and hope, and the balanced, repeated phrases give the tone its stirring rhythm.

Register and tone reinforce each other. The formal register lends the speaker authority, while the earnest tone lends warmth, so the audience feels both led and included. Together they make the passage persuasive.

The Master Key: Register places a text and tone voices it; a formal register gives authority while an earnest tone gives warmth, and together they persuade.

HOT Question 63

Now all six lenses at once, on a single passage; this is the full analysis in one piece.

Read the passage below and analyse it stylistically in full: diction, sentence structure, register, figures, tone, and purpose.

> Evening fell on Lake Victoria. The water lay still as beaten silver, and the last canoes came home like tired birds. A fisherman sang softly to himself, and the whole shore seemed to breathe out and rest.

Model Answer

The diction is gentle and warm. Words such as still, softly, home and rest carry calm, peaceful connotations, setting the scene at ease. There is no harsh word anywhere, so the vocabulary alone soothes the reader.

The sentence structure is smooth and flowing. The sentences are gentle and flowing, unhurried and complete, and their steady rhythm matches the calm of the evening. Nothing is abrupt, so the writing feels as slow as the falling dusk.

The register is literary and descriptive. This is not a report but a crafted description, with a written, reflective mode and a warm, personal tenor. It is meant to be lingered over, not skimmed.

The figures build the peace. The simile still as beaten silver makes the water gleam and lie flat; the simile like tired birds gives the canoes a gentle weariness; and the personification the shore seemed to breathe out and rest makes the whole scene alive and calm. The images all pull towards stillness.

The tone is peaceful and affectionate. The writer clearly loves this evening and wants the reader to feel its calm. Every choice, from diction to figure, creates a mood of rest.

So the purpose is to make the reader feel the calm of the lake at dusk. The passage does not inform; it creates an experience. Its plain warm words, flowing sentences, gentle similes and peaceful tone all serve one end, to carry the reader into the quiet of evening on Lake Victoria.

The Master Key: A full analysis names each feature and then says what they achieve together; here every choice serves one purpose, the calm of the lake at dusk.

HOT Question 64

Persuasion has a style of its own, and a full analysis can show exactly how a text works on its reader.

Read the advertisement below and analyse how its style works to persuade. Cover diction, sentence structure, and any figures or appeals.

> Tired of the dark? Say goodbye to blackouts forever. New SolarBright brings clean, endless power to your home, your shop, your whole life. Do not wait. Light up your future today.

Model Answer

The diction is positive and personal. Warm, bright words such as clean, endless, light and future promise a better life, while the repeated your, your home, your shop, your life, speaks straight to the individual reader. The vocabulary sells a feeling, not just a product.

The sentence structure is short and driving. Brief commands, say goodbye, do not wait, light up your future, and even the one-word push today, give the advertisement urgency and pace. The short sentences push the reader towards a quick decision.

The figures and appeals target emotion. The opening question, tired of the dark, names a shared frustration; goodbye to blackouts forever exaggerates for effect; and light up your future is a metaphor promising hope. Each device appeals to the reader's feelings rather than to careful reasoning.

The register is deliberately casual and direct. By dropping to a familiar, spoken register, the advertisement sounds like a friend giving advice, which lowers the reader's guard. The informality is a persuasive choice.

So the purpose is to persuade the reader to buy at once. Every feature, the warm diction, the urgent commands, the emotional appeals and the friendly register, drives towards a single action. To analyse persuasion is to show how each choice moves the reader to say yes.

The Master Key: To analyse persuasion, connect every feature to the sale; warm words, short commands and emotional appeals all exist to move the reader to act.

HOT Question 65

Two writers, one river; set their styles side by side and every choice stands out by contrast.

Read the two passages below, both about the Rufiji, and compare their styles fully. Explain how each achieves a different purpose.

> Passage A: The Rufiji is the largest river in Tanzania. It rises in the southern highlands, flows for about six hundred kilometres, and empties into the Indian Ocean through a wide delta.

Passage B: The Rufiji does not merely flow; it labours, brown and patient, carrying the weight of the highlands down to a sea that has waited for it since the beginning of the world.

Model Answer

Passage A is factual and informative. Its diction is plain and technical, largest, rises, kilometres, delta; its sentences are even and complete; its register is that of a geography reference. The tone is neutral, and there are no figures. Every choice serves the purpose of informing the reader of facts.

Passage B is literary and evocative. Its diction is vivid and emotive, labours, brown, patient, weight; its single long sentence flows like the river it describes; and it leans on figures, the personification labours and patient, and the personification of a sea that has waited. The tone is reflective and grand.

The purposes are opposite. Passage A wants the reader to know the river; Passage B wants the reader to feel its size and age. The same subject is delivered once as fact and once as experience, and the difference is entirely one of style.

Comparison sharpens each reading. Set against the plain report, the literary passage's figures and rhythm stand out clearly; set against the literary passage, the report's bareness looks purposeful. Reading two styles together makes the choices in each visible.

The Master Key: Compare styles by holding the subject constant; when the facts are the same, every difference is a choice, and each choice reveals a different purpose.

HOT Question 66

The final test of analysis is not to list features, but to prove they all serve one end.

Read the passage below, state its single main purpose, and show how at least three stylistic choices work together to achieve it.

Do not throw it in the river. That plastic bottle will outlive your children, choke the fish your family eats, and return to you in the water you drink. The river remembers everything we give it.

Model Answer

The main purpose is to persuade the reader not to pollute the river. The passage is a warning that wants to change behaviour, and every stylistic choice is bent towards that single end. Naming the purpose first lets the analysis prove it.

The opening command creates urgency. Do not throw it in the river is a short, direct order that confronts the reader at once. The imperative gives the passage the force of a warning rather than a suggestion.

The concrete consequences make the danger personal. Outlive your children, choke the fish your family eats and the water you drink tie the abstract idea of pollution to the reader's own family and body. The specific, personal detail makes the threat impossible to ignore.

The closing personification lends weight. The river remembers everything we give it turns the river into a being that keeps account, which is both memorable and slightly menacing. It leaves the warning ringing in the reader's mind.

Together the choices achieve the purpose. The command, the personal consequences and the personified river all push the reader towards one conclusion, that polluting the river harms oneself. A full analysis is complete when every feature is shown to serve the purpose.

The Master Key: The mark of a finished analysis is unity; state the purpose, then prove that command, detail and figure all serve it, and the reading is complete.

HOT Question 67

Knowing how to analyse is one thing; shaping it into an answer the examiner can reward is another.

Explain how to structure a full stylistic analysis as an examination answer, and set out the order to follow.

Model Answer

Open by naming the purpose and the overall impression. Begin with one sentence that says what the passage is and what it does: this is a literary description whose purpose is to create a mood of calm. This gives the examiner your conclusion at once, and every point that follows will support it.

Work through the features in order, each with evidence. Take diction, then sentence structure, then register, then figures, then tone, giving for each a named feature, a short quotation, and its effect. One paragraph a feature keeps the answer clear and complete.

Always tie the feature to the effect. Never simply say there is a simile; say what the simile makes the reader see or feel, and how it serves the purpose. The marks are for the effect, so the effect must appear in every point.

Close by drawing the features together. End by showing that all the choices work towards the one purpose named at the start. A short final sentence, so every choice serves to create the calm of the evening, seals the analysis as a unified reading.

In short: purpose first, then feature by feature with quotation and effect, then a closing that unites them. This shape turns everything the chapter has taught into marks on the page.

The Master Key: Structure a full analysis as purpose, then feature by feature with evidence and effect, then a uniting close; the shape itself earns the higher marks.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the lens each question belongs to: (1) are the words formal or plain? (2) are the sentences short or long? (3) what is the writer's attitude, heard in the words? (4) who is the text for?

B. Feature or effect? Label each: (1) a simile; (2) makes the water seem to gleam; (3) short sentences; (4) creates a jolting pace.

C. For a calm mood, choose the fitting word: (1) still or jarring; (2) softly or harshly; (3) flowing or abrupt.

D. Inform or persuade? Which purpose does each serve: (1) the river is 600 km long; (2) do not wait, act today; (3) rises in the highlands; (4) light up your future.

E. Order these analysis steps 1 to 4: (a) close by uniting the features; (b) name the purpose; (c) work through features with evidence; (d) tie each feature to its effect.

Key. A: 1 diction, 2 sentence structure, 3 tone, 4 audience or purpose. B: 1 feature, 2 effect, 3 feature, 4 effect. C: 1 still, 2 softly, 3 flowing. D: 1 inform, 2 persuade, 3 inform, 4 persuade. E: 1 b, 2 c, 3 d, 4 a.

Writing in a Chosen Register: Style as Production

Reading style is only half the skill; the other half is producing it. You are asked to compose your own texts in different registers, and the composition paper rewards a writer who can pitch a letter, a report or an article at exactly the right level. This section turns the reader into a writer. It sets out the tools that control register, practises formalising and informalising a text, adapts one message for different audiences, and models writing to a set register from scratch, closing with the register faults that most often cost marks.

BINDER Question 68

Before choosing a single word, a good writer has already decided who is reading and why.

Explain what it means to write in a chosen register, and describe how a writer decides which register to use.

Model Answer

Writing in a chosen register means fitting the style to the situation on purpose. Rather than writing in one habitual voice, the writer selects the level of formality and the kind of language that the reader and the occasion require. The register becomes a deliberate decision, made before the writing begins.

The choice is decided by audience and purpose. Ask first who will read this, and why. A letter to an official and a note to a friend, a report meant to inform and an advertisement meant to persuade, each calls for a different register, because each has a different reader and a different aim.

Field, tenor and mode set the level. The subject, the relationship and the channel together fix where on the formality ladder the writing should sit. A written complaint to a company lands high on the ladder; a spoken word to a friend lands low.

Holding the register steady is part of the skill. Once chosen, the register must be kept consistent to the end, without slipping into a different level. Choosing well and holding firm is what the composition paper rewards.

The Master Key: To write in a register is to choose a style for a reader on purpose; let audience and purpose set the level, then hold it steady throughout.

BINDER Question 69

A handful of small levers raise or lower a text's formality; learn them, and you can write at any level you like.

Describe the main tools a writer uses to control the register of a text.

Model Answer

Register is controlled by a few practical choices, each of which can be turned up towards the formal or down towards the casual. Adjusting them together moves the whole text along the formality ladder.

Tool	Towards formal	Towards casual
Vocabulary	longer, precise words (request, purchase)	short everyday words (ask, buy)
Contractions	avoided (do not, cannot)	used (don't, can't)
Person	impersonal or third person	first and second person (I, you)
Sentences	longer and complete	shorter, sometimes incomplete
Greetings	Dear Sir, Yours faithfully	Hi, See you, Cheers

The tools must move together. A formal vocabulary undone by a casual greeting produces a clash, so all the levers should point the same way. Consistency across the tools is what makes a register convincing.

The Master Key: Control register with a few levers, vocabulary, contractions, person, sentence length and greetings; move them together, and the whole text shifts level.

REAL Question 70

A message dashed off to a friend must be pressed into a suit and tie before it can meet the headmaster.

Rewrite the casual message below as the opening of a formal letter to a school head, and note the changes you made.

Casual message: *Hi sir, can't make it to school tomorrow, I'm sick. Will bring a note. Thanks.*

Model Answer

Formal version: *Dear Sir, I am writing to inform you that I shall be unable to attend school tomorrow, as I am unwell. I shall bring a medical note on my return. Thank you for your understanding. Yours faithfully.*

The vocabulary and greetings were raised. Hi sir became Dear Sir, can't make it became shall be unable to attend, and the letter gained a formal close, Yours faithfully. The everyday words gave way to their formal partners.

The contractions and person were adjusted. I'm became I am, and the incomplete Will bring became the full I shall bring, so the tone grew more measured and respectful. Each lever was turned towards the formal end, and together they lifted the whole message.

The Master Key: To formalise, raise every lever at once: full words for short, full forms for contractions, and proper greetings for a casual hello.

REAL Question 71

A stiff official notice can be gently loosened into something a friend would actually read.

Rewrite the formal notice below as a friendly message to a classmate, keeping the same information.

Formal notice: All students are hereby informed that the debate club will convene on Friday at 4:00 p.m. in Hall B. Attendance is mandatory.

Model Answer

Friendly version: Hi, just a reminder, debate club is on this Friday at four, in Hall B. Please try not to miss it, we need everyone there.

The formal machinery was stripped away. Are hereby informed, convene and mandatory became a reminder, is on and try not to miss it. The heavy official words gave way to plain, warm ones.

The person and tone were softened. The impersonal all students became a direct, friendly you understood in hi, and the command turned into a gentle request. Lowering the levers made the same facts sound like a friend speaking.

The Master Key: To informalise, lower the levers: plain words for heavy ones, a warm greeting for a notice, and a friendly request in place of a command.

REAL Question 72

One piece of news, two very different readers; the parents and the pupils must each be told in their own register.

The school sports day has been moved to next Saturday. Announce this change twice: once to parents in a formal register, and once to students in a casual register.

Facts to convey: sports day, moved to next Saturday, starts at 9:00 a.m., families welcome.

Model Answer

To parents (formal): Dear Parents and Guardians, please be informed that this term's sports day has been rescheduled to next Saturday, commencing at 9:00 a.m. Families are warmly welcome to attend.

To students (casual): Hey everyone, sports day has moved to next Saturday, it kicks off at nine. Bring your family along and let's make it a good one.

The facts held while the register changed. Both versions carry the same four facts, but the parents' version uses rescheduled, commencing and a formal greeting, while the students' version uses moved, kicks off and a friendly hey. The message is one; the clothing is two.

The Master Key: One message can wear two registers; hold the facts fixed and change only the level, and each reader is addressed in the voice they expect.

HOT Question 73

Now write to a set register from nothing but the facts, as the composition paper will ask you to do.

Using the facts below, write a short news report of about three sentences in the journalistic register.

Facts: a new library opened at a secondary school in Mwanza; opened by the Regional Commissioner; holds 5,000 books; built with community funds.

Model Answer

News report: MWANZA. The Regional Commissioner opened a new library at a secondary school in Mwanza yesterday. The library, which holds 5,000 books, was built entirely with community funds. The Commissioner said the facility would greatly improve reading among students.

The report obeys the journalistic register. It front-loads the key facts of who, what and where in the first sentence, attributes a comment to the Regional Commissioner, uses plain third person and the past tense, and keeps to the facts without opinion. Every feature matches the register the task set.

Writing to a register means obeying its rules on purpose. Because the task named the journalistic register, the writer deliberately chose the inverted pyramid, attribution and neutral tone. To produce a register is to apply, in your own writing, the features you learned to recognise in others.

The Master Key: To write to a set register, apply its known features on purpose; a news report front-loads facts, attributes them, and keeps a plain, neutral voice.

HOT Question 74

The same set of facts can be poured into a news column or a business letter, and each mould shapes them differently.

Using the facts below, write the information twice: once in the journalistic register and once in the business register. Then explain the differences.

Facts: a bus company, Uhuru Coaches, will add a daily service between Dar es Salaam and Iringa from 1 August.

Model Answer

Journalistic version: Uhuru Coaches will launch a new daily service between Dar es Salaam and Iringa from 1 August, the company announced yesterday. The route is expected to ease travel along the busy southern corridor.

Business version: Dear Customer, we are pleased to inform you that, with effect from 1 August, Uhuru Coaches will operate a daily service between Dar es Salaam and Iringa. We look forward to welcoming you on board.

The journalistic version reports to the public. It front-loads the facts, attributes them to the company, and adds a neutral line of context. Its reader is the general newspaper reader, so its purpose is to inform.

The business version addresses the customer. It opens with Dear Customer, uses the courteous we are pleased to inform you and with effect from, and closes with a welcome. Its reader is a potential passenger, so its purpose is to inform and to please.

The Master Key: Pour the same facts into different registers and each is reshaped; the news informs a public, the letter courts a customer, though the facts never move.

HOT Question 75

Most register faults are not errors of grammar but errors of judgement, and they are easy to mend once seen.

Describe the most common register faults in student composition, and explain how to correct each. Illustrate at least one.

Model Answer

The commonest fault is register-mixing. A writer begins formally and then slips into casual words, or the reverse, so the register wobbles. A formal letter that suddenly says the prices are a bit crazy has mixed

its levels; the cure is to lift the stray phrase, for example to the prices are rather high, so the whole text sits at one level.

A second fault is misjudging the level for the reader. Writing to a friend in frozen, ceremonial English, or to an official in slang, chooses the wrong level altogether. The cure is to name the reader before writing and set the register to match, rather than writing in one habitual voice.

A third fault is losing the register at the close. Many letters keep a formal body but end with a casual cheers or thanks a lot. The cure is to match the sign-off to the opening, so a Dear Sir is answered by Yours faithfully.

Self-editing catches all three. After writing, read the text through once for register alone, asking whether every word suits the chosen level. This single check, made a habit, protects the appropriateness marks that careless writers throw away.

The Master Key: Guard against register-mixing, wrong level and a slipped ending; read your draft once for register alone, and lift every word to the level you chose.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Raise each to formal: (1) ask; (2) buy; (3) can't; (4) I wanna; (5) Hi there.

B. Lower each to casual: (1) commence; (2) request; (3) I am unable to; (4) Yours faithfully.

C. Formal or casual sign-off? (1) Yours faithfully; (2) Cheers; (3) Yours sincerely; (4) See you.

D. Name the register fault: (1) a formal letter ending in thanks a lot; (2) slang in a job application; (3) a friendly note in frozen legal English.

E. Which register suits each task? (1) a report of a match for a newspaper; (2) a complaint to a company; (3) a message to a close friend.

Key. A: 1 request, 2 purchase, 3 cannot, 4 I wish to, 5 Dear Sir or Madam. B: 1 start, 2 ask, 3 I can't, 4 See you or Cheers. C: 1 formal, 2 casual, 3 formal, 4 casual. D: 1 slipped ending or register-mixing, 2 wrong level for the reader, 3 wrong level for the reader. E: 1 journalistic, 2 formal business, 3 casual.

The First-Language Style Clinic

Every meaning chapter in this book ends with a clinic, and this one repairs the style errors a Kiswahili-speaking student makes most often when writing English. These are not faults of intelligence but of interference: the habits of a first language quietly shaping a second. Because Kiswahili and English arrange politeness, idiom and sentence length differently, a student who thinks in one while writing the other slips in predictable ways. This section names each slip, shows the repair in plain English, and gives the rule, so that the marks so often lost to interference can be won back.

BINDER Question 76

A second language is often spoken with a first language's habits, and style is where those habits show most.

Explain what is meant by first-language interference in style, and why it happens.

Model Answer

First-language interference is the shaping of one's English by the habits of one's mother tongue. When a student who thinks in Kiswahili writes in English, patterns of the first language slip into the second: its idioms, its politeness, its sentence rhythms. The grammar may be correct, yet the style does not sound like natural English.

It happens because the writer translates rather than composes. Turning a Kiswahili thought word for word into English carries across choices that English would not make. The meaning survives, but the style arrives foreign, because it was built in another language first.

Style interference is subtle and costs marks quietly. Unlike a spelling error, a style slip is not obviously wrong, so it is easily missed and rarely corrected. Yet examiners feel it as awkwardness, and it lowers the marks for expression.

The cure is to notice and to compose in English. Once a student can name the common slips, they can watch for them and choose the English form on purpose. Awareness is the whole of the remedy.

The Master Key: Interference is a first language shaping a second; translate less and compose more, and English style stops sounding borrowed.

BINDER Question 77

Trying hard to be polite, a writer can climb far higher up the formality ladder than English ever wanted.

Explain the fault of over-formality in students' English, and show how to correct it.

Model Answer

Over-formality is the use of stiff, ceremonial English where plain English is wanted. Wishing to show respect, a student writes I hereby humbly beseech you or I am in receipt of your esteemed letter, reaching for a grandness that natural English has left behind. The effort at courtesy overshoots.

It happens because respect is expressed differently in the first language. Kiswahili has its own warm forms of respect, and a writer seeking to sound equally respectful in English piles on old and heavy words. The result sounds not respectful but strained.

The cure is plain, modern courtesy. I am writing to request your help is both respectful and natural, where I hereby beseech you is not. Modern English shows respect through clear, measured politeness, not through archaic words.

The rule is that respect lives in clarity, not in grandeur. Choose the simplest courteous form, and trust it. A plain please and thank you outrank a shelf of ceremonial phrases.

The Master Key: Over-formality mistakes grandeur for respect; in English, courtesy lives in plain, clear words, so write to request, not to humbly beseech.

BINDER Question 78

A letter that begins in a suit and ends in sandals has mixed its registers without meaning to.

Explain the fault of register-mixing in students' writing, and how to correct it.

Model Answer

Register-mixing is the sliding between formal and casual within one text. A student opens a formal letter correctly, then drops into casual words partway through, writing I wish to apply for the post, it would be so cool to work here. The two levels clash in a single breath.

It happens when the writer loses hold of the chosen level. Because everyday speech mixes registers freely, a writer who is not watching lets casual habits leak into formal writing. The slip is unconscious, which is why it is common.

The cure is to fix the level and read for it. Decide the register before writing, then read the finished text once for register alone, lifting any word that does not fit. So cool becomes a genuine pleasure, and the letter holds together.

The rule is one level throughout. From greeting to sign-off, keep the register steady. Consistency is what makes a formal text sound truly formal.

The Master Key: Register-mixing lets casual words leak into formal writing; choose one level, then read once for register alone and lift every word that breaks it.

REAL Question 79

An idiom translated word for word from Kiswahili can arrive in English meaning nothing at all.

Each expression below is a Kiswahili idiom translated literally into English. Explain why each fails, and give the correct English.

(a) He was cooking plans against his rival. (b) She hit the phone to her mother. (c) They ate the money of the project. (d) Put your heart at peace.

Model Answer

(a) Translated word for word, this does not work in English; one may cook up a scheme, but one does not cook plans. The natural English is he was plotting or scheming against his rival.

(b) Translated word for word, hit the phone is not English. The idiom is she phoned her mother or she called her mother.

(c) Ate the money carries a Kiswahili image that English does not share. The correct English is they embezzled or misused the project's money.

(d) A direct translation of a comforting phrase, this is not idiomatic English. The natural form is set your mind at rest or do not worry.

Idioms do not survive literal translation. Each language builds its own figurative expressions, so an idiom carried word for word into another language usually breaks. The cure is to give the meaning of the idiom in natural English, not its words.

The Master Key: A translated idiom rarely lands; carry the meaning, not the words, and cooking plans becomes plotting, eating money becomes embezzling.

REAL Question 80

Some English words simply refuse certain partners, however sensible the pairing seems in another language.

Each phrase below uses a wrong collocation, often through interference. Give the correct English pairing.

(a) do a mistake; (b) say the truth; (c) open the light when it is dark; (d) make a photo; (e) win money in the market.

Model Answer

(a) English says make a mistake, not do a mistake; the verb make is the fixed partner of mistake.

(b) English says tell the truth, not say the truth; truth collocates with tell.

(c) English says turn on the light, not open the light; turn on is the fixed partner of a light or a switch.

(d) English says take a photo, not make a photo; the verb take is the fixed partner of photo.

(e) In trade one earns or makes money, not wins it; winning belongs to games and prizes.

Collocations are fixed partnerships that must be learned. English pairs particular verbs with particular nouns, make a mistake, tell the truth, take a photo, and no rule explains them. The cure is to notice and learn the pairs from reading, since they cannot be worked out by logic.

The Master Key: Collocations are fixed friendships between words; you make a mistake and tell the truth, and the only way to know is to meet them in real English.

REAL Question 81

A sentence that would flow easily in Kiswahili can, carried into English, run on until the reader loses the thread.

The sentence below is too long, partly through first-language rhythm. Rewrite it as clear English, and explain the change.

Original: Because the rains were late and the farmers had no seeds and the government was slow to help and the prices kept rising, therefore the harvest that year was very poor and many families suffered greatly.

Model Answer

Rewritten: The rains were late and the farmers had no seeds. The government was slow to help, and prices kept rising. As a result, the harvest that year was very poor, and many families suffered greatly.

The long chain was broken into shorter sentences. The original strings many clauses together with and and because, a rhythm the first language allows, until the sentence sprawls. Breaking it into three sentences lets each idea land clearly.

The rule is that English prefers shorter, separate sentences. Where the first language may run clauses on, written English usually breaks them, using a full stop where speech would keep going. When a sentence grows unwieldy, divide it, and the meaning grows clear.

The Master Key: A first language's long rhythm can drown English sense; when clauses pile up with and and because, break the sentence, and clarity returns.

HOT Question 82

Politeness itself can interfere, when the warm forms of one language are carried whole into another.

Explain how first-language habits of politeness can produce an inappropriate register in English, and how to correct it. Illustrate your answer.

Model Answer

Politeness is expressed differently in each language, so it transfers awkwardly. Kiswahili has its own courteous formulas, and a writer who renders them directly into English can produce phrases that are too heavy, too religious or too personal for the setting. The intention is warm, but the register misses.

Over-blessing is one common slip. Ending a formal job application with may God bless you abundantly carries a warmth natural in one setting into an English business register where it does not belong. The cure is the neutral formal close, thank you for your consideration, keeping blessings for personal letters.

Over-humbling is another. Phrases such as I am your humble servant or forgive my poor English press a self-lowering courtesy that formal English does not expect and that can sound strained. The cure is plain confidence, I look forward to your reply.

The rule is to match politeness to the English register, not to translate it. Ask what an English writer would say in this exact situation, and use that, rather than carrying across the forms of the first language. Courtesy must be re-expressed, not translated.

The Master Key: Politeness does not translate whole; match the courtesy to the English register, so blessings stay in personal letters and confidence fills the formal ones.

HOT Question 83

The lasting cure for interference is not a longer list of corrections, but a mind that begins to think in English style.

Explain how a student can build independence from first-language interference and develop a natural English style.

Model Answer

Read widely in good English. The surest way to absorb natural style, its collocations, idioms and rhythms, is to meet it constantly on the page. A student who reads well-written English daily begins to hear what sounds right, without needing a rule for every case.

Compose in English rather than translate. Instead of forming a thought in the first language and carrying it across, try to build it in English from the start. Composing directly keeps the first language's habits out and lets English shape the sentence.

Self-edit for style, not only for grammar. After writing, read the work once more asking not is it correct but does it sound like natural English. This single reading, made a habit, catches the idioms, collocations and register slips this chapter has named.

So style becomes a choice, which is where the chapter has led. From the first section on style to this clinic, the aim has been one: to make every stylistic choice deliberate, so that a student reads the style of any text and writes in the style any situation demands. That command, more than any rule, is what turns English from a difficult subject into a strength.

The Master Key: Independence comes from reading widely, composing in English, and self-editing for style; when style becomes a choice, English becomes a strength.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Correct the collocation: (1) do a mistake; (2) say the truth; (3) make a photo; (4) win money by trading; (5) do an effort.

B. Give natural English for each translated idiom: (1) to eat the money; (2) to hit the phone; (3) to cook plans; (4) put your heart at peace.

C. Too formal or just right for a letter to a friend? (1) I hereby beseech you; (2) Please can you help; (3) I am in receipt of your note; (4) Thanks for your message.

D. Formal business close or personal close? (1) may God bless you abundantly; (2) thank you for your consideration; (3) yours in prayer; (4) yours faithfully.

E. Break into two clearer sentences or keep as one? (1) It rained, and we stayed home; (2) Because it rained and the road flooded and the bus broke down and we had no umbrella, therefore we stayed home.

Key. A: 1 make a mistake, 2 tell the truth, 3 take a photo, 4 earn or make money, 5 make an effort. B: 1 to embezzle the money, 2 to phone or call, 3 to plot or scheme, 4 set your mind at rest. C: 1 too formal, 2 just right, 3 too formal, 4 just right. D: 1 personal, 2 formal business, 3 personal, 4 formal business. E: 1 keep as one, 2 break into two or more.

Chapter Six

READING TEXTS CRITICALLY

Attempt each question in full on paper before you read the model answer beneath it. This chapter teaches you to read not only for what a text says, but for what it means beneath the words. Cover the answer, write yours, then compare.

The Critical Reader: Reading Beyond the Words

Book 1 has carried you from the sound of a word to the style of a whole text. Now comes the skill that crowns it all: reading critically. A critical reader is not content to collect the words on the page; she asks what they really mean, why they were written, and whether to believe them. Most of the marks on the comprehension paper are won here, because they are given not for repeating what a passage states but for reading what it implies. This section sets out what critical reading is, the difference between what a text states and what it suggests, and the habits of the reader who sees more than the surface. It is the foundation for the whole of Chapter Six.

BINDER Question 1

Two students read the very same newspaper page; one finishes with the facts, the other with the whole story.

Explain what is meant by critical reading, and show how it differs from ordinary reading.

Model Answer

Critical reading is active reading that searches for meaning beyond what a text plainly states. The critical reader does not simply take in the words; she works on them, asking what lies behind them. Reading becomes an investigation rather than a reception.

Ordinary reading receives, while critical reading questions. An ordinary reader takes the words at face value and moves on. A critical reader pauses to ask what is meant, why it was written that way, and whether it should be believed. The same page yields far more to the second reader.

The critical reader treats a text as evidence, not as finished truth. A text is something a person made, for a reason, choosing some words and leaving others out. Reading it critically means weighing it, as one weighs the word of a witness, rather than swallowing it whole.

This is the reading the examination rewards. The marks that separate a credit from a distinction are given for what is inferred, weighed and judged, not for what is copied from the passage. Critical reading is therefore a practical skill, not a luxury.

The Master Key: Ordinary reading asks what does it say; critical reading asks what does it mean, why was it written, and should I accept it.

BINDER Question 2

A landlord writes only that the rent is due on the first; the tenant hears a great deal more than the words.

Distinguish explicit meaning from implied meaning, and explain how a reader reaches each.

Model Answer

Explicit meaning is what a text states openly on its surface. It is the plain sense of the words, there to be read directly. When a notice says the library closes at six, the closing time is its explicit meaning, and no working out is needed.

Implied meaning is what a text suggests without stating. It is hinted at rather than spelled out, and left for the reader to uncover. A reminder about the closing time may imply, without saying so, that students have been staying too late.

The reader reaches implied meaning by inference. Inference is the reasoning that moves from a clue to a conclusion, using the words on the page and what one already knows. As Chapter Four showed, this is how a reader supplies what a writer chose to leave unsaid.

Both are real meaning, and the implied often carries the weight. The explicit meaning is only the beginning; the point of a text frequently lives in what it implies. A critical reader reads both, but knows the deeper message is usually the unstated one.

The Master Key: The explicit meaning sits on the line; the implied meaning sits between the lines; a critical reader reads both.

BINDER Question 3

The critical reader enters a text the way a detective enters a room, alert to what others walk straight past.

Name and explain the main things a critical reader looks for in a text.

Model Answer

First, the implied meaning: what is suggested but not stated. This is the reader's chief quarry, because it carries the marks and often the message. Everything else serves the search for what the text really means.

Second, the writer's purpose: why the text was written. A text written to persuade behaves differently from one written to inform, and knowing the aim explains the choices. Purpose is the key that unlocks the rest.

Third, the difference between fact and opinion. A critical reader sorts what is proven from what is merely claimed, so as not to accept an opinion dressed as a fact. This keeps the reader from being led.

Fourth, any bias or slant. Texts often tilt one way, through the words they choose and the side they take. Seeing the slant is how a reader stays free of it.

Fifth, what the text leaves out. Silence and omission carry meaning; what a writer does not say can matter as much as what he does. The critical reader listens for the missing part.

The Master Key: A critical reader hunts five things: the implication, the purpose, the fact behind the opinion, the bias, and the silence.

BINDER Question 4

Skilled critical reading is really a set of questions, asked of every text almost without thinking.

Describe the questions a critical reader asks while reading a text.

Model Answer

Who wrote this, and for whom? The writer and the intended reader shape everything, so the critical reader fixes them first. A letter to a friend and an article for the public ask to be read differently.

What does it state, and what does it suggest? Separating the explicit from the implied is the central act of critical reading. The reader notes the plain sense, then asks what the wording hints at beyond it.

What is the writer trying to do to me? Every text acts on its reader, to inform, to persuade, to move or to sell. Naming the intention guards the reader against being moved without noticing.

What is the evidence, and what is left out? The critical reader asks what supports each claim, and what has been quietly omitted. A confident tone is not evidence, and a missing fact can change everything.

The Master Key: Read every text with four questions: who wrote it and why, what does it imply, what does it want of me, and what has it left out.

REAL Question 5

A short notice on the college board says one thing plainly and suggests another quite quietly.

Read the notice below. State what it says explicitly, and explain what it implies.

NOTICE: Students are reminded that the library closes at 6:00 p.m. sharp. Any student found inside after this time will have their name recorded.

Model Answer

Explicitly, the notice states a closing time and a consequence. On the surface it says two plain things: the library closes at six o'clock exactly, and anyone still inside afterwards will have their name written down. That is the whole of its stated meaning.

Implicitly, it suggests that lateness has become a problem. A reminder is issued only when something has been forgotten, and the sharp warning implies that students have been overstaying and that the staff are losing patience. None of this is said, yet all of it is meant.

It also implies that having one's name recorded is to be feared. The notice does not state any punishment, but it lets the recording of names stand as a quiet threat. The reader is trusted to infer that a recorded name leads to trouble.

The Master Key: Behind a plain notice sits a quiet story; read what it states, then ask what its wording lets slip.

REAL Question 6

A single line from a reader's letter to the Daily News carries a complaint it never quite makes aloud.

Read the sentence below from a letter to a newspaper, then explain what the writer is implying and how you know.

It is interesting that our ward received its new street lights only in the week before the councillor came to visit.

Model Answer

The writer implies that the lights were installed to impress the councillor, not to serve the ward. The clue is the timing, only in the week before the visit. By placing the new lights right against the councillor's arrival, the writer suggests the two are connected, and that appearance, not need, drove the work.

The word interesting is doing quiet, ironic work. The writer does not truly mean the fact is merely interesting; the word hints at suspicion, inviting the reader to notice what is odd. As Chapter Five showed, a raised eyebrow can hide inside a mild word.

The real message is a criticism of official pretence, made safely. By implying rather than stating the charge, the writer accuses the authorities of putting on a show without ever saying so outright. Implication lets a complaint be both sharp and safe.

The Master Key: When a fact is offered with a raised eyebrow, read the eyebrow; interesting and the pointed timing carry the real charge.

REAL Question 7

Read this for its words alone, and you will walk straight past its meaning.

A student read the sentence below and concluded that the writer was pleased. Explain the mistake, and give the correct reading.

Oh, wonderful, the bus has broken down again, ten kilometres from anywhere, in the pouring rain.

Model Answer

Read literally, the word wonderful looks like praise. Taken on its own, wonderful is a word of delight, and a reader who trusts it alone will think the writer is happy. This is the surface reading, and it is wrong.

The situation flatly contradicts the word. A bus that has broken down again, ten kilometres from anywhere, in pouring rain, is a small disaster. When the word and the situation disagree so sharply, the reader must ask which to believe.

The writer is being ironic, and the real meaning is dismay. Wonderful is said bitterly, meaning its opposite, exactly as Chapter Five described verbal irony. The facts of the sentence override the surface word, and the true feeling is frustration.

Literal reading misses the meaning entirely. The critical reader always checks a word against its situation, and here the check reverses the sense. To read only the word is to reach the opposite of the truth.

The Master Key: Never trust a word against its situation; when wonderful sits on top of disaster, the meaning is the opposite of the word.

HOT Question 8

Give the same short passage to two readers, and the critical one will come away knowing twice as much.

Read the passage below. Explain what a surface reader would take from it, and what a critical reader would additionally understand.

> The new factory has brought two hundred jobs to the town. Its chimneys now rise above the school, and the river below it runs a darker colour than it did before.

Model Answer

A surface reader takes only the stated facts. Such a reader notes that the factory brought two hundred jobs, that its chimneys stand above the school, and that the river has darkened. Read flatly, this may even seem like good news about employment.

A critical reader reads the implication behind the facts. The darker river implies that the factory is polluting the water, and the chimneys above the school imply a threat to the children's air. Nothing is stated, yet the writer has clearly chosen details that point to harm.

The critical reader also weighs the balance of the passage. One short clause is given to the benefit, the jobs, while two longer ones are given to the damage. This quiet arrangement suggests where the writer's real concern lies, and hints at a judgement never openly made.

Same words, twice the meaning. The surface reader leaves with three facts; the critical reader leaves with an argument, that the factory's cost may outweigh its gift. Reading beyond the words is what uncovers it.

The Master Key: The surface reader collects the facts; the critical reader reads what the facts are made to suggest, and finds the argument hidden inside them.

HOT Question 9

Beyond the examination hall, a reader who cannot read critically is at the mercy of everyone who can write.

Explain why the skill of critical reading matters beyond the classroom. Support your answer with examples.

Model Answer

Critical reading protects the reader from being manipulated. Advertisements, rumours and propaganda all depend on readers who take words at face value. The reader who questions what she reads cannot be so easily moved, because she sees the persuasion at work.

It is the reader's defence against the half-truth. A slanted news report or a glowing advertisement tells part of the story and hides the rest. A critical reader notices the missing evidence and the loaded words, and so is not deceived by what is left unsaid.

It is what makes an informed citizen. Weighing claims, telling fact from opinion and judging for oneself are the habits of a person who thinks rather than follows. A society of critical readers is far harder to mislead.

Everyday examples show the need. An advertisement promising endless power for a low price, a politician quoting only the figures that flatter him, a message forwarded a thousand times without proof: the critical reader meets each with a question rather than belief.

So the habit outlasts the paper. The examination trains a skill that serves for life, long after the marks are forgotten. To read critically is finally to think for oneself.

The Master Key: A reader who takes every text at its word can be led anywhere; critical reading is how you keep your own mind.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Explicit or implied? Say how the meaning is carried in each: (1) the shop closes at eight; (2) the shop is still open, for now; (3) he arrived, as usual, late; (4) the meeting is on Monday.

B. Ordinary or critical reading? Which does each describe: (1) accepting the words as they stand; (2) asking why the writer chose them; (3) repeating what the passage says; (4) weighing the evidence for a claim.

C. What does each imply? (1) It rained only on the day of the match; (2) she smiled, for the cameras; (3) the report was, shall we say, optimistic.

D. Give the real meaning of each ironic remark: (1) Oh great, another delay, said in a long queue; (2) how nice of you to reply at last.

E. Name the critical-reading target: (1) what a text suggests but does not state; (2) the reason a text was written; (3) a claim offered without proof; (4) a one-sided slant in a text.

Key. A: 1 explicit, 2 implied (for now suggests it may close), 3 implied (as usual suggests a habit of lateness), 4 explicit. B: 1 ordinary, 2 critical, 3 ordinary, 4 critical. C: 1 the rain was suspiciously convenient or unlucky, tied to the match; 2 the smile was for show, not genuine; 3 the report was actually exaggerated. D: 1 another delay is unwelcome and frustrating; 2 you replied far too late. E: 1 implied meaning, 2 purpose, 3 an opinion (or unsupported claim), 4 bias.

General Context: Reading the Situation

A text never floats free. It comes from a situation, and that situation presses meaning into the words. Who wrote it, to whom, when, where and why are not decorations around the text; they are part of its meaning. The general context is this whole situation, and the critical reader reads it first, because the very same words can mean quite different things depending on where they stand. This section teaches you to read the situation of a text and to use it to unlock a meaning the words alone would keep hidden.

BINDER Question 10

The words the exam is next week mean one thing to a student who is ready and quite another to one who is not.

Explain what is meant by the general context of a text, and how it helps a reader find meaning.

Model Answer

General context is the whole situation surrounding a text. It is who wrote it, to whom, when, where and why: the circumstances in which the text was made and is read. The words sit inside this situation as a fish sits in water.

Context presses meaning into the words. The same words carry different meanings in different situations, so the situation is part of what they mean. To ignore the context is to read only half the message.

A critical reader reads the context first. Before weighing the words themselves, she asks where they stand and who is speaking to whom. This single habit prevents most misreadings.

The passage itself usually supplies the context. A title, a source, a date or an opening line tells the reader the situation, if only she will look. The clues to the context are rarely hidden; they are simply overlooked.

The Master Key: A text always comes from a situation; read the situation first, and the words give up their meaning far more easily.

BINDER Question 11

Five small questions, asked of any text, rebuild the whole situation it came from.

Name and explain the main elements of the general context of a text.

Model Answer

Who wrote it. The writer's position shapes the meaning: a minister and a market trader mean different things by the words prices must rise. Knowing the writer is the first step to knowing the message.

For whom it was written. The intended reader changes everything, because a writer shapes a text to an audience. A notice to pupils and a report to officials on the same matter will say it very differently.

When it was written. The time supplies urgency and reference. The rains are late means little in an ordinary year and a great deal in the middle of a drought.

Where it belongs. The place or setting of a text colours it, whether it is pinned to a school board, printed in a newspaper, or scrawled on a wall. The setting hints at the seriousness and the audience.

Why it was written. The purpose, whether to warn, to inform, to persuade or to move, governs the choices in the text. Naming the aim explains the rest.

The Master Key: Rebuild a text's context with five questions, who, to whom, when, where and why; together they fix the situation the words came from.

BINDER Question 12

Three words, it is cold in here, ask for three different things depending on who says them and where.

Explain how the general context can change the meaning of the same words. Use the sentence below, spoken in the three situations given.

Sentence: “It is cold in here.” Situations: (a) a guest to a host, beside a window left open; (b) a doctor noting a patient's symptom; (c) a worker whose office heater has broken.

Model Answer

(a) To the host, it is a polite request to close the window. The guest is not reporting the weather but asking, gently and indirectly, for something to be done. The situation makes the statement a request.

(b) To the doctor, it may be a symptom to record. In the consulting room the same words are read as information about how the patient feels, perhaps a sign of fever or chill. The medical situation makes the statement a clue.

(c) From the worker, it is a complaint. With a broken heater, the words become a grievance, an appeal for the fault to be fixed. The workplace situation makes the statement a protest.

The words never change; the situation supplies the meaning. One sentence has served as a request, a symptom and a complaint, purely because the context around it differed. This is why the critical reader reads the situation.

The Master Key: Identical words, three situations, three meanings; when the words alone will not decide, the context does.

REAL Question 13

The single line we are watching you can comfort or terrify, depending entirely on who sends it.

Read the message below, then explain how its meaning changes in the two situations given.

Message: “We are watching you.” (a) printed on a road-safety poster by the traffic police; (b) scrawled on a note pushed under a shopkeeper's door at night.

Model Answer

(a) On a road-safety poster, it is a public warning to drive carefully. The police context makes the words protective: a reminder that the rules are enforced and that care is expected. The reader feels watched over, not hunted.

(b) Under a door at night, it is a threat. The anonymous, private context turns the same four words menacing, a warning of harm meant to frighten. Nothing in the wording has changed; only the situation.

The context decides between protection and threat. One sentence pulls in opposite directions, reassuring in one situation and terrifying in the other. A reader who ignored the situation could badly mistake which.

The Master Key: Before you judge a message, place it; the same words are a caution from the police and a threat from a stranger in the dark.

REAL Question 14

A short notice can let slip the whole situation that produced it.

Read the notice below, then describe the situation that most likely produced it, giving your evidence from the wording.

> NOTICE: With immediate effect, all water must be fetched from the tank at the gate. The taps in the hostel will remain closed until further notice.

Model Answer

The situation is a sudden breakdown or shortage in the hostel's water supply. Taps closed until further notice implies a fault with no known end, and a tank at the gate is plainly an emergency substitute for the normal supply. The notice is managing a crisis.

The phrase with immediate effect tells us the problem is urgent and unexpected. It signals that there was no time to warn people in advance, which fits a pipe that has just burst or a supply that has just failed. The urgency is built into the wording.

The writer is the hostel authority. The official, impersonal tone and the power to open and close taps mark the writer as the warden or administration, not a fellow student. The situation includes who holds the pen.

The Master Key: A notice carries its situation on its back; read the circumstances its wording implies, and its urgency and its author come clear.

REAL Question 15

Some of a text's meaning is not on the page at all, but in what the reader already knows.

Read the sentence below. Explain what a reader must already know to understand it fully, and what it then means.

> By the third week without rain, the maize in the fields had begun to curl and yellow, and the farmers watched the sky.

Model Answer

The reader must know that maize needs rain and that a long dry spell threatens the harvest. This everyday knowledge of farming and weather is context the reader brings to the page. Without it, the sentence is only a description of colour.

With that knowledge, the curling and yellowing signal a failing crop. They are not a pretty change of colour but the first sign of a harvest, and a livelihood, beginning to die. The knowledge turns description into alarm.

Watching the sky then means waiting in anxiety for rain. The farmers are not idly looking up; they are searching for the clouds that would save them. Their small action carries their fear.

Background knowledge is context the reader supplies. Part of a text's meaning always lives in what the reader understands about the world. The critical reader brings that knowledge deliberately to the page.

The Master Key: A text leans on what the reader knows; bring your knowledge of the world to the page, and plain words deepen into meaning.

HOT Question 16

Strip a line of its situation, and even a careful reader can take it exactly the wrong way.

A reader saw only the sentence below and thought it was bad news. Explain how the missing context misled him, and how the correct context changes the meaning.

> At last, the old factory by the river has closed its gates for good.
>
> Context: the sentence comes from a report on the return of fish to a river that the factory had polluted for years.

Model Answer

Without context, the closure sounds like a loss. A reader naturally assumes that a factory closing means jobs lost and hardship, and reads the sentence as regret. On its own, the line seems to mourn.

The given context reverses this. The report is about a polluted river recovering its fish, and the factory's closure is the cause of that recovery. Set in this situation, the closure is a gain, not a loss.

At last now reads as relief, not regret. The phrase, which seemed to sigh over a misfortune, in fact welcomes the end of years of pollution. The same three words change their whole feeling with the context.

Context decides whether the closure is loss or gain. The critical reader waits for the situation before judging, because here the situation turns bad news into good. To read the line alone is to reach the opposite of its meaning.

The Master Key: Judge a line without its situation and you may reverse its meaning; supply the context, and at last tells you how to feel.

HOT Question 17

Every comprehension passage hands you its context in its title, its source and its date, if only you will read them.

Explain how a candidate should use the context given around a comprehension passage to read it critically. Illustrate with the details below.

Printed above a passage: Title, “The Price of Progress”; Source, a letter to a newspaper; Date, written during a drought.

Model Answer

The title signals the writer's angle. The Price of Progress hints at a cost, so the reader should expect a critical view of development rather than simple praise. The title is a promise of the argument to come.

The source signals the purpose and the tone. A letter to a newspaper is one person's opinion, written to persuade the public, so the reader should expect a case being argued and should weigh it, not simply accept it.

The date supplies the situation. Written during a drought, the passage's worries about water or hardship carry real urgency, and references that would seem mild in an ordinary year gain weight.

Reading the context first guides the whole reading. Armed with the title, source and date, the critical reader enters the passage already knowing what to watch for, and meets each claim prepared rather than blind.

The Master Key: The title, source and date are free context; read them first, and you enter a passage already knowing what to watch for.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Which context element does each question ask about, choosing from who, whom, when, where, why? (1) who is the writer? (2) what is the writer's aim? (3) at what time was it written? (4) who is meant to read it? (5) in what place or setting?

B. Tease or reprimand? The words you are late are said (1) warmly by a friend who saved you a seat; (2) coldly by a manager at the office door.

C. What situation does each notice imply? (1) Lifts out of order, please use the stairs; (2) Beware, wet paint; (3) Final notice: pay by Friday.

D. What must a reader already know to read each fully? (1) The Simba fans went home disappointed; (2) prices doubled after the shilling fell.

E. Name the context element each detail gives, choosing from who, whom, when, where, why: (1) written by the head teacher; (2) addressed to parents; (3) dated during the examinations; (4) posted in the dining hall; (5) written to warn of a fee change.

Key. A: 1 who, 2 why, 3 when, 4 whom, 5 where. B: 1 tease, 2 reprimand. C: 1 the lift has broken down; 2 paint has just been applied and is still wet; 3 a bill is overdue and payment is now urgent. D: 1 that Simba is a football team, so its fans lost or drew; 2 that the shilling is the currency, and a falling shilling raises prices. E: 1 who, 2 whom, 3 when, 4 where, 5 why.

Co-text: Meaning from the Surrounding Words

The last section read the situation around a text. This one reads the words around a word. Co-text is the language that surrounds any word or phrase: the sentence it sits in, and the sentences before and after. Where general context comes from outside the text, co-text lives inside it, and it is the reader's surest tool for fixing what a word means on a particular page. This section shows how the co-text settles ambiguous words, teaches unfamiliar ones, tracks what the small pointing words refer to, and answers the commonest comprehension instruction of all: explain the phrase as it is used in the passage.

BINDER Question 18

The word bank means nothing on its own until the words around it decide whether to expect money or a river.

Explain what is meant by co-text, and distinguish it clearly from the general context of a text.

Model Answer

Co-text is the words and sentences that surround a word or phrase. It is the verbal neighbourhood of a word: the rest of its sentence, and the sentences on either side. Every word sits among others, and those others are its co-text.

Co-text differs from context. The general context is the situation outside the text, who wrote it, when and why; the co-text is the language inside the text. One surrounds the words with a situation, the other surrounds a word with more words.

Co-text settles the meaning of words. Many words carry several meanings, and the co-text chooses which is meant. The word bank waits for burst or deposited nearby to tell the reader which bank is meant.

A critical reader reads the neighbours. She never takes a word entirely on its own, but reads what sits beside it. This habit alone resolves most of the puzzles a passage sets.

The Master Key: Context is the situation around a text; co-text is the words around a word; both narrow a meaning, one from outside and one from within.

BINDER Question 19

One word, bright, waits for its neighbours to tell it whether it means clever or shining.

Each word below carries more than one meaning. Show how the co-text in each sentence fixes which meaning is intended.

(a) bright: "She is the brightest pupil in the class." and "The bright sun hurt our eyes." (b) run: "He will run in the race." and "She will run the family shop."

Model Answer

(a) In the first sentence, brightest means cleverest, because the co-text, pupil in the class, points to ability. In the second, bright means shining, because sun and hurt our eyes point to light.

(b) In the first sentence, run means to move quickly on foot, because race sets a physical contest. In the second, run means to manage, because a shop is a thing to be managed, not raced.

The co-text does the choosing. The word by itself offers several meanings, and the surrounding words pick the one that fits. Take the word alone and it is ambiguous; read the co-text and the ambiguity vanishes.

The Master Key: A word with many meanings waits for its neighbours to choose; read the co-text, and the ambiguity settles at once.

BINDER Question 20

You need not know a word to read it, if its neighbours are willing to explain.

Work out the meaning of the unfamiliar word in each sentence from its co-text, and name the words that helped you.

(a) "The soil was so arid that nothing would grow, and the wells had long since dried up." (b) "He was garrulous, talking without pause from the moment he sat down."

Model Answer

(a) Arid means very dry. The co-text, nothing would grow and the wells had dried up, shows that the soil has no water.

(b) Garrulous means very talkative. The co-text, talking without pause, explains the word almost directly.

Co-text teaches vocabulary on the page. As Chapter Two showed for meaning from context, the surrounding words often define an unknown one. The critical reader reads on for the clue rather than stopping helpless at the hard word.

The Master Key: Meet an unfamiliar word and read its neighbours; the co-text usually explains what you had no dictionary to tell you.

REAL Question 21

The commonest comprehension instruction of all, explain the phrase as used in the passage, is really an order to read the co-text.

Read the short passage below, then explain the phrase a pillar of the school as it is used there.

> The old teacher was a pillar of the school. For thirty years he had held the place together, steadied the young staff, and carried its name with pride.

Model Answer

In this passage, a pillar of the school means a person who supports and holds the school up. It is not a literal stone pillar but a figurative one: someone on whom the whole institution leans. The phrase describes a role, not an object.

The co-text spells out the support. Held the place together, steadied the young staff and carried its name all describe exactly the holding-up that a pillar does. The surrounding words define the figure.

To explain a phrase as used is to read its co-text. The passage supplies its own meaning for the phrase, and the answer is drawn from the neighbouring words, not from a general definition learned elsewhere. That is what as used in the passage demands.

The Master Key: Explain a phrase as used in the passage means read the co-text; the surrounding words show exactly what the phrase is doing there.

REAL Question 22

A small word like it or they points backwards, and only the co-text says to what.

In each sentence below, say what the pointing word names in brackets refers to, and how the co-text tells you.

(a) "The council promised new roads, but the villagers had heard it all before." (What does it refer to?) (b) "The players thanked the fans, for they had cheered through the rain." (Who are they?)

Model Answer

(a) It refers to the council's promise of new roads. The earlier co-text, the council promised new roads, supplies what the villagers had heard before.

(b) They refers to the fans. The co-text makes the fans the ones who cheered, since it is the players who are doing the thanking.

Reference is tracked through the co-text. Words such as it, they, this and that point back to something already named, and the reader finds it in the surrounding text. Lose the reference and you lose the thread of the meaning.

The Master Key: Small pointing words, it, they, this, look back into the co-text; follow the pointer to what came before, and the meaning holds together.

REAL Question 23

Words like however and therefore are signposts, telling the reader which way the meaning is about to turn.

Explain what each linking word below signals about the co-text that follows it, and give the meaning of the sentence.

(a) "The plan was cheap; however, it was slow." (b) "The road was flooded; therefore, the bus turned back."

Model Answer

However signals a contrast. It warns that what follows will go against what came before. The sentence therefore means the plan had one merit, cheapness, but a matching fault, slowness; the however holds the two against each other.

Therefore signals a result. It shows that what follows is caused by what came before. The sentence means the flood was the reason the bus turned back; the therefore ties cause to effect.

Connectives guide the reading before the words arrive. However warns of a turn, therefore of a result, because of a reason. The critical reader treats them as signposts and is never taken by surprise at where a sentence goes.

The Master Key: Linking words are signposts in the co-text; however turns the meaning and therefore concludes it; read the sign, and you know the road ahead.

HOT Question 24

Sometimes a passage means something by a word that no dictionary would lead with; only the co-text knows.

The word cool below is not used in its ordinary dictionary sense. Read the passage, then explain what it means there and how the co-text shows it.

> When the angry crowd began to shout, the young officer stayed cool. He spoke quietly, made no sudden movement, and waited for the anger to pass.

Model Answer

Here cool does not mean low in temperature. Its ordinary dictionary sense, cold, would make no sense of a person standing before an angry crowd. The plain meaning simply does not fit the situation.

In this passage cool means calm and unafraid. The co-text, spoke quietly, made no sudden movement and waited for the anger to pass, describes a person keeping composure under pressure. The surrounding words define the sense.

The co-text carries a meaning the dictionary may not lead with. Words shift their sense in use, and the neighbouring words, not the first entry in a dictionary, decide the meaning on the page. Here they turn cool into steadiness of nerve.

The critical reader trusts the co-text. When the obvious sense will not fit, she reads what the neighbours say the word is doing, and takes that as the meaning. The co-text has the last word.

The Master Key: When the dictionary sense will not fit, let the co-text rule; here cool is not cold but calm, and only the surrounding words say so.

HOT Question 25

The best reading uses both eyes at once: the situation outside the text, and the words within it.

Read the passage and its context below. Show how the general context and the co-text together fix the meaning of the word green.

> Context: from an article on new members of parliament, many of them elected for the very first time.
>
> Passage: The chamber was full of green members that morning, unsure where to sit and quick to look to the older hands for a lead.

Model Answer

The general context points the meaning. An article about new members elected for the first time suggests at once that green means new and inexperienced, not the colour. The situation steers the reader toward the right sense.

The co-text confirms it. Unsure where to sit and quick to look to the older hands both describe inexperience, fixing green firmly as new to the work. The surrounding words settle what the context suggested.

Context and co-text agree, and the meaning is secure. The situation proposes a meaning and the neighbouring words confirm it, so no doubt remains. When both clues point the same way, the reading is safe.

Two clues are stronger than one. The critical reader uses the situation and the surrounding words together, and a reading built on both rarely fails. Here they combine to make green mean inexperience beyond dispute.

The Master Key: Read with both eyes: the context suggests a meaning and the co-text confirms it; here green is not a colour but inexperience, and both clues say so.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Context or co-text? Which is being used in each: (1) knowing a text was written to a bank manager; (2) working out a word from the sentence around it; (3) knowing the date a text was written; (4) using the previous sentence to explain the word it.

B. Which meaning fits the co-text? (1) "The river burst its bank" (edge of a river / a place for money); (2) "She deposited the cash at the bank" (edge of a river / a place for money); (3) "The plane will land soon" (come down / a piece of ground).

C. Guess the unfamiliar word from its co-text: (1) "The path was so treacherous that one slip meant a fall"; (2) "He was frugal, spending as little as he possibly could."

D. What does the pointing word refer to? (1) "The teachers marked the scripts, though they were tired" (who were tired?); (2) "The rain ruined the harvest, and this angered the farmers" (what angered them?).

E. What does each connective signal, contrast, result or reason? (1) however; (2) therefore; (3) because; (4) but; (5) so.

Key. A: 1 context, 2 co-text, 3 context, 4 co-text. B: 1 edge of a river, 2 a place for money, 3 come down. C: 1 dangerous (treacherous means dangerous); 2 careful with money, thrifty. D: 1 the teachers; 2 the rain ruining the harvest. E: 1 contrast, 2 result, 3 reason, 4 contrast, 5 result.

Punctuation as a Clue to Meaning

Context and co-text are not the only clues a page offers. The punctuation is a clue too, and often a decisive one. The small marks between the words group them, separate them, and carry the tone that speech would give with the voice. A comma can decide who is addressed and who is accused; quotation marks can doubt a word without denying it; a question mark can challenge rather than ask. This section teaches you to read the marks as closely as the words, because in critical reading a mark overlooked is a meaning missed.

BINDER Question 26

The same words, punctuated two ways, can invite Grandmother to dinner or threaten to eat her.

Explain how punctuation can carry meaning in a written text, and why a critical reader attends to it.

Model Answer

Punctuation groups and separates the words, and the grouping is part of the meaning. The marks show which words belong together and where one sense ends and another begins. Without them the words run together and the meaning blurs.

Punctuation carries tone and emphasis. A question mark, an exclamation and italics supply the voice that bare writing lacks, and a dash can mark a sudden break or an afterthought. The marks let the reader hear how a sentence is meant.

Punctuation can change the meaning entirely. A comma moved from one place to another can reverse who does what, turning a compliment into an insult. The marks are not decoration; they are part of the sense.

The critical reader reads the marks, not only the words. The marks are silent, but they are not empty, and to skip them is to lose part of the message. A careful reader weighs the punctuation as she weighs the vocabulary.

The Master Key: Punctuation is meaning made visible; it groups the words, carries the tone, and a single moved mark can change the whole sense.

BINDER Question 27

One comma is the whole difference between calling Grandmother to eat and threatening to eat Grandmother.

Show how the comma changes the meaning in each pair of sentences below.

(a) "Let us eat, Grandmother." and "Let us eat Grandmother." (b) "The teacher, said the pupil, was wrong." and "The teacher said the pupil was wrong."

Model Answer

(a) With the comma, Let us eat, Grandmother invites Grandmother to come and eat. Without it, Let us eat Grandmother makes Grandmother the meal. The comma marks that Grandmother is being addressed, not eaten.

(b) With the commas, said the pupil is an aside, and the teacher was wrong. Without them, the teacher said that the pupil was wrong, which reverses who is in the wrong.

The comma decides who does what. It groups the words into their parts, and moving it changes the roles inside the sentence. A critical reader therefore reads a comma as carefully as any word, because it can carry the whole meaning.

The Master Key: A comma is not merely a pause but a boundary; it decides who is addressed and who is accused, so read it as closely as any word.

BINDER Question 28

Put a word in quotation marks, and a writer can doubt it without saying a single word against it.

Explain the effect of the quotation marks on the word inside them in each sentence below.

(a) The manager announced a "small" delay of six hours. (b) Our "free" gift arrived with a bill for the postage.

Model Answer

The quotation marks cast doubt on the word inside them. Used this way they are called scare quotes, and they signal that the writer does not accept the word at face value. The marks hold the word at arm's length.

(a) The word small, in quotes, means the delay was not small at all. A delay of six hours flatly contradicts small, and the marks turn the word into quiet mockery of the manager's choice of it.

(b) The word free, in quotes, means the gift was not truly free. The bill for postage exposes the claim, and the marks flag free as a word not to be believed. The reader is invited to see through it.

Scare quotes are a quiet form of criticism. By marking a word off, the writer distances himself from it and lets the reader feel the irony. The critical reader reads the marks as a raised eyebrow.

The Master Key: Quotation marks around a single word are a raised eyebrow; they let a writer doubt the word without ever denying it aloud.

REAL Question 29

The colon makes a promise and then keeps it; the semicolon holds two thoughts in balance.

Explain what the colon and the semicolon each signal to a reader, using the sentences below.

(a) Colon: "He wanted only one thing: to go home." (b) Semicolon: "The plan was bold; the money was not."

Model Answer

The colon signals that what follows will explain or complete what came before. In He wanted only one thing: to go home, the colon promises the one thing and then names it. The reader waits across the colon for the answer it owes, and receives it.

The semicolon signals a balance between two linked thoughts. In The plan was bold; the money was not, it holds two complete statements together as a matched pair, inviting the reader to weigh one against the other. The balance is the meaning.

Both marks announce a relationship. The colon points forward to an explanation; the semicolon sets two ideas side by side. The critical reader reads the relationship the mark declares, and follows the sentence with the grain.

The Master Key: A colon promises and then explains; a semicolon balances two thoughts; each mark tells the reader how the parts of a sentence relate.

REAL Question 30

A question mark need not always ask; sometimes it accuses, and an exclamation can carry alarm or scorn.

Explain what the question mark and the exclamation mark signal in the sentences below, and what each implies.

(a) "And who, exactly, will pay for all of this?" (b) "What a wonderful plan!" said after the plan had already failed.

Model Answer

(a) The question mark here marks a rhetorical question, not a real one. Who will pay for all of this expects no answer; it implies that no one has thought about the cost. The mark carries a challenge rather than a genuine enquiry.

(b) The exclamation here carries scorn, not delight. Said after the plan had failed, What a wonderful plan! is ironic, and the mark sharpens the mockery. As Chapter Five showed, the situation reverses the surface praise.

Both marks can imply the opposite of a plain reading. A rhetorical question implies its own answer, and an exclamation can praise or sneer. The critical reader reads the mark together with the situation, and lets the two decide the meaning.

The Master Key: A question mark can challenge and an exclamation can sneer; read the mark with the situation, and it may imply the opposite of the words.

REAL Question 31

Three dots can leave a threat hanging in the air, and a single stressed word can shout without raising its voice.

Explain what the ellipsis and the italics signal in the sentences below.

(a) "I would tell you exactly what I think of this decision, but…" (b) "I did not say *she* stole the money."

Model Answer

The ellipsis leaves the thought unfinished on purpose. In I would tell you what I think, but…, the three dots imply that the writer is holding something back, and the reader is left to supply the unspoken opinion, which is plainly unfavourable. The silence carries the meaning.

The italics throw stress onto one word, and the stress carries meaning. Stressing she in I did not say she stole the money implies that someone else did. The emphasis quietly points the accusation elsewhere, changing the sentence without changing a word.

Both marks make the reader supply what is not written. The ellipsis implies more to come; the italics implies a contrast. The critical reader reads the silence and the stress as carefully as she reads the words themselves.

The Master Key: An ellipsis leaves meaning hanging for the reader to finish; italics stress a word to imply a contrast; both say more by the way they are marked.

HOT Question 32

In a short passage the marks and the words work together, and the critical reader hears both at once.

Read the short passage below, then explain how its punctuation shapes the meaning and the feeling.

> The council has promised us "immediate" action. Immediate? We have waited two whole years. And they call this progress!

Model Answer

The quotation marks around immediate cast doubt on the word. They signal at once that the writer does not believe the action was immediate at all, and set the tone of suspicion for the rest of the passage.

The single-word question Immediate? challenges the claim. Standing alone as a rhetorical question, it throws the just-quoted word back in disbelief, and the reader feels the writer's scorn for it.

The exclamation at progress turns the word bitter. And they call this progress! is ironic, and the mark sharpens the anger, so that progress is heard as its opposite.

The punctuation carries the writer's outrage. The words by themselves are mild, but the doubting quotes, the challenging question and the scornful exclamation deliver the anger. To read the marks is to read the real message.

The Master Key: In a short text the marks carry the feeling; doubting quotes, a challenging question and a scornful exclamation can turn mild words into open anger.

HOT Question 33

Repunctuate a single sentence, and a saying that belittles a woman can be made to exalt her.

The words below can be punctuated in two ways that mean opposite things. Show both readings, and explain how the punctuation decides.

Words: A woman without her man is nothing. Punctuate as (a) "A woman, without her man, is nothing." and as (b) "A woman: without her, man is nothing."

Model Answer

(a) Punctuated the first way, the sentence says a woman is nothing without her man. The commas make without her man describe the woman, so the sentence belittles her, claiming she has no worth on her own. The marks group the words to that end.

(b) Punctuated the second way, it says that without a woman, man is nothing. The colon and comma regroup the words, so that her ends one part and man is nothing begins another. The same words now exalt the woman and humble the man.

The words never change; the punctuation reverses the meaning. Identical words yield opposite senses, decided entirely by where the marks fall. Nothing but the punctuation stands between the two readings.

This is why the critical reader reads punctuation as closely as words. A mark can carry the whole meaning, and to skip it is to risk the exact opposite of what is meant. The marks are read, not merely noticed.

The Master Key: Identical words can be punctuated into opposite meanings; the marks, not the words alone, decide the sense, so read them with equal care.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. What does each mark most often signal, choosing from a boundary, doubt, a promise, strong feeling? (1) a comma; (2) scare quotes; (3) a colon; (4) an exclamation mark.

B. With or without the comma, who is addressed? “Let us eat, children” against “Let us eat children”: which one invites the children to eat?

C. What do the scare quotes imply in each? (1) the “expert” who had never done the job; (2) the “free” gift that came with a bill; (3) the “brief” meeting that lasted all day.

D. Rhetorical or real question? (1) “What time is the bus?”; (2) “How many more must suffer before they act?”; (3) “Do you have the report?”

E. What does the mark imply in each? (1) an ellipsis after “I could say a great deal about that…”; (2) italics on only in “I only asked.”; (3) a question mark after a single quoted word, “Reform?”

Key. A: 1 a boundary, 2 doubt, 3 a promise, 4 strong feeling. B: “Let us eat, children” invites the children to eat, because the comma makes children the ones addressed. C: 1 he was not really an expert; 2 the gift was not really free; 3 the meeting was not really brief. D: 1 real, 2 rhetorical, 3 real. E: 1 the writer is holding much back; 2 the request was small and innocent, against a big reaction; 3 the writer doubts and challenges the idea of reform.

Inference and Implication: Reading Between the Lines

Here is the heart of the chapter. Everything so far, the context, the co-text, the punctuation, has been gathering clues; now the reader uses them to reach a meaning the text never states. That reaching is inference, and the unstated meaning is the implication. Reading between the lines is the single skill the comprehension paper rewards most, because its questions ask not what a passage says but what a candidate can work out from it. This section teaches you to infer from evidence, to name what a text implies, and, just as importantly, to stop where the evidence stops, for an inference that outruns its clues is only a guess in disguise.

BINDER Question 34

You see wet umbrellas dripping by the door and conclude it has rained; that leap from clue to conclusion is inference.

Explain what is meant by inference, and distinguish a sound inference from a mere guess.

Model Answer

Inference is the reasoning that moves from a clue to a conclusion. The reader draws on what is written, together with what she already knows, to reach something that is not written. Wet umbrellas plus common sense yield the unstated fact that it rained.

A sound inference is grounded in evidence. It rests on real clues in the text, and it can point to them. Because the umbrellas are wet, the conclusion that it rained is supported and safe.

A guess has no such ground. A guess leaps to a conclusion without evidence, and cannot say why it should be believed. To decide from the umbrellas that their owners are teachers would be a guess, not an inference.

The critical reader infers, and can show her working. A good inference always has an answer to the question, how do you know? It names the clue it stands on, which is exactly what a comprehension answer must do.

The Master Key: Inference reasons from a clue to a conclusion; unlike a guess, it can always show the evidence it stands on.

BINDER Question 35

What the writer implies and what the reader infers are the two ends of the same silent bridge.

Explain what is meant by an implication, and how it relates to an inference.

Model Answer

An implication is a meaning a text suggests without stating. The writer plants it in the words as a hint, trusting the reader to pick it up. It is meaning carried below the surface of what is actually said.

Implication is the writer's act; inference is the reader's. The writer implies by leaving a clue; the reader infers by reading it. They are the two ends of one bridge, and the meaning passes silently across it from writer to reader.

A fair implication is supported by the text. It is a meaning the words genuinely suggest, not one the reader has imposed from outside. The test is always whether the clue on the page will bear the weight put on it.

Most of a passage's depth lives in its implications. Writers imply in order to be economical, tactful or sharp, and a reader who takes in only the stated words misses the greater part of the meaning. The critical reader reads for the implied.

The Master Key: The writer implies by leaving a clue; the reader infers by reading it; implication and inference are the two ends of one silent bridge.

REAL Question 36

A single detail, well read, can tell you what a whole paragraph never says.

Read the sentence below. State what you can reasonably infer, and give your evidence.

> When Juma came home, he dropped his school bag by the door, went straight to his room, and did not touch the plate of food his mother had left for him.

Model Answer

We can infer that Juma is upset or troubled. Something is clearly wrong, though the sentence never says so. The inference is the unstated conclusion that his behaviour points to.

The evidence is his behaviour. Dropping the bag by the door, going straight to his room, and above all ignoring food that a hungry boy would normally eat, all point together to distress. Three small actions make one clear clue.

The text states no feeling at all. The words upset and troubled appear nowhere; they are supplied by the reader from what Juma does. This is inference at work: the feeling is read, not stated.

The Master Key: Read the small actions; a boy who ignores his food and hides in his room tells you, without a word, that something is wrong.

REAL Question 37

A writer rarely states a feeling outright; more often he lets his words quietly leak it.

Read the passage below. State the speaker's attitude to the meetings, and explain how you infer it.

> Another meeting. We sat for three hours, said the same things we said last month, agreed on nothing, and set a date to meet again.

Model Answer

The speaker's attitude is weary and frustrated. He plainly finds the meetings pointless and tiring, though he never says as much. The whole passage is coloured by his impatience.

The single word Another, standing at the front, signals impatience. Another meeting, set down on its own, carries the sense of not this again. One word does the work of a complaint.

The listed futility carries the frustration. Said the same things, agreed on nothing, and meet again pile up to show effort that led nowhere. The dry list is the evidence for the weariness.

The attitude is implied, never stated. Nowhere does the speaker write I am frustrated; the reader infers it from the weary opening and the flat catalogue of waste. That inference is the reading.

The Master Key: A flat list of wasted hours and a single weary Another imply a frustration the speaker never has to state.

REAL Question 38

From a handful of clues, a reader can rebuild an event that no one has actually described.

Read the passage below, then infer what has happened, giving the clues you used.

> The classroom was silent. Chalk dust still hung in the air, the door stood open, and forty desks were empty, though the timetable showed a lesson in progress.

Model Answer

We can infer that the class has just left suddenly. The room was occupied a moment ago yet stands empty during a scheduled lesson, so the pupils have gone, and gone recently. That is the conclusion the clues build.

The clues point to a recent and hurried departure. Chalk dust still hung in the air means someone was writing there only moments before; the open door and the empty desks in the middle of a lesson mean the pupils left in haste, not at a normal bell.

The cause is not stated, but something interrupted the lesson. An alarm, an announcement or an emergency would fit, yet the passage does not say which. The reader may infer that the lesson was interrupted, without inventing the exact reason.

A careful reader stays with the evidence. We conclude a sudden departure, which the clues fully support, and we resist naming a precise cause the text does not give. Inference reaches as far as the evidence, and no further.

The Master Key: Hanging chalk dust and empty desks during a lesson infer a class that left suddenly; read the clues, but claim only what they support.

REAL Question 39

Inference has a limit; beyond it lies invention, and beyond invention the marks are lost.

Read the sentence below. Say which reading is a fair inference and which is over-reading, and explain why.

Sentence: “She glanced at her watch twice during the interview.” Reading A: she was aware of the time, perhaps a little anxious or in a hurry. Reading B: she hated the interviewer and wanted to leave for ever.

Model Answer

Reading A is a fair inference. Glancing at a watch reasonably suggests awareness of the time, and perhaps mild anxiety or hurry. The clue can bear this conclusion, which stays close to what a glance actually shows.

Reading B is over-reading. Hatred, and the word for ever, go far beyond anything a glance at a watch can support. The reader has imported a strong feeling the text gives no evidence for.

A fair inference stays close to the evidence. It claims only what the clue can carry, and no more. This discipline is what separates reading from imagining.

Over-reading loses the marks. The examiner rewards the conclusion the words will support, not the most dramatic one available. The critical reader tests each inference by asking whether the clue truly warrants it.

The Master Key: A fair inference claims only what the clue can bear; glancing at a watch shows awareness of time, not lifelong hatred; stay with the evidence.

HOT Question 40

One rich sentence can imply several things at once, and the critical reader gathers them all.

Read the sentence below. State three separate things it implies, giving the evidence for each.

> The minister arrived an hour late, read his speech without once looking up, and left before the questions began.

Model Answer

It implies that the minister did not respect the audience's time. Arriving an hour late suggests that his own convenience mattered more to him than the hours of those who waited. The lateness is the clue to the disrespect.

It implies that he was not truly engaged. Reading the speech without once looking up suggests that he neither wrote it nor cared for it, but merely delivered words put in front of him. His eyes never meeting the audience is the evidence.

It implies that he wished to avoid scrutiny. Leaving before the questions began suggests that he did not want to be challenged or held to account. The timing of his exit gives him away.

Together the implications draw a picture the sentence never states. Indifferent, unprepared and evasive: the minister is shown as all three, purely through three chosen details. The critical reader gathers each implication with its clue.

The Master Key: A single sentence can imply several things at once; gather each with its clue, and a picture appears that the words never openly draw.

HOT Question 41

A comprehension passage asks not what it says, but what you can work out from what it says.

Read the passage below, then answer: what kind of man is the shopkeeper, and how do you know?

> Old Mzee Salum never wrote down what people owed him. He knew the widow paid when she could, and the schoolboy always came back with the coins in the end. His shelves were half empty, but no child in the street ever went hungry.

Model Answer

The shopkeeper is kind and generous. The passage never uses either word, yet it shows a man who puts people before profit. His character is there to be inferred from what he does.

His trust of the poor shows his kindness. Never writing down debts, and letting the widow pay when she could, reveal patience and mercy toward those with little. He carries their need without complaint.

The half-empty shelves reveal the cost of his generosity. A shop that gives more than it takes runs low, so the bare shelves imply that his kindness has a price he willingly pays. His poverty is the measure of his giving.

The final line seals the inference. No child ever went hungry implies that he feeds them at his own expense, and the whole of his character is built from his actions rather than from any label. That is critical reading of a person.

The Master Key: Judge a character by what he does, not by what the passage calls him; Mzee Salum's empty shelves and fed children imply a generous heart.

HOT Question 42

Sometimes a whole passage is built to imply one thing that it never actually says.

Read the passage below. State its unstated main point, and explain how the passage leads you to it.

> The new road was opened with speeches and a bright ribbon. Within a year its surface had cracked, its drains were blocked, and the villagers still walked in the mud beside it, as they always had.

Model Answer

The unstated main point is that the road was a hollow show, of little use to the people it was meant to serve. The passage never says this in so many words, yet everything in it drives toward the conclusion. The main point is implied by the whole.

The contrast builds the point. A grand opening, with speeches and a bright ribbon, is set against rapid ruin, cracked and blocked within a year. The gap between the ceremony and the result implies that appearance mattered more than the work.

The last line delivers the verdict. The villagers still walked in the mud, as they always had, implies that for ordinary people the road changed nothing at all. Their unchanged lives are the proof.

The reader infers the argument from the arrangement. The writer never states this was a waste; the chosen facts, and the order in which they fall, lead the reader to conclude it. Reading the unstated main point is the highest act of critical reading.

The Master Key: A passage can argue without a thesis; here the ribbon, the ruin and the mud imply, without a word, that the road was an empty show.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Inference or guess? (1) the ground is wet, so it rained; (2) he is frowning, so his team must have lost; (3) she is yawning, so she is tired; (4) he is late, so he must despise me.

B. What can you fairly infer? (1) He arrived with a wrapped box and a wide smile; (2) the lights were off and the shutters down at noon.

C. Name the feeling implied: (1) “At last, the holidays!”; (2) “Fine. Do whatever you want.”; (3) “I suppose it will have to do.”

D. Fair inference or over-reading? (1) She skipped breakfast, so she was in a hurry; (2) she skipped breakfast, so she is starving herself.

E. Writer implies or reader infers? Which act is each: (1) leaving a telling detail in the text; (2) working out the unstated meaning; (3) hinting rather than stating; (4) reasoning from a clue.

Key. A: 1 inference, 2 guess (a frown has many causes), 3 inference, 4 guess. B: 1 a gift or celebration; 2 the shop is closed. C: 1 joy or relief; 2 annoyance or reluctant surrender; 3 grudging, unenthusiastic acceptance. D: 1 fair inference, 2 over-reading. E: 1 writer implies, 2 reader infers, 3 writer implies, 4 reader infers.

Fact and Opinion

A critical reader must always know which kind of statement she is reading. A fact can be checked and proved; an opinion is a judgement, a belief or a taste. Real texts mix the two freely, and much of the art of persuasion lies in slipping an opinion in beside a fact, so that the reader accepts both as true. This section teaches you to tell the one from the other, to catch an opinion disguised as a fact, and to see why the distinction is not a classroom game but a defence against being led, in the newspaper, the advertisement and the message forwarded to your phone.

BINDER Question 43

Dar es Salaam is on the coast is one kind of statement; Dar es Salaam is the finest city in Africa is quite another.

Explain the difference between a fact and an opinion, and how a reader can tell them apart.

Model Answer

A fact is a statement that can be checked and proved true or false. It rests on something outside the speaker, a measurement, a record, an event, so that anyone can test it. Water boils at one hundred degrees Celsius is a fact because it can be verified.

An opinion is a statement of judgement, belief or taste. It expresses how the speaker sees a thing, not a truth that can be checked. The film was boring is an opinion, because another viewer may find it thrilling and neither can be simply proved wrong.

The test is whether the statement can be verified. Ask of any claim, can this be proved? A fact can be settled by evidence; an opinion cannot, however strongly it is held. That single question sorts most statements at once.

A critical reader keeps the two apart. To accept an opinion as though it were a fact is to be quietly led, and to dismiss a fact as though it were mere opinion is to be foolish. Sorting them is the ground of critical reading.

The Master Key: A fact can be checked; an opinion is a judgement; ask can this be proved, and the two fall neatly apart.

BINDER Question 44

Certain little words fly like flags, warning the reader that an opinion is on its way.

Give the words and phrases that typically signal a fact, and those that signal an opinion.

Model Answer

Statements often carry small signals of their kind. The words below are clues to whether a fact or an opinion is coming, though they are clues and not proof.

Signals a fact	**Signals an opinion**
measured, recorded, in the year	I think, I believe, in my view
is, weighs, contains, costs	best, worst, beautiful, terrible
according to the records or data	should, ought to, must
dates, quantities, proper names	clearly, surely, obviously

The signal words are clues, not guarantees. Words such as clearly and obviously often dress an opinion as if it were beyond dispute, and the phrase it is a fact that can sit in front of something that is not one. The critical reader treats these signals as a reason to look closer, not to believe.

The Master Key: Watch the signal words: numbers and records point to fact; best, should and obviously point to opinion, sometimes dressed as certainty.

BINDER Question 45

Line them up, and each statement declares itself either checkable or merely believed.

Say whether each statement below is a fact or an opinion, and how you can tell.

(a) Tanzania has more than one national park. (b) Tanzania is the most beautiful country on earth. (c) The bus fare rose to two thousand shillings. (d) The fare is far too high. (e) Kiswahili is an official language of Tanzania.

Model Answer

Each statement can be tested by the single question, can this be proved?

Statement	Fact or opinion	How you can tell
(a)	fact	can be checked against records of the parks
(b)	opinion	most beautiful is a judgement of taste
(c)	fact	the fare is a number that can be verified
(d)	opinion	too high is a judgement, not a measurement
(e)	fact	can be confirmed from the country's laws

The Master Key: Numbers, names and records are facts; beauty, fairness and too high are opinions; test each by asking whether it can be proved.

REAL Question 46

Most real writing threads fact and opinion together, and the reader must pick them apart.

Read the passage below, then separate its facts from its opinions.

> The new stadium holds sixty thousand people and cost billions of shillings to build. It is a magnificent achievement, and money far better spent than on the crumbling schools nearby.

Model Answer

The facts are the checkable claims. That the stadium holds sixty thousand people and cost billions of shillings can both be verified against records. These are statements that evidence could settle.

The opinions are the judgements. A magnificent achievement and money far better spent express the writer's view, not a provable truth. Another reader might call the same stadium a waste.

The two are woven together on purpose. By setting the opinion right beside the fact, the writer lends the judgement some of the fact's authority, hoping the reader will accept both together. The join is deliberate.

Separating them is the reader's task. Accept the facts, if the records confirm them, but weigh the opinions as opinions, to be agreed with or not. Pulling the two apart is what keeps the reader from being carried along.

The Master Key: In mixed writing, pull the checkable facts from the judgements beside them; the numbers may be true while the praise is only a view.

REAL Question 47

The cleverest opinion wears the clothes of a fact and hopes the reader will not look twice.

Each statement below is an opinion dressed as a fact. Explain the disguise in each.

(a) It is a well-known fact that our team is the best. (b) Everyone knows the new policy will fail. (c) Clearly, the old ways were better.

Model Answer

(a) Calling it a well-known fact does not make it one. That our team is the best is a judgement, and no phrase can turn a judgement into a fact. The words well-known fact are a costume borrowed to force agreement.

(b) Everyone knows hides an opinion behind a crowd. Whether the policy will fail is a prediction, not a fact, and no one truly knows the future. Everyone knows simply pressures the reader to join an imagined majority.

(c) Clearly urges agreement without offering proof. That the old ways were better is an opinion, and clearly pretends it is obvious and beyond question. The word does the work that evidence should do.

The critical reader strips the disguise. Remove well-known fact, everyone knows and clearly, and a plain opinion is left standing, to be weighed like any other. The costume gone, the claim must earn its belief.

The Master Key: Well-known fact, everyone knows and clearly are costumes an opinion wears; strip them off, and a mere judgement stands underneath.

REAL Question 48

An advertisement mixes fact with opinion, and the buyer who cannot tell them apart pays for the difference.

Read the advertisement below. Separate what it proves from what it merely claims, and explain why the difference matters to the buyer.

> SolarBright gives your home twelve hours of power a night. It is the best solar lamp in Tanzania, loved by everyone who owns one.

Model Answer

The fact is the measurable claim. Twelve hours of power a night can be tested, and if it proves true it is a fact the buyer can rely on. This is the part of the advert that could be checked.

The opinions are best and loved by everyone. The best solar lamp in Tanzania is a boast, and loved by everyone who owns one is unverified. Neither can be proved, and both are chosen to impress rather than to inform.

The advert leans on the opinion to sell. The praise is placed so that the buyer feels it as if it carried the same weight as the fact. The superlative does the persuading.

The distinction protects the buyer. A critical buyer decides on the checkable fact, the twelve hours, and sets aside the empty best. Failing to separate the two is exactly how advertising works on the careless.

The Master Key: In an advert, buy on the fact you can check, never the opinion you cannot; twelve hours is a promise, but best is only a boast.

HOT Question 49

Weigh a passage by the ratio of what it proves to what it merely asserts.

Read the passage below. Judge whether it is mainly fact or mainly opinion, and explain what that tells a critical reader.

> This project has been a total disaster. Everything about it has failed, those in charge are hopeless, and the whole town knows the truth. Things have never been worse.

Model Answer

The passage is almost entirely opinion. Total disaster, hopeless and never been worse are all judgements, and not one checkable fact is offered anywhere in it. The passage is a storm of feeling.

It offers no evidence for its claims. Nothing is measured, dated, named or recorded; the sweeping words rest on nothing the reader could test. Strong language stands in for proof.

The imbalance is itself a warning. A passage that is all judgement and no evidence is asserting, not proving, and a critical reader meets it with caution rather than belief. The absence of fact is a signal in itself.

The reader should ask for the evidence. Behind every sweeping claim lies the fair question, how do you know? The passage tells us what the writer feels, not what is true, and until evidence appears that is all it tells us.

The Master Key: Weigh the fact against the opinion; a passage that is all judgement and no evidence is asserting, not proving, and should be read with doubt.

HOT Question 50

Telling fact from opinion is not the end of critical reading, but the ground on which it stands.

Explain how the ability to tell fact from opinion protects a reader. Use the message below as your example.

Message shared online: "It is a fact that this scheme doubles your money in a week. Join now, before it closes."

Model Answer

The reader first tests the claim of fact. Doubles your money in a week is presented as a fact, so the reader asks at once: is there evidence, a record, a source that can be checked? A real fact can withstand the question.

An unsupported fact is really a bait or a rumour. With nothing to back it, it is a fact that is only a costume, and the hurry, before it closes, is a pressure rather than a proof. The claim has not been shown to be true at all.

The distinction guards against real harm. Acting on a false fact about money can cost a person their savings, and demanding evidence before believing is what protects them. Here the skill defends a livelihood.

So the skill is a defence, not a game. Telling fact from opinion, and proof from bait, is how a reader keeps from being frightened or fooled by confident words. This is critical reading doing its most useful work.

The Master Key: Before you act on a fact, ask for its evidence; an unproved fact is only bait in disguise, and believing it can cost you dearly.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Fact or opinion? (1) the river is 400 kilometres long; (2) the river is the loveliest in the land; (3) the meeting starts at nine; (4) the meeting will be a waste of time; (5) maize is grown in Iringa.

B. Which words signal an opinion, not a fact? (1) recorded; (2) beautiful; (3) measured; (4) should; (5) in 2020.

C. Opinion disguised as a fact, yes or no? (1) "It is a well-known fact that he is lazy"; (2) "The shop opened in 2019"; (3) "Everyone agrees the plan is foolish."

D. In "The stadium seats sixty thousand and is a magnificent waste of money," which part is fact and which is opinion?

E. What should a reader ask of a claim presented as a fact, choosing from: for its evidence, for the author's feelings, for a louder tone, for agreement?

Key. A: 1 fact, 2 opinion, 3 fact, 4 opinion, 5 fact. B: 2 beautiful and 4 should. C: 1 yes, 2 no, 3 yes. D: fact, seats sixty thousand; opinion, a magnificent waste of money. E: for its evidence.

Bias, Assumption and the Loaded Text

Few texts are perfectly fair. Most lean, quietly or openly, toward one side, and most rest on beliefs they never trouble to state. That lean is bias, and those unstated beliefs are assumptions, and a critical reader must see both. Chapter Five taught how loaded words carry a verdict; this section teaches how to catch that verdict at work in a whole text, to dig out the premise an argument stands on, and to read a slanted passage without being carried along by it. To read awake, rather than asleep, is the aim.

BINDER Question 51

A fair report shows both sides; a biased one quietly picks a winner before the reader even arrives.

Explain what is meant by bias in a text, and the ways it shows itself.

Model Answer

Bias is a leaning to one side, shown in the way a text is written. It is not necessarily a lie, but a slant that tilts the reader toward one view rather than another. The text has taken a side and is gently pulling the reader after it.

Bias shows in loaded words. Choosing mob over crowd, or scheme over plan, colours the same thing for or against, and the connotations do the leaning. As Chapter Five showed, the word carries the verdict.

Bias shows in what is put in and left out. A biased text gives one side's case fully and the other's barely or not at all. The silence about the opposing view is as much a slant as any word.

Bias need not be dishonest. A writer may lean without meaning to deceive, simply because he holds a view. The critical reader detects the lean regardless of whether it was placed there on purpose.

The Master Key: Bias is a lean to one side, carried in loaded words and one-sided choices; a biased text need not lie in order to mislead.

BINDER Question 52

Every argument stands on things it never says, taking them for granted and hoping the reader will too.

Explain what is meant by an assumption in a text, and why a critical reader looks for them.

Model Answer

An assumption is something a text takes for granted without stating or proving it. It is an unstated premise on which the argument quietly rests. The text treats it as settled, so settled that it never appears in words at all.

Assumptions hide beneath the stated claims. The argument we must build more prisons to stop crime assumes that prisons stop crime, though it never argues the point. The reader must lift the stated claim to find the belief under it.

An unexamined assumption can carry a false idea. If the hidden premise is wrong, the whole argument fails, however reasonable it sounds on the surface. A confident conclusion can rest on a rotten foundation.

The critical reader digs the assumption out. She asks, what must be true for this argument to hold? Naming the assumption drags it into the light, where it can be judged like any other claim.

The Master Key: An assumption is what a text takes for granted; dig it out and test it, for an argument is only as sound as the premise it never states.

REAL Question 53

Two words, developers and grabbers, can decide in advance how a reader will feel about the very same people.

Read the passage below. Identify its bias, and name the words that create it.

> The greedy developers have seized the last open land in the district, bulldozing the trees the community loved and throwing up yet another soulless block of flats.

Model Answer

The passage is biased against the developers. It takes one side firmly, painting the developers as villains and their work as an act of destruction. The reader is steered to disapprove before weighing anything.

The loaded words carry the bias. Greedy, seized, bulldozing and soulless all colour the developers and their building as brutal and heartless. Each word delivers a judgement in the guise of a description.

The other side is given no voice. Nothing is said of a housing shortage, of jobs, or of anyone who might welcome the flats; only the loss appears. The missing side is part of the slant.

A critical reader names the slant. The bare facts, that land was built on and flats went up, could be told neutrally, but the wording delivers a verdict. Naming the loaded words exposes the bias for what it is.

The Master Key: Read the adjectives to catch the bias; greedy, seized and soulless decide the reader's verdict before a single fact is weighed.

REAL Question 54

An argument can seem watertight until you find the unspoken belief holding it up.

Read each argument below, then state the assumption it rests on but never states.

(a) "We should cut the sports budget, because only lessons really matter in a school." (b) "She will make a fine leader, because her father was a great one."

Model Answer

(a) The assumption is that sport does not matter in a school. The argument works only if lessons are the sole thing that counts, and everything else, including sport, may be sacrificed. That belief is assumed, never proved.

(b) The assumption is that leadership is inherited from a parent. The argument leaps from the father's greatness to the daughter's, taking for granted that the gift passes down the family. The leap depends entirely on the unstated premise.

Each argument stands on a premise it never states. Remove the assumption and the argument simply collapses, for nothing else holds it up. The stated reason is only the visible tip of the claim.

The critical reader tests the assumption. Naming it lets her ask, is that actually true? A shaky premise sinks even a confident-sounding argument, and testing the premise is testing the whole.

The Master Key: Find the belief an argument never states; here that only lessons matter, and that leadership is inherited; test the premise, and you test the whole.

REAL Question 55

Set a one-sided passage beside a balanced one, and the difference in fairness leaps off the page.

Read the two passages below on the same proposal. Say which is biased and which is balanced, and how you can tell.

> Passage A: The wonderful new market will bring jobs, colour and life to the town, and only a fool would stand in the way of such progress.
>
> Passage B: The new market would bring jobs and trade, though some traders fear higher rents and the loss of the old square.

Model Answer

Passage A is biased. It presents only the good side and insults anyone who disagrees, calling them a fool. It seeks the reader's agreement rather than her judgement.

Passage B is balanced. It gives both the benefit, jobs and trade, and the concern, higher rents and the loss of the square, and leaves the two for the reader to weigh. It informs rather than pushes.

The tell is how each treats the other side. Bias hides or mocks the opposing view; balance states it fairly and lets it stand. The difference is not in the topic but in the fairness.

A critical reader trusts the balanced text further. Not because its conclusion is right, but because it allows her to decide for herself. The one-sided text is trying to make the decision for her, which is reason to be wary.

The Master Key: Balance shows both sides and lets you judge; bias shows one side and mocks the rest; the fairer text is the one that trusts the reader to choose.

HOT Question 56

The most powerful bias tells no lies at all; it simply chooses which truths to show.

Read the report below. Explain how it creates a biased impression using only true facts, and what it leaves out.

> The council spent thirty million shillings on the new hall. The mayor's cousin won the contract. The opening was attended by officials in expensive cars.

Model Answer

Every statement may be true, yet the impression is of corruption. Not one sentence need be false, but placed together they suggest self-dealing and waste. The slant is built from facts, not lies.

The bias lies in the choice of facts. The cost, the mayor's cousin and the expensive cars are selected precisely because together they hint at wrongdoing. Other facts, chosen differently, would give a wholly different impression.

What is omitted completes the slant. Nothing is said of whether the cousin's bid was the lowest, whether the hall was needed, or what it now provides. The absence of these facts leaves the suspicion unanswered.

A critical reader asks what is missing. Because selection and omission can bias a text without a single false word, the reader must supply the very questions the writer avoided. Reading for the gaps is reading critically.

The Master Key: A text can mislead with nothing but true facts, by choosing which to show and which to hide; read for what is left out as well as what is said.

HOT Question 57

To evaluate an argument is to separate what it proves from how it tries to sway you.

Read the argument below. Evaluate it: name its bias and its assumption, and say what a fair reader should conclude.

> Foreign films are ruining our youth. Every right-thinking person can see that our children now copy whatever they watch, and unless we ban these films, our whole culture will be lost forever.

Model Answer

The argument is heavily biased and light on evidence. Ruining, right-thinking person and lost forever are loaded and emotional, while almost nothing is actually proved. The heat of the words stands in for proof.

It rests on an unstated assumption. It assumes that children simply copy whatever they watch, a premise taken entirely for granted. If that assumption is false or partial, the argument falls with it.

It pressures rather than proves. Every right-thinking person can see shames the reader into agreeing, and forever exaggerates the danger beyond what any evidence could show. These are tools of persuasion, not of proof.

A fair reader withholds agreement. The worry may be worth discussing, but the argument as written is bias and assumption, not demonstration. The reader asks for evidence that the harm is real and that a ban would cure it.

The Master Key: Weigh the proof, not the pressure; loaded words, a shaming phrase and an untested assumption make heat, not light, and a fair reader asks for evidence.

HOT Question 58

Bias is everywhere in what we read; the defence is not to stop reading, but to read awake.

Explain how a critical reader defends herself against bias. Set out the questions she should ask of any text.

Model Answer

She asks which side the text is on. Naming the lean comes first, because every text leans somewhere, and seeing the direction is already half the defence. A slant seen has lost much of its power.

She watches the loaded words. The adjectives and nouns that carry a verdict reveal the slant, and noticing them breaks the spell they cast. Once named, greedy or soulless can no longer work in secret.

She asks what has been left out. The missing side, the absent evidence, the unasked question: omission is where bias most often hides. Reading for the gap is as important as reading the text.

She digs out the assumptions. The unstated premises on which the argument rests must be lifted into the light and tested. A false assumption undoes a whole case, however confident.

So she reads awake, not asleep. The aim is not to reject every text but to weigh it fairly, keeping her own judgement. A reader who asks these questions cannot be led without noticing.

The Master Key: Defend yourself with four questions: whose side, which words, what is missing, what is assumed; a reader who asks them cannot be led blindly.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Bias or balance? (1) a report giving both sides fairly; (2) a report that mocks one side; (3) an article that hides the opposing view; (4) an account that states each argument evenly.

B. Loaded or neutral? (1) crowd; (2) mob; (3) firm; (4) stubborn; (5) thrifty; (6) stingy.

C. Find the assumption: (1) “We must buy him the phone, because all his friends have one”; (2) “Close the library, because nobody reads any more.”

D. True facts, biased impression? Does choosing only these facts slant the reader: “He was late, he was seen near the money, and he looked nervous”?

E. Name the reader's defence question each describes: (1) which side is the text on; (2) what has been left out; (3) what does it take for granted; (4) which words carry a verdict.

Key. A: 1 balance, 2 bias, 3 bias, 4 balance. B: neutral, 1 crowd, 3 firm, 5 thrifty; loaded, 2 mob, 4 stubborn, 6 stingy. C: 1 that a boy should have whatever his friends have; 2 that a library is worth nothing unless many people read. D: yes, choosing only suspicious facts slants the reader toward thinking him guilty. E: 1 whose side or bias, 2 omission or what is missing, 3 assumption, 4 loaded words.

The Author's Purpose and Point of View

Behind every text stand two questions the critical reader must answer: why was it written, and where does its author stand? The first is the purpose, the effect the writer set out to have. The second is the point of view, the position the writer takes toward the subject. Critical reading asks you not only to grasp what a text implies but to comment on it from the author's point of view, and that is the work of this section: to name a text's purpose, to read its standpoint, and to respond to it with a reasoned reply.

BINDER Question 59

No one writes without a reason; the first question a critical reader asks is, why was this written?

Explain what is meant by the author's purpose, and name the main purposes a text may have.

Model Answer

The author's purpose is the reason a text was written, the effect it aims to have. Every text is an act with an aim, and the writer chose to write it in order to do something to the reader. Finding that aim is the start of understanding.

The commonest purposes are to inform, to persuade, to entertain and to instruct. A news report informs, an advertisement persuades, a story entertains, and a manual instructs; some texts warn, and some move the feelings. Most texts have one main purpose and perhaps a second beneath it.

Purpose governs every choice in a text. What to put in, what to leave out, which words and which tone all follow from the aim. Nothing in a well-made text is accidental; it is chosen to serve the purpose.

Naming the purpose unlocks the text. Once the reader knows why a text was written, its choices make sense, and its slant becomes visible. The critical reader reads for purpose first, and reads everything else in its light.

The Master Key: Every text is written for a reason: to inform, persuade, entertain or instruct; name the purpose, and the writer's choices fall into place.

BINDER Question 60

Two writers can share a subject and even a purpose, yet stand on opposite sides of it.

Explain what is meant by an author's point of view, and how it differs from purpose.

Model Answer

An author's point of view is the position or attitude he takes toward his subject. It is where he stands: what he thinks of the thing he writes about, whether he is for it or against it, warm to it or cold. It is the writer's own angle on the matter.

Purpose is the aim; point of view is the stance. Two writers may both set out to persuade about a new dam, which is one purpose, yet one writes for it and the other against it, which are opposite points of view. The aim can be shared while the standpoint clashes.

Point of view colours the whole text. The writer's stance shows in what he selects, in his tone, and in the loaded words he reaches for. Once taken, a point of view leaves its mark on every line.

Reading the point of view is central to critical reading. The comprehension paper constantly asks, what is the writer's attitude? To answer, the reader must name where the author stands and point to the words that place him there.

The Master Key: Purpose is what a writer wants to do; point of view is where he stands while doing it; two writers can share the first and clash on the second.

REAL Question 61

Read a text's manner, and its purpose usually confesses itself.

For each short text below, name its main purpose and the features that reveal it.

(a) “Mix two spoons of the powder in clean water, stir well, and drink twice a day.” (b) “Come to Kariakoo this Saturday! Unbeatable prices! You cannot afford to miss it!” (c) “The river rose two metres overnight, flooding three villages, officials reported.”

Model Answer

Each text betrays its aim through its manner: the way it speaks reveals what it wants.

Text	Main purpose	Features that reveal it
(a)	to instruct	ordered steps and commands: mix, stir, drink
(b)	to persuade	commands, exclamations, unbeatable, cannot afford to miss
(c)	to inform	facts and figures, neutral tone, attributed to officials

The Master Key: A text's manner betrays its purpose: steps instruct, exclamations persuade, plain facts inform; read the how to find the why.

REAL Question 62

Beneath the facts of a passage lies the writer's own standpoint, waiting to be read.

Read the passage below. State the writer's point of view on the new shopping mall, and how you know.

> The gleaming new mall has swallowed the old market. Where traders once called out and neighbours stopped to talk, there is now piped music, guards at every door, and prices no ordinary family can meet.

Model Answer

The writer's point of view is against the mall. He plainly regrets its arrival and takes the side of the old market it replaced. His standpoint is that of someone who has lost something he valued.

The loaded words reveal the stance. Swallowed, piped music, guards at every door and no ordinary family can meet all cast the mall as cold, controlling and exclusive. The word-choice delivers the disapproval.

The nostalgia for the market sharpens it. Traders once called out and neighbours stopped to talk paints the old way as warm and human, throwing the mall's chill into relief. The contrast is chosen to move the reader to the writer's side.

The point of view is shown, not stated. The writer never says I dislike the mall; his stance is read from the words he chooses and the contrast he draws. The critical reader names the standpoint and points to the evidence for it.

The Master Key: Read the writer's word-choice to find his stance; swallowed, guards and no ordinary family place him firmly on the side of the lost market.

REAL Question 63

Give two writers the same event and opposite purposes, and they will choose opposite facts to tell.

The same football match is written up twice below, for two different purposes. Explain how each writer's purpose shapes what he selects and how he says it.

> Writer A, to celebrate the winners: Simba stormed to a famous victory, roared on by a joyful crowd that filled every stand.
>
> Writer B, to console the losers: Yanga fell to a narrow defeat, undone by a single mistake, as their loyal fans looked on in silence.

Model Answer

Writer A's purpose is to celebrate, so he selects the triumph. Stormed, famous victory and joyful crowd are all chosen to glorify the win and lift the reader. He shows the day at its most golden.

Writer B's purpose is to console, so he selects the loss gently. Fell, narrow defeat, a single mistake and looked on in silence are chosen to soften the blow and honour the effort. He shows the same day at its saddest.

Same match, opposite tellings. The score was one and the same, yet each writer picks the facts and the words that serve his aim, and the two reports scarcely seem to describe one event. Purpose has reshaped the truth into two pictures.

Purpose decides selection and tone. Knowing this, the critical reader asks of any account what the writer has chosen to stress and what to pass over, and reads his purpose from the pattern. The selection is the clue.

The Master Key: One match, two purposes, two stories; each writer selects the facts and the tone that serve his aim, so read the selection to find the purpose.

HOT Question 64

The highest reading does not stop at what an author implies, but comments on it from where he stands.

Read the passage below. State what the author implies, and comment on it as an expression of his point of view.

> They have built a fine new road to the airport, smooth as glass and lit all night. The path to our village, meanwhile, is the same red mud it was when my grandfather walked it.

Model Answer

The author implies that the powerful are served while the poor are forgotten. He never states it, yet the whole passage drives at it: attention and money flow to the airport, and none to the village. The charge is carried in the contrast.

The contrast is where the implication lives. A fine new road, smooth as glass and lit all night is set against the same red mud my grandfather walked, so that comfort for some stands beside neglect of others. The two images together make the point.

The implication expresses the author's point of view. His standpoint is that of the neglected villager, and his implied complaint is a quiet protest at an unfairness he lives with. The loaded contrast is the shape of his stance.

To comment is to name the standpoint and weigh the implication. The reader observes that the author speaks for the forgotten, and that his charge of neglect is made powerfully, and fairly, through the everyday image of mud against glass. Naming the stance and judging its force is how one comments from the author's point of view.

The Master Key: Comment on an implication by naming the standpoint behind it; here the author speaks for the forgotten village, and mud against glass is his quiet protest.

HOT Question 65

Some texts wear one purpose on the surface and pursue quite another underneath.

Read the text below. Explain its stated purpose and the hidden purpose beneath it.

> This friendly notice is simply to remind residents how much the new management has improved the estate: cleaner paths, brighter lights, and, from next month, a small rise in the service charge.

Model Answer

The stated purpose is to inform residents of improvements. The notice presents itself as friendly and helpful, a mere reminder of good things done: cleaner paths and brighter lights. On its surface it asks nothing.

The hidden purpose is to soften a rise in charges. The real news, a small rise in the service charge, is the thing the notice exists to deliver, and everything before it prepares the ground. The improvements are the sweetener.

The structure gives the game away. The good news is placed first to put the reader in a grateful mood before the cost arrives, and friendly and simply to remind are chosen to disarm suspicion. Order and tone are doing the persuading.

A critical reader reads for the buried aim. When a text flatters before it asks, the flattery is usually the setup, and the true purpose waits at the end. Naming the hidden aim frees the reader from being softened into agreement.

The Master Key: When a notice praises before it charges, the praise is the setup; read past the friendly surface to the purpose buried at the end.

HOT Question 66

Critical reading ends not in blind agreement or flat refusal, but in a reasoned reply.

Read the opinion below. Explain the author's point of view, then give a reasoned response to it.

> The writer argues: "Young people today read nothing but their phones. The book is dead, and with it, deep thinking. We should all mourn."

Model Answer

The author's point of view is that phones have killed reading and deep thought. He takes a mournful, pessimistic stance toward the young and toward new technology, casting both as the enemies of the book. His standpoint is one of loss.

His case rests on a sweeping claim and an assumption. Read nothing but their phones is an exaggeration, and beneath it lies the assumption that reading on a screen is not real reading at all. Neither is obvious, and neither is proved.

A reasoned response weighs, rather than merely agreeing or rejecting. One may grant that reading habits have changed, while questioning the claim that the book, and thought itself, are dead. Young people in fact read a great deal on their screens, and deep thinking has more than one home.

The reader replies with balance and evidence. A fair response names what is true in the view, that attention has shifted, and what is overstated, that reading and thinking have ended, and reaches a measured judgement rather than an echo. This weighing is the critical reader's final act.

The Master Key: Answer a point of view with a reasoned reply, not an echo; grant what is fair, question what is overstated, and judge the claim on the evidence.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the main purpose: (1) a recipe; (2) a washing-powder advertisement; (3) a news report; (4) a comic tale; (5) a safety warning.

B. Purpose or point of view? (1) the aim to persuade; (2) being in favour of the dam; (3) the aim to inform; (4) standing against the mall.

C. For or against? Read the stance in each phrase: (1) the so-called improvements; (2) a welcome and long-awaited change; (3) yet another broken promise; (4) a bold and generous plan.

D. In "a friendly reminder… and a rise in fees," which is the hidden purpose, the reminder or the fee rise?

E. Which is a reasoned response, not an echo? (1) repeating the author's view back; (2) weighing what is true and what is overstated; (3) agreeing because it sounds confident.

Key. A: 1 instruct, 2 persuade, 3 inform, 4 entertain, 5 warn. B: 1 purpose, 2 point of view, 3 purpose, 4 point of view. C: 1 against, 2 for, 3 against, 4 for. D: the fee rise. E: 2.

Weighing the Argument: Evidence, Logic and Response

This section gathers the whole chapter into its hardest and most rewarding task: weighing an argument and replying to it. Many of the texts a reader meets are arguments, cases made to win agreement, and the critical reader must take them apart, test whether the reasons truly support the claim, and then answer with a reasoned response of her own. The reading skill asks students to read a text and comment on its meaning; here that comment becomes a judgement, reached by evidence and held with reasons. This is critical reading at its full height, and the point toward which this book has been climbing.

BINDER Question 67

An argument is not a quarrel; it is a claim, offered with reasons, asking to be believed.

Explain what is meant by an argument in a text, and name its main parts.

Model Answer

An argument is a claim supported by reasons, offered to persuade. It is not a shouting match but a case made: a writer wants the reader to accept something, and gives grounds for it. To argue, in this sense, is to reason.

Its first part is the claim. The claim is the main point the writer wants the reader to accept, the conclusion the whole text drives toward. Everything else in the argument exists to support it.

Its second part is the evidence. The evidence is the facts, examples or reasons offered to hold the claim up. Without evidence a claim is only an assertion, a thing said but not shown.

Its third part is the reasoning. The reasoning is the link that joins the evidence to the claim, the thread that makes the reasons actually lead to the conclusion. An argument can have true evidence and still fail if this link is broken.

The Master Key: An argument is a claim, its evidence, and the reasoning that joins them; find all three, and you can weigh whether the case truly holds.

REAL Question 68

Before you judge an argument, take it apart: what is being claimed, and on what?

Read the argument below. Identify its claim and the evidence offered for it.

> Our school should start lessons an hour later. Studies show that teenagers learn poorly early in the morning, and pupils at schools that begin later score higher in their tests.

Model Answer

The claim is that the school should start lessons an hour later. This is the main point, the conclusion the writer wants accepted. Everything else in the passage is there to support it.

The evidence is the two supporting statements. That teenagers learn poorly early in the morning, and that pupils who begin later score higher, are the reasons offered to hold the claim up. They are meant to make the later start seem wise.

Claim and evidence are different things. The claim is what the reader is asked to believe; the evidence is why she should believe it. Keeping the two apart is the beginning of judgement.

Separating them is the first step in weighing an argument. Once the claim and its evidence stand apart, the reader can ask the key question: does the evidence really support the claim? That question cannot be asked until the parts are named.

The Master Key: Take an argument apart into its claim and its evidence; the claim is what you are asked to believe, the evidence is why you should.

REAL Question 69

Saying a thing loudly is not the same as showing it to be true.

The two arguments below reach the same claim. Say which offers evidence and which only asserts, and explain why the difference matters.

> Argument A: This bridge is unsafe; it has failed two inspections, and cracks run the length of its main beam.
>
> Argument B: This bridge is unsafe; anyone can see it, and only a fool would cross it.

Model Answer

Argument A offers evidence. Failed inspections and visible cracks in the main beam are checkable facts that genuinely support the claim of danger. The reader is given reasons she could confirm.

Argument B offers only assertion. Anyone can see it and only a fool would cross it repeat the claim and pressure the reader, but they prove nothing. Confidence is doing the work that evidence should do.

The claim is the same; the support is not. Both say the bridge is unsafe, yet only A gives a reason to believe it. Two arguments can end in the same words and be worlds apart in strength.

It matters because a claim is only as good as its evidence. Argument A can be trusted and acted upon; Argument B asks for belief without earning it. The critical reader accepts the argument that shows, not the one that merely shouts.

The Master Key: A claim is only as strong as its evidence; failed inspections prove danger, but only a fool proves nothing; trust the argument that shows, not the one that shouts.

REAL Question 70

Even true evidence can be joined to a claim by a broken link, and the argument falls at the join.

Read the argument below. Its evidence is true, yet the argument is weak. Explain where the reasoning breaks.

> Every successful trader in the market wakes before dawn. So if you want to succeed in trade, all you need to do is wake before dawn.

Model Answer

The evidence may be true, but the conclusion does not follow from it. That successful traders wake early may well be a fact, yet the argument treats it as the cause of their success without showing that it is. A shared habit is not proved to be the reason.

The reasoning confuses one habit with the whole cause. Successful traders surely also work hard, buy wisely and serve their customers well; waking early is one part of a larger picture, not the secret of it. The argument mistakes a part for the whole.

The word all is where it breaks. All you need to do claims that a single habit is enough to bring success, which the evidence never supports. The leap from they all do it to it is all you need is the faulty link.

The critical reader tests the link, not only the facts. An argument can rest on perfectly true evidence and still fail if the reasoning that joins the evidence to the claim is broken. Here the facts are sound but the logic is not, and it is the logic that sinks the case.

The Master Key: True evidence can still be badly joined to a claim; waking early is a habit of success, not its whole cause, so test the link, not only the facts.

HOT Question 71

To weigh an argument is to test each part: the claim, the evidence, the reasoning, and what it leaves out.

Read the argument below and evaluate it fully. Is it sound? Give your reasons.

> We should cut down the old forest to build the factory. It will bring five hundred jobs, and jobs are what this district needs most. Anyone who opposes it does not care about the poor.

Model Answer

The claim is that the forest should be cleared for the factory. Naming the conclusion first gives the reader something to test the rest against. The whole passage exists to win agreement to this.

Part of the evidence is real. Five hundred jobs is a concrete, checkable benefit, and the district's need for work is a fair point. The argument is not empty; it has a genuine strength.

But the argument has serious weaknesses. It ignores the cost of losing the forest, its water, its wood and its wildlife; it assumes the factory is the only way to bring jobs; and anyone who opposes it does not care about the poor is an unfair attack, not a reason. One real benefit is made to hide a great deal.

So the argument is not sound as it stands. It makes a true point about jobs but conceals the other side, rests on an untested assumption, and bullies its opponents instead of answering them. A fair reader accepts the concern for work yet insists that the loss of the forest be weighed before any decision is made.

The Master Key: Weigh every part: a real benefit, a hidden cost, an assumption and an insult can sit in one argument; sound reasoning counts both sides, not one.

HOT Question 72

The critical reader's reply is neither a cheer nor a jeer, but a weighed and reasoned response.

Read the opinion below, then write a short reasoned response to it, agreeing and disagreeing as the evidence warrants.

> The writer says: “Examinations should be abolished. They test only memory, they crush creativity, and they tell us nothing about a young person's real worth.”

Model Answer

A reasoned response: There is real truth in the writer's complaint. Examinations that reward only memory do neglect creativity, and no single test can measure a young person's whole worth. To that extent the criticism is fair and worth heeding. Yet to abolish examinations altogether goes too far. For all their faults, examinations set every candidate the same task on the same day, which is fairer than judgement by favour or by wealth, and they can be reformed to test thinking as well as memory. The better answer is not to abolish examinations but to improve them.

A reasoned response grants what is fair and resists what is overstated. It agrees that examinations over-reward memory, because that is true, and disagrees that they should be abolished, because that goes beyond the evidence. Each move is made for a stated reason.

It answers the argument on the evidence, not on the feeling. The response meets each claim with a reason and offers a measured alternative, improving rather than abolishing. This weighing, not an echo and not a flat refusal, is what it means to comment critically on a text.

The Master Key: A reasoned response grants the fair point and resists the overstated one, giving a reason for each; reply to an argument, do not merely cheer or jeer.

HOT Question 73

When two writers take opposite sides, the critical reader does not pick a team, but weighs them both.

Read the two opposing views below. Weigh them, and say which is the stronger argument and why.

View A: The town should ban plastic bags; they choke the drains and litter every street, and other towns that banned them are visibly cleaner.

View B: The town should not ban plastic bags; the ban would hurt small traders, and in any case people will simply break the rule.

Model Answer

View A offers evidence and an example. Choke the drains and litter every street give concrete harms, and other towns are visibly cleaner offers a working comparison. The claim is supported by things the reader could check.

View B raises a fair concern but proves less. Harm to small traders is a genuine worry and deserves weight, but people will simply break the rule is a prediction offered without evidence. One half is fair, the other is only a guess.

The stronger argument is View A. It supports its claim with checkable harm and a real example, while View B leans more on fear of change than on proof. On the evidence, A carries more weight.

Yet the weighing keeps B's warning in view. A fair reader judges A the stronger without dismissing B's point about traders, which a wise policy would answer. To weigh two views is to grant each its due before deciding, not to crush the loser.

The Master Key: Weigh opposing views by their evidence, not their volume; the side that shows harm and an example outweighs the side that only predicts, though the loser's fair point still stands.

HOT Question 74

At the end of critical reading stands a verdict, reached slowly and held with reasons.

Explain how a critical reader reaches a final verdict on a text, drawing together the skills of this chapter.

Model Answer

She has read for the implied, not only the stated. Before judging, she has inferred what the text suggests beyond its plain words, using context, co-text and punctuation as her clues. She judges the whole meaning, not merely the surface.

She has sorted fact from opinion, and seen the bias. She has separated what is proved from what is merely claimed, and caught the slant and the unstated assumption. She knows what the text has shown and what it has only asserted.

She has named the purpose and weighed the argument. She has asked why the text was written and where its author stands, and tested whether its reasons truly support its claim. She has taken the case apart and examined the join.

So her verdict rests on reasons, not on feeling. She reaches a judgement she can defend, and can point to the evidence for it. She may accept the text, reject it, or accept it in part, but always on grounds she could give to another.

This is the whole of critical reading. From the first clue to the final verdict, the critical reader stays awake, weighs, and decides for herself. It is the skill this book has built toward, and the freedom it gives, to be led by no text and fooled by none, lasts far beyond any examination.

The Master Key: A critical reader's verdict is slow, grounded and her own; having read the implied, sorted fact from opinion, and weighed the argument, she decides on reasons, not on feeling.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the part of an argument each describes: (1) the point to be accepted; (2) the facts that support it; (3) the link that joins them.

B. Evidence or assertion? (1) it failed two inspections; (2) only a fool would doubt it; (3) sales rose by half; (4) everybody agrees.

C. Does the conclusion follow? (1) "All the winners trained hard, so training hard guarantees winning"; (2) "The bridge cracked and failed inspection, so it is unsafe."

D. Sound or weak? (1) an argument that counts both the costs and the benefits; (2) an argument that hides one side and insults its opponents.

E. Which is a critical reader's verdict? (1) agreeing because it is loud; (2) a judgement held with reasons; (3) refusing to decide at all.

Key. A: 1 the claim, 2 the evidence, 3 the reasoning. B: 1 evidence, 2 assertion, 3 evidence, 4 assertion. C: 1 no, training may help but cannot guarantee, and other causes exist; 2 yes, the evidence supports the claim. D: 1 sound, it is balanced; 2 weak, it is one-sided. E: 2.

The First-Language Reading Clinic

Every chapter of this book has ended with a clinic, and this last one repairs the reading habits a Kiswahili-speaking student carries most often into English. These are not faults of intelligence but of interference: the mother tongue quietly shaping how a text is read. Because reading in one language builds expectations that do not always fit another, a reader who is not watching slips in predictable ways, reaching for the literal, trusting the isolated word, skipping the punctuation, and believing what is merely claimed. This clinic names each habit, shows the corrected reading, and gives the rule, and in doing so it closes both this chapter and the teaching heart of this book.

BINDER Question 75

A reader's first language shapes not only how she writes English, but how she reads it.

Explain what is meant by first-language interference in reading, and why it costs marks.

Model Answer

First-language interference in reading is the carrying of mother-tongue reading habits into English. A reader brings to an English text the expectations built up in Kiswahili, and those expectations do not always fit. The habits are natural, but they can lead the reading astray.

It shows most in the reach for the literal. The strongest pull is to read only the surface, dictionary sense of the words and to stop there, missing everything the text implies. The habit of word-for-word understanding keeps the reader on top of the meaning rather than inside it.

It is quiet, and so it is costly. Unlike a spelling or grammar error, a misreading leaves no mark on the page; the reader simply fails to reach the meaning, and loses the marks, without ever seeing why. The fault is invisible until it is named.

The cure is to notice the habit and read critically. Once each slip is named, it can be watched for and corrected, exactly as in every clinic in this book. Awareness is the whole of the remedy.

The Master Key: Interference in reading carries mother-tongue habits into English; it hides in the literal, costs marks quietly, and yields only to a reader who reads awake.

BINDER Question 76

The commonest fault of all is to read only the words, and to walk straight past everything they imply.

Explain the fault of literal reading, and show how to correct it.

Model Answer

Literal reading takes only the surface, stated meaning. It reads what the words say and stops, without asking what they suggest. The reader reaches the plain sense and mistakes it for the whole.

It happens when a reader expects meaning to sit on the surface. A reader trained to translate word for word looks for meaning in the words themselves, not in the space between them. The habit that serves a dictionary fails a real text.

It misses inference, irony and implication. Oh, wonderful, read literally, becomes praise, and the implied dismay is lost; a hint dropped between the lines is never picked up. The richest part of the meaning slips by untouched.

The cure is to ask what is implied. After reading what a text says, the critical reader adds a second question: what does it mean? That single extra question, made a habit, repairs the literal reading and brings the implied meaning into view.

The Master Key: Literal reading stops at the surface; after reading what a text says, always ask what it means, and the implied meaning comes into view.

BINDER Question 77

A reader who meets a hard word and reaches straight for the dictionary has forgotten to read its neighbours.

Explain the fault of reading a word in isolation, and how to correct it.

Model Answer

The fault is judging a word alone, apart from its co-text. The reader takes the dictionary's first meaning without checking the words around it. The word is treated as if it carried its meaning by itself.

It happens when a reader trusts the word over the sentence. The mother-tongue habit of translating each word makes the single word feel like the unit of meaning, so the sentence is read as a string of separate pieces rather than one whole.

It leads to the wrong sense. The officer stayed cool, read with the dictionary's first meaning, becomes cold instead of calm; the common sense of a word is often not the passage's sense. The isolated word misleads.

The cure is to read the co-text first. As this chapter taught, let the neighbouring words choose the meaning, because the word serves the sentence and not the other way round. Read around the word, and its true sense appears.

The Master Key: A word is not read alone; when the dictionary sense jars, read the co-text, and let the neighbours, not the headword, decide the meaning.

REAL Question 78

A reader who skims past the little marks can miss the whole meaning they were carrying.

A reader took the sentence below at face value and missed its point. Explain what the punctuation was signalling.

> The council's “generous” offer was to repair one broken pipe in the whole estate.

Model Answer

The reader ignored the quotation marks around generous. Read without them, a generous offer sounds like genuine praise, and the reader took it so. The marks were the very thing that carried the meaning, and they were skipped.

The scare quotes reverse the word. As this chapter showed, quotation marks around a single word signal that the writer does not accept it, so generous is meant as its opposite. The marks turn praise into scorn.

The co-text confirms the irony. One broken pipe in the whole estate is plainly not generous, so the marks and the fact agree. Word, mark and fact all point the same way once the reader looks.

The cure is to read the marks, not only the words. A reader who skips punctuation loses the writer's tone, and here the quotation marks held the entire meaning. Reading them would have reversed the misreading at once.

The Master Key: Skim past the marks and you lose the meaning; the quotation marks around generous turn praise into scorn, so read the punctuation, not only the words.

REAL Question 79

A reader can carry into a text an assumption from her own world that the text never intended.

Read the passage below. Explain the assumption a reader might wrongly bring to it, and the reading the text actually supports.

> In the story, the young woman refused the wealthy suitor her family had chosen, and left the village to train as a doctor in the city.

Model Answer

A reader might assume the young woman was wrong to refuse. Bringing an assumption that refusing a family's choice is always disobedience, such a reader would judge her harshly before the text has said anything of the kind. The judgement comes from the reader, not the page.

But the text does not support that judgement. Nothing in the passage condemns her; left to train as a doctor is presented as a purpose she pursued, not a disgrace she fell into. The words carry ambition, not blame.

The reading must come from the text, not the reader's assumption. A critical reader separates what the passage actually says from what her own world leads her to expect. Here the text offers a young woman with a purpose, and the reader should not paint over it with a judgement it does not contain.

The cure is to read what is on the page. An assumption carried in from outside can quietly overwrite a text's meaning, so the reader must ask whether her reaction comes from the passage or from herself. When the two differ, the page decides.

The Master Key: Do not read your own world into the text; ask whether a judgement comes from the page or from your assumption, and follow the page.

REAL Question 80

A reader who believes a text simply because it is printed has quietly handed away her judgement.

A reader accepted the statement below as a fact. Explain the mistake, and the question she should have asked.

> The advertisement declared: “Nine out of ten teachers choose our books.”

Model Answer

The reader treated an unproved claim as a fact. Nine out of ten teachers sounds like a measured, checkable figure, so she believed it without pause. The shape of a statistic was mistaken for the substance of one.

But the claim offers no evidence. There is no source, no study and no way to check who was asked or whether anyone was asked at all. A number can be invented as easily as it can be measured.

She should have asked, how do you know? A real fact can show where it comes from, while this one cannot, which marks it as a claim dressed as a fact. The missing source is the giveaway.

The cure is to question before believing. A reader who accepts print as proof is easily led, especially by those trying to sell or persuade. Critical reading demands the evidence first and grants belief only after.

The Master Key: Print is not proof; a figure without a source is a claim, not a fact, so ask how do you know before you believe.

HOT Question 81

A reader who translates every line into her first language before she understands it reads twice and grasps half.

Explain how translating instead of reading directly can weaken a reader's grasp of a text, and how to move beyond it.

Model Answer

Translating each line into the first language slows and flattens the reading. The reader turns the English into Kiswahili in her head, then reads the Kiswahili, so every sentence is read twice, and meaning leaks away in the crossing. The detour tires the reader and dulls the text.

The subtle meanings do not survive the crossing. Irony, connotation and implication rarely have an exact match in another language, and translated word for word they are smoothed away. The very things critical reading hunts are the first to be lost.

It keeps the reader on the surface. Busy converting words, the reader has no attention left to infer, to weigh or to question. Translation crowds out the very effort that critical reading requires.

The cure is to read English as English. With practice, the reader lets the English words mean directly, without the detour through another tongue, and this frees the attention that inference and judgement need. Reading English as English is what makes critical reading possible at speed.

The Master Key: Translating in the head reads twice and grasps half; read English as English, and you free the attention that inference and judgement require.

HOT Question 82

A single chapter cannot make a critical reader; a habit, practised daily, can.

Explain how a student can build the habit of critical reading for good, and draw this chapter, and this book, to a close.

Model Answer

Read a little every day, and read questioning. A newspaper, a notice, an advertisement met each day with the chapter's questions, rather than with passive belief, turns critical reading from an effort into a habit. What is practised daily becomes natural.

Ask the four questions of every text. Who wrote it and why, what does it imply, what is fact and what is opinion, and should I accept it: asked often enough, these become the reader's second nature. The questions are the whole method in the pocket.

Carry the skill beyond the examination. The same reading that wins marks guards a citizen against rumour, advertising and manipulation for the rest of her life. The habit outlasts every paper it was first built for.

So Book 1 ends where reading truly begins. From the sounds of the first chapter to the critical reading of this one, the book has built a reader who hears, understands, and now judges. That reader is ready for whatever text the world, or the examination, may set before her.

This is the gift of critical reading, and of this book. To be led by no text and fooled by none, and to keep one's own mind in a world crowded with words, is a freedom worth the work. The student who has laboured through these six chapters holds it, and it is hers to keep.

The Master Key: Critical reading is a daily habit, not a single lesson; ask the four questions of every text, and you keep, for life, a mind that no writer can lead by the nose.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the reading fault: (1) reading only the surface meaning; (2) taking a word without its co-text; (3) skipping the punctuation; (4) believing a claim without evidence.

B. Literal or critical reading? (1) "Oh, lovely, more homework" taken as genuine delight; (2) the same taken as weary sarcasm.

C. Which question repairs each fault? Match the fault to its cure: (i) reading a word in isolation; (ii) accepting an unproved claim; (iii) literal reading. Questions: how do you know; what do the neighbours say; what does it imply.

D. Assumption from the reader, or meaning from the text? (1) "She refused, so she is a bad daughter"; (2) "She refused and left to study, so she is ambitious."

E. Which frees attention for critical reading? (1) translating each line into your first language; (2) reading English directly as English.

Key. A: 1 literal reading, 2 reading a word in isolation, 3 missing the punctuation cue, 4 accepting a claim as a fact. B: 1 literal, 2 critical. C: i what do the neighbours say; ii how do you know; iii what does it imply. D: 1 assumption from the reader, 2 meaning from the text. E: 2.

PART TWO

EXAMINATION QUESTIONS

Answer each question on paper as if you were sitting the examination. Attempt the whole question before you uncover the model solution in Part Three, then mark your own answer honestly against it.

Question 1

Write each of the following words in phonemic transcription, using the symbols of the International Phonetic Alphabet.

(a) teacher (b) question (c) school (d) measure (e) thought (f) village (g) knowledge (h) future (i) honour (j) station

Question 2

The following are the phonemic transcriptions of ten English words. Write each word in its ordinary spelling.

(a) /skuːl/ (b) /ˈtiːtʃə/ (c) /ˈwɔːtə/ (d) /ˈpiːpl/ (e) /ˈkʌntri/ (f) /ˈaɪlənd/ (g) /naɪf/ (h) /ˈɒnɪst/ (i) /θæŋk/ (j) /ˈdɒktə/

Question 3

For each of the following five consonant sounds, state its manner of articulation and say whether it is voiced or voiceless.

(a) /θ/ (b) /b/ (c) /ʃ/ (d) /m/ (e) /z/

Question 4

Write the phonemic symbol of the vowel sound in each of the following ten words.

(a) ship (b) sheep (c) cat (d) cart (e) book (f) boot (g) bird (h) port (i) cup (j) pen

Question 5

For each of the following five pairs of words, (i) state the single sound that makes them different, and (ii) use each word of the pair in a short sentence of your own.

(a) ship / sheep (b) pull / pool (c) bat / bad (d) thin / tin (e) right / light

Question 6

Complete each sentence by writing the correct word from the homophone pair given in brackets.

(a) The farmers of Iringa hope for good _____ this season. (weather / whether)

(b) We could not _____ the bell over the noise at the bus stand. (hear / here)

(c) She bought a sack of _____ at Kariakoo market. (flour / flower)

(d) Please put your bag over _____. (there / their)

(e) The result was _____ good to be true. (too / to)

(f) The tailor will _____ the school uniform tomorrow. (sew / so)

(g) _____ ready for the national examination. (They're / Their)

(h) He hurt his _____ while playing football. (heel / heal)

(i) I cannot decide _____ to travel by bus or by train. (whether / weather)

(j) The nurse helped the wound to _____ quickly. (heal / heel)

Question 7

In each of the following ten words, one letter is written but not pronounced. Write out each word and underline the silent letter.

(a) knee (b) comb (c) half (d) island (e) castle (f) honest (g) wrong (h) doubt (i) listen (j) foreign

Question 8

Divide each of the following ten words into syllables and, in brackets, state the number of syllables it has.

(a) teacher (b) banana (c) education (d) agriculture (e) opportunity (f) environment (g) photosynthesis (h) Kilimanjaro (i) democracy (j) television

Question 9

Mark the syllable that carries the primary (main) stress in each of the following ten words by writing the word with its stressed syllable in capital letters, for example teacher becomes TEA-cher.

(a) banana (b) photograph (c) photographer (d) umbrella (e) engineer (f) comfortable (g) opportunity (h) develop (i) hotel (j) understand

Question 10

Words with certain endings follow a fixed stress rule.

(a) State where the main stress falls in words ending in -tion, -ic and -ity.

(b) Using that rule, mark the main stress (in capitals) in each of the following seven words: education, scientific, ability, information, economic, generosity, celebration.

Question 11

Each of the following five words can be used as either a noun or a verb, and its meaning changes with the stress. For each word, show the stress pattern of the noun and of the verb (in capitals) and briefly state the meaning of each.

(a) record (b) present (c) object (d) permit (e) increase

Question 12

Read the sentences below. For each underlined word, state whether it is used as a noun or a verb, and mark the syllable that carries the main stress.

(a) The head teacher will present the prizes at Dodoma Secondary School.

(b) Every student must obtain a travel permit before the journey.

(c) The workers decided to protest against the new rule.

(d) There has been a sharp increase in the price of maize.

(e) The company will export coffee to Europe this year.

Question 13

Each of the following five items can be said as a single stressed compound or as two separately stressed words, and the meaning changes. For each, mark the stress and explain the difference in meaning between the two.

(a) greenhouse / green house (b) blackboard / black board (c) darkroom / dark room (d) the White House / a white house (e) bluebird / blue bird

Question 14

In natural connected speech, sounds are joined, weakened or dropped.

(a) Explain, with one example each, what is meant by (i) a weak form, (ii) elision and (iii) assimilation.

(b) Write the weak form (in phonemic symbols) of each underlined word as it is normally said in the sentence “I would like a cup of tea.”, namely a, of. Then do the same for are, you, to in “What are you going to do?”.

Question 15

Intonation is the rising and falling of the voice. For each of the following five utterances, state whether the voice should mainly fall or rise at the end, and give the reason.

(a) What is your name? (b) Do you like tea? (c) Sit down, please. (d) It is raining, isn't it? (you are not sure) (e) He is a doctor.

Question 16

English gives more force to some words in a sentence than to others.

(a) Explain the difference between content words and function words, giving two examples of each.

(b) In the sentence "The farmer is planting maize.", write down the three words that would normally carry the sentence stress.

(c) State why those words, and not the others, are stressed.

Question 17

You are to read the following announcement aloud on Dodoma community radio: "Good evening. Heavy rains have caused floods in the Rufiji valley, and hundreds of families have moved to safer ground."

(a) Mark two places where you would pause.

(b) Write down three words you would stress for meaning.

(c) Name three prosodic features a good reader would control, and explain why each matters when reading this announcement.

Question 18

Many Tanzanian students mispronounce the following English words because of first-language habits. For each of the five words, write the phonemic symbol of the sound of the underlined part, and explain the likely error.

(a) <u>th</u>ink (b) <u>th</u>is (c) <u>sch</u>ool (d) b<u>ir</u>d (e) mea<u>s</u>ure

Question 19

(a) Explain what is meant by a root, a prefix and a suffix.

(b) The word disagreement is built from a prefix, a root and a suffix. Separate the three parts and state what each one adds to the meaning.

(c) Write the root of each of the following words: replacement, unfriendly, international, careless.

Question 20

For each of the following words, write the noun, the verb and the adjective of the same word family.

(a) strong (b) decide (c) beauty (d) success (e) able

Question 21

Some words belong to more than one word class.

(a) In the sentence "They <u>record</u> the <u>record</u> of every meeting", give the word class of the first and the second use of record.

(b) Use each of the following words in two sentences, first as a noun and then as a verb: water, plant, hand, farm.

Question 22

(a) State the meaning of each prefix and give one word that uses it: re-, pre-, over-, under-, mis-.

(b) Make the opposite of each word by adding the correct negative prefix: happy, correct, obey, possible, regular.

Question 23

The negative prefix in- changes its spelling before certain letters.

(a) Add the correct form (in-, im-, il-, ir-) to each word: possible, legal, regular, patient, responsible, mature.

(b) State the rule that decides which form is used.

Question 24

(a) Using your knowledge of prefixes, explain the meaning of each word: transcontinental, misinformation, subterranean, counterproductive, interdependent, overestimate.

(b) Each of the following words uses the wrong negative prefix. Write the correct word: unlegal, unpossible, inresponsible, unhonest.

Question 25

(a) Add a suffix to each word to form a noun: educate, govern, happy, active, dark, free.

(b) Form a noun from each of these words using the suffixes -tion, -ment, -ness or -ity: inform, agree, kind, able.

Question 26

(a) Form an adjective from each noun by adding a suffix: hope, danger, nature, storm, fame.

(b) Form an adverb from each adjective, taking care with spelling: quick, happy, careful, true, gentle.

Question 27

Rewrite each sentence, using the correct form of the word given in brackets.

(a) The (construct) of the new road pleased the villagers of Kigoma.

(b) He was praised for his (determine) to finish school.

(c) The medicine gave the patient quick (relieve).

(d) The pupils worked (careful) to avoid mistakes.

(e) A good leader must be (courage).

Question 28

Rewrite each sentence with the correct form of the word in brackets, taking special care with spelling.

(a) The teacher was (hope) that the whole class would pass.

(b) Her (happy) was clear when she won the prize at Mbeya.

(c) The runner showed great (strong) in the final lap.

(d) The council is (create) new jobs for young people.

(e) The (decide) of the judges was final.

Question 29

The word act can work in several word classes.

(a) Write the noun, the verb, the adjective and the adverb formed from act.

(b) Use each of the four forms in a short sentence of your own.

Question 30

Each sentence below uses the wrong form of the underlined word. Rewrite each sentence with the correct form.

(a) The govern announced a new policy on schools.

(b) She answered every question intelligent.

(c) His serious about his studies impressed the teacher.

(d) The new medicine was very benefit to the patients.

(e) The decide of the committee was to close the road.

Question 31

(a) Name and briefly explain any four processes by which English forms new words.

(b) State the process used to form each of the following words: brunch, NECTA, advert, smartphone, to google, safari.

Question 32

(a) Join each pair of words to form a compound, and write it correctly: rain + fall, class + room, note + book, news + paper, sun + flower, foot + ball.

(b) Compounds may be written as one word, with a hyphen, or as two words. State which type each of these is: bedroom, mother-in-law, bus stop, ice cream.

Question 33

(a) State whether each word is a clipping or a blend, and give the word or words it comes from: fridge, motel, maths, breathalyser.

(b) State whether each of these Tanzanian institutions is an acronym (said as a word) or an initialism (said as separate letters): NECTA, TRA, TANESCO, TCU.

(c) Write the full form of NECTA and of TANESCO.

Question 34

(a) English and Kiswahili borrow words from each other. State, for each word, whether it was borrowed from Kiswahili into English or from English into Kiswahili: safari, bwana, baiskeli, kompyuta, shati.

(b) Conversion changes a word from one class to another without changing its form. Use each of the following nouns as a verb in a sentence: text, salt, name, phone, oil.

Question 35

A reader can often work out a new word from the words around it. For each underlined word, give its meaning and say what kind of clue reveals it.

(a) The land was arid; nothing could grow in the dry, rainless soil.

(b) Unlike his generous brother, Juma was miserly with his money.

(c) Perishable goods, such as milk and fish, must be kept cool.

(d) Because the bridge was dilapidated, the council closed it.

(e) The road was so congested that the cars could barely move.

Question 36

Read the passage below, then explain the meaning of each underlined word as it is used in it.

The Kilombero wetlands are a rich habitat for birds and fish. In recent years, farming and pollution have begun to degrade the water, which is now contaminated in places. Clean water has become scarce, and the district is working hard to restore the marsh to its former health.

Question 37

For each sentence, (i) choose the meaning that best fits the underlined word, and (ii) write another word that could replace it without changing the meaning.

(a) The frail old man walked slowly to the mosque. (weak / strong / tall)

(b) The two sides reached an amicable agreement. (hostile / friendly / written)

(c) Her answer was ambiguous. (clear / unclear / loud)

(d) Food was abundant after the good harvest. (scarce / plentiful / costly)

(e) He gave only a tentative answer. (confident / uncertain / final)

Question 38

Study this dictionary entry, then answer the questions.

frugal /ˈfruːgl/ adjective spending little; careful with money. [from Latin frugalis]

(a) Name the parts of the entry labelled by these features: the word itself; the part in slashes; the word adjective; the explanation of meaning; the part in square brackets.

(b) State which reference book (dictionary, thesaurus or encyclopedia) you would use for each task: finding a synonym for big; checking how a word is pronounced; reading about the life of Mwalimu Nyerere; finding the meaning of a word; finding facts about Mount Kilimanjaro.

Question 39

(a) Give one synonym for each word: happy, brave, error, begin, big.

(b) Rewrite the following notice, replacing each underlined word with a suitable synonym: "All staff must arrive promptly. Anyone who is absent will be punished."

Question 40

(a) From each pair, choose the more formal word: buy / purchase, help / assist, get / obtain, end / terminate, ask for / request.

(b) The words slim, slender and skinny are near-synonyms with different feelings. Explain the difference in feeling and use each word correctly in a sentence.

Question 41

(a) Give the antonym of each word: increase, ancient, victory, brave, generous.

(b) Antonyms are of three kinds: gradable, complementary and relational. Explain each kind, giving one pair of examples for each.

Question 42

(a) Form the opposite of each word by adding a prefix: honest, possible, regular, obey, legal.

(b) Each sentence below uses the opposite of the intended word. Rewrite each sentence correctly.

(i) Everyone condemned her honesty after she stole the money.

(ii) The impolite student thanked the teacher warmly.

(iii) The hall was empty, yet we could not find a single free seat.

(iv) The road was smooth, so the old bus shook all the way to Tanga.

(v) He is famous; nobody has ever heard of him.

Question 43

Choose the correct word from the pair in brackets to complete each sentence.

(a) The new tax is meant to help the country's _____ growth. (economic / economical)

(b) The _____ of the school welcomed the parents. (principal / principle)

(c) Honesty is an important _____ to live by. (principal / principle)

(d) Please buy some _____ from the shop for the office. (stationary / stationery)

(e) The bus stood _____ at the stand for an hour. (stationary / stationery)

(f) The signing of the treaty was a _____ event. (historic / historical)

(g) We read a _____ novel set in old Kilwa. (historic / historical)

(h) Let me give you some _____ before the journey. (advice / advise)

(i) The drought will _____ the maize harvest. (affect / effect)

(j) Everyone came to the meeting _____ John. (accept / except)

Question 44

(a) Complete each common word partnership by choosing the correct word from the pair: (heavy / big) rain; (make / do) a decision; (do / make) homework; commit a (crime / mistake); (fast / quick) food. Write the full partnership.

(b) Correct the first-language error in each sentence:

(i) She said me the truth.

(ii) Please open the radio.

(iii) I did a mistake in the test.

(iv) He is knowing the answer.

(v) We discussed about the problem for an hour.

Question 45

Rewrite each informal sentence in formal English suitable for a school report.

(a) The kids did really good in the exam.

(b) The boss wants to see you now.

(c) We got a lot of stuff for the trip.

(d) The meeting was put off till next week.

(e) Thanks a lot for helping out.

Question 46

The notice below is too informal and uses weak vocabulary. Rewrite it in formal English suitable for a public notice, using appropriate field-specific vocabulary and at least two formal connectives.

“Hey everyone. The water here is not clean, so please don't drink it. We will fix the pipes soon. Sorry for the trouble.”

Question 47

Choose the correct verb form in brackets to complete each sentence.

(a) The box of tools (was / were) very heavy.

(b) Neither the head teacher nor the parents (was / were) satisfied.

(c) Each of the players (has / have) a number.

(d) Physics (is / are) a difficult subject.

(e) Mathematics and English (is / are) compulsory subjects.

(f) Twenty kilometres (is / are) a long way to walk.

(g) There (was / were) several errors in the report.

(h) The news from Dodoma (was / were) encouraging.

(i) Somebody (has / have) left a bag in the class.

(j) Rice and beans (is / are) a popular meal at school.

Question 48

Each sentence below contains a subject-verb agreement error. Rewrite each sentence correctly.

(a) The quality of the schools have improved.

(b) One of my brothers live in Tanga.

(c) The number of tourists are rising every year.

(d) There is several problems to solve.

(e) Politics are discussed everywhere these days.

Question 49

For each sentence, choose the correct verb and give the reason for your choice.

(a) Neither of the answers (is / are) correct.

(b) The scissors (is / are) on the table.

(c) Half of the maize (was / were) sold.

(d) Half of the students (was / were) absent.

(e) The jury (has / have) reached its verdict.

Question 50

The paragraph below contains five subject-verb agreement errors. Rewrite it correctly.

"My school have three laboratories. Each of the teachers teach two subjects. The list of textbooks are on the notice board. Neither the desks nor the cupboard are enough. Everybody want the new library to open soon."

Question 51

Put the verb in brackets into the correct tense.

(a) By the time we arrived, the bus (leave, already).

(b) Water (boil) at one hundred degrees Celsius.

(c) Look! It (rain) heavily now.

(d) They (build) the new road since January.

(e) While she (cook), the visitors arrived.

(f) I (never, see) such a large crowd before.

(g) When I was a child, we (fetch) water from the river.

(h) He will call you as soon as he (reach) home.

(i) She (write) three letters so far this week.

(j) The bus (leave) before we reached the stop.

Question 52

Each sentence has a tense error. Rewrite each sentence correctly.

(a) I have met him last week.

(b) She is knowing the answer.

(c) When I will arrive, I will telephone you.

(d) He said that he will come today.

(e) They are living in Moshi since 2010.

Question 53

(a) Complete each sentence with the past simple or the present perfect of the verb in brackets: (i) They (arrive) an hour ago. (ii) I (know) her since childhood. (iii) _____ you ever (be) to Mbeya? (iv) He (leave) for Dodoma yesterday. (v) We (not, finish) the work yet. (vi) She (buy) a new phone last week.

(b) State the difference in use between the past simple and the present perfect.

Question 54

The paragraph below drifts between tenses. Rewrite it consistently in the past tense.

"Last Saturday we visit the market. My mother buys vegetables while I look for fruit. Suddenly it starts to rain, so we run for shelter and wait until the rain stops."

Question 55

Complete the passage with a, an or the, or write "no article" where none is needed. Number your answers (1) to (10).

"Yesterday I met (1) _____ old man near (2) _____ school. He was carrying (3) _____ basket full of (4) _____ fruit. (5) _____ sun was very hot, so he sat under (6) _____ big tree and ate (7) _____ orange. (8) _____ honesty is rare, yet he later returned (9) _____ purse he had found to (10) _____ police."

Question 56

(a) Write the where it is needed, or "no article" where it is not: _____ Lake Victoria; _____ Mount Kilimanjaro; _____ Indian Ocean; _____ Tanzania; _____ United Republic of Tanzania.

(b) Correct the article error in each sentence: (i) She is best student in the class. (ii) I am reading a interesting book. (iii) The honesty is important. (iv) He plays the football every evening. (v) We climbed the Mount Meru.

Question 57

Choose the correct pronoun in brackets.

(a) Between you and (I / me), the plan is risky.

(b) The winners are Juma and (I / me).

(c) Give the books to (he / him) and me.

(d) (We / Us) students must work hard.

(e) It was (they / them) who complained.

(f) My sister is taller than (I / me).

(g) The teacher praised (she / her) for the essay.

(h) Everyone must bring (his or her / their) own pen.

(i) Neither of the girls finished (her / their) work.

(j) He and (I / me) walked home together.

Question 58

Each sentence contains a pronoun error. Rewrite each sentence correctly.

(a) Me and John play football every day.

(b) The gift is for you and I.

(c) Him and her are getting married.

(d) They enjoyed theirselves at the party.

(e) He hurt hisself while running.

(f) My mother she works very hard.

(g) Us boys cleaned the classroom.

Question 59

Rewrite each sentence in the passive voice.

(a) The farmer grows maize on the hill.

(b) They built the bridge in 2019.

(c) The teacher is marking the books.

(d) Someone has stolen my bag.

(e) The council will open the new library next month.

Question 60

(a) Rewrite each sentence in the active voice: (i) The letter was written by Ana. (ii) English is spoken in many countries. (iii) The thief was arrested by the police.

(b) Using the subject "the room" and the verb "clean", write the passive form in the present simple, the past simple, the present continuous and the future (with will).

Question 61

(a) State three situations in which the passive voice is preferred to the active.

(b) Rewrite this description in the passive voice: "First they pick the coffee cherries. Then they dry them in the sun. Finally they sort and pack the beans."

Question 62

Rewrite each sentence in reported (indirect) speech.

(a) She said, "I am tired."

(b) He said, "I will help you tomorrow."

(c) They said, "We have finished the work."

(d) "I bought a car yesterday," he said.

(e) She said, "I can swim well."

Question 63

Rewrite each in reported speech.

(a) He asked, "Where do you live?"

(b) She asked, "Are you ready?"

(c) The teacher said, "Open your books."

(d) “Do not be late,” he warned.

(e) She asked, “What time is it?”

Question 64

(a) State how each of these words changes in reported speech: now, today, tomorrow, here, this.

(b) Report the following exchange as one paragraph: Ana said, “I am leaving for Mbeya tomorrow.” Juma replied, “I will visit you there next week.”

Question 65

(a) Name the four types of conditional sentence and give the verb pattern of each.

(b) Complete each sentence: (i) If you heat ice, it _____ (melt). (ii) If it _____ (rain) tomorrow, we will stay at home. (iii) If I _____ (be) you, I would apologise. (iv) If she had studied, she _____ (pass) the examination.

Question 66

Rewrite each pair as a single conditional sentence.

(a) He did not study. He failed the test.

(b) You do not water the plants. They die.

(c) I am not rich. I cannot help you.

(d) She may miss the bus. She will be late.

(e) Correct this sentence: “If I will see him, I will tell him.”

Question 67

(a) Name the four types of sentence classified by structure.

(b) State the type of each sentence: (i) The bus arrived. (ii) The bus arrived and we boarded. (iii) When the bus arrived, we boarded. (iv) When the bus arrived, we boarded and we paid the fare.

(c) Write one compound sentence and one complex sentence of your own.

Question 68

Join each pair of sentences into one, using the connective given in brackets.

(a) It rained heavily. The match was cancelled. (so)

(b) She was tired. She finished the work. (although)

(c) Hurry up. You will miss the bus. (or)

(d) He is honest. He is hardworking. (not only ... but also)

(e) The road is closed. There was an accident. (because)

Question 69

(a) The following are sentence fragments. Rewrite each as a complete sentence: (i) Because he was late. (ii) The teacher who taught us mathematics. (iii) Running to catch the bus.

(b) Correct each run-on sentence: (i) It was raining we stayed inside. (ii) She is clever she works very hard. (iii) The test was hard I still passed.

Question 70

Complete each sentence with the correct preposition.

(a) She is very good _____ mathematics.

(b) He is married _____ a nurse.

(c) They complained _____ the noise.

(d) I am not interested _____ politics.

(e) The book consists _____ ten chapters.

(f) We depend _____ rain for our farming.

(g) He is afraid _____ snakes.

(h) Congratulations _____ your success.

(i) She apologised _____ being late.

(j) This shirt is similar _____ that one.

Question 71

Correct the preposition error in each sentence.

(a) We discussed about the matter for an hour.

(b) He is capable to do the work.

(c) She insisted to pay the bill.

(d) I prefer tea than coffee.

(e) They arrived to Dodoma at noon.

Question 72

Add the correct question tag to each statement.

(a) You are a student, _____?

(b) She can drive, _____?

(c) They did not come, _____?

(d) Let us go, _____?

(e) He has finished, _____?

(f) Close the window, _____?

(g) I am late, _____?

(h) Nobody called, _____?

(i) You have a car, _____?

(j) There is a problem, _____?

Question 73

(a) State the meaning expressed by the modal verb in each sentence: (i) You must wear a seatbelt. (ii) She might come later. (iii) Can I borrow your pen?

(b) Complete each sentence with a suitable modal: (i) You _____ smoke here; it is forbidden. (ii) It is cloudy; it _____ rain soon. (iii) I _____ speak French when I was young, but I have forgotten it. (iv) You _____ finish the work by Friday; it is compulsory.

Question 74

Rewrite each sentence as instructed, without changing the meaning.

(a) He is too weak to walk. (Use “so ... that”)

(b) As soon as she arrived, the show began. (Begin: No sooner ...)

(c) “I saw the thief,” said the guard. (Change to reported speech)

(d) The mango is very sweet. (Make it exclamatory)

(e) He is the tallest boy in the class. (Use “taller than”)

Question 75

Rewrite each sentence as instructed, without changing the meaning.

(a) Unless you hurry, you will be late. (Use “if ... not”)

(b) The teacher punished the boy. (Change to the passive)

(c) She is poor. She is honest. (Join with “though”)

(d) It is a long time since I saw him. (Begin: I have ...)

(e) Only Juma passed the examination. (Use “No one ... except”)

Question 76

Rewrite each sentence as instructed, without changing the meaning.

(a) Everyone respects an honest leader. (Change to the passive)

(b) He is richer than his brother. (Use “not as ... as”)

(c) They have finished the work. (Change to a question)

(d) He always tells the truth. (Change to the negative, keeping the meaning)

(e) The house was so dirty that we could not stay. (Use “too ... to”)

Question 77

Rewrite the following, adding all the necessary punctuation and capital letters.

where are you going asked mama i am going to the market said asha to buy rice sugar and oil

Question 78

(a) Add apostrophes where they are needed: (i) The boys books are on the teachers desk. (ii) Its raining and the dog wants its food.

(b) Insert commas where they are needed: (i) When we arrived the guests were eating rice beans and meat. (ii) Yes I agree with you.

Question 79

The paragraph below contains ten grammatical errors. Rewrite it correctly.

“Last year, my sister go to a university in Dodoma. She is studying there since two years. Every students must to work hard. The library have many book, but it close early. She enjoy her course and hope to graduate in 2026.”

Question 80

The paragraph below, written by a student, contains eight errors of grammar and usage. Rewrite it in correct, formal English.

“Me and my friends is planning a trip. We will going to Bagamoyo next weekend. The bus leave at six o'clock, so we must to be there early. Everyone are excited, and we hopes for a good weather.”

Question 81

(a) A single message can carry meaning on several levels. Name and briefly explain four types of meaning a word or expression may have.

(b) For the word “home”, give (i) its denotative meaning and (ii) one connotation it often carries.

Question 82

(a) Explain the difference between the denotative and the connotative meaning of a word.

(b) The words “thrifty” and “stingy” both describe a person who does not spend much. Explain the difference in their connotation and use each word in a sentence.

Question 83

State whether each of the following words carries a positive, a negative or a neutral connotation.

(a) economical (b) cheap (c) slender (d) skinny (e) youthful (f) childish (g) confident (h) arrogant (i) inexpensive (j) dwelling

Question 84

Read the report below, then answer the questions.

“The council's new plan was described by officials as bold and ambitious. Residents, however, called it reckless and a waste of public money.”

(a) Pick out two words with a positive connotation and two with a negative connotation.

(b) Explain how the writer's choice of words shapes the reader's view of the same plan.

Question 85

Explain the meaning of each idiom and use it in a sentence of your own.

(a) to let the cat out of the bag (b) to burn the midnight oil (c) once in a blue moon (d) to cost an arm and a leg (e) to be in hot water

Question 86

For each proverb, explain its meaning and describe one situation in which it could be used.

(a) A stitch in time saves nine. (b) Do not count your chickens before they hatch. (c) When the cat is away, the mice will play. (d) Where there is a will, there is a way. (e) Look before you leap.

Question 87

Explain the meaning of the underlined expression in each sentence as it is used, and state whether it is literal or figurative.

(a) After the long drought, the rains were <u>a blessing</u>.

(b) The sad news <u>broke her heart</u>.

(c) The landlord has <u>a heart of stone</u>.

(d) In business, <u>time is money</u>.

(e) During the break, the classroom was <u>a zoo</u>.

Question 88

For each extract, state the register (for example informal, formal, technical, literary, legal) and give one feature that shows it.

(a) “Hey, what's up? Do you want to grab something to eat?”

(b) “The applicant is hereby requested to submit the documents forthwith.”

(c) “The patient presented with acute abdominal pain and a high fever.”

(d) “The golden sun sank slowly, painting the evening sky with fire.”

(e) “The accused is hereby charged under section five of the Act.”

Question 89

(a) Rewrite the following informal message in formal English suitable for a letter: “Hi sir, sorry I can't come to school today, I'm sick.”

(b) Rewrite the following formal notice in simple, friendly language for young pupils: “Students are prohibited from entering the laboratory unaccompanied.”

Question 90

Name the figure of speech used in each sentence.

(a) The flowers danced in the gentle breeze.

(b) She is as brave as a lion.

(c) Life is a journey.

(d) I have told you a thousand times.

(e) The bees buzzed in the garden.

(f) The silence was deafening.

(g) The playful puppy pounced on the pillow.

(h) The old man finally passed away.

(i) Is there anyone who does not want to succeed?

(j) The pen is mightier than the sword.

Question 91

For each sentence, name the figure of speech and explain its effect.

(a) The angry clouds gathered over the city.

(b) Her smile was as bright as the morning sun.

(c) The whole stadium roared with joy.

(d) I am so hungry I could eat a horse.

(e) The thunder grumbled in the distance.

Question 92

(a) Name the figure of speech in each: (i) the crash of the waves; (ii) the sick old dog was put to sleep; (iii) the old car coughed and died; (iv) slowly and steadily the snail slid along.

(b) Explain what is meant by (i) a euphemism and (ii) irony, giving one example of each.

Question 93

Read the passage, then identify the figure of speech in each underlined expression.

The old house stood alone on the hill. Its windows <u>stared down at the village like tired eyes</u>. The wind <u>screamed</u> through the broken door, and the floorboards <u>groaned</u> under our feet. It was <u>as cold as ice</u> inside, and <u>a million thoughts</u> raced through my mind.

Question 94

A speaker at a rally said: “We have fought. We have struggled. We have won. Ask yourselves: will you stand with us or against us?”

(a) Identify two persuasive devices the speaker uses.

(b) Explain the effect of each device on the audience.

Question 95

For each remark, state what the speaker really means (the implied meaning).

(a) A teacher says to a noisy class, “I can see that some people have finished all their work.”

(b) A dinner guest says, “It is getting rather late.”

(c) A friend says, “Nice of you to finally show up.”

(d) Someone says, “I would not do that if I were you.”

(e) A colleague says to you, “Some people never say thank you.”

Question 96

State the tone or attitude of the speaker in each sentence (for example proud, sarcastic, angry, doubtful, determined).

(a) “At last, after years of struggle, we have built our own school!”

(b) “Oh, wonderful, another power cut. Just what I needed.”

(c) “I suppose things might get better one day.”

(d) “How dare you speak to me like that!”

(e) “I will keep trying, no matter how hard it becomes.”

Question 97

Read the exchange, then answer the questions.

Mother: “Have you finished your homework, Amina?” Amina: “I am just about to start it.” Mother: “The examination is on Monday, you know.”

(a) What does the mother imply in her last remark?

(b) What can you infer about Amina's progress?

(c) What is the mother's attitude?

Question 98

(a) Explain the difference between irony and sarcasm.

(b) State whether each remark is sincere, ironic or sarcastic, and give your reason: (i) “What lovely weather!” said in the middle of a storm. (ii) “You are a real genius,” said to someone who has just made a silly mistake. (iii) “Thank you so much for your help,” said warmly to a friend who has just helped.

Question 99

Read the passage below and summarise it in ONE sentence, in your own words.

“Many students fear English because they think it is only about grammar rules. In fact, English is a set of skills that improve with practice. A student who reads widely and writes often will steadily gain confidence. With regular effort, the subject that once seemed hard can become the easiest of all.”

Question 100

(a) A visitor asks, “Could you tell me where the head teacher's office is?” Write a polite and helpful reply.

(b) In a meeting you did not hear a figure clearly. Write a polite question asking the speaker to repeat it.

(c) Solve the riddle and say how you worked it out: “I have keys but no locks, I have space but no room, and you can enter but not go inside. What am I?”

Question 101

At a community meeting, an elder says slowly and in a low voice, “We have seen many promises before.”

(a) What is the elder implying?

(b) How do the slow pace and low voice add to the meaning of the plain words?

(c) Name two other paralinguistic features (such as pitch, loudness or pause) a speaker can use, and say what each can show.

Question 102

Tanzanian students sometimes misread meaning. For each case, explain the error and give the correct interpretation.

(a) A student reads "It is raining cats and dogs" as animals falling from the sky.

(b) A student takes "Break a leg!", said before a performance, as a curse.

(c) A student reads a sarcastic "Well done!", said after a mistake, as real praise.

(d) A student treats the polite "Would you mind closing the window?" as a question about feelings.

(e) A student reads "He is not the sharpest tool in the box" as a remark about tools.

Question 103

(a) In writing, what is meant by the style of a text?

(b) Name four features of a text that together make up its style.

(c) Say which of these two sentences is more formal, and give a reason: (i) "Kids these days don't read much." (ii) "Young people today read comparatively little."

Question 104

(a) Explain what is meant by the field, the tenor and the mode of a text.

(b) State the field, the tenor and the mode of the following extract: "Whisk the eggs, then fold in the flour gently before pouring the mixture into a greased tin."

Question 105

The following are five ways of asking for water. Arrange them in order from the most formal to the most informal, and name a setting where each would suit.

(a) "Water!" (b) "Can I have some water?" (c) "Would you be so kind as to bring me a glass of water?" (d) "Give me some water." (e) "I would like some water, please."

Question 106

Read the news extract, then answer the questions.

"DROUGHT HITS SOUTHERN REGIONS. Thousands of farmers face ruin as the rains fail for a third year running, officials warned yesterday."

(a) Identify three features of newspaper style shown here, with an example of each from the text.

(b) Rewrite the headline as an ordinary complete sentence.

Question 107

Read the clause, then answer the questions.

"The tenant shall, at his own expense, keep the premises in good repair, and shall not sublet without the prior written consent of the landlord."

(a) Identify three features of legal or business style shown here, with an example of each from the text.

(b) Rewrite the clause in plain, everyday English.

Question 108

Read the extract, then answer the questions.

"The patient presented with a high fever and was diagnosed with malaria. Treatment was administered, and the symptoms subsided within forty-eight hours."

(a) Identify three features of this scientific or medical style, with an example of each from the text.

(b) Explain the meaning of "presented with", "administered" and "subsided" as used here.

Question 109

Read the extract, then answer the questions.

"Let us give thanks for the blessings we have received, and let us pray for those who are in need."

(a) Identify three features of religious or ceremonial style, with an example of each.

(b) Explain how this style suits its purpose.

Question 110

(a) Give the British English spelling of each of these American spellings: color, center, traveling, defense, program.

(b) Give the British English word for each of these American words: elevator, apartment, truck, cookie, gas (the fuel for a car).

Question 111

The following sentences are in non-standard English. Rewrite each in standard English.

(a) I ain't got no money.

(b) He don't know nothing.

(c) We was late for the meeting.

(d) She be working now.

(e) Them books are mine.

Question 112

Read the passage, then answer the questions.

"The market blazed with colour. Red tomatoes glistened in the sun, the sharp smell of dried fish hung in the air, and the cries of the traders rang out on every side."

(a) Imagery appeals to the senses. Identify one example each of imagery appealing to sight, to smell and to sound.

(b) Explain the effect of this imagery on the reader.

Question 113

In a story, a young girl plants a tree on the day her country becomes independent, and she tends it carefully as she grows up.

(a) What might the tree symbolise?

(b) Explain how a symbol differs from a plain description.

(c) Give two other common symbols and say what each usually stands for.

Question 114

Read the passage, then answer the questions.

"Our school is a ship. The teachers are the crew who steer it safely on a long voyage. Each pupil is a young sailor learning the ropes, and the harbour ahead is a bright future."

(a) Identify the extended (sustained) metaphor used in the passage.

(b) State what each of these stands for: the ship, the crew, the young sailors, the harbour.

(c) What is the effect of sustaining one image through the whole passage?

Question 115

Read the passage, then name the figure of speech in each underlined expression.

Night fell like a heavy curtain. The moon was a silver coin, and the stars were scattered diamonds. The trees whispered secrets to the wind, and far off a lonely owl asked its endless question.

Question 116

Read the passage, then answer the questions.

"At last the results were out. After all those sleepless nights, all that fear, I had passed. I wanted to shout, to dance, to tell the whole world."

(a) What is the tone of this passage?

(b) Pick out three words or phrases that create that tone.

(c) How would the tone change if the writer had failed?

Question 117

Read the passage, then answer the questions.

"The old house was silent. Dust lay thick on every surface, cobwebs hung from the ceiling, and the only sound was the slow drip of water somewhere in the dark."

(a) What mood or atmosphere does the passage create?

(b) Identify three details that build this mood.

(c) Explain the difference between tone and mood.

Question 118

Read the extract, then answer the questions.

"Yet another shopping mall is to be built on our last green space. No doubt the developers will call it progress."

(a) What is the writer's attitude towards the new mall?

(b) Which words reveal this attitude?

(c) Is the writer sincere or ironic in the phrase "call it progress"? Explain.

Question 119

Read the passage, then answer the questions.

"The morning began beautifully. The sun rose over calm fields, and birds sang in the trees. Then, without warning, the sky turned black, the wind rose to a howl, and the first drops of rain became a flood."

(a) Describe how the tone changes through the passage.

(b) Identify the point at which it changes.

(c) Pick out two words from each part that create its tone.

Question 120

Read the short passage, then answer the questions.

"He walked. Slowly. Each step a battle. The hill would not end."

(a) Comment on the writer's use of short sentences.

(b) What effect does the phrase "Each step a battle" create?

(c) What is the overall tone, and how does the style support it?

Question 121

Read the two descriptions of the same rain, then answer the questions.

Extract A: "It rained heavily all day." Extract B: "The rain came down in ropes, drumming on the roofs and turning the streets to rivers."

(a) Which extract is more vivid, and why?

(b) Identify two stylistic devices used in Extract B.

(c) When might the plain style of Extract A be more suitable?

Question 122

A writer can choose between words of similar meaning for a different effect. For each pair, explain the difference in effect between the two words.

(a) walked / strode (b) said / muttered (c) thin / skinny (d) house / mansion (e) cried / wept

Question 123

(a) Write a short formal notice of two or three sentences informing students that the school library will be closed for repairs next week.

(b) Rewrite the same message as a friendly note to a classmate.

Question 124

Rewrite the following plain report as a vivid, descriptive paragraph suitable for a story, keeping the same events.

"There was a fire at the market. Stalls burned. Traders shouted. People ran."

Question 125

(a) Explain the difference in effect between short sentences and long sentences in writing.

(b) Read the extract and say why the writer uses a run of short sentences: "The lights went out. She froze. Nothing moved. Then, a whisper in the dark."

(c) Rewrite the extract as one long sentence, and say how the effect changes.

Question 126

A student is writing a letter to a newspaper, but the style is wrong in places. For each case, explain the problem and give a better version.

(a) The greeting: "Hey newspaper people, what's up?"

(b) "Your article was totally rubbish and stupid."

(c) "Plz print my letter, thanx."

(d) A mix of registers: "I am writing to complain, and the whole thing really sucks."

(e) The student uses only very short, choppy sentences throughout a serious argument.

Question 127

(a) What is meant by reading a text critically?

(b) State three questions a critical reader asks about a text.

(c) Explain the difference between what a text says and what it means.

Question 128

Read each short text and state (i) where it most likely comes from and (ii) one clue that tells you.

(a) “Whisk the eggs and fold in the flour.”

(b) “The accused pleaded not guilty to all the charges.”

(c) “For sale: a three-bedroom house near the market, price negotiable.”

(d) “Once upon a time, in a village by the river, there lived a poor widow.”

(e) “Dear Aunt, thank you for the lovely gift you sent me.”

Question 129

Use the surrounding words to work out the meaning of each underlined word.

(a) The soldiers were vigilant, watching the border closely all night.

(b) The old bridge was so precarious that no one dared to cross it.

(c) She spoke with such candour that everyone believed her honesty.

(d) The drought left the once fertile fields barren and empty.

(e) His arguments were cogent, clear and hard to disagree with.

Question 130

The word “bank” has several meanings. For each sentence, state which meaning of “bank” is intended, using the surrounding words to decide.

(a) She deposited her savings at the bank.

(b) They sat on the grassy bank of the river.

(c) The plane began to bank steeply to the left.

(d) He can always bank on his brother for help.

(e) A bank of dark clouds gathered on the horizon.

Question 131

(a) Explain how the punctuation changes the meaning between each pair: (i) “Let's eat, Grandma.” / “Let's eat Grandma.” (ii) “A woman, without her man, is nothing.” / “A woman: without her, man is nothing.”

(b) State what each mark does to the meaning: (i) the semicolons in “I came; I saw; I conquered.” (ii) the ellipsis in “I was going to tell you, but ...”

Question 132

Explain what each punctuation choice suggests about the writer's tone or attitude.

(a) The minister called the plan a “success”.

(b) Oh, wonderful. Another power cut.

(c) The results are in: we have failed.

(d) Did he really say that?

(e) He is, shall we say, not very honest.

Question 133

Read the passage, then answer the questions.

"When Maria came home, she found the door open, the drawers pulled out, and her savings gone. She sank onto a chair, her hands shaking."

(a) What has probably happened?

(b) Which three details lead you to this conclusion?

(c) How does Maria feel, and how do you know?

Question 134

State what is implied (suggested but not directly said) in each sentence.

(a) Even the head teacher was late today.

(b) She passed all her subjects except mathematics.

(c) He claims to have finished the work.

(d) The food was, let us say, not the best.

(e) They can afford a new car now.

Question 135

Read the exchange, then answer the questions.

Interviewer: "Why did you leave your last job?" Candidate: "I preferred to seek new challenges."

(a) What might the candidate really mean?

(b) Why might a candidate avoid telling the full truth?

(c) What should a critical reader do with such an answer?

Question 136

Read the passage, then answer the questions.

"The streets were wet, umbrellas dripped in the corners, and people stamped their shoes at every doorway. Yet the sky was now clear and bright."

(a) What can you conclude about the weather earlier and now?

(b) Which clues tell you about the earlier weather?

(c) Why does the writer not simply say "it had been raining"?

Question 137

State whether each statement is a fact or an opinion.

(a) Tanzania lies in East Africa.

(b) Tanzania is the most beautiful country in Africa.

(c) Water boils at one hundred degrees Celsius at sea level.

(d) Everyone should learn to swim.

(e) The book has three hundred pages.

(f) The book is boring.

(g) Mount Kilimanjaro is the highest mountain in Africa.

(h) Football is more exciting than chess.

(i) The shop opens at eight o'clock.

(j) The new law is unfair.

Question 138

Read the passage, then answer the questions.

"The new stadium holds sixty thousand people. It cost billions of shillings to build. In my view, it is a waste of money, and the funds should have gone to schools."

(a) Pick out two facts from the passage.

(b) Pick out two opinions from the passage.

(c) Which words signal that a statement is an opinion?

Question 139

(a) Explain the difference between a fact and an opinion.

(b) How can you test whether a statement is a fact?

(c) Rewrite the opinion "This is the best school in the region" as a fact that could support it.

Question 140

Read the two reports of the same football match, then answer the questions.

Report A: "Our brave boys fought hard but were robbed by a terrible referee." Report B: "The home side lost two to one after conceding a late penalty."

(a) Which report is biased, and how can you tell?

(b) Pick out three words or phrases that show the bias.

(c) Which report is more reliable, and why?

Question 141

Each sentence contains a loaded (emotive) word. Pick out the loaded word, say what feeling it adds, and suggest a neutral alternative.

(a) The government crushed the protest.

(b) Cheap foreign goods are flooding the market.

(c) The company will slash its prices next week.

(d) The politician was mobbed by his supporters.

(e) The rebels were hailed as heroes.

Question 142

An assumption is something taken for granted without being stated. Identify the unstated assumption behind each statement.

(a) You should buy this phone; all your friends have one.

(b) She is a teacher, so she must be patient.

(c) We cannot hire him; he did not go to university.

(d) Of course he is guilty; he looks dishonest.

(e) This medicine is natural, so it must be safe.

Question 143

State the main purpose of each text: to inform, to persuade, to entertain, to warn or to instruct.

(a) "Buy now! This amazing offer ends on Friday, so do not miss out!"

(b) "To make tea, boil the water, add a tea bag, and let it stand for three minutes."

(c) “Warning: this bridge is unsafe. Do not cross.”

(d) “The town's population rose from ten thousand to fifteen thousand between 2012 and 2022.”

(e) “The little frog hopped onto the king's crown, and the whole court burst out laughing.”

Question 144

Read the extract, then answer the questions.

“Homework does more harm than good. It steals children's free time, it tires them out, and it teaches them to hate learning. Schools should abolish it.”

(a) What is the writer's point of view?

(b) List the reasons the writer gives.

(c) Does the writer consider the other side of the argument?

Question 145

Read the extract, then answer the questions.

“So, once again, our leaders promise clean water by next year. We have heard it all before.”

(a) What is the writer's attitude towards the promise?

(b) Which words reveal this attitude?

(c) Does the writer expect the promise to be kept? Explain.

Question 146

Read the two statements, then answer the questions.

Statement A: “This medicine works; my neighbour took it and felt better.” Statement B: “This medicine works; in a trial of a thousand patients, most recovered faster than those who did not take it.”

(a) Which statement gives the stronger evidence, and why?

(b) What is wrong with the reasoning in Statement A?

(c) Name one thing a critical reader should check before believing Statement B.

Question 147

Each argument contains a fault in its reasoning. Explain what is wrong with each.

(a) Every time I wash my car, it rains. So washing my car causes rain.

(b) He is rich, so he must be dishonest.

(c) Either we cut down the forest, or people will starve. There is no other way.

(d) The teacher must be wrong, because she is young.

(e) Most people believe it, so it must be true.

Question 148

Read the argument, then answer the questions.

“Mobile phones should be banned in schools. They distract pupils, they encourage cheating, and they have no place in a classroom.”

(a) State one strength of this argument.

(b) State one weakness, or a point the writer has ignored.

(c) Write a short, reasoned response giving your own view.

Question 149

Read the advertisement, then answer the questions.

"SUPER-WHITE soap makes your clothes whiter than white! Nine out of ten mothers agree. Buy today and become the envy of your neighbours!"

(a) Identify three persuasive techniques used in the advertisement.

(b) Which claim cannot really be true, and why?

(c) What should a careful buyer do before believing the advertisement?

Question 150

A critical reader must go beyond the surface. For each case, explain the reading error and give the better, critical reading.

(a) A reader takes "nine out of ten mothers agree" as solid proof.

(b) A reader reads "the so-called expert" as a genuine compliment.

(c) A reader treats a strongly biased match report as neutral news.

(d) A reader accepts "everyone knows this is true" as evidence.

(e) A reader takes "It must be nice to have so much free time", said to a very busy colleague, as sincere praise.

PART THREE

MODEL SOLUTIONS TO THE EXAMINATIONS

Each solution below shows a full-mark answer. The Examiner's Note after it points out where marks are won and lost. Reasonable alternative answers of equal quality are equally acceptable.

Question 1

Word	**Transcription (RP)**
teacher	/ˈtiːtʃə/
question	/ˈkwestʃən/
school	/skuːl/
measure	/ˈmeʒə/
thought	/θɔːt/
village	/ˈvɪlɪdʒ/
knowledge	/ˈnɒlɪdʒ/
future	/ˈfjuːtʃə/
honour	/ˈɒnə/
station	/ˈsteɪʃən/

Examiner's Note: Write sounds, not letters: use /tʃ/, /ʃ/, /dʒ/ and the length mark ː. Marks are lost by copying the spelling and by dropping the final schwa /ə/ in teacher, future and honour.

Question 2

Transcription	**Word**
/skuːl/	school
/ˈtiːtʃə/	teacher
/ˈwɔːtə/	water
/ˈpiːpl/	people
/ˈkʌntri/	country
/ˈaɪlənd/	island
/naɪf/	knife
/ˈɒnɪst/	honest
/θæŋk/	thank
/ˈdɒktə/	doctor

Examiner's Note: Read the symbols, not the shape of the word. Marks are lost when /aɪ/, /ɜː/ or the schwa is misread, so that island becomes “is-land” or country becomes “countree”.

Question 3

Sound	Manner	Voicing
/θ/	fricative	voiceless
/b/	plosive (stop)	voiced
/ʃ/	fricative	voiceless
/m/	nasal	voiced
/z/	fricative	voiced

Examiner's Note: Name the manner precisely and pair it with the right voicing. Marks are lost by confusing voiced /z/ with voiceless /s/, or by naming the place of articulation when the manner is asked for.

Question 4

Word	Vowel
ship	/ɪ/
sheep	/iː/
cat	/æ/
cart	/ɑː/
book	/ʊ/
boot	/uː/
bird	/ɜː/
port	/ɔː/
cup	/ʌ/
pen	/e/

Examiner's Note: Show both length and quality: /ɪ/ against /iː/, /ʊ/ against /uː/. The commonest lost mark is writing a vowel letter instead of the true symbol, for example a for /æ/ or o for /ɒ/.

Question 5

(a) ship / sheep: the vowel, short /ɪ/ against long /iː/. The ship sailed from Dar es Salaam. The farmer keeps one sheep.

(b) pull / pool: the vowel, short /ʊ/ against long /uː/. Pull the rope hard. The children swam in the pool.

(c) bat / bad: the final consonant, voiceless /t/ against voiced /d/. He struck the ball with a bat. The mango had gone bad.

(d) thin / tin: the first consonant, /θ/ against /t/. This exercise book is thin. She opened a tin of milk.

(e) right / light: the first consonant, /r/ against /l/. Turn to the right at the market. Please switch on the light.

Examiner's Note: Name one distinguishing sound only, in symbols, and let each sentence fix the meaning. Marks are lost by giving letters (“b and d”) instead of sounds, or by sentences that would fit either word.

Question 6

	Answer		Answer
(a)	weather	(f)	sew
(b)	hear	(g)	They're
(c)	flour	(h)	heel
(d)	there	(i)	whether
(e)	too	(j)	heal

Examiner's Note: Meaning, not sound, decides the spelling. Marks are lost when a sound-alike is chosen by ear, such as there for their or too for to; read the whole sentence before you choose.

Question 7

Word	**Silent letter**
knee	k
comb	b
half	l
island	s
castle	t
honest	h
wrong	w
doubt	b
listen	t
foreign	g

Examiner's Note: Find the letter that is written but not heard. Marks are lost by naming a letter that is sounded, or by missing the less obvious silent letters in island, castle and foreign.

Question 8

Word	**Syllables**	**Number**
teacher	tea-cher	2
banana	ba-na-na	3
education	ed-u-ca-tion	4
agriculture	ag-ri-cul-ture	4
opportunity	op-por-tu-ni-ty	5
environment	en-vi-ron-ment	4
photosynthesis	pho-to-syn-the-sis	5
Kilimanjaro	Ki-li-man-ja-ro	5
democracy	de-moc-ra-cy	4
television	tel-e-vi-sion	4

Examiner's Note: The mark is on the count, so test each syllable by its vowel sound, not its vowel letters. Marks are lost when a silent e or a letter cluster is counted as an extra syllable.

Question 9

Word	**Main stress**
banana	ba-NA-na
photograph	PHO-to-graph
photographer	pho-TO-gra-pher
umbrella	um-BREL-la
engineer	en-gi-NEER
comfortable	COM-for-ta-ble
opportunity	op-por-TU-ni-ty
develop	de-VEL-op
hotel	ho-TEL
understand	un-der-STAND

Examiner's Note: Mark one clear primary stress in each word. Marks are lost by stressing the wrong syllable in longer words such as pho-TO-gra-pher and op-por-TU-ni-ty, or by marking two stresses.

Question 10

(a) In words ending in -tion, -ic and -ity, the main stress falls on the syllable immediately before the ending.

Word	**Main stress**
education	edu-CA-tion
scientific	scien-TI-fic
ability	a-BI-li-ty
information	infor-MA-tion
economic	eco-NO-mic
generosity	gene-RO-si-ty
celebration	cele-BRA-tion

Examiner's Note: State the rule, then apply it exactly. Candidates who apply the pattern but cannot state it, or who state it but misplace one stress, forfeit part of the marks.

Question 11

Word	**Noun (stress + meaning)**	**Verb (stress + meaning)**
record	RE-cord: a written account, or a music disc	re-CORD: to write down, or to capture sound
present	PRE-sent: a gift	pre-SENT: to give or show formally
object	OB-ject: a thing	ob-JECT: to express disagreement
permit	PER-mit: an official document of permission	per-MIT: to allow
increase	IN-crease: a rise in amount	in-CREASE: to make or become greater

Examiner's Note: Full marks need all three parts: both stress patterns, both word classes and both meanings. The commonest lost marks come from giving the stress but omitting the change in meaning.

Question 12

Sentence	Word class	Main stress
(a) present	verb	pre-SENT
(b) permit	noun	PER-mit
(c) protest	verb	pro-TEST
(d) increase	noun	IN-crease
(e) export	verb	ex-PORT

Examiner's Note: Decide the class from the job the word does in the sentence, then let the stress follow. Marks are lost by guessing the stress first and ignoring the context.

Question 13

(a) GREENhouse: a glass building for growing plants. green HOUSE: a house that is green in colour.

(b) BLACKboard: the board a teacher writes on. black BOARD: a board that happens to be black.

(c) DARKroom: a room for developing photographs. dark ROOM: a room with little or no light.

(d) the WHITE House: the official residence of the President of the United States. a white HOUSE: any house painted white.

(e) BLUEbird: a particular species of bird. blue BIRD: any bird that is blue.

The rule: a compound names one idea and is stressed on its first part, while the free phrase of adjective plus noun is stressed on the noun.

Examiner's Note: Show the stress shift and tie it to the meaning. Marks are lost by marking the stress but not explaining that the compound names one thing while the phrase merely describes a quality.

Question 14

(a) (i) A weak form is the reduced, unstressed pronunciation of a grammatical word, for example and said as /ən/ or /n/. (ii) Elision is the leaving out of a sound in rapid speech, for example next day said as /ˈneks ˈdeɪ/, where the /t/ is dropped. (iii) Assimilation is a sound changing to become like a neighbouring sound, for example ten boys said as /ˈtem ˈbɔɪz/, where /n/ becomes /m/ before /b/.

Word	Weak form
a	/ə/
of	/əv/
are	/ə/
you	/jə/
to	/tə/

Examiner's Note: Define each feature with a clear example. Marks are lost by confusing elision (a sound dropped) with assimilation (a sound changed), and by giving strong forms where the weak form is asked for.

Question 15

Utterance	Tune	Reason
What is your name?	fall	it is a wh-question (open question)
Do you like tea?	rise	it is a yes/no question
Sit down, please.	fall	it is a command
It is raining, isn't it? (unsure)	rise on the tag	the speaker is really asking, so the tag rises
He is a doctor.	fall	it is a plain statement

Examiner's Note: Match the tune to the sentence type and justify it. Marks are lost by giving the tune with no reason, or by putting a falling tune on a genuine yes/no question.

Question 16

(a) Content words carry the main meaning: nouns, main verbs, adjectives and adverbs, for example farmer and planting. Function words show grammatical relationships and carry little meaning: articles, prepositions, auxiliary verbs, pronouns and conjunctions, for example the and is.

(b) farmer, planting, maize.

(c) These content words carry the new and important information, so the voice gives them force; the function words the and is are grammatical and predictable, so they are said weakly.

Examiner's Note: Separate content words (meaning) from function words (grammar). Marks are lost by stressing small grammatical words, and by explaining what stress is instead of why these words carry it.

Question 17

(a) Pause after “Good evening.” and after “Rufiji valley,”, the natural sense breaks.

(b) floods, Rufiji, families (rains, hundreds or safer may also be accepted).

(c) Any three, named and explained, for example: pitch, a lower and steadier pitch gives the serious tone the news calls for; tempo, a slower pace lets listeners take in the warning; loudness, a firm and clear volume carries the message over background noise; pause, separating the ideas makes the meaning clear.

Examiner's Note: Pause at sense breaks, stress the key facts, and name real prosodic features each with a reason. Marks are lost by listing features with no link to this particular announcement.

Question 18

Word	Sound	Likely error
think	/θ/	this sound is absent from most speakers' everyday speech, so it becomes /t/ (tink)
this	/ð/	this sound is absent from most speakers' everyday speech, so it becomes /d/ (dis)
school	/sk/ cluster	a vowel is inserted to break the cluster (sukulu)
bird	/ɜː/	the central long vowel collapses to /e/ (bed)
measure	/ʒ/	this rare sound is replaced with /z/ or /dʒ/

Examiner's Note: Give the correct sound in symbols, then name the habit behind the error. Marks are lost by writing the spelling instead of the sound, or by describing the error without correcting it.

Question 19

(a) A root is the base that carries the core meaning (for example agree). A prefix is added before the root to change its meaning (for example dis-). A suffix is added after the root and often changes the word class (for example -ment).

(b) disagreement = dis- (prefix, meaning "not" or "the opposite of") + agree (root, "to share an opinion") + -ment (suffix, which turns the word into a noun). The whole word means the state of not agreeing.

(c) replacement → place; unfriendly → friend; international → nation; careless → care.

Examiner's Note: Marks are won by separating the parts cleanly and naming the job of each. They are lost by giving the whole word as the root (the root of replacement is place, not replace) or by defining the word instead of the part.

Question 20

Root	**Noun**	**Verb**	**Adjective**
strong	strength	strengthen	strong
decide	decision	decide	decisive
beauty	beauty	beautify	beautiful
success	success	succeed	successful
able	ability	enable	able

Examiner's Note: The marks lie in the spelling of each derived form: strength, decisive, beautiful. They are lost by repeating one word across the columns or by misspelling the change of class.

Question 21

(a) The first record is a verb; the second record is a noun.

(b) water: "The water is clean." (noun) / "We water the maize each morning." (verb). plant: "The plant has green leaves." (noun) / "They plant trees on the hill." (verb). hand: "She raised her hand." (noun) / "Please hand me the chalk." (verb). farm: "My uncle owns a farm." (noun) / "They farm rice in Kilombero." (verb).

Examiner's Note: Word class comes from the job the word does, not its spelling. Marks are lost when both sentences use the word in the same class, so no contrast is shown.

Question 22

(a) re- = again (rewrite); pre- = before (preview); over- = too much (overwork); under- = too little (underpay); mis- = wrongly (misunderstand).

(b) unhappy, incorrect, disobey, impossible, irregular.

Examiner's Note: Marks are won by matching the right negative prefix to each root, for example impossible, not unpossible. They are lost by using un- for every word.

Question 23

(a) impossible, illegal, irregular, impatient, irresponsible, immature.

(b) The -n of in- changes to match the sound that follows: im- before p, b and m; il- before l; ir- before r; and in- before other letters.

Examiner's Note: The rule earns as much as the examples. Marks are lost by stating the rule vaguely, or by spelling irregular as "inregular".

Question 24

(a) transcontinental = across a continent; misinformation = false or wrong information; subterranean = below the ground; counterproductive = having the opposite effect to the one intended; interdependent = depending on one another; overestimate = to judge something as larger or greater than it really is.

(b) illegal, impossible, irresponsible, dishonest.

Examiner's Note: Break the long word at its prefix to unlock the meaning. Marks are lost by guessing the whole word, and in (b) by keeping un- where the correct prefix is il-, im-, ir- or dis-.

Question 25

(a) education, government, happiness, activity, darkness, freedom.

(b) information, agreement, kindness, ability.

Examiner's Note: Marks turn on spelling the join correctly: happy becomes happiness (y to i) and able becomes ability. They are lost by adding a suffix that does not exist for that word.

Question 26

(a) hopeful, dangerous, natural, stormy, famous.

(b) quickly, happily, carefully, truly, gently.

Examiner's Note: The adverbs hold the spelling traps: happy to happily (y to i), true to truly (drop the e), gentle to gently. These are where marks are most often lost.

Question 27

(a) construction (noun); (b) determination (noun); (c) relief (noun); (d) carefully (adverb); (e) courageous (adjective).

Examiner's Note: This is the classic "correct form of the word in brackets" item. Marks are won by changing the class to fit the slot and spelling the new word correctly (relief, not relieve); they are lost by leaving the base word unchanged.

Question 28

(a) hopeful; (b) happiness; (c) strength; (d) creating; (e) decision.

Examiner's Note: Every answer hides a spelling change: happiness (y to i), creating (drop the e), and the irregular strong to strength. The marks are lost on the spelling, not the idea.

Question 29

(a) noun = action; verb = act; adjective = active; adverb = actively.

(b) For example: "Her kind action helped many people." / "They act quickly in an emergency." / "She is an active member of the club." / "He listened actively to the lesson."

Examiner's Note: Full marks need the correct form for each class and a sentence that truly uses that class. Marks are lost when the sentence meant for the adjective actually uses the noun.

Question 30

(a) government; (b) intelligently; (c) seriousness; (d) beneficial; (e) decision.

Examiner's Note: Read the slot to see which class the sentence needs, then supply that form. Marks are lost by correcting the spelling but not the class, for example writing "governs" for government.

Question 31

(a) Any four of: compounding (joining two whole words: sunflower); blending (fusing parts of two words: smog, from smoke and fog); clipping (shortening a word: advert, from advertisement); conversion (moving a word to a new class with no change of form: to text); acronym (initial letters said as a word: NECTA); borrowing (taking a word from another language: safari).

(b) brunch = blending; NECTA = acronym; advert = clipping; smartphone = compounding; to google = conversion; safari = borrowing.

Examiner's Note: Name the process and prove it with the source, as in advert from advertisement. Marks are lost by confusing clipping (one word shortened) with blending (two words fused).

Question 32

(a) rainfall, classroom, notebook, newspaper, sunflower, football.

(b) bedroom = one word; mother-in-law = hyphenated; bus stop = two words; ice cream = two words.

Examiner's Note: Marks are lost by splitting a solid compound ("rain fall") or by inventing a hyphen. When unsure, a well-established compound is usually written solid.

Question 33

(a) fridge = clipping (refrigerator); motel = blend (motor + hotel); maths = clipping (mathematics); breathalyser = blend (breath + analyser).

(b) NECTA = acronym; TRA = initialism; TANESCO = acronym; TCU = initialism.

(c) NECTA = National Examinations Council of Tanzania; TANESCO = Tanzania Electric Supply Company.

Examiner's Note: The test is how it is said: an acronym is pronounced as a word (NECTA), an initialism letter by letter (T-R-A). Marks are lost by mixing the two.

Question 34

(a) safari and bwana were borrowed from Kiswahili into English; baiskeli (from bicycle), kompyuta (from computer) and shati (from shirt) were borrowed from English into Kiswahili.

(b) For example: "Please text me the address." / "Salt the meat before you dry it." / "They will name the baby on Sunday." / "Phone me when you arrive." / "Oil the machine every week."

Examiner's Note: Borrowing runs both ways; marks are lost by assuming every loan word came into Kiswahili. In (b) the noun must genuinely act as a verb in the sentence.

Question 35

(a) arid = very dry; the clue is the following description, "the dry, rainless soil" (a definition clue).

(b) miserly = mean, unwilling to spend; the clue is the contrast with "generous" (a contrast clue).

(c) perishable = quick to go bad; the clue is the examples "milk and fish" (an example clue).

(d) dilapidated = in a state of ruin or decay; the clue is the result, that the council closed it (a cause-and-effect clue).

(e) congested = crowded or blocked; the clue is the result, that the cars could barely move (a cause-and-effect clue).

Examiner's Note: Give the meaning AND name the clue. Marks are lost by defining the word from memory without showing how the sentence points to it.

Question 36

habitat = the natural home of a plant or animal; degrade = to damage or reduce the quality of; contaminated = made impure or polluted; scarce = in short supply, not enough; restore = to bring back to a former, better condition.

Examiner's Note: Explain each word as it is used here, not its every dictionary sense. Marks are lost by giving a meaning that does not fit the passage, such as scarce meaning "rare animal" rather than "in short supply".

Question 37

Word	**Meaning**	**Possible replacement**
frail	weak	feeble
amicable	friendly	cordial
ambiguous	unclear	vague
abundant	plentiful	ample
tentative	uncertain	hesitant

Examiner's Note: The chosen meaning and the replacement must both fit this sentence. Marks are lost when the replacement changes the sense, for example replacing amicable with "quiet".

Question 38

(a) the word itself = the headword; the part in slashes = the pronunciation; "adjective" = the word class (part of speech); the explanation of meaning = the definition; the part in square brackets = the origin (etymology).

(b) synonym for big → thesaurus; how a word is pronounced → dictionary; life of Mwalimu Nyerere → encyclopedia; meaning of a word → dictionary; facts about Mount Kilimanjaro → encyclopedia.

Examiner's Note: Marks are lost by confusing the tools: a thesaurus gives synonyms, a dictionary gives meaning and pronunciation, and an encyclopedia gives facts about people and places.

Question 39

(a) happy → glad; brave → courageous; error → mistake; begin → start; big → large.

(b) For example: staff → workers; arrive → come; promptly → on time; absent → away; punished → penalised. Rewritten: "All workers must come on time. Anyone who is away will be penalised."

Examiner's Note: A synonym must keep both the meaning and the register of the notice. Marks are lost by choosing a casual synonym, such as "kids" for staff, that does not suit a formal notice.

Question 40

(a) purchase, assist, obtain, terminate, request.

(b) slim = pleasantly thin (a compliment); slender = gracefully thin, often of a shape (positive); skinny = too thin, in an unhealthy way (critical). For example: "She has a slim figure." / "the slender neck of the vase" / "the stray dog was skinny and weak."

Examiner's Note: Near-synonyms differ in feeling. Marks are lost by treating slim, slender and skinny as identical, or by using skinny where a compliment is meant.

Question 41

(a) decrease, modern, defeat, cowardly, mean (or stingy).

(b) gradable antonyms have a scale between them (hot / cold, with warm in between); complementary antonyms admit no middle, one or the other (alive / dead); relational antonyms describe one relationship from two sides (buy / sell, parent / child).

Examiner's Note: Marks are won by matching each kind to a true example. They are lost by calling every pair simply "opposite" without naming its type, or by giving alive/dead as gradable.

Question 42

(a) dishonest, impossible, irregular, disobey, illegal.

(b) (i) dishonesty; (ii) polite; (iii) full; (iv) rough; (v) unknown.

Examiner's Note: In (b) the sense of the sentence shows which word is wrong. Marks are lost by changing a word that is already correct instead of the one that breaks the meaning.

Question 43

	Answer		Answer
(a)	economic	(f)	historic
(b)	principal	(g)	historical
(c)	principle	(h)	advice
(d)	stationery	(i)	affect
(e)	stationary	(j)	except

Examiner's Note: These pairs are near-twins. Marks are lost on spelling and sense: stationery (paper) against stationary (not moving), and principal (chief) against principle (a rule).

Question 44

(a) heavy rain; make a decision; do homework; commit a crime; fast food.

(b) (i) She told me the truth. (ii) Please turn on the radio. (iii) I made a mistake in the test. (iv) He knows the answer. (v) We discussed the problem for an hour.

Examiner's Note: English fixes certain word partners: make a decision, do homework. Marks are lost by translating word for word from the first language ("say me", "open the radio", "discuss about").

Question 45

(a) The pupils performed very well in the examination.

(b) The head teacher wishes to see you now.

(c) We obtained many supplies for the trip.

(d) The meeting was postponed until next week.

(e) Thank you very much for your assistance.

Examiner's Note: Formal writing replaces casual words (kids, boss, stuff, put off) with precise ones. Marks are lost by keeping slang or contractions in a formal report.

Question 46

A model rewrite: "Notice to all residents. The water supply is not currently safe to drink; therefore, it should not be used for drinking. Furthermore, repairs to the pipes will be carried out shortly. We apologise for the inconvenience caused." (Field vocabulary: water supply, safe to drink, repairs; connectives: therefore, furthermore.)

Examiner's Note: This capstone rewards three things at once: correct grammar, a raised formal register, and precise vocabulary joined by connectives. Marks are lost by fixing the tone but leaving weak words, or the reverse.

Question 47

(a) was; (b) were; (c) has; (d) is; (e) are; (f) is; (g) were; (h) was; (i) has; (j) is.

Examiner's Note: Find the true subject before choosing the verb. Marks are lost when a phrase between the subject and the verb misleads (the box of tools was), and when neither ... nor pulls the verb to the nearer subject (parents were).

Question 48

(a) The quality of the schools has improved. (b) One of my brothers lives in Tanga. (c) The number of tourists is rising every year. (d) There are several problems to solve. (e) Politics is discussed everywhere these days.

Examiner's Note: The head subject decides the verb: quality, one and number are all singular. Marks are lost by agreeing the verb with the nearest noun (schools, brothers) instead of the true subject.

Question 49

(a) is: neither (of) is treated as singular. (b) are: scissors is a plural-only noun. (c) was: half of an uncountable noun (maize) takes a singular verb. (d) were: half of a plural noun (students) takes a plural verb. (e) has: the jury acting as one body is singular.

Examiner's Note: With half of and most of, the verb follows the noun after of. Marks are lost by giving neither or each a plural verb, or by making a collective noun plural when it acts as one unit.

Question 50

"My school has three laboratories. Each of the teachers teaches two subjects. The list of textbooks is on the notice board. Neither the desks nor the cupboard is enough. Everybody wants the new library to open soon."

Examiner's Note: Five verbs must agree with their real subjects: school has, each teaches, list is, everybody wants, and after neither ... nor the verb follows the nearer noun (cupboard is). Marks are lost by matching the verb to a nearby plural.

Question 51

(a) had already left; (b) boils; (c) is raining; (d) have been building; (e) was cooking; (f) have never seen; (g) fetched (or used to fetch); (h) reaches; (i) has written; (j) had left.

Examiner's Note: Match the tense to its time signal: since takes the present perfect, now the present continuous, a finished past time the past simple. Marks are lost by using will after as soon as (he reaches, not he will reach).

Question 52

(a) I met him last week. (b) She knows the answer. (c) When I arrive, I will telephone you. (d) He said that he would come today. (e) They have lived (or have been living) in Moshi since 2010.

Examiner's Note: Four classic slips lose marks: the present perfect with a past time (met, not have met), a stative verb in the continuous (knows), will in a time clause (arrive), and no backshift after said (would).

Question 53

(a) (i) arrived; (ii) have known; (iii) Have ... been; (iv) left; (v) have not finished; (vi) bought.

(b) The past simple states a finished action at a definite past time (yesterday, an hour ago, last week). The present perfect links a past action to the present, and is used for unfinished time or with no stated time (since, for, ever, yet, already).

Examiner's Note: The time word decides the tense: ago and yesterday take the past simple; since, for, ever and yet take the present perfect. Marks are lost by mixing the two.

Question 54

"Last Saturday we visited the market. My mother bought vegetables while I looked for fruit. Suddenly it started to rain, so we ran for shelter and waited until the rain stopped."

Examiner's Note: Every verb must shift to the past: visit becomes visited, buy becomes bought, run becomes ran. Marks are lost by leaving even one verb in the present, which breaks the consistency.

Question 55

(1) an; (2) the; (3) a; (4) no article; (5) The; (6) a; (7) an; (8) no article; (9) the; (10) the.

Examiner's Note: Use a or an for something non-specific or mentioned first, the for something already known or made specific, and no article for uncountable or abstract nouns (fruit, honesty). Marks are lost by dropping the, an L1 habit, or by adding it before an abstract noun.

Question 56

(a) no article Lake Victoria; no article Mount Kilimanjaro; the Indian Ocean; no article Tanzania; the United Republic of Tanzania.

(b) (i) She is the best student in the class. (ii) I am reading an interesting book. (iii) Honesty is important. (iv) He plays football every evening. (v) We climbed Mount Meru.

Examiner's Note: Single lakes and mountains take no article, but oceans and names with Republic of take the. Marks are lost by using the with a game (football) or an abstract noun (honesty).

Question 57

(a) me; (b) I; (c) him; (d) We; (e) they; (f) I; (g) her; (h) his or her; (i) her; (j) I.

Examiner's Note: Remove the other person to test the case: between ... me, to ... him. In formal writing use the subject form after than (taller than I). Marks are lost by choosing the object form where a subject is needed.

Question 58

(a) John and I play football every day. (b) The gift is for you and me. (c) He and she are getting married. (d) They enjoyed themselves at the party. (e) He hurt himself while running. (f) My mother works very hard. (g) We boys cleaned the classroom.

Examiner's Note: Put yourself last and use the correct case (John and I; for you and me). The reflexives are himself and themselves, never hisself or theirselves. Marks are lost on the double subject (my mother she).

Question 59

(a) Maize is grown on the hill (by the farmer). (b) The bridge was built in 2019. (c) The books are being marked by the teacher. (d) My bag has been stolen. (e) The new library will be opened by the council next month.

Examiner's Note: Move the object to the front, use the correct form of be plus the past participle, and drop the doer when it is unknown or unimportant. Marks are lost by using the wrong tense of be.

Question 60

(a) (i) Ana wrote the letter. (ii) People (or They) speak English in many countries. (iii) The police arrested the thief.

(b) Present simple: The room is cleaned. Past simple: The room was cleaned. Present continuous: The room is being cleaned. Future: The room will be cleaned.

Examiner's Note: In the active, supply a doer (people, they) where the passive left it out. In the paradigm only be changes tense; the past participle (cleaned) stays fixed. Marks are lost by changing the participle.

Question 61

(a) When the doer is unknown; when the doer is unimportant or obvious; and in formal, scientific or report writing where the action matters more than the doer.

(b) “First the coffee cherries are picked. Then they are dried in the sun. Finally the beans are sorted and packed.”

Examiner's Note: Give three clear, distinct reasons, then keep every verb passive through the process. Marks are lost by slipping back into the active in the middle of the description.

Question 62

(a) She said that she was tired. (b) He said that he would help me the next day. (c) They said that they had finished the work. (d) He said that he had bought a car the day before. (e) She said that she could swim well.

Examiner's Note: Backshift the verb one step (am to was, will to would, have to had), and change the pronouns and time words. Marks are lost by keeping the present tense or the quotation marks.

Question 63

(a) He asked where I lived. (b) She asked whether (or if) I was ready. (c) The teacher told us to open our books. (d) He warned me not to be late. (e) She asked what time it was.

Examiner's Note: Reported questions take statement word order and no question mark; yes/no questions use if or whether; commands use to plus the verb. Marks are lost by keeping the question order (asked where did I live).

Question 64

(a) now becomes then; today becomes that day; tomorrow becomes the next day; here becomes there; this becomes that.

(b) Ana said that she was leaving for Mbeya the next day. Juma replied that he would visit her there the following week.

Examiner's Note: Time and place words move with the tense: tomorrow becomes the next day, here becomes there. Marks are lost by backshifting the tense correctly but leaving tomorrow or here unchanged.

Question 65

(a) Zero: if + present simple, present simple. First: if + present simple, will + base verb. Second: if + past simple, would + base verb. Third: if + past perfect, would have + past participle.

(b) (i) melts; (ii) rains; (iii) were; (iv) would have passed.

Examiner's Note: Pair the two halves correctly: a present if-clause takes will (first) or a present result (zero); a past if-clause takes would. Marks are lost by putting will inside the if-clause.

Question 66

(a) If he had studied, he would not have failed the test. (b) If you do not water the plants, they die. (c) If I were rich, I could help you. (d) If she misses the bus, she will be late. (e) If I see him, I will tell him.

Examiner's Note: Choose the type from the meaning: an unreal past uses the third conditional, a general truth the zero. Marks are lost by putting will in the if-clause (if I will see).

Question 67

(a) Simple, compound, complex and compound-complex.

(b) (i) simple; (ii) compound; (iii) complex; (iv) compound-complex.

(c) For example, compound: “The rain stopped, and the sun came out.” Complex: “Because the rain stopped, we continued the match.”

Examiner's Note: A compound sentence joins equal clauses with and, but or so; a complex sentence adds a subordinate clause (when, because). Marks are lost by calling every long sentence complex.

Question 68

(a) It rained heavily, so the match was cancelled. (b) Although she was tired, she finished the work. (c) Hurry up, or you will miss the bus. (d) He is not only honest but also hardworking. (e) The road is closed because there was an accident.

Examiner's Note: Keep the meaning and punctuate correctly: a comma before so and or, but no comma before because. Marks are lost by joining the clauses with the wrong connective or dropping needed punctuation.

Question 69

(a) (i) Because he was late, he missed the first lesson. (ii) The teacher who taught us mathematics has retired. (iii) Running to catch the bus, she dropped her books.

(b) (i) It was raining, so we stayed inside. (ii) She is clever, and she works very hard. (iii) The test was hard, but I still passed.

Examiner's Note: A fragment lacks a complete idea, so add a main clause. A run-on joins two sentences with nothing, so separate them with a connective, a comma plus conjunction, or a full stop. Marks are lost by leaving a comma splice.

Question 70

(a) at; (b) to; (c) about; (d) in; (e) of; (f) on; (g) of; (h) on; (i) for; (j) to.

Examiner's Note: These prepositions are fixed by the word before them: good at, afraid of, depend on. Marks are lost by translating from the first language (interested with, afraid from).

Question 71

(a) We discussed the matter for an hour. (b) He is capable of doing the work. (c) She insisted on paying the bill. (d) I prefer tea to coffee. (e) They arrived in Dodoma at noon.

Examiner's Note: Discuss takes no preposition; capable and insist take of and on with the -ing form; prefer takes to. Marks are lost by adding about after discuss or than after prefer.

Question 72

(a) aren't you; (b) can't she; (c) did they; (d) shall we; (e) hasn't he; (f) will you; (g) aren't I; (h) did they; (i) don't you (or haven't you); (j) isn't there.

Examiner's Note: A positive statement takes a negative tag and the reverse, and the tag repeats the auxiliary. Marks are lost on the special cases: Let us becomes shall we, I am becomes aren't I, and nobody becomes they.

Question 73

(a) (i) obligation or necessity; (ii) possibility; (iii) permission (a request).

(b) (i) must not (or cannot); (ii) may (or might); (iii) could; (iv) must.

Examiner's Note: Choose the modal for the meaning: must for obligation, may or might for possibility, could for past ability. Marks are lost by adding to (must to) or an -s (she cans).

Question 74

(a) He is so weak that he cannot walk. (b) No sooner had she arrived than the show began. (c) The guard said that he had seen the thief. (d) How sweet the mango is! (e) He is taller than any other boy in the class.

Examiner's Note: Keep the exact meaning while changing the structure. Marks are lost by breaking the fixed patterns: no sooner ... than, and taller than any other boy (not any boy).

Question 75

(a) If you do not hurry, you will be late. (b) The boy was punished by the teacher. (c) Though she is poor, she is honest. (d) I have not seen him for a long time. (e) No one passed the examination except Juma.

Examiner's Note: Unless equals if ... not; it is a long time since becomes have not ... for. Marks are lost by changing the meaning or the tense while rewriting.

Question 76

(a) An honest leader is respected by everyone. (b) His brother is not as rich as he is. (c) Have they finished the work? (d) He never tells lies. (e) The house was too dirty for us to stay in.

Examiner's Note: In a comparison, richer than becomes not as rich as with the order reversed. To make always negative, use never with the opposite word (never tells lies). Marks are lost by reversing the comparison wrongly.

Question 77

“Where are you going?” asked Mama. “I am going to the market,” said Asha, “to buy rice, sugar and oil.”

Examiner's Note: Each speech needs quotation marks, the right end mark inside them, and commas to set off the speaker. Marks are lost by dropping the question mark or the capital letter at the start of the speech.

Question 78

(a) (i) The boys' books are on the teacher's desk. (ii) It's raining and the dog wants its food.

(b) (i) When we arrived, the guests were eating rice, beans and meat. (ii) Yes, I agree with you.

Examiner's Note: The apostrophe shows possession (boys', teacher's) or a contraction (it's = it is), but the possessive its takes none. Marks are lost by confusing its and it's.

Question 79

"Last year, my sister went to a university in Dodoma. She has been studying there for two years. Every student must work hard. The library has many books, but it closes early. She enjoys her course and hopes to graduate in 2026."

Examiner's Note: The ten errors mix tense, concord, number and usage, so read slowly and check every verb and noun. The commonest misses are must to (for must) and since two years (for for two years).

Question 80

"My friends and I are planning a trip. We will go (or are going) to Bagamoyo next weekend. The bus leaves at six o'clock, so we must be there early. Everyone is excited, and we hope for good weather."

Examiner's Note: This capstone tests concord, tense, modals and countability at once. Marks are lost by fixing some errors but missing must to be, or by writing a good weather, since weather is uncountable.

Question 81

(a) Any four of: denotative meaning (the literal, dictionary meaning); connotative meaning (the feelings and associations a word carries); figurative meaning (a non-literal meaning, as in idioms and metaphors); register (the level of formality suited to the setting); implied meaning (the meaning suggested but not stated directly).

(b) (i) home = the place where one lives. (ii) It often carries connotations of warmth, safety, belonging and family.

Examiner's Note: Name distinct types and match each to a clear example. Marks are lost by confusing connotation (feeling) with denotation (literal meaning), or by giving the same idea twice under two names.

Question 82

(a) The denotative meaning is the literal, neutral dictionary meaning of a word; the connotative meaning is the emotional colour or association it carries beyond that literal sense.

(b) thrifty carries a positive connotation (careful and wise with money); stingy carries a negative one (mean and unwilling to spend). For example: "She is thrifty and saves a little each month." / "He was too stingy to share even a loaf."

Examiner's Note: The two words share a denotation but differ in feeling. Marks are lost by treating them as identical, or by giving sentences that do not show the positive and the negative colouring.

Question 83

(a) economical: positive; (b) cheap: negative; (c) slender: positive; (d) skinny: negative; (e) youthful: positive; (f) childish: negative; (g) confident: positive; (h) arrogant: negative; (i) inexpensive: neutral (or positive, as the favourable counterpart of cheap); (j) dwelling: neutral.

Examiner's Note: Connotation is the feeling attached to a word: cheap hints at poor quality, while inexpensive does not. Marks are lost by judging only the literal meaning and missing the hidden approval or disapproval.

Question 84

(a) Positive: bold, ambitious. Negative: reckless, waste (of public money).

(b) The favourable words make the plan sound brave and forward-looking, while the unfavourable words make it sound careless and wasteful. The same plan is therefore coloured to lead the reader either to approve or to disapprove, which shows how a writer's choice of words guides opinion.

Examiner's Note: Loaded words carry the writer's attitude. Marks are lost by listing the words without explaining how they steer the reader's judgement of the very same plan.

Question 85

(a) to let the cat out of the bag = to reveal a secret, often by accident. (b) to burn the midnight oil = to study or work late into the night. (c) once in a blue moon = very rarely. (d) to cost an arm and a leg = to be very expensive. (e) to be in hot water = to be in trouble.

For example: “He let the cat out of the bag about the surprise party.” / “She burned the midnight oil before the examination.” / “We eat meat only once in a blue moon.” / “The new phone cost an arm and a leg.” / “He was in hot water for coming late.”

Examiner's Note: An idiom's meaning is not the sum of its words. Marks are won by giving the true meaning and a sentence that fits it; they are lost by explaining the words literally.

Question 86

(a) A stitch in time saves nine = dealing with a small problem early prevents a bigger one later; used to urge prompt repair of, say, a small leak in a roof.

(b) Do not count your chickens before they hatch = do not assume success before it comes; used to warn someone against spending prize money before winning.

(c) When the cat is away, the mice will play = people misbehave when no one is watching; used when pupils grow noisy after the teacher leaves.

(d) Where there is a will, there is a way = strong determination finds a means; used to encourage someone facing a hard task.

(e) Look before you leap = think carefully before you act; used to warn against a hasty decision.

Examiner's Note: Give the general lesson, not a literal picture, and a situation that truly fits. Marks are lost by explaining only the surface image of real chickens or real mice.

Question 87

(a) a blessing = a very welcome thing, a great relief (figurative). (b) broke her heart = made her deeply sad (figurative). (c) a heart of stone = hard and unfeeling, without pity (figurative). (d) time is money = time is valuable and should not be wasted (figurative). (e) a zoo = a noisy, wild, disorderly place (figurative). All five expressions are figurative.

Examiner's Note: Explain the meaning in the sentence, then label it. Marks are lost by taking a figurative expression literally, as a real blessing or a real zoo.

Question 88

(a) informal (colloquial): slang such as “what's up”. (b) formal (official): words such as “hereby” and “forthwith”, and the passive voice. (c) technical (medical): terms such as “presented with” and “acute abdominal pain”. (d) literary: imagery and personification (“painting the sky with fire”). (e) legal: words such as “charged”, “section” and “the Act”.

Examiner's Note: Name the register and prove it with one clear marker. Marks are lost by naming the register but giving no feature, or by confusing formal with technical.

Question 89

(a) “Dear Sir, I regret that I am unable to attend school today, as I am unwell. Yours faithfully, ...”

(b) “Please do not go into the laboratory unless a teacher is with you.”

Examiner's Note: Match the words to the reader: formal for a letter, plain and warm for young pupils. Marks are lost by keeping slang and contractions in (a) or using hard words in (b).

Question 90

(a) personification; (b) simile; (c) metaphor; (d) hyperbole; (e) onomatopoeia; (f) oxymoron; (g) alliteration; (h) euphemism; (i) rhetorical question; (j) metonymy.

Examiner's Note: Learn the mark of each device: like or as signals a simile, and a human action given to a thing signals personification. Marks are lost by confusing simile with metaphor, or hyperbole with a plain statement.

Question 91

(a) personification; it gives the clouds human anger, creating a threatening, tense mood. (b) simile; it stresses how warm and radiant her smile is by comparing it to the sun. (c) metonymy (the stadium stands for the crowd in it), or personification (the stadium is given the human act of roaring); either is accepted, and both suggest the huge, united sound of the whole crowd. (d) hyperbole; the exaggeration shows just how very hungry the speaker is. (e) personification; it makes the thunder seem alive and menacing, deepening the mood.

Examiner's Note: Full marks need both the correct name and the effect it creates. Marks are lost by naming the device but not saying what it does for the reader.

Question 92

(a) (i) onomatopoeia; (ii) euphemism; (iii) personification; (iv) alliteration.

(b) (i) A euphemism is a mild, polite expression used in place of a harsh or blunt one, for example "to let someone go" for "to dismiss them from a job". (ii) Irony is saying the opposite of what is meant, or a situation that turns out opposite to what was expected, for example calling a very slow service "wonderfully quick".

Examiner's Note: Marks are lost by mixing alliteration (repeated first sounds) with onomatopoeia (words that imitate sounds), and by giving an example that does not match the term.

Question 93

(1) simile (also read as personification): "like tired eyes". (2) personification: the wind "screamed". (3) personification: the floorboards "groaned". (4) simile: "as cold as ice". (5) hyperbole: "a million thoughts".

Examiner's Note: Match each expression to its device and be ready to justify it. Marks are lost by labelling a simile (with like or as) as a metaphor, or by missing the personification in screamed and groaned.

Question 94

(a) Any two of: repetition (anaphora) in "We have ..."; a rhetorical question ("will you stand with us or against us?"); parallelism, or the rule of three ("fought ... struggled ... won").

(b) The repetition builds a strong rhythm and drives the message home, stirring unity and pride; the rhetorical question challenges the listeners and pushes them to take the speaker's side.

Examiner's Note: Name the device and tie it to its effect on the audience. Marks are lost by spotting the device but not explaining how it persuades.

Question 95

(a) It is said with sarcasm: the noisy pupils have not finished, and they are being told to get back to work. (b) The guest is signalling, politely, that it is time to leave. (c) The friend is annoyed that you have arrived late. (d) It is a warning not to do the thing. (e) You have failed to thank the speaker, who is hinting that you should.

Examiner's Note: Read the situation, not just the words. Marks are lost by giving the literal meaning when the speaker clearly means something else.

Question 96

(a) proud (or joyful); (b) sarcastic (or frustrated); (c) doubtful (or resigned); (d) angry (or indignant); (e) determined (or hopeful).

Examiner's Note: Tone is shown by word choice and punctuation, such as "Oh, wonderful" placed before bad news. Marks are lost by naming an emotion the words do not support.

Question 97

(a) She implies that Amina should stop delaying and begin studying at once, because little time is left. (b) Amina has not yet started and is probably behind with her preparation. (c) The mother is concerned and mildly disapproving, but caring.

Examiner's Note: An implied message hides behind a plain statement. Marks are lost by answering only what is said (the exam is on Monday) without drawing out what is meant.

Question 98

(a) Irony is a gap between what is said and what is meant, or between what is expected and what happens; sarcasm is irony used deliberately to mock or hurt someone.

(b) (i) ironic (verbal irony): it says the opposite of the truth about the weather, but it mocks no one. (ii) sarcastic: it uses irony to mock the person's silly mistake. (iii) sincere: it is warm, genuine thanks to a helpful friend.

Examiner's Note: All sarcasm is ironic, but not all irony is sarcasm: remark (i) mocks no one, so it is irony, not sarcasm. Marks are lost by calling every ironic remark sarcastic.

Question 99

Model summary (one sentence): "English is a practical skill that, with regular reading and writing, steadily becomes easy rather than frightening."

Examiner's Note: A summary must be far shorter than the passage and in your own words. Marks are lost by copying whole sentences, by breaking the one-sentence limit, or by adding your own opinion.

Question 100

(a) For example: "Certainly. Go straight along this corridor, turn left, and it is the second door on your right."

(b) For example: "Excuse me, would you mind repeating that figure? I did not catch it clearly."

(c) A keyboard; the clue words keys, space and enter are all parts of a computer keyboard.

Examiner's Note: A good response is polite and fits the situation. Marks are lost by an abrupt reply, or, in the riddle, by giving the answer without the reasoning.

Question 101

(a) The elder is doubtful, implying that earlier promises were broken, so this new one may also fail.

(b) The slow pace and low voice suggest weariness, caution and seriousness, adding a note of doubt that the plain words alone do not carry.

(c) For example: loudness (a raised voice can show anger or urgency); a pause (can add weight or invite the listener to reflect); pitch (a higher pitch can show excitement or fear).

Examiner's Note: How something is said carries meaning, not only what is said. Marks are lost by explaining the words but ignoring the effect of the pace and the voice.

Question 102

(a) It is an idiom meaning it is raining very heavily, not that animals are falling. (b) It is an idiom meaning "good luck", not a curse. (c) It is sarcasm; the speaker means the opposite, that the person did badly. (d) It is a polite request to close the window, not a question about feelings. (e) It is an understatement (an idiom) meaning that he is not very clever.

Examiner's Note: Idioms and sarcasm are lost on a literal reader. Marks are won by using the whole situation to find the intended meaning, not by translating the words one by one.

Question 103

(a) The style of a text is the particular way a writer uses language, the choices that give the text its character.

(b) Any four of: word choice (diction); sentence length and structure; the use of imagery and figurative language; tone; the level of formality (register); rhythm.

(c) Sentence (ii) is more formal, because it uses more formal, neutral vocabulary ("young people", "comparatively little") and no contraction, whereas (i) uses the casual "kids" and the contraction "don't".

Examiner's Note: Marks are won by naming real, separate features and reading the formality from the words on the page. They are lost by giving a vague answer such as "good English" instead of a named feature.

Question 104

(a) The field is the subject matter or topic of the text; the tenor is the relationship between writer and reader (formal or informal, expert or beginner); the mode is the channel, that is, whether the text is spoken or written.

(b) Field: cooking or baking. Tenor: an instructor giving directions to a learner (fairly neutral). Mode: written (a recipe).

Examiner's Note: Keep the three apart: field is what, tenor is who to, mode is how. Marks are lost by confusing tenor (the relationship) with field (the topic).

Question 105

From the most formal to the most informal: (c) most formal, suited to a polite request to a stranger or a senior person; (e) formal and polite, suited to a customer speaking to a waiter; (b) neutral or informal, suited to a friend or a family member; (d) very informal, a blunt command among close friends; (a) the least formal of all, a one-word call, as in an emergency. (The last two are close, so either order of (d) and (a) is accepted.)

Examiner's Note: Formality is judged by word choice and politeness markers ("would you be so kind"). Marks are lost by ordering the requests by length instead of by their level of politeness.

Question 106

(a) Any three of: a short, bold headline in capital letters; the leaving out of small words (the articles are dropped, "Drought hits ..." for "A drought hits the ..."); the key facts placed first (what, who, where); attribution to a source ("officials warned"); dramatic vocabulary ("face ruin").

(b) For example: "A drought has hit the southern regions."

Examiner's Note: Point to features actually present in the extract, not to newspapers in general. Marks are lost by naming a feature but giving no example from the text.

Question 107

(a) Any three of: the modal "shall" to express obligation; formal or archaic vocabulary ("premises", "sublet", "prior written consent"); long, complex sentences; an impersonal third person ("the tenant", "the landlord"); precise, unambiguous wording.

(b) For example: "You must pay to keep the house in good repair, and you may not rent it out to anyone else unless the landlord agrees in writing."

Examiner's Note: Legal style prizes precision and obligation. Marks are lost by rewriting it into English that is still stiff, or by dropping a key condition (the landlord's consent) in the plain version.

Question 108

(a) Any three of: technical vocabulary ("diagnosed", "symptoms"); the passive voice ("treatment was administered"); an impersonal, objective tone (no "I" or "we"); precise, factual statements; a formal register.

(b) presented with = came showing (the symptoms); administered = given; subsided = became less, died down.

Examiner's Note: Scientific style is impersonal and exact. Marks are lost by giving an everyday meaning that does not fit, such as "administered" as "managed" rather than "given".

Question 109

(a) Any three of: the inclusive "Let us ..." inviting all to act together; elevated, solemn vocabulary ("blessings", "give thanks", "pray"); the hortative form that calls the congregation to act as one; a measured, dignified rhythm.

(b) The shared "Let us" and the solemn words draw the congregation together and create a reverent, dignified mood, which suits the purpose of worship.

Examiner's Note: Tie each feature to the purpose of the passage. Marks are lost by listing features without showing how they create the reverent, shared mood.

Question 110

(a) colour; centre; travelling; defence; programme.

(b) lift; flat; lorry; biscuit; petrol.

Examiner's Note: These are British and American varieties, not right and wrong English. Marks are lost on the spelling changes (-our, -re, double l) and by giving an American word again instead of its British twin.

Question 111

(a) I have no money. (or: I do not have any money.) (b) He does not know anything. (or: He knows nothing.) (c) We were late for the meeting. (d) She is working now. (e) Those books are mine.

Examiner's Note: Standard English avoids the double negative (not ... no), uses the right verb form (were, does), and the correct demonstrative (those). Marks are lost by correcting one fault but leaving another.

Question 112

(a) Sight: "red tomatoes glistened" (or "blazed with colour"). Smell: "the sharp smell of dried fish". Sound: "the cries of the traders rang out".

(b) The imagery makes the market vivid and alive, so that the reader can almost see, smell and hear it, which brings the whole scene to life.

Examiner's Note: Match each example to the correct sense, then give the effect. Marks are lost by naming imagery but not saying which sense it appeals to, or by leaving out the effect.

Question 113

(a) The tree may symbolise the young nation itself, its growth and its hopes, and also the girl's own life growing alongside her country.

(b) A symbol is an object that stands for a larger idea beyond itself, while a plain description only tells the reader what is there.

(c) For example: a dove stands for peace; a chain stands for slavery or bondage; a sunrise stands for a new beginning.

Examiner's Note: A symbol carries meaning beyond the literal object. Marks are lost by describing the tree literally instead of saying what larger idea it represents.

Question 114

(a) The school is compared, throughout the passage, to a ship; this is an extended (sustained) metaphor.

(b) The ship = the school; the crew = the teachers; the young sailors = the pupils; the harbour = the future, the success that lies ahead.

(c) Sustaining one image makes the idea vivid, unified and memorable, and lets the writer develop the comparison fully.

Examiner's Note: An extended metaphor keeps one comparison running. Marks are lost by matching the parts wrongly (calling the fruit the teachers) or by treating each line as a separate image.

Question 115

(1) simile ("fell like a heavy curtain"); (2) metaphor ("the moon was a silver coin"); (3) metaphor ("the stars were scattered diamonds"); (4) personification ("the trees whispered secrets"); (5) personification ("a lonely owl asked its endless question").

Examiner's Note: Look for the signal: like or as marks a simile, a direct "X was Y" marks a metaphor, a human action given to a thing marks personification. Marks are lost by confusing simile with metaphor.

Question 116

(a) The tone is joyful, excited and triumphant (also relieved).

(b) For example: "At last"; "I had passed"; "to shout, to dance, to tell the whole world" (the earlier "sleepless nights" and "fear" show the relief behind the joy).

(c) If the writer had failed, the tone would become sad, disappointed or despairing.

Examiner's Note: Tone is the writer's attitude towards the subject, read from the words. Marks are lost by naming a tone the words do not support, or by quoting words that do not actually carry the feeling.

Question 117

(a) The passage creates a gloomy, eerie and lonely (desolate) atmosphere.

(b) For example: "silent"; "dust lay thick"; "cobwebs"; "the dark"; "the slow drip of water".

(c) Tone is the writer's attitude towards the subject; mood is the feeling or atmosphere the writing creates in the reader.

Examiner's Note: Keep tone (the writer's attitude) apart from mood (the reader's feeling). Marks are lost by giving details that do not build the stated mood.

Question 118

(a) The writer disapproves; he or she is critical and unhappy about the loss of the green space.

(b) The words "Yet another", "our last green space", "No doubt" and "call it progress".

(c) Ironic: the writer does not really believe it is progress, and uses the phrase to mock the developers' claim.

Examiner's Note: Attitude is shown by loaded words. Marks are lost by missing the irony in "call it progress" and taking it as genuine approval.

Question 119

(a) The tone changes from calm, peaceful and pleasant to sudden, threatening and violent (frightening).

(b) It changes at "Then, without warning".

(c) The first part: "beautifully", "calm", "sang". The second part: "black", "howl", "flood".

Examiner's Note: A turning word ("Then") often marks a change of tone. Marks are lost by describing only one tone and missing the shift, or by picking words from the wrong part.

Question 120

(a) The very short, clipped sentences (some without a verb) create a halting, laboured rhythm that mirrors the effort of each heavy step.

(b) “Each step a battle” is a metaphor that makes the climb sound like a hard struggle, showing the man's exhaustion.

(c) The overall tone is one of weariness and struggle; the broken, halting style reinforces it by making the reader feel the effort.

Examiner's Note: Link the style to the meaning: the form should support what is being said. Marks are lost by describing the style but not saying what effect it creates.

Question 121

(a) Extract B is more vivid, because it uses concrete images and figurative language (“in ropes”, “drumming”, “rivers”) that let the reader picture and hear the rain, while A only states the fact.

(b) Any two of: metaphor (“came down in ropes”; “turning the streets to rivers”); vivid auditory imagery (“drumming on the roofs”).

(c) The plain style of A is more suitable in a factual report, a weather record or a summary, where the facts matter more than the effect.

Examiner's Note: Vividness comes from image and sound, not from length. Marks are lost by praising B without naming a device, or by claiming the plain style is always weaker.

Question 122

(a) strode suggests walking with long, confident steps, while walked is neutral. (b) muttered suggests speaking in a low, unclear, discontented voice, while said is neutral. (c) skinny suggests unattractively thin (critical), while thin is neutral. (d) mansion suggests a large, grand house, while house is neutral. (e) wept is more literary and formal and suggests deep sorrow, while cried is neutral and everyday (and can also mean to call out).

Examiner's Note: Near-synonyms differ in feeling and picture. Marks are lost by saying the two words simply “mean the same”, which misses the point of the question.

Question 123

(a) For example: “NOTICE. Please be informed that the school library will be closed for repairs from Monday to Friday next week. Normal service will resume the following Monday. We apologise for any inconvenience.”

(b) For example: “Hi, just so you know, the library is shut for repairs all next week. It will be open again the Monday after.”

Examiner's Note: The same message, two registers: the notice is impersonal and formal, the note is warm and personal. Marks are lost by writing both in the same tone.

Question 124

For example: “Flames tore through the market without warning. One by one the wooden stalls caught fire and blazed, while traders shouted and snatched what goods they could. All around, people ran from the thickening smoke.”

Examiner's Note: A descriptive style adds image, sound and feeling while keeping the same events. Marks are lost by adding new events, or by leaving the writing as bare and plain as the original.

Question 125

(a) Short sentences are quick and can create tension, urgency or emphasis; long sentences can flow, describe fully or slow the pace.

(b) The short sentences build suspense, making the reader wait, tense, for what comes next.

(c) For example: “When the lights went out she froze, and nothing moved until, at last, a whisper came in the dark.” The long sentence smooths out the pauses, so the suspense is weaker.

Examiner's Note: Sentence length is itself a stylistic choice. Marks are lost by rewriting (c) as another set of short sentences, or by not saying how the effect changes.

Question 126

(a) The greeting is far too informal for a newspaper; use "Dear Editor,".

(b) The language is rude and over-emotional; use measured words, for example "I found the article inaccurate and unfair."

(c) It uses text-message spelling and slang; write "Please print my letter. Thank you."

(d) The register is inconsistent, mixing the formal "I am writing to complain" with the slang "sucks"; keep it formal throughout, for example "... and I find the situation unacceptable."

(e) A string of very short, choppy sentences suits tension, not a reasoned argument; use fuller, connected sentences so the argument reads clearly.

Examiner's Note: A formal letter needs one consistent, measured register. Marks are lost by fixing the rude words but leaving slang, or by keeping a broken, choppy style in a serious argument.

Question 127

(a) Reading a text critically means not simply taking in the words, but questioning them: looking for the writer's purpose, viewpoint and assumptions, watching for bias, and weighing whether the claims are true.

(b) Any three of: Who wrote this, and why? What is the writer's purpose? Is this a fact or an opinion? What is the writer assuming? Is the argument well supported? Is the language fair or loaded?

(c) What a text says is its literal, surface meaning, the words themselves; what it means may be more, including what is implied, suggested or intended beneath the words.

Examiner's Note: A critical reader reads with questions, not just eyes. Marks are lost by describing only what the text says and never asking why it was written or whether it is true.

Question 128

(a) a recipe or cookery book (clue: the cooking instructions "whisk", "fold in the flour"). (b) a news or court report (clue: the legal words "the accused", "pleaded not guilty"). (c) a classified advertisement (clue: "For sale", "price negotiable"). (d) a story or folk tale (clue: "Once upon a time"). (e) a personal letter (clue: "Dear Aunt" and the personal thanks).

Examiner's Note: Name the source and prove it with a clue from the words. Marks are lost by guessing the source without pointing to the clue that gives it away.

Question 129

(a) vigilant = watchful, alert. (b) precarious = unsafe, unsteady, likely to fall. (c) candour = frankness, openness, honesty. (d) barren = bare, unable to produce crops. (e) cogent = convincing, well argued.

Examiner's Note: Let the surrounding words point to the meaning ("watching closely" gives vigilant). Marks are lost by guessing wildly instead of using the clue the sentence provides.

Question 130

(a) a place that keeps money, a financial institution. (b) the raised ground along the side of a river. (c) to tilt or lean to one side (a verb). (d) to rely or depend on. (e) a mass or row (of clouds).

Examiner's Note: The co-text decides which sense fits ("savings" points to the money sense, "river" to the riverside). Marks are lost by giving only the commonest meaning without checking the sentence.

Question 131

(a) (i) The comma shows that Grandma is being spoken to ("let us eat, Grandma"); without the comma, it reads as though Grandma is being eaten. (ii) The punctuation reverses the meaning: the first says a woman is nothing without a man, the second says man is nothing without a woman.

(b) (i) The semicolons join three short, balanced statements into one, giving a punchy, connected rhythm. (ii) The ellipsis shows the sentence trailing off, leaving something unsaid or implied.

Examiner's Note: A single mark can change the whole sense. Marks are lost by ignoring the punctuation and reading both versions of a pair as if they meant the same thing.

Question 132

(a) The quotation marks around "success" are scare quotes: they cast doubt, hinting that the writer does not think it was really a success. (b) The full stop after "wonderful" (instead of an exclamation) gives a flat, sarcastic tone. (c) The colon builds up to the announcement, giving the bad news weight. (d) The question mark shows surprise or disbelief, not a real question. (e) The commas around "shall we say" mark a polite aside that softens a blunt criticism.

Examiner's Note: Punctuation carries tone as well as sense. Marks are lost by reading scare quotes or a sarcastic full stop literally and missing the doubt or mockery they signal.

Question 133

(a) Her house has probably been broken into and burgled (her savings stolen while she was out).

(b) The open door, the drawers pulled out, and the missing savings.

(c) She feels shocked and frightened (distressed); we know because she "sank onto a chair", her "hands shaking".

Examiner's Note: Infer from the evidence and then point to it. Marks are lost by stating a feeling or event without naming the details in the passage that show it.

Question 134

(a) Lateness was unusual and widespread; the head teacher, who is normally punctual, was also late. (b) She failed (did not pass) mathematics. (c) The writer doubts whether he really finished the work. (d) The food was in fact bad (a polite understatement). (e) Their money situation has improved.

Examiner's Note: Read what is suggested, not only what is stated. Marks are lost by repeating the sentence instead of drawing out the meaning hidden in words like "even", "except" and "claims".

Question 135

(a) The candidate may be hiding a less flattering reason, such as being dismissed, disliking the work, or being unhappy there; "new challenges" is a polite, vague cover.

(b) To seem positive and professional, and to avoid speaking badly of a former employer.

(c) A critical reader should notice what is not said, treat the answer with mild caution, and look for other evidence rather than take it at face value.

Examiner's Note: Notice the gap between the polite words and the likely truth. Marks are lost by accepting the smooth answer at face value and ignoring what it leaves out.

Question 136

(a) It had been raining earlier, but the rain has now stopped and the sky has cleared.

(b) The wet streets, the dripping umbrellas, and people stamping their wet shoes.

(c) By showing the effects and letting the reader work it out, the writing is more vivid and engaging than a plain statement would be.

Examiner's Note: Draw the conclusion the clues point to. Marks are lost by describing the clues but never stating what they add up to, or by ignoring the word "now" that marks the change.

Question 137

(a) fact; (b) opinion; (c) fact; (d) opinion; (e) fact; (f) opinion; (g) fact; (h) opinion; (i) fact; (j) opinion.

Examiner's Note: A fact can be checked; an opinion is a judgement others may dispute. Marks are lost by calling a strong opinion a fact simply because it sounds confident ("the most beautiful", "unfair").

Question 138

(a) Facts: it holds sixty thousand people; it cost billions of shillings to build.

(b) Opinions: it is a waste of money; the funds should have gone to schools.

(c) Signal words such as "in my view", "should" and "waste" mark an opinion.

Examiner's Note: Separate the checkable numbers from the judgements. Marks are lost by listing an opinion ("a waste of money") among the facts because it appears in the same passage.

Question 139

(a) A fact is something that can be checked and proved true or false; an opinion is a personal judgement or belief that others may disagree with.

(b) You can test a fact by checking it against evidence, a record, a measurement or a reliable source.

(c) For example: "This school had the highest pass rate in the region last year."

Examiner's Note: Turning an opinion into a supporting fact means finding something checkable. Marks are lost by rewriting one opinion as another ("It is a wonderful school") instead of a fact.

Question 140

(a) Report A is biased; it clearly takes the home side's part instead of reporting neutrally.

(b) "our brave boys", "fought hard", "robbed", "terrible referee" (any three).

(c) Report B is more reliable, because it states the facts, the score and the penalty, plainly and without taking sides.

Examiner's Note: Bias shows in words that take a side. Marks are lost by calling a report biased without quoting the loaded words, or by mistaking the plain, factual report for the biased one.

Question 141

(a) crushed: suggests brutal, overwhelming force; neutral, stopped or ended. (b) flooding: suggests an uncontrolled, harmful surge; neutral, entering or increasing. (c) slash: suggests a dramatic, violent cut; neutral, reduce or lower. (d) mobbed: suggests a wild, uncontrolled crowd; neutral, surrounded. (e) hailed: suggests strong public approval; neutral, called or described.

Examiner's Note: A loaded word carries feeling that a neutral word does not. Marks are lost by picking a word that is merely long instead of the one that colours the reader's feelings.

Question 142

(a) It assumes that you should do whatever your friends do. (b) It assumes that all teachers are patient. (c) It assumes that only university graduates can do the job. (d) It assumes that a person's appearance shows their guilt. (e) It assumes that anything natural must be safe.

Examiner's Note: An assumption is the unspoken belief a statement rests on. Marks are lost by repeating the statement instead of naming the hidden belief that has been taken for granted.

Question 143

(a) to persuade; (b) to instruct; (c) to warn; (d) to inform; (e) to entertain.

Examiner's Note: Purpose is read from the way a text speaks (a command to buy persuades; a step-by-step list instructs). Marks are lost by confusing persuade with inform when a text is really selling something.

Question 144

(a) The writer is against homework and believes schools should abolish it.

(b) It steals children's free time; it tires them out; it teaches them to hate learning.

(c) No; the writer gives only one side and does not consider any benefits of homework or any opposing view.

Examiner's Note: A point of view is the stand the writer takes. Marks are lost by listing the reasons but failing to notice that only one side is presented.

Question 145

(a) The writer is doubtful, weary and sceptical about the promise.

(b) "once again" and "We have heard it all before".

(c) No; the writer implies that such promises have been made and broken before, so this one is unlikely to be kept.

Examiner's Note: Tone reveals the writer's real view. Marks are lost by taking "our leaders promise clean water" as good news and missing the weary doubt in "once again".

Question 146

(a) Statement B, because it gives evidence from a large, controlled trial rather than from a single case.

(b) Statement A rests on one person's experience, which could be a coincidence or caused by something else; one case cannot prove that the medicine works.

(c) For example: who ran the trial and whether they are independent; whether it can be repeated; or whether the sample was fair.

Examiner's Note: Weigh the evidence, not the confidence. Marks are lost by treating one neighbour's story as proof, or by accepting a trial without asking who ran it.

Question 147

(a) It confuses coincidence with cause: two things happening together does not mean one causes the other. (b) It is a hasty, sweeping generalisation (a stereotype): being rich does not prove dishonesty. (c) It offers a false choice: it ignores other possible solutions. (d) It attacks the person, not the argument: her age does not decide whether she is right. (e) It assumes that popularity proves truth: many people can believe something false.

Examiner's Note: Name the flaw, do not just say the argument is wrong. Marks are lost by disagreeing with the conclusion without showing where the reasoning breaks down.

Question 148

(a) It gives clear reasons, distraction and cheating, which are real concerns.

(b) It ignores the possible benefits, such as using phones for learning, research or emergencies, and treats all use as bad; its third reason, that phones "have no place in a classroom", also merely restates the conclusion.

(c) For example: "Phones can distract pupils and enable cheating, so their use in lessons should be limited; but a total ban ignores their value for learning and safety, so a clear rule on when they may be used is wiser than banning them outright."

Examiner's Note: A fair response grants what is strong and answers what is weak. Marks are lost by only agreeing or only disagreeing, without weighing both sides.

Question 149

(a) Any three of: an exaggerated claim ("whiter than white"); a vague statistic to sound scientific ("nine out of ten mothers agree"); an appeal to vanity or emotion ("the envy of your neighbours"); a command urging haste ("Buy today"); a bold brand name in capitals.

(b) “whiter than white” cannot really be true, because nothing can be whiter than white; it is a meaningless exaggeration.

(c) A careful buyer should question the claims, look for real evidence, compare products, and not be swayed by emotion or a vague statistic.

Examiner's Note: Advertisements persuade, they do not prove. Marks are lost by accepting the claims as facts instead of naming the techniques used to sell.

Question 150

(a) The reader accepts a vague statistic without asking who was asked or how; a critical reader treats “nine out of ten” with doubt until it is backed by real evidence.

(b) The reader misses the phrase “so-called”, which casts doubt; the writer is actually questioning whether the person is a real expert.

(c) The reader misses the loaded words that praise one side and blame the referee; a critical reader notices the bias and looks for a fairer account.

(d) The reader mistakes a popular belief for proof; a critical reader asks for real evidence, since many people can believe something false.

(e) The reader misses the sarcasm; said to a very busy colleague, the remark really implies a criticism, not praise.

Examiner's Note: The whole of critical reading meets here: question statistics, notice loaded words and scare quotes, demand evidence, and read for tone and implication. Marks are lost by reading only the surface words.

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