NGAIZA SERIES OF ADVANCED ENGLISH

ENJOY & MASTER ADVANCED ENGLISH

LANGUAGE IN ACTION

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 is not merely known; it is used, and it is in the using that most students falter. They can name a rule, yet hesitate when asked to hold a conversation, interpret a speech, translate a document or edit a text under the eye of an examiner. It is easy to believe that these are gifts a few were born with and the rest can only admire. Students learn about the tasks of language, sit examinations that ask them to perform those tasks, and leave believing that English in action is a talent to be envied rather than a craft to be practised. That is not English. That is a craft mistaken for a gift.

This volume is about English put to work: speaking and listening, interpreting and translating, editing and writing the texts that daily life and working life demand, and managing the projects that carry them. Each of these is a craft with its own standards and methods, learnable and improvable, from the modes of interpreting to the shape of a formal letter. It is more orderly, and far more teachable, than its reputation suggests. But mastering it under examination conditions takes more than a textbook to read. It takes practice: attempting real tasks, correcting real mistakes, and learning, answer by answer, how to turn what you can do 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 to translate, interpret or edit by reading model answers. You learn by attempting a task, 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 finished task but the exact standard and natural English that earn 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 language, but how well you can use it.

How this book is organised

This volume, Language in Action, covers the use of English in real tasks, in seven chapters: managing conversations; creating complex texts; functional texts and their style; interpreting; translation; editing and proofreading; and managing translation and editing projects.

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 naming a skill to performing a whole task, 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 in action, how to use this book, and how to beat the two traps, treating a craft as a gift and settling for the roughly right 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: the tasks in these pages are not gifts reserved for a few. They are crafts, each one learnable, each improving every time you practise it, and each rewarding when you can at last do it well. 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. In this book the difficulty seems to double, for here English is not merely known but used: you must hold a conversation, interpret a speech, translate a document, edit a text, write a report, and cost a project, each under the eye of an examiner. That feeling of being asked to perform is real, and it is where most marks are lost. It is also misleading. None of these is a gift reserved for a few. Each is a craft with its own rules and standards, and a craft can be learned. This book exists to teach them, task by task.

The first trap is believing these are talents, not crafts. It is easy to think that some students can simply translate, or speak, or edit, and that the rest can only watch. Nothing costs more marks than this belief, for it turns a set of teachable methods into a gift you feel you were never given. In truth every task in this book runs on rules you can practise: the modes of interpreting, the techniques of translation, the marks of the proofreader, the shape of a formal letter, the parts of an invoice. Talent is not required. Method is.

The second trap is producing what is roughly right instead of exactly right. Under pressure the pen delivers the near enough: a translation that keeps the words but loses the meaning, an edit that mends one error and walks past the next, a letter whose tone belongs to a friend and not to an office. English in action pays for the exact standard and refuses to pay for effort. A long, willing answer that misses the standard scores less than a short one that meets it.

On the answer sheet the two traps meet in one student: sure the task is beyond them, and so producing something merely close, hoping it will pass. The cure for both is the same discipline, and this book is built to drill it into you, for every model answer meets the exact standard the task demands, and never merely approaches it.

One example makes the difference clear.

The same sentence, translated by two students.

The task. Translate this Kiswahili sentence into natural English: “Nina njaa.”

The translation that fails. “I have hunger.” *(It carries each word across on its own, and so keeps the Kiswahili and loses the English; no one who speaks English says this, and it scores little.)*

The translation that scores. “I am hungry.” It renders the meaning of the source exactly, then lets it read as an English speaker would truly say it. Faithful to the sense and natural in the target: that is translation, and only the second student has done it.

Both students knew the Kiswahili and knew the English words. Only the second carried the meaning across rather than the words, and only the second scores. That gap, repeated across a whole paper of conversations, translations, edits and letters, 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 using it for marks.

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 attempt it in full on paper, as if it were the real task, 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 meet the same standard, keep the same format, choose the same technique, and read as naturally as the model does?
3. **Mark yourself honestly.** Award yourself a mark only where your answer truly met the standard, 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 task.

Rise with the questions, and do not skip the early ones. Within each chapter the questions climb, from naming a skill to using it, from a single technique to a whole task, 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 to standard, that you can use the language to do real work. Five habits carry most of those marks.

Do the exact task, in the exact form it asks for. The instruction carries half the mark. “Translate” is not “summarise”, “edit” is not “rewrite”, and “a formal letter” is not “a message”. Give the task that is set, in the form it names, and your content can then be marked.

Be exact, for a task in English is marked against a standard. A translation must carry the meaning, not merely the words; an edit must catch every error, not most of them; a term must be the right one. The near enough is a miss: the interpreter who conveys the gist has still lost the detail, and the detail was the mark.

Keep the format and the standard of the text. A letter, report, notice, contract, set of minutes or invoice each has a fixed shape, and the shape is marked as surely as the words. A text that says the right things in the wrong form forfeits the marks its content had earned. The format is not decoration. It is part of the task.

Match the register to the reader and the purpose. The words, the tone and the layout must fit the person you are addressing and the reason you are writing or speaking. A client is not a friend, a contract is not a chat, and an apology is not a demand. Choose the wrong register and you send the wrong message about yourself, and the examiner marks the mismatch.

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

carried straight over from Kiswahili. 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 sentence, edited two ways.

The task. Edit this sentence: "Every one of the students have submitted their report, which are due yesterday."

The edit that loses marks. "Every one of the students have submitted their reports, which are due yesterday." *(It mends the plural of 'report' but walks past the two real errors: the agreement after 'every one' and the wrong tense of 'are due'.)*

The edit that scores. "Every one of the students has submitted a report, which was due yesterday." It catches every error, the singular 'has' after 'every one' and the past 'was due', and changes nothing that was already right. Same sentence, but only the second is edited to standard.

How to Handle Texts, Tasks and Their Tools

English in action is judged by results, but a few marks live in the disciplined handling of its tools.

Respect the format, for many marks live in the shape of a text. A letter, a report, a notice, a contract, a set of minutes and an invoice each has a settled layout, and the examiner looks for it before reading a word. Learn the shape of each text this book teaches, and produce it exactly, for the format is the frame the marks hang on.

Stay faithful to the source, and natural in the target. In interpreting and translation, carry the meaning of the source across exactly, then let it read or sound as a native speaker truly would. A version that keeps the words but loses the sense, and a version that keeps the sense but reads foreign, both lose marks. The whole craft lies in holding the two together.

Name the tool or technique precisely: the mode, the method, the mark. An examiner who asks for the mode of interpreting wants "consecutive", not "the slow one"; who asks for a translation technique wants "borrowing" or "calque"; who asks for a proofreading correction wants the proper mark. The exact name is the mark, so learn the terms and use them.

How to Fail Productively

You will attempt tasks and get them wrong. 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 do the task.

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 technique or the standard? Was it precision, because your translation or edit was close but not exact? Was it form, because you broke the format or the register? Or was it reading, because you did the task you expected instead of the one that was set? Each fault has its own cure, and naming yours is half of it. Fix that one thing, cover the model again, and do the task afresh.

A task you have failed and diagnosed is worth more than one you have watched and 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 skill. These methods build it.

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.

Practise the spoken tasks aloud, and record yourself. Conversation, interpreting and the delivery of a speech are performed, not recalled, and they improve only by doing. Speak the task aloud, listen back, and mark where you hesitated or slipped; the stumble you hear is the lesson.

Keep an error log, and hunt your own first-language slips. Each time a Kiswahili structure slips into your English, in a translation, an edit or a letter, 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 standards, formats and terms as carefully as the ideas. The modes of interpreting, the techniques of translation, the proofreader's marks, and the parts of a letter, a contract and an invoice are not background. They are marks you can bank, learned as you would learn vocabulary, a few each day until they are sure.

Practise on real material, not only on the page. Translate a short notice you pass on the road, edit a friend's paragraph, write a letter you truly need to send, hold a conversation in English every day. This book teaches a living craft, and the student who practises it in life arrives already able; the one who only read about it arrives hoping.

Revise your weakest task first, not your favourite. The chapter you enjoy is the one you can already do; the task you avoid, whether interpreting, translation or editing, is the one the paper will surely set. 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 do, clearly and to standard, under pressure and in a fixed time, the things this book has taught. That is a skill, and skills can be practised.

Read every question twice before you begin. Most lost marks come from doing the task you expected instead of the one that was set. A question may ask you to translate and not to summarise, to edit and not to rewrite, to write a report and not a letter; 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
State; Give	Give a short, exact answer. No explanation is needed or rewarded.
Explain	Give the reason, or the meaning in full, not merely a label.
Distinguish between; Differentiate	Set the two side by side and show the difference, point against point.
Translate	Render the meaning of the source text exactly into the target language, in natural, correct expression.
Interpret	Convey the spoken message faithfully and completely; where a text is given, draw out its meaning.
Edit; Proofread	Find and correct every error, marking or rewriting as instructed, and change only what is wrong.
Summarise	Put the required content into your own words, within the stated word limit.
Draft; Write; Compose	Produce a full text, a letter, report, notice, contract or minutes, in the correct format and register.
Comment on	Say what the feature is and what effect or purpose it serves.

Plan before you write the longer answers. Jot the points, the format or the structure before you begin a composition, a report, a letter or a summary. 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 task begun is worth more than a task skipped. Where you are unsure, produce 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 use English to standard, an honest method of revision, and a clear head for the examination itself. Language in action was never the wall it seemed. It is a set of crafts, and every craft answers to practice. Turn the page, cover the first model answer, and begin.

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PART ONE
TOPICAL QUESTIONS AND ANSWERS

Chapter One

MANAGING CONVERSATIONS

Attempt each question in full on paper before you read the model answer beneath it. Keep the answer covered while you work, then mark yourself honestly against it. Skill grows by doing, not by reading about the doing.

What Managing a Conversation Means: Spontaneous and Non-Spontaneous Talk

Language Foundations book gave you the language: its sounds, its words, its grammar, and the meaning that sits on and beneath a line of print. This book puts that language to work, and it begins with the use we are all born into, the conversation. Before you can manage a conversation you must see plainly what one is and what kinds there are. This section draws the most important line in the whole chapter, the line between the talk that happens on the spot and the talk that is prepared in advance, and it shows why managing either is a skill and not an accident.

BINDER Question 1

Two neighbours meet at a water point in Babati and talk for five minutes; neither planned a word of it, yet the talk runs smoothly from hello to goodbye.

Explain what a conversation is, and explain what it means to manage a conversation rather than simply to speak.

Model Answer

A conversation is a two-way exchange of meaning between speakers who take turns. It is not one person talking; it is at least two people building meaning together, each one listening, responding, and handing the talk back and forth. Speech becomes conversation only when it is shared.

To manage a conversation is to keep that shared exchange working from its opening to its close. A manager of talk opens it with a greeting, takes a turn and yields it, listens and interprets, holds to the point, repairs a misunderstanding, and brings the exchange to a tidy end. None of this happens by itself; it is done, well or badly.

Managing is more than pronouncing words correctly. A speaker may sound every word perfectly and still manage a conversation badly, by interrupting, wandering off the point, or missing what the other person means. Correct pronunciation serves the conversation; it does not replace the skill of running it.

This is why managing a conversation is a skill in itself, not merely speaking. What counts is steering the exchange, so that two people who began as neighbours at a water point part having truly understood each other.

The Master Key: Speaking fills the air with words; managing a conversation turns those words into an exchange that goes somewhere.

BINDER Question 2

A student answers a sudden question from a teacher in the corridor, and later delivers a prepared speech at assembly; both are talk, but they are not the same kind of talk.

Distinguish between a spontaneous conversation and a non-spontaneous conversation, and give one clear example of each from daily life in Tanzania.

Model Answer

A spontaneous conversation is unplanned talk produced on the spot. It is not prepared in advance; the speakers think and respond in the moment, leaning on the situation, on memory, and on quick judgement. Greeting a neighbour, bargaining for tomatoes, or answering an unexpected question are all spontaneous.

A non-spontaneous conversation is planned or prepared talk. The speaker knows in advance what will be said or discussed, and has time to gather thoughts, choose words, and rehearse. A job interview, a prepared speech, a radio presentation, or a formal meeting are all non-spontaneous.

The difference lies in preparation and time, not in importance. Spontaneous talk is fast and unrehearsed; non-spontaneous talk is considered and shaped. Either can be serious, and a skilled speaker manages both.

In Tanzania, haggling over the price of fish at the Ferry fish market in Dar es Salaam is spontaneous; a candidate answering questions before an interview panel in a Dodoma office is non-spontaneous.

The Master Key: Ask one question of any talk: was it prepared? Prepared talk is non-spontaneous; talk made on the spot is spontaneous.

BINDER Question 3

The same person speaks very differently when chatting at a bus stand and when reading the news on TBC Taifa.

Each feature below belongs typically either to spontaneous or to non-spontaneous conversation. Sort the six features, and give a one-line reason for each.

(a) fillers such as "er" and "you know"; (b) a script prepared in advance; (c) false starts and self-correction; (d) careful, even pacing throughout; (e) overlap, where two people speak at once; (f) a fixed running order of points.

Model Answer

Feature	Type	Why
(a) Fillers such as "er" and "you know"	Spontaneous	the speaker is thinking and talking at once, so gaps are filled aloud
(b) A script prepared in advance	Non-spontaneous	the words are chosen before the talk begins, not during it
(c) False starts and self-correction	Spontaneous	thought outruns speech, so the speaker restarts and repairs on the spot
(d) Careful, even pacing throughout	Non-spontaneous	rehearsal lets the speaker control speed and stress
(e) Overlap, where two people speak at once	Spontaneous	turns are managed live, so speakers sometimes collide
(f) A fixed running order of points	Non-spontaneous	the order was planned before the speaker began

The Master Key: Hesitation, repair and overlap are the fingerprints of talk made live; smooth pacing and a fixed order are the marks of talk prepared in advance.

BINDER Question 4

Between the greeting you never planned and the speech you rehearsed for a week lies a whole ladder of talk.

Talk can be placed on a scale from the most spontaneous to the most prepared. Arrange the five situations below in order, from the most spontaneous to the most non-spontaneous, and explain what moves each one along the scale.

(a) a rehearsed drama performance at school; (b) greeting a friend you meet by chance; (c) a prepared class presentation read from notes; (d) a phone call to ask a relative for news; (e) a debate motion you researched but must argue live.

Model Answer

Order, from the most spontaneous to the most non-spontaneous: (b) greeting a friend met by chance; (d) a phone call to ask a relative for news; (e) a researched debate argued live; (c) a prepared presentation read from notes; (a) a rehearsed drama performance.

Preparation is what moves a situation along the scale. The greeting (b) is not planned at all. The phone call (d) has a purpose in mind but no script. The debate (e) rests on research, yet the words are still produced live against an opponent. The presentation (c) is planned and noted. The drama (a) is fixed word for word and rehearsed, the least spontaneous of all.

Most real talk sits between the two ends. Very little conversation is either wholly unplanned or wholly scripted; managing talk well means judging how much preparation a situation allows, and then using it.

The Master Key: Spontaneity is a scale, not a switch; the more a talk is prepared in advance, the further it sits from the greeting made on the spot.

REAL Question 5

At a stall in Kariakoo, a customer and a trader fall into the quick, unplanned talk that fills every market in Tanzania.

Read the exchange below. Then identify three features that show it is a spontaneous conversation, and say what the customer is really doing in her last turn.

Neema: Mama, these oranges, how much?

Trader: Six hundred for four, my daughter. Sweet ones, from Morogoro.

Neema: Eh? Six hundred? For these small ones? No, no.

Trader: They are not small. Feel this one. Feel it.

Neema: I hear you, but, you know, at the next stall four cost five hundred. Give me eight for a thousand and I will not go there.

Trader: Aha, you drive a hard bargain. Take them.

Model Answer

Three features mark this as spontaneous talk. First, the repetition, “No, no”, and the trader's “Feel this one. Feel it.”, add live emphasis that no one planned in advance. Second, the filler “you know” and the surprised “Eh” show the speaker reacting and thinking aloud as she speaks. Third, the quick, short turns, a question answered at once by a counter-claim, are managed in the moment, not read from a script.

In her last turn, Neema is negotiating, not merely objecting. She concedes with “I hear you, but”, then names a rival price and offers a concrete deal, eight oranges for a thousand at the rival's rate, adding a reason for the trader to accept, that she will not go to the next stall. She is steering the conversation towards the price she wants.

The Master Key: Read a market exchange twice: once for its words, and once for the move underneath, because even the fastest talk has a purpose driving it.

REAL Question 6

You reach the bus stand at Magufuli Bus Stand and meet a former classmate you have not seen since Form Four.

Compose a short spontaneous conversation of seven or eight turns for this meeting. Open it naturally, let both speakers take turns, and bring it to a natural close.

Model Answer

You: Eh, Baraka! Is it really you? Since Form Four I have not seen you.

Baraka: Ala! Look at you. It has been years. What brings you to Magufuli?

You: I am travelling to Morogoro, to my aunt's place. And you, where are you these days?

Baraka: Right here in Dar. I finished a course in accounting, and now I work in Kariakoo.

You: That is good to hear. My bus is almost leaving, but take my number so we can talk properly.

Baraka: Give it to me. Travel safely, and greet your aunt for me.

You: I will. It was so good to see you. Until next time.

Baraka: Until next time. Go well.

The exchange opens with recognition and a greeting, gives each speaker clear turns in the middle, and closes with leave-taking on both sides, which is how even the most casual talk is managed from hello to goodbye.

The Master Key: A managed conversation, however casual, still has three parts: an opening that makes contact, a middle that takes turns, and a close that lets both speakers go.

REAL Question 7

A prefect tries to settle a dispute, but the conversation goes wrong before it has begun.

In the exchange below, the prefect manages the conversation badly. Identify three things he does wrong, then rewrite his three turns so that the conversation is managed well.

Prefect: You, come here. What did you do? No, do not talk, just listen.

Juma: But I only wanted to

Prefect: I said listen. You are always the problem. Everyone knows it.

Juma: (says nothing)

Prefect: Why are you not answering me? Say something!

Model Answer

First, he refuses the other speaker a turn. He orders, "No, do not talk, just listen", and then demands, "Say something", which leaves Juma no way to speak at all. Managing talk means yielding the floor, not seizing all of it.

Second, he attacks the person instead of the problem. "You are always the problem" shifts the talk from what happened to who Juma is, which shuts the conversation down rather than opening it up.

Third, he sends two opposite signals at once. He forbids Juma to talk, then scolds him for not talking. A managed conversation gives one clear signal at a time.

Rewritten, the prefect's three turns might run:

Prefect: Juma, come and sit. I would like to hear what happened, in your own words.

Prefect: Take your time. I am listening, and I will not interrupt you.

Prefect: Thank you for explaining. Now let us agree on what to do next.

The Master Key: You cannot manage a conversation by taking every turn; talk worth having leaves room for the other voice.

HOT Question 8

In one week, the same student must warn the headmaster of a burst water pipe and present a project to the class.

Decide which task calls for spontaneous handling and which calls for non-spontaneous handling. Discuss what each demands of the speaker, and explain why preparing in the wrong way could make each one fail.

Model Answer

The warning about the burst pipe calls for spontaneous handling. It cannot wait for preparation; the student must find the headmaster and speak clearly on the spot, giving the essential facts, where the pipe is, how bad it is, and what is needed, in the right order and under pressure. The skill here is quick, ordered thinking, not a script.

The class project calls for non-spontaneous handling. There is time to plan the content, order the points, choose the words, and rehearse the delivery. The skill here is preparation and shaping, using the time the task allows.

Preparing in the wrong way would fail in both directions. If the student treated the emergency like a rehearsed speech, the warning would arrive too late to matter. If the student treated the project like an emergency and simply improvised, it would come out disordered and thin. Managing talk means matching the preparation to the situation.

The Master Key: First judge the talk, then prepare it: some conversations reward a week of rehearsal, and some reward a clear head in the first ten seconds.

HOT Question 9

A district engineer is interviewed on the radio about a new water project; every question and answer was prepared, yet the real meaning still has to be read.

Read the interview extract below. Then summarise in one sentence what the engineer actually promises, and state the engineer's attitude, supporting each answer from the words.

> Presenter: Engineer, will every village in the district have clean water this year?
>
> Engineer: We have begun, and I am confident that many villages will see real progress in the coming months.
>
> Presenter: Many villages, or all of them?
>
> Engineer: Our plan is ambitious. Where the pipes reach, water will flow; where they do not yet reach, we are working hard to bring them.

Model Answer

What the engineer actually promises is narrow. In one sentence, he really promises only this: *where the pipes already reach, water will flow, and elsewhere the work goes on, which is far short of clean water for every village.* Behind the confident tone, the promise shrinks from "every village" to only the places the pipes reach.

The engineer's attitude is cautious optimism that guards against a firm promise. The words "confident" and "ambitious" sound positive, but "many villages" rather than all, and the careful split between where the pipes reach and where they do not, show a speaker avoiding a commitment that could later be held against him.

The Master Key: In prepared talk the meaning is managed as carefully as the words; read what is promised, then read what is quietly not promised.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Spontaneous (S) or non-spontaneous (N)? (1) greeting a neighbour at the gate; (2) a rehearsed radio advertisement; (3) answering a surprise question in class; (4) a prepared wedding speech; (5) bargaining at the fish market; (6) a job interview.

B. Which part of a managed conversation is each, the opening, the middle or the close? (1) Until next time, go well; (2) taking and yielding turns about the topic; (3) Eh, Baraka, is it really you?; (4) so, to sum up, that is my news.

C. Name the feature of spontaneous talk shown: (1) um, er, uh; (2) no, no, wait, I mean Tuesday; (3) two speakers talking at once; (4) you know, like, I mean.

D. True or false: (1) a conversation can have only one speaker; (2) non-spontaneous talk is always the more important; (3) fillers are common in spontaneous talk; (4) a debate researched then argued live is fully spontaneous; (5) managing talk includes closing it.

E. Give the term: (1) unplanned talk produced on the spot; (2) planned or prepared talk; (3) the handing of talk from one speaker to the next; (4) the closing move that ends a conversation.

Key. A: 1 S, 2 N, 3 S, 4 N, 5 S, 6 N. B: 1 close, 2 middle, 3 opening, 4 close. C: 1 fillers, 2 false start and self-correction, 3 overlap, 4 fillers. D: 1 false, 2 false, 3 true, 4 false (it is researched, so partly prepared), 5 true. E: 1 spontaneous conversation, 2 non-spontaneous conversation, 3 turn-taking, 4 the close (leave-taking).

Opening and Closing a Conversation

Every conversation has a shape. It begins before its business, with a greeting that makes contact, and it ends after its business, with words that let both speakers go. This section teaches how to open a conversation so that the other person is glad to talk, and how to close it so that the talk, and the relationship behind it, end well.

BINDER Question 10

A boy runs up to a shopkeeper and blurts out, sugar, one kilo, before he has even said good morning; the shopkeeper frowns before he weighs a thing.

Explain why a conversation needs an opening and a closing, and name the main moves each one contains.

Model Answer

A conversation must be opened before any business can begin. The opening makes contact and wins the other person's attention and goodwill. To plunge straight into the matter, with no greeting, startles the listener and is read as rude, as the shopkeeper's frown shows.

It must be closed so that both speakers leave cleanly. A talk that simply stops, with no sign that it is ending, feels broken off. The closing tells both speakers the business is finished and lets them part without offence.

An opening contains a greeting, often a naming or a short piece of small talk, and a lead-in to the topic. First the greeting makes contact, then the speakers place each other, and only then does one of them steer the talk to its purpose.

A closing contains a pre-closing signal, any last business, and a leave-taking. One speaker first hints that the end is near, both settle anything remaining, and then each says goodbye.

The Master Key: A conversation is a house: you knock and greet before you enter, and you say goodbye before you leave.

BINDER Question 11

You would not greet the Regional Commissioner the way you greet your desk-mate, even on the same morning.

Distinguish a formal opening from an informal one, and give one example of each suited to daily life in Tanzania.

Model Answer

A formal opening uses respectful address and full, careful forms. It suits a senior person or a serious setting, and it keeps a polite distance. Greeting a headmistress, a student might say, “Good morning, madam. I hope I am not disturbing you.”

An informal opening is short, warm and familiar. It suits a friend or an equal, and it may use a first name and a relaxed tone. Meeting a classmate, the same student might say, "Hey, Juma, long time! How are you?"

The setting and the relationship decide which to use. The higher or more distant the listener, and the more serious the occasion, the more formal the opening; the closer the friendship, the more relaxed it may be.

The Master Key: Match the greeting to the person: the fuller and more respectful the opening, the higher or more distant the listener it is meant for.

BINDER Question 12

Some phrases belong at the door of a conversation, and some belong at its gate on the way out.

Each expression below belongs either to the opening or to the closing of a conversation. Sort the six expressions, and name the exact move each one makes.

(a) Good afternoon, how are you?; (b) Right, I must be going now; (c) It was lovely to see you; (d) May I have a word with you?; (e) Give my regards to your family; (f) I am calling about the meeting.

Model Answer

Expression	Part	Move it makes
(a) Good afternoon, how are you?	Opening	a greeting with a friendly enquiry that makes contact
(b) Right, I must be going now	Closing	a pre-closing signal that warns the talk is ending
(c) It was lovely to see you	Closing	an appreciation offered just before the goodbye
(d) May I have a word with you?	Opening	a request for the floor that states there is business
(e) Give my regards to your family	Closing	passing greetings to others as part of leave-taking
(f) I am calling about the meeting	Opening	a lead-in that states the reason for the talk

The Master Key: Openings make contact and say why; closings wind the talk down, give thanks, and take leave.

REAL Question 13

You knock at the office of your headmistress to ask her for a testimonial for your college application.

Compose the opening of this conversation, up to the moment you state your business. Make the greeting and the lead-in fit a formal, respectful setting.

Model Answer

You: Good morning, madam. May I come in?

Headmistress: Good morning. Yes, come in. Please sit down.

You: Thank you, madam. I hope I am not disturbing you.

Headmistress: Not at all. How can I help you?

You: I have come to ask whether you would kindly write me a testimonial for my college application.

The opening greets the headmistress respectfully, asks leave to enter, checks that the moment is convenient, and only then leads into the request, which is how a formal conversation is properly opened.

The Master Key: In a formal opening, earn the floor before you use it: greet, ask leave, and only then state your business.

REAL Question 14

A student telephones a hospital to ask about visiting hours, but the call goes wrong at both ends.

The exchange below opens and closes badly. Identify two faults in the opening and one in the closing, then rewrite the student's three turns so the call is managed well.

Receptionist: Good morning, Mount Meru Hospital. How may I help you?

Student: Visiting hours?

Receptionist: May I ask who is calling?

Student: Just tell me the visiting hours.

Receptionist: Visiting is from four to six in the evening.

Student: (ends the call)

Model Answer

First, the caller gives no greeting in return. The receptionist opens politely, yet the caller answers only "Visiting hours?", ignoring the greeting altogether. A caller should greet back before stating any business.

Second, the caller never says who is calling. Even when asked directly, "May I ask who is calling?", the caller refuses with "Just tell me the visiting hours." Naming yourself is part of opening a telephone call.

Third, there is no closing at all. The caller ends the call with no thanks and no goodbye, which leaves the exchange hanging and is heard as rude even when no rudeness is meant.

Rewritten, the student's turns might run:

Student: Good morning. My name is Amina, and I am calling to ask about your visiting hours.

Student: Thank you. Please, from what time to what time may we visit?

Student: Thank you very much for your help. Have a good day. Goodbye.

The Master Key: A telephone call needs a full frame: greet and name yourself at the start, and thank and take leave at the end.

REAL Question 15

You have finished a short meeting in a teacher's office, and it is time to leave.

Compose the closing of this conversation, from the first sign that it is ending to the final goodbye. Include a pre-closing signal, thanks, and a leave-taking on both sides.

Model Answer

You: Well, madam, I think that is everything I wanted to ask.

Teacher: Good. I am glad it is clear to you now.

You: Thank you very much for your time and your help.

Teacher: You are welcome. Work hard, and come again if you need anything.

You: I will, madam. Have a good afternoon. Goodbye.

Teacher: Goodbye.

The closing opens with a pre-closing signal, that everything has been covered, which warns that the talk is ending; it then gives thanks, receives a reply, and finishes with a leave-taking from both speakers.

The Master Key: Signal the end before you end it: a pre-closing line lets the other speaker prepare to say goodbye too.

HOT Question 16

The same person opens the day with a cheerful hey, long time to a friend and a careful good morning, sir to the bank manager, all within one hour.

Discuss why the opening and closing of a conversation change with the relationship and the setting. Support your answer with two contrasting Tanzanian examples.

Model Answer

Openings and closings carry the relationship, not only the message. They show how the two speakers stand to each other. The more distant or senior the listener, the fuller and more respectful the frame; the closer the friendship, the lighter it can be.

The setting fixes the level of formality, at both ends of the talk. A street corner invites a quick, warm frame, while a bank or a government office asks for a formal one. Meeting an old friend in Mwanza, a speaker might open with "Hey, long time, my friend! How is life?" and close with "Alright, I must run, greet the family for me!" Greeting a bank manager in Arusha, the same speaker would open with "Good morning, sir. Thank you for seeing me," and close with "Thank you again for your time, sir. Good day."

Getting the frame wrong can cost more than getting the message wrong. An over-casual opening to a senior person is heard as disrespect, while an icy, formal opening to a close friend is heard as coldness or sarcasm. The words may be correct, yet the relationship is bruised.

The Master Key: The frame of a conversation is a social signal: read the person and the place first, then choose how warmly or how formally to open and close.

HOT Question 17

A customer walks into a small electronics shop in Mwanza to ask about a phone, and leaves a few minutes later.

Compose a complete short conversation, from opening to closing, in which the shopkeeper manages both ends well. In a short note after the dialogue, mark where the opening ends and where the closing begins.

Model Answer

Shopkeeper: Welcome, welcome. Good afternoon. How may I help you?

Customer: Good afternoon. I am looking for a phone with a strong battery, but I do not want to spend too much.

Shopkeeper: Then you have come to the right place. This model lasts almost two days on one charge, and the price is fair.

Customer: Two days? That is good. May I hold it?

Shopkeeper: Of course. Feel how light it is, and it carries a one-year guarantee.

Customer: I like it. Let me think about it and come back this evening with my brother.

Shopkeeper: No problem at all. I will keep one aside for you. Thank you for coming in.

Customer: Thank you for your help. See you this evening.

Shopkeeper: See you then. Travel safely.

The opening runs from the shopkeeper's welcome to the customer saying what he wants; the closing begins at the customer's let me think about it and come back, and runs through the thanks and the goodbye on both sides. Between the two lies the business of the talk.

The Master Key: A well-managed conversation is book-ended: a warm, clear opening draws the other person in, and an unhurried closing sends them away willing to return.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Opening (O) or closing (C)? (1) Good morning, how are you?; (2) I must be off now; (3) It was nice talking to you; (4) May I ask you something?; (5) Give my regards to your mother; (6) Let me introduce myself.

B. Formal (F) or informal (I) opening? (1) Good afternoon, sir; (2) Hey, long time!; (3) Excuse me, madam, may I have a moment?; (4) What is up, my friend?

C. Name the move each makes: (1) knocking and asking may I come in; (2) well, I should let you go now; (3) thank you for your time; (4) my name is Amina, and I am calling about the meeting.

D. True or false: (1) plunging straight into business is a good opening; (2) a pre-closing signal warns that the talk is ending; (3) a leave-taking should come from both speakers; (4) the more senior the listener, the more formal the opening; (5) a telephone caller need not say who is calling.

E. Give the term: (1) the words that make first contact; (2) light, friendly talk that eases into the topic; (3) the signal that a conversation is about to end; (4) the final words of parting.

Key. A: 1 O, 2 C, 3 C, 4 O, 5 C, 6 O. B: 1 F, 2 I, 3 F, 4 I. C: 1 opening, asking leave to enter; 2 pre-closing signal; 3 thanks before leave-taking; 4 opening, self-introduction and stating the purpose. D: 1 false, 2 true, 3 true, 4 true, 5 false. E: 1 greeting, 2 small talk, 3 pre-closing signal, 4 leave-taking.

Turn-Taking: Holding, Yielding and Entering the Floor

A conversation moves by turns. Only one person holds the floor at a time, and the right to speak passes from one to another through small signals of word, tone and pause. Even while one person speaks, the listener keeps the talk alive with short sounds, mm, I see, really, which we call back-channelling. This section teaches the three moves every speaker must manage, holding a turn, yielding it, and entering it, so that a conversation stays both orderly and fair.

BINDER Question 18

In a good conversation the talk passes from mouth to mouth like a ball in a game, and nobody has to be told when to catch it.

Explain what turn-taking is, and explain why a conversation cannot be managed without it.

Model Answer

Turn-taking is the orderly passing of the right to speak from one person to another. In a conversation only one voice holds the floor at a time, and the speakers hand that right back and forth so that the talk moves without collapsing into noise.

It matters because a conversation is shared, not owned. Without turn-taking one speaker dominates and the rest fall silent, and the exchange stops being a conversation and becomes a speech no one asked for.

Turn-taking is managed by signals, not by rules read aloud. Speakers show, through their words, their tone and their pauses, when they are finishing and when they wish to come in, and a skilled listener reads those signals without being told.

Good turn-taking keeps talk both orderly and fair. Everyone who wishes to speak is given a turn, and no one is trampled, which is exactly what managing a conversation is meant to secure.

The Master Key: A conversation is a road with one lane: turn-taking is the courtesy that lets each speaker pass in turn instead of crashing.

BINDER Question 19

Three skills run every conversation: keeping your turn, giving it up, and stepping into it.

Name and explain the three basic turn-taking moves a speaker must manage: holding the floor, yielding the floor, and entering the floor.

Model Answer

Holding the floor means keeping your turn until your point is finished. A speaker holds by not pausing where another could jump in, by keeping the voice up on a level or rising tone so the sentence sounds unfinished, and by signposting that more is coming, with a phrase such as and another thing or let me finish.

Yielding the floor means handing the turn to someone else. A speaker yields by ending on a falling tone, by asking a question, or by naming the next speaker, as in what do you think, Neema?

Entering the floor means taking a turn that has opened. A speaker enters at a natural gap, usually with a small signal of courtesy such as may I add or sorry to come in, rather than cutting across the speaker.

The Master Key: Hold until your point is made, yield once it is made, and enter only where a gap invites you: that is the whole craft of the turn.

BINDER Question 20

Every dialogue is full of small signals that quietly say your turn or my turn, if you know how to spot them.

Each expression below is a turn-taking signal. Say whether it is used to hold, to yield, or to enter the floor, and give the reason.

(a) and there is one more thing; (b) what is your view, teacher?; (c) sorry to interrupt, but; (d) let me finish, please; (e) so, over to you; (f) may I add something here?

Model Answer

Signal	Move	Why
(a) and there is one more thing	Hold	it announces more is coming, so the speaker keeps the turn
(b) what is your view, teacher?	Yield	a direct question hands the turn to a named listener
(c) sorry to interrupt, but	Enter	it politely claims a turn that another is holding
(d) let me finish, please	Hold	it defends the turn against an interruption
(e) so, over to you	Yield	it openly passes the floor to the next speaker
(f) may I add something here?	Enter	it asks permission to take a turn

The Master Key: Learn the signals and a dialogue reads like sheet music: you can see exactly where each turn is kept, given or taken.

REAL Question 21

At a village development meeting near Mbeya, one man will not let anyone else speak.

In the exchange below, Mr Kapinga manages the turns badly. Identify three things he does wrong, and say what he should do instead.

Chair: Thank you all for coming. Let us hear views on the new water tank. Mr Kapinga?

Kapinga: Yes, and I will tell you everything. First the tank, second the road, third the school. And do not interrupt me, because I know this village better than all of you.

Neema: I only wanted to ask

Kapinga: I am still speaking. As I was saying, and there is much more.

Chair: Perhaps we could hear

Kapinga: Wait. I have not finished.

Model Answer

First, he never yields the floor. He holds turn after turn and refuses every opening, so the meeting becomes one long speech. He should finish a single point and hand the floor on.

Second, he blocks others who try to enter. "Do not interrupt me" and "I am still speaking" slam the door on Neema and the Chair, who both signal politely. He should let a genuine question in.

Third, he claims rank instead of sharing the floor. "I know this village better than all of you" uses status, not the merit of the point, to keep the turn. In a meeting the floor is shared, not seized by seniority.

The Master Key: One voice that will not yield is not a conversation but a speech; managing turns means giving them up as readily as taking them.

REAL Question 22

A shy student has good ideas, but never quite manages to get into the discussion.

In the discussion below, Baraka needs to enter the floor and then to yield it well. Write one polite phrase for each gap, and say what each one does.

Asha: I think the school should plant more trees near the field.

Baraka: _____ We could ask each class to care for its own trees.

Asha: That is a good idea. But who would water them in the holidays?

Baraka: A fair question. _____

Model Answer

First gap, to enter the floor: "May I add to that?" Baraka steps in politely at the pause after Asha's turn, instead of staying silent or cutting across her.

Second gap, to yield the floor: "What do you think, Asha, should each class take a week in turn?" Baraka hands the turn back with a question, so the discussion keeps moving.

The Master Key: Two small phrases rescue a shy speaker: one to step in when a gap opens, and one to pass the turn back once a point is made.

REAL Question 23

In a job interview, the turns are managed as carefully as the answers.

Read the interview extract below. List the two questions the manager uses to yield the floor, and identify the transition phrases the applicant uses to organise her answer, saying what each kind does.

Manager: Thank you for coming. To begin, could you tell us a little about yourself?

Applicant: Certainly. To start with, I trained as a teacher. After that, I worked for three years at a primary school in Tanga.

Manager: I see. And what would you say is your greatest strength?

Applicant: Well, above all, I am patient with slow learners. For example, I once helped a struggling pupil reach the top of her class.

Model Answer

The manager yields the floor with two questions: "could you tell us a little about yourself?" and "what would you say is your greatest strength?" Each one hands the turn back to the applicant.

The applicant organises her answer with transition phrases: "to start with" and "after that" set her experience in order of time. She also ranks her point with "above all" and illustrates it with "for example".

The Master Key: In an interview, questions pass the turn and transition words shape the answer; catching both is catching how the talk is run.

HOT Question 24

We are taught never to interrupt, yet a good chairperson interrupts all the time.

Interrupting is usually rude, yet sometimes it is the right move. Discuss when entering another speaker's turn is acceptable and when it is not, using examples.

Model Answer

Interrupting to seize the floor for yourself is rarely acceptable. Cutting a speaker off to push your own point, or simply out of impatience, is disrespectful and breaks the shared order that holds a conversation together.

Interrupting to serve the conversation can be acceptable. A chairperson who says "thank you, we must move on" to keep a meeting to time, or a listener who says "sorry, I did not catch that" to save understanding, interrupts in the group's interest, not their own.

Politeness and purpose decide the difference. An acceptable interruption is signalled with a courtesy such as may I come in, kept brief, and aimed at the good of the talk rather than the speaker's ego.

The setting also matters. A heated debate tolerates far more entering than a solemn condolence visit; the very same interruption can be fair in the one and wounding in the other.

The Master Key: Ask two questions before you break in: is this for the conversation or for me, and does the moment allow it? If both answers are right, the interruption is right too.

HOT Question 25

Three students plan a class trip; the good talk is not the loudest but the best managed.

Compose a short discussion among three students, Asha, Baraka and Neema, planning a class trip. Show one speaker holding the floor, one entering it politely, and one yielding it well. In a short note after the dialogue, mark where each move happens.

Model Answer

Asha: Let us plan the class trip. I think Bagamoyo would be perfect, for its history and its sea.

Baraka: That is a strong idea. And there is more in its favour, the buses go there directly, so travel is cheap, and there are cheap places to eat too.

Neema: Sorry to come in, Baraka, but could we afford two nights?

Baraka: A fair question.

Asha: If we start collecting now, yes. So, shall we agree on Bagamoyo and work out the cost this week?

Neema: I agree. Let us do that.

Baraka holds the floor through several points, signposting with "and there is more in its favour" that he has not finished; Neema enters politely with "sorry to come in, Baraka, but"; and Asha yields with a question, "shall we agree on Bagamoyo and work out the cost this week?", which passes the floor to the group. Each student manages one move, and the talk stays orderly and fair.

The Master Key: The best-managed discussion is not the one where the strongest voice wins, but the one where every voice is held, yielded and entered in good order.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Hold (H), yield (Y) or enter (E)? (1) and one more thing; (2) what do you think?; (3) may I come in?; (4) let me finish; (5) over to you; (6) sorry to interrupt.

B. Well or badly managed? (1) cutting a speaker off to push your own point; (2) a chair saying we must move on to keep time; (3) refusing to yield for ten minutes; (4) asking sorry, I did not catch that.

C. Give the term: (1) keeping your turn until your point is done; (2) handing the turn to another; (3) taking a turn at an open gap; (4) short sounds like mm and I see that show you are listening.

D. True or false: (1) only one speaker holds the floor at a time; (2) a question is a common way to yield; (3) interrupting is always wrong; (4) naming the next speaker yields the floor; (5) a good conversation lets one person hold every turn.

E. Name the move: (1) and there is more to say; (2) what is your view, Neema?; (3) may I add something?; (4) mm, I see, go on.

Key. A: 1 H, 2 Y, 3 E, 4 H, 5 Y, 6 E. B: 1 badly, 2 well, 3 badly, 4 well. C: 1 holding the floor, 2 yielding the floor, 3 entering the floor, 4 back-channelling. D: 1 true, 2 true, 3 false, 4 true, 5 false. E: 1 holding, 2 yielding, 3 entering, 4 back-channelling.

Discourse Markers, Fillers and Speech Transitions

Talk is held together by small words that carry no news of their own. Some of them, the discourse markers, are signposts: they tell the listener whether what comes next adds, contrasts, follows or concludes. Others, the fillers, only buy the speaker a moment to think. This section teaches the difference, so that a speaker keeps the signposts that guide a listener and drops the sounds that merely fill the silence.

BINDER Question 26

Take away the words first, however and so from a talk, and the facts remain but the thread is lost.

Explain what a discourse marker is, and explain the work it does in a conversation.

Model Answer

A discourse marker is a word or phrase that signals how one part of talk connects to the next. Words such as first, however, for example and so do not report anything themselves; they show the listener the relation between the ideas around them.

It guides the listener through the talk. A marker tells the listener whether what follows adds to the point, argues against it, gives an instance, or draws a conclusion, so the meaning is easy to follow as it unfolds.

It carries no news, only direction. The marker is not part of the message; it is the arrow beside the message. Remove the facts and the marker says nothing; remove the marker and the facts lose their order.

In conversation it shows a speaker in command of a thought. A well-placed marker makes talk sound organised and considered, which is part of managing a conversation well.

The Master Key: A discourse marker is a signpost, not a destination: it adds nothing to the news, but it tells the listener which way the news is turning.

BINDER Question 27

Both er and however fill a small space in a sentence, yet only one of them is doing any work.

Distinguish a discourse marker from a filler, and give two examples of each.

Model Answer

A discourse marker does a job of meaning. It links or orders ideas, showing addition, contrast, result or sequence. Two examples are “however”, which marks a contrast, and “for example”, which introduces an instance.

A filler mainly buys thinking time. It carries little or no meaning and holds the floor while the speaker gathers a thought. Two examples are “er” and “um”.

The test is whether removing it changes the sense. Remove “however” and a contrast is lost; remove “er” and nothing is lost but a pause. That is how you tell a working marker from an empty filler.

Both are natural in spontaneous talk, but in different measure. Markers should be well chosen and used freely, while fillers should be few, because many fillers make a speaker sound unsure.

The Master Key: Ask what a little word is doing: if it links or orders the meaning it is a marker; if it only fills a gap while you think, it is a filler.

BINDER Question 28

Each marker is a promise about the sentence that follows it: an example, a turn, a next step.

Each marker below signals a particular relation between ideas. Match each one to the job it does, and say what it tells the listener to expect.

(a) for example; (b) however; (c) first of all; (d) as a result; (e) to sum up; (f) by the way.

Model Answer

Marker	Job	What it tells the listener to expect
(a) for example	Illustration	an instance is coming to support the point
(b) however	Contrast	what follows goes against what came before
(c) first of all	Sequence	this is the first item in an order
(d) as a result	Cause and effect	what follows is the outcome of what came before
(e) to sum up	Summary	the main points are about to be gathered
(f) by the way	Topic shift	a new, side topic is being introduced

The Master Key: Learn the marker and you learn the turn the talk is about to take: an example, a contrast, a next step, a result, a summary, or a change of subject.

REAL Question 29

A student stands to give a class talk, but the fillers almost bury the message.

The speaker below leans on fillers and uses one marker wrongly. Identify both problems, then rewrite the passage so it is clear, keeping the meaning.

> So, er, today I want to, um, talk about, you know, saving water. Water is, like, very important. For example, we waste too much of it. So, um, we should, er, close the tap when we are not using it.

Model Answer

First, the passage is choked with fillers. “Er”, “um”, “you know” and “like” appear in almost every clause and add nothing. They bury the message and make the speaker sound unsure of it.

Second, one marker is used wrongly. “For example” promises an instance of the point before it, but wasting water is not an example of water being important; it is the opposite problem. The speaker means a contrast, so “however” or “yet” belongs there.

Rewritten clearly: Today I want to talk about saving water. Water is very important, yet we waste too much of it. So we should close the tap when we are not using it.

The Master Key: Cut the fillers and fix the signposts: a clear talk keeps the markers that guide the listener and drops the sounds that only fill time.

REAL Question 30

A set of true statements can still sound like a bare list until the right signposts join them.

The short talk below is correct but unconnected. Rewrite it, adding suitable discourse markers so the ideas flow, without changing the facts. Then name the markers you added.

Our school has only one water tank. It is not enough for all the students. The rains have been poor this year. We should collect rainwater from the roofs. We should repair the broken gutters.

Model Answer

Rewritten with markers: Our school has only one water tank, which is not enough for all the students. Moreover, the rains have been poor this year. As a result, we must collect rainwater ourselves. First of all, we should repair the broken gutters, and then we can gather the water from the roofs.

The markers added are "moreover" (adding a further point), "as a result" (showing the outcome), and "first of all" with "and then" (putting the two actions in their proper order). Not one fact has changed; only the signposts are new.

The Master Key: Facts become an argument when the right markers join them: addition, result and order turn a bare list into a case.

REAL Question 31

At a cooperative meeting in Njombe, the treasurer's report is easy to follow because every step is signposted.

Read the treasurer's report below. List the discourse markers she uses, in order, and say what each one does.

To begin with, our savings have grown this year. In addition, more members have joined. However, our costs have also risen. For example, the price of fuel has doubled. As a result, we must raise the monthly contribution. Finally, I thank you all for your trust.

Model Answer

The markers, in order, are: "to begin with" (opening the first point), "in addition" (adding a second point), "however" (marking a contrast), "for example" (giving an instance), "as a result" (showing the outcome), and "finally" (closing the report). Together they carry the listener through the report one step at a time.

The Master Key: A well-signposted report almost reads itself: each marker hands the listener from one idea to the next without a stumble.

HOT Question 32

Teachers tell students to cut every er and um, yet the most natural speakers still use a few.

Discuss whether fillers are always a fault in speech. Explain when they harm a conversation and when they may help it.

Model Answer

Fillers harm speech when they are frequent and habitual. A talk peppered with "er" and "you know" sounds unsure and hides the message, because the listener has to strain past the noise to reach the meaning.

A few fillers are natural, and can even help. A brief "well" or a short pause gives the speaker a moment to think and the listener a moment to catch up; speech with no hesitation at all can sound rehearsed or cold.

The setting decides how many are tolerable. A prepared speech or a formal report should be nearly filler-free, while a relaxed chat among friends carries them easily and no one notices.

The cure is not silence but preparation. Knowing your point reduces the need to buy time, so you replace a string of fillers with a purposeful pause or a real marker.

The Master Key: A filler is not a sin but a symptom: a few are the breath of natural talk, but many are the sound of a speaker still searching for the point.

HOT Question 33

You are asked to speak for one minute at assembly on keeping the school clean.

Compose a short one-minute talk on keeping the school clean. Use at least four different discourse markers to organise it, and underline each marker you use.

Model Answer

Good morning. First of all, a clean school is a healthy school. Moreover, it makes us proud to study here. However, the compound is often littered after break. For example, wrappers and bottles lie near the field. As a result, we should each carry our own litter to the bin. Finally, let us keep our school a place we are glad to enter. Thank you.

The talk is built on six markers. “First of all” and “finally” frame it; “moreover” adds a point; “however” turns to the problem; “for example” proves it; and “as a result” draws the conclusion. Each one tells the listener where the talk is going next.

The Master Key: A one-minute talk is won on its signposts: a handful of markers give a short speech a clear beginning, a turn, a proof and an end.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Marker (M) or filler (F)? (1) however; (2) er; (3) for example; (4) um; (5) to sum up; (6) you know, said only to fill a pause.

B. What relation does each marker signal, addition, contrast, result, sequence, example or summary? (1) on the other hand; (2) as a result; (3) for instance; (4) in addition; (5) first of all; (6) in short.

C. Choose a suitable marker for each gap: (1) It rained heavily; _____, the match was cancelled. (2) She is clever; _____, she is kind. (3) The plan is costly; _____, it may still work. (4) There are three steps; _____, wash your hands.

D. True or false: (1) a discourse marker carries the main message; (2) removing a filler usually keeps the meaning; (3) for example introduces a contrast; (4) fillers are common in spontaneous talk; (5) markers help a listener follow a talk.

E. Give a marker that signals: (1) an example; (2) a contrast; (3) a result; (4) a summary.

Key. A: 1 M, 2 F, 3 M, 4 F, 5 M, 6 F. B: 1 contrast, 2 result, 3 example, 4 addition, 5 sequence, 6 summary. C: 1 so, or as a result; 2 also, or moreover; 3 however, or yet; 4 first, or first of all. D: 1 false, 2 true, 3 false, 4 true, 5 true. E: 1 for example, or for instance; 2 however, or on the other hand; 3 so, or as a result; 4 in short, or to sum up.

Pronunciation, Stress, Rhythm and Intonation in Conversation

Language Foundations book taught the sounds of English one by one: the vowels and consonants, the stress within a word, and the tunes of intonation. This section puts them to work in live conversation, where they do more than sound correct. In real talk, stress and intonation carry meaning, mood and the management of the exchange itself, and a stress in the wrong place, or a flat tone where a warm one was needed, can mislead a listener even when every word is right.

BINDER Question 34

Two students say the same sentence; one is understood at once, the other is asked to repeat it three times.

Explain why good pronunciation matters in a conversation, beyond simply sounding correct.

Model Answer

Pronunciation carries meaning, not only sound. Stress and intonation change what words mean and how they are taken, so a wrong stress or a flat tone can mislead a listener even when every word is chosen correctly.

Clear pronunciation keeps a conversation from breaking down. When a sound is unclear the listener must stop to check or guess, and the talk stalls; clear speech lets meaning pass on the first hearing.

It carries the speaker's attitude. The same words, said with a warm tone or a cold one, invite or repel; pronunciation is how a listener hears whether a speaker is friendly, sure, or bored.

In conversation it must work in real time. Unlike a written page, speech cannot be reread, so it has to be clear as it is spoken; there is no second look, only a second hearing at best.

The Master Key: In talk, how you say it is half of what you say: pronunciation carries the meaning, the mood and the trust, all at once.

BINDER Question 35

Say I did not take your pen, and lean hard on a different word each time; each time you tell a different story.

Explain how the word a speaker stresses changes a sentence's meaning. Take the sentence I did not take your pen, and give the meaning made by stressing each of four different words: I, take, your and pen.

Model Answer

In speech, the stressed word is the one the speaker points at, and moving that stress moves the meaning, although not a single word has changed:

Word stressed	The meaning it makes
I	it was not me who took it; someone else did
take	I did not take it; I may have touched or moved it, but not taken it
your	I did not take yours; perhaps I took another person's pen
pen	I did not take your pen; I took something else of yours

The Master Key: The loudest word points to the news: move the stress and you move the meaning, though not one word has changed.

BINDER Question 36

The two words are you can be a gentle question or a flat challenge, and only the tune tells them apart.

Intonation, the rise and fall of the voice, changes how an utterance is taken. For each utterance below, say what a rising tone would signal and what a falling tone would signal.

(a) You are ready; (b) Really; (c) Right.

Model Answer

Utterance	A rising tone signals	A falling tone signals
You are ready	a question, checking whether you are ready	a statement, telling you that you are ready
Really	open surprise or interest, inviting more	flatness or lack of interest, closing the topic
Right	a check or mild doubt, is that so	firm agreement, ready to move on

The Master Key: The tune is a message of its own: a rising voice opens and asks, a falling voice closes and tells.

REAL Question 37

A trader who cannot hear the difference between ship and sheep may send the wrong thing to the wrong place.

Close sounds that are not kept apart cause real confusion in conversation. For each pair below, show the confusion that could arise, then name the sound that must be controlled.

(a) ship / sheep; (b) live / leave; (c) pull / pool; (d) three / tree.

Model Answer

Pair	The confusion it could cause	Sound to control
ship / sheep	a ship (a vessel) heard as sheep (an animal)	the short i /ɪ/ against the long ee /iː/
live / leave	live here heard as leave here, an opposite sense	the short i /ɪ/ against the long ee /iː/
pull / pool	pull it heard as pool it	the short u /ʊ/ against the long oo /uː/
three / tree	the number three heard as a tree	the th sound /θ/ against /t/

The Master Key: A whole message can hang on one sound: master the close pairs and your listener hears the word you meant, not its neighbour.

REAL Question 38

A waiter means no harm, but his flat, falling tone on every line makes him sound bored and rude.

In the exchange below, the guest is put off less by the words than by how they are said. Explain what is wrong with the waiter's delivery, and say how he should deliver his lines, changing the words only where delivery alone cannot fix them.

Waiter: What do you want. [flat, falling]

Guest: Could I see the menu, please?

Waiter: We are out of fish. [flat, clipped]

Guest: Oh. What do you recommend?

Waiter: Anything. [falling, curt]

Model Answer

First, his flat, falling delivery makes his questions sound like orders. "What do you want", dropped out on a flat tone, sounds like a demand rather than an offer of help; a warm, welcoming tone would make the same question an invitation.

Second, his answers are clipped, so he sounds bored and dismissive. "Anything", said curtly, gives the guest no help and sounds as if the waiter does not care. A fuller, warmer reply would carry goodwill.

Most of the repair is in the tone: the same lines, said warmly instead of flatly, already sound kinder. Where the words are cold they can be warmed a little, so "What do you want" becomes "What would you like?" and the bare "We are out of fish" becomes "I am sorry, we are out of fish today". Only the last line needs real new content, because no tone can make "Anything" a helpful answer; the waiter should say something like "The grilled chicken is very good", with a recommending stress on good.

The Master Key: Tone is heard before words are weighed: a warm, well-shaped delivery makes a plain sentence kind, and a flat one makes a polite sentence rude.

REAL Question 39

A news reader is easy to follow because the voice lands hard only on the words that matter.

Read the news sentence below aloud. Say which words a speaker would stress, and explain why those words are stressed and the small words between them are not.

The President will open the new hospital in Mbeya on Friday morning.

Model Answer

The stressed words are the ones that carry the news: President, open, new hospital, Mbeya, and Friday morning. The small joining words, the, will, in and on, are said quickly and lightly.

English stresses the content words and weakens the rest. Nouns, main verbs, adjectives and key adverbs carry the meaning, so they take the stress; articles, auxiliaries and prepositions only link them and are reduced. This is what gives English its strong-and-weak rhythm, and it lets a listener catch the message from the strong beats alone.

The Master Key: Stress the words that carry the news and hurry over the rest: English rhythm is built on strong content words and light joining words.

HOT Question 40

Students often think good English means sounding like a BBC announcer, and feel their own accent is a fault to be hidden.

Discuss whether a Tanzanian speaker must copy a British or American accent to speak English well. Explain what really matters for being understood in conversation.

Model Answer

The standard model is worth learning for the clarity it gives. Its patterns of stress and intonation are widely understood and carry meaning reliably, which is why they repay study.

But the goal is to be understood, not to erase your own voice. A speaker need not feel ashamed of a Tanzanian accent, because an accent is only the local colour of speech; what matters is that the meaning-bearing features are right.

Correct the differences that block meaning, not the ones that merely colour it. A wrong word-stress or a merged close vowel can cause real confusion and is worth fixing; the general colour of one's vowels is not, since speakers of many accents understand one another every day.

Clarity and confidence carry a conversation further than a borrowed accent. A clear, confident speaker who stresses the right words and uses tone well communicates better than one straining to sound like a foreigner.

The Master Key: Learn the standard for the clarity it gives, but speak to be understood, not to be mistaken for someone else.

HOT Question 41

In a single short exchange, the same words can calm or frighten, entirely by their tune.

Compose a short exchange of four to six turns in which a nurse calms a worried patient. In a note after the dialogue, point to two places where the nurse's tone or stress does the real work.

Model Answer

Patient: Nurse, is it serious? Please tell me the truth.

Nurse: I hear you, and I will tell you everything. It is not serious, but we must treat it now.

Patient: Not serious? Are you sure?

Nurse: I am sure. You will be well. Let us start the treatment today.

Patient: Thank you. That helps me breathe again.

Two places carry the real work by tone and stress. First, the nurse stresses not and now in "it is not serious, but we must treat it now", so the patient hears both the reassurance and the urgency in one line. Second, "I am sure", said slowly on a firm, falling tone, is believed because the voice, not only the words, is steady.

The Master Key: When a listener is anxious, the tune matters as much as the words: a calm, well-stressed line reassures where a flat one would frighten.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Which gets the stress, the content word (C) or the weak joining word (F)? (1) hospital; (2) the; (3) open; (4) will; (5) Friday; (6) on.

B. Rising tone (R) or falling tone (Fa)? Which usually signals: (1) a yes-or-no question; (2) a finished statement; (3) genuine surprise that invites more; (4) a firm command.

C. Which sound must be kept apart in each pair? (1) ship / sheep; (2) pull / pool; (3) three / tree; (4) live / leave.

D. True or false: (1) stress can change a sentence's meaning; (2) small words like the and of are usually stressed; (3) a falling tone often ends a statement; (4) a good accent means copying the BBC exactly; (5) tone can carry a speaker's attitude.

E. Give the term: (1) the loudness given to the important word in a sentence; (2) the rise and fall of the voice; (3) two words that differ in only one sound, like ship and sheep; (4) the strong-and-weak beat of spoken English.

Key. A: 1 C, 2 F, 3 C, 4 F, 5 C, 6 F. B: 1 rising, 2 falling, 3 rising, 4 falling. C: 1 short i /ɪ/ versus long ee /iː/; 2 short u /ʊ/ versus long oo /uː/; 3 /θ/ versus /t/; 4 short i /ɪ/ versus long ee /iː/. D: 1 true, 2 false, 3 true, 4 false, 5 true. E: 1 sentence stress, 2 intonation, 3 a minimal pair, 4 rhythm.

Interpreting Information from Conversations

We began by drawing the line between spontaneous and non-spontaneous talk. This section returns to the harder half of the skill: not merely hearing a conversation but interpreting it, working out its full meaning. A good listener hears four things at once: the main point, the exact detail, the meaning left unsaid, and the feeling behind the voice. This section trains each of them on real Tanzanian exchanges.

BINDER Question 42

Two students hear the same announcement; one repeats the words, the other knows at once what it really means for them.

Explain what it means to interpret information from a conversation, and name the four things a good listener listens for.

Model Answer

To interpret a conversation is to work out its full meaning, not only to hear its words. Hearing catches the sounds; interpreting understands the message, the intention and the feeling behind them. It is the second that truly counts.

The first thing to listen for is the gist. This is the main point, the overall message of the talk in a line: what, in the end, is being said.

The second is the detail. These are the exact facts, the names, times, numbers and decisions, that the gist rests on and that a careless listener loses.

The third is the inference, and the fourth is the attitude. The inference is what is meant but not said; the attitude is how the speaker feels about what they say, heard in the tone. Together they carry the meaning that sits beneath the words.

The Master Key: To interpret talk is to hear four things at once: the gist, the detail, the meaning between the lines, and the feeling behind the voice.

BINDER Question 43

You read a sudden question in the corridor one way, and a prepared interview quite another.

The way a listener interprets a conversation depends on whether it is spontaneous or non-spontaneous. Explain how interpreting each type differs, and what helps most in each.

Model Answer

Spontaneous talk must be interpreted on the spot. There is no time to prepare, so the listener leans on the situation, on tone and on gesture, and infers quickly. What helps most is close attention to context and the freedom to ask for clarification the moment something is unclear.

Non-spontaneous talk can be interpreted at leisure. A prepared speech, interview or recorded message can be researched beforehand and studied afterwards. What helps most is preparation, note-taking, and, where the talk is recorded, hearing it again.

The listener's task is the same, but the tools differ. In both, the aim is the gist, the detail, the inference and the attitude; in spontaneous talk these are caught live, and in non-spontaneous talk they are drawn out with time and notes.

The Master Key: Spontaneous talk is read live, from context and tone; prepared talk is read at leisure, with research and notes; a good listener knows which is which and uses the right tools.

REAL Question 44

At a Dodoma bus stand, a traveller and a conductor have a quick exchange that says more than its words.

Read the exchange below. State the gist in one sentence; say what the traveller really wants to know that she never directly asks; and note what her repeated questions suggest about how she feels.

Traveller: Is this bus going to Iringa?
Conductor: Yes, mama, Iringa; we leave when it is full.
Traveller: Eh, and how full is it now?
Conductor: Almost, almost. Maybe thirty minutes.
Traveller: Thirty minutes. And is there another one after this?
Conductor: There is one at noon, but that one is direct, with no stops.

Model Answer

The gist is plain on the surface: a traveller checks that this is the Iringa bus and how soon it will leave.

What she really wants to know is whether it is worth waiting for the later, direct bus. She never asks "should I wait?", but her questions about how full the bus is and whether there is "another one after this" show her weighing this crowded bus against the next one.

Her repeated, probing questions suggest mild impatience and a reluctance to commit. The drawn-out "Eh", the flat "Thirty minutes", and the follow-up about a later bus reveal a traveller unwilling to settle for a long, crowded wait, and hoping for a better option.

The Master Key: Interpret a conversation for its aim, not only its words: the traveller never says she is choosing between buses, yet every question she asks is doing exactly that.

REAL Question 45

A student who can reduce a ten-minute discussion to three honest sentences has truly understood it.

Read the discussion below. Then summarise, in no more than three sentences, what was said and what was decided.

Chair: We must decide on the class trip. Money is the problem.
Asha: Bagamoyo is cheap and near, so travel costs little.
Baraka: But the museum fees there are high for a big group.
Chair: Could we ask for a group discount?
Neema: Yes, my uncle works there; he says groups over forty pay half.
Chair: Then Bagamoyo it is, and I will write to book the discount.

Model Answer

The class discussed where to go for the trip, with cost as the main concern. Bagamoyo was chosen because travel is cheap and, through Neema's uncle, groups of over forty pay half the museum fee. The chair agreed to write and book the discount.

The Master Key: A good summary keeps the decision and the reason and drops the rest: say what was agreed and why, in as few sentences as the task allows.

REAL Question 46

A prefect hears half of what is said and acts on all of it, and the wrong pupil is blamed.

In the exchange below, the prefect interprets the report badly. Identify two mistakes in how he interprets it, and say what a careful listener would have understood.

Juma: Sir, there was noise in class, near the window, while the teacher was out.

Prefect: So you were making noise by the window. I will report you.

Juma: No, I was reporting it. I sit by the door.

Prefect: Well, someone said your name.

Juma: They called me to help stop it.

Model Answer

First, he assumes the reporter is the culprit. Juma says there was noise near the window; the prefect leaps to "you were making noise", confusing the person who reports a thing with the person who did it.

Second, he treats a name mentioned as proof of guilt. "Someone said your name" is taken as evidence against Juma, but a name may be spoken for many reasons; here Juma was called to help. A careful listener asks why the name came up before acting on it.

A careful listener would have understood that Juma reported the noise and was called over to help stop it, not that he caused it.

The Master Key: Interpret before you act: a reporter is not the culprit, and a name is not a verdict; the careless listener hears guilt where a careful one hears help.

HOT Question 47

A spoken reference praises a worker warmly, yet a careful listener hears what it will not say.

Read the telephone reference below. State what the referee openly says, then interpret what the referee implies but does not say, supporting your answer from the words.

Caller: Would you recommend Mr Paul for the accounts job?

Referee: Paul is a very pleasant man, always punctual, and popular with everyone.

Caller: And his work with figures?

Referee: Well, he is certainly willing, and he tries very hard.

Model Answer

Openly, the referee praises Paul's character. He says Paul is pleasant, punctual and popular, and that on the accounts he is willing and hard-working. Every stated word is warm.

But on the one thing the caller asked about, the referee praises only effort, not skill. Asked directly about Paul's "work with figures", the referee answers with "willing" and "tries very hard", which speak to effort, not accuracy. Offering effort where skill was asked for implies that Paul is not, in fact, good with

figures; the warm words about his character fill the silence where a plain "he is excellent with figures" should have been.

The Master Key: In a careful speaker, what is praised instead of the point is the answer: when effort is offered where skill was asked for, the skill is quietly being denied.

HOT Question 48

A customer will not say plainly that she cannot pay today, yet everything she says points to it.

Read the exchange below. The customer never says directly that she cannot pay the full amount now. Explain how you would interpret her real message, and how a good listener should respond.

Shopkeeper: The bill for the fertiliser comes to forty thousand.

Customer: I see. And do you, by any chance, allow paying in parts?

Shopkeeper: Sometimes, for regular customers.

Customer: I have bought from you for years. The harvest is not sold yet; you know how it is.

Shopkeeper: Ah. So perhaps after the harvest?

Customer: That would help me very much.

Model Answer

Her real message is a request for credit until the harvest. She never says "I cannot pay", but asking about instalments, naming her long custom, and mentioning the unsold harvest all point one way: she wants the fertiliser now and will pay in full once the harvest is sold.

A good listener reads the indirect request and answers it kindly and clearly. The shopkeeper does well to name the option himself, "after the harvest", so the customer can accept without the embarrassment of asking outright. A blunt "so you cannot pay?" would shame her and risk both the sale and the long custom.

The Master Key: Some messages are carried sideways to save face: hear the request beneath the hint and answer the hint, so the speaker keeps their dignity and you keep their custom.

HOT Question 49

A message passed on wrongly can do more harm than a message never passed at all.

Read the hurried exchange below. Then write, in two or three sentences, an accurate report of it for the teacher, keeping the fact, the request and the uncertainty exactly as they were.

Neema (in a rush): Tell teacher I cannot come to practice today, my mother is unwell, but I will try for tomorrow if she is better.

Baraka: So, not today; and tomorrow?

Neema: Tomorrow only if my mother is better. I am not sure yet.

Model Answer

Neema asked me to tell you that she cannot come to practice today, because her mother is unwell. She hopes to come tomorrow, but only if her mother is better, so she cannot promise it yet.

The Master Key: An honest report carries the doubt as carefully as the fact: to drop Neema's "if her mother is better" would turn a hope into a promise she never made.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. In a talk about a failed harvest, is each the gist, a detail, an inference or the attitude? (1) the main point that the harvest failed; (2) the exact figure, two sacks only; (3) the farmer sounding bitter as he speaks; (4) that he will need help, though he never asks for it.

B. Would each help most in interpreting spontaneous (S) or non-spontaneous (N) talk? (1) watching a speaker's face and gestures; (2) researching the topic beforehand; (3) a quick guess from the situation; (4) careful note-taking and a replay.

C. True or false: (1) the gist is the same as the detail; (2) an inference is meaning implied but not stated; (3) whoever reports a wrongdoing must be its doer; (4) attitude is how a speaker feels about what they say; (5) a good summary keeps the decision and its reason.

D. What is being interpreted, the gist, an inference, or the attitude? (1) so, in short, we should save water; (2) he says only that he is willing, meaning he is not skilled; (3) a sigh and a flat voice while agreeing.

E. Give the term: (1) the main point of a conversation; (2) meaning that is suggested but not said; (3) how a speaker feels about what they say; (4) a short, faithful account of what was said.

Key. A: 1 gist, 2 detail, 3 attitude, 4 inference. B: 1 S, 2 N, 3 S, 4 N. C: 1 false, 2 true, 3 false, 4 true, 5 true. D: 1 gist, 2 inference, 3 attitude. E: 1 the gist, 2 an inference, 3 the attitude, 4 a summary.

The Functions of Conversation: Agreeing, Disagreeing, Clarifying and Persuading

Every turn in a conversation does a job. It agrees or disagrees; it asks or answers; it clarifies, persuades, refuses or apologises. These jobs are the functions of talk, and each has its own polite and effective language. This section teaches the four functions a candidate meets most often, agreeing, disagreeing, clarifying and persuading, so that a speaker can do each one clearly without giving offence.

BINDER Question 50

You can say no in a way that ends a friendship, or in a way that keeps it; the difference is a skill, not an accident.

Explain what is meant by the functions of a conversation, and give the polite language for agreeing and for disagreeing.

Model Answer

A function is the job a piece of talk does. Agreeing, disagreeing, asking, clarifying, persuading, refusing and apologising are all functions; a conversation is built by performing one after another. Each has its own language that makes it clear and courteous.

Agreeing is signalled with warm, direct words. “I agree”, “that is true”, “exactly”, and “you are right” all show agreement plainly and pleasantly.

Disagreeing politely means softening before you differ. A polite speaker concedes something first, then states the difference gently: “I see what you mean, but”, “I am not so sure”, or “perhaps, though I would add”. The blunt “you are wrong” wins the point and loses the person.

The Master Key: Every move in a conversation has its own words: to know the language of agreeing, disagreeing, clarifying and persuading is to know how to do things with talk.

BINDER Question 51

Six short lines, six different jobs; a skilled listener names the job before answering it.

Each utterance below performs a particular conversational function. Name the function of each.

(a) I could not agree more; (b) Sorry, what do you mean by that?; (c) I am afraid I see it differently; (d) Surely you can see it my way?; (e) Could you say that again?; (f) You are absolutely right.

Model Answer

Utterance	Function it performs
(a) I could not agree more	agreeing, and strongly
(b) Sorry, what do you mean by that?	asking for clarification
(c) I am afraid I see it differently	disagreeing, politely
(d) Surely you can see it my way?	persuading
(e) Could you say that again?	asking for repetition
(f) You are absolutely right	agreeing

The Master Key: Read the function, not just the words: a conversation is built from moves, agreeing, disagreeing, clarifying, persuading, each with its own signal.

REAL Question 52

At a class debate in Moshi, you must disagree with a friend without making an enemy.

Your classmate argues that school uniforms should be abolished. You disagree. Compose a short exchange of four turns in which you disagree politely and give a reason, and your classmate replies.

Model Answer

Classmate: I think school uniforms should be abolished; they waste our parents' money.

You: I see your point about the cost, but I am not sure that abolishing them is the answer.

Classmate: Why not? Everyone would be free to dress as they like.

You: That is true, yet uniforms hide the gap between rich and poor homes, so no pupil is shamed for old clothes. Could we not make them cheaper instead?

The disagreement is softened first, “I see your point”, then stated gently, “but I am not sure”, then supported with a reason, and it ends with a suggestion rather than a flat refusal, which keeps both the friend and the argument.

The Master Key: Disagree with the idea, not the person: concede something true, then differ, then give your reason, and the other speaker can lose the point without losing face.

REAL Question 53

A builder who guesses at an unclear instruction builds the wrong wall.

In the exchange below, the worker does not understand the instruction but does not check. Rewrite the worker's turn so that he asks for clarification, and write the foreman's clear reply.

> Foreman: Put the cement over there, near the thing, and be quick about it.
>
> Worker: (nods, unsure, and carries it to the wrong place)

Model Answer

Worker: Sorry, sir, when you say over there, do you mean by the gate or by the store?

Foreman: By the store, next to the sand. Thank you for checking.

The worker turns a vague instruction into a clear one by naming the two possible places and asking which is meant; the foreman answers precisely. A moment spent clarifying saves an hour spent undoing a wrong guess.

The Master Key: When an instruction is unclear, ask before you act: one honest question, naming the choices, is quicker than correcting the wrong guess.

REAL Question 54

Persuading is not shouting louder; it is giving the other person a reason to say yes.

You want to join a weekend study group, but a doubtful parent needs convincing. Compose a short exchange of five or six turns in which you persuade the parent, using a reason and a fair compromise.

Model Answer

You: Baba, may I join the weekend study group at school? It meets on Saturday mornings.

Parent: Saturday? That is when we need help at home.

You: I understand. That is why I would go only in the morning, and be back by two to help in the afternoon.

Parent: And your chores?

You: I will finish them on Friday evening, so nothing is left undone. The group has helped Neema raise her marks a great deal.

Parent: If your work at home does not suffer, then you may try it for one month.

The persuasion works by meeting the objection first, then offering a reason and a compromise, going only in the morning and finishing the chores early, and pointing to proof, Neema's improved marks, so the parent can agree without losing anything.

The Master Key: Persuade by trading, not by pushing: meet the other's worry, offer a reason and a compromise, and yes becomes easy to give.

HOT Question 55

A wise speaker knows that not every disagreement is worth voicing, and not every agreement is honest.

Discuss when it is right to voice a disagreement in a conversation and when it may be better to hold it back. Use examples.

Model Answer

Voice a disagreement when the matter is important and your view could change the outcome. If a group is about to make a costly mistake, saying nothing to keep the peace serves no one; a clear, respectful objection is worth the small discomfort.

Hold it back when the point is trivial and speaking would only cause friction. Correcting a friend on a detail that changes nothing, merely to be right, buys a quarrel for no gain; silence is the wiser move.

Never agree dishonestly on a matter of truth or right. To nod along with something you know to be false or unfair, only to please, is a failure of honesty, not a kindness. Here the disagreement must be voiced, however gently.

The setting and the relationship shape the choice. A planning meeting invites open disagreement, while a grieving friend does not; the same objection may be right in the one and cruel in the other.

The Master Key: Weigh the cost of speaking against the cost of silence: differ when it matters and your voice can help, yield the small points, but never sell an honest no for an easy yes.

HOT Question 56

A group project has one member who has done nothing, and the talk to put it right needs several skills at once.

Compose a short conversation in which a group leader raises a member's missing work. Show at least three functions at work, for example clarifying, disagreeing and persuading, then name them in a note afterwards.

Model Answer

Leader: Salim, I want to understand what happened with your part of the project. Could you tell me?

Salim: I did not know it was due this week.

Leader: I see. We did agree on Friday, though; the date is there in our notes.

Salim: Then I am behind. I am sorry.

Leader: It happens. Here is what I suggest: if you finish the introduction by Monday, we can still submit on time. Would that work?

Salim: Yes. I will have it ready by Monday.

Three functions do the work. The leader clarifies first, "could you tell me?", then disagrees gently with the excuse by pointing to the agreed date, and finally persuades with a workable proposal, "if you finish the introduction by Monday". Together they fix the problem without a quarrel.

The Master Key: A hard conversation is won by choosing the right function at each turn: clarify before you judge, correct without attacking, and end with a way forward, not a verdict.

HOT Question 57

Every line in a good negotiation is doing a job; name the jobs and you see the strategy.

Read the short exchange below. For each of the customer's three turns, name the function it performs and say how it moves the negotiation forward.

Trader: This basket is fifteen thousand, a fixed price.

Customer: It is beautiful work, truly. But fifteen is more than I had planned to spend.

Trader: It took three days to weave.

Customer: I can see that. Would twelve be fair, since I will tell my friends where I bought it?

Trader: Twelve is too low. Thirteen.

Customer: Then thirteen it is, and I will send you customers.

Model Answer

The first turn praises before it objects, softening the disagreement. "It is beautiful work, truly. But fifteen is more than I had planned" opens with genuine praise, so the objection that follows does not offend, and the trader stays willing to deal.

The second turn makes an offer sweetened with a reason. "Would twelve be fair, since I will tell my friends" is a persuading move: it names a lower price and gives the trader something extra, future custom, to weigh against the loss.

The third turn accepts and confirms the added value. "Then thirteen it is, and I will send you customers" closes the deal at the trader's figure and repeats the promise, sealing the goodwill that made the discount worth giving.

The Master Key: In a skilled negotiation every turn has a job: praise to soften, offer to move, and confirm to close; read the functions and you read the strategy.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the function of each: (1) I could not agree more; (2) I am afraid I disagree; (3) what exactly do you mean?; (4) surely you can see my point?; (5) could you repeat that?; (6) that is a fair point.

B. Polite (P) or blunt (B) way to disagree? (1) You are wrong; (2) I see your point, but I am not sure; (3) That is nonsense; (4) Perhaps, though I would add one thing.

C. Which function best meets each need, agreeing, clarifying, disagreeing or persuading? (1) you did not understand the instruction; (2) you think the plan is a mistake; (3) you want the other person to say yes; (4) you share the speaker's view.

D. True or false: (1) disagreeing politely usually softens the point first; (2) persuading means shouting louder; (3) asking for clarification prevents mistakes; (4) it is always right to voice every disagreement; (5) offering a compromise can help persuade.

E. Give one polite phrase for each: (1) agreeing; (2) disagreeing; (3) asking for clarification; (4) persuading.

Key. A: 1 agreeing, 2 disagreeing, 3 asking for clarification, 4 persuading, 5 asking for repetition, 6 agreeing. B: 1 B, 2 P, 3 B, 4 P. C: 1 clarifying, 2 disagreeing, 3 persuading, 4 agreeing. D: 1 true, 2 false, 3 true, 4 false, 5 true. E: examples: 1 “I agree” or “that is true”; 2 “I see your point, but”; 3 “could you explain what you mean?”; 4 “would it help if” or “surely you can see”.

Conversations with a Purpose: Telephone, Interviews, Meetings and Service Encounters

Not all talk is idle. Much of it is done to get something done: to reach a person who is not there, to win a place through an interview, to decide a matter in a meeting, or to obtain a service in a shop or an office. Each of these purposeful conversations has its own moves and its own courtesies, and a candidate who knows them is managing the very exchanges the examination and adult life most often demand.

BINDER Question 58

A chat can go anywhere; a conversation with a purpose must arrive somewhere.

Explain what a purposeful conversation is, and name four common kinds, saying what each one is for.

Model Answer

A purposeful conversation is talk aimed at a definite goal, not chat for its own sake. It has a task to finish, and it succeeds only when the task is done, so its moves are chosen to reach that end.

A telephone call reaches a person who is not present. Its purpose is to exchange a message or settle a matter with someone you cannot see, using the voice alone.

An interview draws information from a person through planned questions. Its purpose is to learn about a candidate or a subject, as in a job or a college interview.

A meeting brings people together to discuss and decide, and a service encounter gets or gives a service. The meeting turns several voices into one decision; the service encounter, in a shop, a bank or an office, exchanges a request for help.

The Master Key: A purposeful conversation is a tool for a task: know what each kind is for, and you know the moves it needs.

BINDER Question 59

On the telephone you are a voice and nothing more; everything you cannot show, you must say.

Explain why a telephone conversation needs special care, and give the moves that open, manage and close a call well.

Model Answer

The telephone removes every visual cue. There is no face, no gesture, no lip to read, so meaning rests entirely on the words and the voice. Clarity matters more on the phone than anywhere else.

A call opens by identifying yourself and stating your purpose. Because the other person cannot see who is calling, you begin with your name and your business: good morning, my name is such-and-such, and I am calling about a certain matter.

A call confirms, and where needed spells, the key facts. Names, numbers and times are repeated or spelled out, because a sound misheard on the phone cannot be checked against a face or a page.

A call closes with thanks and a clear goodbye. Since neither speaker can see the other turn to leave, the end must be spoken plainly, so both know the call is over.

The Master Key: On the phone the voice does all the work: name yourself, state your business, confirm the facts, and take a clear leave, because nothing can be shown, only said.

REAL Question 60

You telephone a health centre in Arusha to book an appointment for your grandmother.

Compose the telephone conversation, from the receptionist's answer to the goodbye. Identify yourself, state your purpose, give and confirm the details, and close the call well.

Model Answer

Receptionist: Good morning, Arusha Health Centre. How may I help you?

You: Good morning. My name is Amina Juma. I would like to book an appointment for my grandmother, please.

Receptionist: Certainly. What is the patient's name, and when would suit her?

You: Her name is Rehema Juma, that is R-E-H-E-M-A. Could she see the doctor on Thursday morning?

Receptionist: Thursday at ten o'clock is free. Shall I put her down for then?

You: Yes, please, Thursday at ten. Thank you very much.

Receptionist: She is booked. Please arrive ten minutes early.

You: We will. Thank you for your help. Goodbye.

Receptionist: Goodbye.

The call names the caller, states the purpose, spells the patient's name to prevent error, confirms the day and time by repeating them, and closes with thanks and a goodbye, which is how a call is managed when nothing can be seen.

The Master Key: A booking call lives on confirmation: spell the name, repeat the time, and both of you set down the phone sure of the same thing.

REAL Question 61

In an interview, a one-word answer wastes the very chance you came for.

At a college interview you are asked, why do you want to study this course? Compose a strong spoken answer of four to six sentences, then say what makes it a good interview answer.

Model Answer

Thank you for asking. I want to study history because I have loved it since I was young, and I read beyond the syllabus for pleasure. At school I lead the history club, which has taught me to research a question and to explain it to others. I believe this course will deepen that knowledge and train me to think as a historian does. In time I hope to teach, so that I can pass the same love of the subject on to other students.

A good interview answer is full, ordered and honest. It does not stop at “I like it”; it gives a reason, supports it with real evidence, the reading and the history club, links it to the course, and ends with a goal. In a few well-chosen sentences the panel learns something true about the candidate.

The Master Key: An interview answer must earn its space: give the reason, the proof and the aim, so that a single question shows the panel who you are.

REAL Question 62

A class meeting drifts for an hour, or it decides in ten minutes; the difference is how it is chaired.

At a class meeting to choose a charity project, compose a short exchange of six turns showing a chairperson guiding a proposal to a clear decision. Include a proposal, support, a concern, and the decision.

Model Answer

Chair: We meet to choose our charity project for the term. Does anyone have a proposal?

Asha: I propose we collect books for the children's ward at the hospital.

Baraka: I support that; many children there have nothing to read.

Neema: It is a good idea, but where will we get the books?

Asha: Each class could bring five, and we could ask the town library for spares.

Chair: Then we are agreed: a book collection, each class bringing five, and I will speak to the library. Thank you all.

The chair opens with the purpose and invites a proposal; one member proposes, another supports, a third raises a fair concern, the concern is answered, and the chair states the decision plainly. That is how a meeting turns talk into action.

The Master Key: A meeting is managed by its chair: name the purpose, take a proposal, hear support and concern, settle the concern, and state the decision so all leave knowing it.

REAL Question 63

A rude complaint wins a refund and an enemy; a polite one wins a refund and a welcome back.

You bought a phone charger in a Mwanza shop, and it failed the next day. Compose a short exchange of five or six turns in which you complain politely and reach a fair outcome.

Model Answer

You: Good afternoon. I bought this charger here yesterday, and it stopped working this morning.

Seller: Oh? Do you have the receipt?

You: Yes, here it is. I have used it only once, so I think it may be faulty.

Seller: Let me test it. Yes, it is not charging. I am sorry for the trouble.

You: Thank you. Could I exchange it for one that works, or have my money back?

Seller: Of course. Here is a new one; please test it before you leave.

The complaint stays calm and factual: it says what went wrong, offers the receipt as proof, asks for a fair remedy, and thanks the seller. Politeness and evidence, not anger, win the exchange.

The Master Key: Complain to the fault, not the person: state the problem, show your proof, and ask for a fair remedy, and a shop will help you gladly.

HOT Question 64

The words that win a job interview would sink a chat with a friend, and the reverse is just as true.

Discuss how the way you speak should change across a phone call to a friend, a job interview, and a complaint at a bank. Explain what changes and why.

Model Answer

The level of formality changes with the setting and the listener. A friend takes relaxed, familiar speech; a job interview and a bank take formal, careful speech. The same person rightly speaks three different ways in one day.

The purpose shapes the moves. A friendly call may wander where it likes; an interview must answer questions fully; a complaint must state a problem and seek a remedy. The goal decides the shape of the talk.

Politeness rises as the stakes and the distance rise. With a stranger who holds something you need, a job, or your money, courtesy and clarity matter most, because you cannot rely on friendship to carry you.

Getting the register wrong costs you. Slang in an interview sounds unserious; stiffness with a friend sounds cold. The skill is to read the encounter and match your speech to it.

The Master Key: Read the encounter before you open your mouth: match your formality to the listener and your moves to the purpose, and each kind of conversation goes your way.

HOT Question 65

A booking has been lost, tempers could rise, and only a well-managed conversation saves the evening.

You arrive at a Tabora guesthouse to find your booking has been lost, and you have nowhere else to stay. Compose a conversation of six to eight turns in which you manage the problem calmly to a workable solution. In a note afterwards, point to two moves that keep the conversation productive.

Model Answer

You: Good evening. I have a booking under Juma for two nights, made last week.

Clerk: Juma? I am sorry, I do not see it here. We may be full tonight.

You: I understand it is not your fault, but I did book, and I have the confirmation on my phone. May I show you?

Clerk: Please do. Ah, I see the reference now. The system did not save it.

You: These things happen. Is there any room at all, even a smaller one, for tonight?

Clerk: There is one single room. I could give you that tonight and move you tomorrow.

You: That would help me very much. Thank you for sorting it out.

Clerk: I am sorry again for the trouble. Let me take your details.

Two moves keep the talk productive. First, the guest separates the person from the problem, “I understand it is not your fault”, so the clerk becomes an ally rather than an enemy. Second, the guest offers proof and a flexible request, “even a smaller one”, which gives the clerk a way to say yes.

The Master Key: In a spoilt arrangement, manage the person and the problem together: stay calm, show your proof, and offer a flexible path, so the other side can help you instead of defending themselves.

HOT Question 66

Behind every strong interview answer lies a structure you can name.

Read the interview exchange below. For the applicant's two answers, name the moves she makes and say why each answer is effective.

Manager: What would you do if two workers under you were in conflict?

Applicant: First, I would speak to each one alone to understand the cause. Then I would bring them together to agree on a way forward, and I would follow up to see that it holds.

Manager: And if the conflict continued?

Applicant: If it continued, I would involve my own manager, because some problems need a higher hand. But I would keep a written record throughout, so the facts stay clear.

Model Answer

Her first answer sets out an ordered plan. "First... then... and I would follow up" gives three clear steps in sequence, which shows the panel that she can think a problem through methodically rather than react at random.

Her second answer shows judgement and honesty. She admits when to escalate, "involve my own manager", instead of pretending she can solve everything alone, and she adds a safeguard, "a written record", which shows maturity and care.

The Master Key: A strong interview answer has a shape: order the steps, show your judgement, and add a safeguard, and the panel sees not only what you know but how you think.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Which kind of purposeful conversation is each, a telephone call, an interview, a meeting or a service encounter? (1) buying stamps at the post office; (2) asking a candidate about their experience; (3) several people deciding a plan together; (4) reaching someone who is not present.

B. Good (G) or poor (P) telephone manner? (1) starting with only "hello, what do you want"; (2) giving your name and your purpose; (3) spelling a difficult name; (4) hanging up with no goodbye.

C. Which meeting move is each, proposing, supporting, raising a concern, or deciding? (1) I propose we plant trees; (2) I second that; (3) but who will water them?; (4) then we are agreed.

D. True or false: (1) an interview answer should be as short as possible; (2) on the phone you should confirm names and times; (3) a polite complaint states the problem and asks for a fair remedy; (4) a meeting needs no one to lead it; (5) the register should match the listener and setting.

E. Give one phrase for each: (1) identifying yourself on the phone; (2) proposing in a meeting; (3) complaining politely; (4) closing a call.

Key. A: 1 service encounter, 2 interview, 3 meeting, 4 telephone call. B: 1 P, 2 G, 3 G, 4 P. C: 1 proposing, 2 supporting, 3 raising a concern, 4 deciding. D: 1 false, 2 true, 3 true, 4 false, 5 true. E: examples: 1 "my name is... and I am calling about..."; 2 "I propose that..."; 3 "I bought this here and it has stopped working; could you help?"; 4 "thank you for your help; goodbye."

Accents and Dialects of English in Conversation

English is not one thing but many. It is spoken with a hundred accents and in dozens of varieties, from the Standard English of the examination to the Pidgin of a Lagos street. A candidate must be able to understand a speaker of another variety, to read a non-standard passage, and to turn it into the standard form the exam rewards, all without losing the meaning. This section teaches how varieties differ, and how to meet a speaker of any of them.

BINDER Question 67

Two Englishes can share every word and still sound different; two others can sound alike and use different words.

Distinguish an accent from a dialect, and explain what is meant by Standard English and by a non-standard variety.

Model Answer

An accent is only the way words are pronounced. It is the sound of a speaker's English, the way one person says "car" or "water", without any change to the words or grammar themselves.

A dialect is wider than an accent. It is a whole variety of English, with its own pronunciation and also its own vocabulary, grammar and idiom. British, American and Nigerian English differ in words and forms, not in sound alone.

Standard English is the shared form taught and written. It is the English of the classroom, the examination and formal speech, understood across every region. Because it is a matter of words and grammar, not of accent, it can be spoken in any accent, including a Tanzanian one, and it is the form to reach for whenever correctness and clarity matter.

A non-standard variety differs from the standard in words or grammar. It is not wrong in its own place, where it is natural and expressive, but it is not the form the examination accepts, so a speaker must be able to turn it into the standard.

The Master Key: An accent is how English sounds; a dialect is a whole variety of it; Standard English is the shared form the examination rewards, and every other variety is read against it.

BINDER Question 68

Four speakers, four countries, one errand; each says it in the English of home.

The utterances below all carry the same message but come from different varieties of English. Match each to its variety, and give the Standard British form.

(a) I'm off to the shops to grab some supplies; (b) Mi a go a di shop fi buy some tings; (c) I dey go market go buy some provisions; (d) I'm going to the store to pick up a few things.

Model Answer

Utterance	Variety	Standard British form
(a) I'm off to the shops to grab some supplies	British English	I am going to the shops to buy some things
(b) Mi a go a di shop fi buy some tings	Jamaican (Patois)	I am going to the shop to buy some things
(c) I dey go market go buy some provisions	Nigerian Pidgin	I am going to the market to buy some provisions
(d) I'm going to the store to pick up a few things	American English	I am going to the shops to buy a few things

The Master Key: Every variety says the same thing its own way: hear the difference, name the variety, and you can always find the way back to the standard form.

BINDER Question 69

If you know how you say a word, you can almost guess how a speaker from elsewhere will say it.

Explain why the differences between varieties of English are systematic rather than random, and why this helps a listener.

Model Answer

Each variety differs from another in regular, predictable ways. A variety that drops the r after a vowel does so as a rule, not now and then; a change of sound or word follows a pattern across the whole variety, not by chance.

Because the differences are regular, a listener can learn them. Once you know how a variety treats a particular sound or word, you can predict its other forms and follow a speaker quickly, even on first meeting.

Knowing your own variety well is the key. If you know exactly how you pronounce a word, you can predict how another speaker's variety will differ from yours, and the strangeness falls away.

The Master Key: Varieties differ by rule, not by accident: learn the pattern of a variety once, and every new word from it becomes easy to follow.

REAL Question 70

A Tanzanian student meets a West African news story written in Pidgin; it reads clearly enough, yet the examination asks for it in Standard English.

Read the Pidgin English passage below. Rewrite it in Standard British English, keeping every fact, then name two of the changes you made.

> Govnor tok say na 137 schoolchildren bandits bin kidnap, no be 287. E tok say all of dem don comot safe, and im dey happy say dem return well.

Model Answer

The Governor said that 137 schoolchildren, not 287, had been kidnapped by bandits. He said that all of them had come out safely, and that he was happy they had returned unharmed.

The facts are held still while only the forms change. For example, the Pidgin "bandits bin kidnap" is recast as "had been kidnapped by bandits", and "dey happy" becomes "was happy". The numbers, the safe return and the Governor's relief are all preserved exactly.

The Master Key: To convert a variety, hold the facts still and change only the forms: the story stays the same while its grammar becomes the standard the examination asks for.

REAL Question 71

A Tanzanian student and a visitor from Scotland understand each other within a minute, once each listens for the other's pattern.

In the exchange below, the visitor uses some unfamiliar Scottish words. Read it, then give the Standard English meaning of the words drookit, ken, wee, aye and bairn, and say what helped you work them out.

> Visitor: It has been raining all day and I am fair drookit. Do you ken a wee shop nearby?
>
> Student: You are very wet, yes? And you want a small shop? It is just there.
>
> Visitor: Aye, that is grand. My wee bairn needs something to eat.
>
> Student: Your little child? Yes, they sell food there too.

Model Answer

The words mean: drookit, drenched or very wet; ken, know; wee, small or little; aye, yes; and bairn, child.

The student works them out from context and from the replies. The visitor's own words, "raining all day", hint at drookit, while the student's checking replies, "you are very wet?" and "a small shop?", confirm each meaning. Context and a gentle question carry a listener across a strange dialect.

The Master Key: You need not know every dialect word in advance: read the context, confirm with a gentle question, and a strange variety opens up as you talk.

REAL Question 72

Two speakers of different Englishes talk past each other until one slows down and adapts.

In the exchange below, understanding breaks down. Explain why it breaks down, and say what each speaker could do to be understood.

> Trader (Tanzanian): The price is two thousand shillings, last price.
>
> Tourist (American): Two thousand? Come on, cut me some slack. Can you hook me up?
>
> Trader: Hook you up? I do not understand.
>
> Tourist: You know, gimme a deal, knock a little off.
>
> Trader: Please, what does gimme a deal mean?

Model Answer

It breaks down because the tourist uses American slang the trader does not share. "Cut me some slack", "hook me up" and "gimme a deal" are informal American idioms; outside that variety they carry no clear meaning, so the trader, a fluent speaker of another variety, is genuinely lost.

Each speaker could adapt to be understood. The tourist should drop the slang and use plain, standard words, "could you lower the price a little?", while the trader should ask for clarification early, "what do you mean by a deal?", rather than guess. Meeting in Standard English is the bridge between them.

The Master Key: When two varieties collide, the standard form is the meeting place: drop the slang the other cannot share, and ask before you guess.

HOT Question 73

A student returns from a year abroad speaking with a borrowed accent, and the village is divided about it.

Discuss whether a Tanzanian speaker should adopt the accent or dialect of another country. Weigh what is gained and what is lost, and give a balanced view.

Model Answer

Some adaptation can genuinely aid communication. Softening a very local feature that outsiders cannot follow, or learning the standard forms of grammar and vocabulary, helps a speaker be understood more widely, which is a real gain.

But copying another country's dialect wholesale is neither needed nor wise. A borrowed accent can sound false, and it can quietly cut a speaker off from their own community and identity, which is a real loss.

The right goal is a clear command of Standard English, kept in one's own voice. This travels everywhere a speaker needs to go, in examinations and work, without erasing who they are or where they come from.

The right balance depends on the setting. In an international examination or job one leans towards the standard; among one's own people one's natural variety is right, warm and understood. Judgement, not imitation, is the skill.

The Master Key: Master the standard, but keep your own voice: adopt what makes you understood, and refuse what would make you a stranger to your own people.

HOT Question 74

At an East African student conference, four Englishes meet at one table, and the talk still flows.

Read the exchange below among students from four countries. Identify the variety each speaker shows, and explain how they still manage to understand one another.

> Amani (Tanzania): You are welcome, everyone. Shall we start with the plan?
>
> Chidi (Nigeria): No wahala. Make we begin sharp-sharp.
>
> Fiona (England): Right, shall I take the minutes, then?
>
> Bob (United States): Sure, go ahead. Let us get this show on the road.

Model Answer

Amani speaks East African English: "You are welcome, everyone", used here to open and to invite rather than to answer thanks, is a local turn shaped by the region's first languages. Chidi speaks Nigerian English, with the Pidgin "no wahala", meaning no trouble, and "sharp-sharp", meaning quickly. Fiona speaks British English, "take the minutes". Bob speaks American English, "get this show on the road".

They understand one another because each keeps to a shared standard core. The varieties differ mostly in idiom and flavour, not in the basic grammar. Where a local phrase might puzzle, its meaning is clear from the situation, and any of the four could fall back on Standard English if a word did not land. A common core beneath the local colour lets four Englishes meet.

The Master Key: Four Englishes can share one table because they share one core: the local colour decorates the talk, but the Standard English underneath keeps it mutually clear.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Accent feature (A) or dialect feature (D)? (1) pronouncing car without the r; (2) using wee to mean small; (3) saying tomato with a different vowel; (4) using gotten instead of got.

B. Which variety, British, American, Nigerian Pidgin or Jamaican? (1) I dey go market; (2) I'm going to the store; (3) Mi a go a di shop; (4) I'm going to the shops.

C. Give the Standard British form: (1) I dey come; (2) gimme a dollar; (3) mi tired; (4) are y'all ready?

D. True or false: (1) a non-standard variety is always wrong; (2) the differences between varieties are systematic; (3) Standard English is the examination's currency; (4) you must copy a foreign accent to speak English well; (5) context helps you understand a strange dialect.

E. Give the term: (1) the way words are pronounced; (2) a variety with its own vocabulary and grammar; (3) the shared form used in writing and examinations; (4) a contact variety that grows up where languages meet, such as Nigerian Pidgin.

Key. A: 1 A, 2 D, 3 A, 4 D. B: 1 Nigerian Pidgin, 2 American, 3 Jamaican, 4 British. C: 1 I am coming; 2 give me a dollar; 3 I am tired; 4 are you all ready? D: 1 false, 2 true, 3 true, 4 false, 5 true. E: 1 accent, 2 dialect, 3 Standard English, 4 a pidgin.

The First-Language Conversation Clinic

The chapter closes where every chapter of this series closes: at the clinic, repairing in English the errors that a first language leaves in a student's speech. A Kiswahili-speaking student who has mastered every skill so far can still be tripped by habits carried over from the mother tongue, in greetings, questions, intonation and politeness. Each habit is regular, and so each can be named and cured. Learn to hear these in your own talk, and the good English you already have will be heard as good English.

BINDER Question 75

Every word can be correct and the sentence still sound foreign, because the habit beneath it belongs to another language.

Explain what is meant by first-language interference in conversation, and why a Kiswahili-speaking student is prone to it.

Model Answer

First-language interference is the carrying of the habits of one's mother tongue into English. The words may be English, but the pattern beneath them, the way a greeting, a question or a request is built, is borrowed from the first language.

In conversation it shows most in greetings, questions, tone and politeness. These are the parts of talk we produce fastest and least consciously, so the first-language habit slips out before the speaker can catch it.

It happens because a speaker thinks in one language and speaks in another. Under the speed of real talk, the mind reaches for the familiar first-language pattern and translates it straight across, carrying the habit with it.

Because the errors are systematic, they can be cured. Each habit follows a rule, so once it is named and drilled, a speaker learns to hear it coming and to replace it with the English form.

The Master Key: Interference is the shadow of the first language falling across the second: name the habit, and you can step out of its shadow.

BINDER Question 76

A greeting carried over from Kiswahili can puzzle an English ear, though not one word in it is wrong.

Each greeting below has been carried over from Kiswahili and sounds odd in English. Give a natural English greeting for the same moment.

(a) Are you there? (called on reaching a house); (b) How was the night? (as a morning greeting); (c) You have arrived? (to a guest at the door); (d) Are you fine? (as a general greeting).

Model Answer

Greeting carried over from Kiswahili	Natural English greeting
(a) Are you there? (reaching a house)	Hello! Is anyone home? or May I come in?
(b) How was the night? (in the morning)	Good morning; did you sleep well?
(c) You have arrived? (to a guest)	Welcome! or You made it, come in.
(d) Are you fine? (a general greeting)	How are you? or Are you well?

The Master Key: A greeting is a custom, not a translation: say what an English speaker says at that moment, not what your first language says word for word.

BINDER Question 77

Ending sentence after sentence with is it? or not so? is a clear fingerprint of the first language.

The tag questions below follow a Kiswahili habit of adding one fixed tag to every sentence. Rewrite each with the correct English tag, then state the rule.

(a) You are coming, is it?; (b) She has finished, not so?; (c) They live in Mbeya, isn't it?; (d) We can start now, not so?

Model Answer

First-language tag	Correct English tag
(a) You are coming, is it?	You are coming, aren't you?
(b) She has finished, not so?	She has finished, hasn't she?
(c) They live in Mbeya, isn't it?	They live in Mbeya, don't they?
(d) We can start now, not so?	We can start now, can't we?

The rule: an English tag repeats the sentence's own helping verb, reversed, or supplies do, does or did where there is none. A positive statement takes a negative tag that matches its verb and subject, so "you are" takes "aren't you", "she has" takes "hasn't she", and "they live", which has no helping verb, takes "don't they". English does not pin one fixed tag onto everything.

The Master Key: An English tag mirrors its own sentence: take the helping verb, or do, does or did where there is none, make it negative, and match the subject, instead of adding one fixed tag to every line.

REAL Question 78

A single yes, meant to be polite, can tell an English listener the exact opposite of what you mean.

In the exchange below, Neema answers a negative question in the first-language way and is misunderstood. Explain the error, and give the answer that says what she means.

Teacher: So you have not finished your homework?

Neema: Yes.

Teacher: Good, then hand it in.

Neema: But I have not finished it.

Model Answer

In Kiswahili a yes agrees with the questioner; in English a yes asserts the fact. Neema means "yes, it is true that I have not finished", but English hears "yes" as answering the verb, so the teacher understands "yes, I have finished." The two languages point the little word in opposite directions.

To say what she means, Neema should answer the fact and not the questioner: "No, I have not finished it yet." In English, when the true statement is negative, the answer begins with no.

The Master Key: Answer the fact, not the feeling: in English a no goes with a negative truth, however polite a yes may feel.

REAL Question 79

A real question that falls like a statement can sound like an order, or draw no answer at all.

The student below asks yes-or-no questions without the rising tone that English uses to mark them, a habit carried from the first language. For each, say how it is heard, and describe the tone that would make it a clear question.

(a) You are the new teacher. (meant as a question); (b) This bus goes to Moshi. (meant as a question); (c) I can sit here. (meant as asking permission).

Model Answer

Said on a flat, falling tone	**How it is heard**	**How to make it a question**
(a) You are the new teacher.	as a flat statement, or even a challenge	let the voice rise at the end: you are the new teacher?
(b) This bus goes to Moshi.	as telling the conductor his own route	raise the tone on Moshi: this bus goes to Moshi?
(c) I can sit here.	as announcing, or demanding, a seat	rise at the end, or better, ask: may I sit here?

The Master Key: A yes-or-no question rides on a rising voice: let the tone climb at the end, or a real question lands as a flat command.

REAL Question 80

A request that is perfectly polite at home can sound blunt in English, only because it was translated word for word.

In the exchange below, a student's directly translated request sounds ruder in English than she intends. Explain why, and rewrite her request in polite English.

Student: Teacher, give me a pen.

Teacher: (looks taken aback)

Student: (she meant it as an ordinary, polite request)

Model Answer

A request moved word for word into English can lose the softening it would carry at home. "Give me a pen", translated straight across, drops the courtesy that English expects between a student and a teacher. English does not leave its politeness to tone and situation alone; it builds much of it into words like could you and please, which a speaker cannot simply omit.

Politely, she should say: "Excuse me, teacher, could you lend me a pen, please?" The request itself is unchanged; the English wrapping, the words "excuse me", "could you" and "please", is what makes it courteous.

The Master Key: English builds its politeness into words: could you and please do the softening that a first language may carry by other means, so a bare translation can sound abrupt.

HOT Question 81

One short exchange can carry several first-language habits at once; a trained ear catches everyone.

Juma's speech below contains four first-language interference errors. Identify each one, then rewrite his words in natural English.

Shopkeeper: Good morning. How can I help you?

Juma: Are you there? I want you give me bread. You have finished the fresh one, is it?

Model Answer

First, "Are you there?" is a greeting translated from the first language. The shopkeeper has already greeted him, so the calqued greeting is both unnecessary and puzzling; it should simply be dropped.

Second, "I want you give me bread" is a blunt, unsoftened request. It also drops the "to" that English needs. It should become a courteous "could I have some bread, please?"

Third, "finished" is used for "run out". The Kiswahili sense of a thing being finished is carried across; in English a shop "runs out of" bread; it does not "finish" it.

Fourth, "is it?" is the first-language tag again. It should be the matching English tag, "haven't you?", or the point should be turned into a plain question.

Rewritten naturally, Juma might say: "Good morning. Could I have some bread, please? Have you run out of the fresh loaves?"

The Master Key: Clean talk means clearing every borrowed habit at once: the greeting, the request, the word choice and the tag each return to their English form.

HOT Question 82

The last test of managing a conversation is to catch your own first-language habits before they ever reach the listener.

A friend is about to sit an interview in English and tends to make first-language errors in speech. Write a short piece of advice, four to six sentences, naming three habits to watch and how to correct each, in natural English.

Model Answer

Before your interview, guard against three habits from our first language. First, do not answer a negative question with "yes" when the true answer is negative; say "no, I have not", so the panel hears exactly what you mean. Second, let your voice rise at the end of a real question, or it will land as a flat statement, or even a command. Third, soften your requests and opinions with "please", "could you" and "I think", because English keeps much of its courtesy in those small words. It helps to speak a little more slowly than feels natural, so that you have a moment to catch each habit before it slips out. Do these, and the strong English you already have will be heard as the strong English it is.

The Master Key: To master a conversation in a second language is to become the editor of your own speech: hear the first-language habit forming, and correct it before it is spoken.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. First-language habit (H) or correct English (C)? (1) You are coming, is it?; (2) You are coming, aren't you?; (3) answering yes to "you have not finished?"; (4) softening a request with please and could you.

B. Give the correct English tag: (1) He is late, _____?; (2) They have gone, _____?; (3) You can swim, _____?; (4) She likes tea, _____?

C. Answer so it states the fact in English: (1) You have not eaten? (you have not) _____; (2) You did not see her? (you did not) _____.

D. True or false: (1) English yes agrees with the questioner's feeling; (2) a yes-or-no question usually rises at the end; (3) English softens requests with please and could you; (4) "Are you there?" is a natural English greeting; (5) first-language errors are systematic and fixable.

E. Rewrite naturally and politely: (1) Give me water. (2) How was the night? (3) You have finished the sugar, not so?

Key. A: 1 H, 2 C, 3 H, 4 C. B: 1 isn't he?; 2 haven't they?; 3 can't you?; 4 doesn't she? C: 1 No, I have not eaten; 2 No, I did not see her. D: 1 false, 2 true, 3 true, 4 false, 5 true. E: 1 Could you give me some water, please? 2 Good morning; did you sleep well? 3 You have run out of sugar, haven't you?

Chapter Two

CREATING COMPLEX TEXTS

Attempt each question in full on paper before you read the model answer beneath it. Keep the answer covered while you work, then mark yourself honestly against it. Skill grows by doing, not by reading about the doing.

What Makes a Text Complex

This book began with conversation, the most immediate use of English. This chapter turns to the texts a student must build and leave behind: a speech, an investigative report, an academic essay, a contract, a will, an instruction manual. Before we build them, we must be clear about what raises a text from simple to complex, because that difference is where the marks begin.

BINDER Question 1

A student insists that a text must be something written on paper; her teacher points to a recorded speech and a signed news bulletin and asks whether those count.

Explain what a text is, and name the three forms a text can take.

Model Answer

A text is any complete piece of language that carries a message. We usually picture a text as written words on a page, but in the study of language a text is any stretch of language, of any length, that delivers a whole message to a reader, a listener or a viewer.

A text can be written. This is the familiar form: a letter, a report, a contract or a will, set down in words that a reader takes in with the eye.

A text can be spoken. A speech, a sermon, a radio bulletin or an interview is equally a text; its words reach a listener through the ear, and it carries meaning as fully as any page.

A text can be signed. When a message is coded in sign language, as in a Tanzanian Sign Language insert on the television news, it is a text too; its words reach a viewer through the hands and the face.

The Master Key: A text is a complete message in language, whether it is read, heard or seen.

BINDER Question 2

A kiosk owner in Kariakoo scribbles bring two bags sugar, while the district office issues a report on the same market; both use English, yet no one calls them the same kind of writing.

Distinguish a simple text from a complex text.

Model Answer

A simple text is complete once its single message is delivered. It carries one plain purpose in plain language. The kiosk note has done its whole work the moment the sugar is understood, and nothing more is expected of it.

A complex text is marked by greater difficulty, diversity, length and challenge. The district report gathers many findings, serves many readers, runs to many pages and demands effort both to follow and to write.

The difference lies not in the language but in the load the text carries. Both may use correct English; what makes one complex is the weight of meaning, the range of content and the demand it places on writer and reader alike.

The Master Key: A simple text ends when its point lands; a complex text is built to carry many points at once.

BINDER Question 3

Two passages on farming in Iringa are set side by side; one is far harder to read than the other, and the class must say exactly why.

Name and explain the four factors that make a text complex.

Model Answer

Increasing difficulty makes a text complex. Harder vocabulary, longer and more embedded sentences, and abstract ideas all raise the demand a text places on its reader.

High challenge to the reader or listener makes a text complex. A text that asks its audience to weigh evidence, follow an argument or infer an unstated meaning is more complex than one that states everything on the surface.

Diverse content makes a text complex. When a single text draws on several fields at once, an agricultural report touching on soil science, economics and law, its range alone makes it complex.

Length makes a text complex. A long text must be divided into parts and held together across many pages, and that sustained organisation is itself a mark of complexity.

The Master Key: Difficulty, challenge, diversity and length are the four weights that turn a simple text into a complex one.

BINDER Question 4

A grammar lesson asks how a word, a phrase and a sentence can each be grown from simple to complex, and the class must show the pattern at all three levels.

Differentiate a simple word from a complex word, a simple phrase from a complex phrase, and a simple sentence from a complex sentence, giving an example of each.

Model Answer

A simple word has one base and no added parts; a complex word is built from a base plus prefixes or suffixes. The word “farm” is simple, one meaningful unit, while “resettlement” is complex, formed from the base “settle” with the prefix “re” and the suffix “ment”.

A simple phrase is a bare head with little added; a complex phrase carries several modifiers. The phrase “the farmer” is simple, while “the elderly rice farmer from Kilombero who lost his harvest” is complex, its head weighed down with modifiers.

A simple sentence has one clause; a complex sentence has a main clause and at least one subordinate clause. The sentence “The rains failed.” is simple, while “Because the rains failed, the farmers who had planted early lost their seedlings.” is complex, built from a main clause and two subordinate ones.

The Master Key: Complexity grows the same way at every level: add parts to a word, modifiers to a phrase, and clauses to a sentence.

REAL Question 5

At a Mwanza secondary school, the English teacher spreads six real texts on the desk and asks the class to sort them.

Study the six texts below, then group each as a simple or a complex text and give a brief reason.

(a) A handwritten shopping list for a kiosk in Kariakoo

(b) An investigative report on the water shortage in Dodoma

(c) A road sign reading Stop

(d) A lease agreement for a house in Dar es Salaam

(e) A short message inside a birthday card

(f) An academic essay on climate change in the Rufiji delta

Model Answer

Text	Type	Why
(a) Shopping list	Simple	One plain message, complete once the goods are understood
(b) Investigative report	Complex	Many findings, formal structure, several readers, real length
(c) Stop sign	Simple	A single instruction, grasped at once
(d) Lease agreement	Complex	Fixed clauses, legal register, binding on two parties
(e) Birthday message	Simple	One warm greeting, whole in a line
(f) Academic essay	Complex	Sustained argument, evidence, technical content and length

The test is not the language each uses but the load it carries: the list, the sign and the greeting each deliver one plain message, while the report, the lease and the essay each carry many, in a fixed and formal shape.

The Master Key: Ask what a text must do: if one plain message completes it, it is simple; if it must carry many, it is complex.

REAL Question 6

A Form Five student hands in three loose paragraphs on truancy, titles them An Investigative Report, and is surprised to lose marks.

Read the student's claim below, identify why the text is not yet a complex text, and state the correction.

> My report has three paragraphs. The first says truancy is bad. The second says students should stop it. The third says teachers should punish it. It is a complete report.

Model Answer

The fault is that the text delivers one plain opinion, not a structured investigation. It states a view and stops. It has none of the parts, the range or the evidence that make an investigative report a complex text.

The correction is to rebuild it to the report's structure. A complex investigative report needs a summary of its purpose and cause, a statement of method, findings drawn from real data, and a conclusion with recommendations, all in formal language.

What the marker rewards is structure and evidence, not length or feeling. Three sincere paragraphs earn little; the same topic set out in the report's parts, with findings from genuine inquiry, earns the marks.

The Master Key: Calling a text complex does not make it so; the parts must be there to be marked.

REAL Question 7

A teacher in Mbeya writes a bare sentence on the board and asks the class to grow it into one fit for a formal report.

Take the simple sentence below and rewrite it as a complex sentence suitable for a report, then say what you added.

> The bridge collapsed.

Model Answer

The complex version: Because the river had risen far above its normal level after three days of heavy rain, the old wooden bridge at Kyela, which had not been repaired for many years, collapsed on the morning of 4 March.

What was added: a subordinate clause of cause (Because the river had risen), a relative clause of description (which had not been repaired for many years), and exact detail of place and time. A bare statement has become a sentence that a report can use.

The Master Key: A report sentence answers why, which and when; supply those, and a simple statement becomes complex.

HOT Question 8

A one-page safety warning and a ten-page personal letter are laid side by side, and the class debates which is the more complex text.

Discuss why the complexity of a text depends on its purpose and audience, not on its length alone.

Model Answer

Length is only one factor among several. A short text can be dense and demanding, while a long one may be repetitive and plain, so size by itself settles nothing.

Purpose sets the demand a text must meet. A safety warning must be exact, ordered and unambiguous because a life may depend on it, and that precision is a complexity a long, rambling letter can wholly lack.

Audience sets the difficulty a text must reach. A text written for specialists, using the terms and structure of a field, is complex for a general reader; the same idea told plainly to a child is not.

Complexity is therefore a matter of load, not size. We judge a text by the difficulty, the range and the demand its purpose and its audience require, and only then by how long it happens to run.

The Master Key: A text is complex not because it is long, but because of what it must do and for whom.

HOT Question 9

A civics teacher lists five documents and asks which of them makes the greatest demand on the person who must write it.

Of a shopping list, a personal letter, an investigative report, a will and an instruction manual, judge which are complex texts and rank the complex ones by the demand they make on the writer, justifying your order.

Model Answer

The shopping list and the personal letter are simple texts. Each carries one message and is complete once it is understood; a letter may run long, but it makes no fixed structural demand on its writer.

The report, the will and the manual are complex texts. Each has a fixed structure, a formal register and a purpose that must be met exactly, so each demands real skill to produce.

The will makes the greatest demand. It must be legally precise, properly witnessed and free of any ambiguity, and its writer cannot return to correct a mistake, so nothing may be left loose.

The report and the manual follow. The investigative report demands evidence, structure and interpretation; the manual demands ordered, precise and safe instruction. A reader may reasonably rank these two either way, provided the reasons rest on structure, register and consequence.

The Master Key: The more a text must be exact, structured and answerable to others, the more complex it is to write.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Simple (S) or complex (C) text? (1) a bus ticket; (2) a court judgment; (3) a Beware of the dog sign; (4) a research proposal; (5) a kiosk shopping list; (6) an insurance policy.

B. Name the complexity factor each shows: (1) a text using soil science, law and economics together; (2) a manual of ninety pages; (3) a passage crowded with abstract, technical terms; (4) an argument the reader must weigh.

C. Simple word (S) or complex word (C)? (1) book; (2) unhelpful; (3) rain; (4) nationalisation; (5) farm; (6) resettlement.

D. Simple sentence (S) or complex sentence (C)? (1) The rains failed. (2) Because the rains failed, the crops died. (3) She wrote the report. (4) The report, which she wrote overnight, convinced the committee.

E. Give the term: (1) a text coded in sign language; (2) a text complete once its one message lands; (3) the mark of a text that draws on several fields; (4) a word built from a base plus affixes.

Key. A: 1 S, 2 C, 3 S, 4 C, 5 S, 6 C. B: 1 diverse content, 2 length, 3 difficulty, 4 high challenge. C: 1 S, 2 C, 3 S, 4 C, 5 S, 6 C. D: 1 S, 2 C, 3 S, 4 C. E: 1 a signed text, 2 a simple text, 3 diverse content, 4 a complex word.

Complex Oral Texts: Prosody, Grammar and Context

A complex text need not be written. A speech, a sermon, a news bulletin or a match commentary is a complex oral text, and its meaning rests not only on its words and grammar but on how the voice delivers them. This section names the prosodic features that carry spoken meaning and shows how they, and the grammar, change from one speaking situation to another.

BINDER Question 10

A student reads a notice aloud in a flat, unbroken voice, and the class cannot tell the question from the warning inside it.

Name and explain the main prosodic features that carry meaning in a complex oral text.

Model Answer

Intonation is the rise and fall of the voice. The pitch movement across an utterance tells the listener whether it is a statement, a question or a command, and it colours the speaker's attitude.

Stress is the extra force placed on certain syllables or words. It marks what the speaker treats as important, so that the same sentence can carry different meanings depending on which word is stressed.

Rhythm is the pattern of stressed and unstressed beats over time. English falls into a regular beat on its stressed syllables, and a controlled rhythm makes a speech easy to follow.

Pause is the silence placed between chunks of speech. It marks a boundary, gives the listener time to take in a point, and lends weight to the words that follow.

Pitch range, chunking and loudness complete the set. Pitch range is how high and low the voice travels, a wide range sounding lively and a narrow one flat; chunking groups words into meaningful units; and loudness raises or lowers the volume to mark emphasis and emotion.

The Master Key: Words carry the message, but intonation, stress, rhythm, pause, pitch, chunking and loudness carry the meaning.

BINDER Question 11

A written prayer and the same prayer spoken by an elder move the room very differently, though every word is identical.

Explain why the meaning of a complex oral text depends on more than its vocabulary and grammar.

Model Answer

Vocabulary and grammar fix only the words and their arrangement. They tell the listener what is said, but not how it is meant, and the same words can be sincere, sarcastic or doubtful depending on the voice.

Prosody supplies the meaning the words leave open. Intonation, stress and pause tell the listener which idea matters, whether a statement is really a question, and what the speaker feels about it.

Comprehension of an oral text therefore rests on hearing, not only on reading. A listener who follows the words but misses the emphasis and the tone can take away the opposite of what was meant.

The Master Key: In speech, the words are only half the message; the voice delivers the rest.

BINDER Question 12

On one radio, in a single evening, come a sermon, a campaign speech, a university lecture and the news, and each sounds unmistakably its own kind.

Compare the prosody and grammar of a sermon, a political speech, an academic presentation and a news bulletin.

Model Answer

A sermon uses a wide pitch range, strong stress and deliberate pauses, with repetition and direct address. The voice rises and falls to move the heart, and the grammar leans on commands and second-person address to call the listener to act.

A political speech uses emphatic stress, a building rhythm and the rule of three. It quickens and swells towards its promises, and its grammar favours inclusive we and short, memorable clauses.

An academic presentation uses an even pitch, careful chunking and measured pauses. Its grammar is full and precise, with hedged, complex sentences, because accuracy matters more than feeling.

A news bulletin uses a steady, neutral tone and clear, level stress. Its grammar is compressed and impersonal, packing facts into tight sentences read at an even pace so that nothing sounds favoured.

The Master Key: Each kind of oral text has a voice and a grammar of its own; name them, and you can name the text.

REAL Question 13

A ward councillor in Njombe opens a tree-planting drive, and the English class is asked to study exactly how the short speech works.

Read the speech below, then explain its purpose, how it engages the audience, and the prosodic and rhetorical features that carry it.

> Fellow residents of Njombe, good afternoon. Our hills were once green, but each year the forest retreats and the rains grow less certain. This is not the end of our story. If every household plants and protects ten trees this season, we will hold the soil, cool the air, and hand our children the hills we ourselves inherited. Let us begin this Saturday, together, tree by tree.

Model Answer

Its purpose is to persuade the community to plant and protect trees. Every part of the speech drives towards a single action, and it ends by naming the day that action begins.

It engages the audience by naming them and speaking as one of them. The direct address, fellow residents, and the repeated our and we place the speaker inside the community rather than above it.

Its prosody would lift the vision and firm the call. A speaker would widen the pitch and stress hold, cool and hand on the promise, then pause before tree by tree and drop to a firm, low tone that makes the closing sound settled.

Its rhetoric turns on contrast, hope and the rule of three. It sets the green past against the retreating present, refuses despair with this is not the end, and groups three gains, hold the soil, cool the air and hand our children, in the pattern the ear remembers.

The Master Key: A speech is engineered: name the purpose, then show how voice and device are built to serve it.

REAL Question 14

A student notices that the same teacher sounds like a different person at the front of the class, on the assembly ground, and at a farewell party.

For each speaking situation below, describe the prosody and the grammar you would expect.

(1) A teacher explaining a new lesson in class

(2) A headmaster warning the assembly against a spreading bad behaviour

(3) A radio commentator describing a football match

(4) A poet reciting a poem to a gathering

Model Answer

Situation	Prosody	Grammar
(1) Teacher explaining	Even pitch, clear chunking, frequent pauses to check understanding	Full, careful sentences; questions and examples
(2) Headmaster warning	Low, firm pitch, heavy stress, weighted pauses	Commands and modals of obligation (must, will not)
(3) Football commentator	Fast rhythm, wide pitch, sudden loudness at a goal	Short, present-tense clauses, often verbless
(4) Poet reciting	Musical pitch, marked rhythm, deliberate pauses	Figurative, patterned, often inverted structure

In each case the voice and the grammar are chosen for the purpose: to teach, to warn, to excite or to move. Change the situation and both change with it.

The Master Key: The situation sets the voice: the same speaker reshapes prosody and grammar to fit the purpose and the audience.

REAL Question 15

At a Morogoro school assembly, a prefect reads out the death of a classmate's parent quickly, loudly and with a bright, rising tone, and the ground stiffens.

Identify the prosodic faults in the reading below, and state how it should have been delivered.

The prefect read the notice at high speed, at full volume, with a cheerful rising tone at the end of every line and no pauses between them.

Model Answer

The fault is that the prosody contradicts the message. A notice of death calls for gravity, but high speed, full volume and a bright rising tone signal excitement or good news, so the voice fights the words.

The correction is to slow the pace, lower the volume and fall at the close. The prefect should read slowly, at a gentle volume, with a low, falling tone and clear pauses that let the weight of the news settle.

The lesson is that prosody must match purpose. However correct the words, a delivery whose speed, loudness and intonation belong to another occasion misreads the moment and offends the listener.

The Master Key: Read the room before you read the notice: the voice must carry the same feeling as the words.

REAL Question 16

In one week the same hall hears a president on the radio, a candidate at a rally, an aggrieved worker at a tribunal, and a head praising his prefects, and each voice is shaped to its moment.

For each speaking situation below, describe the prosody and the grammar you would expect.

(1) The President addressing the nation

(2) A politician campaigning for election

(3) A worker complaining of unfair treatment

(4) A head teacher congratulating pupils on their results

Model Answer

Situation	Prosody	Grammar
(1) President to the nation	Measured, low, even pitch; grave pauses; steady volume	Full formal sentences; inclusive we; the future of promise
(2) Politician campaigning	Rising, energetic pitch; quickening rhythm; strong volume	Short, punchy clauses; imperatives; the rule of three
(3) Worker complaining	Uneven pitch; tense stress; sharp pauses	First-person grievance; emphatic negatives; appealing questions
(4) Head congratulating	Warm, lifting pitch; bright volume; generous pauses	Praise adjectives; second-person address; exclamation

Each occasion bends the same voice to a different end: to reassure, to win, to protest or to praise. The prosody and the grammar shift together to serve the purpose of the moment.

The Master Key: Name the occasion and you can predict the voice: prosody and grammar are chosen to fit the speaker's purpose.

HOT Question 17

The same fact, that the rains have failed, opens a news bulletin and, minutes later, a preacher's appeal, and the two could not sound less alike.

Compare how prosody would carry the message in the two openings below, and explain why each suits its text.

News bulletin: The Meteorological Authority reports that the short rains have failed across three regions.

Sermon: The rains have failed, my friends. The rains have failed. And still we are asked to trust.

Model Answer

The bulletin would be read at an even, neutral pitch with level stress. A newsreader keeps feeling out of the voice so the fact stands alone, chunking the sentence into clear units and closing on a steady falling tone.

The sermon would use a wide pitch, heavy stress and long pauses. The preacher repeats the line, stresses failed, and pauses so the loss is felt, then lifts the voice on the turn to trust.

Each prosody suits the purpose of its text. The bulletin informs, so it stays neutral; the sermon moves, so it dramatises. The same words, delivered by the same rules, would fail in the other's place.

The Master Key: Identical words live different lives in the voice: prosody, not vocabulary, tells the bulletin from the sermon.

HOT Question 18

A class listens to a recorded radio interview with a coffee farmer on the slopes of Kilimanjaro; a short extract of the transcript is given below.

Write a short report evaluating the interview's grammar, the diversity of its content, and its length.

Presenter: Good morning. You grow coffee on the slopes of Kilimanjaro. How has this season been?

Farmer: Morning. The season it is not bad, but the rain come late this year, so the flowers they delay.

Presenter: And the price at the cooperative?

Farmer: Price is better than last year, but the fertiliser it has gone up, so what we gain we lose again.

Presenter: What do you hope for your children?

Farmer: Me, I want them to finish school. Coffee is hard; books are better.

Model Answer

Report on the recorded interview with a Kilimanjaro coffee farmer.

Grammar: The interview mixed two registers. The presenter used full, standard sentences and careful question forms, while the farmer used shorter, everyday structures with some non-standard features, such as the doubled subject in the season it is and the flowers they delay, and the missing concord in the rain come. Both were clear, and the contrast itself was informative, showing how one topic is handled in formal and in ordinary speech.

Diversity of content: The content ranged widely for a short piece, moving from the season's weather to prices at the cooperative, the cost of fertiliser, and the farmer's hopes for his children's schooling. This range drew on farming, economics and family life, which marked the interview as a complex oral text.

Length: The extract was short, a handful of exchanges, yet each answer developed its point and the turn-taking kept it easy to follow; a full interview built of such exchanges would stay clear however long it ran.

The Master Key: To judge an oral text, listen past the topic to its grammar, its range and its shape, and report on all three.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the prosodic feature: (1) the rise and fall of the voice; (2) extra force on a word; (3) silence between chunks; (4) how loud or soft the voice is; (5) how high to how low the voice travels.

B. Which text type is it? (1) wide pitch, repetition, calls to act; (2) even pitch, precise hedged grammar; (3) steady neutral tone, compressed impersonal sentences; (4) building rhythm, inclusive we, rule of three.

C. Prosody suits (S) or clashes (C) with purpose? (1) a bright rising tone on a death notice; (2) a slow, low voice at a funeral; (3) fast loud speech at a goal; (4) a flat monotone for a bedtime story.

D. True or false: (1) grammar alone fixes the meaning of a spoken sentence; (2) chunking groups words into meaningful units; (3) a news bulletin uses a wide, emotional pitch; (4) stress can change which meaning a sentence carries.

E. Give the term: (1) grouping words into tone units; (2) the beat of stressed and unstressed syllables; (3) a spoken text such as a sermon or bulletin; (4) the voice movement that turns a statement into a question.

Key. A: 1 intonation, 2 stress, 3 pause, 4 loudness, 5 pitch range. B: 1 sermon, 2 academic presentation, 3 news bulletin, 4 political speech. C: 1 C, 2 S, 3 S, 4 C. D: 1 false, 2 true, 3 false, 4 true. E: 1 chunking, 2 rhythm, 3 a complex oral text, 4 (rising) intonation.

Preparing a Speech

A speech is a complex oral text that is planned before it is spoken. The best speakers do not improvise; they decide their purpose, study their audience, gather and order their material, and shape an opening, a body and a close. This section teaches how to prepare a speech on paper so that, when the moment comes, only the delivery remains.

BINDER Question 19

A student is told on Friday that she will address the assembly on Monday, and she does not know where to begin.

Explain the main steps in preparing a speech.

Model Answer

Begin by fixing the purpose. Decide whether the speech is to inform, to persuade or to move, because everything that follows serves that single aim.

Study the audience next. Their age, knowledge and interest decide the level of language, the examples and the tone the speech should take.

Then gather and select the material. Collect more points than you need, then keep only those that serve the purpose and suit the audience, and arrange them in a clear order.

Shape an opening, a body and a close, and rehearse. Build a hook to open, ordered points to develop, and a memorable close, then practise aloud to fix the timing and the delivery.

The Master Key: A speech is written before it is spoken: purpose, audience, material, structure, rehearsal.

BINDER Question 20

One speaker plunges into facts with no welcome and stops without a close; another frames the same facts and is remembered.

Name the three parts of a well-structured speech and explain the work each does.

Model Answer

The opening wins attention and states the theme. A hook, a question, a story or a striking fact draws the audience in, and a clear statement tells them what the speech will be about.

The body develops the theme in ordered points. Each point is stated, supported and linked to the next with signposts, so the audience can follow the argument from one idea to the one that follows.

The conclusion sums up and leaves a final thought. It gathers the points, returns to the theme, and closes with a call to action or a line the audience will carry away.

The Master Key: Open to gain the ear, build to inform or persuade, close to be remembered.

BINDER Question 21

The same speech on saving water would fall flat before engineers and confuse a class of children, though the topic is one.

Explain how the purpose and the audience of a speech shape the way it is prepared.

Model Answer

The purpose decides the shape and the devices. A speech to inform is ordered and plain; a speech to persuade builds towards a call and uses emphasis and repetition; a speech to move leans on story and image.

The audience decides the language and the examples. Specialists accept technical terms and detail; a general or young audience needs plain words, familiar examples and a slower build.

Purpose and audience together set the tone. A formal occasion and a senior audience call for dignity and care, while a lively cause and a young crowd allow warmth and energy.

The Master Key: Prepare every speech twice over: once for what it must do, and once for the people who must hear it.

REAL Question 22

A Form Six student is chosen to speak to the school on combating corruption and must first build a plan.

Prepare an outline for a persuasive speech to fellow students on the theme below.

Theme: Preventing and combating corruption

Audience: fellow students at a school assembly

Purpose: to persuade them that honesty begins with small daily choices

Model Answer

Opening. A short story: a prefect who returned money found in the yard, and what the school learned from it. State the theme: corruption is defeated not only in high offices but in small daily choices.

Body. Point one: corruption begins small, in copied homework and jumped queues, and grows into a habit. Point two: honesty is a skill built by practice, choice by choice. Point three: a generation of students who refuse small dishonesty becomes a nation that refuses large corruption.

Conclusion. Return to the prefect. Call to action: let each of us guard one honest habit this term. Close with a line to remember: a clean country is built by clean hands, one choice at a time.

The Master Key: An outline is a speech in miniature: a hook, three ordered points, and a close that calls the audience to act.

REAL Question 23

A speaker knows her whole argument on girls' schooling but freezes at the first line, which must seize a restless hall.

Compose an engaging opening, of a few sentences, for a speech to the theme below.

Theme: Gender equality and the gender gap in education

Model Answer

Model opening: Imagine a classroom in Mbeya with forty bright minds, and then imagine that twelve of the girls will not finish the year. They are not less able; they are less free. Today I want to ask a simple question with a hard answer: why do we still lose our daughters from the desk, and what will we, in this room, do about it?

Why it works: it opens with a concrete image, turns the image into a troubling fact, names the injustice without insult, and ends on a direct question that draws the audience into the argument.

The Master Key: An opening earns the next sentence: give the audience an image, a fact and a reason to keep listening.

REAL Question 24

A student submits a speech plan that his teacher hands straight back, telling him it is a list, not a speech.

Identify the faults in the plan below and state how to correct them.

> Speech plan: 1. Technology is good. 2. Technology is bad. 3. Phones. 4. Computers. 5. The end. (No audience or purpose stated.)

Model Answer

The first fault is that no purpose or audience is set. Without deciding what the speech must do, and for whom, the speaker cannot choose or order anything, and the plan drifts.

The second fault is that the points are unordered and contradictory. Good and bad are simply listed, and phones and computers are dropped in as words, not developed as points, so nothing builds.

The correction is to fix a purpose, then order the points towards it. For example: to persuade students that modern technology helps learning when used with discipline; opening hook; point one on access to knowledge; point two on the danger of distraction; point three on disciplined use; a closing call. Now the plan has a spine.

The Master Key: A plan is not a list of words but a route to a purpose; without the purpose, there is no route.

HOT Question 25

A student represents the school at a tourism day and must speak on the nation's parks and how to keep them.

Compose a short complete speech that describes the beauty of Tanzania's national parks, their contribution to development, and how they should be used sustainably.

Model Answer

Honoured guests and fellow students, good morning. Close your eyes and picture the Serengeti at dawn, a million wildebeest moving like a river across the plain, and Ngorongoro cupping its lake of flamingos in the palm of an ancient crater. This is not a picture from a book; it is our home.

These parks are not only beautiful; they are working land. The visitors they draw fill our hotels, employ our guides, and send money to schools and clinics far from the gate. A single lion, left alive to be photographed, earns more for Tanzania across its life than it could ever earn dead.

But beauty that is used carelessly does not last. If we cut the forests that feed the rivers, or let the animals be hunted for a quick profit, we spend our children's inheritance in a single season. To use the parks sustainably is to take the harvest of tourism while leaving the tree that bears it standing.

So let us be the generation that guards what it enjoys. Let us keep the Serengeti for the traveller who has not yet come, and for the child not yet born. Thank you.

The Master Key: A complete speech paints, proves and pleads: show the beauty, show the benefit, then ask the audience to protect both.

HOT Question 26

A health officer must give the same message about clean water to a class of pupils in the morning and a council of village elders that afternoon.

Discuss how one speech should be adapted when the same message must reach two very different audiences.

Model Answer

The core message stays; the framing changes. The fact, that boiling and covering water prevents disease, is the same for both, but how it is opened, illustrated and closed must change.

For the pupils, use story, simple words and a clear action. Open with a child who fell ill, keep the language plain, and close with one easy rule they can carry home and repeat.

For the elders, use respect, evidence and shared responsibility. Open with deference, support the point with local figures on illness and cost, and close by inviting their authority to lead the village in the change.

Adapting is not changing the truth but changing the door into it. The speaker who respects each audience's knowledge and standing carries the same message through two different doors, and both audiences act.

The Master Key: One message, two audiences, two speeches: keep the truth and change the way in.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Put the preparation steps in order: rehearse; fix the purpose; gather and order material; study the audience; shape opening, body and close.

B. Which part of a speech? (1) a call to action; (2) a hook and the theme; (3) ordered, signposted points; (4) a line to be remembered.

C. Inform (I), persuade (P) or move (M)? (1) a speech building to a call with repetition; (2) a plain, ordered briefing; (3) a story-driven appeal to feeling.

D. True or false: (1) the audience decides the level of language; (2) a good opening states every point in full; (3) the purpose shapes the devices used; (4) a plan is just a list of topic words.

E. Give the term: (1) the words or story that open a speech and seize attention; (2) the linking words that guide an audience from point to point; (3) the aim a speech is built to serve.

Key. A: fix the purpose; study the audience; gather and order material; shape opening, body and close; rehearse. B: 1 conclusion, 2 opening, 3 body, 4 conclusion. C: 1 P, 2 I, 3 M. D: 1 true, 2 false, 3 true, 4 false. E: 1 a hook (opening), 2 signposts (transitions), 3 the purpose.

Delivering a Speech

A speech prepared on paper still has to be delivered in the air. Delivery is where prosody becomes performance, where the body speaks alongside the voice, and where the rhetorical devices built into the words do their work on a live audience. This section shows how a speaker turns a script into a speech that moves the room.

BINDER Question 27

Two students read the identical speech: one holds the hall, the other loses it by the second line, though not a word differs.

Explain what good delivery of a speech involves.

Model Answer

Delivery begins with the voice. The speaker varies pitch, stress and pace, pauses for weight, and adjusts loudness so that the prosody carries the meaning the words alone cannot.

The body speaks alongside the voice. Upright posture, open gestures and a steady, unhurried manner tell the audience that the speaker is confident and worth hearing.

Eye contact binds the speaker to the audience. Looking at real faces, rather than at notes or the floor, turns a recitation into a conversation and keeps the listeners with the speaker.

Control of pace and nerves holds it together. The prepared speaker breathes, slows down, and lets silence do its work, so that nervousness never runs the delivery.

The Master Key: Delivery is the whole speaker: voice, body and eyes serving the same message at once.

BINDER Question 28

A listener cannot say why one speaker's lines lodge in the memory while another's slide straight out.

Name and explain the rhetorical devices a speaker uses to persuade and to be remembered.

Model Answer

The rhetorical question asks without expecting an answer. It draws the audience into the argument and makes them supply the conclusion the speaker wants.

Repetition and the rule of three fix the message. A repeated opening drums an idea home, and three parallel phrases give the ear a pattern it remembers.

Contrast sharpens the point. Setting one idea against its opposite, darkness against light, makes each side clearer and more forceful.

Direct address and imagery bring it close. Naming the audience makes the appeal personal, and a vivid picture lets them see the idea rather than merely hear it.

The Master Key: Devices are not decoration; they are the handles by which an audience grips and keeps an idea.

REAL Question 29

At a village meeting near Iringa, a young woman rises to speak for the shrinking Ruaha, and the English class studies how she persuades.

Read the speech below, then explain how its devices and delivery persuade the audience.

> Esteemed elders and neighbours, I stand before you not for myself, but for the river that raised us. Year by year the Ruaha runs thinner; year by year our wells sink lower. Shall we watch in silence until the last channel dries? We need not. Together we can guard the catchment, together we can plant the banks, and together we can hand our grandchildren a living river. Let us begin today.

Model Answer

It opens with humility and direct address. By naming the elders and neighbours and stepping aside for the river, the speaker earns goodwill and removes herself as the issue.

It uses repetition to press the danger and the remedy. Year by year repeats the loss until it feels urgent, and the threefold together we can turns despair into a shared, achievable plan.

It uses a rhetorical question and a vivid image. Shall we watch in silence forces the audience to answer no in their own minds, and a living river lets them picture what is at stake.

Its delivery would firm the turn and lift the vision. A speaker would pause after the question, drop the voice on We need not, then rise through the three promises and close low and settled on begin today.

The Master Key: Persuasion is built and delivered: humility to open, repetition to press, a question to turn, an image to keep.

REAL Question 30

A guest speaker at a Singida school tells a story before making any argument, and the restless hall falls silent.

Read the speech below and explain how it engages the audience through personal narrative.

My brothers and sisters, let me tell you about a boy who walked ten kilometres to school and ten kilometres home. When the rains came, the river swallowed the path, and he stood on the bank with his books held above his head. People asked why he bothered. Today that boy stands before you, and he is a teacher. I was that boy. If a river could not stop me, what will stop you?

Model Answer

It opens as a story, not an argument. The distance, the rains and the books held high are concrete images that draw the audience in before any point is made.

It withholds the speaker's identity for effect. The listeners follow the boy as a stranger, so the turn, I was that boy, lands with the force of a revelation.

It converts the story into a challenge to the audience. The closing question transfers the boy's courage onto the listeners and asks them to measure themselves against it.

The Master Key: A story earns the argument: let the audience live the point before you ask them to accept it.

REAL Question 31

A capable student with a strong speech somehow bores the hall, and the teacher notes exactly what went wrong.

Identify the delivery faults described below and state the correction for each.

The speaker read every word from the paper in one flat tone, at a fast, even speed, with his eyes down and his body still, and never once looked at the audience.

Model Answer

Reading every word in a flat tone kills the prosody. A monotone hides the emphasis and the feeling, so the audience cannot tell which idea matters; the speaker should vary pitch and stress and speak from a plan, not a script.

The fast, even pace gives nothing weight. With no pauses, no point can settle; the speaker should slow down and pause before and after the key lines.

Eyes down and a still body break the bond with the audience. Looking up, meeting faces and using open gestures would turn the recitation into a shared moment.

The Master Key: A good speech can be killed in the delivery: lift the eyes, vary the voice, and let silence carry the weight.

HOT Question 32

A student's point is true but forgettable, and the teacher asks the class to make it land.

Rewrite the flat statement below into a memorable line for a speech, using at least two rhetorical devices, and name the devices you used.

We should protect our forests because they are useful to us.

Model Answer

Rewritten line: What are our forests worth? They shade our soil, they feed our rivers, and they hold the very rain that fills our cups. Guard the forest today, or thirst for it tomorrow.

Devices used: a rhetorical question to open, the rule of three (they shade, they feed, they hold), and a sharp contrast between guarding today and thirsting tomorrow. The bare fact has become a line an audience can carry out of the hall.

The Master Key: Truth is not enough for a speech; give the truth a question, a rhythm and a contrast, and it becomes memorable.

HOT Question 33

After hearing four speeches in a day, a student is asked which was the most complex, and why, not which was the longest.

Discuss what makes one speech more complex than another.

Model Answer

Complexity lies in the demand a speech makes, not its length. A short speech that weaves argument, evidence and feeling is more complex than a long one that repeats a single plain idea.

Range of content raises complexity. A speech that draws on several fields at once, law, economics and morality in an appeal against corruption, is more complex than one confined to a single theme.

Layered purpose and device raise complexity. A speech that must inform and persuade and move together, and that controls prosody and rhetoric to do so, demands more of speaker and listener than a plain announcement.

Audience and register raise complexity. A speech pitched to a mixed or expert audience, shifting register as it goes, is harder to build and to follow than one aimed at a single, familiar group.

The Master Key: A speech is complex by what it carries and demands, not by how long it takes to say it.

HOT Question 34

A student has a strong speech on keeping the town clean but a weak ending, and everything is remembered by its ending.

Compose a persuasive closing of a few sentences for the theme below, using at least three rhetorical devices, and name them.

Theme: keeping our town clean (a speech to fellow residents of Morogoro)

Model Answer

Model close: People of Morogoro, who will clean our streets, if not us? Not the visitor, not the council alone, not some other town, but us. A clean Morogoro is not a gift we wait for; it is a habit we build, drain by drain, corner by corner, day by day. Let us pick up the first paper this evening, and let the town we hand our children be cleaner than the one we were given.

Devices used: a rhetorical question, repetition and the rule of three (not the visitor, not the council, not some other town; drain by drain, corner by corner, day by day), a contrast between a gift waited for and a habit built, and direct address. The close now calls the audience to a specific act.

The Master Key: End on the action you want: gather the devices to turn agreement into a first, concrete step.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the rhetorical device: (1) asking a question you do not expect answered; (2) three parallel phrases in a row; (3) setting an idea against its opposite; (4) repeating the same opening words.

B. Delivery strength (S) or fault (F)? (1) meeting the audience's eyes; (2) reading every word in a monotone; (3) pausing before a key line; (4) rushing with no pauses.

C. Which does the device do? (1) a rhetorical question; (2) a vivid image; (3) the rule of three. Match to: draws the audience to answer; lets them see the idea; gives the ear a pattern.

D. True or false: (1) the body says nothing in a speech; (2) prosody can carry meaning the words leave open; (3) a longer speech is always more complex; (4) a story can open an argument.

E. Give the term: (1) looking at real faces while speaking; (2) a silence used for weight; (3) naming the audience directly; (4) the rise and fall of the voice in delivery.

Key. A: 1 rhetorical question, 2 rule of three, 3 contrast (antithesis), 4 repetition (anaphora). B: 1 S, 2 F, 3 S, 4 F. C: 1 draws the audience to answer, 2 lets them see the idea, 3 gives the ear a pattern. D: 1 false, 2 true, 3 false, 4 true. E: 1 eye contact, 2 a pause, 3 direct address, 4 intonation.

The Investigative Report

An investigative report is written when an issue must be looked into and settled: a shortage, a failure, a complaint, a fall in results. It is a complex written text with a fixed shape, a formal voice, and one duty above all, to find out what is happening and to say what should be done. This section builds the report part by part, because it is one of the most reliably examined and most bankable skills in the paper.

BINDER Question 35

When results at a Tanga school fall sharply, the head does not want an opinion; she asks for a report.

Explain what an investigative report is and what it must do.

Model Answer

An investigative report is a follow-up to an issue that needs clarification or resolution. It is written after something has gone wrong or unclear, to look into it properly rather than to guess at it.

It must be self-explanatory, detailed and straightforward. A reader from any background should be able to follow it without help, because it explains itself and hides nothing.

It must answer the investigator's questions and point to a solution. A good report settles who, what, where, why and how, and then, most importantly, what should be done next.

The Master Key: A report does not merely describe a problem; it investigates it and recommends the way out.

BINDER Question 36

A student's three loose paragraphs are handed back; a real report, the teacher says, has parts, and each part has a name.

Name and explain the parts of an investigative report, in order.

Model Answer

The preliminary pages come first. These carry the title of the report, the names, positions and specialisations of the committee members, and a summary that states the purpose and the cause of the investigation and previews its main findings and recommendations.

The method section follows. It explains how the data were collected, processed and analysed, so that a reader can trust and, if needed, repeat the inquiry.

The findings and their interpretation form the heart. The report sets out what was discovered and what it means, keeping fact and interpretation clear of one another.

The conclusion and recommendations close it. The conclusion sums up what the findings show, and the recommendations state the action the report advises.

The Master Key: Preliminaries, method, findings, conclusion and recommendations: name the five and you can build the report.

BINDER Question 37

One draft reads like a friend chatting; another reads like a report, and only the second earns the marks.

Explain the language and register a report should use.

Model Answer

The language is formal and impersonal. The report avoids slang and the chatty first person, so that it reads as the work of a committee, not a private voice.

It is precise and evidence-based. Claims are tied to the data collected, and vague words give way to figures, dates and named sources.

Its sentences and paragraphs are of reasonable length. They are long enough to be clear and short enough to be followed, so that comprehension is never lost in the structure.

The Master Key: A report earns trust by its register: formal, impersonal, precise, and answerable to its evidence.

REAL Question 38

Absenteeism in Form Three at a Dodoma secondary school has climbed sharply, and a student committee must plan the inquiry before writing a word of the report.

Prepare a plan for the investigation into the issue below, covering its purpose, its cause, the sources of data, the data expected, and the methods of collection.

> Issue: Form Three attendance has fallen from 92 per cent to 74 per cent in one term.

Model Answer

Purpose: To establish why Form Three attendance has fallen so sharply in one term, and to recommend measures that will restore it.

Cause of the investigation: The sudden eighteen-point drop in recorded attendance, which class teachers could not explain, prompted the head to order an inquiry.

Sources of data: The class attendance registers; the absent students themselves; their parents or guardians; and the class teachers who mark the registers.

Data expected: The pattern of absences by day and by student; the reasons students and parents give; and any link between absence and distance, cost or home duties.

Methods: Analysis of one term of registers; interviews with a sample of frequently absent students and their parents; and a short questionnaire to all three Form Three classes.

The Master Key: Plan before you probe: fix the purpose and cause, then decide whom to ask, what to seek and how to gather it.

REAL Question 39

A committee at a Mwanza school has finished its inquiry into water shortage and must now write the summary that opens the report.

Write the summary section of the report for the investigation described below.

> Investigation: why the school's two taps ran dry for most of the term. Found: the storage tank leaks, deliveries were cut when the bill went unpaid, and enrolment has risen faster than supply.

Model Answer

Summary: This report investigates the failure of the school's water supply, which left the two taps dry for most of the term. The inquiry was ordered after pupils began carrying water from home and hygiene in the school declined. Three causes were established: a leaking storage tank that wastes much of what is delivered, a suspension of deliveries following an unpaid bill, and a rise in enrolment that has outpaced the existing supply. The report sets out the evidence for each cause and recommends repairs to the tank, settlement of the account, and an increase in storage capacity.

The Master Key: The summary is the whole report in miniature: it names the issue, the cause of the inquiry, the findings and the advice.

REAL Question 40

A student's report paragraph is fluent but wrong for the task, and the marker circles three faults.

Identify the faults in the report extract below and state how each should be corrected.

> I think the students are just lazy and that is why they miss school. Everyone knows this. The head should punish them hard and that will fix everything, I am sure.

Model Answer

The register is personal and informal, not fit for a report. The chatty I think and I am sure should give way to impersonal, evidence-based statements: the findings indicate, the data show.

Opinion is presented as finding, with no evidence. Everyone knows this is not evidence; a report must rest each claim on collected data, such as the register analysis and the interviews.

The recommendation is a guess, not a reasoned response to findings. Punish them hard and that will fix everything ignores the possible real causes; recommendations must follow from what the inquiry actually found.

The Master Key: A report is not a place for hunches: replace the personal voice, the unproven claim and the guessed cure with register, evidence and reasoned advice.

HOT Question 41

The committee at the Mwanza school has finished its inquiry into absenteeism and must now write the report itself.

Compose a short but complete investigative report, with all its parts, on the fall in Form Three attendance.

Model Answer

Report of the Committee on Form Three Absenteeism, Bunge Secondary School, Dodoma

Committee: Ms A. Kimaro (Chair, Guidance and Counselling); Mr J. Massawe (Member, Mathematics and Statistics); Ms F. Ally (Secretary, Geography).

Summary

This report investigates the fall in Form Three attendance from 92 to 74 per cent in a single term. The inquiry was ordered by the head teacher after class teachers could not account for the decline. It finds that the absences are driven mainly by economic pressure and hunger, not by indiscipline, and it recommends a feeding scheme, engagement with parents, and support for the most distant pupils.

Method

The committee analysed one term of class registers, interviewed twenty frequently absent pupils and eight parents, and issued a short questionnaire to all three Form Three classes.

Findings

First, absences clustered heavily on the two weekly market days. Second, pupils who lived furthest from school and received no midday meal were absent most often. Third, several pupils reported being kept at home for farm or market labour during the planting season.

Conclusion

The evidence shows that hunger, distance and household economic need, not laziness or indiscipline, are the main causes of the decline in attendance.

Recommendations

The committee recommends that the school introduce a simple midday feeding scheme, that it meet parents to agree on protecting market-day attendance, and that a small bursary be found for the pupils who travel the greatest distances.

The Master Key: A complete report walks from title to recommendation without a gap: name it, staff it, summarise it, method, findings, conclusion, advice.

HOT Question 42

A committee at an Arusha school has its figures on late-coming and must now turn them into a conclusion and advice.

Study the findings below, then write a conclusion and two recommendations that follow from them.

Reason given for lateness	Share of latecomers
Long distance and no transport	48 per cent
Selling or helping at home before school	27 per cent
Waking late / no clock at home	15 per cent
Other reasons	10 per cent

Model Answer

Conclusion: The findings show that lateness is caused mainly by circumstances beyond the pupils' control: distance without transport, and household work before school, together account for three quarters of all latecomers, while only a small share reflects late waking, sometimes for want of a clock at home.

Recommendations: First, the school should adjust the first bell or arrange group travel for pupils from the most distant wards, so that distance no longer forces lateness. Second, the school should meet parents whose children work before school and agree on a morning routine that protects punctuality.

The Master Key: Findings are only half the report: read what the figures mean, then let the recommendations answer that meaning.

HOT Question 43

Two reports on the same shortage reach opposite conclusions, and the board must decide which to trust.

Discuss what makes an investigative report trustworthy.

Model Answer

A trustworthy report shows its method. Because it explains how the data were collected and analysed, a reader can judge whether the findings are sound and, if need be, check them.

It separates evidence from opinion. Findings are tied to figures and named sources, and the report is careful to mark where fact ends and interpretation begins.

Its recommendations follow from its findings. The advice answers what the inquiry actually found, rather than repeating what the writer believed before the inquiry began.

It is balanced and complete. A report that hides inconvenient findings or omits a whole cause cannot be trusted; completeness is part of honesty.

The Master Key: Trust a report that shows its working: method seen, evidence separated, advice earned, and nothing hidden.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Put the parts in order: recommendations; summary; findings; method; conclusion; title and committee.

B. Which part carries it? (1) how the data were collected; (2) the names and specialisations of the committee; (3) what was discovered; (4) the action advised.

C. Report register (R) or not (N)? (1) I think they are lazy; (2) the findings indicate a fall of 18 per cent; (3) everyone knows this; (4) interviews were held with twenty pupils.

D. Fact (F) or interpretation (I)? (1) attendance fell to 74 per cent; (2) the cause is mainly economic; (3) most absences fell on market days; (4) pupils are not simply undisciplined.

E. Give the term: (1) the report's opening miniature of the whole; (2) the questions a report must answer; (3) the section that advises action; (4) the section explaining how data were gathered.

Key. A: title and committee; summary; method; findings; conclusion; recommendations. B: 1 method, 2 preliminary pages, 3 findings, 4 recommendations. C: 1 N, 2 R, 3 N, 4 R. D: 1 F, 2 I, 3 F, 4 I. E: 1 the summary, 2 who, what, where, why, how and what next, 3 recommendations, 4 method.

Academic Writing

Academic writing is the writing a student does for study and examination: the essay, the report, the proposal, the article. It has a recognisable character, structured, evidence-based and objective, and its own forms and conventions, including the citing of sources. This section names the features of academic writing, teaches its four forms, and shows how a claim is properly supported and referenced.

BINDER Question 44

A teacher reads two essays on the same book and says only one is academic, though both are in correct English.

Explain what academic writing is and name the features that distinguish it.

Model Answer

Academic writing is structured and formal. It is organised into a clear order of introduction, development and conclusion, and it keeps a formal, impersonal register throughout.

It is evidence-based and precise. Every claim is supported by data, examples or cited sources, and it prefers exact words and figures to vague generalities.

It is objective, balanced and critical. It weighs more than one view, avoids personal bias and strong emotion, and examines ideas rather than merely asserting them.

The Master Key: Academic writing is structured, evidence-based, precise, objective, balanced and critical; that is what tells it from ordinary writing.

BINDER Question 45

A student is told to write analytically and hands in a description; the marks are lost to a single misread word.

Name and explain the four main types of academic writing.

Model Answer

Descriptive writing states what is. It sets out facts, features or events plainly, answering what and when, without yet examining them.

Analytical writing breaks a subject into parts and shows how they relate. It answers how and why, sorting causes, effects and categories rather than merely listing them.

Persuasive writing argues for a position. It takes a stance and supports it with reasons and evidence, aiming to bring the reader to a point of view.

Critical writing weighs and judges. It examines the strengths and weaknesses of an argument or evidence and reaches a reasoned evaluation.

The Master Key: Describe what is, analyse how and why, persuade towards a view, criticise to judge: four tasks, four kinds of writing.

BINDER Question 46

A student copies a paragraph from a book into her essay word for word and is startled to be accused of cheating.

Explain what citation and referencing are, and why academic writing requires them.

Model Answer

A citation names, in the text, the source of a borrowed idea or fact. It appears at the point of use, commonly as the author's surname and the year, for example (Kahigi, 2019).

A reference gives the full details of that source in a list at the end. It typically records the author, year, title and publisher, so that a reader can find the source for themselves.

They are required to give credit, to allow checking, and to avoid plagiarism. Citing shows which ideas are borrowed and which are the writer's own, lets a reader verify a claim, and protects the writer from the serious charge of passing off another's work as their own.

The Master Key: Cite as you borrow and reference at the end: credit the source, and the reader can trust and trace every claim.

BINDER Question 47

A student has strong points but scatters them, and the essay reads as a heap of ideas rather than a build.

Explain how an academic essay is structured.

Model Answer

An academic essay opens with an introduction that states the thesis. The introduction names the topic, narrows to the question, and states the central claim the essay will argue.

The body develops the thesis in paragraphs, one point to each. Each body paragraph opens with a topic sentence, supports it with evidence, and links to the next, so the argument builds in order.

The conclusion draws the argument together. It restates the thesis in the light of the evidence and closes without introducing new material.

Cohesion holds the parts as one. Linking words and a logical order carry the reader from thesis to conclusion without a break.

The Master Key: An essay is a build, not a heap: a thesis to open, one point to a paragraph, and a conclusion that gathers them.

REAL Question 48

A revision worksheet lists fourteen words and asks the class to keep only those that describe academic writing.

From the features below, select those that distinguish academic writing, and briefly say why the rest do not.

structured · jumbled · evidence-based · fictitious · critical · biased · balanced

vague · precise · subjective · objective · informal · formal · entertaining

Model Answer

The academic features are structured, evidence-based, critical, balanced, precise, objective and formal. Each names a quality academic writing must have: an order, support, judgement, fairness, exactness, freedom from personal bias, and a formal register.

The rest are the marks of non-academic writing. Jumbled, vague and informal fail the demand for order, exactness and register; fictitious, biased and subjective fail the demand for evidence and objectivity; and entertaining names a purpose that is not the aim of academic work.

The Master Key: The academic seven, structured, evidence-based, critical, balanced, precise, objective, formal, are exactly the qualities their opposites lack.

REAL Question 49

A first draft is lively but would lose every mark in an academic paper, and must be rebuilt.

Rewrite the paragraph below in academic style, and say what you changed.

Everyone knows phones are totally ruining kids these days. They are always on them and it is obviously making them fail. This is a huge problem, honestly.

Model Answer

Academic version: Research increasingly suggests that heavy smartphone use among adolescents is associated with reduced concentration and weaker academic performance (Kahigi, 2019). While the evidence is not yet conclusive, the pattern is consistent enough to warrant concern and further study.

What changed: the sweeping everyone knows and obviously gave way to hedged, evidence-based claims; the emotional, informal tone became formal and impersonal; a vague fear became a specific, cited and qualified statement.

The Master Key: To make writing academic, trade certainty for evidence, feeling for register, and the sweeping claim for the qualified, cited one.

REAL Question 50

A student downloads a journal article and cannot see why the short paragraph at the top matters so much.

Explain the purpose and the parts of an abstract, and how a research proposal differs from it.

Model Answer

An abstract is a short summary of a completed study. In one paragraph it lets a reader judge the study's relevance without reading the whole, so it must be complete in miniature.

It states the purpose, the method, the main findings and the conclusion. In a few sentences it names what was investigated, how, what was found, and what the findings mean.

A proposal differs because it describes research not yet done. Where an abstract reports findings, a proposal sets out the problem, the objectives, the planned method and the expected significance of work that lies ahead.

The Master Key: An abstract looks back on a finished study; a proposal looks forward to one; both are the study in brief.

HOT Question 51

A student must open an analytical essay, not describe the delta but explain what is happening to it.

Write the opening of an analytical essay, a thesis and a first analytical point, on the topic below.

Topic: the effects of deforestation on the Rufiji delta

Model Answer

Thesis: The clearing of mangrove and upland forest around the Rufiji is not a single problem but a chain of linked effects, in which the loss of trees drives soil loss, which in turn degrades the fishery on which the delta's people depend.

First analytical point: The most immediate effect is on the soil. When the mangroves that bind the banks are cut, the river carries away the exposed earth, so that the same rains which once nourished the delta now strip it. This erosion is not merely a loss of land; it is the first link that leads, through silted channels and falling fish stocks, to the hardship of the fishing families downstream.

The Master Key: Analysis does not list effects; it links them, showing how one leads to the next towards the essay's claim.

HOT Question 52

Two students write on youth unemployment; one earns far more, though both are accurate.

Write two short passages on the topic below, one descriptive and one analytical, and explain the difference.

Topic: youth unemployment in Tanzanian towns

Model Answer

Descriptive: Many young people in Tanzanian towns are without formal work. They leave school or college and search for jobs that are few, and large numbers turn to small trade in the informal sector while they wait.

Analytical: Youth unemployment in the towns arises from a gap between what schooling produces and what the economy demands: colleges turn out more general graduates than the formal sector can absorb, while the skills the growing informal and technical sectors need are under-taught. The result is not idleness but misdirection, able young people crowded into low-return trade because the path to higher-return work was never built.

The difference: the first states what is happening; the second explains why it happens and what it means, linking cause to effect. Description reports; analysis accounts.

The Master Key: Description tells the reader what; analysis tells the reader why and so; the marks live in the second.

HOT Question 53

A bright student cannot see the harm in borrowing a paragraph unmarked, since the idea, he says, is a good one.

Discuss why academic writing insists on citing sources and remaining objective.

Model Answer

Citation makes knowledge honest and traceable. By naming where an idea comes from, the writer lets the reader see what is borrowed and what is new, and follow the claim back to its source.

It protects the writer and the owner of the idea. Crediting a source guards the writer against the charge of plagiarism and gives the original thinker their due.

Objectivity protects the truth of the finding. By setting bias and feeling aside and weighing the evidence fairly, the writer reaches a conclusion a reader can trust, not merely one the writer wished to reach.

Together they build a shared, checkable body of knowledge. Because each writer cites and reasons fairly, others can verify, correct and build upon the work, which is how learning advances.

The Master Key: Cite honestly and reason objectively: academic writing is trusted only because it can always be checked.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Academic feature (A) or not (N)? (1) evidence-based; (2) biased; (3) objective; (4) entertaining; (5) precise; (6) jumbled.

B. Which type of writing? (1) states the facts plainly; (2) argues for a position; (3) breaks a subject into causes and effects; (4) weighs strengths and weaknesses to judge.

C. Citation (C) or reference (R)? (1) (Kahigi, 2019) in the text; (2) the full author, year, title and publisher in a list at the end.

D. True or false: (1) an abstract reports a finished study; (2) a proposal reports findings; (3) objectivity means setting aside personal bias; (4) academic writing aims mainly to entertain.

E. Give the term: (1) naming a source at the point you use it; (2) writing that explains how and why; (3) passing off another's work as your own; (4) a one-paragraph summary of a whole study.

Key. A: 1 A, 2 N, 3 A, 4 N, 5 A, 6 N. B: 1 descriptive, 2 persuasive, 3 analytical, 4 critical. C: 1 C, 2 R. D: 1 true, 2 false, 3 true, 4 false. E: 1 citation, 2 analytical writing, 3 plagiarism, 4 an abstract.

Writing Contracts and Agreements

A contract lets people who may never have met work and trade together in trust, because their promises are written down and the law stands behind them. It is a complex written text with a fixed anatomy and an exact, formal language in which every obligation is spelled out. This section builds an agreement clause by clause and shows why its precision is its whole strength.

BINDER Question 54

A Kariakoo supplier delivers a lorry of rice to a school weeks before any money changes hands, and sleeps soundly all the same.

Explain what a contract is and why it binds the parties to it.

Model Answer

A contract is an agreement that creates obligations the law will enforce. It records what each party promises to do, and the complex agreements in this chapter are put in writing so that their terms are certain and provable, no longer a matter of memory or goodwill alone.

It binds because both parties freely agree and each gives something of value. The supplier gives goods and the school gives payment, and because each has agreed and intends to be bound, neither may simply walk away.

The law stands behind it. If one party breaks the agreement, the other may seek a remedy through the courts, and it is this backing that lets strangers trust one another.

The Master Key: A contract turns a promise into an obligation: agreed, valued and enforceable, so that trust no longer rests on memory alone.

BINDER Question 55

A student's draft agreement is a single loose paragraph; a real one, the teacher says, is built of named parts in order.

Name and explain the main parts of a written agreement, in order.

Model Answer

It opens by naming the parties and the date. The agreement states who is bound, for example the Landlord and the Tenant, and when it is made.

Recitals and definitions set the scene. The recitals, often marked Whereas, explain the background, and the definitions fix the meaning of key terms so they cannot later be disputed.

The operative clauses carry the obligations. These state the subject, the payment, the duration, the warranties, and the rights and obligations of each party, together with what happens on default.

It closes with dispute resolution and execution. A clause names how disagreements will be settled, and the parties and their witnesses sign to make the agreement binding.

The Master Key: Parties, recitals, definitions, obligations, remedies and signatures: an agreement is these parts, each doing its work.

BINDER Question 56

A friendly, chatty clause causes a bitter dispute a year later, because no one could agree what it had promised.

Explain the language a contract uses and why it is written so.

Model Answer

Contract language is formal and precise. It leaves nothing to guesswork, naming exact sums, dates and duties, because a vague promise is an invitation to dispute.

It uses defined terms and the word shall for obligation. Once a term such as the Premises is defined, that exact meaning holds throughout, and shall marks a duty the party must perform.

It is impersonal and complete. It speaks of the parties rather than of you and me, and it tries to foresee and settle every likely event in advance.

The Master Key: A contract is written to be read by a stranger, or a judge: exact, defined and complete, so its meaning cannot slip.

BINDER Question 57

A trader, an employer and a tenant all sign agreements, yet no two of their documents look quite alike.

Name the main types of agreement and explain what makes each distinct.

Model Answer

An employment contract binds an employer and a worker. It fixes the duties, the wages, the hours and the leave, and the grounds on which either side may end the employment.

A service agreement binds a provider and a client. It states the service to be given, the standard it must meet, its price and its timing.

A supply or procurement agreement binds a buyer and a supplier. It fixes the goods, the quantity, the price and the delivery, and what follows if a delivery fails.

A lease binds a landlord and a tenant. It fixes the premises, the rent, the term, and the duties of repair and use.

The Master Key: One frame, many agreements: employment, service, supply and lease each add the clauses their own risk requires.

REAL Question 58

Before drafting their own, a Dar es Salaam class studies one clause of a house lease to see how it is built.

Read the clause below, state plainly what it requires, and note one feature of its format and one of its language.

> 3. Rent. The Tenant shall pay to the Landlord a monthly rent of Tanzania shillings 300,000, payable in advance on or before the fifth day of each month during the term of this Lease.

Model Answer

What it requires: the tenant must pay 300,000 shillings each month, in advance, by the fifth. It fixes the sum, the direction of payment, the timing and the deadline, so that neither party can later dispute any of them.

Format: the clause is numbered and given a short heading, Rent. This lets a reader find and refer to the obligation quickly among the other clauses.

Language: it uses the defined terms Tenant and Landlord and the obligation word shall. The capitalised parties carry their earlier definitions, and shall marks the payment as a binding duty, not a mere hope.

The Master Key: Read a clause for its duty, its numbering and its wording; each is designed so the obligation cannot be mistaken.

REAL Question 59

A Mbeya trader agrees to supply maize flour to a boarding school and must turn the handshake into a clause.

Draft a supply clause for the agreement described below, in proper contractual language.

> The trader will deliver 20 bags of maize flour to the school on the first Monday of each month; the school will pay within seven days of delivery.

Model Answer

Drafted clause: 2. Supply and Payment. The Supplier shall deliver to the School twenty (20) bags of maize flour on the first Monday of each month during the term of this Agreement. The School shall pay the Supplier the agreed price for each delivery within seven (7) days of receiving the goods.

Note how the handshake becomes exact: the parties are defined and capitalised, the quantity and timing are fixed, shall marks each duty, and the numeral is repeated in words to prevent alteration.

The Master Key: To draft a clause, take a plain promise and make it exact: define the parties, fix the numbers, and bind each duty with shall.

REAL Question 60

A well-meaning draft between two neighbours is so loose that, when they fall out, no one can say what was agreed.

Identify the faults in the clause below and rewrite it as a proper contractual term.

> The guy will bring some stuff over sometime soon and we will pay him back when we can, more or less.

Model Answer

The parties are not named and the terms are vague. The guy, some stuff, sometime and when we can fix nothing, so the clause cannot be enforced or even understood.

The register is chatty, not contractual. A binding term needs formal, impersonal language and the obligation word shall, not the loose more or less.

Rewritten: 1. Delivery and Payment. The Supplier shall deliver to the Buyer fifty (50) roofing sheets on or before 30 June 2026, and the Buyer shall pay the Supplier the sum of Tanzania shillings 750,000 within fourteen (14) days of delivery.

The Master Key: A contract cannot run on more or less: name the parties, fix the thing, the time and the sum, and bind them with shall.

HOT Question 61

A school and a local trader decide to put their whole arrangement into one short written agreement.

Draft a short but complete supply agreement, with its main parts, between a school and a trader.

Model Answer

SUPPLY AGREEMENT

This Agreement is made on 1 June 2026 between Mazengo Secondary School, Dodoma (the School) and Uhuru Traders of Dodoma (the Supplier).

Whereas the School wishes to buy maize flour for its kitchen, and the Supplier is able to provide it, the parties agree as follows.

1. Supply. The Supplier shall deliver twenty (20) bags of maize flour to the School on the first Monday of each month.

2. Price and Payment. The School shall pay the Supplier Tanzania shillings 60,000 for each bag, within seven (7) days of each delivery.

3. Term. This Agreement shall run for one (1) year from the date above and may be renewed by written agreement of both parties.

4. Default and Disputes. If either party fails to meet its obligations, the other shall give written notice to remedy the breach within fourteen (14) days; any dispute not so settled shall be referred to a competent court in Tanzania.

Signed for the School: _____ Signed for the Supplier: _____ In the presence of a witness: _____

The Master Key: A whole agreement is the clauses in order: parties, recital, obligations, price, term, remedy and signatures, each exact.

HOT Question 62

A tenant and a landlord each read the same loose sentence to mean opposite things, and both believe themselves in the right.

Discuss how the precise language of a contract protects both parties, and what different agreements share.

Model Answer

Precision protects both parties by removing doubt. When the sum, the date and the duty are fixed exactly, neither party can later claim a different bargain, so precision guards the weaker party as much as the stronger.

Defined terms and the word shall prevent dispute. Fixing the meaning of each key term once, and marking each duty as binding, means the agreement reads the same to both sides and to a judge.

All agreements share a common frame, whatever their subject. A lease, an employment contract, a supply deal and a service agreement all name their parties, state their obligations, fix payment and duration, and provide for breach; only their subject changes.

Their specific features follow their purpose. A lease adds clauses on the premises and repairs, an employment contract on duties and leave, a supply contract on quantity and delivery, each answering its own kind of risk.

The Master Key: Precision is fairness in a contract: exact words bind both sides equally, whatever the agreement is for.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the part of an agreement: (1) the background, often marked Whereas; (2) the clause fixing what is paid; (3) the signatures and witnesses; (4) the fixing of key terms' meanings.

B. Contractual language (C) or not (N)? (1) the Tenant shall pay; (2) the guy will sort it out; (3) within fourteen (14) days; (4) sometime soon, more or less.

C. Which agreement adds it? (1) clauses on the premises and repairs; (2) clauses on duties and leave; (3) clauses on quantity and delivery. Match to: employment; supply; lease.

D. True or false: (1) a contract binds because the law will enforce it; (2) vague wording makes a contract stronger; (3) shall marks a binding duty; (4) all agreements share a common frame.

E. Give the term: (1) the persons bound by an agreement; (2) the background clauses of a contract; (3) the word that marks an obligation; (4) failing to meet a contractual duty.

Key. A: 1 recitals, 2 the payment (price) clause, 3 execution, 4 definitions. B: 1 C, 2 N, 3 C, 4 N. C: 1 lease, 2 employment, 3 supply. D: 1 true, 2 false, 3 true, 4 true. E: 1 the parties, 2 recitals, 3 shall, 4 default (breach).

Writing Wills and Testaments

A will is the most exacting of documents, because it must speak clearly for a person who can no longer speak, and it cannot be corrected once it takes effect. It is a legal instrument that directs how property passes after death, and its strict form, its witnesses and its precise language all exist to guard against doubt and dispute. This section teaches the parts of a will and why each is required.

BINDER Question 63

An elderly farmer in Singida wishes to prevent the quarrel he has seen tear other families apart after a death.

Explain what a will is and why people write one.

Model Answer

A will is a legal document directing how a person's property is to pass after their death. It records the owner's wishes in a form the law will uphold, so that the estate is shared as the owner intended.

People write one to direct their property and name who receives it. Rather than leave the sharing to chance or custom, the writer names the beneficiaries and the exact gifts each is to have.

A will also appoints those who will carry out the wishes. By naming an executor and trustees, the writer chooses who will manage and distribute the estate, and so prevents confusion and conflict.

The Master Key: A will is a voice kept for after death: it directs the property, names the heirs, and appoints who will see it done.

BINDER Question 64

A young man scribbles his wishes on a scrap of paper with no witness, and is surprised to learn it may count for nothing.

Explain who may make a valid will and what makes a will valid.

Model Answer

The maker must be of sound mind and of the age of majority. The testator must understand what they are doing and be of full legal age, so that the wishes are those of a capable adult.

The maker must act freely, without undue influence. A will forced or tricked out of a person is not their true wish, and the law will not uphold it.

The will must be in writing, signed and witnessed. The testator signs the document, and witnesses, who should not themselves be beneficiaries, sign to confirm that they saw the signing and that the testator appeared capable and free.

The Master Key: A valid will needs a sound and willing adult, put in writing, signed, and witnessed by those who gain nothing from it.

BINDER Question 65

A student sees a real will for the first time and cannot tell its many headed sections apart.

Name and explain the main parts of a will, in order.

Model Answer

It opens with a declaration and a revocation. The testator declares the document to be their last Will and revokes all earlier wills, so that only this one has effect.

It defines its terms and appoints executors and trustees. Key words such as beneficiary and my children are defined, and the persons who will administer the estate are named.

It names the beneficiaries and sets out the bequests. It states who is to inherit and exactly what each is to receive, often with a substitute gift if a beneficiary dies first.

It closes with attestation and witnesses. The testator signs, and the witnesses declare that the testator was of sound mind, of full age and free from undue influence, and sign in turn.

The Master Key: Declaration, definitions, executors, bequests and attestation: a will is these parts, and each guards against a dispute.

BINDER Question 66

A will names its heirs and its gifts, but a student asks who actually gathers the property and hands it over.

Explain the role of the executor and the trustees in a will, and why they are appointed.

Model Answer

The executor carries out the will after the death. The person the testator appoints gathers the estate, pays any debts, and distributes the gifts exactly as the will directs.

Trustees hold and manage property left in trust. Where a gift is not to pass at once, as to a child too young to inherit, trustees hold and manage it until the time the will sets.

They give the will a living hand. A will cannot act by itself; naming trusted persons ensures the wishes are actually performed and the estate does not fall into confusion.

They should be capable, honest and willing. Because they handle property and family feeling, executors and trustees must be trustworthy and ready to act.

The Master Key: A will needs hands as well as words: the executor performs it, and the trustees guard what must wait.

REAL Question 67

A class studies the opening clause of a will and asks why it bothers to cancel documents no one has mentioned.

Read the clause below, state what it does, and explain why it is included.

I, Amina Juma of Dodoma, being of sound mind, declare this to be my last Will and Testament, and I hereby revoke all wills and codicils previously made by me.

Model Answer

What it does: it declares the document a will and cancels every earlier one. It names the testator, affirms her soundness of mind, and states that this document alone now carries her wishes.

Why it is included: to prevent two wills from contradicting each other. If an earlier will survived, the two might conflict and the estate fall into dispute; the revocation ensures a single, final voice.

The Master Key: A will begins by silencing every earlier will, so that one clear voice, and only one, directs the estate.

REAL Question 68

A handwritten will is challenged in the family, and a lawyer points to three reasons it may fail.

Identify the faults in the will extract below and state how each should be corrected.

I want my son to have most of my things and my daughter to have some. My friend, who I am leaving my car to, signed as the only witness. I did not date or sign it myself.

Model Answer

The bequests are vague. Most of my things and some cannot be measured; the will should name each gift and each beneficiary exactly, so nothing is left to argument.

The witness is also a beneficiary. A witness who inherits, here the friend who receives the car, casts doubt on the will; witnesses should gain nothing from it, and there should normally be two.

The will is not signed by the testator. An unsigned will is void, and a will should be dated so it can be shown to be the latest, though a missing date does not by itself make it void; the testator must sign the will, and the witnesses must sign in the testator's presence.

The Master Key: A will fails on the small things: name every gift, keep beneficiaries out of the witnesses, and always sign it before your witnesses.

HOT Question 69

Having learned the parts, a student drafts a simple model will for the person whose details are given below.

Draft a short but complete will, with its main parts, for the person described.

Juma Hassan of Dodoma, of sound mind; married to Amina Juma; two children, Neema and Baraka. He owns a house at Plot 12, Area C, Dodoma, and a shop with its stock. He appoints his brother, Ali Hassan, as executor.

Model Answer

THE LAST WILL AND TESTAMENT OF JUMA HASSAN

I, Juma Hassan of Dodoma, being of sound mind, declare this to be my last Will, and I revoke all wills previously made by me.

1. Executor. I appoint my brother, Ali Hassan of Dodoma, to be the executor and trustee of this Will and to carry out its terms.

2. Bequests. I give my house at Plot 12, Area C, Dodoma to my wife, Amina Juma. I give my shop and all its stock to my two children, Neema and Baraka, to be shared equally between them. If either child dies before me, that child's share shall pass to that child's own children in equal parts.

3. Trust for minors. If any beneficiary is under eighteen years, my executor shall hold that share in trust and manage it until that beneficiary comes of age.

4. Residue. All my remaining property, of whatever kind, I give to my wife, Amina Juma.

Signed by me on 1 June 2026. Signature: _____

Signed by the testator in our joint presence, who appeared to us of sound mind, of full age, and under no undue influence, and we sign as witnesses. Witness 1: _____ Witness 2: _____

The Master Key: A complete will runs from declaration to signature without a gap: revoke, appoint, bequeath, provide for minors, and have it witnessed.

HOT Question 70

A testator's son dies before him, and the family cannot agree who now takes the farm the will had left to that son.

Read the bequest below, then state who inherits the farm and explain the rule that decides it.

> Bequest: I give my farm at Njombe to my son, John. If John dies before me, the farm shall pass to John's children in equal shares. (John died before the testator, leaving two children.)

Model Answer

The farm passes to John's two children, in equal shares. Because John died before the testator, the gift to him fails, and the will's substitute gift takes effect in his place.

The rule is the substitute (or substitutional) gift. A carefully written will foresees that a beneficiary may die first and names who shall take instead, so the gift is not lost and no dispute arises.

The Master Key: A well-drawn bequest plans for death out of turn: name a substitute, and the gift always finds a rightful hand.

HOT Question 71

A student asks why a will needs witnesses and such exact wording when a friendly letter to the family would say the same.

Discuss why a will demands such strict form and precise language.

Model Answer

The writer cannot be asked what was meant. A will takes effect only after death, so any doubt in its words can never be cleared up by its author; the wording must therefore settle everything in advance.

The stakes and the temptations are high. Property and family feeling are involved, so the strict form guards against forgery, pressure and later dispute among those who stand to gain.

Witnesses prove the will is genuine and freely made. Because independent witnesses saw the signing and judged the testator sound and free, the court can trust that the document truly is the person's last wish.

Precision prevents the very quarrels a will exists to prevent. Exact names and gifts leave nothing to argue over, so the document does its whole work: to pass the estate in peace.

The Master Key: A will is strict because it speaks alone and forever: form and witnesses stand in for the voice that has gone silent.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the part of a will: (1) the cancelling of earlier wills; (2) the person who will administer the estate; (3) those who confirm the signing; (4) the exact gifts to each heir.

B. Valid (V) or a fault (F)? (1) a beneficiary signs as the only witness; (2) the testator is of sound mind and full age; (3) the bequests are vague; (4) two independent witnesses sign in the testator's presence.

C. Give the role: (1) the person who makes the will; (2) the person who receives a gift; (3) the person who carries out the will; (4) the gift itself.

D. True or false: (1) a will takes effect while the maker still lives; (2) a witness should not be a beneficiary; (3) a substitute gift names who takes if a beneficiary dies first; (4) an unsigned will is always valid.

E. Give the term: (1) directing property after death in law; (2) revoking earlier wills; (3) one who witnesses a will; (4) the gift that takes effect if the first beneficiary dies first.

Key. A: 1 revocation, 2 executor, 3 witnesses, 4 bequests. B: 1 F, 2 V, 3 F, 4 V. C: 1 testator, 2 beneficiary, 3 executor, 4 bequest. D: 1 false, 2 true, 3 true, 4 false. E: 1 a will (testament), 2 revocation, 3 a witness, 4 a substitute (substitutional) gift.

Writing Instruction Manuals

An instruction manual teaches a stranger to operate, assemble, repair or maintain a product safely, using words alone. It is a complex written text whose whole value lies in being clear, ordered and safe, because a reader who misreads a step may break the product or be hurt. This section builds a manual, teaches the imperative style it is written in, and puts its safety warnings where they belong, first.

BINDER Question 72

A family in Mwanza unpacks a new gas cooker, and the thin booklet inside is all that stands between them and a dangerous mistake.

Explain what an instruction manual is and what it must do.

Model Answer

An instruction manual guides a user to operate a product correctly and safely. It stands in for the maker, teaching a person who has never seen the product how to use, assemble, install, repair or maintain it.

It must be clear, ordered and complete. Because the reader cannot ask a question, the manual must anticipate every step and set them out so plainly that no guessing is needed.

Above all, it must keep the user safe. It warns of every danger before the reader can meet it, so that the product is used without harm to the user or damage to itself.

The Master Key: A manual is the maker speaking to a stranger: clear enough to follow alone, and safe enough to follow blind.

BINDER Question 73

One booklet plunges straight into use with no warning; another is ordered so well that a child could follow it.

Name and explain the main parts of a well-organised instruction manual.

Model Answer

It opens with a title and the safety instructions. The title names the product, and the safety section, placed first, warns of the main dangers before any step is taken.

It lists the parts and anything needed. A list of the product's parts, and of any tools required, lets the user gather everything before beginning.

It gives the steps in numbered order. Each action is a numbered step in the exact sequence it must be done, so the user never acts out of turn.

It closes with care, maintenance and troubleshooting. It explains how to keep the product well and what to do when something goes wrong, so the reader is served beyond the first use.

The Master Key: Title, safety, parts, numbered steps, and care: a manual is these parts, with safety always near the front.

BINDER Question 74

A step reads, one might perhaps consider attaching the cable, and the reader cannot tell whether it is an order or an idea.

Explain the language and style an instruction manual uses.

Model Answer

It is written in the imperative, as direct commands. Each step begins with a base-form verb, Press, Connect, Do not immerse, so the reader is told plainly what to do.

Its sentences are short, and each carries one action. One step, one instruction; short sentences prevent the reader from missing or muddling a stage.

It is precise and sequential. Exact quantities, times and directions replace vague words, and the steps follow the real order of the task.

Its warnings are marked and graded. A CAUTION warns of possible damage and a WARNING of possible harm, set apart so the reader cannot pass them by.

The Master Key: A manual commands, briefly and in order: one imperative per step, and every danger flagged before it is met.

BINDER Question 75

One booklet tells a user how to put a shelf together, another how to run a machine, a third how to keep it working, and each is a different task.

Explain the different kinds of instruction a manual may give, and how each is shaped by its purpose.

Model Answer

Assembly instructions tell the user how to put a product together. They give an exact order of parts and steps, because a stage done out of turn may leave the product unusable.

Operating instructions tell the user how to use it. They explain the controls and the safe, correct way to run the product for its purpose.

Installation instructions tell the user how to set it up in place. They cover fitting, connection and the conditions the product needs, such as power or ventilation.

Maintenance and repair instructions keep it working and mend it. They tell the user how to clean and service the product, and what to do when a fault appears.

The Master Key: Assemble, operate, install and maintain are four tasks and four sets of instructions, each ordered to its purpose.

REAL Question 76

Before writing their own, a class studies the safety page of a real appliance manual to see how it is built.

Read the safety instructions below, then note one feature each of their format, language and content.

IMPORTANT SAFETY INSTRUCTIONS

For indoor use only. Before each use, check the cord and plug for damage; if any part is damaged, do not use the appliance.

CAUTION: Do not immerse the base in water. WARNING: Deviation from these instructions may cause fire or electric shock. Keep these instructions for future use.

Model Answer

Format: the safety notice is headed and set apart, with CAUTION and WARNING marked in capitals. This placement and marking make the dangers impossible to overlook.

Language: it is imperative and direct, with short commands. Check, do not use and do not immerse tell the reader exactly what to do and not to do, without hedging.

Content: it names the specific dangers and the grades of risk. It separates a caution about damaging the appliance from a warning about fire or shock, so the reader weighs each correctly.

The Master Key: A safety page is designed to be obeyed: headed, capitalised, imperative, and graded from caution to warning.

REAL Question 77

A school fits new fire extinguishers, and a prefect must write the steps for using one on the wall beside it.

Write clear numbered instructions, in the imperative, for using a dry-powder fire extinguisher on a small fire.

Model Answer

WARNING: Raise the alarm first. Fight only a small fire, and only with your back to a clear exit; if the fire grows, leave at once and call for help.

1. Pull the safety pin from the handle to unlock the extinguisher.

2. Aim the nozzle at the base of the fire, not at the flames.

3. Squeeze the handle firmly to release the powder.

4. Sweep the nozzle slowly from side to side across the base of the fire.

5. Watch the area after the fire is out, and repeat if it starts again.

The Master Key: Good instructions are one action to a line, in order, with the warning that keeps the user safe placed where it is seen.

REAL Question 78

A student's draft instructions would leave a user fumbling with a live fire, and the class must repair them.

Identify the faults in the instructions below and rewrite them properly.

> Just squeeze it and the fire will go out. There is a pin somewhere. Point it in the general direction. Powder comes out when you do stuff.

Model Answer

The steps are out of order and vague. Squeezing is put before pulling the pin, and point it in the general direction is far too loose for a task where accuracy matters.

The language is casual and not imperative. Do stuff and somewhere give no instruction; each step should be a short, exact command.

There is no safety warning. A fire is dangerous, so a warning about when to fight it and when to flee is essential.

Rewritten: WARNING: raise the alarm, and fight only a small fire with your back to a clear exit; if it grows, leave at once. 1. Pull the pin. 2. Aim at the base of the fire. 3. Squeeze the handle. 4. Sweep from side to side.

The Master Key: An instruction that is vague, out of order or unwarned is worse than none: command, in sequence, with the danger flagged.

HOT Question 79

A leaking tap in the school toilet wastes water all day, and a student is asked to write the manual for fixing it.

Write a short but complete instruction manual for fixing a leaking tap.

Model Answer

How to Fix a Leaking Tap

Tools needed

An adjustable spanner, a new rubber washer of the correct size, and a dry cloth.

Safety

CAUTION: Turn off the water before you begin, or the tap will flood when it is opened.

Steps

1. Close the main water supply to the tap.

2. Open the tap fully to drain any water left in the pipe.

3. Unscrew and lift off the tap head or handle.

4. With the spanner, loosen the bonnet nut and lift out the headgear that holds the washer.

5. Remove the old rubber washer from the base and fit the new one in its place.

6. Reassemble the headgear, the bonnet nut and the handle in reverse order, tightening firmly but not so hard that the thread strips.

7. Turn the water supply back on and open the tap to test that the leak has stopped.

If it still leaks

Turn off the water again and check that the new washer is the right size and seated flat.

The Master Key: A whole manual gathers tools, warns, then commands in order, and tells the reader what to do if it still goes wrong.

HOT Question 80

A student wonders why manuals shout their warnings at the top and order the reader about, when a gentle guide would read more pleasantly.

Discuss why an instruction manual puts safety first and is written in the imperative.

Model Answer

Safety comes first because a danger met unwarned cannot be undone. A warning is useless after the accident, so the manual places it before the step it guards, where the reader will see it in time.

The imperative is used because the reader needs a decision, not an opinion. A direct command, Do not immerse, tells the reader exactly what to do, where a soft one might consider leaves room for a dangerous choice.

Clarity outranks style in a manual. The manual is judged only by whether it can be followed safely and correctly, so plainness and order matter more than elegance.

The reader is alone and cannot ask. Because no one is there to explain, the manual must be so clear and so safe that it can be obeyed without a single question.

The Master Key: A manual serves a lone reader in reach of danger: warn first, command plainly, and let nothing depend on a guess.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the part of a manual: (1) the warnings placed before use; (2) the numbered actions to follow; (3) the list of what the user must gather; (4) what to do when something goes wrong.

B. Imperative (I) or not (N)? (1) Do not immerse in water; (2) one might consider attaching it; (3) Press the red button; (4) it could perhaps be cleaned.

C. CAUTION or WARNING? (1) risk of damaging the appliance; (2) risk of fire or injury to a person.

D. True or false: (1) safety notes belong at the very end; (2) each step should carry one action; (3) manuals should be vague to stay short; (4) steps must follow the real order of the task.

E. Give the term: (1) the verb form used for instructions; (2) a notice of possible harm to a person; (3) the ordered actions a user follows; (4) fixing a product that has gone wrong.

Key. A: 1 safety instructions, 2 steps, 3 parts/tools list, 4 troubleshooting. B: 1 I, 2 N, 3 I, 4 N. C: 1 CAUTION, 2 WARNING. D: 1 false, 2 true, 3 false, 4 true. E: 1 the imperative, 2 a warning, 3 the steps, 4 repair (troubleshooting).

The First-Language Composition Clinic

Every chapter of this series closes by repairing, in English, the errors a Kiswahili-speaking background tends to produce, and by lifting the skill to the Form Six level of judgement. Formal writing exposes first-language habits that casual speech hides: dropped articles, borrowed prepositions, uncountable nouns made plural, and the spoken voice leaking into a document meant to be formal. This clinic names those habits, drills their repair, and then asks you to judge and to build complex texts as the examiner finally will.

BINDER Question 81

A capable student who speaks fluently keeps losing marks the moment the writing must be formal, and cannot see why.

Name and explain the common first-language interference patterns that appear in formal English writing.

Model Answer

Articles are dropped or misused. Because Kiswahili has no a, an or the, learners write wrote report for wrote a report, or add the where English would not.

Prepositions are borrowed from the first language. Habit produces discuss about, request for and reach to, where standard English uses discuss, request and reach.

Concord and uncountable nouns slip. The third-person s is dropped, as in the report show, and uncountable nouns are made plural, as in informations, advices and equipments.

The spoken voice leaks into formal text. Doubling such as the tenant he, forms such as must to, and directly translated greetings intrude where a report, a contract or a will needs an impersonal, formal register.

The Master Key: The faults are systematic, so they are fixable: name the article, the preposition, the concord and the register, and you can repair them.

REAL Question 82

A promising report sentence carries five separate first-language slips, and each must be found and fixed.

Rewrite the sentence below in correct, formal English, and name the faults you corrected.

> The committee have collect all the informations and will discuss about them in a report which show that the attendance have drop sharply.

Model Answer

Corrected: The committee has collected all the information and will discuss it in a report which shows that attendance has dropped sharply.

The faults corrected were concord, tense, an uncountable noun, a borrowed preposition and an article. Have collect became has collected, informations became information, discuss about became discuss, which show became which shows, and the needless the before attendance was removed.

The Master Key: One short sentence can hide five faults: check concord, tense, countability, preposition and article in every formal line.

REAL Question 83

A student drafts a contract clause in the warm voice of a spoken conversation, and it will not do.

Rewrite the line below in a formal register fit for a contract, and explain what you removed.

> Me I want to say that the tenant he must to pay the rent every month, and please, my dear landlord, kindly receive my warm greetings.

Model Answer

Corrected: The Tenant shall pay the rent monthly.

The removed features were all marks of the spoken voice. Me I and the tenant he are spoken doublings, must to is a double form for must, and the greetings are a warmth that belongs to a letter, not a binding clause.

The formal register replaces them with defined terms and shall. A contract speaks of the Tenant, not of me and you, and marks the duty with shall, leaving no feeling and no doubt.

The Master Key: Formal writing has no room for the spoken self: cut the doubling, the double forms and the greetings, and let the duty stand alone.

HOT Question 84

A whole report paragraph comes back covered in the teacher's red ink, and the student must rebuild it clean.

Rewrite the paragraph below in correct, formal report English, then name the main patterns you repaired.

> The investigation have reveal that many pupils is absent because of the poverties in their homes. The committee did discussed about this problem and we think the school should to provide the lunch. This informations show that the attendance will improved if this advices are followed.

Model Answer

Corrected: The investigation has revealed that many pupils are absent because of poverty in their homes. The committee discussed this problem and concluded that the school should provide lunch. This information shows that attendance will improve if these recommendations are followed.

The repairs fell into four patterns. Concord was fixed (investigation has, pupils are, information shows); tense and double forms were corrected (has revealed, discussed, should provide); uncountable nouns were made singular (poverty, information) and the false plural advices was replaced by the countable recommendations; and the personal we think gave way to the impersonal committee voice a report requires.

The Master Key: Repair by pattern, not by chance: sweep a paragraph for concord, tense, countability and register, and the red ink disappears.

HOT Question 85

A heater arrives with a safety line so soft and polite that a Form Six class is asked whether it is fit for its job.

Evaluate whether the instruction below is appropriate for its purpose and audience, and rewrite it as it should read.

> Safety line from a heater manual: You really should, if you would be so kind, perhaps think about maybe not touching the lovely hot plate, because it could possibly hurt a little.

Model Answer

It is not appropriate, because its register fights its purpose. A safety warning must be instant and unmistakable, but this line is so hedged and polite that a hurried reader might miss the danger entirely.

The fault is register, not grammar. The sentence is grammatical and courteous, yet courtesy is exactly wrong here; a warning is one place where softness is a defect.

Rewritten: WARNING: Do not touch the hot plate. Risk of serious burns.

The Master Key: Appropriateness is judged against purpose: the right register for a warning is the blunt one, however unkind it sounds.

HOT Question 86

An examiner sets not one text to write but a set of situations, each demanding a different complex text, and asks the student to choose well.

For each situation below, name the complex text required and justify the choice in a line.

> (a) A trader and a school wish to bind themselves to a year of monthly rice supply at a fixed price.
>
> (b) A student council must find out why the library stands empty and advise the head.
>
> (c) An elder wishes to direct, beyond dispute, how his land will pass after his death.
>
> (d) A class president wishes to move the whole school to plant and protect trees.

Model Answer

(a) A contract, specifically a supply agreement. Only a binding agreement, with defined parties, price and term, can hold both sides to a year of supply.

(b) An investigative report. The empty library is an issue to be looked into and settled, which calls for method, findings and recommendations.

(c) A will. Directing property beyond dispute after death is the exact work of a witnessed, precisely worded will.

(d) A persuasive speech. Moving a live audience to act is the work of a spoken text built on rhetoric and delivery, not of a written document.

The Master Key: The first skill in composition is choosing the form: match the text to the purpose before you write a word.

HOT Question 87

A drought grips a Dodoma ward, and a committee must both understand the crisis and secure the machine that will end it, in two very different texts.

Name the two complex texts the committee needs, and write the opening of each: the summary of the report, and the recital and first clause of the contract.

Model Answer

The report the committee needs: an investigative report. Its summary:

This report investigates the failure of the ward's water supply during the current drought, which has left three villages relying on a single distant well. The inquiry was ordered after cases of waterborne illness rose sharply. It finds that the existing boreholes have run dry and that no new source has been sunk, and it recommends the immediate drilling of a deep borehole at the ward centre.

The contract the committee needs: a borehole-drilling contract. Its recital and first clause:

This Agreement is made on 1 July 2026 between Chamwino Ward Council (the Client) and Maji Safi Drillers Ltd (the Contractor). Whereas the Client requires a deep borehole and the Contractor is able to drill one, the parties agree as follows. 1. The Works. The Contractor shall drill and equip one deep borehole at the ward centre, to a depth sufficient to yield clean water, on or before 30 September 2026.

Between them the two texts do the whole work of this chapter: one finds out and advises, the other binds and delivers. The report explains the need in a formal, evidence-based voice; the contract meets it in an exact, obligation-bearing one. To command both is to command the complex text.

The Master Key: Understand, then bind: name the right text for each task, build it to its form, and enjoy the mastery.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Correct the article or preposition: (1) He wrote report on time. (2) They will discuss about the plan. (3) She requested for leave. (4) We reached to the town.

B. Correct the countable/uncountable noun: (1) many informations; (2) several advices; (3) new equipments; (4) two furnitures.

C. Correct the concord or tense: (1) the report show; (2) the committee have decide; (3) attendance have drop; (4) the pupils is absent.

D. Formal (F) or spoken (S) register? (1) the Tenant shall pay; (2) me I want to say; (3) the findings indicate; (4) the tenant he must to pay.

E. Name the right complex text: (1) binding a supplier for a year; (2) directing property after death; (3) looking into a problem and advising; (4) moving an audience to act.

Key. A: 1 wrote a report, 2 discuss the plan, 3 requested leave, 4 reached the town. B: 1 much information, 2 advice, 3 equipment, 4 furniture. C: 1 the report shows, 2 the committee has decided, 3 attendance has dropped, 4 the pupils are absent. D: 1 F, 2 S, 3 F, 4 S. E: 1 a contract, 2 a will, 3 an investigative report, 4 a speech.

Chapter Three

FUNCTIONAL TEXTS AND THEIR STYLE

Attempt each question in full on paper before you read the model answer. The tiers rise in difficulty: BINDER secures the form, REAL puts it to work on a Tanzanian task, and HOT asks for judgement and full production. Every model closes with a Master Key that fixes the lesson in one line.

What a Functional Text Is: Purpose, Audience and Context

Most of the English an adult uses is not literary. It is the timetable, the notice, the receipt, the application, the message that gets a thing done. Such texts are called functional texts, and they are judged by a single question: do they work for their reader? This section defines the functional text, sorts the main types, and gives you the three questions, purpose, audience and context, that decide whether any one of them is fit for its job. A functional text reflects the social purpose it serves.

BINDER Question 1

A student in Dodoma insists that a text must be a story, a poem or an essay, and that a bus timetable is not really a text at all.

Define a functional text and give three examples from everyday life in Tanzania, stating the purpose of each.

Model Answer

A functional text is a piece of writing produced to get something done rather than to entertain. Its aim is practical: to inform, to instruct, to request, to record, to announce or to persuade. It succeeds when it serves that aim for its reader, not when it pleases.

Three examples from daily life are a **bus timetable**, whose purpose is to inform travellers of departure times; a **mobile-money confirmation message**, whose purpose is to record a transaction; and a **notice on a village notice-board**, whose purpose is to announce an event to the community.

The Master Key: a functional text is writing that does a job, and its purpose is always to inform, instruct, request, record, announce or persuade.

BINDER Question 2

Name the main purposes a functional text can serve, and match each purpose to one text that serves it.

Model Answer

A functional text may serve any of six main purposes.

To inform: a timetable or a weather report.

To instruct: a recipe or a set of assembly steps.

To request: an application letter or a leave form.

To record: a receipt or a set of minutes.

To announce: a notice or a wedding invitation.

To persuade: an advertisement or a campaign poster.

One text may serve more than one purpose at once. A school notice, for instance, chiefly announces, but it may also instruct parents on what to bring. The main purpose is the one the writer most wants to achieve.

The Master Key: six purposes cover most functional writing: inform, instruct, request, record, announce and persuade.

BINDER Question 3

The same fact, that a clinic will vaccinate children on Friday, appears on a hospital wall and in a radio jingle, and the two sound nothing alike.

Explain the three questions you must ask before you can judge whether a functional text is fit for its job.

Model Answer

The first question is purpose: what is this text for? Until you know whether it means to inform, instruct, request, record, announce or persuade, you cannot tell whether it does its work.

The second question is audience: who reads or hears it? A notice for schoolchildren, a circular for head teachers and a message for a busy parent each need different words, even when the facts are the same.

The third question is context: where, when and in what social setting does it appear? The hospital wall invites a plain, formal notice; the radio invites a short, lively jingle. Purpose, audience and context together are what earlier work called the field, the tenor and the mode of a text.

The Master Key: before judging a functional text, ask three things: what is it for, who is it for, and where does it live.

BINDER Question 4

Name the functional text described by each set of features below: (a) a title, a message, and a time and date, pinned to a board; (b) a greeting, a message and a closing, sent electronically; (c) named spaces that collect a person's details; (d) numbered steps to be followed in order.

Model Answer

(a) A **notice**. Its title announces the subject, its message gives the detail, and its time and date tell the reader when the matter applies.

(b) An **email**. Its greeting opens the contact, its message carries the business, and its closing signs off, all delivered electronically.

(c) A **form**. Its named spaces, or fields, collect information from the person who fills it in.

(d) A set of **instructions**, such as a recipe or a manual, in which the order of the numbered steps is part of the meaning.

The Master Key: each functional text has a signature shape: a notice announces, an email corresponds, a form collects, instructions direct.

REAL Question 5

A headmaster in Morogoro must let parents know that a meeting will be held on Saturday, and wonders in how many forms the same news can travel.

Show how one piece of information, a parents' meeting this Saturday at 10:00 in the school hall, becomes three different functional texts: a wall notice, a text message, and a short email. Write each one.

Model Answer

The purpose is fixed, to announce the meeting, but the form and the register shift with the channel and the reader. The wall notice is public and formal:

> NOTICE: PARENTS' MEETING
>
> A Parents' Meeting will be held on Saturday, 20 September 2025, at 10:00 in the school hall. The agenda is the coming national examinations and the feeding programme. All parents and guardians are asked to attend.
>
> By order, The Headmaster.

The text message is private and compressed, because the reader pays for space and reads on a small screen:

> Dear Parent, there is a Parents' Meeting on Sat 20 Sept at 10:00 in the school hall. Agenda: exams and feeding programme. Please attend. Headmaster.

The email is personal but still orderly, with a subject line, a greeting and a closing:

> Subject: Parents' Meeting, Saturday 20 September
>
> Dear Parent, I am writing to invite you to a Parents' Meeting on Saturday, 20 September 2025, at 10:00 in the school hall. We shall discuss the coming examinations and the feeding programme, and you will be welcome to ask questions. Kindly try to attend.
>
> Yours sincerely, The Headmaster

The Master Key: one purpose can wear many forms: the channel and the reader, not the facts, decide the shape and the register.

REAL Question 6

A vegetable seller in Kariakoo copies the dense, clause-heavy English of a court document onto her price list, and customers walk past it.

Explain why the price list does not fit its purpose and audience, and describe what would fit.

Model Answer

The list fails because its style does not match its purpose or its readers. A price list exists to be scanned in seconds by a busy shopper who wants a figure, yet legal English is slow, formal and full of subordinate clauses. The reader must work to find each price, so the text defeats its own aim.

What fits is plain, short and numeric: each item on its own line, the price beside it, in large clear figures and simple words, for example “Tomatoes, 1 heap, 1,000/=”. The register drops to the everyday, the layout does the work, and the shopper reads at a glance.

The Master Key: style must serve purpose: a text meant for a glance must be built for a glance.

HOT Question 7

“A functional text reflects the social purpose it serves.” Discuss this statement, using two contrasting Tanzanian examples.

Model Answer

The statement means that the shape and language of a working text are decided by the social job it does, so that reading the text tells us about the relationship behind it. Two examples show this clearly.

A wedding invitation serves a purpose of welcome and honour. Its social job is to include a guest warmly, so it is decorated, courteous and personal, and it names the reader and the hosts with respect. Every feature, the polite wording, the careful layout, the request for a reply, reflects a bond being offered.

A summons to court serves a purpose of command. Its social job is to compel attendance, so it is stern, impersonal and exact, citing the case, the date and the penalty for staying away. Its coldness is not rudeness but the mark of the authority behind it.

The two texts share a language and a country, yet they look and sound opposite, because their social purposes are opposite. This is why we can often name a text's purpose before we read it in full: the form has already announced it.

The Master Key: read the purpose in the form: a text is dressed for the social work it is sent to do.

HOT Question 8

A student passes the same fare chart inside a dala-dala every morning and has never once studied it as a text.

Choose one functional text you meet every day. Identify its purpose, its audience and its context, and judge whether its features make it fit for its job.

Model Answer

I choose the fare chart displayed inside a dala-dala. **Its purpose** is to inform passengers of the correct fare for each stage and so to prevent disputes. **Its audience** is every passenger who boards, from schoolchildren to elders, of mixed reading ability. **Its context** is a moving, crowded vehicle, read quickly and often standing.

Judged against these, a good fare chart is fit: it lists each route and stage on a separate line, states the fare in bold figures, and keeps words to a minimum, so it can be read at a glance in poor light. It fails only when it is faded, out of date or crowded with small print, because then the busy, jolted reader cannot use it, and the disputes it was meant to prevent begin.

The Master Key: to test any functional text, weigh its features against its purpose, its audience and the real setting in which it is read.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the main purpose: (1) a recipe; (2) a receipt; (3) an advertisement; (4) a timetable; (5) an application letter.

B. Which text type is it? (1) title, message, date on a board; (2) fields that collect details; (3) greeting, message, closing sent electronically; (4) numbered steps in order.

C. Fit (F) or misfit (M)? (1) a price list in dense legal English; (2) a warning sign in short bold words; (3) a wedding invitation written as a court summons.

D. True or false: (1) a functional text is judged by beauty; (2) purpose, audience and context decide fitness; (3) one purpose can take several forms.

E. Give the term: (1) who reads or hears a text; (2) the practical job a text is written to do; (3) the setting in which a text appears.

Key. A: 1 instruct, 2 record, 3 persuade, 4 inform, 5 request. B: 1 notice, 2 form, 3 email, 4 instructions. C: 1 M, 2 F, 3 M. D: 1 false, 2 true, 3 true. E: 1 audience, 2 purpose, 3 context.

Register and Appropriateness: Formal, Semi-formal and Informal

The same message can be dressed in many ways, and choosing the wrong dress is the commonest fault in functional writing. Register is the level of formality a writer selects to suit a purpose, an audience and a setting. This section places texts on the register cline, from formal through semi-formal to informal, names the features that fix a text at each level, and shows how to judge, and repair, a text whose register does not fit its reader.

BINDER Question 9

Explain what register means, and name the three broad levels of the register cline, giving one mark of each.

Model Answer

Register is the level of formality a writer chooses to match the purpose, the audience and the setting of a text. It is not about being right or wrong in grammar but about being suitable.

There are three broad levels.

Formal register keeps its distance, using full forms and careful, elevated words, as in a job application.

Semi-formal register is courteous but personal, used with someone known but respected, as in a note to one's own teacher.

Informal register is relaxed and familiar, using contractions and first names, as in a message to a friend.

The Master Key: register is the formality a text wears; it runs from formal, through semi-formal, to informal.

BINDER Question 10

List the features that tell you whether a text is formal, semi-formal or informal.

Model Answer

Several features place a text on the cline.

The **salutation and closing** ("Dear Sir or Madam, Yours faithfully" against "Hi, love"). The presence or absence of **contractions** ("I am" against "I'm").

The **vocabulary** (elevated and precise against everyday and slangy).

The **sentence length** (longer and measured against short and loose).

The **stance** (reserved and impersonal against openly personal and familiar).

And the **extras** a text allows, such as exclamation marks, emojis or jokes, which belong only to the informal end.

The Master Key: salutation, contractions, vocabulary, sentence length and person together fix a text on the register cline.

BINDER Question 11

Three letters begin on the same desk, and a clerk must sort them by their level of formality.

State the register of each opening below, and give one feature that places it: (a) "Dear Sir or Madam, I am writing to apply for the post advertised in today's paper." (b) "Dear Mr Kamalu, I hope you are well." (c) "Hi Rehema! Guess what, I am turning eighteen!"

Model Answer

(a) **Formal.** The unnamed salutation "Dear Sir or Madam" and the full form "I am writing to apply" keep a professional distance from an unknown reader.

(b) **Semi-formal.** The named but titled salutation "Dear Mr Kamalu", with a courteous enquiry after his health, shows a known and respected reader.

(c) **Informal.** The first name, the exclamation and the familiar "Guess what" mark a close friend as the reader.

The Master Key: the salutation alone often tells the register: unnamed and titled is formal, named and titled is semi-formal, first-named is informal.

REAL Question 12

A teacher hands back three letters and asks the class to place each on the register cline and to prove it.

Read the three openings below. Identify which is formal, semi-formal and informal, and justify each with two features.

Letter 1: Hi Rehema! How are you? I have some exciting news, I am turning eighteen this Saturday and I am throwing a party at my house. It will not be the same without you, so please come!

Letter 2: Dear Sir or Madam, I am writing to apply for the position of Office Assistant advertised in today's paper. I recently completed my secondary education with strong passes in English and Business Studies. Yours faithfully, Anna James.

Letter 3: Dear Mr Kamalu, I hope you are well. I am writing to request a short extension of the English assignment, as I have been unwell since Monday. Yours sincerely, Nahma Suleiman.

Model Answer

Letter 1 is informal. Its first-name salutation "Hi Rehema" and its warm exclamations ("How are you?", "please come!") place it at the familiar end.

Letter 2 is formal. Its unnamed salutation "Dear Sir or Madam" and its formal closing "Yours faithfully", with no contractions and an elevated, professional vocabulary, keep a proper distance from an unknown employer.

Letter 3 is semi-formal. It names a known, respected reader ("Dear Mr Kamalu") and enquires after his health, yet keeps a courteous, careful tone and the closing "Yours sincerely", sitting between the other two.

The Master Key: to place a letter, read its salutation and closing first, then confirm with its contractions and vocabulary.

REAL Question 13

An application lands on an employer's desk that opens as though the writer were texting a friend.

A job application contains the sentence: "Hey, I really want this job, so please give me a chance." Explain why it is inappropriate in a formal letter, and rewrite it in an appropriate formal style.

Model Answer

The sentence is inappropriate because its register is far below the occasion. "Hey" is a slang greeting for a friend, not an employer; "I really want this job" is an emotional plea rather than a professional case; and "give me a chance" asks for pity instead of offering value. An unknown employer expects distance, confidence and evidence, none of which the sentence provides.

A fitting formal version states the same wish as a professional claim: **"I am confident that my qualifications and experience make me well suited to this position, and I would welcome the opportunity to contribute to your organisation."** The wish to be hired is now carried by competence, not by begging.

The Master Key: in a formal letter, turn a personal plea into a professional case: replace want and pity with fitness and value.

REAL Question 14

A school advertisement meant to attract parents and children reads like a government circular, and no one enrols.

Explain why the language of the advertisement below does not suit its audience, then rewrite it in a simpler, friendlier style that ordinary parents would understand.

The aforementioned institution is a duly registered provider of formal education for minors of school-going age. Instruction is delivered in Mathematics, the Sciences and allied disciplines by suitably accredited personnel.

Model Answer

The language does not suit its audience because it is stiff and official where it should be warm and clear. Words such as "aforementioned", "minors of school-going age", "allied disciplines" and "accredited personnel" belong to a legal notice, not to a parent choosing a school. Parents want to feel welcomed and to understand quickly what is offered; this text makes them work and keeps them at arm's length.

A friendlier version speaks to the parent directly and plainly: **"Looking for a good school for your child? At our school, caring and qualified teachers guide your child in Mathematics, Science and many other subjects. Come and visit us, and see where your child can grow."** The facts are the same; the tone now invites.

The Master Key: match the register to the reader: parents answer to warmth and plain words, not to official vocabulary.

HOT Question 15

A speech that delights a hall of pupils must now be given to a room of government officials.

The speech below was written for schoolchildren. Rewrite it for an audience of government officials, adjusting the vocabulary, tone and expressions to a formal, professional register, then name three changes you made.

> Good morning, everyone! I am so happy to see you all. A clean school is a happy school! When we throw our rubbish in the bins and sweep our classrooms, we make our school a safe and healthy place. You are the future leaders of our country, so let us all promise to keep our school clean!

Model Answer

A formal version for officials might read: **"Good morning, distinguished guests. I am honoured to address you on the importance of a clean and healthy school environment. Regular waste disposal and diligent sanitation protect the wellbeing of pupils and staff alike. By investing in the upkeep of our schools today, we prepare responsible and productive citizens for tomorrow. I therefore urge your continued support for these efforts."**

Three changes carry the shift in register. First, the vocabulary is raised: "throw our rubbish in the bins" becomes "regular waste disposal", and "happy school" becomes "healthy school environment". Second, the tone is steadied: the excited greeting and exclamations give way to a measured "I am honoured to address you". Third, the address changes: the inclusive "we" spoken to children becomes a respectful appeal to officials whose support is sought.

The Master Key: to lift a text to a formal register, raise the vocabulary, calm the tone, and re-aim the address at the new reader.

HOT Question 16

"Appropriateness, not correctness, is the first test of a functional text." Assess this claim.

Model Answer

The claim is largely sound, though it needs a limit. A text can be perfectly correct in grammar and spelling and still fail completely: a condolence note written in cheerful slang, or a job application written as a text message, offends before a single error is sought. What a reader meets first is the fit of the text to the occasion, and a wrong register is felt at once, so in that sense appropriateness is indeed the first test.

Yet correctness cannot be dismissed. A text in the right register but full of errors loses the reader's trust, because mistakes distract from the message and suggest carelessness. The fairer conclusion is that appropriateness is the first test but not the only one: it decides whether the reader will accept the text at all, while correctness decides whether they will respect it. A strong functional text passes both.

The Master Key: appropriateness opens the door and correctness keeps the reader inside; a working text needs both, but fit is felt first.

HOT Question 17

A student who will miss a lesson must tell both the teacher and a classmate, and cannot use the same words for each.

Write the same message, that you will miss Thursday's lesson, twice: once as a formal note to your teacher, and once as an informal message to a classmate. Then name three features that differ between them.

Model Answer

To the teacher, formally:

> Dear Madam, I am writing to inform you that I shall be unable to attend Thursday's English lesson, as I have a medical appointment. I will study the missed work and complete any assignment set. Thank you for your understanding. Yours faithfully, Halima.

To the classmate, informally:

> Hi Juma, I won't be in class on Thursday, I've got a clinic appointment. Can you save me the notes and tell me the homework? Thanks a lot! Halima.

Three features differ. The **salutation and closing** shift from "Dear Madam, Yours faithfully" to "Hi Juma, Thanks a lot". The **contractions** appear only in the message to the friend ("won't", "I've"). And the **tone** moves from a careful explanation offered to authority to a quick, familiar favour asked of an equal.

The Master Key: one message, two registers: the salutation, the contractions and the tone rise or fall with the reader.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Formal (F), semi-formal (S) or informal (I)? (1) "Yours faithfully"; (2) "Hi, see you later!"; (3) "Dear Mr Juma, I hope you are keeping well"; (4) "To whom it may concern".

B. Name the feature that marks register: (1) I'm, don't, can't; (2) Dear Sir or Madam; (3) an emoji; (4) impersonal third person.

C. Raise to formal: (1) "Thanks a lot"; (2) "I wanna apply"; (3) "Get back to me soon".

D. True or false: (1) a correct text is always appropriate; (2) register must match audience and purpose; (3) contractions suit a formal letter.

E. Give the term: (1) the level of formality a text wears; (2) the sign-off of a letter; (3) the opening address of a letter.

Key. A: 1 F, 2 I, 3 S, 4 F. B: 1 contractions (informal), 2 formal salutation, 3 informal, 4 formal. C: 1 "Thank you very much", 2 "I wish to apply", 3 "I look forward to your reply". D: 1 false, 2 true, 3 false. E: 1 register, 2 closing (complimentary close), 3 salutation.

Politeness, Face and Cultural Sensitivity

A request can be perfectly clear and still fail, because it wounds the reader's dignity. Every reader has a face, a public self-image they wish to keep, and a functional text that threatens it invites refusal or resentment. This section shows how English makes a request polite, how to repair a text that gives offence, and why, in a Tanzanian setting, respect for age, kinship and authority is part of correctness, not an optional courtesy.

BINDER Question 18

Explain what politeness means in writing, and why a functional text must attend to the reader's face.

Model Answer

Politeness in writing is the use of language that respects the reader's dignity while still getting the job done. It is not mere sweetness; it is the craft of asking so that the reader is willing to give.

Face is the public self-image every person wishes to protect. A bare command or a threat attacks the reader's face by treating them as a servant or a suspect, and a reader whose face is bruised may obey grudgingly or not at all. A functional text attends to face because its success depends on cooperation, and cooperation is freely given only when the reader feels respected.

The Master Key: politeness protects the reader's face, and a request is obeyed willingly only when the face is kept.

BINDER Question 19

Name the main language tools that turn a blunt request into a polite one.

Model Answer

English offers a small, reliable set.

Modal verbs soften a demand into a possibility: “could”, “would”, “may”.

Hedges take off the hard edge: “perhaps”, “a little”, “if possible”.

Indirectness asks as a question rather than an order: “Could you close the window?” instead of “Close the window.”

The markers **please** and **thank you** signal respect, and **a reason** shows the request is fair: “so that others can concentrate”.

Against these stand the marks of rudeness: the bare imperative (“Move.”), the threat (“or else”), and the insult. The polite tools do not hide the request; they frame it so the reader can grant it with dignity.

The Master Key: modals, hedges, indirectness, please and a reason are the five tools that make a request polite.

BINDER Question 20

For each sentence, say whether it is polite or impolite, and rewrite the impolite ones politely: (1) “Get your bag out of the way.” (2) “Could you please move your bag so that I can sit down?” (3) “Give me your notes now.” (4) “Send me the report today, or do not bother coming tomorrow.”

Model Answer

(1) **Impolite:** a bare command. Politely: “Excuse me, could you move your bag, please?”

(2) **Polite:** it already uses a modal, “please”, and a reason.

(3) **Impolite:** a demand with “now”. Politely: “Please may I borrow your notes for a moment?”

(4) **Impolite:** a threat. Politely: “Could you send me the report today? I would like to review it before tomorrow's meeting.”

The Master Key: a bare command or a threat is impolite; a modal, a “please” and a reason repair it.

REAL Question 21

A young man pushes a document across a table at an elder and speaks without a greeting.

The message below is spoken by a young person to an elder. Explain why it is disrespectful, and rewrite it respectfully.

> Listen, old man! Sign this paper for me right now. Do not ask too many questions, just put your name here quickly so that I can go. I do not have all day to wait for you.

Model Answer

The message is disrespectful because it inverts the respect an elder is owed. Calling him "old man" strips away his honour; the string of commands ("sign", "do not ask", "put your name quickly") treats him as a servant; and "I do not have all day" makes his time worthless. In Tanzanian custom an elder is greeted first and addressed with an honorific, and his questions are welcomed, not silenced.

A respectful version restores all of this: **"Good afternoon, Sir. I am sorry to trouble you. When you have a moment, could you kindly sign this paper? Please ask me anything you wish; I am in no hurry."** The greeting, the honorific address, the modal request and the offer to answer his questions return the elder his dignity.

The Master Key: respect for an elder is shown in the greeting, the form of address and the patience; restore these and the request is welcome.

REAL Question 22

A teenager, impatient to leave, cuts a mother off in the middle of her advice.

Rewrite the following, spoken by a teenager to a parent, in a respectful way, and state what was wrong with it.

> Mum, stop talking so much! I already know what you are going to say, and I do not need another lecture. Just give me the money now and let me go. You always make things complicated.

Model Answer

What is wrong is that the child silences and blames the parent. "Stop talking so much" and "I do not need another lecture" dismiss a mother's counsel; "just give me the money now" commands her; and "you always make things complicated" accuses her. Respect for a parent, strong in Tanzanian homes, is entirely absent.

A respectful version keeps the same aim but honours the mother: **"Mum, thank you for your advice, I am listening. Could you please help me with the money when you have a moment? I need to leave a little early today."** The thanks, the modal request and the reason replace the silencing and the blame.

The Master Key: to a parent, receive the counsel first, then ask with thanks and a reason; never silence or blame.

REAL Question 23

A visiting organisation sends villagers a blunt, one-line summons, and on the day the meeting hall stays half empty.

Explain why cultural sensitivity matters when choosing the words and style of a functional text, using this case, and give the respectful rewrite the message needed.

Model Answer

Cultural sensitivity matters because a culture, not the dictionary, decides what counts as polite. The same words can honour a reader in one setting and insult them in another, and functional texts work only when

they respect the reader's customs of age, kinship, greeting and authority. A writer blind to these customs may be clear and still give offence.

For example, a visiting organisation once sent villagers a blunt message: "Come to the meeting at 9." In a community where an exchange is normally opened with a greeting, a message that begins with a bare order can read as arrogant, and some felt slighted and stayed away. A sensitive version, "We warmly invite you to a meeting at 9; your presence will be valued", opens with respect and fills the hall.

The Master Key: culture sets the rules of politeness; a text that ignores the reader's customs can be clear and still fail.

HOT Question 24

A conductor leans over the passengers and barks for the fare.

The conductor's words below are functional, since they collect the fare, yet they fail. Explain the failure in terms of face and politeness, then rewrite them.

> You at the back, hurry up with the fare! If you do not pay now, I will throw you out at the next stop. You people waste so much of my time.

Model Answer

The words fail because they attack the passengers' face in three ways. "You at the back" singles a person out and shames them in public; "I will throw you out" is a threat; and "you people waste my time" insults the whole group. The fare may be collected, but resentment is collected with it, and a shamed passenger will choose another vehicle tomorrow.

A version that keeps custom protects each passenger while still doing the work: **"Fares to the back, please. Kindly have your money ready so that we can keep moving. Thank you."** The request is now general, softened by "please" and a reason, and closed with thanks. Even a worker under real pressure keeps his passengers by keeping their dignity.

The Master Key: a service text still needs politeness: shame and threats collect the fare but lose the customer.

HOT Question 25

"Politeness only softens a message; it adds nothing to what a functional text achieves." Discuss.

Model Answer

The claim underrates politeness. A functional request does not merely wish to be understood; it wishes to be granted, and whether it is granted often turns on how it is asked. A face-threatening demand may be refused outright, obeyed with resentment, or remembered against the writer, so politeness is not decoration but part of the machinery that makes the text work. In settings where respect for elders and authority governs cooperation, an impolite text may achieve nothing at all.

Still, the claim holds a warning worth keeping. Politeness must not swell until it buries the request, as when a message spends five lines on courtesy and never states what it wants. The soundest position is that politeness is essential but must serve clarity: the best functional texts are at once respectful and plain, asking clearly and asking well.

The Master Key: politeness is part of the function, not a coat of paint; but it must frame the request, never bury it.

HOT Question 26

A class wants the headmaster's permission to use a room for evening revision, and knows the asking will decide the answer.

Write a short, polite request from a class to the headmaster, asking to use a classroom for evening study. Use at least three politeness tools, then name the tools you used.

Model Answer

The request might read:

> Dear Sir,
>
> We, the students of Form Six Arts, would be most grateful if we could use Classroom 4 for supervised evening study from Monday to Thursday, so that we may revise together before the examinations. We will keep the room clean and leave it by 8:00. Thank you very much for considering our request.
>
> Yours faithfully, The Form Six Arts Class

Three politeness tools carry it. A **modal with a hedge**, "would be most grateful if we could", turns a demand into a humble possibility. A **reason**, "so that we may revise before the examinations", shows the request is fair. And a **respectful frame**, the salutation "Dear Sir", the reassurance about the room, and the closing thanks, protects the head teacher's authority while asking a favour.

The Master Key: to ask authority for a favour, combine a modal and a hedge with a clear reason inside a respectful frame.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Polite (P) or impolite (I)? (1) "Move."; (2) "Could you help me, please?"; (3) "Pay now or leave."; (4) "Would you mind waiting a moment?"

B. Name the politeness tool: (1) "could", "would"; (2) "perhaps", "a little"; (3) asking as a question, not an order; (4) "so that everyone can hear".

C. Make it polite: (1) "Give me a pen."; (2) "Be quiet."; (3) "Answer my email today."

D. True or false: (1) face is the reader's public self-image; (2) a threat protects face; (3) culture decides what counts as polite.

E. Give the term: (1) a word like "could" that softens a demand; (2) a word like "perhaps" that removes a hard edge; (3) the respect owed to an elder or a parent.

Key. A: 1 I, 2 P, 3 I, 4 P. B: 1 modal verb, 2 hedge, 3 indirectness, 4 giving a reason. C: 1 "Could I borrow a pen, please?", 2 "Please could you lower your voices?", 3 "Could you reply to my email today, please?". D: 1 true, 2 false, 3 true. E: 1 modal verb, 2 hedge, 3 deference (respect).

Differentiating Structure and Style

Put two functional texts side by side and they reveal themselves. A notice is not an advertisement; an email is not a report; a poster is not a contract. This section gives you a method for telling any two apart on two counts, their structure, which is the parts they are built from and the order of those parts, and their style, which is the manner of their language. Naming the difference, and explaining why each text is built and worded as it is, is exactly what the examination asks under this competence.

BINDER Question 27

Explain the difference between the structure and the style of a functional text.

Model Answer

Structure is how a text is built: the parts it contains and the order they come in. A notice has a title, a message and a date; a letter has an address, a salutation, a body and a closing. Structure is the skeleton.

Style is the manner of the language: the register, the tone, the choice of words and the length of the sentences. Two texts can share a structure yet differ in style, as a warm invitation and a cold summons

may both be letters; and two texts can share a style yet differ in structure. To differentiate texts, you weigh both.

The Master Key: structure is the skeleton, the parts and their order; style is the manner, the register and the words.

BINDER Question 28

Give a method you can use to differentiate the structure and style of any two functional texts.

Model Answer

A four-step method works for any pair. **First, name the purpose and audience of each text. Second, list the structural moves of each**, the parts in the order they appear. **Third, describe the style of each**, its register, tone, vocabulary and sentence length. **Fourth, explain how each difference serves each text's purpose**, so that the comparison ends in understanding, not just a list.

The fourth step is the one that matters most. It is not enough to say a notice is short and an advertisement is lively; you must say that the notice is short because its readers are already obliged to act, while the advertisement is lively because it must win readers who are free to walk away.

The Master Key: purpose, then structure, then style, then the reason: four steps turn a comparison into an explanation.

BINDER Question 29

Name the functional text signalled by each structural feature: (a) a headline followed by the most important facts first; (b) a title, a message, a date and "By order"; (c) a subject line, a greeting and a closing; (d) numbered clauses that set out obligations.

Model Answer

(a) A **newspaper article**, whose headline and front-loaded facts form the inverted pyramid. (b) A **notice**, whose title, dated message and authority line announce a matter to a community. (c) An **email**, whose subject line, greeting and closing frame an electronic message. (d) A **contract**, whose numbered clauses fix the duties of each party.

The Master Key: structure alone often names the type: the headline, the "By order", the subject line and the numbered clause each betray their text.

REAL Question 30

On a school board hang a notice and, beside it, a glossy advertisement, and a pupil is asked how they differ.

Read the notice and the advertisement below. Differentiate their structure and style, and explain why a notice is direct and formal while an advertisement is persuasive and attractive.

NOTICE: PARENTS' MEETING

A Parents' Meeting will be held on Saturday, 20 September 2025, at 10:00 in the school hall. The agenda includes the national examinations and the feeding programme. All parents and guardians are required to attend.

By order, The Headmaster.

Bright Minds Academy, building the leaders of tomorrow! Are you looking for the best education for your child? We offer qualified teachers, modern classrooms and top results year after year. Enrolment is now open. Give your child the future they deserve, apply today! Visit us or call 0713 000 000 to enrol.

Model Answer

In **structure**, the notice moves from a title, to a dated and detailed message, to an authority line ("By order"). The advertisement moves from an attention-grabbing slogan, to a question, to a list of attractions, to a call for action ("apply today").

In **style**, the notice is plain, factual and impersonal, stating what will happen and who must come. The advertisement is emotive and personal, addressing "your child", praising itself with "best" and "top results", and pressing with exclamations.

The reason lies in the readers. A notice speaks to people already bound to the school, who need only the facts, so it is direct and formal. An advertisement speaks to parents who are free to choose any school, so it must attract and persuade before it can inform.

The Master Key: a notice informs the obliged and so stays plain; an advertisement must win the free and so turns persuasive.

REAL Question 31

A teacher receives, in the same hour, a hurried email from a pupil and a formal report from an office.

Read the email and the report extract below. Identify the parts that make the email casual and the parts that make the report formal, then rewrite the email in a formal style.

Subject: Missed Homework

Hello Madam, I hope you're well. I didn't manage to finish my maths homework because I was helping my uncle in the shop and looking after my little sister, so I ran out of time. Could I please hand it in tomorrow? Sorry for the delay. Peter

Report on Staff Attendance, August 2025

In August, staff attendance at Sunrise Enterprises averaged 95%. Most employees arrived on time. However, three cases of unnotified absence were recorded, causing delays in processing client requests. It is recommended that the new monitoring system be retained, as it has proved effective.

Model Answer

The **email is casual** in its greeting "Hello Madam", its contractions "you're" and "didn't", its personal excuse about the shop and the sister, and its apologetic "Sorry for the delay". The **report is formal** in its titled heading, its impersonal third person, its figure ("averaged 95%"), and its measured recommendation, with no personal feeling at all.

A formal rewrite of the email might read: **"Dear Madam, I am writing to request an extension for the mathematics homework. Owing to family responsibilities yesterday evening, I was unable to complete it on time. I would be grateful if I could submit it tomorrow. Thank you for your understanding. Yours faithfully, Peter."** The contractions and the casual excuse give way to a measured request.

The Master Key: an email leans personal and an official report leans impersonal; raising the register turns one towards the other.

REAL Question 32

A bright poster and a dense contract are pinned to the same board, and a reader wonders why they look nothing alike.

Read the poster and the contract extract below. Explain why the poster uses bold words and short phrases while the contract uses long, precise sentences, and say which is easier to understand and why.

CULTURAL DAY CELEBRATION!

Come and enjoy our Cultural Day on Friday, 3 October 2025, from 14:00 at the school grounds. Music, dance, drama and food from many cultures. Everyone welcome. Entrance free, bring your friends!

This agreement is made between Greenfield Secondary School and the parent or guardian. 1. The parent agrees to pay the tuition fees in full by the fifth week of each term. 2. The school agrees to provide academic instruction and safe learning conditions. 3. In the event of illness, the parent shall notify the school promptly and, if necessary, provide medical reports. 4. Either party may end this agreement by giving one term's written notice.

Model Answer

The **poster** uses bold words and short phrases because it must catch a passing eye and be understood in a second: it lists the attractions, drops small words, and ends with a cheerful call. The **contract** uses long, precise sentences because it must prevent dispute: every duty of each party is spelled out in full, with conditions ("in the event of illness"), so that nothing can later be argued.

The poster is far easier to understand, and deliberately so, since a reader who has to work at it will simply walk on. The contract is harder, but ease is not its aim; precision is. A contract that was as breezy as a poster would leave gaps that could cost either party dearly.

The Master Key: a poster is built to be grasped at a glance; a contract is built to be exact, and buys precision at the price of ease.

HOT Question 33

The start of a new term is marked by a rousing speech and, a day later, a plain report in the newspaper.

Compare the tone, organisation and style of the speech and the newspaper article below.

My dear friends, today we gather to celebrate the start of a new term. This is our chance to work harder, to help one another, and to achieve our very best. Success does not come easily; it asks for discipline and teamwork. Let us promise to respect our teachers and to make this term the finest in our school's history.

New term opens at Mbeya schools with record enrolment

Schools across Mbeya reopened on Monday with the highest enrolment in five years, education officials said. More than 12,000 pupils reported on the first day. The regional education officer urged parents to ensure regular attendance. Adapted from a regional newspaper.

Model Answer

In **tone**, the speech is warm and rousing, spoken from "I" to "my dear friends", while the article is cool and objective, reporting facts without feeling.

In **organisation**, the speech builds towards a climax, moving from welcome to challenge to a shared promise, so its strongest point comes last. The article inverts this, putting the most important fact, the record enrolment, in the headline and the opening sentence, with detail following in falling order of importance.

In **style**, the speech uses direct address, the inclusive "we", and rhetorical rhythm ("to work harder, to help one another"). The article uses the third person, past tense, plain vocabulary, and attribution ("officials

said"), keeping the writer invisible. Each fits its purpose: the speech moves a present audience to act, while the article informs an absent public of what has happened.

The Master Key: a speech warms and builds to a climax; a news report cools and front-loads the facts.

HOT Question 34

A school wins the regional debate, and the same triumph must appear both on the board and in the paper.

A school has won the regional debate championship. Write the opening of a NOTICE announcing it to the school and the opening of a NEWSPAPER report of it, then explain two structural differences between them.

Model Answer

The notice announces to those inside the school:

> NOTICE: REGIONAL DEBATE CHAMPIONS
>
> The school is proud to announce that our debating team won the Regional Debate Championship on Saturday, 11 October 2025. A celebration assembly will be held on Monday at 08:00 in the hall. All students are to attend. By order, The Head Teacher.

The newspaper reports to the public outside it:

> Mwanza school lifts regional debate title
>
> A team from Lakeside Secondary School has won this year's Regional Debate Championship, defeating eleven other schools in Saturday's final. The team's captain said months of practice had paid off. Adapted from a regional newspaper.

Two structural differences stand out. First, the notice opens with a **label and an instruction** (a title, then "all students are to attend"), because it must organise its own readers, whereas the article opens with a **headline and a lead** that pack the who and what into the first sentence, because it must inform strangers quickly. Second, the notice looks **forward** to an event it is arranging (Monday's assembly), while the article looks **back** to an event it is recording (Saturday's final).

The Master Key: a notice labels and directs its own readers forward to an event; a report headlines and informs strangers back over one.

HOT Question 35

"You can tell a functional text's purpose faster from its structure than from its style." Assess this claim.

Model Answer

There is real truth in the claim. Structure is a quick fingerprint: a headline over front-loaded facts announces a news report, a subject line announces an email, numbered clauses announce a contract, and "By order" announces a notice. Often the eye names the type before a word is read, so for identifying the kind of text, structure is indeed the faster guide.

Yet style tells what structure cannot. Two texts of identical structure, both letters, may serve opposite purposes, one to invite warmly and one to summon coldly, and only their style, formal or familiar, warm or stern, reveals the reader and the relationship. So structure names the type of text quickly, while style names its audience and intent. The wise reader uses both: structure for the what, style for the who and the why.

The Master Key: structure names the type at a glance; style names the reader and the intent; a full reading needs the two.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Structure (St) or style (Sy)? (1) "Dear Sir" then a body then "Yours faithfully"; (2) a warm, familiar tone; (3) a headline before the facts; (4) short, punchy, emotive words.

B. Which text? (1) headline plus inverted pyramid; (2) numbered clauses of obligation; (3) slogan, claims, call to act; (4) title, message, date, "By order".

C. Direct-and-formal (D) or persuasive-and-attractive (P)? (1) a school notice; (2) a school advertisement; (3) a legal contract; (4) an event poster.

D. True or false: (1) structure is the parts and their order; (2) a poster is built for precision; (3) a report is impersonal.

E. Give the term: (1) the skeleton of a text; (2) the manner of its language; (3) the news pattern that puts the key facts first.

Key. A: 1 St, 2 Sy, 3 St, 4 Sy. B: 1 newspaper article, 2 contract, 3 advertisement, 4 notice. C: 1 D, 2 P, 3 D, 4 P. D: 1 true, 2 false, 3 true. E: 1 structure, 2 style, 3 the inverted pyramid.

Notices, Announcements and Advertisements

This section moves from reading functional texts to making them. Notices and announcements inform a community of something it must know; advertisements persuade a public it is free to ignore. The three share a family likeness, yet each has its own moves and its own register. Here you will build a notice that carries its facts cleanly, an announcement that cannot be missed, and an advertisement that attracts without deceiving.

BINDER Question 36

Name the parts of a well-made notice, in the order they appear.

Model Answer

A notice is built from five parts.

A heading names the subject, often the word NOTICE with the topic.

The message gives the essential facts: what will happen, and what the reader must do.

The time and date fix when the matter applies.

The audience is made clear, whether all students, parents or staff.

The authority signs off, as in "By order, the Head Teacher", so the reader knows the notice is official.

The Master Key: a notice needs a heading, a message, a time and date, a named audience and an authority.

BINDER Question 37

What features make an announcement clear and impossible to miss?

Model Answer

An effective announcement carries **one clear subject**, not several matters tangled together. It states the **essential facts** briefly, the what, when and where. It is made **prominent** by a bold heading and short lines, so the eye catches it. It gives the **correct date and time**, checked twice, and it names the **authority** behind it. Anything that does not help the reader act is left out.

The Master Key: one subject, the essential facts, a bold heading and a named authority make an announcement land.

BINDER Question 38

Name the ingredients of a persuasive advertisement.

Model Answer

An advertisement needs **an attention-grabbing headline or slogan** to stop the reader. It offers **benefits**, not just features, telling readers what they will gain. It uses **positive, emotive language** aimed at the reader's wishes, often addressing them directly as "you". It ends with **a call to action**, telling the reader exactly what to do next, and it gives **the contact or place** where they can act.

The Master Key: a slogan, clear benefits, warm language, a call to action and a contact are the parts of an advertisement.

REAL Question 39

A burst pipe means the estate must cut the water on Tuesday, and residents must be warned in time.

Write a notice from a ward office informing residents that the water supply will be cut on Tuesday for pipe repairs.

Model Answer

The notice states the facts plainly and signs off with authority:

> NOTICE: WATER SUPPLY INTERRUPTION
>
> Residents are informed that the water supply to Mtaa wa Miti will be cut on Tuesday, 23 September 2025, from 08:00 to 16:00, to allow repairs to the main pipe. Please store enough water for the day. The supply will resume by evening. We regret any inconvenience.
>
> By order, The Ward Office.

Every move is present: a heading that names the subject, a message with the reason and the exact hours, a clear instruction to store water, and the authority of the ward office. Nothing is added that the resident does not need.

The Master Key: a good notice gives the reason, the exact time, the action to take and the authority, and nothing else.

REAL Question 40

A family farm has more eggs and vegetables than the neighbours can buy, and wants the wider town to know.

Write a short social-media advertisement for the produce of your family farm: fresh eggs, vegetables and milk.

Model Answer

The advertisement attracts, then tells the reader what to do:

> Fresh from our farm to your table!
>
> Green Valley Farm brings you farm-fresh eggs, crisp vegetables and pure morning milk, harvested daily and delivered to your door in town. Healthy food your family will love, at fair prices. Order today on 0765 000 000, or find us at Saturday's market. Eat fresh, live well!

The slogan opens with a benefit, the body turns features (eggs, vegetables, milk) into gains (fresh, healthy, delivered), the tone is warm and direct, and the call to action gives a number and a place. It persuades, yet every claim is true.

The Master Key: turn features into benefits, speak warmly to the reader, and always close with a clear call to action.

REAL Question 41

A notice on the board rambles for a paragraph, and students walk past without reading it.

The notice below is unclear. Identify its faults and rewrite it well.

> Dear students, I am writing to say sorry to bother you but I wanted to let you know that maybe there will be, if all goes well, some kind of sports practice sometime this week, possibly on Wednesday or so, and you should try to come if you can. Thank you and sorry again.

Model Answer

The notice has three faults. It has **no clear heading**, so nothing catches the eye. Its facts are **vague and buried**, "maybe", "sometime", "Wednesday or so", when a notice must be exact. And it is **weakened by apology**, spending its space saying sorry instead of informing. A rewrite fixes all three:

> NOTICE: SPORTS PRACTICE
>
> Sports practice will be held on Wednesday, 24 September 2025, at 16:00 on the school field. All students who wish to take part should attend in sports kit. By order, The Games Master.

The Master Key: a notice must be headed, exact and confident: no vagueness, and no apology in place of facts.

HOT Question 42

A board announcement must now reach the club members personally, in their inboxes.

Change the announcement below into an email to club members: "All club members are expected to attend the meeting in the hall on Friday at 15:00. Important decisions about the trip will be made."

Model Answer

The public announcement becomes a personal message with a subject, a greeting and a closing:

> Subject: Club Meeting this Friday at 15:00, Please Attend
>
> Dear Club Member, I am writing to remind you of our club meeting this Friday at 15:00 in the school hall. We will be making important decisions about the coming trip, so your presence and your vote really matter. Please make every effort to attend. If you cannot come, kindly let me know in advance.
>
> Yours sincerely, The Club Secretary

The facts are unchanged, but the form has shifted from a public order pinned to a wall into a courteous, addressed request, because an email speaks to one named reader rather than to a crowd.

The Master Key: an announcement broadcasts to a crowd; an email addresses one reader, so it gains a subject, a greeting and a courteous close.

HOT Question 43

A fundraising concert must be announced inside the school and sold to the public outside it.

A school will hold a fundraising concert. Write a NOTICE for the staff room and an ADVERTISEMENT for the public, and justify the style of each.

Model Answer

For the staff room, a plain notice:

NOTICE: STAFF BRIEFING, FUNDRAISING CONCERT

All teaching staff are asked to meet on Thursday at 13:00 in the staff room to assign duties for the fundraising concert of Saturday, 4 October 2025. By order, The Deputy Head.

For the public, a persuasive advertisement:

A NIGHT OF MUSIC FOR OUR NEW LIBRARY!

Come one, come all to the Greenfield Fundraising Concert on Saturday, 4 October 2025 at 18:00 in the school hall. Enjoy live music, dance and drama, and help us build a new library for our children. Tickets only 5,000/=. Bring the family, and give the gift of reading!

The styles differ because the readers differ. The notice speaks to staff who are already obliged to help, so it is short, formal and factual, naming only the time, the place and the authority. The advertisement speaks to a public free to stay home, so it must attract with a lively slogan, warm language and a clear reason to come and to give.

The Master Key: for the obliged, inform plainly; for the free, persuade warmly: the same event wears two styles.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Notice (N) or advertisement (Ad)? (1) “By order, the Head Teacher”; (2) “Give your child the future they deserve!”; (3) a plain statement of a meeting time; (4) a slogan and a call to action.

B. Name the missing part: (1) a notice with no date; (2) an advertisement with no call to action; (3) an announcement with no clear subject.

C. Feature or benefit? (1) “made of cotton”; (2) “keeps you cool all day”; (3) “40 pages”; (4) “write a whole term's notes”.

D. True or false: (1) a notice should open with a long apology; (2) an advertisement turns features into benefits; (3) an announcement should carry one clear subject.

E. Give the term: (1) the official who signs a notice; (2) the line that tells a reader what to do next; (3) a text that persuades a free public to buy or come.

Key. A: 1 N, 2 Ad, 3 N, 4 Ad. B: 1 the time and date, 2 the call to action, 3 a single clear subject. C: 1 feature, 2 benefit, 3 feature, 4 benefit. D: 1 false, 2 true, 3 true. E: 1 the authority (signatory), 2 the call to action, 3 an advertisement.

Emails, Letters and Forms

Three functional texts carry most of the transactions of adult life: the email, the letter and the form. The email is quick and personal, the formal letter is careful and lasting, and the form gathers information into fixed spaces. Each has a settled shape, and marks are lost whenever a part is missing or the register slips. This section builds all three, and shows when to reach for one rather than another.

BINDER Question 44

Name the parts of an email and the job of each.

Model Answer

An email has four working parts.

The subject line states the topic in a few words, so the reader knows the matter before opening it.

The greeting opens the contact, its warmth chosen to fit the reader.

The body carries the message, one point per paragraph.

The closing signs off and names the sender, matching the greeting in formality.

The Master Key: subject, greeting, body, closing: an email states its topic, opens, delivers and signs off.

BINDER Question 45

Name the parts of a formal letter, in the order they appear.

Model Answer

A formal letter follows a fixed order.

The sender's address and the date stand at the top.

The recipient's name and address follow.

The salutation opens ("Dear Sir or Madam", or a named "Dear Mr Juma").

Many letters add **a subject line** ("RE: …").

The body makes the case in ordered paragraphs.

The complimentary close signs off ("Yours faithfully" to an unnamed reader, "Yours sincerely" to a named one), above **the signature and printed name**.

Note: *this two-address layout is for a reader elsewhere (**external** letter); when the writer and the reader are in the same school or office (**internal** letter), the shared address is written once at the top and the recipient is named by title alone.*

The Master Key: address and date, recipient, salutation, subject, body, close and signature: the formal letter keeps its order.

BINDER Question 46

What is a form, and what are its essential parts?

Model Answer

A form is a functional text that collects information through labelled spaces called fields. It turns a request for information into a fixed, repeatable shape, so that every person supplies the same details in the same order.

Its essential parts are **a title** naming its purpose, **brief instructions** on how to complete it, **the fields** with clear labels (name, date, address and so on) and enough space to answer, and often **a signature and date** to confirm the entry. Good forms ask only what they need and leave room to write it.

The Master Key: a form collects fixed information: a title, instructions, labelled fields and a signature.

BINDER Question 47

Formal or informal email? Give one feature for each: (a) "Hi! Wanna meet up later? lol". (b) "Dear Mr Ali, I am writing to confirm our appointment on Monday."

Model Answer

(a) **Informal.** The greeting "Hi", the slang "Wanna" and "lol", and the missing subject mark a message to a friend.

(b) **Formal.** The named, titled salutation "Dear Mr Ali" and the full form "I am writing to confirm" suit a professional contact.

The Master Key: the greeting and the vocabulary place an email at once: "Hi" and slang are informal, a titled salutation is formal.

REAL Question 48

A pupil must attend a family funeral and so will miss a day of school, and knows it must be asked for properly.

Write a formal letter to your teacher requesting permission to miss a class for personal reasons.

Model Answer

The letter keeps the formal shape and states its business plainly:

Byakatonda Secondary School

P.O. Box 45, Bukoba

22 September 2025

The Class Teacher, Form Six

Dear Madam,

RE: REQUEST FOR PERMISSION TO BE ABSENT

I am writing to request your permission to be absent from class on Thursday, 25 September 2025, in order to attend a family funeral. I will ensure that I obtain the notes and complete any work set during my absence. Thank you for your understanding.

Yours faithfully,

Amina Said

The address and date, the salutation, the subject line, the clear reason, the promise to catch up and the proper close are all present, and the register stays respectful throughout.

Note: only one address is needed here because the writer and the teacher are in the same school and share it, so it is written once and the teacher is named by her title; a letter to a reader elsewhere would carry that reader's own address as well.

The Master Key: a request to authority is granted more readily when it is properly laid out, clearly reasoned and courteously closed.

REAL Question 49

The school library keeps losing track of its books because borrowing is recorded on loose scraps of paper.

Design a simple book-borrowing form for the school library, listing the fields it needs and what each collects.

Model Answer

The form gathers, in order, exactly what a loan record requires:

SCHOOL LIBRARY: BOOK BORROWING FORM

Please complete in ink and return this slip to the librarian.

Borrower's name: ____ *Class:* ____

Book title: _____ *Book code:* ____

Date borrowed: __ *Date due:* __

Borrower's signature: __ *Librarian's initials:* ____

Each field earns its place: the name and class identify the borrower, the title and code identify the book, the two dates fix the loan and its return, and the signatures confirm the exchange. Nothing unnecessary is asked.

The Master Key: a form asks only what it needs, labels each field clearly, and leaves room to answer.

REAL Question 50

A message meant to reschedule a test reaches the teacher looking like a hurried text to a friend.

The email below is too casual for its purpose. Rewrite it in an appropriate formal style.

> hey sir, cant do the test friday, smth came up, can we move it?? thx

Model Answer

The message fails through its register: the slang greeting "hey sir", the missing capitals and apostrophes, the vague "smth came up", and the abrupt "thx" all belong to a text between friends, not to a request made of a teacher. A formal rewrite states the same request with respect and a reason:

> Subject: Request to Reschedule Friday's Test
>
> Dear Sir, I am writing to ask whether Friday's test could be rescheduled. I have an unavoidable family commitment on that day and do not wish to miss the assessment. I would be grateful for any later date you can offer. Thank you for your understanding. Yours faithfully, Baraka.

The Master Key: a request to a teacher needs a subject, a proper greeting, a clear reason and a courteous close, not the shorthand of a text message.

HOT Question 51

When would you choose an email over a formal letter, and when a letter over an email? Illustrate each with one short example.

Model Answer

An **email** suits business that is quick, routine or internal, where speed matters and a light record is enough: for example, reminding a committee of tomorrow's meeting, "Dear members, a reminder that we meet at 15:00 tomorrow in Room 4." A **formal letter** suits business that is official, weighty or must stand as a lasting record: for example, applying for a job or making a serious complaint, "Dear Sir or Madam, I am writing to apply for the post of Office Assistant advertised on 10 September."

The test is the occasion, not the habit. Anything that may be quoted back later, an application, a resignation, a formal request to an authority, is safer as a letter; the everyday traffic of reminders and quick questions belongs to email.

The Master Key: email for the quick and routine, letter for the official and lasting: choose by the weight of the occasion.

HOT Question 52

A pupil from a struggling family hopes to win a school bursary, and must both write and, later, fill in a form for it.

Write a short formal letter applying for a school bursary, and then list three details that a bursary application FORM would additionally collect.

Model Answer

The letter makes the personal case:

> Dear Sir,
>
> RE: APPLICATION FOR A SCHOOL BURSARY
>
> I am writing to apply for a bursary to help meet my school fees. My guardian is a small farmer supporting five children, and this year the harvest was poor. I am a committed student who came third in my class last term, and a bursary would allow me to continue my studies without interruption. I should be very grateful for your consideration.
>
> Yours faithfully,
>
> Grace Godwin

A bursary application form would additionally collect, in fixed fields, details the letter cannot standardise: **the guardian's monthly income**, **the number of dependants in the household**, and **the amount of fees requested**. The letter argues the case in the writer's own words; the form gathers the comparable facts the office needs to decide fairly.

The Master Key: a letter argues a case in words; a form gathers the fixed facts that let an office compare cases fairly.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Which part of a letter? (1) "Yours faithfully"; (2) "Dear Sir or Madam"; (3) "RE: Application for Leave"; (4) the address and date at the top.

B. Email (E), formal letter (L) or form (F)? (1) applying for a job on record; (2) reminding a friend of a meeting; (3) collecting each borrower's details in fixed spaces.

C. "Yours faithfully" or "Yours sincerely"? (1) after "Dear Sir or Madam"; (2) after "Dear Mr Juma"; (3) after "Dear Madam".

D. True or false: (1) an email needs no subject line; (2) a form should ask only what it needs; (3) a formal letter avoids contractions.

E. Give the term: (1) the labelled space on a form; (2) the few words stating an email's topic; (3) the sign-off of a letter.

Key. A: 1 complimentary close, 2 salutation, 3 subject line, 4 sender's address and date. B: 1 L, 2 E, 3 F. C: 1 faithfully, 2 sincerely, 3 faithfully. D: 1 false, 2 true, 3 true. E: 1 field, 2 subject line, 3 complimentary close.

Writing the Newspaper Article

The newspaper article is the functional text that tells a whole community what has just happened. It is written to be read fast and trusted, and so it has a shape all its own: the headline that names the story, the lead that packs the essentials into a sentence, and the inverted pyramid that lets a reader stop at any point and still know the most important facts. This section builds a news report and fixes its objective, attributed style.

BINDER Question 53

Name the parts of a newspaper news article, in the order they appear.

Model Answer

A news article has a settled structure.

The headline names the story in a short, striking line.

The byline credits the writer.

The lead, the first sentence or two, gives the essential facts.

The body follows in the inverted pyramid, the most important information first and the least important last. Woven through it are **quotations with attribution**, the words of those involved, credited to them, and often **a source line** at the end.

The Master Key: headline, byline, lead, body in the inverted pyramid, and attributed quotations: the news article's fixed shape.

BINDER Question 54

What must a news lead contain, and why is it placed first?

Model Answer

The lead must answer the reader's first questions, the **five Ws and an H**: **w**ho, **w**hat, **w**here, **w**hen, **w**hy and **h**ow. It compresses the heart of the story into one or two sentences.

It is placed first because news is read in a hurry, and many readers take only the opening line before moving on. By front-loading the essentials, the writer ensures that even a reader who stops after one sentence carries away the core of the story. This is the logic of the inverted pyramid: importance falls as the article goes on.

The Master Key: the lead carries the five Ws and an H, placed first so a reader who stops early still has the story.

BINDER Question 55

Name the style features of news writing.

Model Answer

News style is built for trust and speed. It uses the **third person** and stays **objective**, keeping the writer's opinion out. It reports in the **past tense** what has happened, in **short paragraphs** that are easy to scan. It **attributes** its claims, telling the reader who said what ("police said", "the head teacher confirmed"). Its **vocabulary is plain and precise**, avoiding emotive or figurative language, so the facts stand clear.

The Master Key: third person, objective, past tense, short paragraphs, attributed and plain: the marks of news style.

REAL Question 56

Heavy rains have driven three hundred families from their homes in Kilosa, and the story must reach the nation by morning.

Floods in Kilosa have displaced 300 families. Write a headline and a lead sentence for a news report.

Model Answer

A headline names the story in a few strong words, and the lead answers the five Ws:

> Floods displace 300 families in Kilosa
>
> More than 300 families in Kilosa District were left homeless on Sunday after two days of heavy rain burst the banks of the Mkondoa River and swept through low-lying villages, local officials said.

The headline is short, present in feel and factual. The lead names who (300 families), what (left homeless), where (Kilosa), when (Sunday), why (heavy rain and the burst river), and it is attributed to officials. A reader who stops here still has the whole story.

The Master Key: a headline names the story in a breath; the lead answers who, what, where, when and why, and attributes them.

REAL Question 57

A reporter has six facts about a school prize and must decide what a hurried reader most needs first.

Arrange these facts into the correct order for a news report, most important first: (i) the winners were given books and certificates; (ii) Bunda Girls' School won the national science fair; (iii) the fair was held in Dodoma on Saturday; (iv) forty schools took part; (v) the head girl said the team had practised for months; (vi) next year's fair will be in Mwanza.

Model Answer

The inverted pyramid puts the outcome first and the side detail last: **(ii)** Bunda Girls' School won the national science fair, **(iii)** held in Dodoma on Saturday, **(iv)** against forty schools. **(v)** The head girl said the team had practised for months, and **(i)** the winners received books and certificates. **(vi)** Next year's fair will be held in Mwanza.

The win is the news, so it leads; the place, date and scale complete the picture; the quotation and the prizes add colour; and the plan for next year, least urgent, closes the report.

The Master Key: lead with the outcome, follow with the essential detail, and leave the least urgent fact for last.

REAL Question 58

An excited fan writes up a match as though shouting from the terraces.

Rewrite the excited first-person account below as an objective news paragraph.

> I could not believe it! We were so happy when our boys scored in the last minute. It was the best day ever and the whole crowd went crazy with joy!

Model Answer

News strips out the writer and the feeling, and reports what happened, attributed:

> Simba Secondary School scored a late goal to win the district final 1 to 0 on Saturday. The goal, in the final minute, was met with loud celebration by the home crowd, who filled the school ground.

The first person ("I", "we") and the emotion ("best day ever", "crazy with joy") are gone. In their place stand the facts, the teams, the score, the timing and the setting, in the third person and the past tense.

The Master Key: to turn feeling into news, remove the "I", report the facts in the third person, and let the reader judge.

HOT Question 59

Clean water has reached a village for the first time, and the good news deserves a proper report.

Write a short newspaper report, a headline and two short paragraphs, on a new borehole opened in a village, including one attributed quotation.

Model Answer

The report leads with the news and lets a resident speak:

> Borehole brings clean water to Nyakato village
>
> Residents of Nyakato village in Mwanza gained access to clean water for the first time on Friday, when a new borehole was opened by the district council. The project, funded by the council and a local charity, will serve more than 2,000 people who previously walked several kilometres to the lake.
>
> "For years our children fell sick from dirty water, and now that fear is gone", said Mrs Anna Paul, a mother of four. The council said two more boreholes would be drilled in the ward before the end of the year.

The headline names the story, the lead answers the five Ws, the body adds the scale and the background, and the quotation, credited to a named resident, gives the facts a human voice without abandoning objectivity.

The Master Key: a full report leads with the news, adds scale and background, and lets a named source speak for the human side.

HOT Question 60

Why must a news report stay objective, and how does this differ from a speech on the same event?

Model Answer

A news report must stay objective because its authority rests on trust. Readers turn to news to learn what happened, not what the writer feels, and the moment a report takes sides it becomes opinion, and its facts fall under suspicion. By keeping to attributed facts in neutral words, the reporter leaves the reader free to judge, which is the whole promise of news.

A speech on the same event works in the opposite direction. A speaker openly wants to move the audience, to celebrate, to warn or to persuade, and so uses the first person, emotive language and rhetorical rhythm. Where the report says "300 families were displaced, officials said", the speech might cry "Our brothers and sisters have lost everything, and we must act tonight!" The report informs a distant public; the speech stirs a present one.

The Master Key: news earns trust by standing back and attributing; a speech earns action by stepping forward and appealing.

HOT Question 61

A report about a market dispute is dressed up with words that take a side.

The report below is not truly objective. Identify the words that reveal bias, and rewrite it neutrally.

> Yesterday the greedy traders shamelessly raised prices again, robbing poor shoppers, while the heroic council officers bravely rushed in to save the day.

Model Answer

The bias lies in the loaded words. "Greedy", "shamelessly" and "robbing" condemn the traders; "heroic", "bravely" and "save the day" glorify the officers. None of these are facts; they are the writer's verdict pressed on the reader. A neutral, attributed version reports only what can be shown:

> Yesterday several traders raised their prices, drawing complaints from shoppers. Council officers visited the market to inspect the increases, a council spokesperson said.

The rewrite keeps the event but removes the judgement, replacing emotive labels with attributed facts and leaving the reader to form an opinion.

The Master Key: bias hides in adjectives and adverbs; strip the loaded words, attribute the facts, and let the reader decide.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the part: (1) the short striking line at the top; (2) the first sentence with the essentials; (3) the credited words of someone involved; (4) the pattern that puts key facts first.

B. In the lead? Name each W or H: (1) "300 families"; (2) "in Kilosa"; (3) "on Sunday"; (4) "after heavy rain".

C. Objective (O) or biased (B)? (1) "the greedy traders"; (2) "prices rose by 20 per cent, officials said"; (3) "the heroic officers"; (4) "the meeting ended at noon".

D. True or false: (1) news is written in the first person; (2) the lead comes first for the hurried reader; (3) claims should be attributed.

E. Give the term: (1) crediting a claim to its source; (2) the questions a news lead must answer; (3) the falling order of importance in a report.

Key. A: 1 headline, 2 lead, 3 quotation, 4 inverted pyramid. B: 1 who, 2 where, 3 when, 4 why. C: 1 B, 2 O, 3 B, 4 O. D: 1 false, 2 true, 3 true. E: 1 attribution, 2 the five Ws and an H, 3 the inverted pyramid.

Magazine and Journal Articles

Not every article is news. A magazine feature takes its time, exploring a person, a place or an idea in a warm and personal voice, while a journal article reports research to specialists in a formal, exact one. The two sit at opposite ends of the article family, and holding them side by side is the surest way to feel how style follows purpose and audience. This section builds a feature and an academic abstract, and sets all three article types against one another.

BINDER Question 62

What is a magazine (feature) article, and how does its purpose differ from that of a news report?

Model Answer

A magazine or feature article explores a subject in depth to engage and interest its readers, rather than to break news. It may profile a person, examine a trend, or open up an issue, and it is far less tied to the moment than a news report.

Its purpose differs from news in two ways. A news report exists to **inform quickly** about something that has just happened; a feature exists to **engage and enrich**, to make the reader think or feel about a subject that need not be new. Where news is urgent and brief, the feature is leisurely and developed.

The Master Key: a news report informs fast about the new; a feature engages slowly around a theme.

BINDER Question 63

Name the parts of a feature article.

Model Answer

A feature has a looser but recognisable shape.

A catchy title invites the reader in, often playful rather than plain.

A hook, frequently an anecdote or a vivid scene, opens the piece and draws the reader on.

A developed body follows, exploring the subject through description, interview and detail, sometimes broken by sub-headings.

A reflective conclusion closes, leaving the reader with a thought rather than a mere fact.

The Master Key: a feature runs from a catchy title, through a hook and a developed body, to a reflective close.

BINDER Question 64

What is a journal (academic) article, and what does the structure known as IMRAD stand for?

Model Answer

A journal article is a formal report of research or scholarship written for specialists in a field. It is careful, precise and impersonal, and every claim is supported by evidence and citation.

Its usual structure is **IMRAD**: an **Introduction** stating the problem and aim, a **Methods** section describing how the study was done, a **Results** section reporting what was found, and a **Discussion** interpreting those findings. A short **abstract** summarises the whole at the top, and a list of **references** closes it.

The Master Key: a journal article reports research to experts, and its shape is IMRAD: Introduction, Methods, Results and Discussion.

REAL Question 65

The same subject, young people running small businesses, lands on the desks of a news reporter and a magazine writer.

The topic "young people in small businesses" can be written as a news report or as a magazine feature. Show how the opening of each would differ.

Model Answer

The **news opening** front-loads facts and figures for a hurried public:

> A new survey shows that more than 60 per cent of small businesses in Dar es Salaam are now run by people under thirty, the city trade office said on Monday.

The **feature opening** hooks the reader with a person and a scene:

> At six each morning, before the city wakes, nineteen-year-old Rehema is already frying mandazi at her roadside stall, dreaming of the bakery she will one day own. She is one of a rising generation turning small ideas into livelihoods.

The news lead answers what and how many at once; the feature lead slows down, choosing one face to stand for the trend. The facts may be the same, but the doors into them are built for different readers.

The Master Key: news opens with the number; a feature opens with a face; each door is cut for its reader.

REAL Question 66

A young tailor who began with a single borrowed machine now employs four people, and a magazine wants her story.

Write the opening of a magazine feature, a title and a hook paragraph, about a young tailor who built a business from one machine.

Model Answer

The feature opens with a title that intrigues and a hook that shows rather than tells:

> From One Machine to Many Hands
>
> The hum of four sewing machines fills a small room in Mbeya, where bright bolts of kitenge lean against every wall. Five years ago there was only one machine here, borrowed, and only one pair of hands, those of Grace Mwakalinga, then just seventeen. Today she cuts, she teaches, and she pays four young tailors of her own. Her story began, as many do, with a single stubborn idea.

The title plays on the growth of the business; the hook drops the reader into a scene, names a person, and ends on a line that pulls them into the story. This warmth and detail would be out of place in a news report, but they are the very heart of a feature.

The Master Key: a feature earns its reader with a scene and a person, not a summary; show the life before you tell the point.

HOT Question 67

A school science club has measured which cooking fuel boils water fastest, and wants to write it up like real researchers.

Write a short abstract, about four sentences, for a journal-style article reporting a school study on which cooking fuel boils water fastest, then name two style features of academic writing that it shows.

Model Answer

The abstract states aim, method, result and conclusion in miniature:

> This study compared three common cooking fuels, charcoal, kerosene and firewood, to determine which boils one litre of water in the shortest time. Each fuel was tested five times under the same conditions, and the time to boiling was recorded. Kerosene boiled the water fastest, on average in six minutes, followed by charcoal and then firewood. The findings suggest that kerosene is the most time-efficient of the three fuels tested, though cost and safety were not examined.

Two features of academic style stand out. First, the writing is **impersonal**: it speaks of "this study" and "each fuel was tested", never "I" or "we". Second, it is **precise and hedged**: it gives exact figures ("six minutes", "five times") yet limits its claim ("the findings suggest", "of the three fuels tested"), rather than overstating.

The Master Key: academic writing removes the writer and measures its words: impersonal, precise and carefully hedged.

HOT Question 68

Compare the newspaper article, the magazine feature and the journal article in purpose, audience and style. Set your answer out as a table with a short comment beneath.

Model Answer

The three articles divide the ground of writing between them:

Article	Purpose	Audience	Style
Newspaper	inform of news	the general public	objective, brief, attributed
Magazine feature	engage, explore	a chosen readership	warm, personal, vivid
Journal	report research	specialists	formal, precise, impersonal

Reading across the rows, the same subject would be handled three ways: the newspaper would state what happened and who said so; the magazine would find a human story inside it; and the journal would test a question about it with evidence. Purpose sets the audience, and the audience sets the style, which is why no one article can do the work of the others.

The Master Key: purpose sets the audience and the audience sets the style: news informs, the feature engages, the journal proves.

HOT Question 69

A new farming method has lifted maize yields, and three writers want it for three very different readers.

A new farming method has raised maize yields. Which article type, news report, magazine feature, or journal article, suits each of these audiences, and why: the general public, farmers reading a magazine, and agricultural scientists?

Model Answer

For the **general public**, a **news report**: they need to know quickly that yields have risen and why it matters, so a headline and a factual lead serve best. For **farmers reading a magazine**, a **feature**: they want a fuller, practical and encouraging account, perhaps following one farmer who tried the method and prospered, written warmly enough to be enjoyed and clearly enough to be copied.

For **agricultural scientists**, a **journal article**: they need the evidence itself, how the method was tested, on how many plots, with what controls and what measured gain, set out in IMRAD with citations, so that others can trust and repeat the work. One discovery, three genres, because each audience asks a different question: what happened, what it means for me, and is it proven.

The Master Key: match the genre to the reader's question: news for what happened, a feature for what it means to me, a journal for whether it is proven.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. News (N), feature (F) or journal (J)? (1) an inverted-pyramid report of a fire; (2) IMRAD with an abstract; (3) a warm profile of a young tailor; (4) references at the end.

B. What does IMRAD stand for? Give the four words in order.

C. Whose audience? (1) the general public; (2) specialists in a field; (3) a chosen magazine readership.

D. True or false: (1) a feature may open with an anecdote; (2) a journal article uses "I" freely and emotively; (3) news is more time-bound than a feature.

E. Give the term: (1) the anecdotal opening of a feature; (2) the short summary at the top of a journal article; (3) the crediting of a source in academic writing.

Key. A: 1 N, 2 J, 3 F, 4 J. B: Introduction, Methods, Results, Discussion. C: 1 news, 2 journal, 3 feature. D: 1 true, 2 false, 3 true. E: 1 the hook, 2 the abstract, 3 citation (referencing).

Menus, Prescriptions and Short Instructional Texts

Some functional texts are small but must be exact, because a reader acts on them at once. A recipe, a prescription, a menu, a timetable or a label carries little decoration and no persuasion; it lives or dies by its clarity. A wrong step spoils the dish, a wrong dose harms the patient, a muddled menu loses the customer. This section builds these short texts of instruction and record, where precision and order matter more than anything else.

BINDER Question 70

What are short functional texts of instruction and record? Give four examples with the job of each.

Model Answer

They are brief texts that tell a reader how to do something, or that record essential facts for immediate use. They are read to be acted on, not admired.

Four examples show the range.

A recipe instructs, giving the steps to make a dish.

A prescription instructs and records, telling a patient how to take a medicine.

A menu records and informs, listing dishes and prices.

A timetable records and informs, setting out times and places. Each is short, ordered and exact.

The Master Key: recipes, prescriptions, menus and timetables are short texts read to be acted on, so they must be exact.

BINDER Question 71

What makes an instruction easy and safe to follow?

Model Answer

A good instruction is **ordered**, its steps numbered in the sequence they must be done. It uses **imperative verbs** ("add", "stir", "switch off"), one clear action to a step. It is **precise** about quantities, times and amounts ("two cups", "for ten minutes"), leaving nothing to guesswork. And it puts **any warning first**, before the step it applies to, so the reader is safe before, not after, the danger.

The Master Key: order, imperative verbs, precise amounts, and warnings placed before the danger make an instruction safe.

BINDER Question 72

What information must a menu give, and how is it usually arranged?

Model Answer

A menu must give the **dishes offered**, a **brief description** where the name alone is not clear, and the **price** of each. It is usually arranged in **sections**, such as starters, main dishes and drinks, so the reader can find a choice quickly, and it may add notes such as which dishes are spicy or vegetarian.

The Master Key: a menu lists dishes, short descriptions and prices, grouped in sections the reader can scan.

BINDER Question 73

What must a prescription tell a patient, and why is precision vital in it?

Model Answer

A prescription must tell the patient **the name of the medicine**, **the dose** (how much to take), **the frequency** (how often), **the duration** (for how many days), **the manner** (before or after food, for instance), and **any warning**. Precision is vital because the reader acts on it directly, in their own body: too little medicine fails to cure, too much can harm, and a vague instruction can be dangerous. Here, more than anywhere, an unclear text can cost health or life.

The Master Key: a prescription fixes the medicine, dose, frequency, duration and manner; its precision guards the patient's health.

REAL Question 74

A younger pupil has never made tea and needs to be told exactly how.

Write clear instructions for making a cup of tea, as numbered steps.

Model Answer

The steps run in order, each a single action:

How to make a cup of tea

1. Pour one cup of water into a clean saucepan.
2. Place the pan on the stove and heat until the water boils.
3. Add one teaspoon of tea leaves and let it boil for two minutes.
4. Add milk and sugar to taste, and stir.
5. Switch off the stove, strain the tea into a cup, and serve hot.

Each step begins with an imperative verb and carries one action; the quantities are exact; and the order is the order of doing, so the reader cannot go wrong.

The Master Key: number the steps, one action each, in the order of doing, with exact amounts: that is a safe instruction.

REAL Question 75

A clinic must send a patient home able to take a course of antibiotics correctly.

Write a clear prescription instruction for a patient: amoxicillin, one 500 mg capsule, three times a day, after food, for five days.

Model Answer

The instruction states every part in plain, exact words:

Medicine: Amoxicillin 500 mg capsules

Take ONE capsule THREE times a day (morning, afternoon and evening), after food, for FIVE days.

Complete the full course even if you feel better. If a rash or swelling appears, stop and return to the clinic at once.

The name, dose, frequency, timing and duration are all fixed, the manner (“after food”) is given, and a warning is added. Nothing is left for the patient to guess, because a guess here could do harm.

The Master Key: a prescription must name the medicine and fix the dose, the frequency, the duration and the manner, and warn.

REAL Question 76

A medicine bottle reaches a patient with an instruction that means almost nothing.

The instruction below is unsafe because it is unclear. Explain the danger and rewrite it safely.

> Take some medicine when you feel bad.

Model Answer

The instruction is dangerous because every important fact is missing. “Some” gives no dose, “medicine” names nothing, and “when you feel bad” gives no schedule, so the patient might take too little and stay ill, or too much and be harmed. A safe version supplies what the reader needs to act:

> Take ONE 500 mg paracetamol tablet every eight hours for pain or fever, with water, after food. Do not take more than three tablets in twenty-four hours. If the pain continues after three days, see a doctor.

The rewrite fixes the dose, the frequency, the limit and a warning, turning a dangerous vagueness into a safe instruction.

The Master Key: in a safety-critical text, vagueness is the danger: fix the dose, the frequency, the limit and the warning.

HOT Question 77

A mama-lishe running a busy food stall wants a printed menu instead of shouting the day's dishes.

Design a simple menu for a local eatery, with two sections, three items in each, brief descriptions and prices.

Model Answer

The menu groups the dishes and prices them clearly:

> MAMA ASHA'S KITCHEN
>
> Main Dishes
>
> Pilau with beef, fragrant spiced rice with tender beef, 4,000/=
>
> Ugali with fish, maize meal with fried tilapia and greens, 3,500/=
>
> Beans and rice, stewed beans with plain rice, 2,500/=
>
> Drinks
>
> Fresh passion juice, chilled, 1,000/=
>
> Chai ya maziwa, spiced milk tea, 700/=
>
> Bottled water, 500 ml, 500/=

The two sections let a customer find food and drink at a glance, each dish carries a short description and a clear price, and the layout does the selling without a word of persuasion.

The Master Key: a menu sells by clarity, not by praise: group the dishes, describe each briefly, and price it plainly.

HOT Question 78

“In a recipe or a prescription, precision matters more than persuasion.” Assess this claim.

Model Answer

The claim is sound for these texts. A recipe and a prescription are acted on directly and at once, so their whole value lies in being exact: a wrong quantity spoils the meal, and a wrong dose endangers a life. Persuasion has no place here, because the reader has already decided to cook or to take the medicine and needs only to be guided safely. In such texts precision is not merely more important than persuasion; persuasion is simply irrelevant.

Yet the claim should not be stretched to all short texts. A menu, though it must be precise about dishes and prices, also gently tempts, and a well-worded description does help it sell. So precision is paramount wherever a reader acts on the text in the world, and it is never sacrificed for appeal; a little appeal is welcome only where safety is not at stake.

The Master Key: where a reader acts at once, precision rules and persuasion falls silent; appeal is allowed only where nothing is at risk.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the text: (1) numbered steps to cook a dish; (2) medicine, dose and frequency for a patient; (3) dishes and prices in sections; (4) times and places set in a grid.

B. Safe (S) or unsafe (U)? (1) “Take some medicine when you feel bad.”; (2) “Take one tablet every eight hours for three days.”; (3) “Add a bit of this and cook for a while.”

C. Which part of a prescription? (1) “500 mg”; (2) “three times a day”; (3) “for five days”; (4) “after food”.

D. True or false: (1) an instruction should place a warning after the step; (2) a menu needs prices; (3) a recipe uses imperative verbs.

E. Give the term: (1) the amount of medicine to take; (2) a command verb like “stir” or “add”; (3) how often a medicine is taken.

Key. A: 1 recipe, 2 prescription, 3 menu, 4 timetable. B: 1 U, 2 S, 3 U. C: 1 dose, 2 frequency, 3 duration, 4 manner. D: 1 false, 2 true, 3 true. E: 1 dose, 2 imperative verb, 3 frequency.

The First-Language Functional-Text Clinic

A Kiswahili speaker writing English functional texts carries habits across the border between the two languages, and these habits, natural and even polite in Kiswahili, can read as odd or excessive in English. The fault is rarely grammar; it is register and structure. This closing clinic names the commonest transfers, repairs them in slow motion, and then asks you to produce, from a brief, a functional text that is correct, well-shaped and culturally sound, the whole work of the chapter in one task.

BINDER Question 79

What is first-language interference in functional writing, and name three patterns a Kiswahili speaker may carry into English.

Model Answer

First-language interference is the carrying of habits from one's home language into the language one is writing. In functional texts the habits are usually of register and structure, not of grammar, so the sentences may be correct yet the text still feels wrong to an English reader.

Three patterns are common. First, **the long opening greeting**, beginning a notice or an email with several lines of greeting before any business. Second, **the apology before the request**, spending the opening saying sorry for troubling the reader. Third, **the piled-up courtesy**, heaping humble words until the actual request is buried. Each is warm and proper in Kiswahili custom, but in English it delays or hides the point.

The Master Key: interference carries register and structure habits across languages: long greetings, early apologies and piled courtesy that bury the point.

REAL Question 80

A notice on the board opens with three lines of greeting and apology before it says anything at all.

The notice below buries its message under greeting and apology. Name the transfer faults, then rewrite it to the right register.

> Dear all, first of all I greet you all, how are you, I hope you are all fine and well. I am very sorry to disturb you and to take your precious time. I beg to inform you, if it is not a problem, that maybe there could be a meeting on Friday.

Model Answer

The notice shows three transfer faults. It opens with **a long greeting** ("I greet you all, how are you, I hope you are fine") where an English notice begins with its subject. It **apologises before informing** ("I am very sorry to disturb you"), weakening its own authority. And it **hedges the fact away** ("maybe there could be a meeting") where a notice must be exact. A clean rewrite drops all three:

> NOTICE: STAFF MEETING
>
> A staff meeting will be held on Friday, 26 September 2025, at 14:00 in the staff room. All teachers are asked to attend. By order, The Head Teacher.

The greeting and apology are gone, the vague "maybe" becomes a fixed time, and the notice now does its job in three lines.

The Master Key: an English notice opens with its subject, not a greeting or an apology, and states its facts without hedging.

REAL Question 81

A short request to a teacher arrives so weighed down with humble words that its point is almost lost.

Rewrite the request below, which carries too much translated courtesy, so that it stays polite but becomes clear.

> I am greatly humbled and I beg with very much respect, if you will kindly allow your humble and obedient student, to perhaps be permitted, if it is possible and not too much trouble, to maybe be given a small extension of a few days.

Model Answer

The request is not rude; it is drowned. A chain of humble phrases ("greatly humbled", "beg with much respect", "your humble and obedient student") and a pile of hedges ("perhaps", "if it is possible", "maybe") delay the point until it nearly vanishes. For a simple request, English politeness needs only one modal and one reason. A clear, still-courteous version reads:

> Dear Sir, I would be grateful for a short extension of a few days on the assignment, as I have been unwell. Thank you for your understanding. Yours faithfully, Amani.

One modal ("I would be grateful"), one reason ("as I have been unwell") and a simple thanks carry all the respect required, and the request is now plain.

The Master Key: for a simple request, one modal and one reason are courteous; a pile of humble hedges only buries the request.

HOT Question 82

A job application opens like a letter to a relative and never settles into a professional register.

Identify the first-language transfer faults in the application extract below, and rewrite it appropriately.

> Dear my respected boss, I greet you and your family. How is the weather there? I am very sorry to trouble your busyness. I am begging you please with all my heart to give me this job of office assistant because I really need it very much.

Model Answer

The extract carries four transfer faults. **A personal greeting** to a stranger ("I greet you and your family. How is the weather there?") belongs to a letter home, not an application. **An early apology** ("sorry to trouble your busyness") weakens the writer. **An emotional plea** ("begging you with all my heart", "I really need it") replaces a professional case with pity. And **the salutation and register are wrong** ("Dear my respected boss"). A fitting version keeps the courtesy but finds the right register:

> Dear Sir or Madam,
>
> RE: APPLICATION FOR THE POST OF OFFICE ASSISTANT
>
> I am writing to apply for the post of Office Assistant advertised in today's paper. I completed my secondary education with strong passes in English and Business Studies, and I have two years' experience in filing and record-keeping. I am confident that I would serve your organisation well, and I would welcome the opportunity of an interview.
>
> Yours faithfully,
>
> Mathew M. Kileo

The greeting to the family, the apology and the plea are gone; in their place stand a correct salutation, a subject line, and a case built on qualifications and value.

The Master Key: an application drops the greeting, the apology and the plea, and makes its case on qualifications in a professional register.

HOT Question 83

"You cannot translate a functional text word for word between Kiswahili and English." Discuss, with an example.

Model Answer

The statement is true, because the politeness and the shape of a functional text are cultural conventions, not strings of words. What counts as courteous in one language may seem excessive or curt in another, so a word-for-word translation carries the wrong register even when every word is correct. A translator must render the function and the level of formality, not the vocabulary alone.

For example, a Kiswahili request may open with a warm chain of greetings and blessings that, translated literally, would swamp an English email and delay its business. The right translation keeps the respect but recasts it in English terms: a simple "Dear Madam" and a courteous first line. Equally, an English notice translated word for word into Kiswahili might seem abrupt to a reader who expects a greeting first. In both directions, the writer translates the purpose and the manner, and lets the words follow.

The Master Key: translate the function and the register, not the words: politeness and structure are cultural, and do not cross word for word.

HOT Question 84

A village committee must both inform residents of a clean-up day and move them to join it.

A village committee must inform residents of a clean-up day and persuade them to take part. Write ONE appropriate functional text for this purpose, and then justify its type, structure, register and politeness in a short paragraph.

Model Answer

An announcement suits the double purpose of informing and encouraging:

> ANNOUNCEMENT: VILLAGE CLEAN-UP DAY
>
> Fellow residents, our village will hold a clean-up day on Saturday, 4 October 2025, starting at 08:00 at the village office. Together we will clear the drains, collect rubbish and tidy the market, so that our home is cleaner and healthier for our children. Please bring a hoe or a rake if you have one. Every helping hand is welcome. Let us take pride in our village. By order, The Village Committee.

The choices all serve the brief. The **type** is an announcement, because the message must both inform and rally. Its **structure** carries a clear heading, the essential facts (day, time, place and task), a simple instruction, and the authority of the committee. Its **register** is warm but respectful, using the inclusive "fellow residents" and "together", fitting neighbours addressing neighbours. Its **politeness** invites rather than commands ("please bring", "every helping hand is welcome"), so residents feel asked, not ordered, and are the more likely to come.

The Master Key: one text can inform and persuade at once when its structure carries the facts and its register invites the reader in.

HOT Question 85

The whole chapter now stands behind a single free choice: make one functional text well, and say why it works.

Choose any functional text you have studied in this chapter. Produce a strong example for a Tanzanian audience, then justify its purpose, structure, register and politeness in a short paragraph.

Model Answer

I choose a formal letter of complaint about a faulty product:

> P.O. Box 88, Arusha
>
> 28 September 2025
>
> The Customer Service Manager, Bright Electronics Ltd, Arusha
>
> Dear Sir or Madam,
>
> RE: FAULTY RADIO PURCHASED ON 20 SEPTEMBER 2025
>
> I am writing to report that the radio I bought from your shop on 20 September stopped working after three days. I have attached a copy of the receipt. As the radio is still under warranty, I request either a repair or a replacement. I would be grateful for your reply within seven days. Thank you for your attention.
>
> Yours faithfully,
>
> Khadija H. Ally

The letter answers the brief on every count.

Its **purpose** is to request redress, and it states that plainly.

Its **structure** is the full formal letter, with address and date, salutation, a subject line naming the matter, an ordered body (the problem, the evidence, the request, the deadline) and a proper close.

Its **register** is formal and impersonal, suited to a business one does not know, with no slang and no contractions.

Its **politeness** is firm but courteous: it asks with a modal ("I would be grateful"), sets a fair deadline, and thanks the reader, pressing its claim without attacking the company's face.

Purpose, structure, register and politeness together make it a text that is likely to work.

The Master Key: a functional text works when its purpose, structure, register and politeness pull together: say the aim, shape the parts, fit the register, and keep the reader's face.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the transfer fault: (1) three lines of greeting before the point; (2) "I am sorry to disturb you" opening a notice; (3) "I beg with much respect, if possible, perhaps"; (4) "How is your family?" in a job application.

B. Keep (K) or cut (C) for an English notice? (1) a clear heading; (2) an opening apology; (3) the exact date and time; (4) a long greeting.

C. Make it English-polite in one line: (1) "I am greatly humbled and beg with much respect if perhaps possible to get help."; (2) "First I greet you all, how are you, I want to say maybe there is a meeting."

D. True or false: (1) functional texts translate word for word between languages; (2) for a simple request, one modal and one reason are usually enough to be polite; (3) a notice should open with its subject.

E. Give the term: (1) carrying home-language habits into English; (2) the level of formality a text wears; (3) the respect that protects a reader's public self-image.

Key. A: 1 long opening greeting, 2 apology before the message, 3 piled-up courtesy or hedging, 4 personal greeting to a stranger. B: 1 K, 2 C, 3 K, 4 C. C: 1 "I would be grateful for your help.", 2 "A meeting will be held on Friday." D: 1 false, 2 true, 3 true. E: 1 first-language interference, 2 register, 3 politeness (protecting face).

Chapter Four

INTERPRETING

Attempt each question in full on paper before you read the model answer. The tiers rise in difficulty: BINDER secures the craft, REAL puts it to work on a Tanzanian task, and HOT asks for judgement and full production. Every model closes with a Master Key that fixes the lesson in one line.

What Interpreting Is: The Spoken Bridge Between Languages

Every day, in courts, clinics, churches, markets and meetings, two people who do not share a language still need to understand each other. The person who makes that possible, in the moment, out loud, is the interpreter. This section defines interpreting, sets it firmly apart from translation, names the skills the work demands, and shows where Tanzania needs it. It is the ground on which the whole chapter stands: before you can interpret a witness or a doctor, you must know exactly what interpreting is and what it asks of you.

BINDER Question 1

Define interpreting, and explain how it differs from translation.

Model Answer

Interpreting is the oral, real-time carrying of meaning from one language, the source language, into another, the target language. The interpreter listens to a spoken message, holds its full sense, and speaks it again at once in the other language so that people who share no common tongue can understand each other.

Translation and interpreting share a purpose but differ in medium and in time. Translation works on written text and may be drafted, checked and revised at leisure; interpreting works on speech and must be done in the moment, with no second attempt. The difference is not small: it shapes the skills each needs.

Interpreting	**Translation**
Spoken message	Written text
Done in real time, once	Done over time, revisable
No dictionaries or drafts in the moment	Dictionaries, drafts and editing allowed
Carries meaning through the living voice, its tone and stress	Carries meaning through the written page

The Master Key: interpreting is heard and immediate; translation is read and revisable. Same meaning, different medium and time.

BINDER Question 2

Name and explain the main skills a competent interpreter needs.

Model Answer

An interpreter needs far more than two languages; the work rests on a set of trained skills.

Active listening comes first, because a message missed is a message lost.

Strong memory holds a whole idea, sometimes a whole paragraph, until it can be rendered.

Subject knowledge lets the interpreter follow legal, medical or technical talk without drowning in its terms.

Clear, quick speech delivers the rendering plainly and at pace.

Cultural competence reads the manners, the titles and the silences that carry meaning between Tanzanian and foreign speakers.

Note-taking supports the memory in longer turns, and **impartiality** keeps the interpreter a channel, not a party.

The Master Key: an interpreter is made, not born bilingual: listening, memory, knowledge, quick speech, cultural sense, notes and neutrality.

BINDER Question 3

State the main settings in which interpreting is needed, giving a Tanzanian example of each.

Model Answer

Interpreting is needed wherever people who lack a common language must still be understood. In the **courts**, a witness who speaks only Kiswahili is heard by a magistrate through an interpreter. In **hospitals**, a foreign doctor reaches a Kiswahili-speaking patient at Muhimbili the same way. In the **National Assembly** and at **diplomatic meetings**, delegates from other nations follow the proceedings through interpreters. In **churches and mosques**, a visiting preacher is carried to the congregation. In **tourism**, a guide at Ngorongoro renders a visitor's questions. In **immigration and refugee** offices, and in **business** negotiations and **broadcast** interviews, the interpreter again stands between two languages. For the **Deaf**, a sign language interpreter opens all of these settings.

The Master Key: courts, clinics, the Assembly, worship, tourism, migration, business and broadcast: wherever two languages meet, interpreting is needed.

BINDER Question 4

Explain why a person who speaks two languages is not, for that reason alone, an interpreter.

Model Answer

Speaking two languages is the raw material of interpreting, not the craft itself. Knowing English and Kiswahili means a person can converse in each; it does not mean they can hold a speaker's full meaning in memory, render it faithfully at speed, keep their own opinion out of it, and manage the terms of a courtroom or a clinic under pressure. A bilingual friend may summarise, add advice, soften bad news or simply forget half of what was said. An interpreter is trained to do none of those things and all of the right ones: to carry the whole message, unaltered, in the moment. The two languages are the tools; interpreting is the skilled use of them.

The Master Key: two languages are the tools, not the trade; interpreting is the trained, faithful use of them under pressure.

REAL Question 5

An office clerk in Dodoma must decide, for each request that lands on the desk, whether an interpreter is needed.

For each situation below, state whether an interpreter is needed and, if so, what the interpreter would do. (a) A German tourist asks a Maasai guide about a ceremony. (b) Two Tanzanian friends chat in Kiswahili about football. (c) A Deaf pupil sits a science lesson taught in spoken English. (d) A Kiswahili-only patient sees a visiting Cuban doctor.

Model Answer

(a) An interpreter is needed. The tourist and the guide share no language, so an interpreter would carry the tourist's questions into the guide's language and the guide's answers back into the tourist's.

(b) No interpreter is needed. The two friends already share Kiswahili; interpreting is only required when a language is not shared.

(c) An interpreter is needed, in sign language. A sign language interpreter would render the spoken English lesson into Tanzania Sign Language for the Deaf pupil, and the pupil's signed questions back into speech.

(d) An interpreter is needed. The patient speaks only Kiswahili and the doctor does not, so an interpreter would carry the doctor's questions and instructions into Kiswahili and the patient's answers into a language the doctor understands.

The Master Key: the test is simple: interpreting is needed exactly when the speakers do not share a language, spoken or signed.

REAL Question 6

At the gate of Ngorongoro, a guide must interpret between a visitor and an elder, and the talk is not simple.

Describe the interpreter's task in this setting, and name two challenges the interpreter must manage.

Model Answer

The interpreter's task is to let the visitor and the elder hold a real conversation, as though no language stood between them. The guide listens to each turn, holds its full sense, and renders it faithfully into the other language: the visitor's questions into the elder's tongue, the elder's answers back into the visitor's, keeping the courtesy and the caution of each speaker.

Two challenges stand out. The first is **cultural**: a Maasai elder's reply may carry proverbs, titles and indirectness that have no ready equal in the visitor's language, and the interpreter must convey the sense without flattening the respect. The second is **technical and situational**: names of rituals, places and clans may have no single foreign word, and the open, noisy setting tests the interpreter's listening and memory.

The Master Key: the interpreter reunites two speakers; the work is holding both the plain sense and the cultural weight, in a setting that fights the ear.

HOT Question 7

Interpreting is often called a critical-thinking skill, not merely a language skill. Explain why.

Model Answer

Interpreting is a critical-thinking skill because it asks the mind to analyse and to judge, at speed, while the words are still arriving. The interpreter must break a stream of speech into its meaning, decide what each idea truly says beneath its surface, choose the target words that carry that same sense, and weigh what would be lost by one choice against another, all in the seconds before the next sentence lands. This is analysis, of meaning, tone and intent, and evaluation, of competing renderings, done under a clock that never stops.

A purely mechanical swap of words would fail. Idioms, irony, cultural weight and technical sense cannot be carried by matching one word to one word; they must be understood and then rebuilt. That understanding-and-rebuilding, in real time, is thinking of a high order, which is why two fluent speakers can differ sharply in the quality of their interpreting.

The Master Key: interpreting is thinking aloud in two languages: analyse the meaning, judge the best rendering, deliver it before the next words arrive.

HOT Question 8

Assess the claim that translation applications on phones will soon make human interpreters unnecessary.

Model Answer

The claim holds a grain of truth but overreaches. For simple, low-stakes exchanges, a phone application can indeed carry a traveller's question about a price or a direction, and such tools are improving quickly. Where meaning is plain and error is cheap, a machine may serve.

Yet the settings that matter most defeat it. In a courtroom, a clinic or a peace negotiation, meaning is dense, feeling runs high, and a single mis-rendering can cost a case, a diagnosis or a treaty. A machine does not read a witness's hesitation, weigh a proverb's force, keep confidentiality, judge when a speaker is being ironic, or take responsibility for an error. It also stumbles on strong accents, overlapping speech and technical Kiswahili. Human interpreting will therefore remain necessary exactly where it is now most valued: wherever the message is complex, the stakes are high and the human factors decide the outcome.

The Master Key: machines will take the easy exchanges; the courtroom, the clinic and the negotiation, where sense and stakes are high, still need a human interpreter.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Interpreting or translation? (1) rendering a written contract into Kiswahili overnight; (2) carrying a witness's spoken answer to a magistrate at once; (3) subtitling a film; (4) whispering a delegate's speech to a guest as it is given.

B. Name the skill: (1) holding a whole idea in mind until it can be rendered; (2) keeping your own opinion out of the message; (3) following medical terms without confusion; (4) reading the titles and manners that carry respect.

C. Give one Tanzanian setting where interpreting is needed for each: (1) a legal setting; (2) a health setting; (3) a setting for the Deaf.

D. True or false: (1) any bilingual person is an interpreter; (2) interpreting can be revised like a draft; (3) interpreting carries tone as well as words; (4) an interpreter should add helpful advice of their own.

E. Give the term: (1) the language a message starts in; (2) the language it is carried into; (3) the oral, real-time carrying of meaning between languages.

Key. A: 1 translation, 2 interpreting, 3 translation, 4 interpreting. B: 1 memory, 2 impartiality, 3 subject knowledge, 4 cultural competence. C: examples, 1 a court or police station, 2 a hospital or clinic, 3 a classroom or public event with a sign language interpreter. D: 1 false, 2 false, 3 true, 4 false. E: 1 source language, 2 target language, 3 interpreting.

Intralingual, Interlingual and Sign Language Interpreting

Interpretation means an oral explanation of the meaning of what is said, a spoken carrying of sense rather than a written one. It comes in three types. *Intralingual* interpreting reworks a message within one language, turning a dense or specialised form of it into plain words the listener can follow. *Interlingual* interpreting carries a message between two languages, from a source language into a target language. *Sign language* interpreting works through visual-manual communication, the hands, the face and the body, to serve the Deaf. This section defines and separates the three, then sets each to a Tanzanian task: a Songea verdict, a clinic, a Kiswahili rendering and the Tanzania Sign Language alphabet. It delivers competence 4.1(a).

BINDER Question 9

Define interpretation, and differentiate intralingual, interlingual and sign language interpreting.

Model Answer

Interpretation means giving the meaning of spoken words out loud; it is a spoken carrying of sense, not a written translation. It takes three forms, told apart by the languages in play and the channel that carries them.

Mode	What it is	Tanzanian example
Intralingual	Rewording a message inside one language, making a hard form of it plain	A clerk turns a court verdict into plain Kiswahili for a plaintiff
Interlingual	Carrying a message from a source language into a target language	An aide renders a doctor's English into Kiswahili for a patient
Sign language	A visual-manual bridge between a signed language and a spoken one	An interpreter renders a spoken lesson into Tanzania Sign Language for a Deaf pupil

The Master Key: interpretation is meaning said aloud; intralingual stays inside one language, interlingual crosses from a source language to a target, and sign language crosses from voice to hand.

BINDER Question 10

Explain what intralingual interpreting is, and state when it is used.

Model Answer

Intralingual interpreting is the rewording of a message within a single language, so that a hard form of it becomes an easy one. The words stay in the same tongue; what changes is the register, as specialised or dense speech is turned into plain speech the listener can follow. No second language is involved.

It is used wherever the same language still blocks understanding. In legal proceedings, an interpreter simplifies the jargon of a verdict into words a non-lawyer can act on; in medical settings, technical terms are turned into everyday speech for a patient. It also carries a message between the dialects or registers of one language, and it serves language teaching and disability resource centres, where a message must be reshaped for a learner or for a person facing a language barrier.

The Master Key: intralingual interpreting keeps the language and changes the difficulty: it makes the specialised plain, within one tongue.

BINDER Question 11

Explain what sign language interpreting is, and state where it serves the Deaf community in Tanzania.

Model Answer

Sign language interpreting carries meaning between a signed language and a spoken one through visual-manual communication, the hands, the face and the body, rather than through sound. In Tanzania the signed language is Tanzania Sign Language. The interpreter renders spoken Kiswahili or English into signs for a Deaf person, and the Deaf person's signing back into speech for those who hear.

It opens every setting that speech alone would close to the Deaf. In education it carries the lesson; in the courts, the testimony and the ruling; in hospitals and dispensaries, the doctor's questions and advice; in churches and mosques, the sermon. Through it, the Deaf community takes a full part in learning, justice, health and worship.

The Master Key: sign language interpreting is the visual-manual bridge to the Deaf: Tanzania Sign Language carried into and out of speech, across school, court, clinic and worship.

REAL Question 12

A plaintiff in Songea holds a copy of the court's verdict but cannot read its dense legal English.

Interpret the clause below, taken from a verdict of the High Court of Tanzania at Songea, into plain language that a non-lawyer plaintiff can read and understand.

> IN THE HIGH COURT OF THE UNITED REPUBLIC OF TANZANIA, SUB-REGISTRY OF SONGEA. Civil Case No. 3 of 2022.
>
> The Plaintiffs pray for: (b) an order that the act of the 2nd Defendant to interfere with and obstruct the Plaintiffs in undertaking their mining activities is unlawful; and (d) an order that the Defendants pay the Plaintiffs the sum of Tshs. 4,431,713,076.50 being damages for loss of business, loss of profit and the value of coal appropriated by the Defendants.

Model Answer

In plain words: the mine owners, called the Plaintiffs, are asking the court to rule on two things. First, that the second Defendant broke the law by blocking them from working their mine. Second, that the

Defendants must pay them 4,431,713,076.50 shillings for the business and the profit they lost and for the coal the Defendants took.

The tongue stays English; only the difficulty falls. The court verb *pray for* becomes *ask, appropriated* becomes *took*, and the paragraph letters and the huge figure are kept just clear enough to check. That reshaping within one language is intralingual interpreting.

The Master Key: intralingual interpreting turns the court's dense English into a plaintiff's plain English: same language, same facts, far less fog.

REAL Question 13

At a dispensary, a nurse must put the doctor's note into words the patient can actually use.

Put each sentence below into plain English for a patient. You may then add the plain Kiswahili a nurse would speak.

1. Take the medicine ante cibum to reduce the possibility of negative effects.
2. The diastolic and the systolic pressure are the two numbers used to express blood pressure.
3. The patient does not want cardiopulmonary resuscitation.

Model Answer

1. Ante cibum is Latin for before food, so: take the medicine before you eat, to lower the chance of side effects.

2. Blood pressure is written as two numbers. The systolic is the top number, the pressure while the heart is beating; the diastolic is the bottom number, the pressure while the heart rests between beats.

3. If the patient's heart and breathing stop, the patient does not want the team to try to start them again.

In the patient's own Kiswahili a nurse would say:

1. Kunywa dawa kabla ya chakula ili kupunguza madhara (take the medicine before food, to reduce side effects).

2. Shinikizo la damu huandikwa kwa namba mbili: ya juu wakati moyo unapiga, na ya chini wakati moyo unapumzika (blood pressure has two numbers: the top one while the heart beats, and the bottom one while the heart rests).

3. Mgonjwa hataki kufanyiwa ufufuaji endapo moyo wake utaacha kupiga (the patient does not want to be revived if his heart stops beating).

The Master Key: a patient cannot follow Latin or clinical terms; intralingual interpreting turns before food, the two pressure numbers and CPR into plain words that guide care.

REAL Question 14

A health talk in Dodoma must reach a Kiswahili-speaking audience; the interpreter renders each English sentence as it is spoken.

Interpret the sentence below into natural, standard Kiswahili.

Despite the heavy rains, the health workers travelled from Dodoma to the village to vaccinate the children before the school term began.

Model Answer

Licha ya mvua kubwa, wahudumu wa afya walisafiri kutoka Dodoma hadi kijijini ili kuwachanja watoto kabla ya muhula wa shule kuanza.

Back-check into English: in spite of the heavy rain, the health workers travelled from Dodoma to the village to vaccinate the children before the school term began. The rendering holds the whole sense. *Licha ya* carries despite, the purpose stays tied by *ili*, meaning in order to, and nothing is added or dropped.

The Master Key: interlingual interpreting crosses two languages: hold the whole English sense, then give it in natural Kiswahili, adding nothing and dropping nothing.

HOT Question 15

Interpret the formal clause below into plain language, then explain what you simplified.

> Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world.

Model Answer

In plain words: freedom, justice and peace in the world stand on one idea. It is that every person is born with worth, and that all people hold the same rights, which no one can take away.

Three kinds of difficulty were removed while the meaning stayed whole. The old legal opener *whereas* was dropped. The piled abstract nouns, recognition, inherent dignity and inalienable rights, were rebuilt around a plain human subject, every person, who now does something we can picture: is born with worth and holds rights. The hard borrowed words were exchanged for everyday ones, so *inherent* became born with and *inalienable* became no one can take away. The tongue stayed English throughout; only the difficulty fell.

The Master Key: intralingual interpreting can tame even a United Nations clause: keep the meaning, drop the archaic and the abstract, and let a plain human subject carry the sense.

HOT Question 16

Explain why intralingual interpreting is sometimes needed even between two people who *speak the same language*.

Model Answer

Sharing a language is not the same as sharing a way of using it. Inside one tongue there are many registers, the formal and the casual, the technical and the everyday; there are dialects and accents that shift from region to region; and there is the wide gap between the expert and the ordinary listener. Two people can both be speaking Kiswahili, or both English, and still not reach each other.

The commonest gap is expert to lay. A doctor, a lawyer or an engineer speaks the dense, specialised form of a shared language, while the patient, the client or the citizen speaks its plain form. Turning the expert's version into the plain version, so the listener can act on it, is intralingual interpreting, even though not one word crosses into another language.

The Master Key: a shared language is not a shared register; intralingual interpreting closes the gaps of jargon, dialect and expertise that still divide people who speak one tongue.

HOT Question 17

Explain the difference between the English alphabet and the Tanzania Sign Language alphabet, and explain why sign language is a full language and not merely a set of gestures.

Model Answer

The English alphabet is written, while the Tanzania Sign Language alphabet is shaped by the hands. The English letters are marks made by pen or print, taken in by the eye from a page or sounded out in speech. The Tanzania Sign Language alphabet, its manual alphabet, is a set of hand shapes and positions read by the eye from the air. Both cover the same twenty-six letters and both are used to spell, but one is drawn and one is signed. In Tanzania Sign Language, finger-spelling is used mainly for names and for words that have no settled sign.

Sign language is a full language because it does everything a language does, not because it mimes the world. Tanzania Sign Language has its own vocabulary of signs and its own grammar and word order, which are not English laid on the hands. It can say anything, the abstract as well as the concrete, the past and the future, a question, a joke or a law. Facial expression and body movement work inside it as grammar, not as loose gesture. A Deaf child picks it up naturally, just as a hearing child picks up Kiswahili, and that natural growth is the mark of a true language.

The Master Key: the English alphabet is written and the Tanzania Sign Language alphabet is handshaped; but sign language is far more than its alphabet, a full language with its own vocabulary and grammar, never a mere bunch of gestures.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the mode of interpreting in each case: (1) rewording a legal verdict into plain Kiswahili for the same Kiswahili audience; (2) carrying a doctor's English into Kiswahili for a patient; (3) rendering a spoken sermon into Tanzania Sign Language for a Deaf worshipper; (4) simplifying a science teacher's jargon into everyday English.

B. Put each into plain English: (1) The patient is hypertensive; (2) Take one tablet ante cibum; (3) The Plaintiff prays for damages.

C. Interpret this into natural Kiswahili: The nurse advised the mother to bring the child to the clinic every month.

D. True or false: (1) intralingual interpreting uses two languages; (2) the Tanzania Sign Language alphabet spells the same twenty-six letters as the English alphabet; (3) sign language is only a set of gestures with no grammar; (4) interlingual interpreting has a source language and a target language.

E. Give the term: (1) interpreting within one language; (2) interpreting between two languages; (3) the visual-manual language of the Tanzanian Deaf; (4) the language a message is carried into.

Key. A: 1 intralingual, 2 interlingual, 3 sign language, 4 intralingual. B: 1 the patient has high blood pressure, 2 take one tablet before food, 3 the person bringing the case asks the court for compensation. C: Muuguzi alimshauri mama ampeleke mtoto kliniki kila mwezi (the nurse advised the mother to take the child to the clinic every month). D: 1 false, 2 true, 3 false, 4 true. E: 1 intralingual, 2 interlingual, 3 Tanzania Sign Language, 4 target language.

The Modes of Interpreting: Simultaneous, Consecutive, Whispered and Remote

Once you know that interpreting means carrying a spoken message from one language into another, a second question waits: how will you deliver it? While the speaker is still talking, or after each pause? Aloud to a full hall, or whispered to a single guest? Face to face, or down a telephone line? These choices are the modes of interpreting, the delivery methods of the craft. The main modes are simultaneous, consecutive, whispered, relay, sight translation and remote or telephone interpreting. The choice among them is seldom free: the setting decides it, for the number of listeners, the equipment to hand, the pace of the event and the stakes together fix which mode the moment demands.

BINDER Question 18

Name and define the main modes of interpreting, setting them out in a table with the columns Mode, What happens, and Typical setting.

Model Answer

Interpreting is one craft carried out in several delivery modes. The main ones, what happens in each, and where each is normally used, are set out below.

Mode	What happens	Typical setting
Simultaneous	The interpreter renders the speech into the target language while the speaker is still talking, lagging only a few seconds behind, usually from a booth through headsets.	Conferences, the National Assembly, live broadcasts.
Consecutive	The speaker delivers a whole thought and then pauses; the interpreter renders that chunk, often working from notes.	Courts, clinics, business meetings, interviews.
Whispered (chuchotage)	The interpreter sits beside one or two listeners and quietly whispers a running rendering, using no equipment.	A lone foreign guest among speakers of another language.
Relay	The interpreter renders into a shared language, and a second interpreter carries it from there into a further language.	Large meetings with many languages and no single interpreter for every pair.
Sight translation	The interpreter reads a written document silently and delivers it aloud in another language.	Reading a form, notice or letter to someone who cannot read it.
Remote or telephone	The interpreter is not in the room but joins by telephone or video link to work between the parties.	Helplines, rural dispensaries, distant or urgent consultations.

The Master Key: one craft, several modes: simultaneous, consecutive, whispered, relay, sight and remote, each cut to fit its setting.

BINDER Question 19

Explain the core contrast between simultaneous and consecutive interpreting.

Model Answer

Both modes carry a spoken message faithfully; they differ in when the interpreter speaks. In simultaneous interpreting the interpreter renders the message while the speaker is still talking, lagging only a few seconds behind, so the two voices overlap. In consecutive interpreting the interpreter waits: the speaker completes a thought, a sentence or a short paragraph, then pauses, and only then does the interpreter render it, commonly working from notes.

The trade-off is speed set against equipment and precision. Simultaneous saves time and suits large, continuous events, but it demands booths, headsets and fierce concentration. Consecutive needs no equipment and gives the interpreter room to note, weigh and render exactly, yet it roughly doubles the length of a meeting, because every turn is spoken twice.

The Master Key: simultaneous speaks with the speaker and saves time; consecutive speaks after the pause and buys precision.

BINDER Question 20

Describe whispered interpreting (chuchotage) and the settings it suits.

Model Answer

Whispered interpreting, or chuchotage, is simultaneous interpreting delivered in a low whisper to one or two listeners, with no equipment at all. The interpreter sits or stands just beside the client and quietly renders the speaker's words almost in real time, so that only that client hears and the meeting itself is never interrupted.

Because the voice must stay low, it fits small settings only. It works for a single foreign guest at a Kiswahili business meeting, one delegate at a briefing, or a visitor seated beside a host at a ceremony. It does not suit a large audience, since a whisper cannot reach them, nor a noisy room, where the whisper is lost, nor more than two or three listeners, for whom a booth and headsets are then needed.

The Master Key: chuchotage is a whispered, equipment-free simultaneous, fit for one or two listeners and no more.

BINDER Question 21

Explain why an interpreter takes notes in consecutive interpreting, and how those notes differ from shorthand.

Model Answer

Notes exist to support the memory, not to replace it. In consecutive interpreting a speaker may talk for a minute or more before pausing, which is far too much to hold word for word; the interpreter jots the skeleton of the message so that no point, name or figure is dropped when the turn comes to render it.

Interpreter notes are not shorthand. Shorthand tries to capture every word as sound, to be read back exactly; interpreter notes capture ideas. They use symbols, arrows and abbreviations to fix the main points, the links between them of cause, contrast and sequence, and the names, numbers and negations that are easy to lose. Because the notes record meaning and not words, the interpreter stays free to render each idea in natural target language rather than recite a transcript.

The Master Key: shorthand chases every word; interpreter notes catch the ideas and their links, and let memory do the rest.

REAL Question 22

A district officer in Dodoma must arrange the right kind of interpreting for four very different events in one week.

For each setting below, name the best mode of interpreting and say why. (a) A National Assembly (Bunge) session followed by foreign observers. (b) A doctor speaking with a patient at the bedside. (c) A telephone call to advise staff at a rural dispensary. (d) A business meeting with one foreign guest among Kiswahili speakers.

Model Answer

(a) Simultaneous interpreting. The House debates continuously and cannot halt after each sentence for a rendering; interpreters in booths carry the proceedings into the observers' language in real time, through headsets, so the session keeps its normal pace.

(b) Consecutive interpreting. A bedside exchange is a two-way dialogue in short turns: the doctor asks, the interpreter renders, the patient answers, the interpreter renders back. Working turn by turn keeps every symptom and instruction exact, which here matters far more than speed.

(c) Telephone, or remote, interpreting. The people are far apart, so the interpreter joins the call by phone and works consecutively down the line, letting a specialist in town guide dispensary staff in the district while no one has to travel.

(d) Whispered interpreting (chuchotage). Only one person needs help and the others should not be held up; the interpreter sits beside the guest and quietly whispers a running rendering, needing no equipment and breaking no one else's flow.

The Master Key: match the mode to the room: booths for the House, short turns at the bedside, the phone across distance, a whisper for the lone guest.

REAL Question 23

At a project handover in a village near Iringa, a leader thanks the visitors, and the interpreter must hold a whole turn before rendering it.

The village leader speaks the words below in Kiswahili, then pauses for you. Show the compact notes you would take while listening, then give your consecutive rendering into English.

Ndugu wageni, karibuni sana kijijini kwetu. Tunashukuru kwa mradi wa maji safi mliouleta. Zamani, wanawake walitembea masaa matatu kila siku kutafuta maji. Sasa maji yapo karibu, na watoto wanaweza kwenda shule kwa wakati.

Model Answer

While the leader speaks, the interpreter writes only the skeleton of the message, in symbols and keywords rather than full sentences:

wageni → karibu (kijiji chetu)

shukrani: mradi = maji safi

zamani: wanawake, 3h/siku → maji

sasa: maji karibu → watoto shuleni (kwa wakati)

From those notes the whole turn is rendered into English, in the leader's own voice:

Dear guests, you are most welcome to our village. We thank you for the clean water project you have brought us. In the past, our women walked three hours every day to fetch water. Now the water is close by, and the children can reach school on time.

The Master Key: good notes are a map, not a transcript: catch the skeleton, then speak the living sentence.

REAL Question 24

A health worker pins an English notice to the dispensary door, but most patients read only Kiswahili, so it must be read out to them.

Sight-translate the written notice below: read it aloud into Kiswahili for patients who cannot read English. Give your spoken rendering, then explain what sight translation is.

DISPENSARY NOTICE

The dispensary will be closed this Saturday for cleaning. Patients who need urgent care should go to the district hospital. We will reopen on Monday at 8:00 in the morning.

Model Answer

Read aloud in Kiswahili, the notice becomes:

TANGAZO LA ZAHANATI

Zahanati itafungwa Jumamosi hii kwa ajili ya usafi. Wagonjwa wanaohitaji matibabu ya dharura waende hospitali ya wilaya. Tutafungua tena Jumatatu saa mbili asubuhi.

Back into English, this says that the dispensary will be shut this Saturday for cleaning, that patients needing urgent care should go to the district hospital, and that it will open again on Monday at eight in the morning, which is saa mbili asubuhi. Sight translation works from a written source but delivers it orally: the eyes read the page while the voice produces the other language at once, with no time to draft or to revise.

The Master Key: sight translation lifts meaning off the page into the air: read with the eyes, deliver with the voice.

HOT Question 25

Explain why simultaneous interpreting is regarded as the most cognitively demanding mode of interpreting.

Model Answer

Simultaneous interpreting is the hardest mode because it forces the mind to listen, hold and speak at the same instant, with no pause in which to catch up. The interpreter must stay a few seconds behind the speaker, a gap called the décalage or ear-voice span, long enough to grasp a complete unit of meaning; but while the mouth is delivering that unit, the ears are already taking in the next. Listening, remembering, analysing, reformulating and monitoring one's own output all run at once, without stopping.

Consecutive interpreting, by contrast, grants a pause. When the speaker stops, the interpreter has the floor and a moment to think and to read back notes. Simultaneous offers no such moment: the input never halts. Sustaining that divided attention is so tiring that conference interpreters work in pairs and change over every twenty to thirty minutes.

The Master Key: simultaneous is listening, holding and speaking at once, on a lag that never lets the mind rest; that is why it is the hardest mode.

HOT Question 26

Assess remote and telephone interpreting, weighing its advantages against its risks.

Model Answer

Remote and telephone interpreting greatly extend the reach of a scarce skill. A single qualified interpreter in Dar es Salaam can serve a dispensary in a far district within minutes, at low cost and with no travel; a court or clinic short of interpreters can call one in on demand. For reach, speed and economy the mode is a real gain, and in a country of long distances and few specialists it opens access that would otherwise not exist.

Yet working down a line strips away much of what an interpreter depends on. On a telephone there is no body language, no facial expression, no gesture, so irony, hesitation and distress are harder to read; a weak network or poor sound can swallow a crucial word; and trust and rapport are harder to build with a voice that has no face.

On balance, remote interpreting is best judged a valuable tool, not a full replacement. Use it to widen access where distance or cost would otherwise leave people with no interpreter at all; but for high-stakes, emotional or visually dependent encounters, an interpreter present in the room remains the safer choice.

The Master Key: let remote interpreting widen the reach of a scarce skill, but keep a person in the room where sense and feeling decide the outcome.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Match the mode to the setting: (1) a regional conference with booths and headsets; (2) a witness answering a magistrate one sentence at a time; (3) one foreign guest at a Kiswahili wedding; (4) a doctor advising a distant dispensary by phone. Choose from: simultaneous, consecutive, whispered, telephone.

B. Simultaneous or consecutive? (1) the interpreter speaks while the speaker is still talking; (2) the interpreter waits for the speaker to pause; (3) the mode that needs a booth and headsets; (4) the mode that roughly doubles the time of a meeting.

C. Whispered interpreting: (1) what is its French name; (2) how many listeners does it suit; (3) does it use equipment; (4) give one setting where it works well.

D. True or false: (1) interpreter notes try to capture every word, like shorthand; (2) notes support the memory rather than replace it; (3) notes use symbols and arrows for ideas and their links; (4) the notes are written for other interpreters to read.

E. Give the term: (1) reading a written document aloud in another language; (2) the few-seconds lag in simultaneous interpreting; (3) passing a message through a second interpreter and a shared language; (4) interpreting done over a phone or video link.

Key. A: 1 simultaneous, 2 consecutive, 3 whispered, 4 telephone. B: 1 simultaneous, 2 consecutive, 3 simultaneous, 4 consecutive. C: 1 chuchotage, 2 one or two, 3 no, 4 example, a lone foreign guest at a meeting or ceremony. D: 1 false, 2 true, 3 true, 4 false. E: 1 sight translation, 2 the décalage or ear-voice span, 3 relay interpreting, 4 remote or telephone interpreting.

The Principles of Interpreting: Equivalence, Accuracy, Relevance, Impartiality and Coherence

A faithful rendering is not a lucky guess; it is the work of principles the interpreter has learned and can name. When the words carry weight, when a case, a diagnosis or a treaty rests on them, the interpreter is bound by five settled principles: equivalence, accuracy, relevance, impartiality and coherence. Equivalence guards the sense, accuracy the content, relevance the focus, impartiality the stance and coherence the flow; together they separate an interpreter who carries a message whole from a bilingual speaker who merely catches the gist. This section defines each principle, works it on a Tanzanian task and tests it against the moment it fails, delivering competence 4.1(b), the theories and principles of interpreting.

BINDER Question 27

Name and explain the five principles that govern faithful interpreting.

Model Answer

Interpreting is a specialised profession, and its faithfulness rests on five principles the interpreter must know by name. They are equivalence, accuracy, relevance, impartiality and coherence. Each guards the message at a different point: equivalence guards its sense, accuracy its content, relevance its focus, impartiality its neutrality and coherence its flow. Held together, they turn a stream of foreign speech into a rendering that a court, a clinic or a conference can trust.

Principle	What it requires
Equivalence	Convey the same sense as the source, weighing linguistic, cultural and situational factors, never a word-for-word echo.
Accuracy	Reproduce the speaker's content and intent in full: add nothing, omit nothing, alter nothing.
Relevance	Carry the ideas that serve the exchange; leave out idle chatter and redundant detail.
Impartiality	Stay neutral: render every side faithfully, injecting no opinion, bias or favour of your own.
Coherence	Keep the rendering logical and connected, so the sequence of the talk holds across both languages.

The Master Key: five principles hold a rendering true: equivalence of sense, accuracy of content, relevance of focus, impartiality of stance and coherence of flow.

BINDER Question 28

Explain the principle of equivalence in interpreting.

Model Answer

Equivalence requires the interpreter to convey the same sense as the source message, not the same string of words. The aim is that the listener in the target language receives what the speaker meant, with its force and its nuance intact, exactly as the source audience would. To reach it, the interpreter weighs three things at once: the **linguistic** shape of the message, since grammar and idiom differ between languages; the **cultural** weight it carries, since a title, a proverb or a courtesy may mean nothing if rendered literally; and the **situational** setting, since the same words fall differently in a clinic, a court and a diplomatic hall. A word-for-word echo ignores all three and betrays the sense while seeming to be faithful.

The Master Key: equivalence carries the meaning, not the letters; match the sense across language, culture and setting, never word for word.

BINDER Question 29

Explain the principle of accuracy in interpreting.

Model Answer

Accuracy requires the interpreter to reproduce the speaker's content and intent in full, adding nothing, omitting nothing and altering nothing. Whatever the speaker says, and means, must reach the other side complete: every figure, name, condition and qualification, together with the tone that colours them. The interpreter may not improve a clumsy answer, soften a blunt one, drop a detail that seems minor or slip in a word the speaker never used. In a courtroom, a witness's testimony must reach the magistrate exactly as given, because a case may turn on a single phrase. Accuracy is the interpreter's discipline of the whole message and only the message.

The Master Key: accuracy is the whole message and nothing but the message: add nothing, omit nothing, alter nothing.

REAL Question 30

At a regional conference on the border dispute between Kango and Lenda, one rendered sentence changes the temperature of the room.

Study the exchange below. Name the principle that failed, and give the faithful Kiswahili rendering it required.

> **What the Kango delegate meant** (rendered plainly): Lenda is like a younger brother, so there is no need to make a game of this; let us sit together and find solutions.
>
> **What the interpreter said in Kiswahili:** "Hatuwezi kukubali, kama nchi, kuruhusu nchi ndogo kama Lenda kutuchezea." This back-checks as: as a country, we can never allow a small country like Lenda to provoke us.
>
> **What the Lenda delegates heard:** a challenge, not an offer. The goodwill was gone before any reply could be made.

Model Answer

The principle that failed is equivalence. Equivalence asks the interpreter to carry the sense of the source, weighing its linguistic, cultural and situational factors, not to trade one word for its dictionary twin. The delegate's word play meant let us not waste time in games; the interpreter seized the surface word and made Lenda the one doing the playing, so an offer to negotiate came out as an accusation. In a diplomatic hall, where one phrase can harden a border, that lost nuance was the whole message.

A faithful rendering keeps the fraternal, conciliatory sense. It would run: "Lenda ni kama mdogo WETU; kwa hiyo hakuna haja ya kucheza na jambo hili, bali tutafute suluhu kwa pamoja." In English that back-checks as: Lenda is like our younger brother, so there is no need to toy with this matter; let us find solutions together. The warmth and the willingness to talk survive, and the delegates from Lenda hear the hand that was held out.

The Master Key: equivalence guards the sense, above all under pressure; render what the speaker meant, or a word of peace can arrive as a word of war.

REAL Question 31

In a crowded outpatient room at Muhimbili, a patient talks at length, and the doctor has only a few minutes.

Interpret the patient's words for the doctor, applying the principle of relevance: carry the pertinent symptoms and history, and say what you leave out and why.

The patient says, in Kiswahili: "Daktari, kichwa kinaniuma sana kwa siku tatu sasa, na napata kizunguzungu ninaposimama. Nilikuja kwa basi na foleni ilikuwa kubwa. Pia nina kichefuchefu. Mume wangu alisema nisije, lakini nimekuja. Sijawahi kupima presha."

Word for word in English: Doctor, my head has hurt badly for three days now, and I feel dizzy when I stand. I came by bus and the traffic was heavy. I also feel nauseous. My husband said I should not come, but I came. I have never had my blood pressure checked.

Model Answer

The interpreter carries the medical substance to the doctor, in order, in full and in the patient's own first-person voice: "I have had a severe headache for three days, I feel dizzy when I stand, and I also feel nauseous. I have never had my blood pressure tested." Every symptom, its duration and the gap in the patient's history reach the doctor cleanly.

Relevance means selecting what serves the diagnosis and setting aside what does not. The bus and the heavy traffic are left out, not because the interpreter edits the patient, but because they carry no clinical weight and would spend minutes the clinic does not have. Relevance is never a licence to drop a symptom or a fact the doctor needs; it trims only the chatter around the medicine. A remark like the husband telling her not to come is not idle chatter, since it may bear on the patient's safety, so the careful interpreter carries it and lets the doctor judge its weight. When a detail's weight is unclear, carry it, for relevance serves the diagnosis and never overrules it.

The Master Key: relevance keeps the exchange on its purpose: carry every fact that serves it, drop the chatter that does not, and when unsure, carry it.

REAL Question 32

At a ward office, an interpreter renders a heated land dispute, and one party gives an answer that is both rude and, to the interpreter, plainly wrong.

The interpreter is tempted to soften the rude answer and to lean towards the side he privately believes is right. Apply the principle of impartiality, and give the faithful rendering and the faithful course.

The ward officer asks the first claimant whether he will accept mediation. He answers, in Kiswahili: "Usuluhishi gani? Huyu jirani ni mwizi wa ardhi, na ninyi maafisa mmehongwa. Sitakubali kitu chochote!"

Model Answer

The faithful rendering keeps the answer whole, rude edges and all, spoken in the claimant's own first voice: "What mediation? This neighbour is a land thief, and you officers have been bribed. I will accept nothing." The interpreter neither cools the insult nor sharpens it, and passes on the charge against the office as faithfully as the rest.

Impartiality requires the interpreter to stay a channel, not a party. Softening the rudeness would hide the speaker's true stance from the officer who must weigh it; leaning towards the side the interpreter privately believes is right would corrupt the very record the office depends on. The interpreter carries insults and errors alike, in full, and offers no opinion by word, tone or face, even when the accusation touches the office itself. That neutrality is what lets both claimants trust that they were heard exactly as they spoke.

The Master Key: impartiality makes the interpreter a channel, not a judge: render every side in full, soften nothing, take no part, show no opinion.

HOT Question 33

Analyse the breakdown in the story below. Name the principles that failed, and trace how the collapse followed from them.

The setting: a regional conference on the border dispute between Kango and Lenda. Ikupa interprets from her booth.

The turn: a Kango delegate offers goodwill, that Lenda is like a younger brother, so the two should not play games but find solutions. Ikupa renders it into Kiswahili as a threat, that Kango will never let a small country like Lenda provoke it.

The collapse: the Lenda delegates hear a challenge where an offer was made. Every later exchange is read through that first insult; attempts to clarify only deepen the mistrust. Trust shatters, and the conference ends abruptly with the dispute worse than before.

Model Answer

Two principles failed at the moment of rendering: equivalence and accuracy. Equivalence failed first, as Ikupa carried the surface word play instead of its sense and lost the fraternal, conciliatory nuance that was the message's whole point in a diplomatic hall. Accuracy failed with it, for the offer to negotiate was not merely blurred but reversed into a challenge, so the content and intent that reached Lenda were the opposite of what Kango meant.

Coherence then collapsed across the room, and the breakdown followed step by step. Once the first sentence had landed as an insult, every later turn was heard through it; the thread between what was said and what was meant was cut, and the cohesion between the two languages was gone. Accusations of deliberate mistranslation flew, each attempt to clarify only fed the mistrust, and the talks broke off in worse conflict than they began. One failure of sense, left unchecked, ran from equivalence through accuracy to coherence until the whole conference came apart, which is why these principles must be held to hold together, never more so than in diplomacy, where a word can shape a border.

The Master Key: one betrayal of sense pulled equivalence, accuracy and coherence down together; in high stakes, a single flawed phrase can unmake a meeting.

HOT Question 34

Can an interpreter ever depart from the literal words of the speaker? Discuss, with reference to equivalence, idioms and cultural weight.

Model Answer

Yes, and often the interpreter must, because the literal words are the vehicle of meaning, not the meaning itself. Equivalence binds the interpreter to the sense, not the syllables, and some messages only a departure from the literal can carry faithfully. An idiom is the plainest case: the English “he is pulling your leg” rendered word for word into Kiswahili as “anavuta mguu wako” would only baffle the listener, while the faithful rendering, “anakutania” (he is teasing you), keeps the sense the speaker intended. A proverb, a courtesy or an honorific behaves the same way, its weight living in its effect rather than its dictionary form.

Yet the freedom is narrow and disciplined, not a licence to rewrite. The interpreter leaves the literal only to preserve the meaning, never to improve, shorten or soften it, and the test is always whether the listener receives exactly what the speaker meant, with the same force. Literalism can betray the sense while wearing the mask of faithfulness; free rewriting betrays it openly. Between the two lies equivalence, as literal as possible and as free as necessary, answerable at every step to the speaker's true meaning.

The Master Key: stay as literal as possible and as free as necessary; the interpreter is bound to the speaker's meaning, not the speaker's words.

HOT Question 35

The principles of interpreting can pull against one another, as when full accuracy meets relevance under severe time pressure. How should the interpreter weigh them?

Model Answer

The principles are not a ranked list but a set the interpreter holds in balance, and that balance shifts with the stakes. Accuracy and relevance can pull apart when a speaker floods a narrow window with detail: accuracy urges that every word be carried, relevance that only what serves the exchange be passed on. Neither wins by a fixed rule. The interpreter weighs what a given detail is worth against what would be lost by spending the time to render it.

The deciding question is what the setting cannot afford to lose. Where an error is costly and hard to undo, a courtroom answer, a drug dose, a treaty clause, accuracy governs, and the interpreter protects the exact content even at the cost of speed, asking the speaker to pause rather than dropping a word. Where the pressure is real but no single phrase carries much weight, relevance governs, and the interpreter passes the main ideas cleanly rather than every aside. Two rules hold throughout: never trade a principle for the interpreter's own convenience, and when a needed detail is at risk, stop and secure it rather than guess. Judgement, not a fixed order, is what keeps the whole message safe.

The Master Key: principles are balanced, not ranked; let the cost of error decide, guard the irreplaceable content first, and when in doubt, pause rather than drop.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the principle each breach offends: (1) the interpreter renders an idiom word for word and the sense is lost; (2) she quietly leaves out a figure the speaker gave; (3) she passes on the patient's chatter and forgets the doctor's time; (4) she softens a rude answer to favour the speaker she likes; (5) her rendering jumps about until the argument no longer follows.

B. Which rendering keeps the sense (equivalence), not the words (literalism)? (1) For “he is pulling your leg”: (a) “anavuta mguu wako” or (b) “anakutania”. (2) For “it is raining cats and dogs”: (a) “mvua inanyesha paka na mbwa” or (b) “mvua inanyesha kwa nguvu sana”.

C. True or false: (1) equivalence means matching each word to its dictionary twin; (2) accuracy allows the interpreter to soften a blunt answer; (3) relevance lets the interpreter drop a symptom the doctor needs; (4) impartiality forbids the interpreter from taking a side; (5) coherence keeps the sequence of the talk logical across the two languages.

D. Complete the principle: (1) accuracy: add nothing, omit nothing, ...; (2) equivalence: carry the ..., not the words; (3) impartiality: the interpreter is a channel, not a ...; (4) relevance: carry the pertinent ideas and leave out the ...

E. Give the term: (1) the principle of conveying the same sense while weighing language, culture and setting; (2) the principle of reproducing content and intent with nothing added or removed; (3) the principle of staying neutral and taking no side; (4) the principle of keeping the rendering logical and connected.

Key. A: 1 equivalence, 2 accuracy, 3 relevance, 4 impartiality, 5 coherence. B: 1 (b), 2 (b). C: 1 false, 2 false, 3 false, 4 true, 5 true. D: 1 alter nothing, 2 sense, 3 party (a judge), 4 chatter (the redundant detail). E: 1 equivalence, 2 accuracy, 3 impartiality, 4 coherence.

The Ethics of the Interpreter: Confidentiality, Impartiality and Professional Conduct

Every day an interpreter is trusted with words not meant to travel far: a patient's fear, a defendant's plea, a family's private struggle. Standing between two people who cannot speak to each other directly, the interpreter holds real power over what each of them hears. Because the words are sensitive and the stakes are high, the work is bound by ethics as much as by skill. This section sets out the interpreter's core duties: confidentiality, which guards what is disclosed; impartiality and neutrality, which keep the interpreter a channel and not a party; accuracy and faithfulness, which forbid adding, omitting or altering; and, beside them, cultural sensitivity, professional boundaries, informed consent and the avoidance of conflicts of interest. It then weighs these duties against three hard Tanzanian cases, in a clinic, a resettlement office and a courtroom. In mastering them you deliver competence 4.1(c), discussing the ethics of interpreting.

BINDER Question 36

List and explain the core ethical principles that govern the interpreter's work.

Model Answer

Interpreting is a profession, and like every profession it is bound by a code. Because the interpreter handles sensitive words and stands between the parties, a settled set of duties governs the work; the core principles are set out below.

Principle	**What it requires**
Confidentiality	Keep private everything learned in the assignment: personal details, medical history, legal matters, any sensitive data.
Impartiality and neutrality	Take no side and voice no opinion; convey each speaker's message without favour, bias or judgement.
Accuracy and faithfulness	Render the whole message and only the message: add nothing, omit nothing, change nothing; keep the tone and intent.
Cultural sensitivity	Stay alert to cultural difference and help each party understand the other, while respecting the norms of both.
Professional boundaries	Interpret only; do not advise, counsel, decide or advocate for any outcome.
Informed consent	Ensure every party understands the interpreter's role and agrees to it, including the confidentiality it carries.
Conflicts of interest	Decline or disclose any assignment where a personal or professional tie could compromise impartiality.

The Master Key: the interpreter's code in one breath: keep the secret, take no side, change nothing, respect the culture, stay in role, gain consent, and declare every conflict.

BINDER Question 37

Explain what confidentiality requires of an interpreter, what information it covers, and why it is the interpreter's first duty.

Model Answer

Confidentiality requires the interpreter to keep private everything learned in the course of an assignment, and to use it for no purpose but the interpreting itself. It covers personal details such as a person's name, family or immigration status; medical information such as a diagnosis, a pregnancy or a test result; legal matters such as a charge, an admission or a settlement; and any other sensitive data disclosed while the interpreter is at work. It binds during the session and long after it ends, and it holds whether the words came from the doctor, the patient, the magistrate or the accused.

It is the interpreter's first duty because without it the work cannot happen at all. A patient will not describe her symptoms, a witness will not tell what he saw, and a refugee will not explain her flight if she fears the interpreter will repeat it in the market or to her husband. Trust is the ground on which every other duty stands: only a person sure of secrecy will speak freely, and only free speech can be faithfully carried. Break confidence once and the interpreter is finished, for word travels and no one will speak through them again.

The Master Key: confidentiality is the interpreter's first promise: what is said through you goes no further than it must, or no one will speak through you again.

BINDER Question 38

Explain the twin duties of impartiality and professional boundaries, and state clearly what the interpreter may and may not do.

Model Answer

Impartiality means the interpreter takes no side and shows no opinion; professional boundaries mean the interpreter stays inside a single role, that of the channel through which others speak. The two duties guard the same thing from two directions, that the interpreter remains a bridge and never becomes a party. An impartial interpreter favours neither the doctor nor the patient, neither the prosecution nor the defence, and lets no personal feeling colour the rendering.

The rule that follows is short: interpret, and do nothing else. The interpreter may ask a speaker to repeat or to slow down, may flag a genuine difficulty, and must render every word faithfully. The interpreter may not advise a party what to do, argue or advocate for an outcome, decide anything on a party's behalf, comfort or scold, or edit the message by softening, sharpening or leaving out. A friend interpreting for a relative is tempted to help; the professional resists, because the moment the interpreter helps one side, the other is betrayed and the bridge collapses.

The Master Key: interpret, and only interpret: no advice, no advocacy, no decisions, no editing; the interpreter is the bridge, never a traveller on it.

REAL Question 39

At Ipamba Hospital, an interpreter is trusted with a secret she never asked to hold.

Read the case below. Identify the ethical considerations at stake, and set out the sound course of action for Rahma.

> Rahma interprets at Ipamba Hospital. Today she interprets for Tulila, a young immigrant woman, at her prenatal appointment. During the visit Tulila confides that her husband beats her at home, then begs Rahma to keep it from the doctor.
>
> Tulila, quietly, to Rahma: “Please, do not tell the doctor. If my husband learns that I spoke of it, he will punish me and I may lose my children. Say nothing, I beg you.”

Model Answer

Five duties collide here: accuracy, confidentiality, impartiality, professional boundaries and, above all, Tulila's safety. Rahma must render faithfully whatever is actually said in the appointment, keep Tulila's confidence, and neither seize the decision nor stand indifferent to a woman in danger. The trap is the private

aside: by whispering a secret and demanding a promise, Tulila has tried to make Rahma the keeper of information that belongs inside the consultation.

The sound course keeps Rahma in her role while opening a door to safety. She should not have promised silence, and she must not now invent a report of her own or blurt the abuse out over Tulila's head, which would seize a choice that is Tulila's and betray her trust. Instead, openly, so that nothing is hidden, she can encourage Tulila to tell the doctor herself, noting that the clinic keeps confidence and can offer real help. If Tulila speaks, Rahma interprets every word. She facilitates disclosure; she does not force it, and she does not fabricate it.

The Master Key: the interpreter may carry the message and open the door to help, but the choice to disclose stays with the patient: never seize it, never invent it.

REAL Question 40

In a resettlement office, a cultural gulf opens quietly between a family and their social worker.

Read the case below. Show how the interpreter should bridge the cultural gap while remaining neutral and faithful.

> Ahmed interprets between a refugee family and their social worker. The social worker is explaining why the children should be enrolled in local schools, to help the family settle into their new home. As she speaks, Ahmed notices the parents grow hesitant and uneasy: they come from a culture in which schooling for girls is forbidden.

Model Answer

Ahmed's task is to make each side fully understood by the other, not to change either side's mind. He must render the social worker's reasons faithfully into the family's language, and the parents' hesitation, cultural root and all, faithfully back to her, so that a real conversation can take place. He may not lecture the parents that girls must be schooled, nor soften or cut the social worker's message, nor apologise for it. To take either side would break his neutrality and his fidelity at once.

Where a cultural point is genuinely blocking understanding, he may bridge it briefly and openly. Stepping out of the flow for a moment, and saying plainly that he does so as the interpreter, he can note to the social worker that in this family's culture schooling for girls is restricted, so that she may respond with sensitivity rather than pressure. He then returns at once to faithful interpreting. He explains the gap; he does not argue across it. The deciding, and the persuading, belong to the two parties, never to him.

The Master Key: bridge the cultures by making each side clear to the other; explain a difference when you must, but never argue, lecture or take a side across it.

REAL Question 41

The clerk waves you in to interpret, and then you see who the parties are.

You are asked to interpret in a dispute in which one party is your own relative, or your employer. Explain what the duty of impartiality requires you to do.

Model Answer

A personal or professional tie to a party is a conflict of interest, because it threatens impartiality both in fact and in appearance. Even if I believed I could stay neutral, my relative's opponent could never trust that I had, and justice must not only be done but be seen to be done. An interpreter who is the nephew, the spouse, the employee or the business partner of one side cannot credibly serve as the neutral channel the setting requires.

The duty, therefore, is to declare the tie at once and to decline wherever it compromises impartiality. The moment I recognise the party, I tell everyone present, openly, of the relationship, and I step aside so that a neutral interpreter can take my place. Only in a true emergency, where no other interpreter exists and silence would cause greater harm, may I continue, and then only after full disclosure, with the informed

consent of every party, and only for as long as strictly necessary. The safe rule is short: disclose, and withdraw.

The Master Key: when a party is your kin or your employer, impartiality is already in doubt: declare the tie and step aside, for neutrality must be seen as well as felt.

HOT Question 42

During a break in a theft trial, the accused whispers to his interpreter words meant for no one else.

Read the scene below. Weigh the interpreter's duty of confidentiality against the integrity of the court and the risk of harm, and reach a reasoned position on Nai's proper role.

A courtroom. Nai, a legal interpreter, stands beside Namnyaki, who is accused of theft. During the trial she has interpreted his words to the court: "Your Honour, I did not commit this crime; I am innocent."

During a break, Namnyaki leans close and speaks to her urgently:

Namnyaki: "Nai, I know who really stole the goods; it was not me. But if I speak, my family will be harmed, for he has threatened them. Please, do not interpret this. I beg you."

Back in court, the prosecutor rounds on her: "What was that about? Your job is to interpret everything, not to hold things back."

Model Answer

Nai's duties of accuracy and confidentiality seem to collide, but the collision dissolves once her role is clear. In the proceedings she must interpret completely and faithfully; nothing said on the record may be softened or withheld. Namnyaki's words in the break, however, were not testimony. They were a private confidence pressed on her off the record, and with them he tried to turn his interpreter into his confidant, his adviser and his shield.

The reasoned position is that Nai is an interpreter, not a witness, an investigator or an advocate, and she must stay in that single role. She should not have taken the secret. The right response is to decline it, telling Namnyaki plainly that she interprets everything said in court, that she cannot act as his adviser, and that such information must go to his defence lawyer, whose task it is. To the prosecutor she owes the truth about her function, not the content of a private aside: she is not a witness, and she will neither testify to it nor invent or betray it. His fear for his family is real, but the remedy lies with his lawyer and the court's protection, not with an interpreter who abandons her role.

The Master Key: render all that is said in court, and keep what is whispered outside it; the interpreter is a channel, not a witness, investigator or advocate, and a defendant's secrets belong to his lawyer.

HOT Question 43

When, if ever, may an interpreter break confidentiality? Give a reasoned answer.

Model Answer

Confidentiality is close to absolute, but not entirely: it yields only to an imminent, serious risk of harm to life or safety. If, and only if, keeping silence would leave someone in real and immediate danger, a threat to kill, a child at present risk, a plan of grave violence, may the interpreter reveal what is strictly necessary to prevent it. The law itself sometimes compels this, as where the abuse of a child must be reported. Ordinary sensitive information, however painful or embarrassing, never reaches this bar and must always be kept.

Even at that threshold the breach must be the narrowest possible and made through the proper channel. The interpreter discloses only what is needed, only to the person who can act, and, where possible, first urges the speaker to disclose it themselves or warns them plainly. For this reason the interpreter should never make categorical promises of secrecy: a vow to tell no one, whatever comes, cannot honestly be kept

and misreads the role. The honest line is that the interpreter keeps confidence strictly, and steps outside it only to stop serious, imminent harm.

The Master Key: keep every confidence, and leave it only to prevent imminent, serious harm, and then only as far as needed; so never promise a secrecy you could not keep if a life were at stake.

HOT Question 44

Should an interpreter ever step out of the role of faithful conduit to explain a culture? Assess, and say how it should be done.

Model Answer

The interpreter's first and heaviest duty is faithful rendering, and cultural commentary endangers it, so the conduit must be the default. Every added explanation is a chance to distort the message, to slip in the interpreter's own view, and to break impartiality by seeming to favour a side. A speaker who wanted a lecture on custom would have asked for one; what the parties need, almost always, is simply to be carried accurately to each other.

Yet a narrow exception is sound: when a cultural point is genuinely causing a misunderstanding that faithful words alone cannot cure, the interpreter may briefly clarify it. The conditions are strict. The interpreter must step out openly, announcing the move so that nothing is hidden; speak to both parties, in both languages; keep it short and neutral, explaining the difference rather than arguing or advising; and return at once to faithful interpreting. Used so, cultural mediation serves understanding. Used as a licence to editorialise, soften or advise, it corrupts the very fidelity that makes an interpreter worth trusting.

The Master Key: stay the faithful conduit; step out only to clear a real cultural misunderstanding, and then briefly, openly and neutrally, before returning at once to the words.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the ethical duty broken in each case: (1) the interpreter repeats a patient's test result to a neighbour; (2) the interpreter adds advice of his own, telling the accused to plead guilty; (3) the interpreter quietly drops the insults from an angry speaker's words; (4) the interpreter accepts a case in which the plaintiff is her own employer.

B. True or false: (1) an interpreter may advise a patient which treatment to choose; (2) an interpreter should render insults as faithfully as compliments; (3) an interpreter may decide, on a client's behalf, what to leave out; (4) an interpreter may ask a speaker to slow down or to repeat.

C. Confidentiality: keep it, or may it be disclosed? (1) a witness's home address, learned in court; (2) a credible, immediate threat to kill a named man; (3) a patient's embarrassing symptom; (4) a child's account of ongoing abuse at home.

D. Give the term: (1) rendering a message with nothing added, omitted or changed; (2) taking no side and showing no opinion; (3) a personal or professional tie that compromises neutrality; (4) making sure every party understands and agrees to the interpreter's role.

E. Would you, yes or no? (1) interpret your own sister's land case; (2) tell the magistrate you believe the witness is honest; (3) whisper a word of advice to a nervous defendant; (4) interpret, word for word, an insult you find offensive.

Key. A: 1 confidentiality, 2 professional boundaries, 3 accuracy and faithfulness, 4 conflict of interest. B: 1 false, 2 true, 3 false, 4 true. C: 1 keep, 2 disclose to prevent imminent harm, 3 keep, 4 disclose or report. D: 1 accuracy and faithfulness, 2 impartiality and neutrality, 3 conflict of interest, 4 informed consent. E: 1 no, a conflict of interest; 2 no, that is your own opinion; 3 no, that breaks your role; 4 yes, accuracy demands it.

Interpreting in Legal Settings

In a court of law, a police station or a tribunal, a person may face the loss of liberty, property or good name in a language that is not their own. A witness who speaks only Kiswahili must still be heard by the magistrate; an accused must understand the charge before pleading to it; a suspect must grasp the caution before he speaks a word. The interpreter is what makes this possible, standing between the Kiswahili of the parties and the English of the record and carrying each faithfully to the other. Because a case can turn on a single phrase, and because a person's liberty and the justice of the outcome ride on the words, legal interpreting is the most exacting field of all: it renders everything, in the first person, verbatim in sense, adding nothing and leaving nothing out. This section sets out the courtroom interpreter's duties and puts them to work on real Tanzanian material, a witness's testimony, a dense charge and a police caution, delivering the Form Six competence 4.1(a), interpreting conversations in field-specific settings, here the law.

BINDER Question 45

State the duties of an interpreter in a court of law.

Model Answer

A court interpreter is bound by strict duties, because a person's liberty may hang on the exact words that cross between Kiswahili and English. The interpreter is not a helper and not a party, but the neutral voice through which the witness, the accused and the court reach one another. The core duties are set out below.

Duty	**What it requires**
Render everything	Carry every word that is spoken: each question, answer, objection and ruling. Skip nothing and summarise nothing.
Verbatim in sense	Give the full meaning of what was said, neither a word-for-word echo nor a loose paraphrase; keep every fact, figure and qualification exact.
First person	Voice each speaker as “I”, as though the witness or the accused spoke the language of the record directly; never report in the third person.
Impartial	Take no side between prosecution and defence, and add no opinion by word, tone or face.
Add nothing, omit nothing	Do not explain, comment, warn, soften or expand; the message reaches the other side whole and unaltered.
Interpret only	Interpret, and nothing more; do not advise a party or explain the law, for that is the work of the advocate and the court.

The Master Key: the court interpreter renders everything, verbatim in sense, in the first person and without a side; interpret only, and leave the law to the advocate and the court.

BINDER Question 46

Explain why a court interpreter renders in the first person and stays verbatim, rather than reporting what the witness said.

Model Answer

The court interpreter speaks in the first person because the record must hear the witness, not the interpreter. When the accused says in Kiswahili that he did not take the money, the interpreter says "I did not take it", exactly as the accused would if he spoke the language of the court, and not "he says he did not take it". The first person puts the witness's own words on the record; the reporting form, "he says", slips the interpreter between the witness and the court and quietly turns testimony into second-hand report.

Staying verbatim in sense guards the three things a trial rests on: directness, the record and credibility. Directness, because the magistrate must weigh the witness's own answer, not the interpreter's summary of it; the record, because a case may be read and appealed on the exact words, so a dropped "not" or a softened "maybe" can overturn it; and credibility, because how a witness answers, plainly, hesitantly or evasively, is itself evidence the court must see. A tidy paraphrase would hide all three. The interpreter therefore carries the whole answer, in the speaker's own voice, and lets the court judge it.

The Master Key: speak as the witness, not about the witness: the first person and the verbatim sense keep testimony direct, on the record, and open to the court's own judgement.

BINDER Question 47

Explain what makes interpreting in a court of law more demanding than everyday interpreting.

Model Answer

Legal interpreting is harder because the language itself is a specialised code and the room runs by strict rules. Court speech is thick with legalese, the fixed terms and Latin of the law, "remand", "bail", "adjournment", "contrary to section", each of which has one exact meaning and no rough equal. The interpreter must know these terms in both languages and render them precisely, not approximately, while keeping the formal turn-taking of the court: who may speak, when, and to whom, so that the record stays clean and orderly.

Above all, the oath and the stakes leave no room for the small slips that everyday talk forgives. A witness testifies under oath, having sworn to tell the truth, so the rendering must be as exact as the promise; one mistaken word, a wrong date or a lost "not" can convict the innocent or free the guilty. There are no second attempts, no coaxing a nervous witness to relax, and no smoothing of an awkward answer. Where a market interpreter may lose a little and harm no one, a court interpreter's error can cost a person their liberty.

The Master Key: everyday interpreting forgives a small slip; the court does not, for legalese, the oath and a person's liberty make every single word answerable.

REAL Question 48

A court scene in Mwanza: a magistrate questions a witness about a night collision near the bus station, and one person must interpret it into Kiswahili.

Study the court exchange below. Interpret the witness's answers into natural, standard Kiswahili, in the first person, keeping every detail exact; then note the register the court demands.

Magistrate: Please state your name for the record.

Witness: My name is Joseph Mwaipopo.

Magistrate: Where do you live?

Witness: I live in Nyegezi, Mwanza.

Magistrate: Where were you on the night of 12 June 2025?

Witness: I was at the bus station, waiting for my brother who was arriving from Dar es Salaam.

Magistrate: Did you see the accident that happened near the station?

Witness: Yes, I saw a car speeding and hitting a motorcycle.

Magistrate: Could you describe the car?

Witness: It was a black saloon car with tinted windows.

Magistrate: Did you see the driver?

Witness: No, it was dark, and the driver did not stop after the accident.

Magistrate: What happened to the motorcycle rider?

Witness: He fell to the ground and looked badly injured. People rushed to help him.

Magistrate: Did the police arrive at the scene?

Witness: Yes, the police arrived and took the injured motorcyclist to hospital.

Magistrate: Thank you, Mr Mwaipopo. That will be all for now.

Model Answer

Voicing the witness in the first person, as the court requires, the interpreter renders his eight answers into Kiswahili as follows. Each is paired with an English back-check so that the rendering can be checked.

1. Jina langu ni Joseph Mwaipopo. (My name is Joseph Mwaipopo.)

2. Ninaishi Nyegezi, jijini Mwanza. (I live in Nyegezi, in the city of Mwanza.)

3. Nilikuwa kwenye kituo cha mabasi, nikimsubiri kaka yangu aliyekuwa akiwasili kutoka Dar es Salaam. (I was at the bus station, waiting for my brother who was arriving from Dar es Salaam.)

4. Ndiyo, niliona gari likienda kwa kasi na kugonga pikipiki. (Yes, I saw a car going fast and hitting a motorcycle.)

5. Lilikuwa gari jeusi aina ya saluni, lenye vioo vya giza. (It was a black saloon car, with dark, tinted windows.)

6. Hapana, kulikuwa na giza, na dereva hakusimama baada ya ajali. (No, there was darkness, and the driver did not stop after the accident.)

7. Alianguka chini na alionekana ameumia vibaya. Watu walikimbilia kumsaidia. (He fell down and looked badly injured. People rushed to help him.)

8. Ndiyo, polisi walifika na kumpeleka mwendesha pikipiki aliyeumia hospitalini. (Yes, the police arrived and took the injured motorcyclist to hospital.)

The register is formal, standard Kiswahili, and nothing may be rounded off. The answers keep full words and complete sentences, “Ndiyo” and “Hapana” rather than casual clips, with no fillers and no chatter added. Every fact is preserved exactly, because in a court the details are the evidence: “gari jeusi aina ya saluni, lenye vioo vya giza” keeps the black saloon and the tinted windows, and the date and place are never blurred into “a dark car one night”. The interpreter speaks as the witness, not about him, carries the magistrate's questions into Kiswahili for the witness in the same faithful voice, and addresses the court respectfully as “Mheshimiwa”.

The Master Key: in court, render the witness whole and exact: first person, standard Kiswahili, every fact kept, for each small detail may be the evidence a case turns on.

REAL Question 49

The same collision reaches the court as a criminal charge, and before the accused can plead, he must understand exactly what he is accused of.

Study the charge below, drawn in the formal language of the law. Render it into plain language so that the accused can understand the charge he must answer.

IN THE RESIDENT MAGISTRATE'S COURT OF MWANZA AT MWANZA

CRIMINAL CASE NO. 214 OF 2025

REPUBLIC VERSUS JUMA HAMISI

STATEMENT OF OFFENCE

Dangerous driving, contrary to section 40(1) and (2) of the Road Traffic Act, [Cap. 168 R.E. 2002].

PARTICULARS OF OFFENCE

That the accused, on the night of the 12th day of June 2025, along the public road adjacent to the bus station within the City of Mwanza in the Mwanza Region, did drive a motor vehicle, to wit a black saloon motor car, on a public road recklessly and at a speed and in a manner which was dangerous to the public, thereby colliding with a motorcycle and occasioning grievous bodily harm to the rider thereof.

Model Answer

In plain words, the charge tells the accused what the State says he did and which law it broke. On the night of 12 June 2025, on the public road by the Mwanza bus station, he is accused of driving a black saloon car recklessly and dangerously fast, in a way that put other people in danger, and of hitting a motorcycle and seriously injuring the person riding it. Driving in a way that is dangerous to the public is a criminal offence under section 40 of the Road Traffic Act. That, and nothing wider, is what he must answer: the court will ask whether he admits or denies it.

A few fixed legal phrases carry the weight, and each has a plain equivalent. "Statement of offence" is the name of the crime charged; "particulars of offence" are the facts said to make it up. "To wit" means namely; "occasioning grievous bodily harm" means causing serious injury; "contrary to section 40" means forbidden by that section of the law; and "a manner dangerous to the public" means driving that endangered other people. Turning that formal English into plain English, without changing a single fact, is intralingual interpreting. If the accused speaks only Kiswahili, the interpreter then carries the plain version across: "Unatuhumiwa kwa kuendesha gari kwa uzembe na kwa hatari, ukagonga pikipiki na kumjeruhi vibaya dereva wake" (You are charged with driving carelessly and dangerously, hitting a motorcycle and seriously injuring its rider).

The Master Key: legalese packs a charge into fixed formulae; the interpreter's task is to open it, changing the words but never the facts, until the accused knows exactly what he must answer.

REAL Question 50

Before the collision reaches any court, a suspect is brought to a police station, and everything said there passes through the interpreter.

A suspect who speaks only Kiswahili is cautioned and questioned at a police station. Describe the interpreter's task, render the caution below into Kiswahili, and set out the care the work demands.

Police caution: You are not obliged to say anything unless you wish to do so, but whatever you say will be written down and may be given in evidence.

Model Answer

The interpreter's task is to make the suspect fully understand his rights, and to carry his statement faithfully onto the record. The officer's caution and questions must reach the suspect in clear Kiswahili, and the suspect's Kiswahili answers must reach the record in exact English, in the first person. Nothing may be assumed already understood; the caution above especially must land in full, for on it depends whether any later statement was freely and knowingly given. In Kiswahili the caution runs: "Hulazimiki kusema lolote isipokuwa kama wewe mwenyewe unapenda kufanya hivyo; lakini chochote utakachosema kitaandikwa, na kinaweza kutumika kama ushahidi mahakamani" (You are not obliged to say anything

unless you yourself wish to; but whatever you say will be written down, and it can be used as evidence in court).

Three cares govern the work. First, accuracy: a caution half-rendered can make a later statement worthless or unjust, so it must be given whole and, if need be, checked for understanding. Second, no coaching: the interpreter must not prompt, warn, advise, hint or answer for the suspect, must not tidy a rambling account or fill a silence; the words on the record must be the suspect's own, not the interpreter's. Third, confidentiality: what is heard belongs to the process alone, so the interpreter does not discuss the case outside the room, tip anyone off, or repeat it in the street. Through it all the interpreter serves neither the police nor the suspect, but the accuracy of the record.

The Master Key: at the police station the interpreter opens the caution in full and carries the statement exactly: render, never coach, and keep every word of it confidential to the process.

HOT Question 51

In court the interpreter is an officer of the court, owing a duty to justice above either side. Explain how the interpreter should hold to impartiality when an advocate presses for a rendering that favours their client.

Model Answer

The interpreter serves the court and the truth of the record, not the advocate who is speaking, and that settles the matter. As an officer of the court the interpreter's loyalty runs to accurate communication, not to prosecution or defence. So when a lawyer leans in and asks for a firmer word than the witness used, for a doubtful answer made to sound certain, or for an unhelpful reply quietly softened, the request must be refused, because to grant it would be to put false evidence on the record in another's voice.

The proper course is to render exactly what was said and, where needed, to say so openly. The interpreter gives the witness's answer as spoken, no stronger and no weaker, and offers no opinion by word, tone or expression. If an advocate insists, the interpreter may state plainly, to the court, that the duty is to interpret faithfully and that the rendering stands; the interpreter argues for neither side and lets the bench rule. Impartiality here is not coldness. It is the fairness that lets both parties trust that the words they hear are the words that were actually spoken.

The Master Key: the interpreter is the court's servant, not either advocate's: render what was said, refuse the flattering slant, and let the words fall where the speaker put them.

HOT Question 52

A witness rambles, wanders from the question or answers a different one. Should the interpreter tidy the answer, summarise it or make it responsive? Give a reasoned answer.

Model Answer

No: the interpreter renders the answer as it was actually spoken, rambling, evasion and all, and does not tidy it, shorten it or make it responsive. The interpreter's duty is fidelity to what was said, not improvement of it. To smooth a wandering answer into a crisp one, or to turn an evasion into the reply the question sought, would be to invent testimony the witness never gave and to hide from the court the very thing it is trying to weigh.

How a witness answers is itself evidence, and judging it is the court's task, not the interpreter's. When a witness dodges a question, repeats himself or drifts, that manner may reveal as much as the words, and the magistrate must see it to weigh the witness's credibility. If the interpreter cleans it up, the court is quietly robbed of evidence and misled about the witness. The faithful course is to render the answer fully, in the witness's own voice; and if the witness plainly has not answered the question, the interpreter renders that non-answer too, leaving the advocate to press again and the court to draw its own conclusion. The interpreter carries the answer; the court evaluates it.

The Master Key: render the ramble and the evasion as spoken; how a witness answers is evidence, and it is the court's to weigh, never the interpreter's to tidy away.

HOT Question 53

Should an interpreter silently correct a witness's grammatical error or an obvious slip of the tongue? Assess.

Model Answer

Two very different things hide behind this question, and they part ways sharply. A mere grammatical roughness in the source, a wrong agreement or a clumsy tense, is not a fact and carries no meaning of its own; the interpreter renders the sense into clear, grammatical target language as a matter of course, and reproduces no stumble. There is nothing to correct, because meaning, not grammar, is what the interpreter carries. So far the answer is easy.

A slip that changes meaning is a different matter, and here the interpreter must not silently mend it. If a witness says "north" where the account seems to mean "south", or gives a date that appears wrong, the interpreter has no licence to decide what the witness really meant and render a corrected fact; that would be to give evidence, not to interpret it. The faithful course is to render exactly what was said. Where the slip creates a genuine ambiguity, the interpreter may flag it to the court, openly, saying that the word is unclear or that the source may be mistaken, and let the court seek clarification. The interpreter renders faithfully and points to the doubt; it never edits the fact into what it supposes was meant.

The Master Key: mend the grammar silently, since meaning is what you carry; but never quietly correct a slip of fact: render it as spoken and flag the doubt for the court to resolve.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Put each into the court interpreter's correct voice, the first person, as the witness: (1) "He says he did not take the money." (2) "She says she was at the bus station." (3) "They say they did not see the driver." (4) "He says his name is Mwaipopo."

B. Give a plain word or phrase for each legal term: (1) the accused; (2) the plaintiff; (3) to adjourn; (4) bail; (5) a verdict.

C. True or false: (1) a court interpreter may summarise a long answer to save the court's time; (2) the interpreter speaks in the first person, as the witness; (3) the interpreter should explain the law to the accused; (4) a rambling or evasive answer is rendered as it was spoken; (5) the interpreter may add helpful advice of their own.

D. Fill the gap: (1) The interpreter renders everything, adding nothing and _ nothing. (2) In court the interpreter speaks in the _ person. (3) The interpreter stays _, favouring neither side. (4) The interpreter interprets only; he does not _ the law to the accused.

E. Give the term: (1) the fixed, technical language of the law; (2) the solemn promise to tell the truth, taken before testimony; (3) rewording a message into plainer form within the same language; (4) the person charged in a criminal case.

Key. A: 1 I did not take the money; 2 I was at the bus station; 3 we did not see the driver; 4 my name is Mwaipopo. B: 1 the person charged with the crime, 2 the person who brings a civil case, 3 to postpone the case to another day, 4 letting an accused person go free, often on a surety, until the trial, 5 the court's decision. C: 1 false, 2 true, 3 false, 4 true, 5 false. D: 1 omitting (leaving out), 2 first, 3 impartial, 4 explain. E: 1 legalese, 2 the oath, 3 intralingual interpreting, 4 the accused.

Interpreting in Medical Settings

In every clinic and hospital ward, two people who share no language must still understand each other, and a life may hang on their doing so: a Kiswahili-speaking patient and a clinician who works in English, sometimes a foreign doctor who speaks neither Kiswahili nor the patient's home tongue. Between them stands the medical interpreter, carrying the patient's symptoms to the clinician and the clinician's questions, diagnosis and instructions back to the patient. Nowhere are the stakes of interpreting higher, for a dropped symptom, a muddled dose or a softened warning can cost a life. This section sets the craft to work in the field-specific setting of medicine, where accuracy and clarity are not niceties but the very conditions of safe care.

BINDER Question 54

Set out the duties of a medical interpreter in a clinical consultation.

Model Answer

A medical interpreter is far more than a bilingual helper; the work carries a defined set of duties, because in a consultation nothing may be lost, added or bent. Standing between patient and clinician, the interpreter owes each of them the whole message and only the message, and owes the patient a duty of confidence besides. The core duties are set out below.

Duty	What it requires
Render faithfully and completely	Carry the whole message across, adding nothing, omitting nothing and altering nothing; every symptom, dose, warning and question reaches the other side intact.
Speak in the first person	Voice each party directly, as in I feel dizzy or take one tablet at night, rather than she says she feels dizzy, so the two speak straight to each other.
Keep confidentiality	Hold in confidence everything learned in the consultation, the history, the diagnosis, the fears; it travels no further than the care itself requires.
Carry symptoms and instructions exactly	Render names, doses, timings, allergies and warnings word for word; a single wrong number or dropped detail can change the treatment.
Flag a breakdown in understanding	Say so openly when the patient has not understood, when a term has no ready equivalent, or when a word must be clarified, rather than paper over the gap.

The Master Key: the medical interpreter's charter in one line: render the whole message faithfully, in the first person, in confidence, exact on every symptom and dose, and flag at once whatever is not understood.

BINDER Question 55

Explain why accuracy in medical interpreting can be, quite literally, a matter of life and death. Illustrate with an example.

Model Answer

In medicine the interpreter's words guide what is done to a human body, so an error does not merely confuse; it can injure or kill. A dose said as three tablets instead of one, a symptom dropped, an allergy not carried across, a consent half-rendered: each can lead straight to the wrong drug, a missed emergency or a procedure the patient never agreed to. In a market a mistranslated price costs a little money; in a ward

a mistranslated instruction can cost a life. That is why accuracy here is not one virtue among many but the whole foundation of safe care.

One example shows how narrow the margin is. Suppose the doctor says, take one tablet three times a day, and the interpreter, hurrying, renders it as *kunywa vidonge vitatu*, take three tablets. The patient swallows a triple dose at every round and is poisoned by a medicine meant to heal. The faithful rendering, *kunywa kidonge kimoja mara tatu kwa siku*, one tablet three times a day, turns on a single word, *kimoja*, one, and that word stands between cure and harm. Allergies carry the same weight: if a patient's report that she is allergic to penicillin, *nina mzio wa penisilini*, is dropped, the one drug that could kill her may be the drug she is given.

The Master Key: in medicine, accuracy is survival: one word wrong in a dose, an allergy or a consent can turn the cure into the cause of harm.

BINDER Question 56

Explain how a medical interpreter manages technical jargon, simplifying a term for the patient without changing its meaning.

Model Answer

A clinician's speech is full of terms the patient would not know even in Kiswahili, so the medical interpreter must do two jobs at once: cross the language, and lower the register. Carrying a word from English into Kiswahili is the interlingual task; turning a specialist term into plain words the patient can act on is an intralingual one, folded inside it. A good interpreter does both in a breath, so that hypertension reaches the patient not as a mystery but as *presha ya juu*, high blood pressure, and diabetes as *ugonjwa wa kisukari*, the sugar disease.

The rule is to change the difficulty, never the meaning. The plain word must carry exactly what the term carried, no less and no more. Where a term is precise and cannot safely be loosened, the name of a particular drug, a dose, a diagnosis, the interpreter keeps it and adds a short gloss rather than swapping in a vague word that would mislead. And where even the doctor's own language is unclear, the interpreter does not guess; the honest move is to ask the doctor to explain, then carry that plain explanation across. Simplifying is a service to understanding, not a licence to blur the medicine.

The Master Key: managing jargon is intralingual work inside the interlingual task: lower the register, hold the meaning exactly, and when a term is precise, keep it and gloss it rather than blur it.

REAL Question 57

At Muhimbili, a patient with a three-day headache sits before an English-speaking doctor, and every answer must cross into Kiswahili and back.

Interpret the consultation below into Kiswahili. Print your rendering turn by turn, add an English back-check of the medical spine, and note the terms that are hardest to carry.

Doctor: Good morning. What brings you here today?

Patient: I have had a terrible headache for three days.

Doctor: Have you taken any medicine so far?

Patient: Yes, I took some painkillers, but they did not help.

Doctor: Do you have any other symptoms, such as fever or dizziness?

Patient: I feel dizzy when I stand up and very tired.

Doctor: Have you had any changes in your vision or hearing?

Patient: Sometimes my vision blurs, especially in the evening.

Doctor: Do you have a history of high blood pressure or diabetes?

Patient: My father is diabetic, but I have never been tested.

Doctor: I see. Do you smoke or drink alcohol?

Patient: I don't smoke, but I drink alcohol occasionally.

Doctor: Thank you for the information. I will run a few tests to check your blood pressure and sugar levels.

Patient: Is it something serious, doctor?

Doctor: Don't worry. We will identify the cause and provide the appropriate treatment.

Model Answer

Rendered turn by turn into natural Kiswahili, the consultation runs as follows.

Doctor: Habari za asubuhi. Ni nini kimekuleta hapa leo?

Patient: Nimekuwa na maumivu makali ya kichwa kwa siku tatu.

Doctor: Je, umetumia dawa yoyote hadi sasa?

Patient: Ndiyo, nilitumia dawa za kutuliza maumivu, lakini hazikusaidia.

Doctor: Una dalili nyingine zozote, kama vile homa au kizunguzungu?

Patient: Napata kizunguzungu ninaposimama, na nimechoka sana.

Doctor: Je, kumekuwa na mabadiliko yoyote katika uwezo wako wa kuona au kusikia?

Patient: Mara nyingine macho yangu huwa na ukungu, hasa wakati wa jioni.

Doctor: Je, una historia ya shinikizo la damu la juu au kisukari?

Patient: Baba yangu ana kisukari, lakini mimi sijawahi kupimwa.

Doctor: Naelewa. Je, unavuta sigara au unakunywa pombe?

Patient: Sivuti sigara, lakini hunywa pombe mara chache.

Doctor: Asante kwa maelezo. Nitafanya vipimo vichache kuangalia shinikizo la damu na kiwango cha sukari.

Patient: Je, ni jambo zito, daktari?

Doctor: Usiwe na wasiwasi. Tutabaini chanzo na kutoa matibabu yanayofaa.

Back-checked into English, the medical spine is exact: the patient has had a severe headache for three days; the painkillers she took did not help; she feels dizzy on standing and very tired; her vision sometimes blurs in the evening; her father is diabetic though she has never been tested; she does not smoke and drinks only occasionally; and the doctor will run tests of her blood pressure and sugar before naming a cause and a treatment. Nothing is added and nothing is dropped.

The terms hardest to carry are the clinical ones a lay interpreter can miss: dizziness, *kizunguzungu*; blurred vision, for which Kiswahili has no single tidy word, so *macho kuwa na ukungu*, the eyes having a mist, does the work; high blood pressure, *shinikizo la damu la juu*; diabetes and diabetic, *kisukari*; and the tests themselves, *vipimo vya shinikizo la damu na sukari*. Each must be known in advance, for there is no time to hunt for it mid-consultation.

The Master Key: carry the whole clinic exchange faithfully into Kiswahili and back, and master the clinical terms, dizziness, blurred vision, blood pressure, diabetes, before you sit down, not during the consultation.

REAL Question 58

A revision task hands you one sentence of medical advice to carry to a Kiswahili-speaking patient, and every word in it is a trap for the careless.

Interpret the clinical instruction below for a Kiswahili-speaking patient. Give first a plain-English gloss, then the Kiswahili rendering, and back-check it into English.

> The patient must reduce sodium intake and monitor blood pressure daily.

Model Answer

In plain English first, so the sense is clear: you must eat less salt, and check your blood pressure every day. Sodium is the mineral in salt that the doctor wants reduced, so for the patient it means eating less salt; to monitor daily is simply to check every day.

> Ni lazima upunguze ulaji wa chumvi, na upime shinikizo la damu kila siku.

Back-checked into English, this says: you must reduce your salt intake, and measure your blood pressure every day. The technical *sodium* becomes *chumvi*, salt, the thing the patient actually handles in the kitchen, and *monitor daily* becomes *upime kila siku*, check every day, a plain action the patient can perform. The instruction keeps its full force: nothing in the medicine is softened, only the words are made usable.

The Master Key: render the doctor's technical instruction into the patient's kitchen and hands: sodium becomes salt, monitor daily becomes check every day, and not one gram of the meaning is lost.

REAL Question 59

You have brought your grandfather, who speaks only Kiswahili, to a hospital where the doctor speaks only English; his head has ached for days, and only you can bridge them.

Read the scenario below, then compose the interpreter's script as a three-party exchange, giving the Doctor's English, your Kiswahili to the patient, the Patient's Kiswahili, and your English back to the doctor.

> You have accompanied an elderly relative, who is suffering from a terrible headache, to the hospital. He can speak only Kiswahili; the doctor can understand only English. You act as the interpreter between them.

Model Answer

The script below carries one full round of the consultation. The interpreter voices each speaker in the first person, so that patient and doctor address each other directly.

> Doctor: Good afternoon, sir. What has brought you to the hospital today?
>
> Interpreter to patient: Habari za mchana, mzee. Ni nini kimekuleta hospitalini leo?
>
> Patient: Nina maumivu makali ya kichwa yaliyodumu kwa siku nne sasa.
>
> Interpreter to doctor: I have had a severe headache for four days now.
>
> Doctor: I am sorry to hear that. Have you taken anything for the pain?
>
> Interpreter to patient: Pole sana. Je, umetumia dawa yoyote kwa ajili ya maumivu haya?
>
> Patient: Nilinunua dawa za maumivu dukani, lakini hazikusaidia.
>
> Interpreter to doctor: I bought painkillers from the shop, but they did not help.
>
> Doctor: Do you feel dizzy, or has your vision become blurred?
>
> Interpreter to patient: Je, unapata kizunguzungu, au macho yako yamekuwa na ukungu?
>
> Patient: Ndiyo, napata kizunguzungu ninaposimama, na mara nyingine sioni vizuri.
>
> Interpreter to doctor: Yes, I feel dizzy when I stand up, and sometimes I cannot see well.
>
> Doctor: Thank you. I will check your blood pressure now, and we will find the cause together.
>
> Interpreter to patient: Asante. Sasa nitapima shinikizo la damu lako, na tutatafuta chanzo kwa pamoja.

Notice the shape of each round: the doctor speaks, the interpreter carries it to the patient in Kiswahili, the patient answers, and the interpreter carries the answer back to the doctor in English. The interpreter speaks throughout in the first person, I have had a headache, I will check your blood pressure, so the two men speak to each other and not about each other, and renders the respectful *mzee* for the elderly patient. Every symptom, the headache of four days, the useless painkillers, the dizziness and the blurred vision, crosses intact in both directions.

The Master Key: the interpreter reunites patient and doctor: each speaks in the first person through you, the respect is kept, and no symptom is lost as it crosses from Kiswahili to English and back.

HOT Question 60

Explain why a medical interpreter renders in the first person, saying I feel dizzy, and not in the third, she says she feels dizzy.

Model Answer

First-person interpreting keeps the message accurate by keeping it simple. When the interpreter says I feel dizzy, there is exactly one layer of speech to carry. The moment it becomes she says she feels dizzy, and then he asks whether she has told her husband, the pronouns pile up and blur: who is she, who is he, whose words are these? Speaking as the patient, and as the doctor in turn, strips out that fog and leaves each statement as clean and exact as it was first spoken.

It also keeps the patient and the doctor in a real conversation. In the first person the interpreter becomes a clear pane of glass through which the two speak eye to eye; the patient tells her story to the doctor, not to a narrator who re-tells it. That directness builds the trust on which good medicine depends, and it keeps the interpreter in the role of channel rather than a third party holding forth about the patient in front of her.

And it protects the record. Spoken in the first person, the words plainly belong to the patient, so what enters the consultation, and the notes taken from it, is the patient's own account and the doctor's own instruction, not the interpreter's summary of either. Third-person retelling invites softening and paraphrase; first-person rendering pins responsibility for every word where it belongs, on the person who actually said it.

The Master Key: render as the speaker, not about the speaker: first person keeps the message exact, holds patient and doctor face to face, and marks every word as truly theirs.

HOT Question 61

A patient is too ashamed or afraid to name a symptom, or a relative asks you to keep a grim diagnosis from the patient. Explain the interpreter's role in such moments, and its limits.

Model Answer

The interpreter's task does not change when feelings run high: interpret faithfully, and neither censor nor soften the medical facts. If the patient does speak the symptom, it must be carried in full, however embarrassing; if the doctor delivers hard news, it must reach the patient whole, not trimmed into comfort. To drop a symptom out of delicacy, or to dilute a diagnosis out of pity, is to hand the doctor or the patient a false picture, and false pictures are treated with wrong medicine.

Yet fidelity cuts both ways: the interpreter may not invent what was never said. If shame keeps a symptom unspoken, the interpreter cannot supply it, for that too would be a fabrication. What the interpreter may do, openly and still in role, is encourage the patient to tell the doctor, and note briefly to the doctor that shame or fear may be at work, so that the clinician can gently draw it out. The interpreter opens the door; the patient decides whether to walk through it.

When a relative asks that bad news be hidden, the limit is just as firm. Whether a diagnosis is disclosed, and how, is a matter for the doctor and the patient, not for the interpreter to settle by editing. The interpreter should decline the request plainly, explaining that everything spoken must be interpreted, and invite the family to raise their worry with the doctor directly. The interpreter carries the words; the interpreter does

not become the family's instrument for silencing them, nor the doctor's for overriding a frightened family. Encourage, explain and interpret; but never decide, and never censor.

The Master Key: in the clinic the interpreter carries every medical fact whole, censoring nothing and inventing nothing; you may encourage disclosure and flag a fear, but the choice, and the diagnosis, are never yours to edit.

HOT Question 62

Assess the risks of using a family member, and especially a child, as a medical interpreter instead of a trained professional.

Model Answer

The first risk is to accuracy, and it is severe. A relative pressed into service has none of the interpreter's training or medical vocabulary; a word like diabetes, allergy or dosage may be beyond them, and they will guess, summarise or skip rather than render faithfully. A child, whose command of both languages is still forming and who cannot follow clinical talk, is even less able to carry a dose or a diagnosis without error. The clinician, hearing a confident answer, has no way to know a symptom was mangled or lost.

The second risk is to confidentiality and dignity, and the third to a young interpreter's own well-being. Intimate matters, a sexual symptom, a mental illness, a grave prognosis, are exposed to the family, and the patient, knowing a daughter or a nephew is listening, may hide the very thing the doctor needs. Worse, a child made to relay news of cancer, or of a parent's serious illness, is handed a weight no child should carry, and the family roles are turned upside down. The burden can mark a child long after the visit ends.

The fourth risk is bias, for a relative is anything but neutral. Love, fear or interest may lead them to soften bad news, answer for the patient, hide an awkward truth such as abuse, or steer the outcome they prefer, none of which a faithful interpreter would do. Weighing these together, the verdict is clear: for anything beyond the most trivial exchange, a trained, impartial interpreter is needed, and a child should never be used at all. A family member is a last resort for an emergency with no other help to hand, not a substitute for the professional the patient's safety deserves.

The Master Key: a relative brings poor accuracy, lost confidentiality, real bias and, in a child, an unfair burden; use a trained interpreter, and never a child, wherever a patient's safety is in play.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Give the plain words a patient would understand for each term: (1) hypertension; (2) diabetes; (3) nausea; (4) analgesic.

B. Which rendering is correct for a medical interpreter? (1) (a) I feel dizzy when I stand up, or (b) she says she feels dizzy when she stands up; (2) (a) tell him to take one tablet at night, or (b) take one tablet at night.

C. True or false: (1) the interpreter may leave out a symptom to save the doctor's time; (2) the interpreter must keep the patient's diagnosis confidential; (3) a relative may soften a grim diagnosis so the patient is not frightened; (4) the interpreter renders the doctor's dosage instructions exactly, word for word.

D. Interpret into natural Kiswahili: I have had a severe headache for three days, and I feel dizzy when I stand up.

E. Give the term: (1) the clinical word for high blood pressure; (2) the clinical word for the sugar disease; (3) simplifying a specialist term into plain words within the same task; (4) rendering as the patient, saying I feel, rather than she says she feels.

Key. A: 1 high blood pressure, 2 the sugar disease, or too much sugar in the blood, 3 a feeling of wanting to vomit, 4 a painkiller. B: 1 (a), 2 (b). C: 1 false, 2 true, 3 false, 4 true. D: Nimekuwa na maumivu makali ya kichwa kwa siku tatu, na napata kizunguzungu ninaposimama (I have had a severe headache for three

days, and I feel dizzy when I stand up). E: 1 hypertension, 2 diabetes, 3 intralingual interpreting, 4 first-person interpreting.

Interpreting in Religious, Scientific and Technical Settings

A visiting preacher, a science teacher and a solar technician have one thing in common: when their listeners do not share their language, each speaks through an interpreter. Yet the three could hardly sound less alike. The preacher pours out an elevated, fervent message thick with scripture and prayer; the teacher builds on exact, defined terms that cannot be loosely paraphrased; the technician names parts and quantities that must be right to the letter. Each field brings its own register and its own vocabulary, from the fervour of a sermon to the precision of a technical term, and the interpreter must carry both the feeling and the fact while adding to neither. This section takes the religious, scientific and technical field settings named in competence 4.1(a) and works them one at a time.

BINDER Question 63

Explain the main challenges an interpreter faces when interpreting a sermon or other religious address.

Model Answer

Religious interpreting tests an interpreter in ways plainer speech never does, because a sermon is at once elevated, emotional and sacred. The **register is high**: preachers reach for formal, poetic and sometimes archaic language, for blessing and exhortation, and the interpreter must match that height rather than flatten it into everyday talk. **Scripture and spiritual idiom** run all through it, quoted verses, set phrases and images of faith that carry fixed, well-known meanings and must be rendered as the tradition already knows them, not freshly invented. The **delivery is charged with feeling**, rising and falling, and the interpreter must carry that fervour in the target language without either damping it down or whipping it up. The **rhythm is consecutive**: the preacher speaks, then pauses for the rendering, so memory and timing must ride the swells of the address. Above all stands **absolute fidelity to doctrine**: the interpreter may not add a word of personal belief, sharpen a teaching or soften it, for in matters of faith a small change is a changed message.

The Master Key: a sermon asks the interpreter to carry high language, scripture and burning feeling in a consecutive rhythm, and to alter not one word of the doctrine.

BINDER Question 64

Explain the main challenges an interpreter faces in scientific and technical settings.

Model Answer

Scientific and technical interpreting is hard in the opposite way to a sermon: its danger is not too much feeling but too little room for error. The first challenge is **exact terminology**. A defined term, voltage, processor, vaccine, has one settled meaning, and the interpreter must give its recognised equivalent, not a loose, near-enough paraphrase that would blur or change it. The second is that **a defined term may not be unpacked at whim**: where a field has fixed a word, the interpreter uses that word, and saves any explaining for a moment when the audience truly needs it. The third is **unfamiliar concepts**: the interpreter may be carrying ideas, a charge controller, a payment ledger, an immune response, that lie beyond ordinary knowledge, and cannot render safely what is not understood. The fourth, which answers the other three, is **the need to prepare**, reading the topic in advance, meeting the speaker, and building a glossary so the terms are ready before the talk begins.

The Master Key: technical work turns on exact, defined terms an interpreter may not loosely paraphrase; the cure for hard vocabulary and strange concepts is to prepare and to build a glossary in advance.

BINDER Question 65

Explain why an interpreter builds a glossary before a technical or religious event, and show what such a glossary contains.

Model Answer

A glossary is a prepared list of the key terms a talk will use, each set beside its agreed rendering, and the interpreter draws it up before the event for one reason above all: consistency. In a long address the same term returns many times, and if the interpreter renders voltage one way at the start and another way later, the audience cannot tell whether one thing is meant or two. Fixing each term once, in advance, keeps it steady from the first sentence to the last.

The glossary also buys accuracy and speed. Settling the hard words while there is time to check them, rather than groping for them live, means the interpreter reaches for the right term at once and is not thrown when it arrives at pace. A technical glossary pins down words like those below; a religious one fixes the scriptural and doctrinal terms of the service in exactly the same way.

Term	Setting	Agreed Kiswahili
voltage	electrical	volteji
processor	computing	kichakataji
vaccine	medical	chanjo
faith	religious	imani
blessing	religious	baraka

The Master Key: a glossary is the key terms fixed before the talk begins; it keeps voltage, processor, vaccine and every sacred word accurate and consistent from first sentence to last.

REAL Question 66

A guest congregation includes a visitor who knows only English; as the preacher speaks in Kiswahili, the interpreter renders each pause.

Interpret the sermon excerpt below into faithful, dignified English, then note how you held its register and fervour without adding to it.

The preacher, in Kiswahili:

"Ndugu zangu, tumkumbuke Mungu kwa shukrani, kwa maana kila kitu chema tulicho nacho kimetoka kwake. Tumeamka salama, tumepata pumzi na uzima; hii ni neema kubwa. Basi na tuishi kwa upendo na umoja, tukisaidiana na kusameheana. Mwenye kumshukuru Mungu na kuwatendea wenzake mema, hatakosa baraka. Amani iwe nanyi nyote."

Model Answer

Faithful English rendering: My brothers and sisters, let us remember God with thankfulness, for every good thing we have has come from him. We have woken in safety; we have been given breath and life, and this is a great grace. So let us live in love and unity, helping one another and forgiving one another. Whoever thanks God and does good to those around him will never lack a blessing. Peace be with you all.

The English holds the sermon's height and warmth without adding to it. *Ndugu zangu* becomes the pulpit's my brothers and sisters, not a flat friends; *neema* is kept as grace and *baraka* as blessing, the settled words of worship, rather than reduced to good luck. The fervour is carried by the preacher's own rising phrases, let us live in love and unity, peace be with you all, so the feeling comes through the faithful words themselves. Nothing is sharpened, nothing softened, and no thought of the interpreter's is slipped in; the closing blessing is rendered as a blessing, exactly as given.

The Master Key: carry a sermon into English at its own height: keep the sacred words as worship keeps them, let the preacher's fervour ride the preacher's own phrases, and add not a syllable of your own.

REAL Question 67

In a village hall near Mwanza, an agent explains mobile money to first-time users, and every word must go into Kiswahili.

Interpret the passage below for a Kiswahili-speaking audience. Build a glossary of its key terms, then render the opening sentence into Kiswahili.

> Mobile money lets a person hold and send money using a mobile phone, with no bank account. The user takes cash to an agent and makes a deposit, which is added to the balance kept on the phone. To send money, the user types in the receiver's number and a secret PIN; the service then records the transaction, and the money moves at once.

Model Answer

The key terms are fixed in a glossary before the talk, each with its plain meaning and the Kiswahili the interpreter will use throughout.

Term	Plain meaning	Kiswahili
mobile money	money held and moved by phone, without a bank account	pesa ya simu
agent	the licensed person who takes in and pays out cash	wakala
balance	the money currently held on the phone	salio
transaction	one recorded movement of money, in or out	muamala
PIN	the secret number that authorises a payment	namba ya siri

In Kiswahili the opening runs: *Pesa ya simu humwezesha mtu kuhifadhi na kutuma pesa kwa kutumia simu ya mkononi, bila akaunti ya benki* (mobile money enables a person to keep and send money using a mobile phone, without a bank account). Through the rest of the talk the glossary terms hold steady: *wakala* for every agent, *salio* for every balance, *muamala* for every transaction. Fixing them once means the audience hears one word for one thing from start to finish, and the sense of the service is never blurred.

The Master Key: prepare the terms before you speak: fix pesa ya simu, wakala, salio and muamala in a glossary, and the whole talk stays accurate and consistent in Kiswahili.

HOT Question 68

An interpreter must carry a preacher's fervour and exact meaning, yet may not embellish or alter the doctrine. Where is the line between faithful fervour and improper addition? Explain.

Model Answer

The line falls between manner and matter: the interpreter may match how a thing is said, but never change what is said. Fervour is manner, the heat, the rhythm, the rising voice, and carrying it faithfully is part of accuracy, because a sermon delivered as fire and rendered as a shrug has been distorted as surely as if a word were dropped. So the interpreter should let the target language ring with the urgency the preacher gave it, matching a raised call with a raised call and a solemn hush with a solemn hush.

The moment the interpreter adds matter of personal choosing, the line is crossed. To sharpen a warning the preacher left mild, to slip in an Amen the preacher did not say, to smooth away a hard teaching or to gild a plain one, to preach alongside the preacher: each of these alters the doctrine, and in matters of

faith an altered doctrine is a false one. The test is simple to state and hard to keep. Carry every ounce of the preacher's feeling and not one word of your own belief; be the same fire in another language, never a second preacher.

The Master Key: match the preacher's manner, never the preacher's matter: carry all the fervour and change none of the doctrine, for in faith a small addition is a new teaching.

HOT Question 69

In a technical presentation the speaker uses a term you do not know. What should you do, and what must you not do? Give a reasoned answer.

Model Answer

The one thing an interpreter must never do is guess a term in a way that changes the meaning. A wrong equivalent, offered confidently, is worse than an admitted gap, because the audience cannot see the error and will act on it as though it were true; in a technical field a single wrong word can turn a safe instruction into a dangerous one. So a bluff, a silence and a random near-word are all ruled out.

The sound course is to secure the meaning openly and keep the message moving. Where the setting allows, the interpreter asks the speaker for a brief gloss, a word or two of explanation, and then renders it. Where a pause is not possible, the interpreter describes the concept in plain words rather than forcing a false term, saying what the thing does or is until the exact word can be found. Either way the term is noted at once for the glossary, so that what was unknown this time is ready the next. Prepared beforehand, most such gaps never open; met honestly, none of them need mislead.

The Master Key: never guess a term into a new meaning; ask for a gloss, or describe the thing plainly, and note it for the glossary, for an honest gap beats a confident error.

HOT Question 70

In science interpreting, when must a technical term be kept exact, and when may the interpreter unpack it for a lay audience? Assess.

Model Answer

A defined term must be kept exact whenever precision is the point and a listener could act on it. In the mouth of one expert speaking to another, and in any instruction where a number or a named quantity matters, voltage means voltage and a dose means that dose; to loosen it into roughly this or a strong charge would strip out the very information the audience needs. Here the interpreter gives the recognised equivalent and trusts the audience to know it, adding nothing.

Yet for a lay audience the interpreter may unpack a term, so long as the plain words are added to the exact one and do not replace it. Where listeners have no way to know what an inverter or an antibody is, a short gloss, the device that turns battery power into mains power, the body's own defender against a germ, lets the sense land. The judgement is one of audience and stakes: keep the term exact and bare among experts and wherever error is costly; give the term and then its plain meaning where the audience is lay and a moment's explanation does no harm. The rule is to unpack for understanding, never to blur for convenience.

The Master Key: keep the defined term exact where precision decides the outcome; for a lay audience add a plain gloss to the term, but never swap the exact word away for a loose one.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Match each setting to its main challenge: (1) a sermon; (2) a talk on solar power; (3) a science lecture with a defined term; (4) a fast presentation. Challenges: (i) an exact term that must not be loosely paraphrased; (ii) elevated register, scripture and fervour carried without alteration; (iii) unfamiliar equipment the interpreter must prepare for; (iv) keeping up with the speaker while staying accurate.

B. Match each term to its plain meaning: (1) voltage; (2) processor; (3) vaccine; (4) transaction. Meanings: (i) one recorded movement of money; (ii) the part of a computer that carries out instructions; (iii) the electrical force that drives a current; (iv) a preparation that trains the body to resist a disease.

C. True or false: (1) an interpreter may add an Amen the preacher did not say, to lift the mood; (2) a defined technical term should be rendered by its recognised equivalent, not a loose paraphrase; (3) carrying a preacher's fervour into the target language is part of accuracy; (4) if an interpreter does not know a term, the safest choice is to guess one that sounds close.

D. Give the Kiswahili an interpreter would fix in the glossary for: (1) solar panel; (2) mobile money; (3) balance on a phone; (4) agent.

E. Give the term: (1) a prepared list of key terms with their agreed renderings; (2) the field-specific vocabulary of a subject; (3) rendering a message after the speaker pauses, as in a sermon; (4) explaining a term in plain words for a lay audience instead of swapping it for a loose one.

Key. A: 1-ii, 2-iii, 3-i, 4-iv. B: 1-iii, 2-ii, 3-iv, 4-i. C: 1 false, 2 true, 3 true, 4 false. D: 1 paneli ya jua, 2 pesa ya simu, 3 salio, 4 wakala. E: 1 a glossary, 2 terminology, 3 consecutive interpreting, 4 unpacking it, a plain gloss added to the exact term.

Solving the Challenges of Interpreting

Even a skilled interpreter never works in still water. Speakers race ahead, technical terms arrive with no warning, a plain sentence turns out to hold two meanings at once, a proverb or a courtesy has no ready equal across the language line, and a client's raw anger fills the room. The professional answer to all of this is not luck or a quick tongue; it is a set of named strategies, prepared in advance and ready to hand. This section takes the four challenges the work is known for, technical vocabulary, speech rate, cultural differences and working under pressure, and shows the strategy that answers each: how to meet a fast speaker, an unknown word, an ambiguous line and a room full of feeling, and still carry the whole message calmly and true. In working through them you deliver competence 4.1(b) for Form Six, solving the challenges of interpreting.

BINDER Question 71

Name the four main challenges an interpreter faces, and give one working strategy for each.

Model Answer

The work has four challenges it is known for, and each has a strategy that answers it. They are technical vocabulary, speech rate, cultural differences and working under pressure. None of them is met by luck; each is met by a habit the interpreter has prepared before the assignment and can reach for in the moment.

Challenge	Strategy
Technical vocabulary	Prepare a glossary of likely terms beforehand; where a word is met cold, ask the speaker for a brief explanation or describe the concept, and never invent a term that alters the meaning.
Speech rate	Break the stream into sense units and note the anchors; agree a discreet signal by which the speaker can be asked to pause, and request one repetition when a unit is genuinely lost.
Cultural differences	Learn the titles, courtesies and customs of both sides; carry the cultural sense rather than the bare words, and flag a gap briefly and openly when it blocks understanding.
Working under pressure	Stay calm and in role; convey the message and its force once, without mirroring the speaker's stress, anger or repetition.

The Master Key: four challenges, four habits: prepare the terms, chunk the speed, learn the cultures, and stay calm under pressure.

BINDER Question 72

Explain how you would handle a speaker who talks too fast when presenting a technical topic.

Model Answer

A fast speaker is managed by breaking the flood into pieces and by controlling the pace, not by trying to snatch every word at speed. The first tool is chunking: the interpreter listens for whole units of sense, a clause or a complete idea, and renders those, rather than chasing word after word until the thread is lost. The second is note-taking: figures, names, dates and items in a list are jotted at once, because these are exactly what a racing memory drops first.

The interpreter also has the standing to manage the speaker. At the outset a discreet signal is agreed, a raised hand or a quiet word, by which the speaker can be asked to pause or to slow down; in consecutive work the speaker is reminded to stop after each complete thought. When a unit is genuinely lost, the interpreter requests one repetition rather than guessing at it. Used together, these keep the rendering whole without a running battle for every syllable.

The Master Key: meet speed with structure: chunk the sense, note the anchors, and agree a signal to pause; ask once rather than guess.

BINDER Question 73

Explain how you would deal with a technical term you do not know in the middle of an assignment.

Model Answer

The first defence against an unknown term is laid before the assignment begins: a prepared glossary. Knowing the setting, a clinic, a court, a solar project, the interpreter gathers the terms likely to arise and their correct renderings, so that words such as voltage, kidney or mortgage are ready and consistent rather than improvised on the spot. Good preparation turns most unknown words into known ones.

For the term that still arrives cold, there is a settled order and one firm rule. The interpreter may ask the speaker for a brief explanation and then render that; or, where no single word exists in the other language, describe the concept in plain terms so that the sense still reaches the listener whole. What the interpreter must never do is invent a term or reach for a guess that alters the meaning, since a confident wrong word is far more dangerous than an honest pause. The term met this way is written down afterwards, so that next time it is already in the glossary.

The Master Key: prepare the glossary, and for the word that still surprises you, ask or describe, but never invent; a guessed term can betray the whole message.

REAL Question 74

In a busy office, four speakers lose their patience in four different ways, and each still has to be interpreted, exactly and calmly.

Read the four scenarios below. For each, show how the interpreter carries the message accurately into Kiswahili without mirroring the speaker's emotion.

Scenario 1, the frustrated client: “Tell him I want the documents today! No, not tomorrow, today! Do you understand?”

Scenario 2, the angry customer: “This bill is wrong! I already paid last week! Why are you asking me to pay again? This is unacceptable!”

Scenario 3, the repeating speaker: “We must finish the project by Friday. The deadline is Friday. Everything should be ready before the weekend. Do not forget, it is Friday!”

Scenario 4, the overloaded instructions: “First call the supplier, then email the report, after that arrange the meeting, and do not forget to check the invoices, all of this today!”

Model Answer

(1) The frustrated client. The demand is rendered once, in a level voice, keeping its urgency but not its heat: "Anasema anahitaji nyaraka hizo leo, si kesho; leo." This back-checks as: he says he needs those documents today, not tomorrow, today. The emphasis on today is carried a single time; the interpreter does not shout it or say it three times over.

(2) The angry customer. The complaint and its full force are conveyed, calmly and in full: "Bili hii si sahihi. Nilishalipa wiki iliyopita, kwa nini mnaniambia nilipe tena? Hili halikubaliki." In English: this bill is not correct. I already paid last week, so why are you telling me to pay again? This is not acceptable. The words carry the anger; the interpreter's own voice stays even.

(3) The repeating speaker. The single idea, dressed four ways, is interpreted once and clearly: "Mradi lazima ukamilike ifikapo Ijumaa; tarehe ya mwisho ni Ijumaa." In English: the project must be finished by Friday; the deadline is Friday. The interpreter carries the point and its firmness without echoing every repetition, so the message stays concise.

(4) The overloaded instructions. The long chain is broken into numbered parts so that nothing is lost: "Kwanza, mpigie simu msambazaji; pili, tuma ripoti kwa barua pepe; tatu, panga mkutano; nne, usisahau kukagua ankara. Yote haya lazima yafanyike leo." In English: first, call the supplier; second, send the report by email; third, arrange the meeting; fourth, do not forget to check the invoices; all of this must be done today. Breaking the flood into steps keeps every task in its place.

The Master Key: carry the message and its force once, in your own calm voice; render the anger, do not catch it, and break a flood of orders into clear parts.

REAL Question 75

One short English sentence can hold two meanings, and the interpreter must choose before a single word of Kiswahili is spoken.

Study the ambiguous sentence below. State its two possible readings, choose the more likely one with a reason, and render the chosen sense clearly in Kiswahili.

The sentence: "The teacher told the boy that he had passed."

Model Answer

The sentence is ambiguous because the pronoun *he* can point to two people. On the first reading, the boy had passed, and the teacher is delivering the pupil his result. On the second, the teacher had passed some examination of her own and is sharing her news with the boy. English lets *he* float between the boy and the teacher, so the interpreter cannot carry the word across untouched; a choice of meaning has to be made first.

The stronger reading is that the boy passed, and the context settles it. A teacher's natural business with a pupil is the pupil's own result, and news is delivered to the person it concerns, so the boy is almost certainly the one who passed; the picture of a teacher reporting her own success to a boy is possible but strained. Rendered to leave no doubt: "Mwalimu alimwambia mvulana kwamba mvulana huyo amefaulu mtihani." This back-checks as: the teacher told the boy that that boy had passed the exam. Kiswahili will not sit on the fence as English did: by naming the boy again as the one who passed, the sentence puts the doubt to rest.

The Master Key: when one word points two ways, decide the sense before you speak; read the context, choose, and render so the doubt cannot survive the crossing.

REAL Question 76

Before interpreting a health talk at a dispensary in Mwanza, an interpreter mines the passage for the words that will cause trouble.

Read the short passage below. Build an English to Kiswahili glossary of five difficult terms, and explain how such a glossary is used during interpreting.

A community health worker addresses a gathering: "Today we are screening for hypertension and diabetes. A nurse will measure your blood pressure and check your blood sugar with a small finger prick. If your readings are high, you will be given a referral to the district hospital for further tests. Early diagnosis helps us prevent stroke and kidney disease."

Model Answer

The difficult terms are lifted out of the passage and matched with their standard Kiswahili renderings before a word is interpreted.

Term	Kiswahili	Note
Hypertension	Shinikizo la damu la juu	Persistently high blood pressure; shinikizo la damu alone means blood pressure, so la juu (high) marks the disease.
Diabetes	Kisukari	The everyday standard term; ugonjwa wa kisukari is the fuller form.
Blood sugar	Kiwango cha sukari katika damu	The level of sugar in the blood; sukari kwenye damu for short.
Diagnosis	Utambuzi wa ugonjwa	The identifying of the illness; the verb is kutambua ugonjwa.
Referral	Rufaa	Sending a patient on to a higher facility; a referral hospital is hospitali ya rufaa.

A glossary is prepared before the assignment and kept within reach during it. Knowing that the setting is a health talk, the interpreter lists the terms likely to arise and fixes one correct rendering for each, so that hypertension is always shinikizo la damu la juu and never a fresh phrase each time. During the talk the list is glanced at, not read aloud; it steadies the memory, removes hesitation, and above all keeps every key term consistent, so the listener is never confused by three names for one thing. Any new term met on the day is added at once, and the glossary is stronger for the next assignment.

The Master Key: a glossary fixes one right word for each hard term before you begin; it steadies the memory, speeds the tongue, and keeps every key term consistent.

HOT Question 77

Should an interpreter interrupt a speaker to ask for a repetition or a clarification? Weigh the flow of the exchange against accuracy, and reach a professional judgement.

Model Answer

Yes, but sparingly and by discipline, because accuracy outranks smoothness while needless interruption carries its own cost. When a real loss has occurred, a figure missed, a name unheard, a negation blurred, a sentence that genuinely carries two senses, the interpreter must stop and secure it, for a confident rendering of the wrong thing does far more harm than a short pause. In a courtroom or a clinic a single lost word can decide a case or a dose, and no smoothness is worth that.

Yet the flow matters too, and constant interruption is itself a failure. Breaking in at every turn tires the parties, stretches the meeting and signals an interpreter who cannot hold a thought; it can also make a

nervous speaker close up. The sound judgement, then, is to interrupt only when meaning is truly at risk, never merely to tidy the style, and to shrink even that need beforehand through chunking, note-taking and an agreed signal to pause. Protect the message first, and disturb the flow as little as that protection allows.

The Master Key: interrupt to save meaning, never to polish style; accuracy comes first, but the skilled interpreter breaks in as rarely as accuracy allows.

HOT Question 78

In a crowded ward office, two neighbours in a land dispute begin to shout, and the interpreter must carry every hot word in a cool voice.

How should an interpreter manage an emotionally charged or hostile exchange without mirroring the emotion or taking a side?

Model Answer

The interpreter's task is to convey the emotion's message, not to catch its heat. When a speaker is furious, the anger is part of the meaning and must reach the other side; the interpreter renders the sharp words in full, insults and all, so that the listener knows exactly how things stand. What does not cross over is the interpreter's own voice: the delivery stays level and controlled, so that the heat belongs to the speaker who owns it and not to the bridge that carries it. To shout because the speaker shouts is to add something that was never said.

Neutrality and safety frame the whole exchange. The interpreter takes no side, favours neither the angry party nor its target, softens nothing for one and sharpens nothing against the other, and offers no opinion by word, tone or face. If feeling rises to the point of threat, the interpreter does not wade in as a peacemaker or a combatant, but may pause the session and call for whoever holds responsibility for order, a supervisor, a court officer, a security guard. Calm is the interpreter's own contribution: render the fury faithfully, and stay outside it entirely.

The Master Key: carry the anger's message in a calm voice, take no side, and add no heat of your own; if it turns to danger, pause and call for help, never join the fight.

HOT Question 79

For a long consecutive turn, should the interpreter rely on memory or on note-taking? Assess which to trust, when, and how the two combine.

Model Answer

Neither serves alone; memory carries the meaning and notes guard the details, and a long turn needs both. Memory is the primary vehicle: it holds the sense, the logic and the flow of a whole idea, and a trained interpreter can carry a short turn on memory alone. But memory has known weak points. Numbers, names, dates, lists and technical terms slip away first, and the longer the turn runs, the more it drops.

Note-taking exists to catch exactly what memory loses, and no more. Good notes are not a transcript but a scaffold: the interpreter jots the figures, the proper names, the order of a list and the key negations, in symbols and abbreviations, then rebuilds the full message from memory with the notes as prompts. The danger is writing so much that the ear stops listening, so the rule is to note the anchors and hold the rest in the mind. For a short turn, trust the memory; for a long or detail heavy one, let light notes support it. The two are partners, memory for the sense and notes for the facts that the sense cannot afford to lose.

The Master Key: memory carries the sense, notes catch what memory drops; hold the idea in mind, jot only the anchors, and never write so much that you stop listening.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Match each challenge to the strategy that answers it. Challenges: (1) speech rate; (2) technical vocabulary; (3) working under pressure; (4) cultural differences. Strategies: (a) prepare a glossary and, if caught out, ask or describe rather than invent; (b) stay calm and render the force once, without mirroring

the speaker's stress; (c) chunk the sense, note the anchors, and signal for a pause; (d) learn the courtesies of both sides and flag a gap openly.

B. A speaker is racing. Do or do not? (1) chase every single word at full speed; (2) break the message into sense units; (3) jot the numbers and names as they come; (4) guess a whole sentence you missed rather than ask; (5) agree a discreet signal to slow the speaker down.

C. Resolve the ambiguity by stating the two readings of: “She saw the man with the telescope.” Who has the telescope?

D. True or false: (1) an interpreter should shout when the speaker shouts; (2) the anger in a message should still reach the other side; (3) an interpreter may soften a rude answer to keep the peace; (4) if an exchange turns dangerous, the interpreter may pause and call for help; (5) the interpreter should quietly take the side that is plainly in the right.

E. Give the term: (1) breaking a stream of speech into units of sense; (2) a prepared list of hard terms with their agreed renderings; (3) sending a patient on to a higher facility, rendered in Kiswahili as rufaa; (4) the challenge of words like voltage or vaccine that resist everyday language.

Key. A: 1 (c), 2 (a), 3 (b), 4 (d). B: 1 do not, 2 do, 3 do, 4 do not, 5 do. C: reading one, she used the telescope to see the man; reading two, she saw the man who was holding the telescope; the interpreter picks the sense the context supports and renders only that. D: 1 false, 2 true, 3 false, 4 true, 5 false. E: 1 chunking, 2 a glossary, 3 referral (rufaa), 4 technical vocabulary.

The First-Language Interpreting Clinic: Kiswahili and English in Practice

Every skill in this book ends by facing the first language honestly, and interpreting is where the first language presses hardest, because the interpreter works in two tongues at once and under a clock. This clinic names the habits that spoil a rendering, word-for-word carrying, lost respect, proverbs taken literally, and the grammar of one language forced onto the other, and then drills them out. It closes with two capstones: a full consecutive interpretation of a community address, and a complete interpreter-mediated exchange that gathers the whole chapter into one piece of work.

BINDER Question 80

Explain what first-language interference means in interpreting, and why even fluent bilinguals fall into it.

Model Answer

First-language interference in interpreting is the leaking of one language's words, structures or habits into the rendering, so that the target version is shaped by the source language instead of by natural target usage. It shows itself when an interpreter carries an idiom across word for word, imposes Kiswahili word order on English, drops a mark of respect that English does not force, or lets a proverb travel literally and lose its point.

It catches even fluent bilinguals because speed removes the time to reshape. In ordinary talk a bilingual chooses one language and stays in it; in interpreting the two languages run side by side, and under pressure the mind reaches for the nearest form, which is usually the source form. Fluency in each language is not the same as the trained discipline of keeping them apart while moving between them.

The Master Key: interference is the source language leaking into the target; speed, not ignorance, lets it through, so the cure is a trained habit of reshaping.

REAL Question 81

An interpreter renders each line word for word, and the sense is lost in the crossing.

Each rendering below is carried across word for word from the source language. Give the faithful rendering that carries the sense instead.

1. English: “It is raining cats and dogs.” Rendered as: “Mvua inanyesha paka na mbwa.”
2. Kiswahili: “Nina njaa.” Rendered as: “I have hunger.”
3. Kiswahili: “Nimepiga picha.” Rendered as: “I have hit a picture.”
4. English: “Break a leg!” (good luck) Rendered as: “Vunja mguu!”

Model Answer

1. “Mvua inanyesha kwa nguvu sana.” The English idiom means only that it is raining very hard, so the faithful Kiswahili states that plainly; cats and dogs are not part of the meaning.

2. “I am hungry.” Kiswahili expresses the state with the verb “to have”, but natural English uses “to be”, so “I have hunger” must become “I am hungry”.

3. “I have taken a photo.” “Piga picha” is a fixed Kiswahili phrase for taking a photograph; rendering “piga” as “hit” destroys the sense.

4. “Bahati njema!” The English “break a leg” is a wish of good luck, so the faithful rendering is the Kiswahili wish for good fortune, not the literal instruction to break a limb.

The Master Key: carry the meaning, not the words: an idiom rendered word for word arrives as nonsense in the other language.

REAL Question 82

A young interpreter greets an elder for a visiting officer, and a whole layer of respect hangs on one word.

Kiswahili marks respect in ways English does not. Render each item faithfully across the languages, keeping the respect, and explain the choice. (a) An elder is greeted: “Shikamoo, mzee.” (b) A visitor must be told, in Kiswahili, “Excuse me, sir, the doctor will see you now.”

Model Answer

(a) A faithful English rendering is a respectful greeting to an elder, such as “Good afternoon, respected elder”, not a literal account of the words. “Shikamoo” is a greeting of deference to someone older or senior, answered with “Marahaba”; its literal parts do not matter, its social force does. To render it as a flat “hello” strips the respect the speaker built in, and to translate its old literal sense would only confuse. The interpreter carries the courtesy, which is the real message.

(b) A faithful Kiswahili rendering adds the respect the setting expects: “Samahani mzee, daktari yuko tayari kukuona sasa.” English “sir” is polite but light; in Kiswahili, addressing an older patient, the courteous “mzee” and the respectful tone carry the deference a Tanzanian listener expects. The interpreter is not inventing, but matching the same level of politeness in the target culture.

The Master Key: respect is part of the message; render the courtesy at the level the target culture expects, neither flattening it nor translating its words.

HOT Question 83

An elder seals the point with a proverb, and the interpreter must decide what to do with it.

Interpreting a proverb or idiom means carrying its sense, not its words. For each item below, give a faithful sense rendering and explain what a literal rendering would lose.

1. Kiswahili proverb: “Haraka haraka haina baraka.”
2. Kiswahili proverb: “Asiyesikia la mkuu huvunjika guu.”
3. English idiom: “He has kicked the bucket.”

Model Answer

1. The sense is that hurrying spoils the work, best rendered as "haste brings no blessing" or, in a matching English proverb, "more haste, less speed." A literal "quick quick has no blessing" would sound broken and hide that this is settled wisdom about patience.

2. The sense is that one who ignores sound advice comes to harm, rendered as "whoever will not heed an elder's counsel ends up hurt." A word-for-word version, "he who does not hear that of the elder breaks a leg", loses the moral and reads as a real injury.

3. The sense is that the person has died, rendered into Kiswahili plainly and respectfully as "amefariki" (he has passed away). A literal "amepiga ndoo" (he has hit the bucket) would carry no meaning at all in Kiswahili; worse, in a solemn moment it could seem flippant.

The rule holds in both directions: a proverb is a packet of meaning, and the interpreter delivers the meaning. Where the target language has a proverb of its own that fits, it may be used; where it does not, a plain statement of the sense is safer than a literal echo.

The Master Key: a proverb is meaning wrapped in an image; unwrap it, deliver the meaning, and reach for the words only where they still carry it.

HOT Question 84

The grammar of the first language often bends the rendering. Correct each interference below, and explain the discipline that prevents it.

1. "Nina miaka ishirini" rendered as "I have twenty years."
2. "Amekwenda hospitali" rendered as "He went to hospital."
3. "Watoto wanacheza" rendered as "The children is playing."

Model Answer

1. The faithful rendering is "I am twenty years old." Kiswahili states age with the verb "to have", but English uses "to be" with "years old"; carrying the Kiswahili structure across produces the tell-tale learner error "I have twenty years".

2. The faithful rendering is "He has gone to hospital." The Kiswahili marker "-me-" is the perfect, "has gone", and implies he is still there; rendering it as the simple past "went" changes the aspect and may mislead a doctor about whether the patient has returned.

3. The faithful rendering is "The children are playing." English subject and verb must agree, so a plural subject takes "are"; the singular "is" is a slip that a careful interpreter hears and repairs at once.

The discipline is to render meaning through the target language's own grammar, and to keep the rendering complete. The interpreter listens for the sense, not the shape, then rebuilds it in natural English or Kiswahili, adding nothing and dropping nothing, so that neither the source grammar nor the pressure of speed distorts the message.

The Master Key: rebuild the sense in the target language's own grammar; the source structure is scaffolding to remove, not to render.

HOT Question 85

At a community hall in a rural ward, an education officer addresses parents in English, pausing after each point for you to interpret into Kiswahili.

Below is a District Education Officer's address, given in short turns for consecutive interpreting. Produce a faithful Kiswahili interpretation of each turn, as you would deliver it aloud after each pause.

1. “Good afternoon, parents and guardians. Thank you for coming to this meeting.”
2. “I have come to talk about a problem that affects our whole ward: children leaving school before they finish.”
3. “The numbers are rising every year. In 2019 we recorded twelve dropouts; in 2021, twenty; and last year, twenty-eight.”
4. “Most of these children leave during primary and lower secondary school.”
5. “When a child leaves school early, the child and the whole community lose.”
6. “I ask every parent here to make sure your child attends school every day.”
7. “Together, we can turn these numbers around. Thank you.”

Model Answer

The interpreter renders each turn completely and in the officer's own voice, keeping the figures exact:

1. “Habari za mchana, wazazi na walezi. Asanteni kwa kuhudhuria mkutano huu.”
2. “Nimekuja kuzungumzia tatizo linaloathiri kata yetu nzima: watoto kuacha shule kabla ya kumaliza.”
3. “Idadi inaongezeka kila mwaka. Mwaka 2019 tulirekodi watoto kumi na wawili walioacha shule; mwaka 2021, ishirini; na mwaka jana, ishirini na nane.”
4. “Wengi wa watoto hawa huacha shule wakiwa shule ya msingi na sekondari ya chini.”
5. “Mtoto anapoacha shule mapema, mtoto mwenyewe na jamii nzima hupata hasara.”
6. “Namwomba kila mzazi aliyepo hapa ahakikishe mtoto wake anahudhuria shule kila siku.”
7. “Kwa pamoja, tunaweza kubadilisha hali hii. Asanteni.”

The figures are the heart of this address, so they are carried across untouched: twelve, twenty and twenty-eight remain kumi na wawili, ishirini and ishirini na nane. Each turn is rendered whole, in the first person and the officer's respectful tone, with no summarising and no comment of the interpreter's own. That is consecutive interpreting done well: listen to the complete turn, hold it, and deliver its full sense once the speaker pauses.

The Master Key: in consecutive work, wait for the whole turn, then render it complete and in the speaker's voice, and never let a number change in the crossing.

HOT Question 86

One patient, one doctor, no shared language, and everything you have learned meeting in a single consultation.

Compose a complete interpreter-mediated exchange at a Muhimbili hospital between an English-speaking doctor and a Kiswahili-only patient, showing the interpreter carrying each turn faithfully in the first person. Then, in a short note, name the type, mode, one principle and one ethical duty your script puts into practice.

Model Answer

Doctor: Good morning. What has brought you here today?

Interpreter (to patient): “Habari za asubuhi. Ni nini kimekuleta hapa leo?”

Patient: “Nina maumivu makali ya tumbo tangu jana usiku.”

Interpreter (to doctor): “I have had severe stomach pain since last night.”

Doctor: Have you vomited or had a fever?

Interpreter (to patient): “Umetapika au umekuwa na homa?”

Patient: “Nimetapika mara mbili, na nina homa kidogo.”

Interpreter (to doctor): “I have vomited twice, and I have a slight fever.”

Doctor: I will examine you, then we will test for malaria and typhoid.

Interpreter (to patient): “Nitakupima, kisha tutafanya kipimo cha malaria na homa ya matumbo.”

Note: The type is interlingual interpreting, between English and Kiswahili; the mode is consecutive, each speaker pausing for the rendering. The principle at work is accuracy, since every symptom, the pain, the two episodes of vomiting, the slight fever, is carried whole and unaltered, which in a clinic can decide the diagnosis. The ethical duty is confidentiality, for everything the patient discloses stays within the consultation. The interpreter speaks in the first person throughout, so doctor and patient talk to each other, not about each other.

The Master Key: a good interpretation is invisible: the two speakers meet as if no language stood between them, and the type, mode, principles and ethics all serve that meeting.

HOT Question 87

Of all the first-language traps in this chapter, which is the most dangerous for an interpreter, and how would you train yourself out of it? Argue your case.

Model Answer

The most dangerous trap is silent omission under speed, because it hides its own damage. A literal idiom sounds odd and warns everyone that something is wrong; a dropped clause leaves no trace. When a fast speaker piles idea on idea, the tired interpreter renders the gist and quietly loses a condition, a number or a name, and no one in the room knows a message went missing. In a clinic or a court, the lost piece may be the one that mattered.

I would train it out by building memory and notes, and by giving myself permission to manage the speaker. Short daily drills, hearing a paragraph and rendering it whole, stretch the memory; a simple note system of symbols and links catches figures and lists; and the professional habit of a raised hand, a request for one repetition or a pause, keeps the speaker within reach. Completeness is a discipline before it is a talent: render all of it, or signal that you need it again, but never let a silence stand in for a sentence.

The Master Key: the quiet omission is the deadliest error because it leaves no mark; beat it with memory, notes and the courage to ask the speaker to wait.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Repair the word-for-word rendering: (1) “Nina baridi” rendered “I have cold”; (2) “It is a piece of cake” rendered “Ni kipande cha keki”; (3) “Amelala” (perfect) rendered “He slept”.

B. Carry the respect: render “Shikamoo, bibi” into English so the deference to an elder is kept.

C. Sense not words: give the meaning of the proverb “Haraka haraka haina baraka”.

D. True or false: (1) a proverb should always be rendered word for word; (2) figures must be carried across exactly; (3) it is acceptable to drop a clause when the speaker is fast; (4) an interpreter may ask a speaker to pause or repeat.

E. Give the term: (1) the source language leaking into the target; (2) rendering a turn after the speaker pauses; (3) carrying the same sense rather than the same words.

Key. A: 1 “I am cold”, 2 “Ni jambo rahisi sana” (it is very easy), 3 “He has slept” or “He is asleep”. B: a respectful greeting to an elder, such as “Good morning, respected grandmother”, keeping the deference of “shikamoo”. C: haste brings no blessing, that is, more haste, less speed. D: 1 false, 2 true, 3 false, 4 true. E: 1 first-language interference, 2 consecutive interpreting, 3 equivalence (sense-for-sense).

Chapter Five

TRANSLATION

Attempt each question in full on paper before you read the model answer. The tiers rise in difficulty: BINDER secures the craft, REAL puts it to work on a Tanzanian task, and HOT asks for judgement and full production. Every model closes with a Master Key that fixes the lesson in one line.

What Translation Is: Carrying Meaning Across Languages

Language in Action has already taught you to speak, to write and to interpret. This chapter turns to translation, the written craft of carrying meaning from one language into another. Where the interpreter works aloud and in the moment, the translator works on the page and can weigh every word, look up every term and revise until the version is right. For a Tanzanian who moves between Kiswahili and English every day, translation is not a classroom exercise but a daily service: a birth certificate for a passport application, a health leaflet for a village, a contract for a company in Dar es Salaam. This section defines translation, sets it beside interpreting, and shows what is meant by a complex and authentic translation.

BINDER Question 1

A student in Mtwara is asked to turn an English notice into Kiswahili so that a village can read it on the board.

Define translation, and name the two languages that every translation involves.

Model Answer

Translation is the act of carrying the meaning of a written text from one language into another, so that a reader who does not know the first language can understand it fully and act on it. It works on the written word and aims at the message, not at the individual words.

Every translation involves two languages. The **source language** is the language of the original text, the one you translate from. The **target language** is the language you translate into. When the Mtwara student turns an English notice into Kiswahili, English is the source language and Kiswahili is the target language, and the translation succeeds when a villager can act on it without ever needing to see the English.

The Master Key: translation changes the words but keeps the meaning; fix your source language and your target language before you write a single line.

BINDER Question 2

A translator in Mwanza labels her files so a colleague can see, at a glance, what became what.

Distinguish the source text from the target text, and show how translators write the direction of a translation.

Model Answer

The **source text** (ST) is the original document you begin with; the **target text** (TT) is the finished version you produce in the other language. The source text stays fixed while you work; the target text is the thing you are creating and are responsible for.

Translators write the direction of a piece with an arrow, source first: English to Kiswahili is written English → Kiswahili, and the reverse is Kiswahili → English. Naming the direction matters, because the skills and the difficulties are not the same each way: a translator who is strong from English into Kiswahili is not automatically as strong going back.

The Master Key: source text in, target text out; always know, and label, which way the arrow points.

BINDER Question 3

A school in Arusha needs the same message twice: once read aloud to visitors, once printed for the file.

Explain three differences between translation and interpreting.

Model Answer

Translation is written; interpreting is spoken. The translator produces a text that can be read, kept and checked; the interpreter, studied in Chapter 4, produces speech that lives only in the moment.

The translator has time; the interpreter does not. A translator can pause, research a term, draft and revise before anyone sees the work, so the standard expected is polish. The interpreter must render at once, in real time, and cannot go back.

The products differ. Translation leaves a permanent document that others will rely on long after; interpreting leaves a live rendering that helps two people understand each other now. The table sets the contrast out.

Feature	**Interpreting**	**Translation**
Medium	Spoken, in real time	Written, on the page
Time to work	Immediate, no revision	Time to research and revise
Product	A live rendering, then gone	A permanent text that is kept
Chief virtue	Speed with accuracy	Precision and natural style

The Master Key: interpreting carries speech across in the moment; translation carries text across for keeps.

BINDER Question 4

An examiner asks not merely for a translation, but for a complex and authentic one.

Explain what makes a translation complex, and what makes it authentic.

Model Answer

A translation is **complex** when the source text carries demanding content: specialised or technical subject matter, such as law, medicine or engineering; cultural material that has no ready equivalent in the other language; or long, densely built sentences. Complex texts cannot be handled word by word, because a single wrong term or a mishandled structure can change the meaning.

A translation is **authentic** when it reads naturally in the target language, as though it had been written in that language from the start, while remaining faithful to the meaning and purpose of the original. An authentic Kiswahili version does not sound like disguised English; it sounds like Kiswahili, yet says exactly what the English said.

The Master Key: complex is what the source text demands of you; authentic is what the target reader is owed.

REAL Question 5

At a passport office in Dar es Salaam, at a clinic in Rufiji and at a court in Songea, the same need appears: one language must become another, on paper.

Give three reasons translation matters in Tanzanian public life.

Model Answer

It gives people access to official documents. Certificates of birth, marriage and death, passports and registration forms often exist in one language but are needed in another for an office, an embassy or a court; an accurate translation lets a citizen use them.

It carries health and education to Kiswahili speakers. A vaccination leaflet, a farming guide or a textbook written in English reaches most Tanzanians only once it is translated into Kiswahili, the language they read most confidently.

It connects the country to law, business and the world. Contracts, tenders and international agreements move between Kiswahili and English constantly, and a faithful translation protects the rights and money that ride on the words.

The Master Key: in a two-language nation, translation is not a luxury; it is how documents, health and justice reach everyone.

REAL Question 6

A visitor assumes that anyone with a good dictionary can translate. A working translator in Zanzibar knows better.

Explain why a translator needs command of two languages and two cultures, not merely a dictionary.

Model Answer

A dictionary gives words, not meaning. It lists equivalents for single terms, but a text means more than the sum of its words: it carries idiom, tone and implication that no word list can supply. A translator who only swaps words produces something that is grammatically possible yet wrong.

Culture decides what is natural and polite. Greetings, forms of respect, proverbs and connotations differ between English and Kiswahili, so the translator must know both cultures to choose what a reader will actually accept. Rendering the warmth of "karibu" or the respect in "shikamoo" needs cultural judgement, not a lookup.

Mastery of both languages lets the translator understand the source exactly and write the target fluently; knowledge of both cultures lets the meaning land the way it was meant to.

The Master Key: a dictionary translates words; only a person who knows both languages and both cultures translates meaning.

HOT Question 7

A health centre in Rufiji has an English leaflet on childhood vaccination and asks for a Kiswahili version for parents.

Explain what a good Kiswahili translation of this leaflet must achieve for its readers, and what would make it fail.

Model Answer

A good translation must first be **accurate on the facts that matter**: the ages, the doses and the dates have to be exactly right, because a parent will act on them and a mistake could harm a child. It must be **natural, everyday Kiswahili**, so that a parent with ordinary schooling reads it easily and is not stopped by stiff, English-shaped sentences.

It must be **culturally clear**: a medical term such as "immunisation" should be given in words a village parent knows, with the technical term added only if it helps. And it must be **complete**, leaving out no warning or instruction, because an omission in health advice is as dangerous as an error.

The translation would fail if it were done word for word, so that it read like English wearing Kiswahili clothes; if a term were guessed rather than checked, so that a dose or a symptom was misstated; or if the register were wrong, so that a parent felt lectured at or could not follow the advice. A leaflet that is not read, or not understood, has not been translated successfully, however correct its grammar.

The Master Key: a translation is judged by the reader it serves: accurate, natural, clear and complete, or it has not done its job.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the source language and the target language in each: (1) a Kiswahili poem put into English; (2) an English tenancy contract put into Kiswahili; (3) a Kiswahili radio script put into English.

B. Write the direction of each task with an arrow: (1) English original, Kiswahili wanted; (2) Kiswahili original, English wanted.

C. Say whether each is translation or interpreting: (1) rendering a live speech aloud at a meeting; (2) turning a printed report into Kiswahili; (3) whispering a magistrate's words to a witness.

Key. A: (1) source Kiswahili, target English; (2) source English, target Kiswahili; (3) source Kiswahili, target English. B: (1) English → Kiswahili; (2) Kiswahili → English. C: (1) interpreting; (2) translation; (3) interpreting.

The Principles of Translation

Good translation is not guesswork; it follows principles that keep the meaning safe as it crosses between languages. Four of them run through every translator's work: equivalence, fidelity, transparency and function. A fuller list of ten refines these into working rules. This section defines each principle and puts it to work on Tanzanian material, so that you can not only name a principle but show it in a rendering.

BINDER Question 8

A beginner tries to translate every English word one by one into Kiswahili, and produces a sentence no one would say.

Explain the principle of equivalence in translation.

Model Answer

Equivalence means that the message of the source text must be conveyed accurately into the target language, so that the target reader receives what the source reader received. It does not mean a word-for-word swap. It means capturing the essence and the intention behind the original, even where that calls for a different word, a different image or a different structure that produces the same effect.

A translator who chases word-for-word matching often loses the meaning, because languages do not line up term for term. A translator who seeks equivalence keeps the meaning, because the aim is to reproduce the message, not the shape of the words.

The Master Key: equivalence matches meaning, not words; ask what the original does, then make the target do the same.

BINDER Question 9

A translator is tempted to "improve" a blunt sentence in the original, and must decide whether that is her job.

Explain the principle of fidelity, and how it is balanced against the needs of the target reader.

Model Answer

Fidelity, or faithfulness, means staying true to the meaning and intention of the source text, adding nothing that is not there and dropping nothing that matters. The translator is a servant of the original, not its author, and may not silently correct, soften or embellish it.

Yet fidelity is owed to the meaning, not to the exact words, so it is balanced by attention to cultural and linguistic differences. The faithful translator keeps the sense whole while adapting the form so that it works in the target language. Faithfulness to meaning and naturalness of expression are partners, not opposites.

The Master Key: be faithful to the message, not to the mould; keep every meaning, and change only the shape.

BINDER Question 10

A reader in Mbeya finishes a Kiswahili article and never once feels that it was translated. That is the point.

Explain the principle of transparency, and how it relates to naturalness.

Model Answer

Transparency means that the translated text reads fluently and does not draw attention to itself. A transparent translation flows so naturally that the reader feels it was written in the target language from the start, and is never stopped by odd, foreign-sounding phrasing.

Naturalness is the same virtue seen in the language itself: the grammar, idiom and rhythm are those a native writer would use. Transparency is the effect on the reader; naturalness is the quality of the language that produces it. Together they hide the translator and let the message speak.

The Master Key: the best translation is invisible; when the reader forgets it is a translation, transparency has been achieved.

BINDER Question 11

The same paragraph might be an advertisement, a warning or a story. Each asks for a different translation.

Explain the principle of function, and how the purpose of a text shapes the translator's choices.

Model Answer

The principle of function says that the translator must consider the purpose of the text, whether it is to inform, to persuade, to entertain or to instruct, and tailor the translation to that purpose. Meaning is not only what a text says but what it is trying to do.

An advertisement must persuade in the target language, so the translator may recast a slogan to keep its punch. A safety manual must instruct clearly, so the translator chooses plain, exact wording. A poem must move, so the translator guards its images and music. The same source words, serving a different function, call for different choices.

The Master Key: translate the text's job, not only its words; ask what the original is for, and make the target do the same work.

REAL Question 12

A trainee translator at a Dodoma agency is asked to define, briefly and exactly, the rules she works by.

Write short notes on each of these five principles of translation: accuracy; clarity and readability; cultural sensitivity; consistency; contextualisation.

Model Answer

Principle	**Short note**
Accuracy	The rendering must state exactly what the source states, with no error in fact, number or meaning.
Clarity and readability	The target text must be easy to read and understand, with clear sentences a reader can follow at once.
Cultural sensitivity	The translator respects the customs, beliefs and expectations of the target audience, and renders culture-bound items with care.
Consistency	The same term is translated the same way throughout a text, so a key word never shifts its rendering and confuses the reader.
Contextualisation	Words are translated according to the context they sit in, because a word's meaning depends on the sentence and situation around it.

The Master Key: accuracy guards the facts, clarity serves the reader, consistency holds a text together, and context decides the word.

REAL Question 13

A translator changes an English greeting into a Kiswahili one that is not its literal match, and a colleague asks whether that is allowed.

Write short notes on naturalness, adaptation and ethical consideration, and explain how adaptation differs from mistranslation.

Model Answer

Principle	**Short note**
Naturalness	The target text uses the idiom, grammar and rhythm a native speaker would use, so it never sounds forced or foreign.
Adaptation	A deliberate, faithful change to a culture-bound item so that it works for the target reader while keeping the intended effect.
Ethical consideration	The translator works honestly and responsibly: accurate, impartial, confidential, and willing to ask when unsure.

Adaptation differs from mistranslation in intention and result. **Adaptation** is a conscious, faithful choice that keeps the meaning and effect while suiting the target culture, as when an idiom is replaced by an equivalent idiom. **Mistranslation** is an error that changes the meaning, whether from carelessness, a wrong term or a misread structure. Adaptation serves the message; mistranslation betrays it.

The Master Key: adaptation changes the form to save the meaning; mistranslation changes the meaning by accident.

REAL Question 14

A tourism paragraph for visitors keeps three Kiswahili words that carry Tanzania in them: karibu, shuka and ugali.

You are translating this paragraph into English. Show how cultural sensitivity and adaptation guide your rendering of karibu, shuka and ugali.

Model Answer

For **karibu**, I use the functional equivalent “welcome”, because its everyday job is to greet and invite; but where the paragraph stresses Swahili hospitality, I keep the warmth by rendering it as “a warm welcome” rather than a flat one word. Cultural sensitivity means carrying the feeling, not only the dictionary sense.

For **shuka**, there is no true English equivalent, so I keep the word and add a short gloss: “the shuka, the bright wrap worn by the Maasai”. Keeping the word with a short gloss lets an English reader picture the item without erasing its Tanzanian identity; translating it merely as “blanket” would be inaccurate and would lose the culture.

For **ugali**, I borrow the word and gloss it once: “ugali, a stiff maize-meal porridge eaten across Tanzania”. After the first mention I can use “ugali” alone. Keeping the name honours the food; the gloss makes it clear. Naming with a gloss respects both the reader and the culture.

The Master Key: for a culture-bound word, keep the name and lend the reader a gloss; do not flatten a culture into a wrong equivalent.

HOT Question 15

A student renders an English idiom into Kiswahili word for word, and the sentence stops meaning anything.

Study the source and the flawed rendering below. Name the principle that has been broken, explain the fault, and give a correct rendering.

Source (English): When the old man passed away, the whole village mourned.

Flawed rendering (Kiswahili): Wakati mzee alipopita mbali, kijiji kizima kiliomboleza.

Model Answer

The principle broken is **equivalence**, supported by **naturalness**. The translator has rendered "passed away" word for word as "alipopita mbali" (literally "when he passed far"), treating an English euphemism as if it were a literal movement. In Kiswahili that phrase does not mean "died"; the sentence loses its meaning and sounds wrong.

A correct rendering uses the natural Kiswahili for dying: "Mzee alipofariki, kijiji kizima kiliomboleza" (When the old man died, the whole village mourned). This keeps the respectful tone of "passed away" through the dignified verb "kufariki", and reads as real Kiswahili.

The Master Key: never translate an idiom word for word; find the target language's own way of saying the same thing.

HOT Question 16

A faithful, literal sentence sounds wooden; a smooth, natural sentence drifts a little from the words. The translator must choose.

The principles can pull against one another. Explain how fidelity and naturalness can conflict, and how a translator decides between them.

Model Answer

Fidelity urges the translator to stay close to the source; naturalness urges her to write as a target reader would. They conflict when a faithful, close rendering sounds stiff or foreign, while a smooth, natural rendering moves a little away from the exact words. Each principle, pressed too far, damages the other: pure literalism produces unreadable text, and pure freedom produces a text that no longer says what the original said.

The translator decides by the **function of the text and the needs of the reader**. In a legal, medical or technical text, where a small change can alter rights or safety, fidelity leads and the wording stays close. In an advertisement, a story or a speech, where effect matters most, naturalness leads and the translator recasts more freely. In every case the core meaning is protected first; the tie is broken in favour of whichever principle better serves the reader's purpose.

The Master Key: when principles collide, let the text's purpose and the reader decide; guard the meaning always, and bend the rest to serve it.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the principle each describes: (1) the same term is rendered the same way throughout; (2) the text reads as if written in the target language; (3) nothing is added and nothing important is dropped; (4) the rendering suits the text's purpose.

B. Say whether each is adaptation or mistranslation: (1) replacing an English proverb with an equivalent Kiswahili proverb; (2) writing "twenty" where the source says "twelve"; (3) glossing shuka for an English reader.

Key. A: (1) consistency; (2) transparency / naturalness; (3) fidelity; (4) function. B: (1) adaptation; (2) mistranslation; (3) adaptation.

The Methods and Techniques of Translation

Principles tell a translator what to aim for; techniques tell her how to get there. When a word or a structure will not cross directly between English and Kiswahili, the translator reaches for a named technique: borrowing, calque, transposition, modulation, idiomatic equivalence or adaptation. Two broad methods stand behind them: literal translation, which stays close to the source, and free translation, which reshapes it to sound natural. This section names each technique, shows it in Tanzanian examples, and teaches you to choose the right one for the text in front of you.

BINDER Question 17

One translator hugs the source words; another rewrites freely. Each is right for a different text.

Distinguish literal (direct) translation from free (oblique) translation, with an example of each.

Model Answer

Literal (direct) translation stays close to the words and structure of the source, changing only what the grammar of the target language demands. It suits texts where the two languages align and where precision matters, such as "The book is on the table", which becomes "Kitabu kiko mezani" almost word for word.

Free (oblique) translation restructures the sentence so that it reads naturally in the target language, even if the words no longer match one for one. It is needed where a close rendering would be awkward or wrong, as with the idiom "He let the cat out of the bag", which becomes not a sentence about a cat but "Alifichua siri" (he revealed the secret). Literal keeps the shape; free keeps the sense.

The Master Key: go as literal as you can and as free as you must; the target language decides how far to move.

BINDER Question 18

A new word arrives with a new machine, and Kiswahili must find a way to name it.

Explain borrowing and calque as translation techniques, with a Tanzanian example of each.

Model Answer

Borrowing takes a word straight from the source language into the target language, usually adjusting its spelling and sound to fit. Kiswahili has borrowed widely for modern life: "kompyuta" from computer, "benki" from bank, "redio" from radio. Borrowing is useful when the target language has no established word of its own.

Calque, or loan translation, builds a new target expression by translating the parts of a source expression one by one. "Social network" becomes "mtandao wa kijamii", and "skyscraper"-type coinages are formed the same way. A calque keeps the idea and shapes it from target-language material, so it feels less foreign than a raw borrowing.

The Master Key: borrowing imports the word; calque rebuilds it from local parts; both fill a gap the target language has not yet named.

BINDER Question 19

An English noun refuses to sound right as a Kiswahili noun, but works at once as a verb.

Explain the technique of transposition, and give an example.

Model Answer

Transposition means changing the word class, the part of speech, when moving from source to target, without changing the meaning. Languages prefer different structures, so a noun in one may become a verb in the other, or an adjective may become a phrase.

For example, "after his arrival" is awkward if forced through a Kiswahili noun; it is rendered naturally by turning the noun "arrival" into the verb "kufika": "baada ya kufika kwake" (after he arrived). The meaning is identical; only the grammar has shifted to suit the target language.

The Master Key: when a word class fights the target language, change the class, not the meaning.

BINDER Question 20

"It is not difficult," says the English. "Ni rahisi," says the natural Kiswahili. The idea is the same, seen from the other side.

Explain the technique of modulation, and give an example.

Model Answer

Modulation means changing the point of view or the way an idea is framed, so that it sounds natural in the target language even though the form differs. The translator says the same thing from a different angle: a negative may become a positive, a part may stand for a whole, or a cause may be stated instead of an effect.

For example, "It is not difficult" is often better rendered as "Ni rahisi" (it is easy) rather than the heavier "Si vigumu". The meaning is unchanged, but the viewpoint flips from the negative to the positive, which is how a Kiswahili speaker would more naturally put it.

The Master Key: modulation keeps the meaning and turns the angle; say the same truth the way the target language likes to say it.

REAL Question 21

A proverb cannot be carried word for word; it must be met with a proverb of equal weight.

Render the Kiswahili proverb below into natural English, and name the technique you used.

Proverb: Haraka haraka haina baraka.

Model Answer

Rendered word for word, the proverb becomes "Hurry hurry has no blessing", which is not English and carries no proverbial force. The technique needed is **idiomatic equivalence**: finding the target language's own saying that carries the same meaning. In English that is "More haste, less speed", or "Haste makes waste".

Idiomatic equivalence replaces a fixed expression in the source with a fixed expression in the target that means the same thing. Where the target language has no matching proverb, the translator instead states the sense plainly and, if useful, adds the literal image in a note. A proverb is answered by a proverb, not by its parts.

The Master Key: meet an idiom with an idiom; translate the saying's meaning, never its words.

REAL Question 22

A translator sorts four English items and picks a different tool for each.

For each English item below, name the best technique to render it into Kiswahili, and give the rendering.

(a) software (b) It is raining cats and dogs (c) the President's arrival (d) email

Model Answer

Item	Technique	Rendering
(a) software	Borrowing	"programu" (or "softiweya"), a term taken and adapted
(b) It is raining cats and dogs	Idiomatic equivalence	"Mvua inanyesha kwa nguvu", the natural Kiswahili, not the literal image
(c) the President's arrival	Transposition	"kuwasili kwa Rais", turning the noun into a verb form
(d) email	Calque	"barua pepe", built from Kiswahili parts to name a new thing

The Master Key: name the difficulty first, then reach for the matching technique; the right tool makes the rendering natural.

REAL Question 23

An English story for children mentions "shepherd's pie", a dish a young reader in Mbeya has never seen.

Explain domestication and foreignisation, and decide which suits this case.

Model Answer

Domestication brings the text to the reader's own culture, replacing a foreign item with a familiar one so that nothing feels strange. **Foreignisation** keeps the foreign item, letting the reader meet the other culture, usually with a small explanation. Domestication favours easy understanding; foreignisation favours authenticity and learning about the wider world.

For young Tanzanian readers, understanding comes first, so I would lean towards domestication with a light touch: render "shepherd's pie" as "mkate wa nyama na viazi" (a meat-and-potato bake) so the child can picture a warm, filling meal. If the story's purpose were to teach about British life, I would instead foreignise, keeping "shepherd's pie" and adding a short gloss. The audience and the purpose decide.

The Master Key: domesticate to be understood, foreignise to be authentic; let the reader and the purpose settle which.

HOT Question 24

A metaphor that opens a door in English may or may not open one in Kiswahili.

Produce two Kiswahili renderings of the sentence below, one literal and one freer, then say which is better and why.

Sentence: The new policy opened the door to investment.

Model Answer

A **literal** rendering keeps the door image: "Sera mpya ilifungua mlango wa uwekezaji." A **freer** rendering drops the metaphor for a plain statement: "Sera mpya iliweka mazingira mazuri ya uwekezaji" (the new policy created good conditions for investment).

Here the literal version is acceptable, because Kiswahili does use "kufungua mlango wa" (to open the door to) as a living metaphor, so the image survives and the sentence reads naturally. If the metaphor did not carry, the freer version would be better, because a dead metaphor confuses more than it colours. The judgement rule is simple: keep the image only if the target language keeps it alive; otherwise state the meaning plainly.

The Master Key: keep a metaphor only if it still breathes in the target language; a picture no one recognises is just a puzzle.

HOT Question 25

Four texts land on one desk: a judgment, an advertisement, a science chapter and a folk tale. None wants the same treatment.

Match a leading translation approach to each text type below, and justify your choice.

Text types: (a) a court judgment; (b) a soft-drink advertisement; (c) a school science chapter; (d) a folk tale.

Model Answer

A court judgment calls for a literal, faithful approach. Rights and outcomes ride on exact wording, so the translator stays close to the source, keeps every term consistent, and changes only what grammar requires.

A soft-drink advertisement calls for adaptation and free translation. Its job is to persuade, so the translator may recast the slogan and its rhythm to land with the same punch in Kiswahili, even if the words change a great deal.

A science chapter calls for borrowing and calque for its terms, held together by consistency and clarity, so that "photosynthesis" or "voltage" is rendered the same way each time and a learner is never confused. **A folk tale** calls for idiomatic equivalence and adaptation, so its proverbs, images and flavour survive in natural Kiswahili. Across all four, the technique follows the function: the job the text must do decides the tools you use.

The Master Key: there is no single right method, only the right method for this text; read the purpose, then choose the technique.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the technique in each: (1) "internet" rendered as "intaneti"; (2) "after his return" rendered with a verb, "baada ya kurudi kwake"; (3) "it is not far" rendered as "iko karibu" (it is near); (4) "web page" rendered as "ukurasa wa mtandao".

B. Say literal or free for the better choice: (1) "The keys are in the drawer"; (2) "She spilled the beans"; (3) "Water boils at one hundred degrees".

Key. A: (1) borrowing; (2) transposition; (3) modulation; (4) calque. B: (1) literal; (2) free; (3) literal.

Analysing and Evaluating a Translation

A translator must be able to judge a translation, her own or another's, and say clearly why it works or fails. This section names the common faults, teaches back-translation as a check, and puts a quality rubric to work so that you can score a rendering and defend the mark. Reading translations with a critical eye is also the fastest way to improve your own: the faults you learn to spot are the faults you learn to avoid.

BINDER Question 26

An editor in Dar es Salaam reads a draft translation and marks the same five kinds of fault she meets every week.

Name and explain the common faults found in translations.

Model Answer

Fault	**What it means**
Omission	Something in the source is left out of the target, so the reader loses information.
Addition	Something not in the source is put into the target, so the reader gets more, or other, than was said.
Mistranslation	A word or structure is rendered wrongly, so the meaning changes.
Register shift	The tone or formality is wrong for the text, so a formal notice sounds casual, or the reverse.
Unnaturalness	The target reads as awkward, foreign-shaped language a native speaker would not use.

The Master Key: most translation errors are one of five: omission, addition, mistranslation, register shift or unnaturalness; learn the names and you will catch them.

BINDER Question 27

Unsure whether her Kiswahili version still says what the English said, a translator turns it back into English to check.

Explain what back-translation is and how it checks a rendering.

Model Answer

Back-translation is translating the target text back into the source language, ideally by someone who has not seen the original, to see whether the meaning has survived. The back-translated version is then compared with the true original.

Where the two match, the rendering has kept its meaning; where they differ, the difference points straight to a fault (an omission, an addition or a mistranslation) that can then be fixed. Back-translation does not prove a translation is natural, but it is a strong test of accuracy, and it is used for high-stakes texts such as medical and legal documents.

The Master Key: to test a translation's meaning, send it back the way it came; where the return trip changes the message, a fault is hiding.

BINDER Question 28

Two markers score the same translation and reach the same grade, because they use the same rubric.

Explain the purpose of a translation quality rubric, and what the top band means.

Model Answer

A quality rubric is a scale of bands, each with a description, used to judge a translation fairly and consistently. It turns a vague sense that a rendering is "good" or "weak" into a defensible grade, and lets different readers reach the same judgement by looking for the same features: comprehension, completeness, vocabulary, register and grammar.

The top band means that the target reader receives the whole message with no problems of comprehension, that nothing is omitted or added, and that vocabulary and register are captured precisely and sensitively. In short, the top band is reached when a reader of the target language gets exactly what a reader of the source language got, in language that feels natural to them.

The Master Key: a rubric makes quality visible; the top band is reached when the target reader loses nothing the source reader had.

REAL Question 29

A finished English-to-Kiswahili rendering sits beside its original, and an examiner asks not for a mark but for an explanation.

Study the source and its translation below, and explain how the translator applied three principles of translation.

Source (English): Mobile money has changed how Tanzanians save and send money. With an ordinary phone, a trader in Kariakoo can receive payment from a customer in Mwanza in seconds.

Translation (Kiswahili): Pesa za simu zimebadilisha jinsi Watanzania wanavyoweka akiba na kutuma fedha. Kwa simu ya kawaida, mfanyabiashara wa Kariakoo anaweza kupokea malipo kutoka kwa mteja wa Mwanza kwa sekunde chache.

Model Answer

The translator applied **equivalence**: the rendering conveys the whole message without matching word for word. "Mobile money" becomes "pesa za simu", the term Tanzanians actually use, rather than a literal "fedha za rununu", so the meaning arrives exactly as it left.

The translator applied **naturalness and clarity**: the Kiswahili flows as a Kiswahili speaker would write it, with "jinsi Watanzania wanavyoweka akiba" for "how Tanzanians save", not a stiff, English-shaped

construction. And the translator applied **cultural and contextual sensitivity**: the places, Kariakoo and Mwanza, are carried across unchanged because they are real and meaningful, and "malipo" is chosen for "payment" in the setting of a trade. The result reads as authentic Kiswahili that says precisely what the English said.

The Master Key: to analyse a translation, name the principle behind each good choice; strong renderings are principled, not lucky.

REAL Question 30

A trainer hands out one short rendering and one rubric and asks each student to award a band and defend it.

Using the condensed rubric below, award a band to the rendering and justify your mark.

Source (English): Please switch off your phone before entering the examination room.

Rendering (Kiswahili): Tafadhali zima simu yako kabla ya kuingia katika chumba cha mtihani.

Band	**Description**
A (80-100)	Whole message conveyed; no omissions or additions; precise vocabulary and register.
B (70-79)	Almost no comprehension problems; minor issues only with very specialised terms.
C (60-69)	Message conveyed with some difficulty; noticeable omissions, additions or vocabulary problems.
D (50-59)	General sense survives but with gaps, some misused words and grammatical problems.
E (40-49)	Clumsy, often unnatural target language; the style of the original is largely lost.
F (below 40)	Unintelligible; meaning not conveyed.

Model Answer

I award this rendering an **A (80-100)**. The whole message is conveyed: the instruction to switch off the phone, the condition "before entering", and the place "the examination room" are all present, with nothing omitted and nothing added.

The vocabulary is precise, "zima" for "switch off", "chumba cha mtihani" for "examination room", and the register is correct, with "tafadhali" carrying the polite "please" of an official instruction. The Kiswahili is natural and would be understood at once by any reader, so it meets the top band's demand that the target reader receive exactly what the source reader received.

The Master Key: score against the descriptors, not your mood; name the features the band requires and show the rendering has them.

REAL Question 31

An official reminder from a district office comes out sounding like a message between friends.

Identify the fault in the rendering below, name it, and give a corrected version.

Source (English): Kindly ensure that all school fees are paid by 30 June.

Rendering (Kiswahili): Jamani, hakikisheni mnalipa ada zote kabla ya tarehe 30 Juni, sawa?

Model Answer

The fault is a **register shift**. The source is a formal, official instruction, but the rendering is casual: "Jamani" (folks) and the tag "sawa?" (okay?) belong to friendly speech, not to a notice from an office. The meaning survives, but the tone is wrong for the document, which weakens its authority.

A corrected version keeps the formality: "Tafadhali hakikisheni ada zote za shule zimelipwa ifikapo tarehe 30 Juni." This carries the polite "kindly" through "tafadhali", uses the measured "ifikapo" for "by", and drops the casual markers, so the register matches an official reminder.

The Master Key: match the tone to the text; a right meaning in the wrong register is still a wrong translation.

HOT Question 32

A health notice for parents is translated in a hurry, and three faults slip through, one of them dangerous.

Find and name three faults in the rendering below, then write a corrected version.

Source (English): The clinic serves patients from Monday to Friday. Bring your child's vaccination card, and do not give the child food before the visit.

Rendering (Kiswahili): Zahanati inahudumia wagonjwa kutoka Jumatatu hadi Jumatano. Beba kadi ya chanjo ya mtoto.

Model Answer

First, a **mistranslation**: "Monday to Friday" is rendered "Jumatatu hadi Jumatano", which is Monday to Wednesday. The days are wrong, so patients would be turned away.

Second, an **omission**, and a dangerous one: the whole instruction "do not give the child food before the visit" is missing. In health advice, a dropped warning can cause harm. Third, an **unnaturalness**: "Beba" means to carry or lift a load physically, which is the wrong verb for bringing a card; natural Kiswahili is "Leta".

A corrected version fixes all three: "Zahanati inahudumia wagonjwa kutoka Jumatatu hadi Ijumaa. Leta kadi ya chanjo ya mtoto, na usimpe mtoto chakula kabla ya kufika." The days are right, the warning is restored, and the verb is natural.

The Master Key: read a translation against its source line by line; the most dangerous fault is the warning that quietly went missing.

HOT Question 33

One version reads beautifully but says the wrong thing; another is stiff but exact. Which does more harm?

Argue whether a fluent but inaccurate translation is better or worse than an accurate but clumsy one.

Model Answer

An accurate but clumsy translation is the safer of the two, because accuracy is the floor a translation stands on. Its meaning is correct, and clumsiness can be polished later by editing without any risk to the message. The reader may find it stiff, but the reader is not misled.

A fluent but inaccurate translation is the more dangerous, precisely because it reads well. Its smooth surface makes the reader trust it, so a wrong dose, a wrong date or a wrong clause passes unquestioned and is acted upon. In law and medicine this can cost money, rights or lives. Fluency without accuracy is confident error.

So the accurate version is better, though neither is the goal: a professional translation must be both accurate and natural. When forced to choose, guard the meaning first and improve the style second, because a beautiful lie serves no reader.

The Master Key: accuracy first, fluency second; a smooth translation that is wrong deceives the very reader who trusts it most.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the fault: (1) the source says “twelve”, the target says “twenty”; (2) a whole sentence of the source is missing; (3) a formal contract reads like a chat; (4) the target adds a detail not in the source.

B. True or false: (1) back-translation mainly tests naturalness; (2) the top rubric band allows small omissions; (3) a rubric helps two markers agree.

Key. A: (1) mistranslation; (2) omission; (3) register shift; (4) addition. B: (1) false, it tests accuracy; (2) false, no omissions; (3) true.

Translating General Texts: English and Kiswahili in Practice

Now the craft is put to work on the two languages you live between. This section practises translation in both directions, English into Kiswahili and Kiswahili into English, on the everyday texts you will actually meet: notices, proverbs, culture-bound words and short dialogues. A translation task takes its natural form, so here you write the rendering itself, and add a short note only where a choice needs defending.

BINDER Question 34

A visitor's phrasebook needs four everyday lines turned into clear Kiswahili.

Translate the following sentences into Kiswahili.

(a) Where is the bus station? (b) I would like a glass of water, please. (c) The market is open every day. (d) Thank you for your help.

Model Answer

English	**Kiswahili**
(a) Where is the bus station?	Kituo cha basi kiko wapi?
(b) I would like a glass of water, please.	Naomba glasi ya maji, tafadhali.
(c) The market is open every day.	Soko liko wazi kila siku.
(d) Thank you for your help.	Asante kwa msaada wako.

The Master Key: everyday sentences reward natural, idiomatic choices; “naomba” for a polite request beats a stiff literal “I would like”.

BINDER Question 35

The same phrasebook needs four Kiswahili lines turned into natural English.

Translate the following sentences into English.

(a) Habari za asubuhi? (b) Naitwa Amina. (c) Tutaonana kesho. (d) Chakula kiko tayari.

Model Answer

Kiswahili	**English**
(a) Habari za asubuhi?	Good morning. (literally, news of the morning)
(b) Naitwa Amina.	My name is Amina.
(c) Tutaonana kesho.	We will see each other tomorrow.
(d) Chakula kiko tayari.	The food is ready.

The Master Key: translate the greeting's job, not its words; “Habari za asubuhi” is answered by “Good morning”, not by “news of the morning”.

REAL Question 36

A tourism board wants an English paragraph about Tanzania to greet visitors in Kiswahili as well.

Translate the passage below into Kiswahili, then note one choice you had to make.

Passage: Tanzania is a land of many cultures living together in unity. From the drums of the coast to the bright shuka of the Maasai, its heritage is rich and varied, and the warmth of Swahili hospitality is felt in every market and village.

Model Answer

Tanzania ni nchi yenye tamaduni nyingi zinazoishi pamoja kwa umoja. Kutoka ngoma za pwani hadi shuka za rangi angavu za Wamasai, urithi wake ni tajiri na wa aina mbalimbali, na ukarimu wa Kiswahili unahisiwa katika kila soko na kijiji.

One choice worth noting: “shuka” is kept unchanged, because it is a Kiswahili word already and names something the reader knows; there is no need to explain it in a Kiswahili text. “Warmth of hospitality” is rendered as “ukarimu”, which carries the feeling, rather than a flat literal phrase.

The Master Key: translating into your reader's own language, keep native words as they are and choose the term that carries the feeling.

REAL Question 37

A water-authority notice in Kiswahili must be posted in English for an international office nearby.

Translate the notice below into English, and note how you handled the time.

Notice: TANGAZO: Maji yatakatika kesho tarehe 5 Julai kuanzia saa mbili asubuhi hadi saa kumi jioni kwa ajili ya matengenezo. Tafadhali hifadhini maji ya kutosha.

Model Answer

NOTICE: Water will be cut off tomorrow, 5 July, from 8:00 a.m. to 4:00 p.m. for repairs. Please store enough water.

The care here is the clock. Kiswahili counts hours from dawn, so “saa mbili asubuhi” is not two o'clock but 8:00 a.m., and “saa kumi jioni” is 4:00 p.m. Translating the numbers literally would give the wrong times and mislead every reader; the translator must convert to the English twelve-hour clock.

The Master Key: convert, do not copy, culture-bound systems; Kiswahili time counted from dawn must be turned into the clock the English reader keeps.

REAL Question 38

An English article about Tanzania keeps four Kiswahili words that carry the country in them.

Render each of these culture-bound terms for an English reader: shuka, ugali, ujamaa, harambee.

Model Answer

Term	**Rendering for an English reader**
shuka	shuka (a bright cloth wrap worn by the Maasai)
ugali	ugali (a stiff maize-meal staple eaten across Tanzania)
ujamaa	ujamaa (Tanzania's philosophy of familyhood and communal living)
harambee	harambee (a community pulling together to raise funds or effort)

Each word is kept and given a short gloss on its first appearance, after which the word alone can be used. Keeping the term honours its Tanzanian identity, and the gloss lets the English reader understand it. Replacing "ugali" with a bare "porridge" or "shuka" with "blanket" would be both inaccurate and a loss of culture.

The Master Key: for a word a culture owns, keep the name and lend a gloss; do not trade identity for a false equivalent.

REAL Question 39

Three Kiswahili proverbs must reach an English reader with their wisdom, not their literal words.

Render the proverbs below into natural English, keeping the sense.

(1) Haba na haba hujaza kibaba. (2) Mtoto umleavyo ndivyo akuavyo. (3) Asiyefunzwa na mamaye hufunzwa na ulimwengu.

Model Answer

Proverb	**Natural English**
Haba na haba hujaza kibaba.	Little by little fills the measure. (compare: every little helps)
Mtoto umleavyo ndivyo akuavyo.	As you raise a child, so he grows. (compare: as the twig is bent, so grows the tree)
Asiyefunzwa na mamaye hufunzwa na ulimwengu.	He who is not taught by his mother is taught by the world.

Each is handled by idiomatic equivalence: the wisdom is given in natural English, and where English has a matching proverb it is offered alongside. A word-for-word version would keep the words and lose the point.

The Master Key: a proverb crosses languages by its meaning; carry the wisdom, and let the words go.

HOT Question 40

At a bank in Dar es Salaam, a polite exchange must sound just as polite in Kiswahili.

Translate the dialogue into Kiswahili, keeping its formal, courteous register.

Officer: Good morning, sir. How may I help you? / Customer: I would like to open a savings account. / Officer: Certainly. Please fill in this form and bring your identity card.

Model Answer

Afisa: Habari za asubuhi, bwana. Nikusaidieje?

Mteja: Ningependa kufungua akaunti ya akiba.

Afisa: Haya, bila shaka. Tafadhali jaza fomu hii na ulete kitambulisho chako.

The register is held by careful choices: "bwana" for the respectful "sir", "Ningependa" for the courteous "I would like" rather than a blunt "Nataka", and "Tafadhali" for "please". The exchange stays as polite in Kiswahili as it was in English, which is what keeping register means.

The Master Key: register survives only if you choose for it; pick the courteous form at every turn, not just the correct one.

HOT Question 41

A wedding scene in an English story is full of Tanzanian life, and must read as such in Kiswahili.

Translate the passage into Kiswahili, then justify two of your choices.

Passage: At the wedding, the guests brought gifts and shared a great feast of rice and roasted meat. In the spirit of harambee, the neighbours had all contributed to the celebration.

Model Answer

Kwenye harusi, wageni walileta zawadi na kushiriki karamu kubwa ya wali na nyama choma. Kwa moyo wa harambee, majirani wote walikuwa wamechangia sherehe hiyo.

First, "harambee" is kept exactly, because it is already a Kiswahili word and the very concept the sentence is about; to translate it would be to explain a thing to the people it belongs to. Second, "roasted meat" is rendered as "nyama choma", the natural Tanzanian name for it, rather than the literal "nyama iliyochomwa", so the scene sounds like a real Tanzanian wedding and not a translated one.

The Master Key: translating into a culture's own language, reach for the words that culture already uses; the closer to home, the truer the translation.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Translate into Kiswahili: (1) Please sit down. (2) The school is near the church. (3) I do not understand.

B. Translate into English: (1) Karibu tena. (2) Nina njaa. (3) Gari limeharibika.

Key. A: (1) Tafadhali keti / kaa chini. (2) Shule iko karibu na kanisa. (3) Sielewi. B: (1) Welcome again / You are welcome again. (2) I am hungry. (3) The car has broken down.

Computer-Assisted Translation (CAT) Tools

Modern translators rarely work with only a pen and a dictionary. They use Computer-Assisted Translation, or CAT, tools: software that stores and reuses their work, keeps their terms consistent and speeds large projects. These tools are not the same as machine translation, and knowing the difference is itself an examinable point. This section explains what CAT tools are, how a translation memory and a glossary work, which tools are in common use, and where such tools help and where human judgement must still lead.

BINDER Question 42

A student assumes that "using software to translate" means Google Translate. A professional draws a sharp line.

Explain what Computer-Assisted Translation (CAT) tools are, and how they differ from machine translation.

Model Answer

CAT tools are software that helps a human translator work faster and more consistently. They provide a translation memory, glossaries and terminology databases, but the translating is still done by the person; the tool assists, it does not decide.

Machine translation, such as Google Translate, produces the translation itself, automatically, with no human doing the work. This is the key difference: a CAT tool stores and reuses the translations you have approved, while machine translation generates fresh output that may be wrong and that no one has checked. One supports a translator; the other tries to replace the act of translating.

The Master Key: CAT tools help you translate; machine translation translates for you; never confuse an assistant with a substitute.

BINDER Question 43

Halfway through a long manual, a translator meets a sentence she is sure she has already done.

Explain what a translation memory is and how it works.

Model Answer

A translation memory is a database that stores every sentence a translator has already translated, together with its rendering. When the same sentence, or a similar one, appears again, the tool suggests the stored translation, so the translator does not have to do the work twice.

This saves time, ensures consistency and reduces cost, and it is especially powerful on repetitive texts such as manuals, contracts and forms, where the same wording returns again and again. The translator still checks each suggestion, but the memory does the heavy lifting of remembering.

The Master Key: a translation memory means you translate a sentence once and reuse it forever; it is the tool's gift to repetitive work.

BINDER Question 44

In a medical project, the word "vaccine" must never appear as three different Kiswahili words.

Explain what a glossary (termbase) is in a CAT tool, and why it matters.

Model Answer

A glossary, or termbase, is a list of the important terms in a field together with their approved translations, for example vaccine to "chanjo" or voltage to "volteji". The tool shows the approved term whenever it appears, so the translator uses it every time.

It matters because consistency of terms is essential in technical, medical and legal work. If a key term drifts from one rendering to another, a reader may think two different things are meant, which in a medicine or a contract can be dangerous. A glossary locks the term so it never wanders.

The Master Key: a glossary keeps every key term steady; in technical work, a wandering term is a hidden error.

REAL Question 45

An agency choosing software weighs four names it keeps hearing.

Name one feature of each of these CAT tools: Trados, MemoQ, Wordfast, OmegaT.

Model Answer

CAT tool	**A distinguishing feature**
Trados	Widely used and powerful; suited to large projects and established companies.
MemoQ	Known for collaboration, letting many translators work on one project together.
Wordfast	Simpler and easier to learn, a common first tool for new users.
OmegaT	Free and open-source, so it can be used at no cost.

The right choice depends on the budget, the size of the project and whether a team must work together. No single tool is best for every job.

The Master Key: choose the tool to fit the job and the budget; the software serves the project, not the other way round.

REAL Question 46

A short passage explains CAT tools to newcomers, and three questions test whether it was understood.

Read the passage and answer the three questions that follow it.

Passage: When translators work on large or repetitive projects, they often use Computer-Assisted Translation (CAT) tools. These are not the same as machine translation tools such as Google Translate. Instead, CAT tools help human translators work more efficiently. One key feature is the translation memory, a database that stores every sentence already translated; if the same sentence appears again, the tool suggests the earlier translation. Another feature is the glossary, a list of technical terms and their correct translations, which keeps terms such as voltage, processor and vaccine consistent throughout a document.

Questions: (1) How do CAT tools differ from machine translation? (2) What does a translation memory do? (3) Why is a glossary useful in a technical document?

Model Answer

(1) According to the passage, CAT tools are not the same as machine translation tools such as Google Translate; instead, they help human translators work more efficiently, so the person is assisted rather than replaced.

(2) A translation memory stores every sentence already translated, and when the same sentence appears again it suggests the earlier translation, saving the translator from repeating the work.

(3) A glossary keeps technical terms such as voltage, processor and vaccine consistent throughout the document, so a key term is rendered the same way every time and the reader is not confused.

The Master Key: answer a comprehension question from the passage, not from memory; the marks are in what the text actually says.

REAL Question 47

A translator sorts new entries into two boxes: one for whole sentences, one for single terms.

Decide whether each item below belongs in a Glossary or a Translation Memory.

(1) All machines must be turned off after use. (2) blood pressure - shinikizo la damu (3) Do not bend. (4) voltage - volteji (5) The patient should not eat before surgery. (6) diabetes - kisukari (7) Please keep this medicine in a cool, dry place. (8) processor - kichakataji

Model Answer

Item	**Belongs in**
(1) All machines must be turned off after use.	Translation Memory (a whole sentence)
(2) blood pressure - shinikizo la damu	Glossary (a term and its translation)
(3) Do not bend.	Translation Memory (a whole sentence)
(4) voltage - volteji	Glossary (a term and its translation)
(5) The patient should not eat before surgery.	Translation Memory (a whole sentence)
(6) diabetes - kisukari	Glossary (a term and its translation)
(7) Please keep this medicine in a cool, dry place.	Translation Memory (a whole sentence)
(8) processor - kichakataji	Glossary (a term and its translation)

The Master Key: whole sentences live in the translation memory; single terms live in the glossary; sort by the size of the unit.

REAL Question 48

Before a health-booklet project begins, the team agrees on its key terms so no one strays.

Build a five-term medical glossary from English into Kiswahili, and say why the team agrees it in advance.

Model Answer

English	**Kiswahili**
vaccine	chanjo
blood pressure	shinikizo la damu
diabetes	kisukari
injection	sindano
pharmacy	duka la dawa

The team agrees the glossary in advance so that every translator on the project renders each term the same way from the first page to the last. In a health text, a term that shifts, so that "vaccine" appears as several different words, can confuse a reader and undermine trust in the advice. Agreeing terms first is how consistency is built in, not patched on.

The Master Key: settle the key terms before you translate a line; a glossary agreed early is consistency guaranteed.

HOT Question 49

The same tool that saves a week on a manual is almost useless on a poem.

Explain when CAT tools help most and when they help least, and what a translator relies on in the second case.

Model Answer

CAT tools help most on technical and repetitive texts, manuals, contracts, forms and reports, where the same sentences and terms return again and again. There the translation memory reuses past work and the glossary locks the terms, so the translator saves time and gains consistency, and quality rises.

They help least on creative, subtle or culturally rich texts, such as poetry, jokes and marketing wordplay, where meaning depends on nuance, rhythm and effect that no memory can store. A stored sentence cannot capture a pun or the music of a line.

In that second case the translator relies on her own judgement and cultural knowledge, using the tool, if at all, only for consistency of names. CAT tools complement human skill on repetitive work; they do not replace it where creativity is required.

The Master Key: let the tool do the repetitive and yourself do the creative; a translation memory reuses words, but only a person reuses wit.

HOT Question 50

Under pressure, a translator is tempted to run a whole contract through Google Translate and send it off.

Explain what can go wrong, and describe the responsible way to translate such a document.

Model Answer

Running a contract through machine translation and submitting the result is dangerous, because machine translation can misrender a legal term, drop a small but vital word such as "not", or produce a clause that reads smoothly yet means something different. Nothing in the process checks the meaning, so an error passes straight into a binding document, where it can cost money or rights.

The responsible way is to translate the clauses himself, using CAT tools properly: an approved legal glossary to keep terms exact, and a translation memory to keep repeated clauses consistent. He should then check the rendering against the source, and, for a binding document, have it reviewed by another qualified person. Machine output may be a starting draft at most, never the finished legal text.

The Master Key: for a binding document, never let a machine have the last word; tools may assist the draft, but a human must own the meaning.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Glossary or translation memory: (1) "Switch off the machine before cleaning"; (2) processor - kichakataji; (3) "Wear protective gloves"; (4) vaccine - chanjo.

B. CAT tool or machine translation: (1) it produces the translation automatically with no human; (2) it stores and reuses a translator's approved sentences; (3) Google Translate; (4) Trados.

Key. A: (1) translation memory; (2) glossary; (3) translation memory; (4) glossary. B: (1) machine translation; (2) CAT tool; (3) machine translation; (4) CAT tool.

Translating Official and Legal Documents

Some translations are not read for pleasure but relied on for rights. A birth certificate at a passport office, a contract in court, a registration form at a ministry: here a small error is not a blemish but a legal problem. This section teaches the conventions of official and legal translation, where accuracy is a duty rather than a style, and puts them to work on certificates, letters, contracts and forms. Because these are functional documents, you write the rendering itself and preserve the shape of the original.

BINDER Question 51

At a passport office in Dar es Salaam, a translation is not admired for its style; it is checked against the original, field by field.

Name the kinds of document that need official translation, and explain why accuracy here is a legal matter, not a stylistic one.

Model Answer

Official translation is needed for documents that carry legal or administrative weight: certificates of birth, marriage and death; passports and travel documents; registration and application forms; academic certificates; and contracts and agreements. Offices, embassies, courts and employers ask for these in the language they work in.

Accuracy here is a legal matter because people act on the document and rights depend on it. A wrong name, date or figure can cause a passport to be refused, a claim to be lost or a contract to be misread. The reader is not looking for elegant prose; the reader is checking that the translation says exactly, and only, what the original says.

The Master Key: in official translation, exactness is the whole task; a certificate is not written to be admired but to be trusted.

BINDER Question 52

An experienced official translator follows the same short set of rules for every certificate that crosses her desk.

State the main conventions a translator follows when translating an official document.

Model Answer

Convention	**What it requires**
Keep names, dates and numbers exact	Render them unchanged; a name or figure is copied, not translated or rounded.
Preserve the layout	Keep the order and structure of fields so the translation matches the original at a glance.
Note seals, stamps and signatures	Mark them in the translation, for example [official seal], rather than ignoring them.
Add nothing, omit nothing	Translate every field, and add no explanation into the document itself.
Certify the translation	Where required, sign and stamp it as a true and complete rendering of the original.

The Master Key: copy what must not change, translate what must, and mark what is there; the official translator preserves the document, not just its words.

REAL Question 53

A family needs an English birth certificate rendered into Kiswahili for a local office.

Translate the certificate fields below into Kiswahili, keeping the entries exact.

Fields: Full name: Neema John Mushi; Date of birth: 14 March 2010; Place of birth: Moshi; Sex: Female; Father's name: John Mushi; Mother's name: Anna Mushi.

Model Answer

English field	**Kiswahili**
Full name: Neema John Mushi	Jina kamili: Neema John Mushi
Date of birth: 14 March 2010	Tarehe ya kuzaliwa: 14 Machi 2010
Place of birth: Moshi	Mahali pa kuzaliwa: Moshi
Sex: Female	Jinsia: Kike
Father's name: John Mushi	Jina la baba: John Mushi
Mother's name: Anna Mushi	Jina la mama: Anna Mushi

The field labels are translated, but the entries are kept exactly: the names “Neema John Mushi”, “John Mushi” and “Anna Mushi” and the place “Moshi” are copied unchanged, and only the month is given its Kiswahili name, “Machi”, while the day and year stay as they are. Names are identity; they are never translated.

The Master Key: translate the labels, copy the entries; on a certificate, a name or a number is sacred and stays exactly as written.

REAL Question 54

A complaint letter written in English must be sent to a Kiswahili-speaking office, and every part must survive the crossing.

Translate the letter below into Kiswahili, keeping its structure and its register.

Letter: P.O. Box 55, Mwanza. 3 July 2026. The Manager, Ilala Water Supply, P.O. Box 900, Dar es Salaam. Dear Sir, RE: COMPLAINT ABOUT A WATER BILL. I received a bill for 80,000 shillings, but I paid last month. Kindly correct the error. Yours faithfully, Grace Kimaro.

Model Answer

S.L.P. 55, Mwanza.

Tarehe 3 Julai 2026.

Meneja,

Ugavi wa Maji Ilala,

S.L.P. 900, Dar es Salaam.

Ndugu Meneja,

KUH: MALALAMIKO KUHUSU BILI YA MAJI

Nilipokea bili ya shilingi 80,000, lakini nililipa mwezi uliopita. Tafadhali rekebisha kosa hilo.

Wako mwaminifu,

Grace Kimaro.

Both addresses are kept, because the writer and the office are in different places, so this is an external letter that carries two addresses. “P.O. Box” becomes the Kiswahili “S.L.P.” and “RE:” becomes “KUH:” (kuhusu). The figure 80,000 is copied exactly. The recipient is addressed by title, not by name, so the letter closes “Wako mwaminifu” (Yours faithfully), the correct pairing for an unnamed recipient.

The Master Key: translate a letter part by part; keep the addresses, the figures and, above all, the faithful-for-unnamed closing.

REAL Question 55

A translation agency's contract must bind just as firmly in Kiswahili as in English.

Translate the final sentence of the extract below into Kiswahili, keeping its legal force.

Extract: This Agreement is made between Kikuku Translation Agency (the “Company”) and the Contractor. The Contractor agrees to translate the documents accurately and to keep all information confidential.

Model Answer

Mkandarasi anakubali kutafsiri nyaraka kwa usahihi na kuweka taarifa zote kuwa siri.

The binding word is kept binding: “agrees to” becomes “anakubali”, a commitment, not a wish. “Accurately” is rendered “kwa usahihi”, and “keep all information confidential” becomes “kuweka taarifa zote kuwa siri”, with nothing softened. In a contract, an obligation must stay an obligation; the translator may not turn a duty into a mere hope, and the defined term “Contractor” is carried consistently as “Mkandarasi”.

The Master Key: in a contract, translate obligation as obligation; a clause that binds in the source must bind just as hard in the target.

REAL Question 56

A registration form has a field that Kiswahili has no single word for.

Translate the form fields below into Kiswahili, and explain how you handled the term with no direct equivalent.

Fields: Full name; Date of birth; Marital status; Occupation; Next of kin.

Model Answer

English field	**Kiswahili**
Full name	Jina kamili
Date of birth	Tarehe ya kuzaliwa
Marital status	Hali ya ndoa
Occupation	Kazi
Next of kin	Ndugu wa karibu wa kumtaarifu

“Next of kin” has no single Kiswahili word, so I render it descriptively as “ndugu wa karibu wa kumtaarifu” (the close relative to be informed), which states exactly what the field means. When the target language lacks a one-word equivalent, a short, accurate description is better than forcing a wrong single word; it tells the reader precisely what to enter.

The Master Key: where the target language has no word, describe the meaning accurately; a clear phrase beats a wrong single term.

HOT Question 57

On an official certificate, a translator meets a term that could mean two things. The temptation is to pick one and move on.

Explain what an official translator should do when a term in a legal document is ambiguous, and why guessing is wrong.

Model Answer

The translator should not guess. She should seek clarification from the client or the issuing office, research the correct equivalent in reliable sources, and, if the ambiguity remains, add a brief translator's note flagging it rather than hiding it inside a confident-looking choice.

Guessing is wrong because an official document is acted upon: a wrong choice can misstate a person's status, invalidate the document at an office, or mislead a court. Unlike a story, where a reader can shrug off an odd word, a certificate or a contract carries consequences. The professional rule is that when meaning is unsure, the translator asks; certainty is borrowed from the source, never invented.

The Master Key: when an official term is unclear, ask, research or flag it, but never guess; on a legal page, a guess is a risk you pass to the reader.

HOT Question 58

An embassy will accept a birth certificate only with a translator's stamp declaring it true and complete.

Explain what a certified translation is, then decide what you would do if a client urged you to certify a birth certificate you had not been able to check fully against the original.

Model Answer

A certified translation is one that the translator signs and stamps, formally declaring that it is a true and complete rendering of the original. Offices, embassies and courts require it for certificates, legal papers and academic records, because the stamp makes the translator accountable for the document's accuracy.

The responsibilities are exact and heavy: render every field faithfully, keep names, dates and numbers unchanged, preserve the layout so the translation mirrors the original, mark seals, stamps and signatures rather than dropping them, and neither omit nor add anything. To certify is to put one's professional word behind every line.

Faced with a client urging me to certify a certificate I had not fully checked, I would refuse to certify it yet. Certification is my guarantee that the translation is true and complete, so to sign for a document I have not verified would be to vouch for what I do not know, risking a wrong name or date passing into an official record under my name. I would explain that I must first check every field against the original, ask for the short time that takes, and certify only then; if I were refused that time, I would decline the job rather than certify blind. The client's hurry cannot outweigh the accountability the stamp carries.

The Master Key: to certify is to be accountable; sign only a translation you have checked to be true, complete and exact in every field.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Translate these form labels into Kiswahili: (1) Place of birth; (2) Signature; (3) Nationality; (4) Date of issue.

B. True or false: (1) a person's name should be translated on a certificate; (2) “Dear Sir” pairs with “Yours faithfully”; (3) an official translator may round a figure to the nearest thousand.

Key. A: (1) Mahali pa kuzaliwa; (2) Sahihi; (3) Utaifa; (4) Tarehe ya kutolewa. B: (1) false, names are copied unchanged; (2) true; (3) false, figures are copied exactly.

Translating Technical and Specialised Texts

Technical translation is the hardest test of the craft. A text about medicine, engineering, science or technology is dense with specialised terms, built in long sentences and often tied to knowledge the reader may not share. Here the examiner looks for accuracy under pressure: the right term, the clear structure, the honest handling of a word your language has not yet named. This section works on real technical material, teaches you to build a field glossary, and shows how to meet the three great challenges of technical translation.

BINDER Question 59

A translator who breezes through a story slows right down when the text turns to voltage, dosage and torque.

Explain what makes a text technical, and why technical translation is so demanding.

Model Answer

A text is technical when it deals with specialised subject matter, such as medicine, engineering, science or information technology, and carries the precise terms of that field. Its words have exact meanings that cannot be approximated, and its content is often unfamiliar to a general reader.

Technical translation is demanding because a single wrong term can change or destroy the meaning, and because many technical words have no ready equivalent in the target language. The translator must understand the subject well enough to know what the terms mean, keep them consistent throughout, and render them so that a specialist accepts them and a learner understands them. There is little room for approximation, and none for guessing.

The Master Key: technical text leaves no room for approximation; understand the subject, or you cannot safely translate the words.

BINDER Question 60

Three translators compare notes on a technical job and find they struggled with the same three things.

Name and explain the three main challenges of technical translation.

Model Answer

Specialised terminology. Technical texts are full of exact terms, such as torque, processor or vaccine, that must be rendered correctly and consistently, even when the target language has no established word for them.

Sentence structure. Technical writing often uses long sentences with many clauses, which do not carry across directly; the translator must break and reorder them so they flow in the target language without losing meaning.

Cultural adaptation. Even technical content must suit the reader, so examples, units and explanations may need adjusting to be understood and accepted by the target audience. Terminology, structure and culture are the three fronts on which technical translation is won or lost.

The Master Key: technical translation is fought on three fronts: the term, the sentence and the reader; prepare for all three.

REAL Question 61

An agricultural guide describes a solar irrigation system, and its technical words must be pinned down before translation begins.

Read the passage, identify its technical terms, and build a glossary of them from English into Kiswahili.

Passage: The new solar-powered irrigation system uses photovoltaic panels to capture sunlight and convert it into electric energy. This energy powers a water pump that sends water through underground pipelines to the fields. A soil sensor measures moisture and adjusts the flow, so that water is not wasted.

Model Answer

Technical term	**Kiswahili**
solar-powered	inayotumia nishati ya jua
photovoltaic panels	paneli za umeme-jua
electric energy	nishati ya umeme
water pump	pampu ya maji
underground pipelines	mabomba ya chini ya ardhi
soil sensor	kitambua unyevu wa udongo
moisture	unyevu

Identifying the terms first, and agreeing a rendering for each, means that when translation begins every term is already settled and will be used the same way throughout. Building the glossary is not a delay; it is the groundwork that makes an accurate, consistent technical translation possible.

The Master Key: mine the terms before you translate the text; a technical passage is only as accurate as the glossary behind it.

REAL Question 62

A report on a new hospital in rural Dodoma must reach Kiswahili readers with its technical detail intact.

Translate the passage below into Kiswahili.

Passage: A new hospital has been built to improve healthcare in rural Dodoma. It has modern diagnostic equipment, including X-ray and ultrasound machines, and an electronic system that stores patient information securely.

Model Answer

Hospitali mpya imejengwa ili kuboresha huduma za afya vijijini Dodoma. Ina vifaa vya kisasa vya uchunguzi, ikiwa ni pamoja na mashine za eksirei na altrasaundi, na mfumo wa kielektroniki unaohifadhi taarifa za wagonjwa kwa usalama.

The technical terms are handled by borrowing where Kiswahili has adopted the word, “eksirei” for X-ray and “altrasaundi” for ultrasound, and by clear phrasing elsewhere: “diagnostic equipment” becomes “vifaa vya uchunguzi” and “electronic system” becomes “mfumo wa kielektroniki”. The meaning is complete, and the terms would be understood by a Kiswahili-speaking reader.

The Master Key: borrow the term the language has adopted, and phrase the rest plainly; technical Kiswahili is exact, not invented on the spot.

REAL Question 63

One English sentence packs in three ideas at once, and forced whole into Kiswahili it collapses.

Translate the long sentence below into Kiswahili, breaking it so that it reads naturally.

Sentence: The system, which includes a filtration unit that removes dirt to ensure a clean water supply, also has a digital control panel that shows water levels, pump status and energy use, allowing farmers to monitor everything from one place.

Model Answer

Mfumo huu una kifaa cha kuchuja kinachoondoa uchafu ili kuhakikisha maji ni safi. Pia una paneli ya kidijitali inayoonyesha kiwango cha maji, hali ya pampu na matumizi ya nishati. Kwa hiyo, mkulima anaweza kufuatilia kila kitu kutoka sehemu moja.

The single long English sentence, with its stacked clauses, is broken into three shorter Kiswahili sentences: one for the filtration unit, one for the control panel, and one for the result. This is the answer to the structural challenge: rather than forcing the whole load into one sentence, the translator divides it so that each idea is clear and the passage flows.

The Master Key: when a sentence is overloaded, break it; several clear sentences carry meaning better than one that buckles.

REAL Question 64

A translator who works across two fields keeps a separate term list for each.

Build a short glossary of technical terms from English into Kiswahili for two fields: information technology and medicine.

Model Answer

Field	English	Kiswahili
Information technology	voltage	volteji
Information technology	processor	kichakataji
Information technology	software	programu
Information technology	password	nywila
Medicine	vaccine	chanjo
Medicine	blood pressure	shinikizo la damu
Medicine	diabetes	kisukari

Keeping a glossary per field means each specialised term has one agreed rendering, so "processor" is always "kichakataji" and "vaccine" always "chanjo". Field glossaries are the translator's memory made visible, and they are what keep a long technical job consistent from start to finish.

The Master Key: keep a term list for every field you serve; consistency is not remembered, it is recorded.

HOT Question 65

Two engineering terms, torque and hydraulic pressure, meet a language that has no single word for either.

Explain the options open to a translator facing a term with no ready equivalent, and choose one for each term below.

Terms: (a) torque; (b) hydraulic pressure.

Model Answer

A translator facing a term with no ready equivalent has three options: **borrow** the word and adapt it to the target language; **describe** it with a short, accurate phrase; or **coin** a new term, often as a calque built from target-language parts. The choice depends on the reader: specialists may accept a borrowing, while general readers need a description.

For **torque**, I would describe it and add the English on first use: "nguvu ya mzunguko (torque)", the turning force, because a plain description tells a general reader what it does. For **hydraulic pressure**, I would combine borrowing and description: "shinikizo la maji (hydraulic pressure)", keeping the English term in brackets so a technician can recognise it. Giving the English once in brackets is a safe way to introduce a term the language has not settled.

The Master Key: with an unnamed term, borrow, describe or coin, and put the original in brackets once; help the reader without hiding the term.

HOT Question 66

A short technical passage on smartphones is the whole task: translate it, then account for the difficulties.

Translate the passage into Kiswahili, then explain the challenges you met and how you solved them.

Passage: A smartphone stores data in its internal memory. The processor runs the applications and manages tasks. When the battery is low, the phone must be charged. A strong password protects the user's information. Software updates fix errors and improve security. If the screen is damaged, it should be repaired by a technician.

Model Answer

Simu janja huhifadhi data katika kumbukumbu yake ya ndani. Kichakataji huendesha programu na kusimamia kazi mbalimbali. Betri inapokuwa chini, simu lazima ichajiwe. Nywila imara hulinda taarifa za mtumiaji. Masasisho ya programu hurekebisha makosa na kuboresha usalama. Skrini ikiharibika, inapaswa kutengenezwa na fundi.

The main challenge was terminology, and I solved it with settled Kiswahili technical terms: "simu janja" for smartphone, "kichakataji" for processor, "nywila" for password and "masasisho ya programu" for software updates. A second challenge was consistency, met by using each term the same way throughout. A third was structure: "When the battery is low" and "If the screen is damaged" were rendered with natural Kiswahili conditional forms rather than word-for-word, so each sentence reads as real Kiswahili while keeping the exact instruction.

The Master Key: meet a technical passage with a glossary, consistency and natural structure; the terms must be right and the sentences must breathe.

HOT Question 67

Asked which challenge is worst, three translators disagree, and each has a point.

In your view, which challenge is hardest in technical translation, and how should a translator prepare for such work?

Model Answer

In my view, **specialised terminology** is the hardest challenge, because a single wrong term corrupts the meaning at once, and some terms have no equivalent, so the translator must research or coin them under pressure. Sentence structure and cultural adaptation matter greatly, but a clumsy sentence can be smoothed, whereas a wrong term is a false statement that a reader will trust.

A translator prepares by doing the groundwork before writing a word: building a field glossary, reading parallel texts in both languages to see how experts phrase things, researching the subject until the content is understood, and, where possible, consulting a specialist. During the work, CAT tools keep the terms consistent, and a final check against the source guards accuracy. In technical translation, preparation, not talent alone, is what protects the meaning.

The Master Key: in technical work the term is the sharpest danger; beat it with preparation, a glossary, research and an expert's ear.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Give the Kiswahili for each technical term: (1) processor; (2) vaccine; (3) voltage; (4) blood pressure; (5) software.

B. Name the challenge each shows: (1) an English term with no Kiswahili word; (2) a sentence with five clauses; (3) an example that means nothing to the target reader.

Key. A: (1) kichakataji; (2) chanjo; (3) volteji; (4) shinikizo la damu; (5) programu. B: (1) specialised terminology; (2) sentence structure; (3) cultural adaptation.

The Ethics of Translation as a Career

Translation is a position of trust. A translator sees private contracts, medical records and personal papers, and holds the power to change what they say. With that power come duties: to be accurate, to keep secrets, to favour no side, to work only within one's competence, and to answer for one's mistakes. This section sets out the ethics of the translator, studies a case of misconduct, and asks you to decide what a professional should do when the right course is costly.

BINDER Question 68

Before her first paid job, a young translator writes out the rules she means to keep.

Name and explain the core ethical duties of a translator.

Model Answer

Ethical duty	**What it requires**
Accuracy	Render the source faithfully, changing nothing of its meaning.
Confidentiality	Keep secret all information met in the course of the work.
Impartiality	Favour no side; translate everything without bias or omission.
Competence	Accept only work one is qualified to do well.
Accountability	Take responsibility for the work, and own and correct any error.

To these is joined a habit that protects them all: seeking clarification. A translator who is unsure asks the client or researches the point, rather than guessing, because a guess on someone else's document is a risk taken with their rights.

The Master Key: a translator's ethics are accuracy, confidentiality, impartiality, competence and accountability; hold these, and ask whenever unsure.

BINDER Question 69

A translator in Arusha is handed a company's contract and a patient's medical report in the same week.

Explain why confidentiality matters in translation.

Model Answer

Confidentiality matters because a translator is trusted with private information: legal contracts, medical records, financial statements and personal letters. The client shares these only so that they can be translated, not so that they can be repeated elsewhere.

If a translator leaks or misuses what she sees, she can harm the client's business, health or reputation, break the trust the profession depends on, and in many cases break the law. Keeping everything met in the course of the work secret is therefore not a courtesy but a duty, and it holds even after the job is finished.

The Master Key: what you see in a document, you carry in confidence; a translator who cannot keep a secret cannot keep a client.

REAL Question 70

A skilled translator takes a shortcut on one hard clause, and a whole deal unravels.

Read the case study and identify the ethical concerns it raises.

> Mr Jogoo, a freelance translator with a good record in legal work, was hired to translate confidential contracts from English into Kiswahili. He met one clause that was complex and ambiguous. Instead of asking the client or researching it, he paraphrased the clause, changing its meaning. The error was not caught in review, and the translated contracts were given to the Kiswahili-speaking parties. During negotiations, the differences between the English and Kiswahili versions came to light: Mr Jogoo had misrepresented key clauses, causing confusion and legal problems, and damaging both the law firm's credibility and his own reputation.

Model Answer

The case raises several ethical concerns. The first is a **failure of accuracy**: Mr Jogoo changed the meaning of a clause, so the translation no longer said what the original said. The second is a **failure to seek clarification**: faced with an ambiguous clause, he guessed instead of asking the client or researching it, which is the very habit that should have saved him.

The third is a **failure of accountability and diligence**: he submitted work he was unsure of, without flagging the difficulty, and no one could act on a warning he never gave. Together these breaches broke the trust placed in him and caused real harm, showing that ethical failure in translation is not abstract but has legal and financial consequences.

The Master Key: the fault was not weak language but weak ethics; he had the skill to translate the clause and chose to guess instead.

REAL Question 71

The Jogoo affair is over, and a trainee is asked what it teaches.

State the lesson you draw from the case, and your general conclusion.

Model Answer

The lesson is that a translator must put accuracy and honesty first, and must ask when unsure rather than guess, above all on legal or technical text where a small change carries large consequences. Skill in language is not enough; it must be joined to diligence and the courage to say "I need to check this".

My general conclusion is that ethics and professional responsibility are as important as linguistic ability in translation. A translator's work is trusted and acted upon, so a lapse harms clients, third parties and the translator's own future. By working accurately, seeking clarification and taking responsibility, a translator protects both the people who rely on the work and the reputation that is her livelihood.

The Master Key: competence without conscience is dangerous; the trusted translator is the one who checks, flags and owns the work.

REAL Question 72

A translator is asked to render the documents in a land dispute, and one of the parties is his cousin.

Explain what impartiality requires here, and what the translator should do.

Model Answer

Impartiality requires the translator to render everything faithfully, favouring no side, adding nothing that helps one party and omitting nothing that helps the other. His personal wish for his cousin to win must have no effect at all on the words he produces.

Because he has a personal stake, however, even a faithful translation could be doubted, and the temptation to shade a word would be real. The right course is to declare the conflict of interest to those who hired him and to step aside, letting an independent translator take the work. Impartiality is protected not only by honest effort but by avoiding situations where one's neutrality could reasonably be questioned.

The Master Key: impartiality means no side and no stake; where you cannot be neutral, declare it and step away.

REAL Question 73

A week after delivering a health booklet, a translator realises she mistranslated a dosage.

Explain what accountability requires of her now.

Model Answer

Accountability requires her to act at once, not to hide the error in the hope that no one notices. She should inform the client immediately, explain exactly what was wrong, and provide a corrected version, because a mistranslated dosage in a health text can cause real harm and every hour of silence increases the danger.

Owning an error is uncomfortable, but it is what taking responsibility for one's work means. A translator who reports and fixes her own mistake protects the reader, keeps the client's trust, and shows the professionalism that a translator who conceals errors destroys. The measure of accountability is what one does when the mistake is one's own.

The Master Key: when you find your own error, report it and fix it fast; accountability is loudest when the fault is yours.

HOT Question 74

Two offers arrive: a medical manual in a field she does not know, and a case involving a company she part-owns.

Explain when a translator should decline a job, using these two offers.

Model Answer

A translator should decline work that lies beyond her **competence**. The medical manual in an unfamiliar field is such a job: without the subject knowledge she could misrender terms and endanger readers, so she

should either decline or accept only on condition of working with a subject expert and researching thoroughly. Taking on work one cannot do well is itself an ethical failure.

A translator should also decline where there is a **conflict of interest**. The case involving a company she part-owns is such a situation: her stake could bias the work, or appear to, so she should step aside and let an independent translator handle it. Declining a job is not weakness; knowing the limits of one's competence and neutrality is part of being a professional, and the harm avoided is greater than the fee foregone.

The Master Key: decline what you cannot do well and what you cannot judge fairly; saying no is sometimes the most professional act of all.

HOT Question 75

A client asks a translator to make an unfavourable medical report "sound a little better" in Kiswahili.

Explain how the translator should respond, and why.

Model Answer

The translator should refuse to change the meaning. Her duty is accuracy: the Kiswahili version must say exactly what the report says, because a patient, a doctor or a court will act on it, and softening a diagnosis could delay treatment or mislead a decision that affects a life. To alter it would breach both accuracy and honesty.

She should explain, politely but firmly, that a translator renders a document faithfully and may not add, remove or soften its content, and that doing so would make the translation false and could cause harm. If the client wants the message itself changed, that is a matter for the author of the report, not the translator. Her professional integrity, and the reader's safety, outweigh the client's wish and the fee.

The Master Key: a translator renders the truth, not the wish; to soften a real result is to translate a falsehood, and no client's request can license that.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the duty each describes: (1) keeping a client's documents secret; (2) favouring no side; (3) taking only work you can do well; (4) owning and fixing your errors.

B. Ethical or not, and why: (1) guessing an ambiguous clause to save time; (2) declaring a conflict of interest; (3) softening a diagnosis at a client's request.

Key. A: (1) confidentiality; (2) impartiality; (3) competence; (4) accountability. B: (1) not ethical, one must seek clarification; (2) ethical; (3) not ethical, it breaks accuracy and can cause harm.

The First-Language Translation Clinic: Kiswahili and English in Practice

Most translation errors a Tanzanian student makes come from the pull of the first language: a Kiswahili word assumed to match an English one, a Kiswahili expression carried across word for word, a Kiswahili grammar habit that English does not share. This clinic names those interference patterns and fixes them, so that you can see them coming in your own work. It closes with a full translation commission, the capstone, that brings together everything the chapter has taught.

BINDER Question 76

A learner assumes that a familiar word means the same in both languages, and a sentence quietly goes wrong.

Explain what first-language interference is, then name and fix the false-friend errors below.

(1) "safari" translated as "safari" (2) "hoteli" translated as "hotel" (3) "ndugu" always translated as "brother"

Model Answer

First-language interference is when the habits of your first language, its words, expressions or grammar, are carried into a translation where they do not fit, producing an error. A false friend is one common type: a word that seems to have an obvious equivalent but does not.

(1) Kiswahili “safari” means a journey or trip of any kind, so “safari njema” is “a good trip”, not the English “safari”, which means a wildlife tour. (2) Kiswahili “hoteli” often means an eatery or small restaurant, so it should not automatically become the English “hotel”, which means lodging; the context decides. (3) Kiswahili “ndugu” covers brother, sister, relative or comrade, so it must be rendered by the right English word for the situation, not always “brother”. The cure is to translate the meaning in context, never to trust a look-alike.

The Master Key: a false friend is a word that lies about its meaning; translate the sense in context, not the resemblance.

REAL Question 77

Kiswahili expressions are carried into English word for word, and English speakers are baffled.

Name the error type in each, and give the correct English.

(1) Nampiga simu → “I hit him a phone.” (2) Amekula njama → “He has eaten a plot.” (3) Ninataka kupiga picha → “I want to beat a picture.” (4) Tafadhali washa taa → “Please on the light.”

Model Answer

Each is a **literal, word-for-word translation** of a Kiswahili expression, producing a phrase that is not English. A fixed expression must be met with the target language's own expression, not rendered word by word.

Word-for-word error	**Correct English**
I hit him a phone.	I called him. / I phoned him.
He has eaten a plot.	He has hatched a plot. / He has conspired.
I want to beat a picture.	I want to take a photo.
Please on the light.	Please switch on the light.

The Master Key: do not build an English phrase from Kiswahili parts; a fixed expression is answered by a fixed expression.

REAL Question 78

Kiswahili grammar leaves its fingerprints on a learner's English translation.

Name the grammatical interference in each, and give the correct English.

(1) “I bought book at Kariakoo.” (2) “My sister, he is a nurse.” (3) “She has a house big and white.” (4) “The childrens are playing.”

Model Answer

Error	Type	Correct English
I bought book at Kariakoo.	Article omission (Kiswahili has no articles)	I bought a book at Kariakoo.
My sister, he is a nurse.	Pronoun gender (Kiswahili "yeye" is genderless)	My sister is a nurse. (she)
She has a house big and white.	Adjective order (Kiswahili puts adjectives after the noun)	She has a big, white house.
The childrens are playing.	Plural formation (a wrong plural on an irregular noun)	The children are playing.

Each error is the shape of Kiswahili showing through English. English needs articles, marks gender on "he" and "she", puts most adjectives before the noun, and has irregular plurals such as "children". Knowing where the two grammars differ is how a translator stops the first language from leaking into the second.

The Master Key: interference is your first grammar showing through the second; learn the differences, and you learn where to look.

REAL Question 79

Two more habits travel from Kiswahili into English: how time is marked, and how feelings are phrased.

Name the interference in each, and give the correct English.

(1) "I am having a car." (2) "I am understanding the lesson now." (3) "I have hunger." (4) "She has twelve years."

Model Answer

Error	Type	Correct English
I am having a car.	Tense/aspect (a state, not a continuous action)	I have a car.
I am understanding the lesson now.	Tense/aspect (a stative verb)	I understand the lesson now.
I have hunger.	Idiom transfer ("nina njaa" carried literally)	I am hungry.
She has twelve years.	Idiom transfer ("ana miaka kumi na miwili")	She is twelve years old.

The first two errors come from putting stative verbs into the continuous, which Kiswahili allows more freely than English; "have" and "understand" describe states, so English keeps them simple. The last two come from translating Kiswahili idioms of hunger and age word for word, when English says "I am hungry" and "she is twelve years old". Time and feeling are exactly where habits from the first language travel most easily.

The Master Key: watch the stative verbs and the idioms of feeling and age; these are where Kiswahili most quietly rewrites your English.

HOT Question 80

Eight sentences carry eight familiar faults. A clinic must name each and cure it.

For each sentence, name the interference error and write the correct English.

(1) I am having two brothers. (2) She has ten years. (3) I hit him a phone in the evening. (4) We enjoyed a good safari to Mbeya. (5) He bought car near station. (6) My mother, he is a farmer. (7) The news are not good. (8) Please on the fan, it is hot.

Model Answer

Sentence	**Error**	**Correct English**
I am having two brothers.	Tense/aspect (stative verb)	I have two brothers.
She has ten years.	Idiom transfer (age)	She is ten years old.
I hit him a phone in the evening.	Literal translation (kupiga simu)	I called him in the evening.
We enjoyed a good safari to Mbeya.	False friend (safari = trip)	We enjoyed a good trip to Mbeya.
He bought car near station.	Article omission	He bought a car near the station.
My mother, he is a farmer.	Pronoun gender	My mother is a farmer. (she)
The news are not good.	Number (news is uncountable)	The news is not good.
Please on the fan, it is hot.	Literal translation (washa)	Please switch on the fan; it is hot.

The Master Key: name the fault and the cure follows; a translator who can label an error has already half corrected it.

HOT Question 81

A real commission arrives: the Ministry of Health needs an English notice in Kiswahili for every health centre, and it must be right.

Translate the notice into Kiswahili, supply a short glossary of its key terms, and judge your own translation against the quality rubric below.

Notice: MINISTRY OF HEALTH NOTICE. A free measles vaccination campaign will be held from 10 to 14 August at all health centres. Parents should bring children under five years old. Vaccination is safe and protects your child from disease. Do not miss this opportunity.

Quality rubric:

Band	**Description**
A (80-100)	Whole message conveyed; no omissions or additions; precise vocabulary and register.
B (70-79)	Almost no comprehension problems; minor issues only with very specialised terms.
C (60-69)	Message conveyed with some difficulty; noticeable omissions, additions or vocabulary problems.
D (50-59)	General sense survives but with gaps, some misused words and grammatical problems.
E (40-49)	Clumsy, often unnatural target language; the style of the original is largely lost.
F (below 40)	Unintelligible; meaning not conveyed.

Model Answer

Translation:

TANGAZO LA WIZARA YA AFYA. Kampeni ya chanjo ya surua bila malipo itafanyika kuanzia tarehe 10 hadi 14 Agosti katika vituo vyote vya afya. Wazazi wanapaswa kuwaleta watoto walio chini ya miaka mitano. Chanjo ni salama na humkinga mtoto wako dhidi ya magonjwa. Usikose fursa hii.

Glossary:

English	**Kiswahili**
vaccination	chanjo
measles	surua
health centre	kituo cha afya
campaign	kampeni

Self-check against the rubric: I award this rendering the top band. It is **complete**: every part of the notice, the dates, the place, the age limit, the reassurance and the call to act, is present, with nothing omitted or added. It is **accurate**: the key terms match the glossary, so “measles” is “surua” and “vaccination” is “chanjo” throughout, and “free” is rendered “bila malipo”, not softened or dropped.

It is **natural and correctly pitched**: the Kiswahili reads as an official health notice, with “itafanyika” for “will be held” and “Usikose fursa hii” for “do not miss this opportunity”, and it avoids first-language interference in the other direction by using idiomatic Kiswahili rather than English-shaped sentences. A parent at any health centre could read it and act on it at once, which is what a health notice must achieve.

The Master Key: a finished commission is accurate, complete, natural and checked; translate it, term-bank it, then grade it as your reader would.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Correct the interference: (1) I am knowing the answer. (2) He has thirty years. (3) I want to hit a photo.

B. Name the error type: (1) “safari” rendered as “safari” for a bus trip; (2) “I saw dog”; (3) “my aunt, he is a doctor”.

Key. A: (1) I know the answer. (2) He is thirty years old. (3) I want to take a photo. B: (1) false friend; (2) article omission; (3) pronoun gender.

Chapter Six

EDITING AND PROOFREADING

Attempt each question in full on paper before you read the model answer beneath it. Where a task gives you a text to correct, write out the whole corrected version; that clean copy is your answer.

What Editing and Proofreading Are: Polishing Written Work

This book has already taught you to hold a conversation, to compose a complex text, to interpret and to translate. Every one of those skills ends in the same place: a piece of language that another person must be able to follow. This chapter is about the craft that makes writing fit to be read. Editing and proofreading are the two stages that stand between a rough draft and a finished document, and they are the difference between work that is merely written and work that is ready to be trusted, printed and marked.

BINDER Question 1

A student in Arusha finishes an essay late at night and is told to edit and proofread it before handing it in.

Define editing and define proofreading, and state the main difference between the two.

Model Answer

Editing is the stage of improving a text so that it says what the writer means as clearly and correctly as possible. When you edit, you work on the content and the expression: the ideas, their order, the grammar, the sentences and the choice of words. Editing can change a text a great deal, cutting a weak sentence, joining two others or replacing a vague word with an exact one.

Proofreading is the final check for surface errors after the editing is done. When you proofread, you hunt for the small slips that remain: a misspelt word, a missing full stop, a capital letter in the wrong place, a line that has slipped out of position. Proofreading does not rework the ideas; it makes the finished copy clean.

The main difference is one of depth and order. Editing reaches into the meaning and can rewrite; proofreading only polishes the surface, and it always comes last. You edit to make the writing good, and you proofread to make sure nothing spoils it.

The Master Key: edit for sense, proofread for slips; they are two stages, not one.

BINDER Question 2

A tour company in Moshi is preparing a printed brochure and wants to know the correct order of the steps that turn a draft into a finished page.

Name, in order, the three stages that carry a piece of writing from first draft to finished copy, and say briefly what each stage does.

Model Answer

The first stage is drafting. This is where you get your ideas onto the page without worrying yet about polish, writing a complete version that you can then improve. A draft is meant to be changed.

The second stage is editing. Here you read the draft as a critic, not as the author. You test whether the ideas are clear and well ordered, whether each sentence is correct and whether every word earns its place, and you rewrite wherever the answer is no.

The third stage is proofreading. Once the text is right, you read it one last time, slowly, for the surface errors that survive every rewrite: spelling, punctuation, capitals, spacing and layout. Only after proofreading is the brochure ready to print.

The order matters. Proofreading a draft you have not yet edited wastes effort, because editing will change the very sentences you have just cleaned.

The Master Key: draft to discover, edit to improve, proofread to perfect, always in that order.

BINDER Question 3

A Form Six candidate asks why she should spend extra time editing and proofreading when her ideas are already on the page.

Give three reasons why editing and proofreading matter.

Model Answer

They protect the reader. A clean, well-ordered text can be read once and understood; a text full of errors forces the reader to stop, reread and guess. In an examination the reader is a marker with many scripts to get through, and a clear, well-ordered paper is far easier to follow and mark.

They protect the writer's credibility. Errors make even good ideas look careless. When a report from a Mbeya cooperative is riddled with misspellings, readers begin to doubt its figures too; correctness signals that the writer can be trusted.

They protect the meaning. Editing catches sentences that say the opposite of what was intended, and proofreading catches the missing word or misplaced comma that changes the sense. Polishing is not decoration; it is how you make sure the text means exactly what you meant.

The Master Key: editing and proofreading defend three things at once: the reader's time, the writer's name and the meaning itself.

BINDER Question 4

A newspaper desk in Dar es Salaam divides its work: some tasks belong to the editor, others to the proofreader.

Study the tasks in the box. Sort them into two groups, editing tasks and proofreading tasks, and give one sentence explaining your rule for sorting.

(a) reorder the paragraphs so the argument flows

(b) correct the spelling of a person's name

(c) replace a vague word with an exact one

(d) add a missing full stop

(e) cut a repeated idea

(f) fix a capital letter placed after a comma

Model Answer

Editing tasks: reordering the paragraphs so the argument flows; replacing a vague word with an exact one; cutting a repeated idea. These all change content or expression, so they belong to editing.

Proofreading tasks: correcting the spelling of a name; adding a missing full stop; fixing a capital letter after a comma. These touch only the surface, so they belong to proofreading.

The rule for sorting is simple: if the task changes what the text says or how it is built, it is editing; if it only cleans a surface error in a text that is already right, it is proofreading.

The Master Key: ask of every correction, does this change the meaning or only clean the surface; the answer names the stage.

REAL Question 5

The editors of a school magazine at a secondary school in Mwanza receive a student's article. One teacher will edit it and another will proofread it.

Explain what the editor will look for and what the proofreader will look for in the same article, giving two examples for each.

Model Answer

The editor reads for sense and shape. She will look at whether the article has a clear point and a logical order, and whether each paragraph supports it. For example, she may move the writer's strongest example nearer the top, and she may cut a long sentence that repeats what has already been said. Her question throughout is whether a reader in the school will follow the article easily and be convinced.

The proofreader reads for surface accuracy, and only after the editing is finished. He will look for the small errors that remain. For example, he may correct "Mwanza" written with a small m, and he may add a full stop that has been left off the end of a sentence. His question is narrower: is every word spelt correctly, and is every mark in its place?

Together they cover the whole task. The editor makes the article good to read; the proofreader makes sure that nothing careless spoils it before it is printed.

The Master Key: the editor asks whether the writing works; the proofreader asks whether it is clean; a good magazine needs both eyes.

REAL Question 6

A student in Songea, like Lyakale in many of our classrooms, has been submitting essays for years without ever editing or proofreading them, and keeps losing marks. A friend lists the faults an editor found in his last essay.

Study the faults in the box. Group them under the two headings, faults of sense (for the editor) and faults of surface (for the proofreader), and advise the student what to do first.

run-on sentences and truncated sentences
misspelt words throughout the essay
no coherence or cohesion between paragraphs
British and American spellings mixed together
an introduction and conclusion unrelated to the content
a reference left without its full details

Model Answer

Faults of sense, which the editor must repair: the run-on sentences and the truncated sentences that break the flow; the lack of coherence and cohesion between ideas; the introduction and conclusion that do not match the content of the essay. These are problems of meaning and structure, so they are dealt with during editing.

Faults of surface, which the proofreader then cleans: the misspelt words; the confusion of British with American spelling; the reference at the foot of the page that is missing its full details. These are surface slips, corrected after the sense is sound.

The student should edit first and proofread second. If he corrects the spelling before he has fixed the run-on sentences, he will only have to proofread again once those sentences are rewritten. First make the essay say the right thing clearly; then make the finished copy clean.

The Master Key: sort every fault into sense or surface, mend the sense first, and you will never clean the same line twice.

HOT Question 7

In a staffroom debate at a college in Iringa, one teacher argues that editing and proofreading are really the same job under two names.

"The line between editing and proofreading is almost negligible." Discuss this claim, and give your own reasoned position.

Model Answer

There is something in the claim. Editing and proofreading share a purpose, to make a text fit to be read, and in practice they blur into each other. A proofreader who spots a sentence that makes no sense will not leave it merely because mending it looks like editing, and an editor who notices a misspelling will fix it on the spot. When one person does both jobs on a short text, the two stages run together almost invisibly.

Yet to call the line negligible is to misunderstand why we draw it. The stages differ in what they touch and when. Editing works on meaning and can rewrite whole sentences; proofreading works on the surface of a text that is already right, and it comes last. Collapsing them causes real harm: a writer who proofreads a draft he has not edited polishes sentences he is about to delete, and a publisher who skips editing and only proofreads produces a clean text that may still be badly argued.

My position is that the line is thin but not negligible. The two stages overlap in the hand of a skilled editor, but they remain distinct in purpose and order. Knowing the difference is what stops a writer from cleaning the surface of work whose meaning is not yet sound.

The Master Key: editing and proofreading meet at the edges, but the writer who forgets the difference proofreads sentences he should have rewritten.

HOT Question 8

Free spelling and grammar checkers are now built into every word processor and phone used by people, and some argue that human editors are no longer needed.

"Despite technological advancement, human editors are still needed." Evaluate this argument.

Model Answer

The tools are genuinely useful, and it would be foolish to pretend otherwise. A spellchecker catches a misspelt word faster than any human eye, a grammar checker flags a missing verb, and these tools never tire on the tenth page. For catching surface slips, technology has made proofreading quicker and surer.

But a checker does not understand meaning, and that is where it fails. It will pass "their" where you meant "there" because both are real words; it cannot tell that a paragraph in a Rufiji irrigation report is in the wrong place, that a sentence contradicts the one before it, or that a word is technically correct but wrong for the reader. It flags the form of language, not its sense, and it cannot judge whether an edit has improved a text or damaged the author's voice.

So the argument holds. Technology has changed the human editor's work, taking over much of the mechanical checking, but it has not replaced the judgement at the centre of editing. A machine can tell you that a sentence is grammatical; only a human can tell you whether it is true, clear and right for its reader. The editor is needed more for judgement now, and less for drudgery.

The Master Key: let the machine catch the slips it is good at, and keep a human for the judgement no machine can make.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Editing or proofreading? (1) rewriting a confusing sentence; (2) adding a missing comma; (3) reordering three paragraphs; (4) correcting a misspelt town name.

B. Fill the gap: the three stages in order are drafting, then __, then __.

C. True or false: proofreading should be done before editing.

D. Name the stage that works on meaning, and the stage that works on the surface.

Key. A: (1) editing; (2) proofreading; (3) editing; (4) proofreading. B: editing, proofreading. C: false (proofreading comes last). D: editing works on meaning; proofreading works on the surface.

The Proofreader's Toolkit: Marks, Symbols and the Reading Habit

Before you can correct a text you must be able to mark it, and read it slowly enough to see what is wrong. Proofreaders share a set of standard marks so that any editor, writer or printer can understand a correction at a glance, and they train a way of reading that catches the errors a fast eye slides over. This section introduces these tools because the marks and the reading habits they develop are skills that can be tested and, more importantly, will serve you throughout your writing life.

BINDER Question 9

A printing press in Tanga returns a marked proof to a writer, who cannot understand the strange loops and carets in the margin.

Explain why proofreaders use a standard set of marks, and state the two places on the page where a mark is written.

Model Answer

Proofreaders use a standard set of marks so that a correction means the same thing to everyone who handles the text. A writer in Tanga, an editor in Dodoma and a printer anywhere can all read the same loop or caret and make exactly the change intended, without a paragraph of explanation. The marks are quick, unambiguous and internationally understood.

A proofreading correction is written in two places at once. A mark goes into the line itself, at the precise point of the error, to show where the change happens; and a matching mark goes into the margin, on the same line, to show what the change is. The in-text mark points; the marginal mark instructs. Reading them together, anyone can see both the place and the correction.

The Master Key: a standard mark turns a private correction into a public instruction anyone can carry out.

BINDER Question 10

A student is learning the common proofreading marks for the first time.

Study the table of marks. Then state which mark you would use to (a) remove a word, (b) add a missing letter, and (c) swap two letters that are in the wrong order.

Mark	What it means	How you use it
Caret ^	insert	place ^ where text is missing; write the insertion in the margin
Delete loop	take out	strike through the letters or words; write the loop in the margin
Close up	remove a space	join the two half-circles over the unwanted space
# (hash)	insert a space	mark the join in the line; write # in the margin
trs	transpose	link the two items with a curve; write trs in the margin
¶	new paragraph	place before the word that should start the new paragraph
run on	no new paragraph	join the two parts with a line; write run on in the margin
stet	let it stand	dot under text you marked in error; write stet in the margin

Model Answer

To remove a word you would use the delete mark: strike the word through in the line and write the delete loop in the margin.

To add a missing letter you would use the caret: place the caret in the line where the letter belongs and write the letter in the margin.

To swap two letters in the wrong order you would use the transpose mark: link the two letters with the transpose curve in the line and write “trs” in the margin.

The Master Key: the caret adds, the loop deletes, and “trs” turns things the right way round.

BINDER Question 11

A proof of a school notice needs several fixes, and the proofreader must name each mark.

For each change described in the box, name the proofreading mark you would use.

(a) begin a new paragraph at the word “Meanwhile”

(b) close the wrong gap in “tea cher”

(c) delete one word in the repeated “the the”

(d) put a space into “tea.Break”

(e) restore a word you had crossed out by mistake

Model Answer

(a) To start a new paragraph at “Meanwhile”, you use the new-paragraph mark, ¶, placed before the word.

(b) To close the unwanted gap in “tea cher”, you use the close-up mark over the space.

(c) To delete the repeated word “the the”, you use the delete loop, striking through one “the”.

(d) To add the missing space in “tea.Break”, you use the space mark, #.

(e) To keep a word you had wrongly crossed out, you use stet, dotting under the word and writing stet in the margin.

The Master Key: learn the five you use most, insert, delete, close up, space and stet, and most proofs hold no surprises.

BINDER Question 12

While marking a proof, an editor crosses out a word, then realises the writer was right after all.

Explain what the mark “stet” means and when a proofreader uses it.

Model Answer

“Stet” is a Latin word meaning “let it stand”. A proofreader uses it to cancel a correction already marked, telling the reader to ignore the change and keep the original text as it was.

You use it when you have marked something for change and then decide the original was correct. Rather than trying to rub out the mark, you place a row of dots under the words you want to keep and write “stet” in the margin. The dots say “keep this”, and the earlier mark is understood to be withdrawn. It is the proofreader's way of changing his mind cleanly, without leaving the page confused.

The Master Key: stet is the undo of the pen: it lets you take back a correction without a mess.

BINDER Question 13

A proof mixes up capital and small letters, and the proofreader must mark each one.

State the mark used to change a small letter into a capital, and the mark used to change a capital into a small letter, and apply each to the words "tanzania" and "The Nurse".

Model Answer

To turn a small letter into a capital, you draw three short lines under the letter and write "caps" (or "u.c.", for upper case) in the margin. So under the t of "tanzania" you draw three lines, giving "Tanzania".

To turn a capital into a small letter, you draw a slash through the capital and write "l.c." (for lower case) in the margin. So through the N of "Nurse", where the word is an ordinary noun in mid-sentence, you draw a slash, giving "nurse". "The" keeps its capital only if it begins the sentence.

The Master Key: three lines lift a letter to a capital; one slash brings it down.

REAL Question 14

A community newspaper in Morogoro sends a single proof line to be marked: "the meting will start at 2 pm on monday at mzumbe".

List the corrections this line needs, and name the proofreading mark for each.

Model Answer

The line needs five corrections. First, "the" begins the sentence, so its t must be capitalised: three lines under the letter, marked "caps". Second, "meting" is missing an e, so a caret goes between the e and the t and "e" is written in the margin. Third, "monday" and, fourth, "mzumbe" are proper names, so each opening letter takes three lines and "caps", giving "Monday" and "Mzumbe". Fifth, a full stop is missing at the end of the line and is inserted after "Mzumbe". Once corrected, the line reads: "The meeting will start at 2 pm on Monday at Mzumbe."

Marking rather than rewriting lets the printer see exactly what was wrong and change only those points, which is why a press works from a marked proof and not from a fresh copy.

The Master Key: mark the five points and the printer fixes five things; rewrite the line and the printer must compare every word.

REAL Question 15

A student in Bukoba proofreads his own work quickly on the screen and still misses obvious errors, then asks how professional proofreaders catch so much more.

Recommend four reading habits that help a proofreader catch errors, and explain why each works.

Model Answer

Read slowly, and read aloud. Reading aloud forces your eye to touch every word instead of gliding over whole lines, and your ear catches a missing word or a clumsy join that the eye forgives. This is the single habit that catches the most.

Read for one kind of error at a time. Make one pass for spelling, another for punctuation, another for agreement. Trying to catch everything at once means your attention is spread thin and misses each thing; a single-purpose pass is far sharper.

Put the text aside, then come back to it. Errors hide because you read what you meant to write. A break of an hour, or a night, lets you return as a stranger to your own words and see them as they actually are.

Print it out, or change how it looks. Reading on paper, or simply enlarging the text or changing the font, breaks the familiar shape of the page and makes errors jump out that were invisible on the screen where you wrote them.

The Master Key: slow down, split the passes, rest your eye and change the view; proofreading is less about knowing more than about looking harder.

HOT Question 16

A college in Iringa debates whether to teach proofreading on paper at all, now that most editing happens on a screen.

Evaluate the claim that marking a printed copy can catch errors that on-screen proofreading misses.

Model Answer

There is strong sense in the claim. A screen shows the text in the very form in which you wrote it, so your eye keeps reading what you intended rather than what is there; familiarity hides errors. Paper breaks that spell. The different size, the different light and the physical act of moving a pen make you slow down and look at each word, and errors that were invisible on the screen become obvious on the page. Marking by hand also forces a decision about every correction, where a screen tempts you to skim and scroll.

The claim can be pushed too far, though. On-screen tools bring real advantages of their own: a spellchecker flags slips instantly, "find" locates every use of a doubtful word, and Track Changes records exactly what was altered. For a very long document, printing everything is slow and wasteful.

The fair conclusion is that the two methods catch different things and work best together. The wise proofreader does a screen pass for the errors the tools are good at, then a paper pass, read slowly with a pen, for the final check. Paper is not old-fashioned; it is a second kind of eye.

The Master Key: the screen and the printed page hide different errors; proofread on both and few slips survive.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the mark: (1) add missing text; (2) remove a word; (3) close an unwanted space; (4) start a new paragraph.

B. What does "stet" tell the reader to do?

C. A correction is written in two places. Name them.

D. Give two reading habits that help a proofreader catch more errors.

Key. A: (1) caret ^; (2) delete loop; (3) close up; (4) new-paragraph mark ¶. B: ignore the marked change and keep the original ("let it stand"). C: in the line, at the error, and in the margin, on the same line. D: any two of, read aloud, read for one error type per pass, rest then reread, print it out.

Correcting the Mechanics: Spelling, Punctuation, Capitals and Agreement

Most of the marks a candidate loses in editing come from the mechanics: a misspelt word, a missing comma, a small letter where a capital belongs, a verb that does not agree with its subject, a sentence that runs on without a stop or breaks off before it finishes. These are the errors examiners ask you to identify and correct, and they are the easiest marks to win once you can name them. This section drills each type on real Tanzanian material, and every model answer prints the fully corrected text so you can check your own against a clean copy.

BINDER Question 17

A student in Mwanza keeps meeting the same words in red on her returned essays.

Correct the spelling of each word in the box.

(1) recieve (2) definately (3) seperate (4) occassion

(5) accomodation (6) enviroment (7) begining (8) neccessary

Model Answer

(1) recieve becomes receive. (2) definately becomes definitely. (3) seperate becomes separate. (4) occassion becomes occasion. (5) accomodation becomes accommodation. (6) enviroment becomes environment. (7) begining becomes beginning. (8) neccessary becomes necessary.

Several of these follow rules worth remembering: “i before e except after c” gives receive; “accommodation” doubles both the c and the m; and a stressed short vowel before a single final consonant doubles it before -ing, giving beginning.

The Master Key: learn the handful of words you always misspell, and half your spelling errors disappear at once.

BINDER Question 18

A Form Five class is unsure what each punctuation mark is actually for.

Explain the job of the full stop, the comma, the semicolon and the apostrophe, giving one example of each.

Model Answer

The full stop ends a complete sentence and tells the reader to pause fully: “The bus left Dodoma at noon.”

The comma separates items in a list and marks a short pause inside a sentence: “We packed rice, beans, salt and water.”

The semicolon joins two complete but closely related sentences without a full stop: “The rain stopped; the match continued.”

The apostrophe shows possession or marks a missing letter in a contraction: “the teacher's book” (possession) and “it's raining”, short for “it is” (contraction). Note that its, meaning belonging to it, takes no apostrophe.

The Master Key: each mark has one main job; use it for that job and the sentence breathes correctly.

BINDER Question 19

A notice typed in a hurry at a school in Njombe has lost most of its capital letters.

Rewrite the sentence in the box with correct capitalisation, and state the rules you applied.

on monday, professor mushi from the university of dodoma will speak about english grammar.

Model Answer

Corrected, the sentence reads: “On Monday, Professor Mushi from the University of Dodoma will speak about English grammar.”

Four rules apply. A sentence begins with a capital, so “on” becomes “On”. The names of days take a capital, giving “Monday”. A person's title and name, and the name of an institution, are proper nouns, giving “Professor Mushi” and “University of Dodoma”. Finally, the names of languages are always capitalised, so “english” becomes “English”.

The Master Key: capitals mark beginnings and names; miss one and the reader trips over an ordinary word dressed as a name, or a name dressed down.

BINDER Question 20

A report from a Mbeya cooperative has verbs that do not match their subjects.

Correct the subject-verb agreement in each sentence in the box, and name the rule.

(1) The members was happy with the harvest.

(2) Each of the farmers have a plot.

(3) The list of names are on the wall.

(4) Neither the chairman nor the members was informed.

Model Answer

(1) "The members was happy" becomes "The members were happy." A plural subject takes a plural verb.

(2) "Each of the farmers have a plot" becomes "Each of the farmers has a plot." "Each" is singular, whatever follows it.

(3) "The list of names are on the wall" becomes "The list of names is on the wall." The subject is "the list", which is singular; "of names" only describes it.

(4) "Neither the chairman nor the members was informed" becomes "Neither the chairman nor the members were informed." With neither...nor, the verb agrees with the nearer subject, here the plural "members".

The Master Key: find the true subject, ignore the words in between, and make the verb agree with it alone.

REAL Question 21

A student magazine in Tanga contains two faulty sentences: one that runs on without stopping and one that stops before it is finished.

Identify the run-on sentence and the truncated sentence in the box, explain the fault in each, and rewrite both correctly.

Run-on: The match started late the referee arrived at four the crowd was restless.

Truncated: Because the players were tired.

Model Answer

The first sentence is a run-on: "The match started late the referee arrived at four the crowd was restless." Three complete statements are pushed together with no punctuation to separate them, so the reader cannot tell where one ends and the next begins. Corrected: "The match started late. The referee arrived at four, and the crowd was restless."

The second is a truncated sentence, or fragment: "Because the players were tired." It begins with "because", which promises a main clause that never comes, so the thought is left hanging. Corrected by completing it: "Because the players were tired, the coach made three changes."

A run-on has too much for one sentence and needs breaking up; a fragment has too little to stand alone and needs completing. Both confuse the reader until the boundary of the sentence is made clear.

The Master Key: a run-on needs a full stop put in; a fragment needs a main clause added; both are about where a sentence truly ends.

REAL Question 22

A press release from a district health office in Mbeya has arrived with every word correct but no punctuation or capitals at all.

Rewrite the passage in the box with correct punctuation and capitalisation.

the district medical officer said the vaccination campaign was a success more than ninety per cent of children under five had been immunised against measles polio and tuberculosis however she warned that three challenges remained a shortage of cold storage too few trained health workers and the spread of rumours in remote villages

Model Answer

Punctuated and capitalised, the passage reads:

"The district medical officer said the vaccination campaign was a success. More than ninety per cent of children under five had been immunised against measles, polio and tuberculosis. However, she warned that three challenges remained: a shortage of cold storage, too few trained health workers and the spread of rumours in remote villages."

The full stops divide the three statements; the capitals open each sentence; the commas separate the listed diseases and the listed challenges; the colon introduces the list of challenges; and the comma after "However" sets off the linking word. The role "district medical officer" stays in lower case, because it is a general job title not attached to a person's name.

The Master Key: punctuation is not decoration; it is the map that shows the reader where each idea starts, pauses and ends.

REAL Question 23

A paragraph handed in by a student at a school in Mbeya carries several kinds of mechanical error at once.

Edit the paragraph in the box: rewrite it correctly, fixing the spelling, capitalisation, agreement and sentence errors.

Last week our school in mbeya held a debate. the topic were about tehnology in education many student was excited to participate. our team argue that computers helps learning, the other team disagreed however the judges was impressed by both sides. finally our team win the debate we celebrated happily

Model Answer

Corrected, the paragraph reads:

"Last week our school in Mbeya held a debate. The topic was about technology in education, and many students were excited to participate. Our team argued that computers help learning; the other team disagreed. However, the judges were impressed by both sides. Finally, our team won the debate, and we celebrated happily."

The changes were: capitals for "Mbeya", "The", "Our", "However" and "Finally"; the spelling of "technology"; the agreement fixes "the topic was", "many students were", "computers help"; the tense fixes "argued" and "won"; and the run-together sentences separated, with a full stop before "However", a semicolon after "learning" and the conjunction "and" joining the shorter clauses, so that each sentence stands on its own.

The Master Key: when a text has many kinds of error, mend them by type, one sweep for spelling, one for agreement, one for sentence breaks, and none escapes.

REAL Question 24

A student in Arusha is unsure when two words should be joined with a hyphen.

State when a hyphen is needed, and correct the hyphenation of the phrases in the box.

(1) a well known writer (2) a five year old pupil

(3) twenty three farmers (4) re enter the hall

Model Answer

A hyphen joins words that work together as a single description before a noun, and it joins certain prefixes and compound numbers. It is not used when the same words simply follow the verb.

(1) "a well known writer" becomes "a well-known writer": the two words describe "writer" together, so they are hyphenated before the noun. (2) "a five year old pupil" becomes "a five-year-old pupil", for the same reason. (3) "twenty three farmers" becomes "twenty-three farmers": compound numbers from

twenty-one to ninety-nine take a hyphen. (4) “re enter the hall” becomes “re-enter the hall”: the prefix re- is hyphenated before a word beginning with the same vowel, to avoid “reenter”.

Note the contrast: we write “a well-known writer” before the noun, but “the writer is well known” after the verb, with no hyphen.

The Master Key: hyphenate words that describe as one unit before a noun; leave them loose when they merely follow the verb.

HOT Question 25

An editor at a Dodoma publishing house must not only correct a paragraph but also tell the young writer what kinds of error she is making, so she can learn.

Read the paragraph in the box. Identify the different types of error it contains, giving one example of each, and then write the corrected paragraph.

> last Saturday we visited the kariakoo market to study its enviroment. the traders was busy and it was crowded, we could hardly move we bought vegetables the prices were fair.

Model Answer

The paragraph contains five types of error. There is a spelling error, “enviroment” for “environment”. There is a capitalisation error, “kariakoo” for the proper name “Kariakoo”. There is a subject-verb agreement error, “the traders was” for “the traders were”. There is a punctuation error, the comma splice in “it was crowded, we could hardly move”, where two full sentences are joined by only a comma. And there is a run-on, “we bought vegetables the prices were fair”, where two statements meet with no punctuation at all.

Corrected, the paragraph reads: “Last Saturday we visited the Kariakoo market to study its environment. The traders were busy, and it was crowded; we could hardly move. We bought vegetables, and the prices were fair.”

Naming the type of each error matters more than fixing this one paragraph, because a writer who knows she splices commas and drops agreement can watch for those faults in everything she writes next.

The Master Key: correct the error to save the paragraph; name the error to save the writer.

HOT Question 26

A reflective piece by a student in Kigoma is written as one breathless stream, with no capital letters and no punctuation, in the style of thinking aloud.

Rewrite the passage in the box as correct sentences, adding capitals and punctuation, and explain the main changes you made.

> who knows about tomorrow is it you is it your neighbour no nobody knows as i am speaking now i can see your worries about tomorrow yet you keep saving money for a day you cannot see my friend just live today

Model Answer

Rewritten correctly, the passage reads: “Who knows about tomorrow? Is it you? Is it your neighbour? No, nobody knows. As I am speaking now, I can see your worries about tomorrow. Yet you keep saving money for a day you cannot see. My friend, just live today.”

The main changes were these. I began each sentence with a capital and capitalised “I” wherever it stood alone. I turned the three questions into real questions with question marks. I broke the single breathless stream into separate sentences, each carrying one thought, with full stops between them. And I added commas after the introductory words “No”, “As I am speaking now” and “My friend”, where the voice naturally pauses.

Editing a stream like this is not about changing the writer's ideas, which are left untouched; it is about giving those ideas the boundaries a reader needs. The thought was already there; punctuation lets someone else follow it.

The Master Key: punctuation turns a private stream of thought into something a reader can actually follow, without changing a single idea.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Spell correctly: (1) goverment; (2) untill; (3) tommorow; (4) succesful.

B. Add the missing full stops and capitals: we arrived at dodoma it was already dark.

C. Correct the agreement: (1) the books is on the desk; (2) she don't know.

D. Run-on or fragment: (1) “Although it rained heavily.” (2) “I ran home I was late.”

Key. A: (1) government; (2) until; (3) tomorrow; (4) successful. B: We arrived at Dodoma. It was already dark. C: (1) the books are on the desk; (2) she doesn't know. D: (1) fragment; (2) run-on.

The Theories and Principles of Editing and Proofreading

Correcting a text by instinct will take you only so far. Behind good editing lies a theory of what language is and a set of principles for what a finished text should be. The linguistic theory of editing explains the parts of language an editor must watch; the principles, from accuracy to professionalism, are the standards against which every edit is judged. Knowing them lets you say not only that a change is needed but why, which is exactly what an examiner rewards when a task asks you to justify an edit.

BINDER Question 27

A trainee editor in Mbeya is told that her work rests on the “linguistic theory” of editing and proofreading, and asks what that means.

Explain what the linguistic theory of editing and proofreading is, and name the main components of language it covers.

Model Answer

The linguistic theory of editing and proofreading holds that a text should follow the established conventions of the language, and that the editor's task is to identify and correct any departure from them. It uses the rules of grammar, spelling, punctuation and usage as the framework for judging what is right and wrong on the page.

Its main components are the parts of language an editor must check. They are sentence structure, which covers tense, word order and subject-verb agreement; spelling and orthography, which covers hyphenation and capitalisation; punctuation, which covers the comma, the full stop, the semicolon and the quotation mark; diacritical marks, the small signs above or below letters in some languages; and language variation and diversity, the different dialects and varieties a text may draw on.

Together these components give the editor a complete map of the language, so that no kind of error, from a misplaced comma to a disagreeing verb, falls outside the check.

The Master Key: the linguistic theory says a text must obey the conventions of its language; the editor's job is to find every place it does not.

BINDER Question 28

A new editor wants to know what studying this theory will actually let her do at her desk.

State four things the knowledge of the linguistic theory helps an editor to do.

Model Answer

First, it helps her identify grammatical errors and inconsistencies, so that the text conforms to standard usage. A disagreeing verb or a shifted tense no longer slips past.

Second, it helps her apply the rules of punctuation to clarify meaning and improve readability, placing each comma and full stop where it guides the reader.

Third, it helps her detect spelling errors and typing slips, keeping the text accurate and consistent throughout.

Fourth, it helps her assess whether the language suits its context, holding a steady tone, style and level of formality, while still acknowledging that readers speak many varieties of the language.

The Master Key: the theory turns a vague sense that something is wrong into a precise knowledge of what is wrong and how to mend it.

BINDER Question 29

A checklist of the standards a good edit should meet is pinned above an editor's desk in Arusha.

Name the principles of editing and proofreading.

Model Answer

The principles of editing and proofreading are accuracy, clarity, correctness, consistency, coherence, completeness, credibility, plagiarism checking, feedback and collaboration, academic standards, and professionalism.

Accuracy, correctness and consistency keep the text right and uniform; clarity, coherence and completeness make it easy to follow and whole; credibility, academic standards and professionalism protect the writer's standing; and plagiarism checking, feedback and collaboration govern how honestly and cooperatively the work is done.

The Master Key: the eleven principles are the standards an edit is measured against; knowing them lets you defend every change you make.

BINDER Question 30

An editor must be able to say plainly what her three most-used principles mean.

Define accuracy, clarity and consistency as principles of editing, giving one example of each.

Model Answer

Accuracy means that everything in the text is factually and linguistically correct: names, figures, dates and terms are right, and the grammar is sound. For example, an editor checks that a report's claim of “ninety per cent coverage” matches the table it refers to.

Clarity means that the text can be understood on a first reading, with no needless difficulty. For example, an editor replaces “utilise” with “use” and breaks an overlong sentence so a reader in a hurry still follows it.

Consistency means that the text treats the same thing the same way throughout: one spelling, one style for dates, one way of writing numbers. For example, if the text writes “organisation” once it should not write “organization” later on the same page.

The Master Key: accuracy keeps the text true, clarity keeps it readable, consistency keeps it uniform; between them they cover most of an editor's daily work.

REAL Question 31

A postgraduate student at the University of Dar es Salaam submits a dissertation, and the editor must judge it against the principles, not just the grammar.

Explain which principles are most at stake in editing an academic dissertation, and why.

Model Answer

Plagiarism checking is central. In academic work, every borrowed idea must be paraphrased or quoted and its source acknowledged; the editor checks that citations are present and correct, because unacknowledged borrowing can end a student's career. This principle guards the honesty of the whole work.

Academic standards and credibility follow closely. The dissertation must meet the conventions of its field, present relevant content supported by data, and reference its sources fully; where a claim stands without evidence, or a source is missing from the list, the editor flags it. A reader trusts the argument only if these standards are visibly met.

Accuracy, coherence and completeness matter throughout, ensuring the figures are right, the chapters follow logically, and nothing the argument needs has been left out. But it is the honesty principles, plagiarism checking above all, that an academic editor must never relax, because the credibility of a degree rests on them.

The Master Key: in academic editing, correcting grammar is the least of it; the editor guards honesty, evidence and the standards that make a degree worth trusting.

REAL Question 32

A tourism brochure for a company in Zanzibar has been written by three different people, and the styles clash on every page.

Study the passage in the box. Apply the principle of consistency: rewrite it so that spelling, style and formatting are uniform, and state the choices you made.

> The organization will organise a seminar on 5th May 2025. Our color scheme follows the colours of the coast, and the full program for each day is printed inside.

Model Answer

Made consistent in British style, the passage reads: “The organisation will organise a seminar on 5 May 2025. Our colour scheme follows the colours of the coast, and the full programme for each day is printed inside.”

The choices were these. I used British spelling throughout, so “organize” became “organise” and “color” became “colour”, to match “organisation” and “colour” already in the text. I used one date style, “5 May 2025”, rather than mixing it with “5th May”. And I kept one spelling of “programme” for the schedule, not the American “program”.

Consistency does not mean one choice is the only correct one; British and American spelling are each valid. It means choosing one and holding to it, so the reader is never distracted by the same word dressed two ways on one page.

The Master Key: consistency is a promise to the reader: pick one spelling, one date style, one way of writing numbers, and keep it from first page to last.

REAL Question 33

An editor at a Dar es Salaam publishing house sorts her work into three areas she must always check: the structure, the content and the honesty of the sources.

Match each area in the table to the correct set of checks, and give a one-line reason for your matching.

Area	**Set of checks**
Structure	1. relevant to the subject; suitable for the readers; within the required length; addresses the intended outcomes
Content	2. appropriate introduction and content; topic sentence in each paragraph; well-punctuated; coherent and cohesive
Plagiarism checking	3. paraphrased and summarised ideas; acknowledged sources; quotations and citations; current, appropriate sources

Model Answer

Structure matches the second set: an appropriate introduction and content, each paragraph opening with a topic sentence, well-punctuated sentences, and coherent, cohesive ideas. These are all matters of how the text is built, which is what structure means.

Content matches the first set: material relevant to the subject, suitable for the intended readers, within the required length, and addressing the intended outcomes. These concern what the text says and whether it fits its purpose.

Plagiarism checking matches the third set: ideas properly paraphrased and summarised, sources acknowledged, quotations and citations in place, and current, appropriate sources used. These are all about handling other people's work honestly.

The Master Key: structure is how a text is built, content is what it says, and plagiarism checking is how honestly it uses others; sort every check into one of the three.

HOT Question 34

A Tanzanian magazine wants its writing to sound natural to local readers, yet its editor insists on standard English throughout.

"An editor should acknowledge linguistic diversity while still adhering to standard norms." Discuss how an editor can honour both.

Model Answer

The tension is real. Tanzania's English is spoken in many varieties, coloured by Kiswahili and by local life, and readers warm to writing that sounds like their own world rather than a distant textbook. To edit every trace of that voice away would leave the magazine cold and foreign. Acknowledging linguistic diversity means respecting the writer's voice and the reader's ear.

Yet standard norms exist for a reason: they are what every educated reader, in Mwanza or Mombasa or London, can understand without stumbling. A text written wholly in one local variety may be warm to some and closed to others, and in an examination or a professional report only the standard form is accepted.

The editor honours both by drawing a line between voice and error. She keeps the local flavour in vocabulary, imagery and rhythm, the choices that give the writing its character, while correcting what is simply wrong by the standard: the disagreeing verb, the misspelt word, the missing article. Diversity lives in style; the norms govern correctness. A skilled editor preserves the first while enforcing the second.

The Master Key: keep the writer's voice and mend the writer's errors; diversity belongs to style, the standard belongs to correctness.

HOT Question 35

Two of the principles seem to pull against each other: an editor is told to make a medical leaflet both complete and clear, but every added detail makes it harder to read.

Discuss how the principles of editing can conflict, and how an editor decides between them.

Model Answer

The principles usually work together, but they can pull in opposite directions. Completeness asks the editor to leave in everything the reader needs; clarity asks her to cut whatever slows the reader down. On a health leaflet in Mbeya, the full list of a drug's rare side effects serves completeness, but a frightened patient may need only the plain instruction, and too much detail defeats clarity. Accuracy and clarity can clash in the same way, when the exact technical term is also the hardest word on the page.

An editor resolves the conflict by returning to the reader and the purpose. She asks who will read this text and what they must take from it. For a patient leaflet, clarity leads and the fine detail moves to a note for the pharmacist; for a scientific paper, accuracy and completeness lead, because the expert reader needs every qualification.

So the principles are not a fixed ranking but a set of considerations to be weighed. The editor's skill lies in knowing which principle serves this reader best, and letting it govern the others without abandoning them.

The Master Key: when principles collide, the reader and the purpose break the tie; ask who needs this text and what for, and the right balance appears.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name three components of language covered by the linguistic theory of editing.

B. Which principle is broken here: a page writes “analyse” at the top and “analyze” at the foot?

C. Which principle guards against copying others' work without acknowledgement?

D. Define clarity as a principle of editing in one sentence.

Key. A: any three of, sentence structure; spelling and orthography; punctuation; diacritical marks; language variation. B: consistency. C: plagiarism checking. D: clarity means the text can be understood on a first reading, with no needless difficulty.

Editing for Clarity, Coherence and Cohesion

A text can be free of spelling and grammar errors and still be hard to read, because its ideas are out of order, its paragraphs wander, or its sentences do not link. Editing for clarity, coherence and cohesion is the deeper half of an editor's work: arranging ideas so a reader can follow them, opening each paragraph with a clear point, joining sentences so they flow, and cutting the words that get in the way. This is where a correct text becomes a good one.

BINDER Question 36

A student is told her essay “lacks coherence and cohesion”, and cannot tell the two words apart.

Define coherence and cohesion, and explain the difference between them.

Model Answer

Coherence is about the ideas: a coherent text is one whose points are arranged in a logical order, so the reader can follow the thought from one sentence and one paragraph to the next. It is the sense the whole text makes.

Cohesion is about the words that hold sentences together: the pronouns, linking words and repeated terms that tie one sentence to the next on the surface. It is the glue between sentences.

The difference is level. Coherence is the logic underneath, the right order of ideas; cohesion is the visible thread on top, the words that signal how the ideas connect. A text can be cohesive, full of linking words, yet still incoherent if the ideas themselves are in a muddle; and it can be coherent in plan yet feel choppy if the cohesive links are missing. Good writing needs both: sound order and clear connection.

The Master Key: coherence is the order of the ideas; cohesion is the thread that ties the words; a strong paragraph has both.

BINDER Question 37

An editor at a Mwanza magazine finds paragraphs that never announce their point.

Explain what a topic sentence is and what it does, and supply a topic sentence for the paragraph in the box.

They reach for the phone every few minutes. They begin reading without a plan and drift from book to book. They study late into the night when the mind is tired and remembers little the next day.

Model Answer

A topic sentence is the sentence, usually the first, that states the main idea of a paragraph. It tells the reader in advance what the paragraph is about, so that every sentence after it can be read as support for that one point. A paragraph with a clear topic sentence is far easier to follow, because the reader knows where it is going.

The paragraph in the box lists ways students waste study time but never names its point. A suitable topic sentence to open it would be: "Many students lose valuable study time to habits they could easily change." Every sentence that follows, about phones, late nights and unplanned reading, then reads as evidence for that opening claim.

The Master Key: a topic sentence tells the reader the point before the proof; put it first, and the paragraph explains itself.

BINDER Question 38

A class is taught the small words that hold sentences together.

Name the main types of cohesive device an editor uses to link sentences, giving an example of each.

Model Answer

Reference words point back to something already named, so it need not be repeated. Pronouns do this: "The nurse washed her hands. She then greeted the patient", where "she" refers back to the nurse.

Conjunctions and linking words signal how ideas relate: addition ("and", "moreover"), contrast ("but", "however"), cause ("because", "therefore"), and sequence ("first", "then", "finally"). For example, "The rains failed; therefore the harvest was poor."

Substitution replaces a word or phrase with a shorter stand-in to avoid repeating it: "I need a pen. Do you have one?", where "one" substitutes for "a pen".

Repetition and related words, or lexical chains, keep a topic alive by echoing it: a paragraph about farming may thread through "crops", "harvest", "soil" and "planting", so the subject stays in view without one word being repeated dully.

The Master Key: reference points back, conjunctions signal the relation, substitution avoids repeating, and word chains keep the topic in view; these four threads sew sentences together.

REAL Question 39

The sentences of a paragraph about a school trip to Bagamoyo have been printed out of order and must be arranged.

Put the sentences in the box into a coherent order, and explain what told you the correct sequence.

(a) We first visited the old town and its historic buildings.

(b) By evening we returned home, tired but full of what we had seen.

(c) Last term our class travelled to Bagamoyo to study its history.

(d) In the afternoon, we walked along the shore where the old harbour once stood.

Model Answer

The coherent order is (c), (a), (d), (b): "Last term our class travelled to Bagamoyo to study its history. We first visited the old town and its historic buildings. In the afternoon, we walked along the shore where the old harbour once stood. By evening we returned home, tired but full of what we had seen."

The sequence is fixed by time and logic. Sentence (c) must open, because it introduces the trip and its purpose; the others cannot be understood until we know where we are. Then the time signals order the rest:

"first" in (a) comes before "in the afternoon" in (d), which comes before "by evening" in (b). Following the clock through the day gives a paragraph the reader can walk through step by step.

The Master Key: to order a paragraph, find the sentence that must come first, then let the signals of time and cause line up the rest.

REAL Question 40

A notice from a district office in Iringa says in forty words what could be said in twenty.

Edit the wordy passage in the box to make it concise, and say what you cut.

> It is to be noted that all teachers are hereby required to submit their reports by Friday. Due to the fact that reports are important, in the event that they are submitted by teachers after the stated deadline, such reports will not be accepted.

Model Answer

Made concise, the passage reads: "All teachers must submit their reports by Friday. Late reports will not be accepted."

The original padded a simple instruction. I cut the empty openings "It is to be noted that" and "Due to the fact that", which add words but no meaning. I replaced "in the event that they are submitted after the stated deadline" with the plain "Late reports". And I removed the repetition of "reports" and "teachers" where a pronoun or nothing would do. The instruction is now half the length and twice as clear.

Cutting wordiness is not about losing content; every fact in the original survives. It is about removing the words that carry no fact, so the reader reaches the meaning faster.

The Master Key: cut the words that carry no meaning, keep every one that does; concision is respect for the reader's time.

REAL Question 41

A paragraph in a Mbeya cooperative's report is a string of short sentences with no links, and reads like a list.

Edit the paragraph in the box by adding cohesive links, so that it flows as connected prose.

> The cooperative had a difficult year. The rains came late. The members planted early. They worked hard. The maize harvest was good. The price was low. The profit was smaller than expected. The members remained hopeful for the next season.

Model Answer

Edited with cohesive links, the paragraph reads: "The cooperative had a difficult year. Although the rains came late, the members planted early and worked hard. As a result, the maize harvest was still good. The price, however, was low, so the profit was smaller than expected. Even so, the members remained hopeful for the next season."

The facts are unchanged; only the joins are new. "Although" signals the contrast between late rains and early planting; "as a result" marks the cause leading to a good harvest; "however" and "so" carry the turn to the low price and its effect; and "even so" links the setback to the members' hope. These small words turn a list of statements into a single connected account the reader can follow.

The Master Key: the facts were already there; the linking words show the reader how they hang together, turning a list into an argument.

HOT Question 42

An editor in Dar es Salaam receives a paragraph in which every sentence is grammatically correct, yet the whole makes little sense because the ideas jump about.

Edit the paragraph in the box for coherence, and explain why grammatical correctness alone was not enough.

Our school decided to start a library. A timetable was drawn up so that every class could use it each week. The teachers collected books from well-wishers in Dodoma. A spare classroom was cleaned and fitted with shelves. The project took a term. The books arrived from the well-wishers.

Model Answer

Edited for coherence, the paragraph reads: "Our school decided to start a library. First, the teachers collected books from well-wishers in Dodoma. Once enough books had arrived, a spare classroom was cleaned and fitted with shelves. Finally, a timetable was drawn up so that every class could use the library each week. The project took a term, but it gave the whole school a place to read."

The original had all its facts but no order: the timetable was mentioned before the room existed, and the books arrived after the shelves were built. Each sentence was correct on its own, yet the sequence defied logic, so the reader could not follow how the library came to be. I reordered the events into their true sequence and added the signals "first", "once" and "finally" to mark the stages.

Grammatical correctness was not enough because grammar governs the single sentence, while coherence governs the relationship between sentences. A text can pass every grammar check and still leave the reader lost, if the ideas are not arranged in an order the mind can follow.

The Master Key: grammar keeps each sentence right; coherence keeps the sentences in an order the reader can walk through; a text needs both to make sense.

HOT Question 43

A sentence in a legal notice from an Arusha office can be read in two different ways, and the editor must remove the doubt.

Identify the ambiguity in the sentence in the box, explain the two possible meanings, and rewrite it so that only one meaning remains.

The manager told the workers in the office that the decision had been made.

Model Answer

The sentence is ambiguous because of where "in the office" sits. It can mean either that the manager told the workers, while she was in the office, that a decision had been made; or that the manager told the workers that the decision had been made in the office. The reader cannot tell whether "in the office" describes where the telling happened or where the deciding happened.

To fix it, the editor chooses the intended meaning and places the phrase so it cannot wander. If the deciding happened in the office: "The manager told the workers that the decision had been made in the office." If the telling happened there: "While in the office, the manager told the workers that a decision had been made."

Ambiguity is an error of clarity even when the grammar is perfect. The editor's task is not only to be correct but to leave the reader with exactly one meaning, the one the writer intended.

The Master Key: an ambiguous sentence gives the reader a choice the writer never meant to offer; move the loose phrase until only one meaning can stand.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Coherence or cohesion: (1) the ideas are in a logical order; (2) pronouns and linking words tie the sentences.

B. Add a linking word: "The rains failed. _, the harvest was poor."

C. Make concise: "At this point in time, we are currently in the process of planning."

D. Name the cohesive device: "I lost my pen, so I borrowed one." (the word "one").

Key. A: (1) coherence; (2) cohesion. B: Therefore (or As a result / So). C: "We are planning." D: substitution.

Editing Complex, Field-Specific Texts: Legal, Medical, Scientific and Business

Editing a story or a school essay is one thing; editing a contract, a clinic letter, a laboratory report or a company statement is another. Field-specific texts carry specialised terms, follow the conventions of a profession, and punish error more heavily, because a slip in a contract or a dosage can cost money, a case or a life. This section trains you to correct such texts with care: to mend the errors that are genuine mistakes while leaving untouched the technical terms that only look strange to an outsider.

BINDER Question 44

A young editor in Arusha is nervous about her first legal and medical documents.

Explain why field-specific texts are harder to edit than general ones.

Model Answer

They use specialised terminology that the editor may not know. Words like "hydraulic pressure", "photophobia" or "specific performance" are exact terms in their fields, and an editor who does not recognise them may wrongly "correct" a word that was right, or fail to notice one that is genuinely wrong.

They follow the conventions of a profession. A contract has its clauses and defined terms, a scientific report its structure and units, a medical letter its cautious phrasing. The editor must respect these conventions, not impose the style of ordinary prose on them.

And they punish error more heavily. A misplaced figure in a general essay costs a mark; the same slip in a contract's payment clause, a drug dosage or a set of test results can cost money, a court case or a patient's safety. The stakes raise the standard of care an editor must bring.

The Master Key: field-specific texts demand a careful hand: know the terms, respect the conventions, and remember that here an error costs more than a mark.

BINDER Question 45

An editor meets a technical term she does not recognise in a soil-science report from Morogoro.

State what an editor should do when she meets an unfamiliar specialist term, and what she should not do.

Model Answer

She should first check the term rather than change it. A quick look in a field glossary, a specialist dictionary, or a word with the author or an expert will usually tell her whether it is correct. If the term is right, she leaves it exactly as it is, even if it looks odd, and simply ensures it is spelt and used consistently through the text.

What she should not do is "correct" a term she does not understand into a more familiar word. Replacing "hydraulic pressure" with "water force", or "specific performance" with "doing the work", may feel like editing but changes the meaning and can ruin a technical document. The rule is: verify before you alter, and when in doubt, ask rather than guess.

The Master Key: when a specialist word looks strange, check it, do not change it; the term you do not know may be the one word that must not move.

REAL Question 46

A legal officer sends back a draft agreement drawn up in Arusha, marked with many spelling and word errors.

Edit the legal text in the box: rewrite it correctly, fixing the spelling and word-choice errors while keeping the legal terms.

> The agreemnt between Mawenzi Limited and Blue Horizon Trust was sighned last week. The claus on delivery is uncleer, and the client promiss to pay 40 per cent in advanse and the rest after complition. The payment shedule was not consistant. The total cost of Tsh 4,500,00 is writen incorectly and could be confused with a lower figure. The contract also forgot a confidentiality claus, which is very important in legal work.

Model Answer

Corrected, the text reads:

"The agreement between Mawenzi Limited and Blue Horizon Trust was signed last week. The clause on delivery is unclear, and the client promises to pay 40 per cent in advance and the rest after completion. The payment schedule was not consistent. The total cost of Tsh 4,500,000 is written incorrectly and could be confused with a lower figure. The contract also omitted a confidentiality clause, which is very important in legal work."

The corrections were the misspellings "agreement", "signed", "clause", "unclear", "advance", "completion", "schedule", "consistent", "written" and "incorrectly"; the agreement fix "the client promises"; the figure "Tsh 4,500,000", which had lost a digit; and the word choice "omitted" for the loose "forgot", which suits a legal register. The legal terms themselves, "clause", "confidentiality" and "agreement", were kept; only the errors around them were mended.

The Master Key: in a legal text, correct the slips without touching the terms; a contract's words are chosen for a reason, and a careless edit can change what it binds.

REAL Question 47

A referral letter from a health centre in Mbeya has typing errors, but its medical terms are correct and must be preserved.

Edit the letter in the box: correct the spelling, grammar and punctuation errors, but keep every medical term unchanged.

> The patient has complained of a sevre headache for three days, with nausea and photophobia. Examination reveal high blood presure and a family history of migrane. Although analgesics was administerd the relief was minimal. We therefore recomend further investigation to exclude any neurological cause

Model Answer

Corrected, the letter reads:

"The patient has complained of a severe headache for three days, with nausea and photophobia. Examination revealed high blood pressure and a family history of migraine. Although analgesics were administered, the relief was minimal. We therefore recommend further investigation to exclude any neurological cause."

The errors mended were the misspellings "severe", "pressure", "migraine", "administered" and "recommend"; the grammar fixes "Examination revealed" and "analgesics were"; and the missing full stops. The medical terms, "photophobia", "nausea", "analgesics" and "neurological", were all correct and

were left exactly as written. It would be a serious error to change “photophobia” to “fear of light” or “analgesics” to “painkillers” in a clinical letter, because the precise terms carry meaning a doctor relies on.

The Master Key: mend the typing, keep the terminology; in a medical text the hard words are usually the right ones, and the editor's care protects the patient.

REAL Question 48

The quarterly report of a company in Mbeya reaches the editor with errors and an inconsistent figure.

Edit the business report in the box, correcting the errors and making the figures and terms consistent.

During the last quarter the company sales was going down because customers was not buying enough products. The marketing team tried several method to increase sells but most of them was not successfull. The report show that poor communication with customers and slow delivery service also contributed to the decline. If this problem continue the company may lose its place in the market and face serious financial difficulty.

Model Answer

Corrected, the report reads:

“During the last quarter, the company's sales fell because customers were not buying enough products. The marketing team tried several methods to increase sales, but most were not successful. The report shows that poor communication with customers and a slow delivery service also contributed to the decline. If this problem continues, the company may lose its position in the market and face serious financial difficulty.”

The corrections were the agreement and tense fixes “sales fell”, “customers were”, “methods”, “most were”; the spelling “successful”; the consistent term “sales” throughout, rather than “sells” in one place and “sales” in another; and the punctuation that divides the sentences. The tone was also lifted from the casual “the company may lose its place” to the businesslike “position in the market”, which suits a report.

The Master Key: a business report must read as steadily as its figures; fix the errors, settle on one term for one thing, and keep the tone professional.

REAL Question 49

Two students hold an Editors' Race on a short technical manual for a solar-powered irrigation pump installed near Dodoma, hunting for hidden errors.

Find and correct the errors in the technical passage in the box.

The solar-powered pump draws water from the borehole and deliver it to the field through buryed pipes. Each panel must be cleaned weekly, because dust reduce its output. When the water pressure falls below the set level the controller switches the pump off automaticaly to protect the motor.

Model Answer

Corrected, the passage reads:

“The solar-powered pump draws water from the borehole and delivers it to the field through buried pipes. Each panel must be cleaned weekly, because dust reduces its output. When the water pressure falls below the set level, the controller switches the pump off automatically to protect the motor.”

The hidden errors were the misspellings “delivers”, “buried”, “reduces” and “automatically”; the agreement fix “dust reduces”; and the missing comma after “level”. The technical terms, “borehole”, “controller”, “water pressure” and “motor”, were correct and were kept. In a race the skill is to read slowly enough to catch the small slips while trusting the specialist words that are doing their job.

The Master Key: even a race is won by the slow eye; the errors hide among the ordinary words, while the technical terms usually stand correct.

HOT Question 50

An eager but inexpert editor "simplifies" a scientific report from a laboratory in Dar es Salaam and, in doing so, changes what it says.

Explain, with an example, the danger of an editor changing a technical term she does not fully understand, and state the safe practice.

Model Answer

The danger is that a technical term carries an exact meaning that a familiar word does not. If an editor replaces "significant" with "large" in a statistics report, she destroys the meaning, because "statistically significant" is a precise claim about probability, not about size. If she changes "weight" to "mass", or "voltage" to "power", she swaps one exact quantity for a different one. The text now reads more easily but says something false, and a reader who trusts it may act on the wrong information.

The example shows why editing is not the same as making words simpler. In a specialist field, the hard word is often the only correct word, and softening it is not a service to the reader but a corruption of the meaning.

The safe practice is to verify before altering. Where a term is unfamiliar, the editor checks it against a glossary or asks the author or a specialist; she changes it only if it is genuinely wrong, and even then only to another correct term. When she cannot be sure, she queries it in a note rather than editing it silently. Humility, not speed, is what protects a technical text.

The Master Key: the familiar word is not always the right word; in a specialist text, changing a term you do not understand does not simplify the meaning, it falsifies it.

HOT Question 51

A contract drafted in Musoma says only that any dispute will be "handled quickly", and the editor must judge whether that is good enough.

Discuss why vague wording is a serious fault in a legal or technical document, using the phrase "handled quickly" as your example, and suggest how an editor should respond.

Model Answer

Vagueness is a serious fault because a legal document exists to be certain. "Handled quickly" tells the two parties nothing they could rely on: it does not say who handles the dispute, by what process, or within what time. If a disagreement arises between the parties in Musoma, each can read the phrase to suit itself, and the clause that was meant to prevent conflict instead becomes the source of it. In ordinary prose a loose phrase is a weakness; in a contract it is a hole through which a whole agreement can fail.

The same is true in technical writing. An instruction to tighten a bolt "firmly" or dose a patient "as needed" leaves the reader to guess, and in these fields a guess can be dangerous. Precision is not fussiness; it is the point of the document.

An editor should not silently rewrite a legal clause, because the exact terms may have been chosen by a lawyer. Instead she flags the vagueness in a query to the author: she notes that "handled quickly" lacks a defined procedure and timescale, and asks that a clear dispute-resolution clause be added, naming the method and the period. She identifies the fault and calls for precision, while leaving the legal drafting to those responsible for it.

The Master Key: in a contract, a vague phrase is a hidden hole; the editor's duty is to point at it and demand precision, not to paper over it with her own words.

HOT Question 52

A school editor argues that editing is editing, and that a field-specific text needs no more skill than a general one.

Evaluate the claim that editing field-specific texts is no more demanding than editing general texts.

Model Answer

The claim underrates the difference. The basic skills are indeed shared: spelling, grammar, punctuation and clarity matter in every text. To that extent, an editor who can polish a school essay has a foundation for any document.

But field-specific editing asks for more. It asks for enough knowledge of the field to tell a correct term from a wrong one, and the discipline not to change what one does not understand. It asks for respect for professional conventions, the clauses of a contract, the units of a report, the cautious phrasing of a clinic letter, which differ from ordinary prose. And it carries a heavier responsibility, because an undetected error in a dosage, a figure or a clause can do real harm. A general essay forgives a slip that a contract does not.

So the fair judgement is that field-specific editing rests on the same foundation but rises higher. It demands the general editor's skills plus specialist care, subject knowledge and a keener sense of consequence. To treat a contract or a clinical report as casually as a school essay is exactly the mistake that makes editing dangerous.

The Master Key: the grammar is the same, but the stakes and the knowledge are not; a field-specific text needs every general skill and a specialist's caution on top.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. True or false: an editor should replace every difficult technical term with a simpler word.

B. Correct the legal misspellings: agreemnt, claus, consistant, profesional.

C. Why is “the dispute will be handled quickly” a weak clause in a contract?

D. What should an editor do when she meets a specialist term she does not know?

Key. A: false (verify the term; keep it if correct). B: agreement, clause, consistent, professional. C: it names no procedure, no person and no timescale, so it is not certain enough to rely on. D: check it in a glossary or with the author; change it only if it is genuinely wrong.

Plain-Language Rewriting: Making Specialist Prose Readable

A great deal of professional writing is harder to read than it needs to be. Doctors, lawyers and officials often write for each other in dense, formal prose, yet the same information must sometimes reach an ordinary reader, a patient, a client, a member of the public. Plain-language editing is the skill of rewriting specialist prose so that a non-expert can understand it, without changing what it means. It is one of the most useful things an editor can do, and one of the tasks the examination most often sets.

BINDER Question 53

A hospital in Moshi wants its discharge notes rewritten so that patients, not only doctors, can understand them.

Explain what plain language is, and why a specialist text is sometimes rewritten in it.

Model Answer

Plain language is writing that an intended reader can understand the first time they read it. It uses familiar words, short sentences and a direct style, and it explains or removes jargon, so the meaning is clear to someone who is not an expert in the field.

A specialist text is rewritten in plain language when it must reach a reader outside the profession. A doctor's note written for another doctor may be perfectly correct yet useless to the patient it concerns; a legal letter for a lawyer may baffle the client who receives it. Rewriting it plainly lets the person who actually needs the information act on it, take the medicine correctly, meet the deadline, understand the decision. Plain language does not dumb the content down; it opens it up.

The Master Key: plain language does not make a text say less; it makes the same meaning reach the reader who needs it.

BINDER Question 54

An editor lists the moves she makes to turn heavy prose into plain prose.

State the main techniques of plain-language editing, with a brief example of each.

Model Answer

Use short sentences, one idea each. A single sentence carrying three ideas is split into three the reader can follow: not "The report, which was late, was rejected because it lacked data", but "The report was late. It lacked data, so it was rejected."

Prefer the active voice. "The committee approved the plan" is clearer than "The plan was approved by the committee", because the reader sees at once who did what.

Choose familiar words over grand ones: "use" for "utilise", "help" for "facilitate", "about" for "with regard to".

Undo nominalisations, the nouns made from verbs. "We decided" is plainer than "We reached a decision"; "they failed" is plainer than "a failure occurred on their part."

And explain any term that must stay. If a medical word cannot be avoided, add a few plain words beside it, so the reader is never left guessing.

The Master Key: short sentences, active verbs, familiar words, and no nouns hiding a verb; these four moves carry most prose into plain English.

REAL Question 55

A patient in Mbeya is handed a clinic note written in full medical style and cannot understand a word of it.

Rewrite the passage in the box in plain language a patient could understand, without changing its meaning.

> The patient manifested with severe cephalalgia persisting for a duration exceeding seventy-two hours, accompanied by intermittent episodes of nausea and photophobia. Clinical examination revealed elevated blood pressure and a pronounced family history of recurrent migraines. Further diagnostic investigation is recommended.

Model Answer

In plain language, the passage reads:

"You have had a severe headache for more than three days, along with some nausea and discomfort in bright light. When we examined you, we found that your blood pressure was high and that migraines run strongly in your family. We will do further tests to find the cause."

The meaning is unchanged: the same symptoms, the same findings, the same plan. But "cephalalgia" has become "headache", "photophobia" has become "discomfort in bright light", "persisting for a duration exceeding seventy-two hours" has become "for more than three days", and the sentences have been shortened and addressed directly to "you". The patient can now understand her own condition and knows what happens next.

The Master Key: the patient does not need the doctor's word for it; she needs to understand it, and plain language gives her the same facts in words she can act on.

REAL Question 56

A client of a law firm in Arusha receives a letter she cannot follow, and asks for it in plain words.

Rewrite the legal sentence in the box in plain language, keeping its meaning exact.

> The defendant, having failed to fulfil the contractual obligations stipulated under Clause 4.2 of the binding agreement, was duly notified through a formal letter of demand issued on 15th January 2025.

Model Answer

In plain language, the sentence becomes two:

"You did not do what Clause 4.2 of the contract required. On 15 January 2025, we sent you a formal letter asking you to put this right."

Nothing of the meaning is lost. "The defendant, having failed to fulfil the contractual obligations stipulated under Clause 4.2" becomes "You did not do what Clause 4.2 of the contract required"; "was duly notified through a formal letter of demand issued on 15th January 2025" becomes "we sent you a formal letter". The heavy noun phrases and the passive voice are gone, the clause reference is kept because it is precise, and the client now knows exactly what she is said to have done and what was sent to her.

The Master Key: plain language can carry even the law's meaning; keep the exact references, drop the heavy grammar, and the client finally understands the letter about her.

REAL Question 57

A company in Mwanza wants its annual figures explained to shareholders who are not accountants.

Rewrite the business passage in the box in plain language, without changing the facts.

> During the fiscal quarter ending June 2025, the enterprise experienced a notable reduction in revenue streams attributable to diminished consumer purchasing capacity and intensified market competition. Operational expenditures simultaneously escalated, particularly in logistics and raw material procurement.

Model Answer

In plain language, the passage reads:

"In the three months to June 2025, the company's income fell sharply. This happened because customers had less money to spend and because competition grew stronger. At the same time, costs rose, especially for transport and materials."

The facts are the same, but the fog has lifted. "During the fiscal quarter ending June 2025" becomes "In the three months to June 2025"; "experienced a notable reduction in revenue streams" becomes "income fell sharply"; "attributable to diminished consumer purchasing capacity" becomes "because customers had less money to spend"; and "operational expenditures simultaneously escalated" becomes "costs rose". A shareholder can now see exactly how the company did, without an accountant to translate.

The Master Key: a shareholder deserves to understand the accounts; plain language turns the fog of business prose into figures anyone can follow.

REAL Question 58

An editor at a teachers' college in Tabora is teaching a class to spot the passive voice and the buried verb, the two habits that make prose heavy.

Rewrite each sentence in the box in plain, active English.

(1) The implementation of the new timetable was carried out by the head teacher.

(2) A reduction in water usage was achieved by the villagers.

(3) It is the recommendation of the committee that the fee be abolished.

(4) Consideration will be given to your application.

Model Answer

(1) "The implementation of the new timetable was carried out by the head teacher" becomes "The head teacher put the new timetable into use." The buried noun "implementation" returns to the plain verb "put into use", and the doer comes to the front.

(2) "A reduction in water usage was achieved by the villagers" becomes "The villagers used less water." The nominalisation "a reduction ... was achieved" becomes the simple verb "used less".

(3) "It is the recommendation of the committee that the fee be abolished" becomes "The committee recommends abolishing the fee." The heavy "it is the recommendation of" collapses into the verb "recommends".

(4) "Consideration will be given to your application" becomes "We will consider your application." The passive and the buried verb give way to a plain active statement with a clear doer.

The Master Key: find the doer and the real verb, put them at the front, and the passive, buried-verb sentence turns plain almost by itself.

HOT Question 59

An editor is warned that in making a technical safety notice "simpler", she has quietly changed what it tells workers to do.

Discuss the risk that plain-language editing can lose precision, and explain how an editor simplifies without changing meaning.

Model Answer

The risk is real: in reaching for a familiar word, an editor can drop an exact one. If a safety notice says workers must wear "respiratory protection" and she rewrites it as "a mask", she has widened the meaning, because a cloth mask is not the breathing equipment the term required. If "apply within seven days" becomes "apply soon", a firm limit has turned into a vague hope. Plain language done carelessly trades precision for ease, and in a safety or legal text that trade can be dangerous.

The way to avoid it is to separate difficulty from precision. Not every hard word is precise, and not every precise word is dispensable. The editor simplifies the grammar and the general vocabulary freely, breaking long sentences, undoing passives, replacing grand words that carry no extra meaning. But where a term is doing precise work, a figure, a deadline, a defined term, a technical requirement, she keeps it, and adds a few plain words beside it rather than replacing it.

So the test for every simplification is one question: does the reader now understand the same thing, no more and no less? If a plainer word keeps the meaning exact, use it; if it loosens the meaning, keep the precise word and explain it instead. Clarity and accuracy are not enemies, but the editor must hold them together on purpose.

The Master Key: simplify the grammar freely, but guard the precise word; plain language must give the reader the same meaning, not a looser one.

HOT Question 60

A journal editor in Dar es Salaam refuses to "simplify" a research paper, though a colleague insists all writing should be plain.

Discuss when a text should not be rewritten in plain language, using the idea of audience to guide your answer.

Model Answer

Plain language is a service to a particular reader, not a rule for all writing, so the first question is always who the reader is. When the reader is an expert, the specialist text is already the plain text for them. A research paper written for scientists uses precise terms that its readers know exactly; to "simplify" those terms would rob the paper of precision and slow down the very readers it is for. The same is true of a contract read by lawyers or a technical standard used by engineers: within its own audience, the specialist language is the clearest possible.

Plain-language rewriting becomes right when the audience changes, when the same content must reach someone outside the profession. The research findings written up for a newspaper, the contract explained to a client, the medical result given to the patient: here the expert version is a barrier, and a plain version is needed alongside it.

So a text should not be flattened simply because plain writing is a virtue. It should be matched to its reader. The mature editor keeps the specialist version for the specialist audience and produces a plain version when, and only when, a different reader needs one. The goal is not to make every text simple, but to make each text clear to the people who will read it.

The Master Key: plain language is chosen for a reader, not imposed on all writing; keep the specialist text for the specialist, and rewrite plainly only when a new reader needs it.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Give the plain word for: (1) utilise; (2) commence; (3) endeavour; (4) in the event that.

B. Make active: "The decision was made by the board."

C. Unbury the verb: "We reached an agreement."

D. True or false: a research paper for scientists should always be rewritten in plain language.

Key. A: (1) use; (2) begin/start; (3) try; (4) if. B: The board made the decision. C: We agreed. D: false (for its expert audience the specialist version is the clearest; simplify only when a non-expert reader needs it).

Editing with Technology: Track Changes, Comments and Digital Tools

Most editing today happens on a screen, and the tools are powerful. Track Changes records every alteration so an author can see exactly what was done; comments let an editor raise a question without touching the text; spellcheckers, grammar checkers and plagiarism checkers catch what a tired eye misses. But every tool has a limit, and none can replace the editor's judgement. This section teaches you to use the tools well and to know exactly where they stop.

BINDER Question 61

An editor in Arusha is asked to edit a colleague's report on the computer and return it electronically, showing what she changed.

Explain what the Track Changes feature is and what it shows.

Model Answer

Track Changes is a feature in word-processing programs, such as Microsoft Word, that records the edits made to a document instead of applying them silently. When it is switched on, every insertion, deletion and change is marked in the text, usually in a different colour, so that nothing is altered invisibly.

It shows more than the changes themselves. It records who made each change and when, and it lets the editor attach comments explaining her reasoning. The author can then read through, see exactly what was done and why, and decide on each edit: accepting a change makes it part of the text, while rejecting it restores the original. Track Changes turns editing into a conversation the author can follow and control.

The Master Key: Track Changes makes editing visible: every alteration is shown, named and dated, and the author keeps the final say.

BINDER Question 62

A student setting up to edit on a computer for the first time wants to know what tools are available.

Name the main digital tools an editor uses, and state briefly what each does.

Model Answer

The spellchecker flags words that are not in its dictionary, catching many misspellings and typing slips as you write.

The grammar checker flags possible errors of grammar and style, such as a missing verb or a very long sentence, and suggests changes.

Find and replace locates every use of a word across a whole document and can change them all at once, which is invaluable for making a term or spelling consistent.

Track Changes records the edits so the author can review them, and the comment tool lets the editor raise a question or explanation beside the text without altering it.

A plagiarism checker compares a document against other sources and highlights passages that match, helping an editor confirm that borrowed material has been acknowledged.

The Master Key: the tools each do one job well, spot slips, flag grammar, enforce consistency, record changes, check honesty; the editor decides what to do with what they find.

BINDER Question 63

A student submits an essay he has run through the spellchecker and is sure it is now error-free, but it is not.

Explain the limits of a spellchecker, with examples of errors it cannot catch.

Model Answer

A spellchecker only asks whether a word exists in its dictionary, not whether it is the right word in that place. So it passes any correctly spelt word, even when it is the wrong one. It will not catch “their” written for “there”, or “form” for “from”, or “quiet” for “quite”, because each is a real word; the sentence is wrong, but no word is misspelt.

It also misses errors that are not about spelling at all: a missing word, a disagreeing verb, a full stop in the wrong place, a paragraph out of order. And it can flag correct words that are simply not in its dictionary, such as Tanzanian place names or specialist terms, tempting a careless user to “correct” what was right.

So a spellchecker is a useful first pass, not a guarantee. A text can pass it completely and still be full of the errors that matter most, which is why a human must always read after the machine.

The Master Key: a spellchecker checks that words exist, not that they are right; the wrong word spelt correctly sails straight through.

REAL Question 64

An editor at a Mwanza publisher edits a staff report using Track Changes and must explain to the author how to handle the returned file.

Explain how an author should work through a document returned with Track Changes, and what “accept” and “reject” do.

Model Answer

The author should open the file and read through it from the top, looking at each marked change in turn. For every change, she decides whether she agrees. Accepting a change makes the editor's alteration a

permanent part of the text and removes the mark; rejecting it discards the alteration and restores the original wording. She can work change by change, or accept a run of them together once she trusts the editor's hand.

Where the editor has left a comment, the author reads it, makes any needed decision, and then deletes the comment once it is dealt with. When every change has been accepted or rejected and every comment resolved, she turns Track Changes off, and the document becomes a clean final copy.

The point of the process is that the author stays in control. The editor proposes; the author disposes. Nothing is forced on the writer, and every change is visible until she has passed judgement on it.

The Master Key: with Track Changes the editor proposes and the author disposes; accept keeps a change, reject undoes it, and the writer always has the last word.

REAL Question 65

While editing a dissertation from a University of Dar es Salaam student, an editor is unsure of a date and does not want to change it herself.

Explain when an editor should insert a comment rather than make a change, and give two examples of a good editorial comment.

Model Answer

An editor should comment, rather than edit, whenever she cannot be sure the change is right, or when the decision belongs to the author. If a fact may be wrong but only the author knows, if a sentence could mean two things, or if a whole section might be better moved, the editor raises the matter in a comment instead of silently rewriting. Editing what she should query risks introducing an error or overruling the author on a matter of substance.

A good comment is specific and polite. For example: “This date is given as 2015 here but as 2016 on page 4. Which is correct?” Or: “This sentence could mean either the students or the teachers were absent. Could you make the subject clear?”

Each comment points to the exact place, explains the doubt, and asks a clear question, leaving the decision with the author while making sure the doubt is not forgotten.

The Master Key: when you are not sure, or the choice is the author's, comment rather than change; a good query names the place, the doubt and the question.

REAL Question 66

A student is shown the same short text in three forms, an original with errors, a version with the edits tracked, and a clean version, and must understand how they relate.

Study the original and the tracked edits in the box, then write out the clean version that results when all the changes are accepted.

Original: The report show that many patient was not following the treatment plan.

Tracked edits: show -> shows; patient -> patients; was -> were.

Model Answer

Accepting all the tracked changes gives this clean version:

“The report shows that many patients were not following the treatment plan.”

The tracked edits made three corrections: “show” was changed to “shows”, so the verb agrees with the singular “report”; “patient” was changed to the plural “patients”, to match “many”; and “was” was changed to “were”, to agree with “patients”. The original showed the errors; the tracked version showed the corrections as marks the author could review; and the clean version is what remains once every correction is accepted and the marks disappear.

Understanding the three forms matters because an editor works in the tracked version, but the reader only ever sees the clean one. The tracked file is the workshop; the clean file is the finished product.

The Master Key: the tracked version is the workshop where every change is visible; the clean version is what the reader finally sees once the author accepts the work.

HOT Question 67

A student in Iringa uses a free online grammar tool and an automatic translator, and asks whether these will soon make human editors unnecessary.

Evaluate the usefulness and the limits of automatic grammar and translation tools in editing.

Model Answer

The tools are genuinely useful and improving fast. A grammar tool catches many real slips, a missing article, a subject-verb disagreement, a run-on sentence, and it does so instantly and without tiring. An automatic translator can give the gist of a text in seconds. For a first pass, and for a reader who only needs rough sense, they save real time.

But their limits are serious. They judge the form of language, not its meaning. A grammar tool will happily approve a sentence that is grammatical yet false, or flag a correct sentence it does not understand, and it cannot tell whether a paragraph belongs where it sits or whether a term is right for the reader. An automatic translator misses idiom, tone and context, and will render a Kiswahili proverb or a technical term into something confident and wrong. Neither tool understands what the text is trying to do.

So the tools change the editor's work without replacing it. They take over much of the mechanical checking, leaving the editor to do what only judgement can do: weigh meaning, tone, order and fitness for the reader, and catch the confident error a machine cannot see. Used as assistants they are a gift; trusted as authorities they are a trap. The editor remains the final judge.

The Master Key: let the tools do the mechanical checking they are good at, and keep a human for the meaning they cannot understand; assistant, yes, authority, no.

HOT Question 68

A classmate accepts every suggestion his grammar checker offers and is surprised when his marked essay comes back worse.

Discuss the danger of relying too heavily on editing tools, and how a writer should use them wisely.

Model Answer

The danger is that a tool suggests without understanding, and a user who accepts every suggestion hands his judgement to a machine that has none. A grammar checker may “correct” a deliberately short sentence into a clumsy long one, change a correct Tanzanian name it does not recognise, or impose a comma that alters the meaning. Accepting all of this blindly can leave an essay more wrong than before, and it robs the writer of the very skill the exercise was meant to build. A student who never questions the tool never learns to edit at all.

There is a further cost. Over-reliance dulls the writer's own eye. If the machine is always trusted to catch errors, the writer stops looking, and on the day the tool is absent, in an examination hall in Mbeya with only a pen, he has no habit of checking his own work.

The wise use is to treat every suggestion as advice to be judged, not an order to be obeyed. The writer reads each proposed change, asks whether it truly improves the text, and accepts only those that do. He uses the tool to draw his attention to possible problems, then decides for himself. The machine points; the human chooses. That way the tool sharpens the writer's judgement instead of replacing it.

The Master Key: a tool that suggests without understanding must be judged, not obeyed; use it to catch your eye, then decide for yourself, or it will edit your sense away.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. What three things does Track Changes record about an edit?

B. Will a spellchecker catch “their” written for “there”? Why or why not?

C. Change or comment: you notice a date given as 2015 on one page and 2016 on another.

D. In Track Changes, what does “reject” do to a change?

Key. A: the change made, who made it, and when (plus any comment). B: no, because “their” is a correctly spelt real word; the spellchecker checks spelling, not sense. C: comment (query the author; only she knows the right date). D: it discards the change and restores the original wording.

Evaluating an Edit and Working with the Author

Editing does not end when the changes are made. A mature editor can look at two versions of a text and judge whether the second is really better, and can work with the author whose words she is changing without bruising the relationship. This section teaches you to evaluate an edit against clear criteria rather than mere opinion, to weigh clarity against the author's own voice, and to raise changes courteously and honestly. These are the skills that turn a corrector of errors into a trusted editor.

BINDER Question 69

A teacher in Mbulu asks her class how anyone can tell whether an edit has actually made a piece of writing better.

State the questions an editor asks to judge whether an edit has improved a text.

Model Answer

Is it clearer? The first test is whether a reader now understands the text more easily and quickly than before. If the edit has removed confusion, it has earned its place.

Is it more correct? A good edit fixes genuine errors of grammar, spelling and punctuation, and introduces none of its own.

Is the meaning preserved? The edit must say what the author meant, no more and no less; a change that alters the sense, even while looking neater, is a bad edit however clean it reads.

Is the author's voice respected? The best edits keep the writer sounding like herself, correcting faults without flattening the style into the editor's own.

An edit that leaves a text clearer, more correct, faithful in meaning and true in voice is an improvement; one that fails any of these may have changed the text without bettering it.

The Master Key: judge an edit by four questions, is it clearer, is it more correct, is the meaning kept, is the voice respected; opinion is not enough.

BINDER Question 70

A first-time author bristles when an editor returns his article covered in changes.

Explain the different roles of the author and the editor, and why the two sometimes come into conflict.

Model Answer

The author owns the ideas and the voice. It is her work, her argument and her name on it, and her purpose is to say what she means in her own way. The editor serves the text and the reader. His task is to make the writing as clear, correct and effective as it can be, and he brings a colder, outside eye that the author, close to her own words, cannot have.

Conflict arises because the two look at the same text with different loyalties. The author may feel that a change to her sentence is a change to her thought, or that the editor has traded her lively phrase for a flat one. The editor may feel that the author is defending a fault out of pride. Each can be partly right.

The relationship works when both remember their shared aim: a text that serves the reader while remaining the author's own. The editor proposes and explains; the author decides and keeps ownership. Handled with respect on both sides, the tension between them is not a quarrel but the very thing that produces good writing.

The Master Key: the author owns the voice, the editor serves the reader; good work comes not from either winning but from the two respecting each other's role.

REAL Question 71

A business report from a company in Mwanza has been edited, and a trainee must compare the two versions and judge the work.

Compare the original and edited versions in the box line by line. List the changes the editor made, and say whether the edit improved the text.

Original: During the last quarter the company sales was going down because customers was not buying enough products. The marketing team tried many methods to increase sells but most of them was not successfull.

Edited: During the last quarter, the company's sales went down because customers were not buying enough products. The marketing team tried many methods to increase sales, but most of them were not successful.

Model Answer

The editor made several changes. She added a comma after the opening “During the last quarter”. She changed “the company sales” to the possessive “the company's sales”. She corrected “was going down” to “went down” and “customers was” to “customers were”, fixing tense and agreement. She corrected the spelling “sells” to “sales”, giving the text one consistent term, and “successfull” to “successful”. And she mended “most of them was” to “most of them were”.

Every change is an improvement. The grammar and spelling are now correct, the key term “sales” is consistent, and the sentences read smoothly, yet the meaning and the writer's plain style are untouched. Judged against the tests of clarity, correctness, preserved meaning and respected voice, this edit passes on all four: it is a clear improvement.

The Master Key: a good edit shows its worth line by line, each change fixing a real fault while the meaning and the voice survive intact.

REAL Question 72

A hospital report from Mbeya has been edited, and the same trainee must decide whether this edit, too, improved the text.

Compare the two versions in the box, describe the changes, and judge whether the meaning was kept.

Original: The hospital report show that many patient was not following the treatment plan for diabetes. Some come late while others eat food that doctor told them to avoid.

Edited: The hospital report shows that many patients did not follow the treatment plan for diabetes. Some arrived late for appointments, while others ate food that doctors had told them to avoid.

Model Answer

The editor corrected the agreement throughout: “the hospital report show” became “shows”, “many patient was” became “many patients did”, and “doctor told” became “doctors had told”. She improved the verbs

for accuracy and time, so "some come late" became "some arrived late for appointments" and "eat food" became "ate food". She added the detail "for appointments" only where it clarified an existing idea, not as new information, and she mended the punctuation between the clauses.

The meaning was fully kept. Every fact of the original survives, that patients were not following the diabetes plan, that some were late and some ate forbidden food; the edit only made those facts grammatical and clear. Because it is clearer and more correct while preserving the meaning and the plain reporting voice, the edit is a genuine improvement.

The Master Key: test an edit by asking what it added and what it kept; the best edits clarify every fact without inventing a single new one.

REAL Question 73

An editor in Arusha has shortened a long, passive sentence in a colleague's report and wants to explain the change without giving offence.

Write a short, polite note from the editor to the author explaining the change and its reason.

Model Answer

A suitable note reads:

"Dear Amina, thank you for your report, which reads well. I have made one small change to the third sentence. The original, 'A decision to postpone the launch was reached by the management team', I have edited to 'The management team decided to postpone the launch.' The active form is a little shorter and shows at once who made the decision, which I thought would help the reader. Please do change it back if you prefer your version; the meaning is the same either way. Kind regards, John."

The note works because it opens with genuine praise, names the exact change and quotes both versions, gives a clear and modest reason, and leaves the final choice with the author. It corrects without commanding, so the writer feels helped rather than judged.

The Master Key: a good editor's note praises first, shows the exact change, gives a plain reason, and hands the decision back; correction is easier to accept when it arrives with courtesy.

REAL Question 74

An over-zealous editor has "corrected" a student's vivid description of Kariakoo market into flat, colourless prose, though the original had no real errors.

Explain the fault of over-editing, and show how to keep a text correct while respecting the author's voice.

Model Answer

The fault of over-editing is changing what is not wrong. The student wrote, "Kariakoo roared with the shouts of traders and the smell of ripe mangoes", and the editor flattened it to "Kariakoo was busy and had many traders and fruit." Nothing in the original was incorrect; the editor simply replaced a lively, sensory sentence with a dull one. She has not improved the text, she has erased its life, and she has overstepped her role by rewriting the author's style rather than correcting her errors.

The remedy is to distinguish error from voice. An editor corrects what is wrong, a misspelling, a disagreeing verb, an unclear reference, and leaves untouched the choices that give the writing its character, its imagery, its rhythm, its personality. Here the right course is to restore the vivid sentence and correct only any genuine slip within it.

The measure is simple: an editor should be able to justify every change as fixing a fault. If a change cannot be defended except as personal taste, it does not belong. The author's voice is not an error to be corrected; it is the thing the editor exists to protect.

The Master Key: correct the errors and leave the voice; if a change cannot be defended as fixing a fault, it is taste, not editing, and the author's style should stand.

HOT Question 75

A freelance editor in Dar es Salaam is offered good money to edit a report but is asked to keep quiet about a figure she suspects is false.

Discuss the main ethical duties of an editor, using this situation to show why they matter.

Model Answer

An editor's first duty is fidelity to meaning and truth. She improves how a text says things; she does not make it say something false. Asked to leave a figure she believes is wrong, she cannot simply comply, because polishing a document around a falsehood lends it her skill and her silence. Her proper course is to raise the doubt with the author or client, in a clear query, and to decline to present as sound something she believes is not.

A second duty is respect for the author's ownership. The editor corrects and suggests; she does not smuggle in her own opinions or rewrite the argument to suit herself. A third is confidentiality: a document given to her to edit is not hers to share, and the private contents of a client's report stay private. A fourth is competence and honesty about it, taking on only work she can do well, and admitting the limits of her knowledge rather than guessing in a field she does not understand.

This situation matters because it pits money against integrity, and integrity is the editor's whole value. A client pays for judgement he can trust; an editor who will hide a false figure for a fee has nothing real to sell. Keeping the meaning honest, the ownership respected and the contents confidential is not a constraint on the work, it is the work.

The Master Key: an editor's value is her trustworthiness; keep the meaning honest, the author's ownership respected and the contents private, even when money argues otherwise.

HOT Question 76

A student assumes that any edited version must be better than the original, simply because it has been edited.

Using the example in the box, evaluate the claim that editing always improves a text.

Original: The medicine should not be taken on an empty stomach.
Edited: The medicine should be taken on an empty stomach.

Model Answer

The example disproves the claim. The original read, “The medicine should not be taken on an empty stomach”, and the edit “tidied” it to “The medicine should be taken on an empty stomach.” The edited sentence is grammatical and even neater, but it now says the opposite of the truth, and a patient who follows it could be harmed. An edit that changes the meaning has not improved the text; it has ruined it, however clean it looks.

This is why editing must be judged, not assumed. Editing improves a text only when it makes the writing clearer or more correct while keeping the meaning exactly. When an edit alters the sense, drops a crucial “not”, changes a figure, softens a firm instruction, it is a fault, not a service, and the tidier it looks the more dangerous it is, because the error hides behind a clean surface.

So the fair conclusion is that editing can improve a text but does not always do so. The value of an edit lies entirely in whether it keeps the meaning true. A reader, and especially an editor checking her own work, must weigh each change against the original meaning, and never trust that “edited” simply means “better”.

The Master Key: editing is not automatically improvement; a change that alters the meaning is a fault dressed as a tidy sentence, and the neat surface only hides the harm.

HOT Question 77

After visiting a professional editor at a publishing house in Dar es Salaam, a Form Six student wonders whether editing could be a career.

Discuss editing and proofreading as a career, the qualities it demands and the opportunities it offers in Tanzania.

Model Answer

Editing is a real profession, and a growing one. It demands a rare combination of qualities: a sure command of the language and its conventions; patience and a slow, careful eye; sound judgement, to tell an error from a choice and to weigh clarity against voice; tact, to correct a writer's work without wounding her; and integrity, to keep meaning honest and contents confidential. Wide reading and some knowledge of specialist fields, law, medicine, science, deepen an editor's value, because so much editing is field-specific.

The opportunities are widening. Publishers, newspapers and magazines need editors and proofreaders; so do universities, whose students and staff produce dissertations and papers; so do businesses, government offices and non-governmental organisations, whose reports must be clear and correct. Beyond employment, an editor can work freelance, offering editing and proofreading services, as many now do for postgraduate students and organisations, in English and increasingly across English and Kiswahili.

For a Tanzanian student who loves language and reads closely, the path is genuine. It rewards exactly the skills of careful editing, the ability to see what is wrong, to know why, and to mend it with care, and it turns those skills into a service that writers everywhere are willing to pay for.

The Master Key: editing turns a love of language into a livelihood; command, patience, judgement, tact and integrity are its tools, and Tanzania's writers, students and offices are its growing market.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the four tests of a good edit.

B. Change or comment: you think a statistic in a report is wrong, but only the author knows.

C. True or false: an editor should improve a writer's vivid, correct sentence to match her own style.

D. Why is “edited” not always the same as “better”?

Key. A: is it clearer, is it more correct, is the meaning kept, is the author's voice respected. B: comment (query the author). C: false (that is over-editing; correct errors, keep the voice). D: because an edit that changes the meaning harms the text, however neat it looks.

The First-Language Editing Clinic: Kiswahili Interference in English Writing

Many of the errors a Tanzanian student makes in English are not careless slips but the fingerprints of Kiswahili, the first language whose habits the hand follows even when writing in English. Kiswahili has no articles, treats some nouns as countable that English does not, uses one pronoun for he and she, and builds its idioms and tenses its own way. An editor who knows these patterns can spot and mend them fast. This clinic gathers the errors that most often cost our students marks, explains why each arises, and drills the correction, so you can edit them out of your own writing and other people's. English is the working language throughout; Kiswahili appears only to show where an error comes from, and always with its English meaning beside it.

BINDER Question 78

A teacher in Singida notices that her students make the same kinds of English error again and again, and traces them to their first language.

Explain what first-language interference is, and why understanding it helps an editor.

Model Answer

First-language interference is the influence of a writer's mother tongue on the language she is writing in. When a student thinks in Kiswahili and writes in English, the habits of Kiswahili, its grammar, its idioms, its sound, follow her hand and produce errors that are systematic rather than random. Dropping "the" and "a", writing "informations", or saying "I have twenty years" are not random mistakes; each is a Kiswahili pattern carried into English.

Understanding this helps an editor in two ways. First, it lets her predict and find the errors quickly, because she knows the handful of patterns to watch for in Tanzanian writing. Second, it lets her teach, not just correct: by showing a writer that she drops articles because Kiswahili has none, the editor helps her guard against the whole family of errors, not just the one on the page. Naming the cause fixes more than the symptom.

The Master Key: first-language interference makes errors that run in patterns; know the patterns, and you can find them fast and teach the writer to avoid them.

REAL Question 79

A student in Mwanza writes a diary entry and, as Kiswahili has no words for "a" or "the", leaves the articles out.

Edit the passage in the box, adding the articles English needs, and explain the cause of the error.

> Yesterday I went to market to buy fruit. I saw teacher of English standing near shop. She told me that book I wanted was not available.

Model Answer

Edited, the passage reads: "Yesterday I went to the market to buy fruit. I saw the teacher of English standing near a shop. She told me that the book I wanted was not available."

The corrections add the articles the writer omitted: "to the market", "the teacher of English", "near a shop" and "that the book". English uses "a" for something mentioned for the first time or in general, and "the" for something specific or already known.

The cause is clear. Kiswahili has no articles at all; a noun like "soko" stands alone for "market", "a market" or "the market", the meaning coming from context. A writer whose ear is trained on Kiswahili naturally leaves the slot empty in English too. The remedy is to check every noun and ask whether English wants "a", "the", or nothing before it.

The Master Key: Kiswahili has no articles, so its writers drop them in English; check every noun and decide, a, the, or nothing.

REAL Question 80

A student adds an -s to nouns that English never counts, because Kiswahili counts them freely.

Correct the uncountable-noun errors in each sentence in the box, and name the trap.

> (1) The teacher gave us many advices.
>
> (2) I need more informations.
>
> (3) The office bought new furnitures.
>
> (4) The news are good.

Model Answer

(1) "The teacher gave us many advices" becomes "The teacher gave us much advice." (2) "I need more informations" becomes "I need more information." (3) "The office bought new furnitures" becomes "The office bought new furniture." (4) "The news are good" becomes "The news is good."

The trap is that “advice”, “information”, “furniture” and several others are uncountable nouns in English: they have no plural and take “much”, not “many”. Kiswahili treats their equivalents as ordinary countable nouns, so its writers naturally add an English -s. Note too that “news”, though it ends in -s, is singular and takes “is”.

The remedy is to learn the common uncountables, advice, information, furniture, equipment, luggage, knowledge, and to use “much” or “a piece of” with them rather than a plural.

The Master Key: some English nouns never take a plural however freely Kiswahili counts them; learn the short list and reach for much, not many.

REAL Question 81

Because Kiswahili uses one word, “yeye”, for both “he” and “she”, and builds its verbs with different prepositions, a student's letter mixes up pronouns and prepositions.

Correct the pronoun and preposition errors in the sentences in the box, and explain the cause of each.

(1) My sister is a nurse; he works at the hospital.

(2) The manager requested for a report.

(3) They discussed about the budget.

(4) She congratulated me for passing.

Model Answer

(1) “My sister is a nurse; he works at the hospital” becomes “My sister is a nurse; she works at the hospital.” The pronoun must match the female “sister”.

(2) “The manager requested for a report” becomes “The manager requested a report.” The verb “request” takes a direct object with no “for”.

(3) “They discussed about the budget” becomes “They discussed the budget.” “Discuss” takes no “about”.

(4) “She congratulated me for passing” becomes “She congratulated me on passing.” The correct preposition is “on”.

The pronoun error arises because Kiswahili “yeye” and its verb forms do not mark whether the person is male or female, so a writer picks “he” or “she” at random. The preposition errors arise because the English verbs pattern differently from their Kiswahili equivalents: “kujadili kuhusu” invites “discuss about”, and “kuomba” invites “request for”. The remedy is to fix the pronoun to the person's sex, and to learn each verb with the preposition English actually uses.

The Master Key: one Kiswahili word covers he and she, and its verbs carry their own prepositions; match the pronoun to the person, and learn each English verb with its own preposition.

HOT Question 82

A student translates Kiswahili expressions word for word into English, producing sentences that are grammatical in Kiswahili but wrong in English.

Identify the direct-translation error in each sentence in the box, correct it, and give the Kiswahili pattern behind it.

(1) I have twenty years.

(2) Please open the radio.

(3) I will pick you at six.

(4) He entered in the class.

Model Answer

(1) "I have twenty years" becomes "I am twenty years old." It is a word-for-word rendering of "nina miaka ishirini" (literally "I have twenty years"); English states age with "to be ... years old".

(2) "Please open the radio" becomes "Please switch on the radio." It comes from the everyday habit of using "open" and "close" for switching appliances on and off, as one opens a door; but English switches a radio on, it does not open it.

(3) "I will pick you at six" becomes "I will pick you up at six." It renders "nitakuchukua" ("I will take you") without the particle "up" that English needs for collecting a person.

(4) "He entered in the class" becomes "He entered the class." It copies "aliingia darasani", where the place ending carries the sense of "in"; English "enter" takes a direct object with no preposition.

Each error is a calque, a phrase carried whole from Kiswahili into English. The remedy is to learn the English expression as its own unit rather than translating the Kiswahili word by word.

The Master Key: a phrase translated word for word from Kiswahili is often wrong in English; learn the English expression whole, not piece by piece.

HOT Question 83

A student uses the English present perfect wherever Kiswahili would use its -me- form, even when the sentence names a finished past time.

Correct the tense error in each sentence in the box, and explain why English requires the change.

(1) I have seen him yesterday.

(2) She has arrived last week.

(3) They have finished the work two days ago.

Model Answer

(1) "I have seen him yesterday" becomes "I saw him yesterday." (2) "She has arrived last week" becomes "She arrived last week." (3) "They have finished the work two days ago" becomes "They finished the work two days ago."

English divides past time by whether it is finished and dated. When a sentence names a completed time, yesterday, last week, two days ago, English requires the simple past, not the present perfect. The present perfect is for actions linked to now, with no stated past time: "I have seen him" (at some point up to now) is correct, but "I have seen him yesterday" is not.

The error arises because the Kiswahili perfect marker -me-, as in "amefika" ("she has arrived"), does not carry the ban on a stated past time that the English present perfect does, so the writer reaches for the English perfect in the same way. The remedy is a simple rule: if the sentence says when, and the when is finished, use the simple past.

The Master Key: if the sentence names a finished time, English wants the simple past; keep the present perfect for what reaches up to now.

HOT Question 84

An editor at a school magazine in Mbeya receives a paragraph carrying several kinds of Kiswahili interference at once.

Edit the paragraph in the box into correct English, and classify each error you correct.

My brother have twenty five years. Last week he has travelled to Mwanza to look for job. He told me that transport were expensive. When he reached there, he requested for accommodation near the market. He is very happy because he found good informations about the work.

Model Answer

Edited, the paragraph reads: “My brother is twenty-five years old. Last week he travelled to Mwanza to look for a job. He told me that transport was expensive. When he reached there, he requested accommodation near the market. He is very happy because he found good information about the work.”

The errors, by type, were these. “My brother have twenty-five years” is a calque of “ana miaka ishirini na mitano” (“he has twenty-five years”), corrected to “is twenty-five years old”. “Has travelled ... last week” is a tense error, corrected to the simple past “travelled” (also spelt in the British way). “Look for job” drops an article, corrected to “a job”. “Transport were expensive” treats an uncountable noun as plural, corrected to “transport was”. “Requested for” uses the wrong preposition, corrected to “requested”. And “good informations” pluralises an uncountable noun, corrected to “good information”.

Editing by type, articles, then uncountables, then prepositions, then tense, then calques, catches every interference error in a single organised sweep.

The Master Key: the interference errors travel together; edit by type, article, noun, preposition, tense, idiom, and none slips past.

HOT Question 85

As a capstone, an editor must clean a whole letter from a student in Kigoma to her teacher, which carries the full range of first-language interference, and add a short note.

Edit the letter in the box into correct English, then write a one-sentence note telling the writer which patterns to watch.

> Dear madam, I am writing to informing you that I will not attend the class tomorrow because I am having a problem. My young sister is sick and I must to take her to hospital. She is having malaria since three days. I have already told to my parents. I request for your permission. I will bring the medical report when I will come back.

Model Answer

Edited, the letter reads:

“Dear Madam, I am writing to inform you that I will not attend the class tomorrow, because I have a problem. My younger sister is sick, and I must take her to hospital. She has had malaria for three days. I have already told my parents. I request your permission. I will bring the medical report when I come back.”

The corrections were: “to informing” to the infinitive “to inform”; “I am having a problem” to “I have a problem”, since “have” for possession is not used in the continuous form; “must to take” to “must take”; “is having malaria since three days” to “has had malaria for three days”, fixing both the tense and “since” to “for” with a length of time; “told to my parents” to “told my parents”, dropping the wrong preposition; “request for” to “request”; and “when I will come back” to “when I come back”, since English uses the present, not the future, in a time clause.

A suitable note to the writer: “Your English is clear and polite; watch four Kiswahili habits, 'have' used in the continuous, 'since' where English needs 'for', wrong prepositions after verbs, and the future used in 'when' clauses, and your writing will be almost faultless.”

The Master Key: one careful pass can clear a letter of a whole language's shadow; name the four or five patterns to the writer, and she learns to edit herself.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Add the articles: “I gave book to student who sat near door.”

B. Correct the uncountables: (1) many equipments; (2) three luggages; (3) some advices.

C. Correct the calque: (1) I have thirty years; (2) open the light; (3) discuss about it.

D. Correct the tense: “We have arrived home last night.”

Key. A: I gave the book to the student who sat near the door. B: (1) much equipment; (2) three pieces of luggage; (3) some advice. C: (1) I am thirty years old; (2) switch on the light; (3) discuss it. D: We arrived home last night.

Chapter Seven

MANAGING TRANSLATION AND EDITING PROJECTS

Attempt each question in full on paper before you read the model answer beneath it. Where a task asks you to prepare a document, a quotation, an invoice, a contract or a plan, write out the whole thing; that clean copy is your answer.

What a Language Project Is: From a Single Text to a Managed Job

This book has taught you to hold a conversation, to compose a complex text, to interpret, to translate and to edit. Those are the skills of a language worker. This final chapter is about something larger: what happens when the work grows into a job with a client, a price, a deadline and a team. A single letter you can simply translate; a two-hundred-page manual for a paying client must be planned, staffed, costed, checked and delivered on time. That planning and oversight is called project management, and it is the craft that turns skilled translators into a professional service people can trust and pay for.

BINDER Question 1

A student who translates well is asked to take on a paid job for a company and suddenly has a deadline, a price and three helpers.

Define a translation and editing project, and explain how it differs from a single translation task.

Model Answer

A translation and editing project is a piece of language work that is carried out for a client to an agreed standard, price and deadline, usually by more than one person. It is not just the act of translating or editing; it is the whole job that surrounds that act, from the first enquiry to the final payment.

A single task is small and self-contained. You translate one letter, edit one essay, and the work is done the moment the text is finished. A project is larger and has to be managed. It has a client who must be kept informed, a cost that must be agreed, a schedule that must be met, a team whose work must be shared out and made consistent, and a quality standard that must be checked before the work is handed over.

The difference, then, is not the language skill but the organisation around it. In a task you only have to be a good translator; in a project you also have to plan, communicate and lead so that skilled work reaches the client complete, correct and on time.

The Master Key: a task is a text you finish; a project is a job you manage.

BINDER Question 2

A new manager wants to know the order in which a project moves so that nothing is forgotten.

Name, in order, the stages in the life cycle of a language project, and say briefly what each stage does.

Model Answer

A project moves through a settled sequence of stages. Naming them in order gives you a checklist so that nothing important is skipped.

Stage	What happens
Enquiry	the client explains what they need translated or edited, and by when
Quotation	the manager works out and sends the price and the delivery time
Agreement	the client accepts, and a contract or written agreement is signed
Production	the translators and editors do the work, kept consistent by the manager
Quality check	the finished work is reviewed and proofread before it leaves the office
Delivery	the completed work is handed to the client by the agreed date
Invoice and payment	the client is billed and pays the balance owed
Feedback	the client comments, and the manager notes lessons for the next job

Learn the sequence as a chain: enquiry, quotation, agreement, production, quality check, delivery, invoice and payment, then feedback. Each stage depends on the one before it, which is why an organised manager works through them in order rather than jumping straight from enquiry to production.

The Master Key: a project has a life cycle; run it in order and nothing is forgotten.

BINDER Question 3

A client asks why they cannot simply hand the documents to three translators and collect the result.

Explain why a complex translation or editing job needs a manager.

Model Answer

A complex job needs a manager because skilled translators, left to work separately, do not automatically produce one finished, consistent document. Someone must hold the whole job together.

The manager plans the schedule and divides the work so the parts are finished in time. The manager keeps the language consistent, so that the same term is not translated three different ways by three different people. The manager talks to the client, agrees the price and the deadline, and keeps records. And the manager checks the quality before the work is delivered. Without this oversight, even good translators may miss the deadline, contradict one another or disappoint the client.

In short, the manager supplies the organisation, communication and quality control that turn a pile of separate efforts into a single professional result.

The Master Key: skilled hands still need one head to plan, join and check the work.

BINDER Question 4

On a large job in Mwanza, several people are involved and their duties keep being confused.

Identify the main people in a language project and state the role of each.

Model Answer

A language project usually brings together four kinds of people, and it helps to keep their duties clear.

Person	**Role in the project**
Client	the person or organisation that needs the work and pays for it
Project manager	the person who plans, organises, communicates and oversees the whole job
Translator or editor	the language worker who produces or improves the text
Proofreader or reviewer	the person who checks the finished work for errors before delivery

On a small job one person may play several of these parts, but the duties themselves do not disappear. Even when you work alone, you still act as your own manager and your own proofreader, because the client, the plan and the final check are always needed.

The Master Key: know who does what; clear roles prevent gaps and overlaps.

REAL Question 5

A Morogoro NGO, Uzima Health Trust, emails Kilimo Language Bureau asking it to translate a 120-page health handbook into Kiswahili in six weeks.

Describe what the project manager should do first, before any translating begins, and give reasons.

Model Answer

Understand the brief before promising anything. The manager's first job is to find out exactly what Uzima Health Trust wants: which document, how many words, into what kind of Kiswahili, in what format,

and firmly by when. A page count is not a word count, so the manager should count or estimate the words, because the price and the schedule both depend on that figure.

Check that the job is possible in the time. Six weeks for a 120-page handbook may be comfortable or tight depending on the word count and the team available. The manager should work out roughly how many words a day the team must complete, decide how many translators are needed, and leave time at the end for editing and proofreading rather than promising to deliver on the very last day.

Only then quote and agree. Once the manager understands the text and the timing, they can send an honest quotation and a delivery date, and put the confidentiality of a health document in writing. Starting to translate before this groundwork is the commonest way a project goes wrong, because a promise made in ignorance is usually a promise broken.

Reading the brief first, counting the words and testing the deadline against the team is what separates a professional service from an enthusiastic guess.

The Master Key: measure the job before you promise the job.

REAL Question 6

A small firm in Arusha lists what happened on a recent job but has jumbled the order.

Read the jumbled events in the box, then arrange them into the correct project life-cycle order.

(i) the balance was paid and the client sent thanks

(ii) the client asked for a price to translate a staff manual

(iii) the team translated the manual and kept the terms consistent

(iv) the manager emailed a quotation and a four-week delivery date

(v) the finished manual was proofread and delivered

(vi) the client signed the agreement and paid a deposit

Model Answer

Put in project order, the events run as follows:

(ii) the client asked for a price to translate a staff manual (the enquiry); (iv) the manager emailed a quotation and a four-week delivery date (the quotation); (vi) the client signed the agreement and paid a deposit (the agreement); (iii) the team translated the manual and kept the terms consistent (production); (v) the finished manual was proofread and delivered (quality check and delivery); (i) the balance was paid and the client sent thanks (invoice, payment and feedback).

The correct order is therefore ii, iv, vi, iii, v, i. Notice that the deposit is taken after the price is agreed but before the work begins, and that proofreading comes before delivery, never after.

The Master Key: the enquiry starts it and the payment ends it; everything else falls between in order.

HOT Question 7

A client complains that a project manager's fee is money wasted, since the manager "does not translate a single word".

Discuss whether a project manager adds real value to a translation job, or is only an extra cost.

Model Answer

A good project manager adds value precisely because they do not translate. Their work is the organisation that lets the translators do theirs well, and that organisation is worth paying for. Consider what the manager prevents. Without one, terms drift and the document contradicts itself; deadlines slip because no one is watching the schedule; the client is left uninformed and anxious; and errors reach the reader because no final check was arranged.

The value shows most clearly when something goes wrong. If a translator falls sick or a file is delayed, it is the manager who reshuffles the work and still meets the deadline. If the client changes the brief midway, it is the manager who renegotiates the price and time so the team is not cheated. These are real savings of money, reputation and stress, even though they never appear as translated words.

It is fair to add the honest qualification that on a very small job a separate manager may indeed be an unnecessary cost, which is why on such jobs the translator simply manages themselves. The manager earns their fee on complex, multi-person work, where the alternative to management is not cheaper work but failed work.

So the manager is not an extra cost so much as an insurance against the far greater cost of a project that misses its deadline, contradicts itself or loses the client's trust.

The Master Key: management is not the price of the work; it is the guarantee that the work arrives whole.

HOT Question 8

Two new managers argue about where their responsibility ends: one says "at delivery", the other "at payment and beyond".

Evaluate the claim that a project manager's responsibility ends the moment the work is delivered.

Model Answer

Delivery is a milestone, not the finish line, so the claim is only half true. It is right that delivery is the manager's central promise: the correct work, complete, by the agreed date. But several duties clearly continue past that moment, and a manager who walks away at delivery risks the whole project's reputation.

Payment must still be handled. The invoice has to be raised, the balance collected and the accounts kept straight; a job delivered but never paid for is not a success. **Confidentiality continues indefinitely.** The manager's promise to keep a client's documents private does not expire at delivery; it holds for good. **And feedback closes the loop.** A professional manager checks that the client is satisfied, corrects anything genuinely wrong, and records what was learned so the next job runs better.

There is a sensible limit, however. The manager is not responsible forever for how the client later uses the translation, nor for changes the client makes to it afterwards. Responsibility extends to payment, confidentiality and reasonable follow-up, but not to the client's own later decisions.

The honest verdict is that delivery ends the production duty but not the professional relationship; the careful manager stays responsible until the client is paid up, satisfied and assured of confidentiality.

The Master Key: delivery ends the making, not the managing; payment, privacy and follow-up live on.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Task or project? (1) translating one birth certificate; (2) translating a 200-page manual for a client by a deadline with a team; (3) editing a friend's single essay; (4) editing a company's annual report for pay on a fixed date.

B. Put the stages in order: production, enquiry, delivery, quotation, agreement.

C. Name the person who plans and oversees the whole job, and the person who checks it for errors before delivery.

D. True or false: the deposit is normally taken after the work is delivered.

Key. A: (1) task; (2) project; (3) task; (4) project. B: enquiry, quotation, agreement, production, delivery. C: the project manager oversees; the proofreader (or reviewer) checks before delivery. D: false (the deposit is taken before the work begins).

The Translation and Editing Project Manager: Roles and Qualities

If a project needs a manager, what kind of person should that manager be? This section sets out the qualities that make a good translation and editing project manager and the duties those qualities are for. Three strengths matter above all, organisation, communication and technical knowledge, held together by honest leadership. Learn them as a set, because a manager strong in one and weak in another will let a project down at exactly the point where the weakness lies.

BINDER Question 9

A training officer in Dar es Salaam asks new managers to name the strengths their job will demand.

Name and explain the three core qualities of a good translation and editing project manager.

Model Answer

Three qualities stand at the centre of the work.

The first is **strong organisation**. The manager must plan a schedule, divide the work fairly among translators and editors, meet deadlines and keep accurate records of quotations, contracts and invoices. Organisation is what keeps a large, complex job from falling into confusion.

The second is **good communication**. The manager must explain the brief clearly to the team, listen to the client and to the translators, give honest progress reports and settle disagreements calmly. Communication is what builds trust on every side of the project.

The third is **technical knowledge and adaptability**. A modern manager should understand the tools of the trade, above all Computer-Assisted Translation software, and should be ready to adjust the plan when a file is late or a deadline shifts. Technical knowledge is what keeps the work accurate, consistent and up to date.

Organisation, communication and technical skill are not separate talents to choose between; the good manager needs all three, because a project can fail through weak planning, poor communication or clumsy use of tools alike.

The Master Key: organise the work, communicate the work, master the tools of the work.

BINDER Question 10

A client wants to know what, exactly, the manager will be doing while the translators translate.

State the main day-to-day duties of a translation and editing project manager.

Model Answer

The manager's duties run right through the project. Set out plainly, the main ones are these.

Duty	What it involves
Planning	setting the schedule and the milestones for the whole job
Allocating	dividing the text fairly among the translators and editors
Liaising	keeping the client informed and answering their questions
Keeping records	filing the quotation, the contract, the invoices and the glossary
Ensuring consistency	seeing that terms are translated the same way throughout
Resolving conflict	settling disagreements within the team fairly
Quality control	arranging the editing and proofreading before delivery

Notice that none of these duties is translation itself. The manager's work is the organising, informing and checking that lets the translators' work reach the client complete and correct.

The Master Key: the manager plans, allocates, informs, records, checks; the team translates.

BINDER Question 11

A gifted but harsh manager delivers good work yet loses translators, who refuse to work with the office again.

Explain why fairness, honesty and respect matter in a project manager, and what happens without them.

Model Answer

Fairness, honesty and respect matter because a project is done by people, and people give their best only to a leader they trust. These qualities are not soft extras; they are what keep a skilled team willing to work.

Fairness means dividing the work and the credit evenly, so no one is overloaded while another is idle. **Honesty** means telling the client the truth about time and cost, and telling the team the truth about problems, rather than hiding them until they explode. **Respect** means treating translators as professionals whose concerns are heard.

Without these, the harm is real. A manager who is unfair breeds resentment; one who is dishonest loses clients when the truth emerges; one who is disrespectful drives away the very translators the office depends on. Good leadership, then, is not only pleasant, it is practical: it is how a manager keeps a team together long enough to finish the job and to take the next one.

The Master Key: skilled people follow a fair, honest, respectful lead, and leave any other.

BINDER Question 12

A comprehension exercise asks a class to read a short account of the ideal manager and answer on it.

Read the passage in the box and answer the questions that follow.

A translation and editing project manager is the person who organises and oversees a language job from the first enquiry to the final payment. The ideal manager ensures that translators, editors and clients work together smoothly. Such a manager thinks not only about the words being translated but also about the time the work will take, the quality it must reach and the clear communication that holds everyone together. One central strength is organisation: the ideal manager plans schedules, shares out the work and keeps careful records of quotations, invoices and contracts. Another is communication, for the manager must explain the brief to the team, listen to their concerns and settle any conflict that arises. Finally, the ideal manager is knowledgeable and adaptable, understanding modern tools and ready to change the plan when circumstances change, while always treating the team with fairness and respect.

(a) What is the main role of a translation and editing project manager?

(b) Find a single word in the passage that means “to make sure” or “to guarantee”.

(c) Find the phrase that describes keeping accurate financial records.

(d) What does “adaptable” mean as it is used in the passage?

Model Answer

(a) The main role is to organise and oversee a language job from the first enquiry to the final payment, making sure that translators, editors and clients work together smoothly.

(b) The word is **ensures** (from “the ideal manager ensures that…”).

(c) The phrase is **keeps careful records of quotations, invoices and contracts**.

(d) As used here, **adaptable** means able and willing to change the plan when circumstances change, rather than clinging to a fixed arrangement when a file is late or a deadline moves.

The Master Key: read for the exact word the passage uses; comprehension marks reward evidence, not paraphrase.

REAL Question 13

At Msemaji Language Services in Mwanza, a manager plans superbly but never tells the client how the job is going, and the client grows anxious.

Identify the quality this manager lacks, explain the problem it causes, and advise how to correct it.

Model Answer

The quality lacking is communication, not organisation. The plan itself is sound; what fails is the flow of information to the client. A client who hears nothing for weeks does not assume all is well. They assume the worst, because silence gives them nothing else to think.

The problem this causes is lost trust and wasted time. The anxious client begins to phone, to email, perhaps to look for another firm, and the manager loses hours reassuring them, hours a short update would have saved. Good work done in silence can still lose a client.

The advice is simple and specific. The manager should set a fixed rhythm of brief progress reports, for example a short message at the end of each week saying what has been completed and confirming the delivery date. The reports need not be long; they need only be regular, so the client can relax and let the team work.

A strong plan kept secret is half a service; the client pays to be informed as well as served.

The Master Key: a plan the client cannot see does not reassure the client; communicate it.

REAL Question 14

A language firm in Arusha will train new staff and wants a one-page poster naming the qualities of a good project manager in short, memorable lines.

Prepare the content for the poster: list the key qualities, each with a short phrase explaining it.

Model Answer

A poster works best as a clear heading and a short, balanced list. The content could read:

THE QUALITIES OF A GOOD PROJECT MANAGER

Organised: plans the schedule, shares the work, keeps the records.

Clear: explains the brief and reports progress honestly.

A good listener: hears the client and the team before deciding.

Technically skilled: uses CAT tools to keep the work fast and consistent.

Adaptable: changes the plan calmly when circumstances change.

Fair and honest: treats the team with respect and the client with truth.

Quality-minded: checks the work before it leaves the office.

Each line names a quality and then, after the colon, says in a few words what it does. Short phrases are used deliberately, because a poster is read at a glance; full sentences would defeat its purpose.

The Master Key: a poster teaches at a glance; one quality, one phrase, one line.

HOT Question 15

Three new managers argue: one insists organisation matters most, another communication, the third technical skill.

Discuss which single quality is most important for a translation and editing project manager, and defend your choice.

Model Answer

A defensible answer is that communication is the most important single quality, because it is the one on which the others depend. This is not to dismiss organisation or technical skill; it is to argue that communication is what makes them usable.

Consider how the qualities connect. A manager may plan a perfect schedule, but if they cannot explain it to the team or agree it with the client, the plan stays on paper. A manager may know every CAT tool, but if they cannot teach the team to use it or persuade a client to trust the result, the knowledge is wasted. Communication is the channel through which organisation and technical skill actually reach people.

The strongest counter-argument deserves a hearing. One could say organisation comes first, since there is nothing to communicate until the work is planned. That is fair, and on a solo job it may even be right. But the question is about managing a team and a client, and the moment more than one person is involved, the binding quality is the ability to make oneself understood and to listen.

So while a complete manager needs all three, communication is the quality that turns the other two into results, which is why, forced to choose, it is the one I would place first.

The honest close is that the qualities are a set; naming one as first is useful for thinking, but a manager who neglects any of the three will fail at the point of the neglect.

The Master Key: organisation and skill are engines; communication is the road they run on.

HOT Question 16

A brilliant translator is promoted to manage a large team and, within a month, the projects begin to slip.

Evaluate the claim that a person who translates excellently will naturally manage a translation project well.

Model Answer

The claim is false, because translating and managing are different skills, and excellence at one does not supply the other. A great translator is trained to work deeply and alone on a text; a manager must work broadly and through other people. The very habits that make a fine translator, absorption in the words and a wish to do everything perfectly oneself, can hamper a manager who must delegate, schedule and let others' good-enough work stand.

The evidence is in the slippage itself. When projects slip under a newly promoted translator, the cause is rarely poor language; it is unshared work, unwatched deadlines and unclear communication, the management functions the person was never taught. The translation skill is intact; the managing skill was simply assumed.

The fair qualification is that the two are not opposed. A manager who has translated understands the work, respects its difficulty and can judge quality well; that background is an advantage. The mistake is to treat it as sufficient. Management must be learned in its own right, through planning, communicating and leading, whatever one's skill with words.

The sound conclusion is that a great translator has a head start as a manager but not a guarantee; the office that promotes without training swaps a strong translator for a weak manager and loses twice.

The Master Key: skill with texts is not skill with teams; management must be learned, not assumed.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the three core qualities of a good project manager.

B. Which quality does each duty belong to: (1) keeping the client informed; (2) using a CAT tool; (3) sharing out the work fairly?

C. Fill the gap: a manager who hides problems from the client lacks __.

D. True or false: an excellent translator is automatically an excellent project manager.

Key. A: organisation, communication, technical knowledge (with fair, honest leadership binding them). B: (1) communication; (2) technical knowledge; (3) organisation. C: honesty. D: false (managing is a separate, learned skill).

Planning and Organising the Workflow

Organisation was named as the first quality of a good manager; this section shows it at work. Planning a project means turning a client's request into a clear plan of who does what, by when. You will read a brief, break a large job into stages, work out a daily target, divide the text fairly and keep the records that let you prove and repeat what you did. Good planning is quiet: when it is done well, the project simply runs.

BINDER Question 17

A client emails, "Please translate this document for us", and nothing more.

Explain what a brief is, and state what a manager must establish from it before planning the work.

Model Answer

A brief is the clear statement of what a client actually wants: it is the set of facts a manager needs before any planning or pricing can begin. A one-line request is not yet a brief, and the manager's first task is to complete it.

Before planning, the manager should establish the source and target languages; the exact document and its word count; the kind of language wanted, formal or plain, standard or specialised; the format in which the work must be delivered; the deadline; the budget the client has in mind; and any need for confidentiality. Each of these shapes the plan, so each must be pinned down early.

Only when the brief is complete can the manager schedule the work honestly. Planning on a vague request is guessing, and a guess that becomes a promise is the first step towards a missed deadline.

The Master Key: complete the brief before you plan; you cannot schedule what you have not defined.

BINDER Question 18

Faced with a thick manual, a new manager does not know where to start.

Describe how to break a large translation job into a workable plan.

Model Answer

A large job becomes manageable when it is broken into stages and measured in words per day. The method is the same whatever the size of the text.

First, count the words and fix the deadline, then decide how many working days are available. Reserve part of that time, near the end, for editing, proofreading and a consistency check, so that translation does not run to the very last day. Divide the remaining words by the remaining days to find the daily target, and divide that target among the translators. Finally, agree how the parts will be kept consistent, usually through a shared glossary or a CAT tool.

So the chain is: count, schedule with a buffer, set a daily target, allocate, and agree the consistency method. A job that looks impossible as a whole becomes a series of ordinary days once it is broken down this way.

The Master Key: a large job is only a daily target repeated; count, reserve a buffer, then divide.

BINDER Question 19

A client later disputes what was agreed, and the manager reaches for the file.

State the records a project manager should keep, and explain why each matters.

Model Answer

A manager should keep a small, complete set of records for every job, because memory is not evidence and the next project always benefits from the last.

Record	Why it matters
The quotation	proves the price and delivery time that were offered
The contract	sets out what both sides agreed to do
The schedule	shows who was doing what, and by when
The glossary or termbase	keeps terms consistent, and is reusable on future jobs
The invoices and receipts	track what has been billed and what has been paid

Kept together, these records protect the manager if a dispute arises, keep the accounts straight, and make the next similar job faster because the glossary and the templates are ready to reuse.

The Master Key: keep the paper trail; records settle disputes and speed the next job.

REAL Question 20

Kilimo Language Bureau takes on a 45,000-word agricultural manual for a Dodoma client, to be delivered in four weeks by a team of three translators.

Draw up a simple work plan showing the schedule, the daily target and how the work is divided.

Model Answer

A four-week job should not be four weeks of translating; time must be kept for checking. A workable plan divides the month into production and quality stages.

Item	Plan
Total words	45,000
Time available	4 weeks (about 20 working days)
Translation stage	first 3 weeks (15 working days)
Quality stage	final week: editing, proofreading and consistency check
Daily team target	45,000 ÷ 15 = 3,000 words a day
Per translator	3,000 ÷ 3 = 1,000 words each a day
Consistency	one shared glossary of farming terms, used by all three

The plan sets each translator a steady 1,000 words a day for three weeks, which is realistic, and keeps the whole final week for editing and proofreading. Dividing the manual by chapters, with one glossary shared by all three, lets the parts be joined without the terms drifting apart.

A plan like this turns a large figure into an ordinary daily habit, and protects the deadline by refusing to translate up to the last minute.

The Master Key: schedule production and quality separately; a plan with no time to check is a plan to fail.

REAL Question 21

On the same job, one translator is fast and experienced, another careful but slower, and the third still learning.

Advise how the manager should divide the work fairly among translators of different speeds, and give reasons.

Model Answer

Divide the work by capacity, not in equal thirds. Fairness here does not mean giving everyone the same number of words; it means giving each translator a load they can complete well, so that no one is set up to fail and the deadline is safe for all.

Match the task to the translator. The fast, experienced translator can take the largest share and the hardest, most technical chapters. The careful translator is well suited to the sections where accuracy matters most. The learner should take a smaller, more straightforward share, with their work reviewed by one of the others, so they grow without endangering the job.

Keep the load visible and open to change. The manager should watch progress in the first days and be ready to shift a chapter from the slower to the faster translator if the schedule demands it, explaining the change so it is seen as sensible, not as punishment.

Dividing by capacity is fairer than dividing by arithmetic, because it treats a team of real people, of different speeds and strengths, as they actually are.

The Master Key: fair shares fit the shoulders; allocate by capacity, and adjust as you watch.

REAL Question 22

A client in Tanga says, "Just translate this into Kiswahili quickly and make it sound nice", and hangs up.

List the questions the manager must ask to turn this vague request into a workable brief.

Model Answer

A cheerful, vague instruction hides everything a manager needs to know. Before agreeing to anything, the manager should ask, in a short, polite call or email:

(a) Which document, exactly, and how many words is it?

(b) Into what kind of Kiswahili, standard and formal, or simple and everyday?

(c) Who will read it, so I can judge the right style?

(d) By when do you need it, and is that date firm?

(e) In what format should I deliver it, and does it include editing and proofreading?

(f) Is the content confidential?

(g) What budget do you have in mind?

"Quickly" and "nice" are not a brief; they are a mood. Turning them into answers about words, register, reader, deadline, format and budget is exactly the work that lets the manager promise something they can keep.

Asking these questions is not being difficult; it is the difference between a professional service and a rushed favour that disappoints everyone.

The Master Key: turn a mood into a brief; ask what, how many, for whom and by when before you agree.

HOT Question 23

To finish sooner, a manager is tempted to split a 30,000-word report among eight translators for two days' work each.

Discuss the trade-off between dividing a job among many translators for speed and keeping the text consistent.

Model Answer

Splitting a job widely buys speed at the direct cost of consistency, and the manager must weigh the two rather than assume more hands are better. Eight translators can indeed finish faster than three, but eight people will render the same term eight ways, adopt eight shades of style and make the joins between their parts visible to the reader.

The gain is real but shrinking. Beyond a certain point, each extra translator adds less speed and more disorder, because the time saved in translating is spent afterwards in reconciling the differences. A report stitched from eight voices can take longer to edit into one voice than it saved by being split.

The trade-off can be softened, not removed. A shared glossary and a CAT tool with a common translation memory let several translators keep to the same terms, and a single editor at the end can harmonise the style. With these in place, a wider split becomes safer; without them, it is reckless.

The judgement, then, is to divide the work as widely as the consistency tools allow and no wider. Speed that produces a document the reader can tell was written by a committee is a false economy.

It is worth adding that some texts, a legal contract, a short medical leaflet, should not be split at all, because there a single inconsistency can change the meaning.

The Master Key: add translators only as far as your glossary can hold them together.

HOT Question 24

A manager proudly schedules translation to finish at 5 p.m. on the very day the client expects delivery.

Evaluate a plan that schedules translation right up to the delivery deadline with no time reserved for checking.

Model Answer

A plan with no buffer is not an efficient plan but a fragile one, and it should be judged a mistake however neat it looks. Finishing translation at the moment of delivery leaves no time for the two things every professional job still needs: a final edit and proofread, and a margin for the ordinary accidents of work.

Without a quality buffer, the client receives unchecked work. Translation straight from the keyboard always contains slips, inconsistent terms and rough sentences; these are removed in editing and proofreading, which this plan has no room for. The client is then handed a draft dressed as a finished product.

Without a time buffer, any small problem becomes a broken promise. A translator falls ill, a file corrupts, the client sends a late correction, and a plan with no slack turns each of these into a late delivery. Professionals plan for the normal, not only for the perfect.

A sound plan therefore finishes translation early on purpose, keeping the last stretch for checking and for the unexpected. The manager who schedules to the very minute has confused a full diary with a good plan.

The fair point on the other side is that buffers cost time and money, so they should be sized sensibly; but a buffer of zero is not economy, it is exposure.

The Master Key: leave slack on purpose; a plan with no room to check and no room to slip will do neither.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name three facts a manager must get from a client before planning a job.

B. A 40,000-word job runs for 20 working days, but the last 5 are kept for checking. Words per day in the translation stage?

C. True or false: fair allocation means every translator gets exactly the same number of words.

D. Fill the gap: to keep terms the same across a split job, the team should share a __.

Key. A: any three of source and target language, word count, register or style, reader, deadline, format, budget, confidentiality. B: 40,000 ÷ 15 = about 2,667 words a day. C: false (allocate by capacity). D: glossary or termbase, which fixes the terms (a shared translation memory additionally keeps repeated sentences identical).

Communicating with Clients and the Team

A project has two audiences the manager must keep happy at once: the client who pays and the team who works. This section is about talking to both. You will learn how to give honest timelines and progress reports, how to calm an unhappy client, how to settle a conflict inside the team, and how to face the hardest everyday problem in the trade, the client who wants urgent work when the translators are already tired. Good communication is not softness; it is the manager's main tool for getting a job done.

BINDER Question 25

A new manager thinks communicating means simply answering the phone politely.

State the principles of good communication in a language project.

Model Answer

Good communication in a project rests on a few plain principles, and they apply equally to the client and to the team.

Be clear: say exactly what you mean about time, cost and progress, without vague words that can be misread. Be honest: tell the truth about problems early, even when it is uncomfortable. Be timely: give news, especially bad news, while there is still time to act on it. And be a listener: communication is two-way, so hearing the client's worry or the translator's concern matters as much as speaking.

Clarity, honesty, timeliness and listening are not manners for their own sake. They are what build the trust that keeps a client loyal and a team willing, which is why they are counted among the manager's core skills.

The Master Key: clear, honest, timely, and two-way; communication is a tool, not a courtesy.

BINDER Question 26

A manager treats the client and the team in exactly the same way and is surprised when both are dissatisfied.

Distinguish the manager's communication with the client from communication with the team.

Model Answer

The manager speaks to two audiences, and each needs something different.

With the **client**, the manager communicates outward: confirming the brief, agreeing price and deadline, giving progress reports and delivering the work. The tone is professional and reassuring, and the aim is to keep the client informed and confident.

With the **team**, the manager communicates inward: explaining the brief, sharing out the work, answering questions, settling disagreements and encouraging. The tone is supportive and practical, and the aim is to keep the team clear about what to do and willing to do it.

The manager stands between the two, translating the client's wishes into the team's tasks and the team's progress into the client's reassurance. Confusing the two audiences, telling the team what only the client needs, or burdening the client with the team's internal problems, is a common and avoidable mistake.

The Master Key: face the client with reassurance and the team with direction; the manager stands between.

REAL Question 27

A client insists on urgent delivery of a large translation, but the team has worked long hours and is tired.

Explain how a project manager should handle this urgent-work situation.

Model Answer

Do not simply say yes, and do not simply say no; negotiate a solution that protects both the deadline and the quality. An automatic yes overworks an exhausted team and risks a poor, error-filled result; a flat no loses a client who has a genuine need. The manager's job is to find the honest middle.

Talk to the client first, with facts. Explain calmly what is realistically possible: perhaps the whole document cannot be done well by tomorrow, but the most urgent part can, with the rest to follow. Offer options, a phased delivery, a slightly later date, or an extra hand at extra cost, so the client chooses with open eyes rather than being simply refused or misled.

Protect the team as you protect the work. If extra effort is truly needed, share it fairly, bring in help if possible, and do not promise a speed that can only be reached by exhausting people into mistakes. Tired translators produce work that must be redone, so overwork is rarely even fast.

Never trade away quality silently. If speed must rise, the client should know what that means for checking, so the decision is theirs and informed. Rushed, unchecked work delivered on time can damage the client more than honest work delivered a day late.

Handled this way, an urgent demand becomes a negotiation rather than a crisis: the client feels heard, the team is treated fairly, and the manager keeps both the relationship and the standard.

The Master Key: meet urgency with options, not with a reflex yes; protect the deadline and the team at once.

REAL Question 28

A client in Arusha phones angrily, saying the delivered translation "is full of mistakes" and demanding an explanation.

Describe how the manager should handle the angry client, step by step.

Model Answer

Stay calm and let the client speak first. An angry client wants, above all, to be heard. Interrupting or defending too soon makes the anger worse, so the manager should listen fully and let the complaint run out before replying.

Acknowledge, then get to the facts. Thank the client for raising it and say plainly that it will be looked into at once. Then move from feeling to detail: ask exactly which passages seem wrong, so the vague "full of mistakes" becomes specific items that can be checked. Often the "mistakes" are a few real errors mixed with points of preference.

Put right what is genuinely wrong, quickly and without argument. If there are real errors, correct them promptly, redeliver, and apologise once, sincerely. If some points are preference rather than error, explain the choice courteously and offer to adjust to the client's taste where reasonable.

Then prevent the repeat. Note what let the errors through, a skipped proofread, a rushed schedule, and fix the process so the next job is safer.

Handled with calm, listening and prompt correction, an angry call can end with a client more loyal than before, because they have seen that the office puts things right.

The Master Key: listen first, pin down the specifics, fix what is real, and mend the process that let it through.

REAL Question 29

Two translators on the same job clash: one has translated a key term one way, the other insists on a different word, and both are annoyed.

Explain how the manager should resolve the conflict.

Model Answer

Hear both sides before deciding anything. The manager should ask each translator to explain their choice, so that the disagreement is understood rather than merely stopped. Often each has a reason, one is following common usage, the other a technical source, and the reasons matter more than the tempers.

Decide by the project's good, not by rank or volume of voice. The manager weighs the two options against what the client and the reader need, chooses the term that serves the document best, and records it in the shared glossary so the decision is fixed and visible. The point is that the whole document will now use one agreed term, whichever it is.

Remind the team of the shared goal. The manager should make clear that both translators want the same thing, a consistent, high-quality job, and that settling on one term is not one person winning but the project winning. A conflict named as a shared problem is far easier to close than one left as a personal contest.

Resolved this way, the clash strengthens the job: the glossary gains an agreed entry, and the team learns that disagreements are settled by evidence and the client's interest, not by who shouts loudest.

The Master Key: hear both, decide for the document, record it in the glossary, and name the shared goal.

REAL Question 30

Halfway through a Mbeya job, a translator's illness means the work will be two days late, and the manager must tell the client.

Write the short message the manager should send the client about the delay.

Model Answer

A message about a delay should be prompt, honest, specific and reassuring. It might read:

> Dear Mr Mwaikambo,
>
> I am writing to update you on your report translation. One of our translators has fallen ill, and to keep the work to our usual standard I must move the delivery date from Friday 12 June to Tuesday 16 June.
>
> The rest of the team is on schedule, and the editing and proofreading stage is unaffected. I am sorry for the short delay and wanted to tell you at once, while there is time for you to plan around the new date.
>
> Please tell me if the change causes you any difficulty; I will do my best to help. Thank you for your understanding.
>
> Yours sincerely,
>
> Zawadi Mushi, Project Manager

The message works because it tells the client early, gives the exact new date rather than a vague “soon”, explains the reason honestly without excuses, and offers help. Bad news delivered promptly and clearly protects trust; the same news hidden until the deadline destroys it.

The Master Key: break bad news early, exactly, and with a new firm date; the delay is forgiven, the silence is not.

HOT Question 31

A manager boasts that they "never refuse a client anything".

Discuss whether a good project manager should ever say no to a client.

Model Answer

A good manager must sometimes say no, because an honest no protects the client better than a dishonest yes. Always agreeing sounds like good service, but it leads straight to promises that cannot be kept, and a broken promise harms a client far more than a frank refusal.

Consider what "never refusing" really means. It means accepting deadlines that force rushed, unchecked work; prices that make the job impossible to do well; or demands that would breach confidentiality or quality. Each yes of this kind is a quiet betrayal, delivered with a smile and discovered too late.

The skill is in how the no is said. A professional rarely refuses flatly; they say no to the impossible while offering a workable yes: not by Friday, but by Monday; not at that price, but at this one; not the whole document overnight, but the urgent half. The client is not rejected; they are guided to what can actually be delivered.

The fair limit is that the manager should not hide behind no out of laziness or caution. The aim is to stretch to meet real needs and to refuse only what genuinely cannot be done well.

So the answer is yes, a good manager says no when honesty requires it, because the client is paying for reliable judgement, not for agreement that collapses at delivery.

The Master Key: an honest no with a workable alternative serves the client; a yes you cannot keep betrays them.

HOT Question 32

A problem appears mid-project; one manager wants to tell the client at once, another to fix it quietly and say nothing.

Evaluate whether a manager should report problems to the client early or solve them silently.

Model Answer

As a rule, report early; but the rule has a sensible edge, and the skill is knowing which problems cross it. Transparency is the safer default because problems have a way of growing, and a client who learns late that trouble was hidden loses trust not only in the work but in the manager's honesty.

Report early when the problem affects the client's interests, the deadline, the cost, the scope or the quality. These are the client's to decide, and hiding them removes their choice and risks a worse surprise later. A delay told on day three can be planned around; the same delay revealed on the deadline is a betrayal.

Solve silently only what is purely internal and fully within your power to fix without any effect on the client. If a translator's file needs re-formatting, or two team members briefly disagreed and were reconciled, the client neither needs nor wants to hear it. Reporting every internal ripple would only make the manager look unable to cope.

The test is ownership. Ask: is this the client's decision or mine? If it touches what they are paying for or waiting for, tell them; if it is a matter of my own management that I can resolve with no cost to them, resolve it.

So the honest position is neither total silence nor total disclosure, but early disclosure of anything that touches the client, and quiet competence with everything that does not.

The Master Key: tell the client what is theirs to decide; handle silently only what is yours to fix.

HOT Question 33

A client insists on a Kiswahili wording that the translators know is wrong, saying, "The customer is always right."

Evaluate the saying "the customer is always right" as it applies to a translation project.

Model Answer

The saying is a useful half-truth: the customer is right about their goals, but not always about the language, and a professional must know the difference. A client is the authority on what they want to achieve and for whom; they are not the authority on how their target language works.

Where the customer is right, the manager should yield gladly. The client decides the purpose, the audience, the tone they prefer, the deadline they need and the budget they have. On all of this their word rules, and arguing is both rude and pointless.

Where the customer may be wrong, the manager owes them honesty, not obedience. If a client insists on a Kiswahili wording that is actually incorrect, or a translation that would mislead its readers, simply complying delivers a faulty product with the client's own name on it. The professional duty is to explain the problem clearly, show the correct form and the reason, and let the client decide with full understanding.

If the client still insists after an honest explanation, the manager records the advice given and, for anything harmful or genuinely wrong, may decline to put their name to it. Service is not servility.

So the saying holds for goals and dissolves for craft. A client pays a language professional precisely for the judgement that a yes-man cannot give, which is why treating them as always right about the language would cheat them of what they came for.

The Master Key: the client owns the goal; the professional owns the craft, and owes honest advice, not blind agreement.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the four principles of good project communication.

B. Urgent job, tired team: give two honest options a manager could offer the client instead of a flat yes or no.

C. True or false: internal team problems with no effect on the client should always be reported to the client.

D. Fill the gap: bad news should reach the client __ (early / at the deadline).

Key. A: clear, honest, timely, two-way (listening). B: any two of phased delivery of the urgent part first, a slightly later firm date, an extra translator at extra cost, or reduced scope. C: false (handle those silently). D: early.

Professional Encounters: Interviews, Client Meetings and Negotiations

Much of a manager's work is done face to face: winning the job in an interview, agreeing terms in a client meeting, and settling price and time in a negotiation. This section is about presenting yourself and your service well when it counts. You will study a job interview, learn how to run a client meeting, and practise negotiating an agreement that both sides can actually keep. The language skills of earlier chapters are put here to a professional purpose.

BINDER Question 34

A candidate for a project-manager post plans to answer every question with a simple "yes, I can do that."

Explain what makes a strong answer in an interview for a project-manager post.

Model Answer

A strong interview answer does three things: it names the quality the question is really testing, it shows that quality with a concrete example, and it stays honest.

Naming the quality shows understanding: asked about deadlines, a good candidate speaks of planning, scheduling and communication, not merely of "working hard". Giving an example shows evidence: "On a recent manual I set a daily target and used a shared glossary, and we delivered two days early" is worth far more than a bare claim. Staying honest shows character: it is better to describe how you would learn a tool you do not yet know than to pretend mastery you lack.

A weak answer is a string of "yes I can" with nothing behind it. A strong answer turns each question into a small, evidenced story about organisation, communication or technical skill, which is exactly what the interviewer is listening for.

The Master Key: name the quality, prove it with an example, and stay honest; claims without evidence persuade no one.

BINDER Question 35

A manager's first client meeting drifts with no structure, and nothing is decided.

Describe how a project manager should run a professional client meeting.

Model Answer

A client meeting should move through clear stages so that it ends in decisions, not just conversation.

Open with a courteous greeting and a short statement of the meeting's purpose. Work through an agenda: what the client needs, the scope, the time and the cost. Listen carefully and take notes, asking questions until the brief is clear. Before closing, summarise what has been agreed and read it back, so any misunderstanding is caught while both are present. End by confirming the next step and who will do it, and follow up in writing.

The pattern is greet, agenda, listen, summarise, confirm. Its purpose is to make sure that a friendly meeting also produces a shared, written understanding, because a pleasant chat that leaves the brief vague has not done its job.

The Master Key: greet, follow an agenda, listen, summarise and confirm; a meeting should end in decisions, not goodwill alone.

BINDER Question 36

A client asks for a lower price, and the manager does not know whether to refuse, accept or bargain.

State the principles of a fair negotiation over price or time.

Model Answer

Negotiation is not a fight to win but a search for terms both sides can keep. A few principles guide it.

Know your limits before you start: the lowest price and the shortest honest time you can accept without harming the work. Offer options rather than a single take-it-or-leave-it figure, for example a lower price for a longer deadline, or a faster job at a higher rate. Be honest about what each option costs in quality or effort. And aim for an agreement that holds, not a victory that leaves the other side resentful or the work impossible.

Know your limits, trade options, stay honest, seek a durable deal. A negotiation won by squeezing the other party into terms they cannot meet is not really won, because the project will fail and take the relationship with it.

The Master Key: negotiate towards a deal both can keep, not a win one side will regret.

REAL Question 37

A company interviews a candidate for the post of translation project manager. The panel later discusses the answers.

Read the interview extract in the box, then say which answers show good project-manager qualities and how one answer could be improved.

Interviewer: How do you keep a large project on time?

Candidate: I break the work into a daily word target, share it fairly among the translators, and use a CAT tool with a shared glossary so the terms stay consistent. I also send the client a short progress note each week.

Interviewer: What would you do if two translators disagreed over a term?

Candidate: I would tell them to stop arguing and just pick one.

Interviewer: How do you handle a client who demands urgent work when your team is tired?

Candidate: I would explain honestly what is possible, offer to deliver the most urgent part first, and agree a fair date, so the client is served without overworking my team into mistakes.

Model Answer

The first and third answers are strong, and the second is weak.

The first answer shows organisation, technical skill and communication together: a daily target and fair allocation (organisation), a CAT tool and shared glossary (technical skill), and a weekly progress note (communication). It names methods, not just intentions, which is exactly what an interviewer wants to hear.

The third answer shows good judgement under pressure: honesty with the client, a phased delivery of the urgent part, a fair date, and care for the team. It resolves the classic urgent-work dilemma sensibly.

The second answer is weak because it settles a conflict by command rather than by reason. It shows no listening and no method. It could be improved to: "I would ask each translator to explain their choice, decide which term serves the reader best, record it in the shared glossary, and remind them we share the same goal of a consistent job." That version shows listening, a clear basis for the decision, and leadership, the qualities the first version lacked.

The Master Key: good answers show method and listening; "just pick one" settles nothing and reveals no skill.

REAL Question 38

In an interview, a candidate is asked the common question, "How do you handle tight deadlines?"

Compose a strong spoken answer the candidate could give.

Model Answer

A strong answer names the method and gives a brief example. The candidate might say:

I handle a tight deadline by planning before I panic. First I count the words and work out how many must be done each day, keeping the last part of the schedule for editing and proofreading. Then I divide the work by each translator's strength, so no one is overloaded, and set up a shared glossary so we stay consistent even at speed. I keep the client informed with a short update, and if the deadline is truly too tight, I say so early and offer to deliver the most urgent part first. On a recent farming manual I used exactly this approach, and we delivered a day ahead of the date.

The answer is strong because it turns a general question into a concrete method, planning, fair allocation, a consistency tool, honest communication, and closes with evidence that the method has worked. It never simply says "I work hard under pressure", which any candidate could claim.

The Master Key: answer a deadline question with a plan and a proof, not with a promise of effort.

REAL Question 39

A client wants a translation for less money and sooner than the manager has quoted, and a meeting is arranged to settle it.

Compose a short negotiation in which the manager reaches a fair agreement with the client.

Model Answer

A fair negotiation offers options and protects the work. It might run:

> Client: Your price is a little high, and I really need it a week sooner.
>
> Manager: I understand. I can help on both, but not both at once without affecting quality. If the deadline stays as quoted, I can reduce the price slightly by leaving out the extra formatting you may not need.
>
> Client: And if I need it sooner?
>
> Manager: To deliver a week early I would bring in a second translator, which raises the cost rather than lowers it, but the work stays to standard. So it is really a choice: a little cheaper at the original date, or faster at a higher price.
>
> Client: Let us keep the date and take the lower price.
>
> Manager: Agreed. I will send a revised quotation today confirming the date, the reduced scope and the new figure.

The manager wins the negotiation by refusing the impossible, cheaper and faster with no loss, while offering two honest routes the client can choose between. The deal reached is one both can keep, and it ends in a written confirmation so nothing is left to memory.

The Master Key: trade one thing for another honestly; you cannot give lower price and shorter time and equal quality at once.

HOT Question 40

A confident candidate dazzles the panel with easy charm but gives few real examples; a quieter candidate gives careful, evidenced answers.

Discuss whether confidence or substance matters more in a project-manager interview.

Model Answer

Confidence opens the door, but substance keeps the job, and a wise panel weighs the second more heavily. Charm can carry an interview, yet the work itself, planning, consistency, honest communication, is done long after the charm has faded, and it is done by method, not manner.

Confidence has real value and should not be dismissed. A manager must speak to clients and lead a team, so the ability to appear calm and assured is part of the competence being tested. A candidate who cannot express themselves at all would struggle in the role, however skilled on paper.

But confidence without substance is a danger, not a neutral. The easy, evidence-free candidate is exactly the person likely to over-promise to clients and to lead a team by bluff. The quieter candidate who says “here is what I did and how it worked” offers something a panel can actually rely on.

The soundest reading is that they are not equals. Confidence is a useful surface; substance is the structure beneath it. Where a panel must choose, the evidenced answer should win, because a project is delivered by what a manager can do, not by how smoothly they can say it.

Ideally, of course, the office looks for both, and helps a substantial but shy manager grow in confidence, which is far easier than teaching a confident but empty one to become substantial.

The Master Key: charm wins the room; method wins the project, so weigh the evidence over the ease.

HOT Question 41

A manager brags of having "beaten" a client down to a very low price in a hard negotiation.

Evaluate whether winning a negotiation is the right aim for a project manager.

Model Answer

Treating a negotiation as something to win is usually a mistake, because a language project depends on a relationship that a defeated party will not sustain. A price beaten down so far that the work cannot be done well is not a victory; it is a trap the manager has set for their own team.

See where the "win" leads. A client squeezed into a rate that forces rushed, thin work will receive rushed, thin work, complain, and not return. A translator forced onto a deadline that cannot be met will produce errors that must be redone. The apparent win becomes a real loss at delivery.

The better aim is a durable agreement, terms both sides can actually keep. That does not mean surrendering; it means bargaining honestly towards a price and a date that let the work succeed and leave both parties willing to work together again. A manager who reaches such a deal has done better business than one who merely won.

The fair qualification is that a manager must still protect their office and not give the work away; firmness is not the same as domination. The distinction is between negotiating for a deal that holds and negotiating to defeat the other side.

So the right aim is agreement, not conquest. In a trade built on repeat clients and willing teams, the manager who wins too hard today loses tomorrow.

The Master Key: a negotiation is won when both can keep the deal, not when one side is beaten.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the three things a strong interview answer should do.

B. Put the stages of a client meeting in order: summarise, greet, listen, follow the agenda, confirm the next step.

C. True or false: the best negotiation is the one where you force the lowest possible price.

D. Improve this interview answer: "If two translators disagree, I just tell them to pick one."

Key. A: name the quality, give a concrete example, stay honest. B: greet, follow the agenda, listen, summarise, confirm the next step. C: false (aim for a deal both can keep). D: hear each side, choose the term that serves the reader, record it in the glossary, and remind them of the shared goal.

Computer-Assisted Translation (CAT) Tools in the Workflow

A modern manager was called technically skilled; this section shows what that means in practice. Computer-Assisted Translation tools, CAT tools for short, are the software a professional team uses to work faster and more consistently. They are not machine translation and not a way to avoid translating; they are an assistant that remembers what the team has already done. You will learn what a translation memory and a termbase are, how the main tools compare, how to run a job through one, and where their help ends and the human's judgement must take over.

BINDER Question 42

A student assumes that "translation software" means typing a sentence into Google Translate.

Explain what a CAT tool is, and how it differs from machine translation.

Model Answer

A CAT tool, or Computer-Assisted Translation tool, is software that helps a human translator work, without doing the translating for them. The translator still decides every word; the tool simply stores their work, suggests what they have translated before, and keeps their terms consistent.

Machine translation is a different thing. A machine-translation service, such as a free online translator, produces its own automatic translation of a text, which a human must then heavily check and correct. The machine makes the first draft; a CAT tool does not.

The difference in one line: **machine translation translates for you and must be corrected; a CAT tool remembers and organises the translation you make yourself.** A professional relies on CAT tools for speed and consistency, and treats raw machine output with caution, because only the human translator is responsible for the meaning.

The Master Key: a CAT tool assists a translator; machine translation drafts for you and must always be checked.

BINDER Question 43

On a long manual, the team keeps meeting the same sentences again and again and retyping them.

Explain what a translation memory is and how it saves time.

Model Answer

A translation memory is the store at the heart of a CAT tool. Each time the translator finishes a sentence, the tool saves the original and the translation together as a pair.

The saving comes when a sentence returns. If the same sentence, or a very similar one, appears later in the document, the tool recognises it and offers the earlier translation, so the translator confirms it in a moment instead of translating it afresh. In a repetitive text, a manual, a contract, a set of instructions, the same lines recur constantly, and a translation memory turns hours of retyping into seconds of confirming.

So a translation memory is simply the team's growing record of what it has already translated, reused automatically. It saves time, and because the stored translation is reused exactly, it also keeps repeated passages identical throughout.

The Master Key: a translation memory reuses what you have already translated, so you never translate the same line twice.

BINDER Question 44

In one manual, "seed planter" is translated three different ways by three translators.

Explain what a termbase or glossary is and how it keeps a project consistent.

Model Answer

A termbase, also called a glossary, is an agreed list of important terms with their approved translations. It is the project's dictionary, fixed by the team before and during the work.

It keeps a project consistent by putting the same answer in front of everyone. When a translator reaches a listed term, the tool shows the approved translation, so "seed planter" is rendered the same way by all three translators, on every page. Technical words, product names and key phrases are the ones that most need this discipline, because a reader who meets the same object under three names loses trust in the whole document.

A termbase, then, is how a team of several people writes with one vocabulary. Building it early, and adding to it as questions arise, is one of the manager's most useful habits.

The Master Key: a termbase fixes the team's vocabulary, so one thing keeps one name throughout.

REAL Question 45

A young translator, Neema, leads a small team hired to turn a long farming manual into Kiswahili, and the work soon feels endless and inconsistent.

Read the account in the box, then answer the questions that follow.

Neema's team of four had been hired to translate a 200-page manual on farm machinery into Kiswahili. At first they were eager, but after a week the work felt heavy. “We keep translating the same sentences again,” said Baraka, “and half of us wrote 'engine' one way and half another. The client will think we are careless.” Neema remembered a workshop she had attended. “There are proper tools that help translators,” she said, “not a machine that translates for us, but software that stores every sentence we finish and reuses it, and keeps a list of agreed terms so we all write 'engine' the same way.” She set up a shared termbase and a translation memory that evening. Within days the repeated sentences appeared ready for confirming, the terms stayed consistent, and the team delivered ahead of the date.

(a) What two problems was the team facing?

(b) Which tool solved each problem?

(c) Why was it important that “engine” be translated the same way throughout?

(d) What lesson does the account teach about technology and teamwork?

Model Answer

(a) The team faced two problems: they were retranslating the same sentences again and again, wasting time; and different members were translating the same term in different ways, so the document was inconsistent.

(b) A translation memory solved the first problem, by storing each finished sentence and offering it again when it recurred. A shared termbase solved the second, by fixing one agreed translation for each key term.

(c) It mattered because a manual that names the same part in several ways confuses the reader and looks careless, which makes the client doubt the whole translation.

(d) The lesson is that the right tools let a team combine its efforts into one consistent, efficient result. Technology did not replace the translators' skill; it organised it, so that teamwork produced a single professional document rather than four separate drafts.

The Master Key: tools do not translate for the team; they let the team's work add up instead of clashing.

REAL Question 46

A Dodoma firm is about to start a repetitive 80,000-word technical manual with a team of five.

Recommend a CAT-based workflow that will keep the manual fast and consistent, and justify it.

Model Answer

Set up the shared tools before anyone translates a word. For a long, repetitive, multi-person job, the manager should create one project in a CAT tool with a single shared translation memory and a single shared termbase that all five translators connect to. This is the foundation on which speed and consistency both rest.

Build the termbase first. Before production begins, agree the translations of the key technical terms and enter them in the termbase, so the team starts consistent rather than being corrected into consistency later.

Translate through the shared memory. As each translator works, the memory stores and reuses repeated sentences, so the many identical warnings and instructions in a technical manual are translated once and confirmed thereafter, and every translator sees the same suggestions.

Finish with a consistency check and an edit. At the end, one editor runs the tool's quality check for untranslated segments and inconsistent terms, then reads the whole for style, before delivery.

This workflow is justified by the text itself: a repetitive technical manual is exactly the kind of job where a translation memory saves the most time and a termbase prevents the most errors. For a short, creative text the same setup would help far less, but here it is the difference between a smooth job and a slow, inconsistent one.

The Master Key: one shared memory and one shared termbase, set up first, turn five translators into one consistent voice.

REAL Question 47

A trainee asks the manager to name some real CAT tools and say how they differ.

Name the common CAT tools and describe what each is known for.

Model Answer

Several CAT tools are in common use, and they suit different offices and budgets.

Tool	Known for
Trados Studio	a leading professional tool with a powerful translation memory; widely used but relatively costly
memoQ	strong support for teams working together on the same project, so several translators can share a memory
Wordfast	a simpler, more affordable option that still offers a translation memory and termbase
OmegaT	a free, open-source tool, useful for a small office or a translator just starting out

The choice depends on the office. A large firm handling constant teamwork may invest in Trados or memoQ; a small or new Tanzanian office can begin with Wordfast or the free OmegaT and still gain the main benefits, a translation memory and a termbase. What matters is not owning the most expensive tool but using one consistently.

The Master Key: the tools differ in price and power, not in purpose; choose one that fits the office and use it.

REAL Question 48

A client sends Msemaji Language Services a school prospectus to translate into Kiswahili, and the manager will run it through a CAT tool.

Describe, in order, the steps of managing this translation through a CAT tool.

Model Answer

Running a job through a CAT tool follows a settled sequence, whatever the tool.

1. Create the project in the CAT tool and load the prospectus file.
2. Set the source language (English) and the target language (Kiswahili).
3. Open or create a translation memory and a termbase for the job, entering the school's key terms first.
4. Translate segment by segment, confirming the tool's memory suggestions where they fit and adjusting where they do not.
5. Let the termbase keep names and repeated terms consistent as you go.
6. Run the tool's quality check for untranslated or inconsistent segments.
7. Have the draft edited and proofread for style and accuracy.
8. Export the finished Kiswahili file in the format the client needs, and deliver.

The steps show what the tool does and what it does not. It stores, suggests and checks; it never removes the need to translate well, to edit and to proofread. Managed this way, even a one-off prospectus benefits from consistency and a clean final check, and its terms are saved for the next school that asks for the same.

The Master Key: load, set languages, build the memory and termbase, translate, check, edit, export; the tool frames the work, the human does it.

HOT Question 49

A worried translator says CAT tools "will soon do our job for us".

Discuss whether CAT tools can replace human translators.

Model Answer

CAT tools cannot replace human translators, because they do not translate; they only manage the translations a human makes. A translation memory reuses the human's past work and a termbase enforces the human's agreed terms, but neither can decide what a new sentence means or how it should best be phrased. Remove the translator and there is nothing for the tool to store.

The confusion comes from mixing CAT tools with machine translation. Machine translation does attempt to translate on its own, and it is improving, but even its output must be checked and corrected by a skilled human, especially for anything subtle, cultural or high-stakes. A CAT tool is not even trying to do the translator's job; it is trying to organise it.

What the tools do change is the translator's day, not their necessity. They remove drudgery, the retyping of repeated lines, the hunt for the agreed term, and let the translator spend their effort on judgement, style and accuracy. That makes a good translator faster and more consistent, not redundant.

The fair qualification is that a translator who refuses to learn these tools may indeed lose work, not to the software but to other translators who use it. The threat is to the translator who will not adapt, not to translation itself.

So the honest conclusion is that the tools raise the translator up rather than push them out. The human remains the one responsible for meaning; the machine merely carries the buckets.

The Master Key: tools carry the routine; only a human carries the meaning, so the translator stays essential.

HOT Question 50

A small new office in Mwanza wonders whether it can afford CAT tools at all.

Evaluate whether a small Tanzanian language office should invest in CAT tools.

Model Answer

For most offices the answer is yes, because the benefit is large and the cost need not be, but the decision should be made by the type of work, not by fashion. CAT tools earn their keep on repetitive and technical jobs, and lose much of their value on short, creative ones, so an office should weigh what it actually translates.

The benefits are real for a growing office. Consistency protects the office's reputation, a translation memory speeds up repeat and repetitive work, and a termbase makes teamwork possible without chaos. As the office wins larger, more technical jobs, these advantages become the difference between coping and struggling.

The cost objection is weaker than it seems. The leading tools are indeed expensive, but they are not the only ones. A free tool such as OmegaT, or an affordable one such as Wordfast, gives a small office the core benefits, a memory and a termbase, for little or nothing beyond the time to learn them. The main investment is training, not money.

The honest caution is that a tool no one is trained to use is wasted money, and that for an office doing only short, one-off, creative pieces the gain is small. Investment should follow the work.

So a small office that expects technical or repetitive jobs should adopt a CAT tool, starting with a free or cheap one and learning it well. The question is rarely whether to invest, but which tool to start with and how to train the team.

The Master Key: match the tool to the work; start free or cheap, train well, and let the memory grow with the office.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. CAT tool or machine translation: (1) stores and reuses sentences a human has translated; (2) produces its own automatic translation to be corrected; (3) keeps a list of agreed terms?

B. Name the store that reuses previously translated sentences, and the list that fixes agreed terms.

C. Name one free or low-cost CAT tool a small office could start with.

D. True or false: CAT tools remove the need for a human translator.

Key. A: (1) CAT tool; (2) machine translation; (3) CAT tool. B: a translation memory reuses sentences; a termbase (glossary) fixes terms. C: OmegaT (free) or Wordfast (low-cost). D: false (they assist the human, who remains responsible for meaning).

Quotations and Invoices: Costing a Language Project

A project is also a matter of money, and a manager who cannot cost a job cannot run one. This section teaches the two documents that carry the money: the quotation, which offers a price before the work, and the invoice, which bills for it afterwards. You will learn to work out a price from the word count and the rate, to add the 18% VAT correctly, and to set out each document clearly. The arithmetic is simple, but it must be exact, because a client reads these figures with care.

BINDER Question 51

A client asks, before committing, "How much will this cost and when will it be ready?"

Explain what a quotation is and state what it should contain.

Model Answer

A quotation is a written offer of a price and a delivery time, sent to a client before the work begins. It lets the client decide, with the figures in front of them, whether to go ahead. It is a promise of terms, not yet a bill.

A complete quotation should contain the language service's name and contact details; the date; the client's name; a description of the job with its word count; the rate per word and the resulting subtotal; the VAT added; the total; the delivery time; and the payment terms, such as a deposit before work and the balance on delivery. It is usually signed by the manager.

In short, a quotation answers the client's two questions, how much and by when, in a form they can keep and rely on. Because the client may accept it as it stands, every figure in it must be right.

The Master Key: a quotation offers a price and a date before the work; it is a promise, so make every figure exact.

BINDER Question 52

The job is finished and delivered, and now the client must be asked to pay.

Explain what an invoice is and how it differs from a quotation.

Model Answer

An invoice is a request for payment, sent to the client after the work has been delivered. Where the quotation offered a price beforehand, the invoice now bills for the work actually done.

The invoice repeats the description, the subtotal, the VAT and the total, but it adds what only exists once the job is under way: an invoice number, the delivery or completion date, the deposit already paid, the balance still due, and the bank details for payment.

So the difference is one of time and purpose. **The quotation comes first and offers; the invoice comes last and bills.** One helps the client decide to hire; the other asks the client to pay. Keeping the two clear, and consistent with each other, is part of running an honest project.

The Master Key: the quotation offers before the work; the invoice bills after it; same job, different moment.

BINDER Question 53

A new manager can translate but freezes when asked to add VAT to a price.

Show how to calculate the 18% VAT and the total for a job of 5,000 words at TZS 100 per word.

Model Answer

Costing a job is three simple steps: find the subtotal, add the VAT, reach the total.

Subtotal = words × rate = 5,000 × 100 = TZS 500,000

VAT (18%) = 500,000 × 0.18 = TZS 90,000

Total = subtotal + VAT = 500,000 + 90,000 = TZS 590,000

To find the VAT, multiply the subtotal by 0.18 (that is, eighteen per cent). To find the total, add the VAT to the subtotal, or, as a shortcut, multiply the subtotal by 1.18, which gives the same 590,000. The method never changes, only the numbers, so once you can do it for one job you can do it for any.

The Master Key: subtotal, then VAT at 0.18, then add; the total is the subtotal times 1.18.

REAL Question 54

Uzima Health Trust asks Kilimo Language Bureau for a quotation to translate a 12,000-word health booklet into Kiswahili at TZS 120 per word.

Prepare the full quotation, showing the subtotal, the 18% VAT and the total.

Model Answer

Working the figures first: subtotal = 12,000 × 120 = 1,440,000; VAT = 1,440,000 × 0.18 = 259,200; total = 1,699,200. The deposit of half is 849,600. The quotation could then read:

KILIMO LANGUAGE BUREAU

P.O. Box 1024, Dodoma, Tanzania. TIN: 000-000-000

QUOTATION Date: 3 March 2025

Client: Uzima Health Trust, Morogoro

Project: Health Booklet, English to Kiswahili, 12,000 words

Rate: TZS 120 per word

Subtotal: TZS 1,440,000

VAT (18%): TZS 259,200

Total (including VAT): TZS 1,699,200

Editing and proofreading: included in the price

Delivery time: 3 weeks from acceptance

Payment terms: 50% deposit (TZS 849,600) before work; balance (TZS 849,600) on delivery

Prepared by: Zawadi Mushi, Project Manager

The quotation is complete because it names the parties, describes the job with its word count and rate, shows the subtotal, the VAT and the total set out clearly, and states delivery and payment terms. A client could accept it exactly as written, which is why the arithmetic has been checked before it was sent.

The Master Key: a good quotation shows the working, words by rate, then VAT, then total, so the client can trust the figure.

REAL Question 55

The health-booklet job is delivered on time, the deposit was paid, and the balance is now due.

Prepare the invoice that matches the quotation just made.

Model Answer

The invoice keeps the same figures as the quotation but adds an invoice number, the completion date, the balance due and the bank details:

KILIMO LANGUAGE BUREAU

P.O. Box 1024, Dodoma, Tanzania. TIN: 000-000-000

INVOICE No.: 021/2025 Date: 24 March 2025

To: Uzima Health Trust, Morogoro

Project: Health Booklet, English to Kiswahili, 12,000 words

Subtotal: TZS 1,440,000

VAT (18%): TZS 259,200

Total (including VAT): TZS 1,699,200

Delivery: completed on 22 March 2025, editing and proofreading included

Deposit already paid (50%): TZS 849,600

Balance due: TZS 849,600

Bank: NMB Bank, Dodoma. Account: Kilimo Language Bureau, A/C No. 20-123-456

Prepared by: Zawadi Mushi, Project Manager

The invoice matches the quotation figure for figure, which is what an honest client expects, and adds only what belongs to the billing stage: the invoice number for the records, the completion date, the balance still owed, and where to pay it. Quotation and invoice together are the money record of the whole job.

The Master Key: the invoice repeats the quotation and adds the number, the date done, the balance and where to pay.

REAL Question 56

A trainee is shown two documents from the same tour-brochure job and asked how they differ.

Read the two documents in the box and state the differences between them.

Document 1

TAFSIRI HUB (QUOTATION). Date: 5 May 2025

Client: Serengeti Tours Ltd, Arusha

Project: Tour Brochure, English to Kiswahili, 6,000 words at TZS 125/word

Subtotal: TZS 750,000; VAT (18%): TZS 135,000; Total: TZS 885,000

Delivery time: 2 weeks; Payment: 50% deposit before, 50% on delivery

Document 2

TAFSIRI HUB (INVOICE No. 037/2025). Date: 19 May 2025

To: Serengeti Tours Ltd, Arusha

Project: Tour Brochure, English to Kiswahili, 6,000 words

Subtotal: TZS 750,000; VAT (18%): TZS 135,000; Total: TZS 885,000

Completed: 18 May 2025; Deposit paid: TZS 442,500; Balance due: TZS 442,500

Bank: CRDB Bank, Arusha. A/C No. 01-555-222

Model Answer

The two documents cost the same job at the same figures, but they do different work.

Document 1 is a quotation and Document 2 is an invoice. The quotation was sent first, on 5 May, offering a price and a delivery time before the work; the invoice was sent last, on 19 May, asking for payment after the work.

The main differences are these: the invoice carries an **invoice number** (037/2025), which the quotation does not; the invoice shows a **completion date** (18 May) rather than a promised delivery time; the invoice records the **deposit already paid** and the **balance due**, while the quotation states future **payment terms**; and the invoice gives **bank details** for payment, which the quotation has no need of.

What they share is the costing, subtotal 750,000, VAT 135,000, total 885,000, and that is deliberate: an honest invoice bills exactly what the quotation offered. The difference is not in the price but in the moment and the purpose.

The Master Key: same figures, different stage; the invoice adds a number, a completion date, the balance and where to pay.

REAL Question 57

A school asks for a price to translate an 8,000-word science booklet into Kiswahili at TZS 130 per word.

Prepare the quotation, including the 18% VAT.

Model Answer

The figures first: subtotal = 8,000 × 130 = 1,040,000; VAT = 1,040,000 × 0.18 = 187,200; total = 1,227,200; half, as the deposit, is 613,600. The quotation could read:

KILIMO LANGUAGE BUREAU

P.O. Box 1024, Dodoma. TIN: 000-000-000

QUOTATION Date: 10 June 2025

Client: Bahari Secondary School, Lindi

Project: Science Booklet, English to Kiswahili, 8,000 words

Rate: TZS 130 per word

Subtotal: TZS 1,040,000

VAT (18%): TZS 187,200

Total (including VAT): TZS 1,227,200

Editing and proofreading: included

Delivery time: 2 weeks from acceptance

Payment terms: 50% deposit (TZS 613,600) before work; balance on delivery

Prepared by: Zawadi Mushi, Project Manager

Every figure follows from the two the client gave, 8,000 words and TZS 130, so the quotation can be checked in a moment: multiply for the subtotal, take 0.18 for the VAT, add for the total. Showing the work this plainly is what lets a school trust the price.

The Master Key: from words and rate, the whole quotation follows; show each step so the client can check it.

HOT Question 58

A manager, eager to win a job, quotes a price with no VAT, no delivery date and no payment terms.

Discuss what is wrong with such a quotation and why the missing parts matter.

Model Answer

A quotation stripped to a bare figure is not cheaper; it is dangerous, because each missing part is a dispute waiting to happen. A price alone tells the client almost nothing they need in order to agree safely, and it leaves the manager exposed.

Leaving out the VAT misleads the client about the real cost. VAT of 18% is a legal charge that will appear sooner or later; a quotation that hides it either surprises the client with a higher bill at the end, which feels like a trick, or forces the office to absorb the tax and lose money. Either way, honesty and the accounts both suffer.

Leaving out the delivery date removes the client's main question. A client hires on time as much as on price; without a date, there is nothing to hold the manager to and nothing for the client to plan around, so the first late day becomes an argument.

Leaving out the payment terms endangers the office. With no deposit agreed and no balance stated, the office may do the whole job before discovering the client cannot or will not pay. The deposit exists precisely to prevent this.

It is fair to allow one small exception. For a tiny, informal favour a quick spoken price may do; but anything the client will actually act on should still carry the VAT, the delivery date and the payment terms in writing.

So the missing parts are not decoration. A complete quotation, price with VAT, delivery date, payment terms, protects both sides by turning a vague promise into a clear agreement. The manager who omits them to look cheap has simply agreed to a quarrel later.

The Master Key: a price without VAT, a date and terms is not a quotation but an argument postponed.

HOT Question 59

To beat a rival, a manager is tempted to quote a price far below the office's usual rate.

Evaluate whether a manager should quote the lowest possible price to win a job.

Model Answer

Quoting the lowest possible price is a poor strategy, because a price too low to do the job well harms the client, the team and the office alike. Winning the work at a loss is not winning; it is buying trouble.

Too low a price forces corners to be cut. If the fee does not cover proper translation, editing and proofreading, then one of them will be skimped, and the client receives weaker work than a fair price would have bought. The low quote that won the job produces the poor result that loses the client.

It also damages the team and the market. A rate that cannot pay translators fairly overworks or underpays them, and a habit of underquoting drags down the price the whole trade can charge, so that good work becomes hard to sustain anywhere.

The fair qualification is that price still matters and a manager should be competitive; there are honest ways to offer a keener price, a longer deadline, a reduced scope, reuse of an existing memory, that do not gut the work. Competing on price is legitimate; pricing below the cost of doing the job well is not.

So the sound aim is a fair price that the office can deliver on, not the lowest number that wins the signature. A quote should be low enough to be attractive and high enough to be honest; anything below that line wins the job and loses the client.

The Master Key: quote a price you can deliver on, not the lowest that wins; work sold below its cost fails twice.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Quotation or invoice: (1) sent before the work; (2) carries an invoice number; (3) offers a delivery time; (4) shows the balance due?

B. Compute: 10,000 words at TZS 110 per word. Give the subtotal, the 18% VAT and the total.

C. Fill the gap: to add 18% VAT, multiply the subtotal by*; to get the total in one step, multiply by* .

D. Name two things an invoice contains that a quotation does not.

Key. A: (1) quotation; (2) invoice; (3) quotation; (4) invoice. B: subtotal 1,100,000; VAT 198,000; total 1,298,000. C: 0.18; 1.18. D: any two of invoice number, completion date, deposit paid / balance due, bank details.

The Translation Service Contract

When a client and a language office agree to work together, the agreement is best put in writing. A translation service contract sets out what each side will do, so that goodwill is backed by a clear record. This section teaches the standard clauses, what the job is, when it will be delivered, how it will be paid for, how information will be kept private, and how any dispute will be settled, and shows you how to read such a contract critically and draft a short one of your own.

BINDER Question 60

Two people shake hands on a large job, and a month later disagree about what was promised.

Explain what a translation service contract is and why it is used.

Model Answer

A translation service contract is a written agreement between a language office and a client, setting out the work to be done and the terms on which it will be done. It turns a spoken understanding into a clear, signed record that both sides can rely on.

It is used because memory and goodwill are not enough on a job of any size. A contract states exactly what is being translated, by when, for how much, and under what conditions, so that if a question arises later, there is a document to settle it rather than an argument about who said what.

In short, the contract protects both sides at once. It assures the client that the work and the price are fixed, and it assures the office that it will be paid for what it agreed to do. It is not a sign of distrust; it is the ordinary way professionals make a serious agreement safe.

The Master Key: a contract turns a handshake into a record; it protects both sides by writing the promise down.

BINDER Question 61

A manager drafting a first contract does not know which clauses to include.

Name the standard clauses of a translation service contract and state what each covers.

Model Answer

A sound translation contract is built from a few standard clauses, each answering one question.

Clause	What it covers
Parties	who the service provider and the client are
Project description	what is being translated, the languages and the word count, including editing and proofreading
Delivery	the date by which the work will be handed over
Payment	the total, the VAT, and when the deposit and balance are paid
Confidentiality	the promise to keep the client's documents private
Dispute resolution	how any disagreement will be settled if one arises

Learned as a checklist, these six clauses cover the whole agreement: who, what, when, how much, how private, and what if we disagree. A contract that answers all six leaves little room for a later quarrel; one that skips a clause leaves exactly the gap a dispute will find.

The Master Key: who, what, when, how much, how private, what if: six clauses cover the whole agreement.

REAL Question 62

A student is given a sample contract to study before drafting one of their own.

Read the contract in the box and answer the questions that follow.

TRANSLATION SERVICE CONTRACT

Between: Kilimo Language Bureau (the "Service Provider"), P.O. Box 1024, Dodoma,

and: Uzima Health Trust (the "Client"), P.O. Box 55, Morogoro. Date: 3 March 2025

1. Project Description: The Service Provider will translate a Health Booklet of about 12,000 words from English into Kiswahili. The service includes translation, editing and proofreading.

2. Delivery: The completed work will be delivered within three (3) weeks of the start date.

3. Payment: The total cost is TZS 1,699,200 (including 18% VAT). The Client will pay 50% (TZS 849,600) as a deposit before work begins and the balance on delivery.

4. Confidentiality: The Service Provider will keep all of the Client's documents and information private and will not share them with any third party.

5. Dispute Resolution: Any disagreement will first be settled by discussion. If no agreement is reached, the matter will go to arbitration in Dodoma.

Signed: Zawadi Mushi, Project Manager, for the Service Provider; and a representative of the Client.

(a) Why does the project description include editing and proofreading, not translation alone?

(b) Why is the Client asked to pay a deposit before the work begins?

(c) Why is a confidentiality clause especially important for a health document?

(d) Why include a dispute-resolution clause when there is, as yet, no dispute?

Model Answer

(a) Including editing and proofreading makes clear that the Client is paying for a finished, checked translation, not a rough first draft. It sets the standard of the work and prevents a later argument about whether polishing was part of the price.

(b) The deposit protects the Service Provider. It shows that the Client is serious and committed, and it means the office is not left having done a large job for a Client who then cannot or will not pay. It shares the risk fairly between the two sides.

(c) A health document may contain private and sensitive information about patients or a community. If it were shared, real harm and loss of trust could follow, so the promise of confidentiality is not a formality but a protection for vulnerable people and for the Client's reputation.

(d) A dispute-resolution clause is agreed in advance precisely because it is easier to agree how to settle a quarrel while both sides are still calm and friendly. If a disagreement later arises, the method is already fixed, which prevents the dispute from becoming a second, larger dispute about how to resolve the first.

The Master Key: each clause answers a "what if"; reading a contract means seeing the trouble each clause is written to prevent.

REAL Question 63

An NGO asks Kilimo Language Bureau to translate a health booklet, and the manager must put the agreement in writing.

Draft a short translation service contract (about 150 to 200 words) including delivery, payment and confidentiality.

Model Answer

A short contract can still be complete. It might read:

> TRANSLATION SERVICE CONTRACT
>
> Between Kilimo Language Bureau (the "Service Provider"), Dodoma, and Tumaini Community Foundation (the "Client"), Iringa. Date: 8 July 2025.
>
> 1. Project Description: The Service Provider will translate a health booklet of about 10,000 words from English into Kiswahili, including editing and proofreading.
>
> 2. Delivery: The completed translation will be delivered within two (2) weeks of the start date.
>
> 3. Payment: The total cost is TZS 1,298,000, including 18% VAT. The Client will pay 50% as a deposit before work begins and the balance on delivery.
>
> 4. Confidentiality: The Service Provider will keep all the Client's documents and information private and will not share them with any third party.
>
> Signed: Zawadi Mushi, Project Manager, for the Service Provider; and, for the Client, _____.

The draft is short but has every essential: the parties, a described job with a word count, a delivery date, a payment plan with the VAT shown, and a confidentiality promise. A contract need not be long to be sound; it needs only to answer clearly what will be done, by when, for how much and in what confidence.

The Master Key: a short contract is enough if it still says who, what, when, how much and how private.

REAL Question 64

The same contract is read once by the client and once by the project manager, each looking for what matters most to them.

Explain which clause is likely to matter most to the client, and which to the project manager, and why.

Model Answer

To the client, the delivery and confidentiality clauses usually matter most. The client is buying a result by a certain time, so the promise of a firm delivery date is central to them; and if the document is private, the confidentiality clause is what protects them from harm. These are the clauses that decide whether the service meets their real need.

To the project manager, the payment clause usually matters most. The office must be paid to survive, so the deposit and the agreed balance are the manager's chief protection. Without a clear payment clause, the office risks doing the work and never being paid, which no amount of good translation can repair.

Both sides share an interest in the project description and dispute resolution, because a clear description prevents argument about what was promised, and a settled dispute method protects everyone if things go wrong.

So the same contract is read differently from each chair: the client leans on delivery and confidentiality, the manager on payment. A good contract satisfies both readings at once, which is exactly why it is negotiated rather than dictated.

The Master Key: the client reads for delivery and privacy, the manager for payment; a fair contract answers both.

REAL Question 65

A draft contract for translating a hospital's patient records has clauses for payment and delivery but none for confidentiality.

Advise the manager on what to add and why it is essential here.

Model Answer

A confidentiality clause must be added before this contract is signed, because patient records are among the most sensitive documents a language office can handle. Its absence is not a small omission; it is a serious gap that exposes real people and the hospital to harm.

Explain what the clause must promise. It should state that the Service Provider, and every translator and editor on the job, will keep all patient information strictly private, will not share it with any third party, will store the files securely, and will destroy or return the working copies once the job is done.

Explain why it is essential here in particular. Patient records reveal private medical facts; if they leaked, individuals could be shamed or endangered and the hospital could face legal action and loss of trust. Delivery and payment protect the business relationship, but only confidentiality protects the patients, and here the patients' interest is the gravest of all.

The manager should therefore not begin work until the clause is in place, and should make sure the whole team is bound by it. A contract that bills and schedules the handling of secret medical data but never promises to keep it secret has protected the money and forgotten the people.

The Master Key: private data needs a privacy clause in writing; add it before work begins, and bind the whole team.

HOT Question 66

A manager objects to spending time on a dispute-resolution clause, saying, "We haven't even started, and already we plan to quarrel?"

Discuss the value of agreeing how disputes will be resolved before any dispute has arisen.

Model Answer

Agreeing the method of settling disputes in advance is wise precisely because it is done before any dispute exists, when both sides are calm, friendly and reasonable. Far from expecting a quarrel, the clause is an act of prudence, like agreeing the rules of a game before, not during, the argument over a goal.

Consider what happens without it. If a disagreement arises, say over a delay or a payment, and there is no agreed method, the two sides must now negotiate two things at once: the original problem and how even to discuss it. Tempers are high, positions have hardened, and the argument about method can dwarf the argument about substance.

With the clause, the path is already clear. The parties know they will first talk, and if that fails, go to arbitration in a named place. The energy that would have gone into fighting about process goes instead into solving the actual problem, and the relationship is far likelier to survive.

The fair point is that most projects never need the clause, and that is exactly the sign of a good one: like insurance, it is best when never claimed. Its small cost in drafting buys a large protection against a rare but serious event.

So the objection has it backwards. The time to agree how to settle a quarrel is when you are not having one; a dispute clause written in goodwill is what keeps a later disagreement from turning into a disaster.

The Master Key: settle the rules for conflict while you are still friends; that is foresight, not pessimism.

HOT Question 67

A manager works often for a friendly, long-standing client and wonders whether a written contract is really needed between them.

Evaluate the claim that a trusted client makes a written contract unnecessary.

Model Answer

Even with a trusted client a written contract is usually worth having, because a contract protects against misunderstanding, not only against dishonesty. Trust answers the question "will they cheat

me?", but most disputes arise from honest confusion about what was agreed, which no amount of goodwill prevents.

See what trust does not cover. Two honest people can still remember a deadline differently, disagree about whether editing was included, or be caught out when one of them falls ill or a staff member leaves. A short written note of the terms settles all of these without anyone being accused of bad faith. It is a memory aid as much as a shield.

Acknowledge the real force of the objection. For a very small, routine job with a trusted client, a full formal contract can be excessive, and insisting on one may even seem cold. There the sensible course is a brief written confirmation, an email stating the job, price, VAT and date, which is a light contract in all but name.

So the honest position is proportion, not exemption. Trust lowers the formality needed; it does not remove the need for a record. The bigger or more sensitive the job, the fuller the contract, however dear the client.

A written agreement between friends is not an insult to the friendship; it is what keeps an honest disagreement from ever having to test it.

The Master Key: trust guards against cheating; a written record guards against forgetting, and both are worth having.

HOT Question 68

A client asks to delete the deposit clause and "simply pay everything on delivery".

Evaluate the risk of dropping the deposit and advise how the manager should respond.

Model Answer

Dropping the deposit shifts all the risk onto the office, so the manager should not simply agree, but should weigh the client and offer a fair middle. A deposit exists to share risk; removing it means the office funds the whole job and hopes to be paid only after all the work is done.

Name the risk plainly. With no deposit, the office may translate, edit and proofread an entire booklet and then find the client delays payment, disputes it, or cannot pay at all. On a large job that could be a serious loss, and unlike the client, the office has already spent the wages and the hours.

Weigh who is asking. For a long-standing, reliable client with a record of prompt payment, the manager might reasonably relax the deposit as a gesture of trust. For a new or unknown client, the deposit is exactly the protection that should not be waived, however pleasant the request.

Offer a fair response rather than a flat refusal. The manager could propose a smaller deposit, or staged payments as parts of the work are delivered, or the full deposit for a first job with a review of terms once trust is established. This meets the client's wish to pay less upfront without leaving the office unprotected.

So the advice is to treat the request as a negotiation, not a demand: explain why the deposit exists, judge the client's reliability, and reach terms that share the risk. Waiving the deposit for a stranger to win a job is how offices are cheated.

The Master Key: the deposit shares the risk; relax it for proven clients, keep it for new ones, and negotiate rather than surrender.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name the six standard clauses of a translation service contract.

B. Which clause protects the office from doing the work and never being paid?

C. True or false: a dispute-resolution clause should be added only after a dispute has started.

D. Fill the gap: for a document containing private medical information, the essential clause is __.

Key. A: parties, project description, delivery, payment, confidentiality, dispute resolution. B: the payment clause (with its deposit). C: false (agree it in advance, while both sides are calm). D: confidentiality.

Running the Whole Project: Quality, Ethics and Delivery

The plans are made, the team is briefed, the tools are set and the contract is signed. This section is about carrying the project to a professional finish: checking the work before it leaves the office, keeping faith with the client through honesty and confidentiality, delivering well, handling the problems that arise, and judging honestly whether the job succeeded. A project is remembered by how it ends, so the last stretch deserves as much care as the first.

BINDER Question 69

A manager is about to email a finished translation to the client the moment the last word is typed.

Explain what quality assurance means at the end of a project, and what it involves.

Model Answer

Quality assurance is the deliberate checking a project passes through before it reaches the client, so that finished work is genuinely finished and not merely typed.

It involves several checks, done in order. The whole text is edited for sense and style; it is proofread for the small surface errors that remain; it is checked for consistency, so that terms and names agree throughout; and it is checked against the brief, that the right document, in the right language and format, of the right length, is what will be delivered. Only when these pass is the work ready.

Quality assurance is, in short, the office's promise to itself that it will not send out its first draft. It is the difference between delivering what was typed and delivering what was agreed, and it is the last thing a careful manager cuts.

The Master Key: check before you send: edit, proofread, harmonise, and match the brief; typed is not the same as finished.

BINDER Question 70

A manager under pressure wonders which corners may safely be cut.

State the ethical duties a project manager owes across a project.

Model Answer

A project manager carries ethical duties that run the whole length of the job, and they hold even under pressure.

The duty of **confidentiality**: to keep the client's documents and information private, during the work and after it. The duty of **honesty**: to tell the client the truth about time, cost and problems, and not to hide difficulties. The duty of **fairness**: to treat the team justly, sharing work and credit and not overloading anyone. The duty to **keep commitments**: to deliver what was promised, to the agreed standard and date, and to make good honestly when something goes wrong. And the duty of **quality**: not to pass off rushed or unchecked work as finished.

These duties are not a burden added to the work; they are what make the work trustworthy. A manager who keeps them builds a reputation that wins the next job, while one who cuts them may finish this project and lose every project after it.

The Master Key: confidentiality, honesty, fairness, kept promises and quality; ethics is the reputation the next job rests on.

REAL Question 71

A Kiswahili translation of a company report is finished and due to be delivered to a Mbeya client tomorrow.

Draw up the checklist of final checks the manager should make before delivering.

Model Answer

A short, firm checklist keeps the last hours from undoing weeks of work. Before delivering, the manager should confirm:

(a) The whole report has been edited for sense and style.

(b) It has been proofread for spelling, punctuation and small slips.

(c) Terms and names are consistent from first page to last.

(d) Nothing has been left untranslated or accidentally omitted.

(e) The document is in the format and layout the client asked for.

(f) The word count and content match what the contract described.

(g) The file is named clearly and, if the content is confidential, sent securely.

(h) A short covering note is ready to go with it.

Each item guards against a specific, common failure: an unchecked draft, a drifting term, a missing paragraph, the wrong format, an insecure file. Running down the list takes minutes and prevents exactly the errors that turn good work into a complaint. The last check is the cheapest insurance in the whole project.

The Master Key: a delivery checklist catches at the door the errors that would otherwise reach the client.

REAL Question 72

Despite good planning, a key translator's illness means a project will be delivered two days late.

Explain how the manager should handle the missed deadline professionally.

Model Answer

Tell the client as soon as the slip is certain, not on the day itself. The worst way to miss a deadline is silently; the professional way begins with an early, honest message that a delay is now unavoidable and gives the reason plainly.

Offer a firm new date and, where possible, options. Rather than a vague apology, the manager gives a specific revised delivery date they are confident of, and if part of the work is more urgent to the client, offers to deliver that part first. This turns a broken promise into a renegotiated one the client can plan around.

Protect the quality despite the delay. The temptation under a slip is to rush what remains and skip the checking; the manager should resist it, because delivering late and flawed is worse than delivering late and sound. The delay should buy correctness, not be compounded by carelessness.

Make good and learn. Depending on the contract and the harm, the manager may offer a goodwill gesture, and should afterwards note what caused the slip, too little buffer, no cover for illness, so the next plan is stronger.

Handled with early honesty, a firm new date and unbroken quality, a missed deadline need not lose a client; how a manager handles trouble often matters more to a client than that trouble never came.

The Master Key: miss a deadline out loud and early, with a firm new date and quality intact; silence is the only unforgivable delay.

REAL Question 73

A completed job is ready, and the manager will send it to the client with a covering message.

Write the short covering note that should accompany the delivered work.

Model Answer

A delivery note should be brief, warm and clear about what is attached and what happens next. It might read:

> Dear Ms Kimaro,
>
> I am pleased to deliver the completed Kiswahili translation of your staff handbook, attached. The work has been fully edited and proofread, and the terms have been kept consistent throughout.
>
> The word count and content match our agreement. I have also attached the invoice for the balance due; the deposit has been received with thanks.
>
> Please look through the translation at your convenience. If anything needs adjusting, tell me and I will see to it promptly. It has been a pleasure to work with you, and I hope we may do so again.
>
> Yours sincerely,
>
> Zawadi Mushi, Project Manager, Kilimo Language Bureau

The note does its job in a few lines: it says what is delivered, confirms that it was checked, attaches the invoice, invites feedback and thanks the client. A good delivery note leaves the client feeling served and respected, and quietly closes the project on a professional note.

The Master Key: deliver with a short note that states what is attached, confirms the checks, and invites the client back.

REAL Question 74

After a job ends, the office wants to know whether it was really a success or only felt like one.

Explain the criteria by which a project should be judged a success.

Model Answer

A project's success is judged against several criteria together, not by any single one.

Criterion	**The question it asks**
On time	was the work delivered by the agreed date?
On budget	was it done for the agreed price, without hidden losses?
To standard	was the translation accurate, consistent and properly checked?
Client satisfied	was the client happy, and would they return?
Team treated well	was the team treated fairly, and are they willing to work again?

A project that meets all five is a true success. One that was fast and cheap but left the client unhappy or the team exhausted has failed on the criteria that decide the future, because a business lives on repeat clients and willing staff. Judging a project honestly against all five, rather than only the ones that flatter it, is how a manager actually improves.

The Master Key: judge a project on time, cost, quality, client and team together; a win on one and a loss on the rest is a loss.

HOT Question 75

A manager insists that "we delivered on time, so the project was a success", though the client was unhappy and the team is exhausted.

Evaluate the claim that on-time delivery alone makes a project successful.

Model Answer

On-time delivery is necessary but not sufficient, so the claim mistakes one criterion for the whole. Meeting the date is a real achievement and the client's central expectation, but a project can be punctual and still fail in ways that matter more for the future.

Consider what on-time can hide. Work delivered by the deadline may be rushed and error-filled, so the client is dissatisfied and will not return; or it may have been achieved by overworking the team into exhaustion, so the office cannot repeat the feat. A punctual project that loses the client or burns out the staff has bought today's deadline with tomorrow's business.

On-time delivery earns its importance honestly, and a manager should not swing to the opposite error of treating lateness as harmless. The point is not that the date does not matter, but that it is one of several tests, on time, to standard, within budget, client satisfied, team sustained, and a real success passes them together.

The soundest verdict is that on-time delivery is the gateway, not the prize. It gets a project through the door; whether it truly succeeded depends on the quality inside and the goodwill left behind.

So the manager's claim is half right in a way that is dangerous: by celebrating the deadline alone, it risks ignoring exactly the failures, in quality, in client trust, in team welfare, that decide whether the office has a next project at all.

The Master Key: on time opens the door; quality, the client and the team decide whether you are invited back.

HOT Question 76

On the final day, a manager can deliver on time by skipping the proofread, or deliver a day late having checked everything.

Discuss whether it is ever right to deliver work you know is unchecked in order to meet a deadline.

Model Answer

As a rule it is wrong to deliver knowingly unchecked work, because doing so breaks the deeper promise the deadline was meant to serve. A client hires an office for a finished translation by a date, not for any bundle of words by a date; delivering unchecked work on time keeps the letter of the promise while breaking its substance.

Weigh the two failures honestly. A short, well-explained delay disappoints the client briefly but delivers what they actually paid for. Unchecked work delivered on time may contain errors that mislead readers, embarrass the client and cost far more to repair than a day's wait would have. In most cases the late, sound delivery is the lesser harm.

The honest complication is that not all deadlines are equal and not all checking is equal. If the deadline is genuinely immovable, a court date, a printing slot, and only a light final proofread is missing, the wise course may be to deliver on time while telling the client exactly what was and was not checked, so they decide with open eyes. Transparency turns a risky choice into a shared one.

What is never right is to deliver unchecked work silently, letting the client believe it is finished when the manager knows it is not. That is not meeting a deadline; it is hiding a corner cut.

So the sound position is to protect quality by default, prefer an honest short delay to a hidden flaw, and, where a deadline truly cannot move, deliver only with full disclosure of what remains unchecked. The deadline serves the client; it must not be used to deceive them.

The Master Key: never pass off unchecked work as finished; prefer an honest delay, and where the date cannot move, disclose what was not checked.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Name four checks that belong to end-of-project quality assurance.

B. Name three ethical duties a project manager owes throughout a job.

C. True or false: a project delivered on time is, for that reason alone, a success.

D. A deadline will be missed: give the first thing the manager should do.

Key. A: any four of edit for sense, proofread the surface, check consistency, check against the brief, check format, confirm nothing is omitted. B: any three of confidentiality, honesty, fairness, keeping commitments, quality. C: false (on time is necessary, not sufficient). D: tell the client early and honestly, with a firm new date.

The First-Language Project Clinic: Managing English and Kiswahili Work in Practice

Almost every project a Tanzanian language office handles moves between English and Kiswahili, and that brings its own management challenges. This closing clinic gathers them: keeping one Kiswahili term for one English thing across a whole team, choosing the right kind of Kiswahili for the reader, checking a team's draft for English interference, and judging a poorly written source. It ends with a capstone that asks you to run a complete English-to-Kiswahili project from enquiry to delivery, using everything the chapter has taught. Kiswahili appears here as the subject of the work, and every term is glossed in English.

BINDER Question 77

On one manual, three translators render the English word "computer" as three different Kiswahili words.

Explain why terminology consistency is the central management challenge in an English-to-Kiswahili project, and how a termbase solves it.

Model Answer

Terminology consistency is central because Kiswahili often offers more than one correct word for the same English term, and a team left to choose freely will scatter these choices across the document. For "computer", one translator may write **kompyuta** (the everyday borrowed word), another **tarakilishi** (a coined Kiswahili alternative), and a reader meeting both will wonder whether two different things are meant.

The problem is not that any single choice is wrong; it is that mixing them within one document looks careless and confuses the reader. The more technical the text, the more such terms it contains, and the greater the risk.

A termbase solves this by fixing one agreed Kiswahili term for each key English term before and during the work, so every translator writes the same word every time. The manager's task is not to decide the whole language but to decide the house choice for this job, record it, and hold the team to it.

The Master Key: Kiswahili often gives several right words; a termbase picks one per job so the document speaks with one voice.

BINDER Question 78

A team translates a village health leaflet into dense, academic Kiswahili that its readers struggle to follow.

Explain how a manager should choose the right kind of Kiswahili for a project's readers.

Model Answer

The manager should choose the kind of Kiswahili by the reader, not by habit or by a wish to sound learned. The question is always: who will read this, and what Kiswahili will they understand most easily?

For an official or formal document, standard Kiswahili, **Kiswahili sanifu**, is right: correct, dignified and widely accepted. For a leaflet meant for ordinary villagers, the same standard Kiswahili should be kept

simple and plain, using familiar everyday words rather than rare technical coinages, so that the message actually reaches the people it is meant to help. A booklet no one can read has failed however pure its language.

So the manager sets a register policy for each job: standard and correct always, but pitched, in vocabulary and sentence length, to the real reader. Matching the Kiswahili to the audience is a management decision, made before the team begins, not a matter of each translator's taste.

The Master Key: choose the Kiswahili the reader can follow; correct language pitched over their heads still fails.

REAL Question 79

Reviewing a technical manual, a manager finds one English term translated four ways by the team.

Read the variants in the box and explain how the manager should manage the inconsistency.

For the English word "software", the four translators have used:

(i) software (left in English)

(ii) programu (a borrowed, widely understood word)

(iii) programu-tumizi (application software, a narrower term)

(iv) a mix, changing from page to page

Model Answer

Fix one term for the whole document, record it, and apply it everywhere; do not let four choices stand. The inconsistency, not any single option, is the fault, and the manager's job is to end it.

Decide the house choice by the reader and by a recognised standard. For most purposes the familiar, widely understood word **programu** is clearest, and it is itself perfectly standard. A fuller form such as **programu-tumizi** is narrower, meaning specifically application software, so it fits only where the source really means that. Leaving the English "software" untranslated is usually the weakest choice, since the point of the job is a Kiswahili document. Where a term is genuinely in doubt, the manager can check a recognised authority, such as the national Kiswahili council, BAKITA, or a standard Kiswahili dictionary, rather than guess.

Enter the decision in the shared termbase and sweep the whole text. Once **programu** (say) is chosen, the manager records it, has the team replace every other version, and uses the CAT tool's check to confirm no stray variant remains from first page to last.

Then prevent the repeat. The manager reminds the team that new terms are raised and agreed centrally, not each solved privately, so the next such word never splits four ways.

Managed this way, the four versions become one agreed term, consistently applied, which is exactly what a professional Kiswahili document requires.

The Master Key: one agreed term, recorded and swept through the whole text; the inconsistency is the error, not the option.

REAL Question 80

A manager quality-checks a team's Kiswahili draft and senses that English has "leaked" into it.

Explain what English interference the manager should watch for in a Kiswahili draft, with examples.

Model Answer

In a Kiswahili draft translated from English, the manager should watch for places where English structure has been carried across instead of natural Kiswahili. Three kinds of interference are common.

Word-for-word idioms (calques). An English expression translated literally may make no sense in Kiswahili; the check is whether a Kiswahili speaker would ever say it that way, or whether the natural Kiswahili idiom has been replaced by an English one dressed in Kiswahili words. For example, an English idiom such as "raining cats and dogs" translated word for word would only puzzle a Kiswahili reader, who expects the plain idea of heavy rain.

English word order and length. English often piles up long sentences with strings of clauses; a draft that keeps that shape reads as translated rather than written. Natural Kiswahili may prefer shorter, differently ordered sentences, and the editor should reshape rather than mirror the English. For example, a single long English sentence full of linked clauses is usually better broken into two or three shorter Kiswahili sentences than kept as one unwieldy sentence.

Untranslated or half-translated terms. English words left in, or borrowed where a clear Kiswahili word exists, are a sign the translator reached for English under time pressure; these should be rendered properly and consistently. For example, leaving the English word "software" in the Kiswahili text where programu is available and clear is a slip to correct.

The manager's quality-control step, then, is to read the Kiswahili as a Kiswahili reader would, asking not "does this match the English?" but "would a Kiswahili speaker write this?" Catching interference is what turns a translated-sounding draft into a genuinely Kiswahili document.

The Master Key: read the draft as a Kiswahili reader, not against the English; interference hides where the structure stayed English.

HOT Question 81

For a rural health booklet, the standard coined Kiswahili term for a disease is one word, but villagers know the illness by a common everyday name.

Discuss whether the manager should insist on the official standard term or use the familiar word the readers know.

Model Answer

For a booklet whose whole purpose is to be understood by villagers, the familiar word should usually lead, because reaching the reader is the point of the job. The standardised term may be more official, but a health message that readers cannot follow saves no one.

Weigh the purpose against the prestige. The job is not to display correct terminology; it is to help people protect their health. If the everyday name is what the audience recognises, using it is not a lowering of standards but a meeting of the reader where they are. A term that is technically ideal and practically unknown fails the booklet's only test.

But do not simply discard the standard term, either. The best management choice is often to use the familiar word so the message lands, and to give the standard term alongside it, in brackets or on first mention, so the reader also learns the correct name. This serves comprehension now and accuracy for the future, and it respects both the reader and the language.

The judgement shifts with the document. In an official medical report for professionals, the standard term should lead; in a village leaflet, the familiar word should. The manager decides by asking who must understand this, and what will actually reach them.

So the rule is reader first, with respect for the standard: lead with the word the audience knows, and teach the correct one beside it. Purity that no one understands is not a service; clarity that quietly carries the standard word is.

The Master Key: reach the reader first; lead with the word they know and teach the standard term beside it.

HOT Question 82

Two translators argue: one insists a coastal usage is "real" Kiswahili, the other that only the standard textbook form is correct.

Evaluate how a manager should decide whose Kiswahili is "correct" for a project.

Model Answer

The manager should decide not by which Kiswahili is "correct" in the abstract but by which serves this document and its readers, while defaulting to standard Kiswahili for anything formal or national. Both translators are partly right: regional usages are genuine Kiswahili, and the standard form is the shared national one; the project, not pride, must choose between them.

Let the audience and purpose settle most cases. A document for a national or official readership should use standard Kiswahili, **Kiswahili sanifu**, because it is the form every Kiswahili reader shares and expects in formal work. A text aimed at a particular local audience may reasonably admit a familiar regional word where it aids understanding, provided it is used consistently.

Use a recognised authority for genuine doubt. Where the team cannot agree whether a form is acceptable, the manager can turn to a recognised authority, such as the national Kiswahili council, BAKITA, or a standard Kiswahili dictionary, rather than to either translator's intuition, so the decision rests on evidence, not on who feels strongest.

Then fix the choice and move on. Whatever is decided goes into the termbase and binds the whole document; the aim is one consistent variety per job, not a running argument about dialects.

So the manager treats "whose Kiswahili is correct" as the wrong question and "which Kiswahili serves this reader, judged against the standard" as the right one. Deciding by purpose and recording the decision ends the quarrel and keeps the document whole.

The Master Key: decide Kiswahili by reader and purpose, default to the standard for formal work, and fix the choice in the termbase.

HOT Question 83

The English source a client sends for translation is itself badly written, unclear and full of errors.

Discuss whether fixing a poor source text is the project's job, and how it should affect the plan and price.

Model Answer

A translator must understand the source to render it, so a poor source cannot simply be ignored; but repairing it is extra work that the manager should name, agree and price rather than absorb in silence. Translating faithfully from a confused original tends only to produce a confused translation.

Distinguish understanding from rewriting. Making sense of an awkward sentence enough to translate its meaning is part of the ordinary job. Rewriting a badly organised, error-filled document into good prose is editing the source, a separate service the client has not yet asked for or paid for. The manager should not quietly do the second under cover of the first.

Raise it with the client before proceeding. The professional step is to tell the client honestly that the source has problems, and to offer choices: translate it as it stands, with its faults carried across as faithfully as possible; or edit the English first, for an agreed extra fee and time, then translate the improved version. The client decides with open eyes.

Adjust the plan and price to match. If editing the source is agreed, the schedule gains an editing stage and the quotation gains a line for it; if not, the manager notes that the translation reflects the quality of the original, so the client cannot later blame the office for faults it inherited.

So fixing a poor source is not automatically the project's job, but flagging it always is. The manager's duty is honesty about the source and a fair price for any repair, not silent extra labour or a silent poor result.

The Master Key: understand the source always, repair it only by agreement; flag a poor original, then price the fix or note the limit.

HOT Question 84

An NGO, Tumaini Community Foundation, asks Kilimo Language Bureau to manage the full translation of a 15,000-word health booklet from English into Kiswahili for rural readers, in four weeks.

Explain how you would manage this project from enquiry to delivery, bringing together the whole chapter.

Model Answer

Begin by understanding the brief and testing it before promising anything. I would confirm the exact document and its word count (about 15,000 words), the readers (rural villagers, so plain standard Kiswahili), the format, the firm deadline (four weeks) and the confidential nature of health content. Only with the brief complete would I plan.

Cost it and quote honestly. At TZS 110 a word, the subtotal is 1,650,000; VAT at 18% is 297,000; the total is 1,947,000. I would send a quotation showing these figures, editing and proofreading included, a four-week delivery with the final week kept for checking, and terms of 50% deposit (973,500) before work and the balance on delivery.

Put the agreement in writing. I would issue a short contract naming the parties, the job, the delivery date, the payment, and, importantly for health data, a confidentiality clause binding the whole team.

Plan and staff the production. I would split the four weeks into three weeks of translation and one of quality assurance, set the team of three a daily target of about 1,000 words between them to clear the roughly 15,000 words across the three translation weeks, and set up a shared CAT translation memory and a Kiswahili termbase, agreeing the key health terms, and the plain register for villagers, before anyone starts.

Run the work with good communication. I would keep the team clear and fairly loaded, resolve any term disputes into the termbase, and send the client a short weekly progress note.

Assure quality, then deliver. In the final week I would have the whole booklet edited for plain, natural Kiswahili, proofread, checked for consistent terms and for English interference, and matched against the brief. Then I would deliver it with a covering note and the invoice for the balance, and afterwards ask the client's feedback and keep the termbase for the next such job.

Run this way, from a tested brief through an honest quotation, a clear contract, a planned CAT workflow, steady communication and a real quality check, the project meets every test of success: on time, on budget, to standard, with a satisfied client and a fairly treated team.

The Master Key: run the whole cycle in order, brief, quote, contract, plan, tools, communicate, check, deliver, and every skill of the chapter has its place.

Rapid Drill

Write your answers on paper, then check them against the Key beneath.

A. Why can one English term split into several Kiswahili versions across a team, and what fixes it?

B. For a village health leaflet, which should usually lead: the official standard term or the familiar word readers know?

C. Name two kinds of English interference to watch for in a Kiswahili draft.

D. A client's English source is badly written. State the first thing the manager should do.

Key. A: Kiswahili often offers more than one correct word (for example kompyuta or tarakilishi for “computer”); a shared termbase fixing one term per job fixes it. B: the familiar word readers know, with the standard term given beside it. C: any two of calques (word-for-word idioms), English word order or over-long sentences, and untranslated or half-translated terms. D: tell the client the source has problems and agree whether to edit it (for extra time and fee) or translate it as it stands.

PART TWO
EXAMINATION QUESTIONS

SHORT-ANSWER QUESTIONS

Question 1

(a) Distinguish spontaneous conversation from non-spontaneous conversation.

(b) Give two examples of each as they occur in daily Tanzanian life.

(c) State one reason why a speaker must still manage a non-spontaneous conversation.

Question 2

Study the three conversation openings below.

(i) "Good afternoon, madam. How may I help you?"

(ii) "Eh, Kito! Long time. Where have you been hiding?"

(iii) "Excuse me, please. Could you help me for a moment?"

(a) For each opening, state whether it is formal, informal or semi-formal, and identify the relationship it signals between the speakers.

(b) Rewrite opening (ii) so that it is suitable for greeting your head of school.

Question 3

(a) Explain what is meant by a pre-closing signal in a conversation, and give two examples.

Read the exchange below and answer part (b).

> Rehema: So that is everything I wanted to say.
>
> Musa: OK, bye. *(he ends the call at once)*

(b) Explain why the conversation is closed badly, then rewrite Musa's final turn so that it closes politely.

Question 4

(a) What is back-channelling in a conversation? Give two examples.

(b) A speaker wishes to hold the floor because the point is not yet finished. Describe three things the speaker can do to keep the turn.

Question 5

Read the exchange below and answer the questions that follow.

> Chair: So the budget is our first item, and I think we should...
>
> Baraka: Sorry to jump in, but may I just say one thing?
>
> Chair: Go on, Baraka.
>
> Baraka: Thank you. I will be quick.

(a) Name the turn-taking move Baraka makes in his first turn, and quote the words that perform it.

(b) How does the Chair yield the floor?

(c) Comment on whether Baraka enters the floor politely, giving reasons from the exchange.

Question 6

State the function of each underlined discourse marker in the passage below.

"Well, I finally reached town. Anyway, the meeting had already started. So I sat at the back. Actually, I could hardly hear a thing. In the end, I left early."

Question 7

(a) What is a filler in spoken English? Give two common examples.

(b) Explain one way in which fillers help a conversation and one way in which too many fillers can spoil it.

(c) Rewrite the sentence below cleanly, removing the fillers: "I, er, just wanted to, you know, ask whether, um, we could, like, meet tomorrow."

Question 8

(a) Explain the difference in meaning between saying "You are coming" with a falling tone and with a rising tone.

(b) State whether each utterance below normally takes a rising or a falling tone.

(i) "The office is closed."

(ii) "Are you ready?"

(iii) "Where is the office?"

(iv) "Could you help me?"

(c) Why is correct intonation especially important in a telephone conversation?

Question 9

By stressing a different word, a speaker changes the meaning of a sentence. Explain the meaning the sentence carries when the stress falls on each underlined word in turn: "I did not tell Neema to wait here."

Question 10

Read the conversation and answer the questions that follow.

Customer: I bought this radio here last week, but it has stopped working.

Attendant: I see. Do you have the receipt with you?

Customer: Yes, here it is. I only used it twice.

Attendant: Thank you. I will call the technician to look at it. If it cannot be repaired today, we will replace it.

(a) Where is this conversation taking place? Give a reason for your answer.

(b) What is the customer's problem?

(c) What two things does the attendant offer to do?

(d) What is the relationship between the two speakers?

Question 11

Read the short exchange and answer the questions that follow.

Nurse: Good morning, Bibi. Please sit down. How are you feeling today?

Patient: Not very well, my daughter. The pain has come back.

Nurse: I am sorry to hear that. Show me where it hurts.

(a) What is the setting of this conversation?

(b) What is the relationship between the two speakers, and how do you know?

(c) Describe the nurse's attitude towards the patient, quoting words that show it.

Question 12

Rewrite each blunt remark below so that it performs the function shown in brackets while staying polite.

(i) "You are wrong." (disagree politely)

(ii) "What?" (ask for clarification)

(iii) "Do it my way." (persuade)

(iv) "Hurry up, I want to talk." (enter the floor politely)

(v) "That will never work." (disagree, giving a reason)

Question 13

State the function of each numbered utterance in the discussion below (for example: giving an opinion, agreeing, objecting, persuading, or seeking an opinion).

(1) Asha: I think we should plant trees around the school.

(2) Juma: That is a good idea; I agree.

(3) Kofi: But where will we get the seedlings?

(4) Asha: Trust me, if we start, the district office will help us.

(5) Juma: What do you think, Neema?

Question 14

(a) State three things a caller should do at the start of a telephone conversation.

Read the call below and answer part (b).

Receiver: What do you want?

Caller: Is that Mbeya Secondary School?

Receiver: Yes. *(says nothing more)*

(b) Identify two things the receiver does wrong, then rewrite the receiver's first turn correctly.

Question 15

You are attending a meeting. For each situation below, write exactly what you would say, using appropriate and polite language.

(i) You want to add a point after someone has finished speaking.

(ii) You did not hear the figure the treasurer mentioned and want it repeated.

(iii) You disagree with a proposal but wish to be respectful.

(iv) You support a proposal that has been made.

(v) You want to suggest that the meeting move to the next item.

Question 16

(a) Explain the difference between an accent and a dialect.

(b) For each expression below, state the variety of English it belongs to and give its meaning in Standard English.

(i) "No wahala."

(ii) "Do not park on the sidewalk."

(iii) "Take the lift, not the stairs."

Question 17

(a) What is Standard English, and why is it important in formal conversation?

(b) Each sentence below is non-standard. Rewrite it in Standard English suitable for a job interview.

(i) "I ain't got no experience, but I can learn quick."

(ii) "Me and my friend we done the project together."

(iii) "It don't matter to me which office I work in."

Question 18

The sentences below show first-language interference from Kiswahili in a student's English conversation. Identify the error in each and rewrite it in natural English.

(i) "I have ever seen that film."

(ii) "Even me I want to join."

(iii) "She is having a new phone."

(iv) "Please open the radio."

(v) "We are three in our family."

Question 19

(a) What is a complex text?

(b) State four features that make a text complex, giving a brief example of each.

Question 20

State the five main parts of an investigative report, and say briefly what each part contains.

Question 21

State five essential elements that must appear in a valid written contract.

Question 22

State five requirements that a valid will must meet.

Question 23

(a) State four features of a well-written instruction manual.

(b) Why must a manual give its warning before the step to which it applies, not after?

Question 24

(a) Outline three steps in preparing a speech.

(b) State two techniques a speaker uses to hold the audience's attention while delivering it.

Question 25

(a) What is a functional text?

(b) Give three examples from everyday life in Tanzania, stating the purpose of each.

Question 26

State the six main purposes a functional text can serve, giving one example of a text that serves each.

Question 27

Before you can judge whether a functional text is fit for its job, three questions must be asked. Name and explain each.

Question 28

The three messages below carry the same information. State the register of each (formal, semi-formal or informal), giving a reason.

(i) "The Headmaster requests all parents to attend a meeting on Saturday at 10 a.m."

(ii) "You are invited to a parents' meeting this Saturday at 10 a.m."

(iii) "Hi Asha, can you come to the meeting on Saturday? Let me know."

Question 29

Politeness protects the reader's face. Rewrite each blunt message below so that it is polite and appropriate for its purpose.

(i) "Pay your bill now." (a reminder to a customer)

(ii) "Your application is rejected." (a letter to an applicant)

(iii) "Come to my office." (a note to a parent)

Question 30

Explain the difference between the structure and the style of a functional text, using a formal letter as your example.

Question 31

The email below was sent by a student to a company advertising a job. It is in the wrong register for its purpose.

> hey, i saw ur advert. i want the job. call me. thanks

(a) Identify three faults in the email.

(b) Rewrite the opening so that it is appropriate for its purpose.

Question 32

(a) State four features of a well-written newspaper news article.

(b) Why are the most important facts placed at the very beginning of the article?

Question 33

Distinguish a newspaper article from a magazine or journal article in purpose, style and readership.

Question 34

The sentences below, taken from letters by Kiswahili-speaking students, show first-language interference. Identify the fault in each and rewrite it appropriately for a formal letter.

(i) "I am kindly requesting your assistance."

(ii) "I hope you are fine. How is your family?" (opening a job application)

(iii) "Please reply me fast."

Question 35

(a) Define interpreting.

(b) State three differences between interpreting and translation.

Question 36

Distinguish intralingual, interlingual and sign-language interpreting, giving an example of each.

Question 37

Name and explain four modes of interpreting, giving a setting in which each is used.

Question 38

For each setting below, state the most suitable mode of interpreting and give a reason.

(i) A large international conference with many delegates who must follow without delay.

(ii) A witness answering a magistrate's questions in court.

(iii) One foreign guest at a meeting conducted in Kiswahili.

Question 39

Name and explain the five principles that govern faithful interpreting.

Question 40

State five ethical duties of a professional interpreter.

Question 41

During a hospital session, a patient tells the interpreter something and asks them not to pass it to the doctor; the doctor then asks the interpreter for a personal opinion of the patient. State what the interpreter should do in each case, and why.

Question 42

(a) State four special demands that interpreting in a court of law places on the interpreter.

(b) Why must the interpreter render even a witness's hesitation, slang or insult, rather than tidy it?

Question 43

(a) State four challenges an interpreter faces in a medical setting.

(b) Why must an interpreter never soften a diagnosis when interpreting it?

Question 44

(a) What is the main challenge of interpreting in technical, scientific or religious settings?

(b) State three things an interpreter can do to prepare for such an assignment.

Question 45

(a) State four common challenges of interpreting.

(b) Explain how an interpreter can solve any three of them.

Question 46

While interpreting a speech, the interpreter fails to catch one sentence because the speaker mumbled. State two things the interpreter should do, and one thing they should not do, giving a reason.

Question 47

State five qualities or skills that a good interpreter must have, explaining briefly why each matters.

Question 48

In a Kiswahili-to-English interpreting session, a witness ends with the proverb "Haraka haraka haina baraka" (literally, "hurry, hurry has no blessing").

(a) Should the interpreter give the words or the sense of the proverb? Give a reason.

(b) Render the proverb naturally in English.

Question 49

(a) Define translation.

(b) State three ways in which translation differs from interpreting.

Question 50

(a) Distinguish the source language from the target language.

(b) For each task below, name the source and target language and write the direction with an arrow: (i) an English tenancy contract to be put into Kiswahili; (ii) a Kiswahili radio script to be put into English.

(c) Why does naming the direction matter to a translator?

Question 51

Name and explain four principles of translation.

Question 52

Distinguish literal translation from free translation, and say when each is used.

Question 53

(a) What is adaptation in translation?

(b) How does adaptation differ from mistranslation?

Question 54

(a) State four qualities by which a good translation is judged.

(b) Why must the doses and dates in a translated health leaflet be exactly right?

Question 55

A student translates the English "passed away" into Kiswahili word for word as "alipita mbali" (literally, "passed far").

(a) Which principle of translation is broken, and why is the rendering wrong?

(b) Give a correct Kiswahili rendering.

Question 56

Translate the following health notice into Kiswahili: "Wash your hands with soap before eating. Keep the toilet clean. Drink only boiled water."

Question 57

Translate the following Kiswahili passage into English: "Wanafunzi wote wanatakiwa kufika shuleni asubuhi na mapema. Wale watakaochelewa wataadhibiwa."

Question 58

(a) What are computer-assisted translation (CAT) tools?

(b) State one advantage and one limitation of using them.

Question 59

Give five reasons why machine translation cannot yet replace a human translator for an important document.

Question 60

(a) State three reasons why translating official or legal documents demands special care.

(b) What is meant by a certified translation?

Question 61

(a) What is the main difficulty in translating a technical or specialised text?

(b) State three ways a translator can prepare to meet it.

Question 62

State five ethical duties of a professional translator.

Question 63

A client asks a translator to leave out an unfavourable clause when translating a contract, and offers to pay more for doing so. State what the translator should do, and why.

Question 64

A student translates the English "It is raining cats and dogs" into Kiswahili word for word as "Mvua inanyesha paka na mbwa" (literally, "rain is falling cats and dogs").

(a) What is wrong with this translation?

(b) Give a correct Kiswahili rendering.

Question 65

(a) Using the Kiswahili greetings "shikamoo" and "karibu", explain why some cultural words are hard to translate into English.

(b) State two things a translator can do when a word has no equivalent in the target language.

Question 66

(a) What is borrowing as a translation technique? Give an example between English and Kiswahili.

(b) What is a calque, and how does it differ from borrowing?

Question 67

Why must a translator match the register of the source text? Illustrate your answer by contrasting the translation of a legal contract with that of a children's story.

Question 68

State five qualities or skills that a good translator must have.

Question 69

(a) Explain why it is a mistake to proofread an essay you have not yet edited.

(b) Why is a clean, well-edited script an advantage in an examination?

Question 70

Name, in order, the three stages that carry a piece of writing from first draft to finished copy, and say briefly what each stage does.

Question 71

State the proofreading mark or symbol a proofreader uses to show each of the following.

(i) Delete a letter or word.

(ii) Insert a missing word.

(iii) Begin a new paragraph.

(iv) Change a capital letter to a small one.

(v) Let a marked correction stand after all.

Question 72

(a) A proofreading correction is written in two places at once. State the two places, and say what each one does.

(b) Why do proofreaders use a standard set of marks?

Question 73

The sentence below contains five errors. Rewrite it correctly.

> my sister and me was late for the meeting on tuesday

Question 74

The sentence below contains five errors. Write it out correctly.

> The studentes red there books and wrote the answer's very quick.

Question 75

State and briefly explain three principles of editing.

Question 76

Edit the sentence below for clarity, making it shorter and clearer without changing its meaning.

> Due to the fact that it was raining, we made the decision to postpone the event until a later date.

Question 77

(a) What is the difference between coherence and cohesion in writing?

(b) Name two cohesive devices a writer uses to link ideas.

Question 78

Why does editing a legal or medical text demand special care? State three reasons.

Question 79

Rewrite the notice below in plain language that an ordinary reader can follow.

> Prior to the commencement of the examination, candidates are required to extinguish all electronic devices.

Question 80

(a) What is plain language?

(b) Why is it important in public documents such as health leaflets and official notices?

Question 81

(a) What is track changes in a word processor, and how does it help editing?

(b) What is the use of a comment?

Question 82

(a) After editing a writer's work, state four good practices an editor should follow in working with the author.

(b) Who has the final say over the text, and why?

Question 83

State four signs of a good edit.

Question 84

The sentences below, written by Kiswahili-speaking students, show first-language interference. Rewrite each one correctly.

(i) "He is student at our school."

(ii) "I discussed about the problem with my teacher."

(iii) "Most of students passed the exam."

Question 85

Edit the short passage below, correcting the errors a Kiswahili-speaking writer has made, and write out the clean copy.

My uncle he is a teacher. He teach us English since three years. We are respecting him very much.

Question 86

State five qualities or skills that a good editor or proofreader must have.

Question 87

(a) What is a translation and editing project?

(b) How does it differ from simply translating a single text?

Question 88

State three qualities a good translation and editing project manager must have, and explain each briefly.

Question 89

Name, in order, the stages of a language project, from the first enquiry to the final feedback.

Question 90

State three things the project manager should do before any translating begins, and say why this groundwork matters.

Question 91

(a) State four good practices in communicating with a client during a project.

(b) Why should the manager warn the client of a problem early rather than late?

Question 92

You are a project manager meeting a client for the first time to discuss a translation job. State four things you should do to make the meeting professional and productive.

Question 93

(a) How do computer-assisted translation (CAT) tools help a project with several translators?

(b) Explain one limitation the manager must keep in mind.

Question 94

(a) When is a quotation used, and when is an invoice used?

(b) State three things an invoice contains that a quotation does not.

Question 95

A language bureau translates a 4,000-word document at TZS 150 per word, and VAT is charged at 18%. Show the working and give the figures for the invoice: the subtotal, the VAT and the total.

Question 96

State five items that a complete quotation for a translation job must contain.

Question 97

State five essential clauses that a translation service contract should contain.

Question 98

How does a project manager make sure the finished work is of good quality before it is delivered? State four steps.

Question 99

State four ethical duties a project manager owes the client.

Question 100

Halfway through a project, one of the translators falls sick and a file will be late. State what the project manager should do.

Question 101

A Tanzanian language bureau handles jobs in both English and Kiswahili. State three things a project manager must watch when a document is translated between the two languages by a team.

Question 102

A client complains that a project manager's fee is wasted because the manager "does not translate a single word". Do you agree? Give reasons.

ESSAY AND COMPOSITION QUESTIONS

Question 103

Managing a conversation is more than pronouncing words correctly. Discuss this statement, showing what it means to manage a conversation well.

Question 104

Explain the skills a speaker needs in order to take part effectively in a formal meeting or a group discussion.

Question 105

Discuss the importance of turn-taking in a conversation, and describe how a speaker holds, yields and enters the floor.

Question 106

With examples, explain how a speaker can disagree, persuade and seek clarification politely in a discussion.

Question 107

Describe the special demands of holding a conversation on the telephone, in an interview, and in a service encounter.

Question 108

"Accents and dialects can make conversation difficult." Discuss how a listener can still understand speakers of different varieties of English, and explain why Standard English is useful.

Question 109

Your school is troubled by students arriving late. As a school prefect, write an investigative report to the headmaster or headmistress on the causes of lateness and what might be done about it.

Question 110

Write a speech you would deliver at a school assembly, persuading your fellow students to take part in a tree-planting day.

Question 111

Write a short speech of welcome that you would give to visitors on your school's open day.

Question 112

Write an academic essay discussing the causes of youth unemployment in Tanzania and how it might be reduced.

Question 113

Write a simple written agreement between a landlord and a tenant for the rent of a single room.

Question 114

Write a simple will in which a person leaves their property to named beneficiaries.

Question 115

Write a clear set of instructions telling a new student how to borrow a book from the school library.

Question 116

As a member of your village committee, write an investigative report to the village chairperson on the shortage of clean water and possible solutions.

Question 117

What makes a text complex? Discuss, giving examples of complex texts.

Question 118

Explain the steps in preparing a speech and the techniques of delivering it well.

Question 119

Explain the features of good academic writing.

Question 120

Discuss the special care that must be taken when writing a legal document such as a will or a contract.

Question 121

Why must the instructions in a manual be clear, correctly ordered and safe? Discuss.

Question 122

Distinguish a simple text from a complex text, and explain why a complex text demands more skill from the writer.

Question 123

What is a complex oral text, and what makes it harder to produce than a simple spoken message? Discuss.

Question 124

Describe the parts of an investigative report and explain what each part contributes to the whole.

Question 125

You have seen a post of Office Assistant advertised in a newspaper. Write a formal letter of application for the post.

Question 126

Write a formal letter of complaint to the manager of a shop about a radio you bought there which has stopped working.

Question 127

As the head prefect, write a notice inviting parents and guardians to a meeting at your school.

Question 128

Write an advertisement for a catering service that prepares food for weddings, parties and meetings.

Question 129

Write a formal email to a public library, asking how to become a member and what it costs.

Question 130

Write a newspaper article reporting that your school has won a national science prize.

Question 131

Write a magazine article for young readers on the importance of the reading habit.

Question 132

Design a poster for a campaign to keep your town clean.

Question 133

Write a menu for a small café, showing the dishes on offer and their prices.

Question 134

Write a public announcement, to be read on the radio, informing residents that the water supply will be cut off for repairs on Sunday.

Question 135

What is a functional text? Discuss, explaining how its purpose, audience and context decide whether it works.

Question 136

Discuss the importance of choosing the right register when writing a functional text.

Question 137

Explain the part that politeness plays in functional writing, such as letters, emails and notices.

Question 138

Distinguish the structure of a functional text from its style, using clear examples.

Question 139

Describe the features of a well-written newspaper news article, and explain why its most important facts come first.

Question 140

Compare a newspaper article with a magazine or journal article in purpose, style and readership.

Question 141

Interpreting and translation are often confused, yet they are distinct crafts that make distinct demands. Discuss, and show why the work of the interpreter is the more demanding of the two.

Question 142

The choice of interpreting mode is seldom free; the setting decides it. Discuss, showing how the demands of different settings determine whether an interpreter works simultaneously, consecutively, in a whisper or remotely.

Question 143

Discuss the view that impartiality and confidentiality are the two ethical pillars on which the interpreter's trustworthiness rests.

Question 144

The principles of interpreting are not a ranked list but a set held in balance. Discuss how an interpreter should weigh accuracy and relevance, and the other principles, when they pull against one another.

Question 145

Discuss the special demands that interpreting in a court of law places on the interpreter, and explain why fidelity matters most where the stakes are highest.

Question 146

Discuss the challenges an interpreter faces in a medical setting and the qualities that enable them to serve the patient safely.

Question 147

A good interpreter is made, not born bilingual. Discuss the skills and qualities that separate a professional interpreter from a merely bilingual speaker.

Question 148

No machine can replace the human interpreter where the stakes are highest. Discuss, considering the demands of meaning, culture and trust that interpreting places on human judgement.

Question 149

A translation is judged by the reader it serves. Discuss the qualities of a good translation, and explain how a translator serves the target reader without betraying the source.

Question 150

Be faithful to the message, not to the mould. Discuss how a translator balances fidelity to the source against naturalness in the target language, and what happens when either is pressed too far.

Question 151

In a nation of two languages, translation is not a luxury but a necessity. Discuss the importance of translation between English and Kiswahili in Tanzanian life.

Question 152

A dictionary translates words; only a person translates meaning. Discuss the challenges that make translation a human skill rather than a mechanical one, using examples from English and Kiswahili.

Question 153

When a word or a structure will not cross directly between two languages, the translator reaches for a technique. Explain the main techniques of translation, showing the problem that each one solves.

Question 154

Distinguish adaptation from mistranslation, and discuss why the difference between them matters for a translator's integrity.

Question 155

Translate the following passage into Kiswahili. Keep the meaning faithful and the language natural.

> Clean water is important for good health. Many diseases spread when people drink dirty water or do not wash their hands. Every family should boil its drinking water and keep it in a clean, covered container. Parents should teach their children to wash their hands with soap before eating. In this way, we can protect our families from disease.

Question 156

Translate the following passage into English. Keep the meaning faithful and the language natural.

> Elimu ni ufunguo wa maisha. Mtoto anayesoma kwa bidii leo atakuwa kiongozi wa kesho. Wazazi wengi hufanya kazi kwa juhudi ili kulipia ada za shule za watoto wao. Kwa hiyo, kila mwanafunzi anapaswa kuthamini nafasi hii na kusoma kwa moyo wote. Mwalimu wetu husema kwamba bidii huleta mafanikio.

Question 157

Edit for sense, proofread for slips. Discuss the difference between editing and proofreading, and explain why a good text needs both.

Question 158

The author owns the voice; the editor serves the reader. Discuss the proper limits of an editor's role, and explain the fault of over-editing.

Question 159

Discuss the challenges of editing a field-specific text, such as a legal, medical or business document, and the special caution that such editing demands.

Question 160

Plain language does not make a text say less; it makes the same meaning reach the reader who needs it. Discuss plain-language editing: what it is, how it is done, and when it is right.

Question 161

A machine can tell you that a sentence is grammatical; only a human can tell you whether it is right for its reader. Discuss the place of technology in editing and proofreading, and why the human editor cannot be replaced.

Question 162

When a Kiswahili speaker writes English, the first language leaves its shadow. Discuss the common first-language interference errors in Tanzanian English writing, and how an editor should deal with them.

Question 163

A company has asked your language service to translate its staff manual, of about 20,000 words, from English into Kiswahili. Write a letter quoting your price and delivery time, and setting out your terms.

Question 164

Your team has finished translating the staff manual. Write a handover report to deliver the completed work to the client.

Question 165

A client has written to complain that a translation you delivered has an inconsistent term and a missing passage. Write a reply.

Question 166

Draft a simple service agreement between your language service and a client for the translation of a staff manual.

Question 167

A task is a text you finish; a project is a job you manage. Discuss the difference between a language task and a language project, and explain what project management adds.

Question 168

Discuss the stages in the life cycle of a translation project, and explain why an organised manager works through them in order.

Question 169

The project manager stands between the client and the team. Discuss the part that communication plays in managing a language project.

Question 170

Delivery ends the making, not the managing. Discuss why a project manager's responsibility does not end when the finished work is handed over.

PART THREE

MODEL SOLUTIONS TO THE EXAMINATION QUESTIONS

Question 1

(a) Spontaneous conversation is unplanned talk produced on the spot, as the speakers respond to one another moment by moment. Non-spontaneous conversation is planned or rehearsed talk, prepared in advance and often following a fixed order.

(b) Spontaneous: chatting with a friend at the bus stand; bargaining with a vendor at the market. Non-spontaneous: a prepared radio interview; a chairperson opening a village meeting from an agenda.

(c) Even a planned conversation must be managed because the speaker still has to take and yield turns, listen and respond, and repair any misunderstanding as it arises; the plan cannot do this for them.

Examiner's Note: *Two marks for each definition, one per apt example, two for a sound reason. "Talking freely" without the planned or unplanned contrast caps part (a) at half.*

Question 2

(a) (i) Formal: a service relationship between a customer and an attendant who does not know them personally. (ii) Informal: close friends or age-mates who know each other well. (iii) Semi-formal: a polite approach to a stranger in a neutral, everyday situation, neither intimate nor officially formal.

(b) "Good morning, sir. Please may I have a word with you?"

Examiner's Note: *One mark for each register label and one for the matching relationship (accept "polite" for (iii)). The rewrite must add respect markers (a title, "please" or "may I") to earn its marks.*

Question 3

(a) A pre-closing signal is a word or phrase that warns the other speaker the conversation is about to end, giving them a chance to add anything before it closes. Examples: "Right, I had better let you go" and "Anyway, it was good to talk to you."

(b) The closing is bad because Musa gives no pre-closing and no farewell of his own; he cuts Rehema off and ends the call abruptly, which sounds rude and leaves the exchange unfinished. Rewrite: "Thank you, Rehema, that is all clear. It was good to talk to you; take care and goodbye."

Examiner's Note: *The definition and two examples carry four; the diagnosis must name the missing pre-closing or farewell; a rewrite that only adds "goodbye" scores part marks.*

Question 4

(a) Back-channelling is the use of short sounds and words a listener makes while another person is speaking, to show they are still listening and following, without taking over the turn. Examples: "mm" and "I see."

(b) To hold the floor a speaker can keep the voice up on a level or rising tone at the end of each clause so the turn sounds unfinished; avoid pausing where another could come in, filling small gaps with "and" or "so"; and signpost that more is coming with a phrase such as "and another thing" or "let me finish this point."

Examiner's Note: *Two marks for the definition, one per example, two per holding strategy. Listing signals without saying how they keep the turn earns half of part (b).*

Question 5

(a) Baraka is entering the floor, that is, breaking in to take a turn before the Chair has finished. The words are "Sorry to jump in, but may I just say one thing?"

(b) The Chair yields the floor by granting permission and naming the next speaker: "Go on, Baraka."

(c) Yes, he enters politely. He apologises for breaking in with "Sorry to jump in", asks permission with "may I just say one thing", and promises to be brief with "I will be quick." Each softens the interruption and respects the Chair's turn.

Examiner's Note: *Part (a) needs the move named and the exact words; part (c) must quote at least two softeners. Reading the move as "interruption" is accepted for "entering the floor".*

Question 6

"Well" opens the account and shows the speaker is beginning to respond or narrate.

"Anyway" sets aside the opening remark and moves the account on to the main point.

"So" marks a result or consequence of what came before.

"Actually" introduces a correction, a fact that contrasts with what the listener might expect.

"In the end" signals the final outcome and moves the account towards its close.

Examiner's Note: *Two marks per marker for a correct function. "Filler" or "to continue" is too vague and earns one; the answer must name the specific job.*

Question 7

(a) A filler is a sound or short word a speaker puts into speech to fill a pause while thinking, without adding meaning. Examples: "er" and "um".

(b) A filler helps by giving the speaker a moment to think while keeping the turn, so the talk does not fall silent. Too many fillers spoil talk by making the speaker sound hesitant and unprepared, and by making the message hard to follow.

(c) "I just wanted to ask whether we could meet tomorrow."

Examiner's Note: *The definition and examples carry four; part (b) needs both a benefit and a cost; the rewrite must remove every filler yet keep the meaning.*

Question 8

(a) With a falling tone, "You are coming." is a statement, telling the listener a fact. With a rising tone, "You are coming?" becomes a question or an expression of surprise, asking the listener to confirm.

(b) (i) falling; (ii) rising; (iii) falling; (iv) rising.

(c) Because the speakers cannot see each other's faces or gestures, the rise and fall of the voice must carry the meaning and feeling that a face-to-face speaker shows by expression; the wrong tone can make a caller sound rude or uncertain.

Examiner's Note: *Part (a) carries four marks (two per tone), part (b) four (one each), part (c) two. The yes-no question and the polite request rise; the statement and the wh-question fall.*

Question 9

On "I", it means someone else told Neema, not the speaker.

On “tell”, it means the speaker did not actually tell her, though they may have hinted or suggested it.

On “Neema”, it means the speaker told a different person, not Neema.

On “wait”, it means the speaker asked her to do something other than wait.

On “here”, it means the speaker told her to wait in a different place, not here.

Examiner's Note: *Two marks per reading, each turning on the stressed word's contrast. A general answer without the specific contrast earns nothing for that item.*

Question 10

(a) In a shop, most likely one selling electrical goods. The clues are that the customer “bought this radio here”, shows a receipt, and the attendant can call a technician and offer a replacement.

(b) The radio the customer bought a week earlier has stopped working.

(c) The attendant offers to call the technician to examine the radio, and to replace it if it cannot be repaired that day.

(d) They are a customer and a shop attendant; it is a service relationship.

Examiner's Note: *Part (a) needs the place and a supporting clue; part (c) must give both offers. “A shop” with no reason earns one of three.*

Question 11

(a) The setting is a health facility, such as a hospital, clinic or dispensary.

(b) The speakers are a nurse and a patient. We know this from the label “Nurse”, from the questions about how the patient feels and where the pain is, and from “Show me where it hurts.” The terms “Bibi” and “my daughter” are respectful forms of address, not signs that they are related.

(c) The nurse's attitude is kind, caring and respectful, shown in “Please sit down”, in the concern of “How are you feeling today?” and in the sympathy of “I am sorry to hear that.”

Examiner's Note: *Part (b) must separate the true relationship from the vocatives; part (c) needs a named attitude supported by at least two quotations.*

Question 12

(i) “I am afraid I see it differently.”

(ii) “Sorry, could you say that again? I did not quite follow.”

(iii) “I really believe my way would work better, and I would like to explain why.”

(iv) “Excuse me, may I add something here?”

(v) “I am not sure that would work; have we thought about the cost?”

Examiner's Note: *Each rewrite must perform the named function and stay polite (a softener such as “I am afraid”, “sorry”, or “excuse me”). A polite rewrite that changes the function scores one of two.*

Question 13

(1) Giving an opinion, or proposing an idea. (2) Agreeing, or supporting the idea. (3) Raising an objection, by asking a practical question about the plan. (4) Persuading and reassuring the others that the plan will succeed. (5) Seeking another person's opinion, and so yielding the floor to Neema.

Examiner's Note: *Two marks per utterance. Utterance (3) may be read as "asking for clarification" or "objecting"; both are accepted. Vague labels such as "talking" earn nothing.*

Question 14

(a) A caller should greet the person who answers; identify themselves by name; and state clearly whom they wish to speak to or the reason for the call.

(b) The receiver answers rudely with "What do you want?" instead of greeting and naming the place, and after "Yes" gives no help or offer to assist. A correct first turn: "Good morning, Mbeya Secondary School. How may I help you?"

Examiner's Note: *The three caller conventions carry six; part (b) needs both faults named and a courteous, self-identifying rewrite. Greeting without naming the school scores part marks.*

Question 15

(i) "Thank you, Chair. May I add one point to what has just been said?"

(ii) "Sorry, Chair, could the treasurer repeat that figure? I did not catch it."

(iii) "I see the point, but I am not fully convinced; may I explain my concern?"

(iv) "I support that proposal, and I think we should adopt it."

(v) "Chair, may I suggest that we move on to the next item on the agenda?"

Examiner's Note: *Each response must fit its situation and carry a politeness marker (address the Chair, "please", "may I"). Bald commands such as "Repeat the figure" earn one of two at most.*

Question 16

(a) An accent is the way a speaker pronounces words, the sound of their English. A dialect is wider: it is the whole variety, including special words and grammar as well as pronunciation, used by the people of a region or group.

(b) (i) West African, or Nigerian, Pidgin English; it means "no problem" or "no trouble". (ii) American English; "sidewalk" is the American word for the British "pavement". (iii) British English; "lift" is the British word for what American English calls an "elevator".

Examiner's Note: *Part (a) must make pronunciation-only (accent) versus words-and-grammar (dialect) clear. In (b) award one for the variety and one for the meaning; "slang" for the variety earns half.*

Question 17

(a) Standard English is the widely accepted form of the language, in grammar, vocabulary and usage, taught in schools and used in education, government and the media. It matters in formal conversation because it is understood everywhere and marks the speaker as careful and educated, which earns the listener's respect.

(b) (i) "I do not have any experience, but I can learn quickly." (ii) "My friend and I did the project together." (iii) "It does not matter to me which office I work in."

Examiner's Note: *Part (a) needs a definition and a reason. Full marks in (b) need every non-standard feature fixed, not one per sentence: in (i) "ain't", the double negative and "quick" to "quickly"; in (ii) "Me and my friend", the extra "we" and "done" to "did"; in (iii) "don't" to "doesn't".*

Question 18

(i) The error is “ever”, used to mean “before”. Rewrite: “I have seen that film before.”

(ii) The error is “Even me I”, a word-for-word carry-over from Kiswahili. Rewrite: “I want to join too.”

(iii) The error is the continuous “is having” with a verb of state. Rewrite: “She has a new phone.”

(iv) The error is “open”, used for “turn on”. Rewrite: “Please turn on the radio.”

(v) The error is “We are three”, a direct translation. Rewrite: “There are three of us in our family.”

Examiner's Note: *One mark for naming the interference and one for a natural correction. A correct rewrite with no error named earns half; correcting to another non-standard form earns nothing.*

Question 19

(a) A complex text is one marked by greater difficulty, diversity, length and challenge than a simple text. It gathers much material, may serve several readers and must be built to a fixed shape, so it demands real skill to produce.

(b) Four features are: length, such as a manual of ninety pages; diversity of field, such as a report that draws on soil science, law and economics together; technical or abstract vocabulary, such as a passage crowded with specialist terms; and a fixed structure whose parts must appear in the right order, as in a report or a will.

Examiner's Note: *Two marks for the definition; two for each feature with a fitting example. A feature named without an example earns one.*

Question 20

An investigative report is built from set parts. The introduction states the purpose and background of the inquiry. The methodology explains how the information was gathered. The findings set out the facts and data discovered. The conclusion interprets what those findings mean. The recommendations state what should be done. All are written in a formal register.

Examiner's Note: *Two marks for each part correctly named and explained. Naming the parts without saying what each contains earns half.*

Question 21

A valid written contract must show: the parties bound by it; the subject of the agreement, or what each side promises to do; the consideration, or what each party gives and receives in return; the terms and conditions, including duties, payment and time; and the date, with the signatures of both parties, usually witnessed.

Examiner's Note: *Two marks for each element. A candidate who lists only the parties and signatures, omitting consideration and terms, cannot pass the question.*

Question 22

A valid will must: be made in writing; be made by a testator of sound mind and full age who intends it to take effect on death; name the beneficiaries and state exactly what each is to receive; be free of any ambiguity; and be signed by the testator in the presence of witnesses, who also sign.

Examiner's Note: *Two marks for each requirement. Because a will cannot be corrected once the testator has died, the marks reward precision and proper witnessing above all.*

Question 23

(a) Four features are: steps given in the correct order, usually numbered; short, plain sentences in the imperative form, such as “Connect the cable”; clear warnings of any danger; and diagrams or pictures that support the words. Its aim is instruction that is ordered, precise and safe.

(b) Because the reader acts as they read, a warning that comes after the step arrives too late to prevent the harm it describes; placed before the step, it can stop the accident from happening.

Examiner's Note: *Part (a) two marks per feature; part (b) two marks. The imperative form and the ordered, numbered steps are the features most often missed.*

Question 24

(a) Three steps in preparing a speech are: knowing the purpose and the audience; gathering the points and ordering them into an opening, a body and a close; and rehearsing aloud, with attention to timing.

(b) Two techniques are: making eye contact with the audience; and varying the pace and volume, pausing to stress the key words.

Examiner's Note: *Part (a) two marks for each preparation step; part (b) two for each of two delivery techniques (accept any of eye contact, varied pace, pausing, voice projection, stress or the rule of three). Describing how to write the speech, not deliver it, loses part (b).*

Question 25

(a) A functional text is a piece of writing produced to get something done rather than to entertain. Its aim is practical, to inform, instruct, request, record, announce or persuade, and it succeeds when it serves that aim for its reader.

(b) Three examples are a bus timetable, whose purpose is to inform travellers of departure times; a mobile-money confirmation message, whose purpose is to record a transaction; and a notice on a village notice-board, whose purpose is to announce an event to the community.

Examiner's Note: *Part (a) four marks for a definition that names the practical aim; part (b) two marks for each example given with its correct purpose.*

Question 26

A functional text may serve six main purposes: to inform, as a timetable does; to instruct, as a recipe does; to request, as an application letter does; to record, as a receipt does; to announce, as a notice does; and to persuade, as an advertisement does.

Examiner's Note: *Roughly one and a half marks for each purpose named and matched to a text (nine marks), and one overall for a complete set of six. A purpose without an example, or an example without its purpose, earns half.*

Question 27

The first is purpose: what is the text for? Until you know whether it means to inform, instruct, request, record, announce or persuade, you cannot tell whether it works. The second is audience: who reads or hears it? A notice for schoolchildren and a circular for headmasters and headmistresses need different words, even when the facts are the same. The third is context: where, when and in what setting does it appear? These three, purpose, audience and context, are what earlier study called the field, the tenor and the mode.

Examiner's Note: *Three marks for each question named and explained, and one for a clear overall answer. Naming the three without explaining them earns half.*

Question 28

(i) Formal: it uses official, third-person wording ("The Headmaster requests") and no contractions.

(ii) Semi-formal: it is polite and neutral, a direct invitation without either officialese or slang.

(iii) Informal: it uses a first-name greeting ("Hi Asha"), a casual direct question ("can you come to the meeting") and the colloquial "let me know".

Examiner's Note: *Three marks for each message correctly labelled and justified, and one overall. Accept "formal" for (ii) if justified by contrast with (i). A label with no reason earns one of three.*

Question 29

(i) "We kindly remind you that your bill is now due, and we should be grateful if you would settle it soon."

(ii) "We regret to inform you that, on this occasion, your application has not been successful."

(iii) "I should be grateful if you could call at my office at a convenient time to discuss your child's progress."

Examiner's Note: *Three marks for each rewrite that keeps the message yet softens it with courtesy, and one overall. A rewrite so indirect that the point is lost earns half.*

Question 30

The structure of a functional text is its fixed shape, the parts it must have and the order in which they appear. In a formal letter the structure is the two addresses, the date, the salutation, the body and the closing. The style is the manner of the language within that shape, the choice of words and the tone. In a formal letter the style is polite, impersonal and free of contractions and slang. In short, structure is which parts appear and where, while style is how they are written.

Examiner's Note: *Four marks for structure and four for style, each shown through the letter, and two for a clear final distinction.*

Question 31

(a) Three faults are: the lack of a proper greeting and of capital letters ("hey", "i"); the text-message spelling "ur" for "your"; and the blunt, demanding tone ("i want the job. call me"), with no self-introduction or courtesy.

(b) A suitable opening would read: "Dear Sir or Madam, I am writing to apply for the post advertised by your company. I have attached my curriculum vitae and should welcome the chance of an interview."

Examiner's Note: *Two marks for each fault identified and four for a courteous, correctly opened rewrite. Correcting only the spelling, while leaving the rude tone, earns few marks.*

Question 32

(a) Four features are: a headline that captures the story in a few words; a byline naming the writer; an opening, or lead, that gives the most important facts first, answering who, what, where and when; and the remaining details set out in decreasing order of importance, in plain, factual, third-person language.

(b) Because a reader may stop at any point, and an editor may cut the article from the bottom, the vital facts must come first, where they will always be read.

Examiner's Note: *Part (a) two marks for each feature; part (b) two marks. The lead that answers who, what, where and when is the feature most rewarded.*

Question 33

A newspaper article reports current news briefly and factually for a wide, general readership, in plain language and inverted-pyramid order, and it goes out of date within a day. A magazine or journal article explores a subject at greater length and depth for a narrower, interested readership, in a more personal or specialist style, and it keeps its value far longer. In short, the newspaper informs quickly, while the magazine or journal explores in depth.

Examiner's Note: *Roughly three marks each for purpose, style and readership, and one for a clear contrast. Answering on only one of the three axes cannot pass.*

Question 34

(i) The fault is the continuous "am requesting" with the over-use of "kindly". Rewrite: "I should be grateful for your assistance."

(ii) The fault is a personal, informal opening in a formal letter. Rewrite: begin with the purpose, as in "I am writing to apply for the post of...".

(iii) The fault is "reply me", which omits "to", and the informal "fast". Rewrite: "I should be grateful for an early reply."

Examiner's Note: *Roughly one mark for each fault named and two for each appropriate rewrite (nine marks), and one overall for a consistently formal tone. A rewrite that stays informal earns nothing.*

Question 35

(a) Interpreting is the real-time carrying of a spoken, or signed, message from a source language into a target language. The interpreter takes in the message, holds its full sense, and renders it at once in the other language so that people who share no common tongue can understand each other.

(b) Interpreting is spoken, while translation is written. Interpreting happens in real time and once, while a translation can be revised over time. The interpreter must work in the moment, with no chance to look things up, while a translator can consult dictionaries and references.

Examiner's Note: *Part (a) four marks for a definition naming the oral, real-time carrying of meaning; part (b) two marks for each clear difference.*

Question 36

Intralingual interpreting renders a message within one language, for example putting difficult legal English into plain English for a lay listener. Interlingual interpreting carries a message from one language into another, for example from Kiswahili into English in a courtroom. Sign-language interpreting carries a spoken message into a signed language for a Deaf person, for example signing a science lesson taught in spoken English.

Examiner's Note: *Three marks for each type named, explained and illustrated, and one overall. A type named without an example earns two of three.*

Question 37

Simultaneous interpreting is delivered while the speaker is still talking, usually from a booth through headphones, as at an international conference. Consecutive interpreting is delivered after the speaker pauses, the interpreter often taking notes, as in a courtroom. Whispered interpreting, or chuchotage, is spoken quietly to one or two listeners as the speaker talks, without equipment, as beside a single guest at a meeting. Remote or telephone interpreting is delivered down a telephone or video line when the interpreter is not in the room, as in a call to a distant clinic.

Examiner's Note: *Two marks for each mode named and explained, to eight, and two overall for giving each an apt setting. A mode named but not explained earns one.*

Question 38

(i) Simultaneous, because many delegates must follow without pausing the speaker, so booths and headphones carry the rendering at once.

(ii) Consecutive, because the witness speaks in short turns and the court needs an accurate, checkable rendering after each.

(iii) Whispered interpreting (chuchotage), because only one guest needs the rendering, which can be spoken quietly without equipment or delay.

Examiner's Note: *Three marks for each setting matched to a mode with a sound reason, and one overall. The mode without a reason earns one of three.*

Question 39

The five principles are equivalence, accuracy, relevance, impartiality and coherence. Equivalence guards the sense, that the rendering means the same as the original. Accuracy guards the content, that nothing is added, dropped or changed. Relevance guards the focus, keeping the rendering on point and free of the interpreter's own additions or digressions. Impartiality guards the stance, that the interpreter stays a neutral channel and takes no side. Coherence guards the flow, that the rendering hangs together and can be followed.

Examiner's Note: *Two marks for each principle named and explained. Naming the five without explaining them earns half.*

Question 40

A professional interpreter must: keep everything heard in confidence; stay impartial and take no side; render the whole message faithfully, without softening, adding or dropping anything; declare any conflict of interest and refuse work they are not competent to do; and behave professionally, arriving prepared and on time.

Examiner's Note: *Two marks for each ethical duty. Confidentiality and impartiality are the two most often expected; an answer missing both cannot pass.*

Question 41

The interpreter should explain to the patient that, in this session, everything said must be interpreted, so a secret cannot be kept from the doctor; the duties of accuracy and completeness require the whole message to be carried. When the doctor asks for a personal opinion, the interpreter must politely decline, because impartiality forbids them to give a view or take a side; they are a neutral channel, not a party. Outside the session, all that was heard stays confidential.

Examiner's Note: *Five marks for the first case: the disclosure must be interpreted, since accuracy and completeness require the whole message, though it stays confidential outside the session. Five for the second: the interpreter declines to give a personal opinion, because impartiality forbids taking a side.*

Question 42

(a) Interpreting in court demands: exact fidelity to the words, sworn under an oath or affirmation to interpret truly and faithfully, because a case can turn on a single word; strict impartiality between the parties; completeness, rendering everything that is said and leaving nothing out; and confidentiality of all that is heard.

(b) Because the court weighs how something is said as well as what is said; softening or tidying a witness's words would alter the evidence and could change the outcome of the case.

Examiner's Note: *Part (a) two marks for each demand; part (b) two marks. Fidelity to the exact words and strict impartiality are the demands most rewarded.*

Question 43

(a) Four challenges are: technical terms the patient may not know; strong emotion or bad news; the confidentiality of private details; and cultural beliefs about illness that shape what the patient says.

(b) Because the patient has the right to the true diagnosis in order to make decisions; softening it would deprive them of accurate information and break the principle of accuracy.

Examiner's Note: *Part (a) two marks for each challenge; part (b) two marks. A challenge named with how it is met may still earn its two marks.*

Question 44

(a) The main challenge is specialised terminology: the technical, scientific or religious terms that may have no ready equivalent in the other language and that the interpreter must still render exactly.

(b) The interpreter can read about the subject and the event beforehand; build a glossary of the key terms in both languages; and, where possible, meet the speaker to learn the content and agree on the difficult terms.

Examiner's Note: *Part (a) four marks for naming specialised terminology (accept lack of subject knowledge) as the challenge; part (b) two marks for each preparation step.*

Question 45

(a) Four common challenges are: a speaker who talks too fast; an unknown word or term; background noise or overlapping speakers; and a long turn that strains the memory.

(b) For fast speech, the interpreter politely signals for a pause or shorter turns. For an unknown term, the interpreter asks for clarification rather than guessing. For overlapping speakers, the interpreter asks that only one person speak at a time. For a long turn, brief notes support the memory.

Examiner's Note: *Part (a) one mark for each challenge; part (b) two marks for each of three workable solutions.*

Question 46

The interpreter should ask the speaker politely to repeat the sentence; and, if it cannot be repeated, tell the listeners plainly that a part was not heard. The interpreter should not invent or guess the missing words, because a guess would break the principle of accuracy and could mislead the listeners.

Examiner's Note: *Three marks for each correct action, to six, and four for the thing not to do with its reason. Guessing the words is the fault the question tests.*

Question 47

A good interpreter needs active listening, so that no part of the message is missed; a strong memory, to hold a whole idea until it is rendered; subject knowledge, to follow legal, medical or technical talk; cultural competence, to read titles, manners and silences; and impartiality, to stay a channel and not a party. Clear, quick speech and note-taking may also be named.

Examiner's Note: *Two marks for each quality named with a brief reason. A bare list without reasons earns half.*

Question 48

(a) The interpreter should give the sense, not the word-for-word form, because a literal rendering would puzzle an English listener and lose the meaning; the principle of equivalence guards the sense, not the words.

(b) A natural rendering is “Hurrying brings no blessing”, or the English equivalent, “More haste, less speed.”

Examiner's Note: *Part (a) five marks for choosing the sense with a sound reason (it would confuse the listener or lose the meaning; equivalence renders sense, not words); part (b) five for a natural English rendering, with credit for a matching English proverb.*

Question 49

(a) Translation is the act of carrying the meaning of a written text from one language into another, so that a reader who does not know the first language can understand it fully. It works on the written word and aims at the message, not the individual words.

(b) Translation works on written text, while interpreting works on spoken or signed messages. The translator can weigh every word, look things up and revise, while the interpreter must render at once. A translation is a lasting written version, while interpreting is heard once and is gone.

Examiner's Note: *Part (a) four marks for a definition naming the written carrying of meaning; part (b) two marks for each clear difference.*

Question 50

(a) The source language is the language of the original text, the one you translate from; the target language is the language you translate into.

(b) (i) Source English, target Kiswahili; English → Kiswahili. (ii) Source Kiswahili, target English; Kiswahili → English.

(c) Because the skills and difficulties are not the same each way; a translator strong from English into Kiswahili is not automatically as strong going back, so the direction shows which way the work runs.

Examiner's Note: *Part (a) three marks for the distinction; part (b) two marks for each task named with its arrow; part (c) three marks for why direction matters.*

Question 51

The four principles are equivalence, fidelity, transparency and function. Equivalence means the message of the source reaches the target reader accurately, not word for word. Fidelity means staying true to the meaning and intention of the original. Transparency means the translation reads naturally in the target language, as though written in it. Function means the translation serves the same purpose for its reader as the original served for its own.

Examiner's Note: *Roughly two and a half marks for each principle named and explained; accept other clearly explained principles from the fuller list, such as accuracy, naturalness or clarity. Naming the four without explaining them earns half.*

Question 52

Literal translation keeps the shape of the source, rendering it closely, almost word for word; it is used where the two languages line up and a close rendering is clear, as in a plain factual sentence. Free, or oblique, translation restructures the sentence so that it reads naturally in the target language, even where the words no longer match; it is used where a literal rendering would be awkward or wrong, as with an idiom. In short, literal keeps the shape, while free keeps the sense.

Examiner's Note: *Four marks for literal with its use, four for free with its use, and two for the contrast, whether written as a summary or clear from the two descriptions. A definition with no statement of when it is used earns half.*

Question 53

(a) Adaptation is a conscious, faithful choice that keeps the meaning and effect of the original while suiting the target culture, as when an idiom is replaced by an equivalent idiom rather than translated word for word.

(b) Adaptation differs from mistranslation in intention and result. Adaptation keeps the meaning while changing the form to fit the culture; mistranslation is an error that changes the meaning, through carelessness, a wrong term or a misread structure. Adaptation serves the message, while mistranslation betrays it.

Examiner's Note: *Part (a) four marks for defining adaptation; part (b) six for a clear difference resting on intention and result.*

Question 54

(a) A good translation is accurate, true to the facts that matter; natural, reading like the target language and not like disguised source; clear, so that the reader follows it easily; and complete, leaving nothing of the message out.

(b) Because a parent acts on them, and a mistake in a dose or a date could harm a child.

Examiner's Note: *Part (a) two marks for each quality; part (b) two marks. The right register for the reader is accepted as a fifth quality.*

Question 55

(a) The principle broken is equivalence, supported by naturalness. The student has treated an English euphemism as a literal movement; in Kiswahili "alipita mbali" does not mean "died", so the sentence loses its meaning and sounds wrong.

(b) A correct rendering is "Alifariki", or "Aliaga dunia", the natural Kiswahili for "died".

Examiner's Note: *Part (a) six marks for naming a broken principle (equivalence, fidelity or naturalness) and explaining why the literal version fails; part (b) four for a correct, natural rendering.*

Question 56

"Nawa mikono yako kwa sabuni kabla ya kula. Weka choo safi. Kunywa maji yaliyochemshwa tu."

Examiner's Note: *Six marks for accurate sense across the three instructions and four for natural, everyday Kiswahili. "Osha mikono" for "Nawa mikono" and similar natural variants are accepted.*

Question 57

"All students are required to arrive at school early in the morning. Those who come late will be punished."

Examiner's Note: *Six marks for accurate sense across both sentences and four for natural English. "Pupils" for students and "report late" for "come late" are accepted.*

Question 58

(a) Computer-assisted translation tools are software that helps a human translator work, storing past translations in a memory and key terms in a glossary, so that the translator can reuse them and stay consistent.

(b) An advantage is speed and consistency, since repeated sentences and terms need not be translated afresh each time. A limitation is that the tool cannot judge meaning, tone or culture, so a human must still check and decide.

Examiner's Note: *Part (a) four marks for defining CAT tools; part (b) three for a real advantage and three for a real limitation.*

Question 59

A machine swaps words and patterns but does not understand meaning; it misses idiom, tone and implication, and it cannot read the culture. It cannot judge what a particular reader needs, and it cannot take responsibility for an error. For an important document, where a wrong word can cost rights or money, a human translator is needed to weigh the meaning, check the terms and answer for the result.

Examiner's Note: *Two marks for each sound reason, to ten: no true understanding, missing idiom or tone, no cultural sense, no judgement of the reader and no responsibility for error.*

Question 60

(a) Because rights, money or status ride on the exact words, so an error can cost a case or a claim; because legal terms have fixed meanings that must be matched exactly, not paraphrased; and because names, dates and figures must be reproduced faithfully, with nothing added or left out.

(b) A certified translation is one the translator formally declares, in writing and usually signed or stamped, to be a true and accurate rendering of the original, so that an office or a court can rely on it.

Examiner's Note: *Part (a) two marks for each reason; part (b) four marks for explaining the formal declaration of accuracy.*

Question 61

(a) The main difficulty is specialised terminology: the technical terms that may have no ready equivalent and that must be rendered exactly and used consistently.

(b) The translator can read about the subject beforehand; build a glossary of the key terms in both languages; and consult an expert or a reliable reference wherever a term is uncertain.

Examiner's Note: *Part (a) four marks for naming specialised terminology; part (b) two marks for each preparation step.*

Question 62

A professional translator must: translate accurately, without adding, dropping or changing the meaning; keep the client's documents confidential; stay impartial and not slant the text; work only within their competence, asking or declining when a text is beyond them; and be honest about the work, never passing off a false or unchecked rendering as a finished translation.

Examiner's Note: *Two marks for each ethical duty. Accuracy and confidentiality are the two most often expected; an answer missing both cannot pass.*

Question 63

The translator must refuse. Leaving out a clause would make the translation false and could deceive and harm the other party; the duties of accuracy and honesty require the whole document to be rendered faithfully. The translator should explain that they cannot alter or omit any part, and that a translation must be a true and complete version of the original, whatever the fee offered.

Examiner's Note: *Six marks for refusing on grounds of accuracy and honesty; four for explaining that a translation must be complete and cannot be bought.*

Question 64

(a) The student has translated an idiom word for word. “It is raining cats and dogs” does not mean that animals are falling; it means it is raining very hard. The literal “Mvua inanyesha paka na mbwa” is meaningless in Kiswahili, because the idiom's sense, not its words, must be carried.

(b) A correct rendering is “Mvua inanyesha sana,” or “Kunanyesha mvua kubwa,” the natural Kiswahili for heavy rain.

Examiner's Note: *Part (a) six marks for spotting the literal-idiom error and why it fails; part (b) four for a natural Kiswahili rendering.*

Question 65

(a) “Shikamoo” is a greeting of respect from a younger person to an elder, and “karibu” carries a warm welcome; English has no single word that holds the same respect or warmth. The culture behind the word, not just the word, must be carried, so a one-word swap loses the feeling it conveys.

(b) The translator can keep the word and add a short explanation; or find the nearest natural equivalent that produces a similar effect for the reader.

Examiner's Note: *Part (a) six marks for explaining why the cultural words resist translation; part (b) two marks for each sound strategy (keep and gloss, or find the nearest equivalent).*

Question 66

(a) Borrowing takes a word straight from the source language into the target, with little or no change, as Kiswahili has borrowed “kompyuta” from the English “computer” and “redio” from “radio”.

(b) A calque, or loan-translation, does not take the foreign word itself but translates its parts to build a new expression in the target language. It differs from borrowing in that borrowing keeps the foreign word, while a calque keeps the pattern but uses target-language words.

Examiner's Note: *Part (a) five marks for defining borrowing with an apt example; part (b) five for defining a calque and distinguishing it from borrowing.*

Question 67

A translator must match register because a text does its job only in the right register. A reader expects a contract to sound formal and precise, and a children's story to sound simple and warm. Translating a contract in casual words would strip it of its authority and could weaken its legal force; translating a children's story in stiff, formal language would bore or confuse the child. Matching register keeps not only the meaning but the effect and the fitness of the text for its reader.

Examiner's Note: *Six marks for explaining why register must be matched; four for the contrast between the contract and the children's story.*

Question 68

A good translator needs a full command of both the source and the target language; strong writing skill in the target language, so the version reads naturally; subject knowledge for the field of the text; cultural knowledge of both peoples, to render greetings, idiom and tone; and care and thoroughness, checking every term and never guessing. Research skill and the use of tools may also be named.

Examiner's Note: *Two marks for each skill named (language, writing, subject, cultural and research skills); ethical duties are tested separately. A bare list of languages alone cannot reach full marks.*

Question 69

(a) Because editing may still cut or rewrite whole sentences, proofreading a draft you have not yet edited wastes effort polishing sentences you are about to delete, and it works on a text whose ideas are not yet settled. Proofreading must come last, on a text that is already right.

(b) Because the marker reads many scripts under pressure. A clean, well-ordered script can be read once and understood, so it is easier to follow and mark, while a paper full of errors forces the marker to stop, reread and guess.

Examiner's Note: *Part (a) six marks for explaining why proofreading must follow editing; part (b) four for why a clean script helps the marker.*

Question 70

The first stage is drafting, where the writer gets the ideas onto the page without yet worrying about polish. The second is editing, where the content and expression are improved, cutting, joining and rewording. The third is proofreading, where the finished copy is checked for surface slips in spelling, punctuation and layout.

Examiner's Note: *Three marks for each stage named in order and explained, and one overall. Naming the three out of order loses the ordering marks.*

Question 71

(i) A line struck through the letter or word (a deletion loop), with a delete mark in the margin.

(ii) A caret (^) at the point of insertion, with the missing word written in the margin.

(iii) The new-paragraph mark placed where the paragraph is to begin.

(iv) A stroke through the capital, with a small-letter (lower-case) mark in the margin.

(v) A row of dots under the words, with "stet" written in the margin, meaning let it stand.

Examiner's Note: *Two marks for each mark correctly matched to its job. Describing the mark in words is accepted where the symbol cannot be drawn.*

Question 72

(a) One mark goes into the line itself, at the exact point of the error, to show where the change happens. A matching mark goes into the margin, on the same line, to show what the change is. The in-text mark points; the marginal mark instructs.

(b) So that a writer, an editor and a printer can all read a correction the same way, quickly and without ambiguity.

Examiner's Note: *Part (a) three marks for each place with its job; part (b) four for the standard-meaning reason.*

Question 73

"My sister and I were late for the meeting on Tuesday."

Examiner's Note: *Two marks for each error corrected: the capital "My"; "I" for "me"; "were" for "was"; the capital "Tuesday"; and the closing full stop.*

Question 74

"The students read their books and wrote the answers very quickly."

Examiner's Note: *Two marks for each error corrected: "students" for "studentes"; "read" for "red"; "their" for "there"; "answers" for the wrongly possessive "answer's"; and "quickly" for "quick".*

Question 75

(a) Accuracy keeps the text true to the facts, so figures, names and dates are right. Clarity makes the text understood on a first reading, as when an editor replaces "utilise" with "use" and breaks an overlong sentence. Consistency keeps spelling, terms and style uniform throughout the text.

Examiner's Note: *Three marks for each principle named and clearly explained, and one overall; an example earns credit but is not required. Naming without explaining earns half.*

Question 76

"Because it was raining, we postponed the event."

Examiner's Note: *Six marks for a clear, concise version that keeps the meaning; four for removing the wordiness ("due to the fact that" to "because", "made the decision to postpone" to "postponed", "until a later date" cut).*

Question 77

(a) Coherence is the overall sense that the ideas of a text hang together and follow a logical order, so the whole can be understood. Cohesion is the surface links between sentences, the words that tie one to the next. Coherence is the logic of the whole; cohesion is the wiring between the parts.

(b) Linking words, or connectives, such as "however", "therefore" and "for example"; and reference words such as the pronouns "this", "it" and "they" that point back to something already said.

Examiner's Note: *Part (a) six marks for a clear distinction; part (b) two marks for each cohesive device. Repetition of key words and conjunctions are also accepted.*

Question 78

Because a single wrong word can change a legal right or a medical instruction, accuracy is critical; because such texts use fixed, technical terms that the editor must not alter or wrongly simplify; and because the editor must keep the exact meaning even while improving the clarity, never changing what the document says.

Examiner's Note: *Three marks for each reason, and one overall. The high cost of a single error and the fixed terms are the reasons most rewarded.*

Question 79

"Before the examination starts, turn off all electronic devices."

Examiner's Note: *Six marks for a clear plain version that keeps the meaning; four for replacing the heavy wording ("prior to the commencement of" to "before ... starts", "are required to" to "must" or an imperative, "extinguish" to "turn off").*

Question 80

(a) Plain language is writing that an ordinary reader can understand on a first reading, using common words, short sentences and a clear order, without needless jargon.

(b) Because a public document must be understood by everyone who needs it. A health leaflet or an official notice fails if a reader cannot follow it, and plain language lets people act correctly on what it says.

Examiner's Note: *Part (a) four marks for defining plain language; part (b) six for why it matters in public documents.*

Question 81

(a) Track changes is a feature that records every change an editor makes, showing what was added or deleted so that the author can see each one and accept or reject it. It helps by making the editing visible and reversible, and by letting author and editor work on the same file.

(b) A comment is a note attached to a point in the text, in which the editor asks a question or explains a suggestion without changing the words themselves.

Examiner's Note: *Part (a) six marks for defining track changes and its help; part (b) four for the use of a comment.*

Question 82

(a) The editor should return the work with the changes shown, not hidden; explain or comment on the major changes rather than imposing them silently; query anything unclear rather than guessing the author's intention; and discuss and agree any change that affects the meaning.

(b) The author, because it is their work and their meaning; the editor advises and corrects, but does not own the text.

Examiner's Note: *Part (a) two marks for each good practice; part (b) two for naming the author with a reason.*

Question 83

In a good edit the meaning is unchanged but clearer; errors are removed without any new ones added; the author's voice and style survive; and every change can be justified if the author asks. A bad edit, by contrast, changes the meaning, imposes the editor's own style or leaves the text no better than before.

Examiner's Note: *Two marks for each sign of a good edit, and two overall. Contrasting with a bad edit is credited but not required.*

Question 84

(i) "He is a student at our school." (the article "a" is added)

(ii) "I discussed the problem with my teacher." ("about" is dropped after "discussed")

(iii) "Most of the students passed the exam." ("the" is added before "students")

Examiner's Note: *Roughly three marks for each sentence corrected, and one overall. The missing article, the wrong "about" after "discuss" and the article in "most of the students" are the points tested.*

Question 85

"My uncle is a teacher. He has taught us English for three years. We respect him very much."

Examiner's Note: *Two marks for each error corrected: the extra "he" removed; "has taught" (or "has been teaching") for "teach"; "for" for "since"; and "respect" for "are respecting"; and two for an otherwise clean copy.*

Question 86

A good editor or proofreader needs a sharp eye for error, catching what a fast reader misses; a strong command of grammar, spelling and punctuation; patience and care, reading slowly and checking twice; consistency, applying the same standard throughout; and knowledge of the subject, so the meaning is not lost. The house style and a respect for the author's voice may also be named.

Examiner's Note: *Two marks for each quality named. A sharp eye and a command of the mechanics are the two most often expected.*

Question 87

(a) A translation and editing project is a piece of language work carried out for a client to an agreed standard, price and deadline, usually by more than one person. It is the whole job that surrounds the act of translating or editing, from the first enquiry to the final payment.

(b) Translating a single text is only the language act itself. A project adds a client, a price, a deadline and a team, and the management that plans, staffs, costs, checks and delivers the work on time.

Examiner's Note: *Part (a) five marks for defining the project as a managed job for a client; part (b) five for the contrast with a single text.*

Question 88

Strong organisation, to plan the schedule, divide the work fairly and keep records of quotations, contracts and invoices. Good communication, to deal with the client and the team, agreeing the price and the deadline and keeping everyone informed. Technical knowledge and adaptability, to use the tools of the trade such as CAT software and to adjust the plan when a file is late or a deadline shifts.

Examiner's Note: *Three marks for each quality named and explained, and one for relating them to managing a team. Accept other sound qualities, such as attention to detail, leadership or budgeting.*

Question 89

The stages, in order, are: enquiry; quotation; agreement, when the contract is signed; production, the translating and editing; quality check, the editing and proofreading before delivery; delivery; invoice and payment; and feedback.

Examiner's Note: *One mark for each of the eight stages named in the correct place, and two for a fully correct sequence. A stage out of order or missing loses its mark.*

Question 90

First, the manager should read the brief and the text to understand what is wanted, count the words, and test the deadline against the team's capacity; only then send an honest quotation and delivery date and put confidentiality in writing. This groundwork matters because starting to translate before it is done is the commonest way a project goes wrong: a price or a deadline promised in ignorance is usually broken.

Examiner's Note: *Six marks for the first steps (read the brief, count the words, test the deadline); four for the reason that an uninformed promise is usually broken.*

Question 91

(a) Agree the price, deadline and brief clearly, and in writing, at the start; keep the client informed of progress, and warn them early of any problem; reply promptly and courteously to questions; and confirm delivery and check that the client is satisfied.

(b) Because early warning gives time to agree a new plan or deadline, while a late surprise damages trust and may leave the client unable to act.

Examiner's Note: *Part (a) two marks for each good practice; part (b) two marks. Keeping the client informed and warning early are the practices most rewarded.*

Question 92

Prepare beforehand, reading anything the client has sent; greet the client politely and listen carefully to what they need; ask clear questions about the text, the deadline and the budget; and confirm what was agreed, in writing, after the meeting. Throughout, be honest about what you can and cannot promise.

Examiner's Note: *Two marks for each of the four things done, and two overall for a professional, honest manner. Vague answers such as "be nice" earn nothing.*

Question 93

(a) CAT tools store agreed translations in a shared memory and key terms in a shared glossary, so that every translator on the team renders the same term the same way. This keeps a long document consistent, saves repeating work and helps the manager track progress.

(b) The tools cannot judge meaning, tone or culture, so a human must still edit and proofread; the manager must not trust the software to produce a finished translation on its own.

Examiner's Note: *Part (a) six marks for how CAT tools keep a team consistent; part (b) two for the limitation and two for why it matters. Accept any genuine limitation, well explained (it cannot judge meaning, tone or culture; a faulty memory can spread one error everywhere).*

Question 94

(a) A quotation is used before the work, to offer a price so that the client can decide. An invoice is used after the work is done, to bill the client for what is owed. The quotation offers; the invoice asks for payment.

(b) An invoice adds an invoice number; the deposit already paid and the balance still due; and the bank details for payment. It also gives the completion date.

Examiner's Note: *Part (a) four marks for the timing of each document; part (b) two marks for each invoice-only item (invoice number; deposit paid and balance due; bank details).*

Question 95

Subtotal = words × rate = 4,000 × 150 = TZS 600,000.

VAT (18%) = 600,000 × 0.18 = TZS 108,000.

Total (including VAT) = 600,000 + 108,000 = TZS 708,000.

The total may also be found as 600,000 × 1.18 = TZS 708,000.

Examiner's Note: *Three marks for the subtotal, four for the correct VAT at 0.18, and three for the total. A total reached by multiplying the subtotal by 1.18 is equally valid. Follow-through applies: a wrong subtotal carried correctly through the VAT and the total still earns those marks, the slip being penalised once.*

Question 96

A complete quotation must contain the language service's name and contact details; a description of the job with its word count; the rate per word and the resulting subtotal; the VAT and the total; the delivery time; and the payment terms, such as a deposit before work and the balance on delivery. The date, the client's name and the manager's signature are also expected.

Examiner's Note: *Two marks for each item, to ten. The subtotal, VAT and total, set out clearly, and the payment terms are the items most rewarded.*

Question 97

A translation service contract should contain the names of the parties, the client and the language service; a description of the work and what is to be delivered; the price and the payment terms, including any deposit; the deadline for delivery; and a confidentiality clause. Terms for changes to the brief and for settling disputes are also good practice.

Examiner's Note: *Two marks for each essential clause, to ten. Accept any five of: the parties, the project description, the delivery deadline, the price and payment, confidentiality, and dispute resolution.*

Question 98

The manager sets clear standards and a shared glossary at the start, so the team works to one standard; has the translation edited by a second person and then proofread; checks the whole document for consistency of terms and style; and makes a final check against the brief before delivery, correcting anything wrong. Only a text that has passed this check is delivered.

Examiner's Note: *Two marks for each step, and two overall. Editing then proofreading before delivery, never after, is the step most rewarded.*

Question 99

To keep the client's documents confidential, during the job and indefinitely afterwards; to be honest in quoting a price and a deadline, and to keep to them; to deliver accurate, checked work rather than a rushed or machine-only version; and to take on only work they are competent to do, rather than over-claiming skills or languages they lack.

Examiner's Note: *Two marks for each ethical duty, and two overall. Confidentiality that continues after delivery is the duty most often missed.*

Question 100

The manager should act at once. They reshuffle the work, giving the sick translator's part to another member of the team or bringing in help, and adjust the schedule so that the deadline can still be met. If the delay cannot be absorbed, the manager tells the client early and honestly and agrees a new delivery date. Throughout, the standard of the work is kept; the manager does not cut the quality check to save time.

Examiner's Note: *Five marks for reshuffling the work and adjusting the schedule; three for telling the client early if the deadline must move; two for keeping the quality check. Accept any reasonable action, such as negotiating an extension with the client.*

Question 101

That the register and culture fit the Tanzanian reader, with greetings and forms of respect handled properly; that the writing does not carry interference across, such as calques, foreign word order or over-long, source-shaped sentences; and that a reviewer who knows both English and Kiswahili well checks the finished work before delivery.

Examiner's Note: *Three marks for each bilingual watch-point, and one overall. Accept register and culture, checking for interference, a bilingual reviewer, or keeping one agreed term per concept across the team.*

Question 102

I do not agree. A project manager adds value precisely because they do not translate: their work is the organisation that lets the translators do theirs well. Without a manager, terms drift and the document contradicts itself, deadlines slip because no one watches the schedule, the client is left uninformed, and errors reach the reader because no final check was arranged. The value shows most when something goes wrong: if a translator falls sick or the client changes the brief, it is the manager who reshuffles the work and renegotiates the time and price so the team is not cheated and the deadline is still met. It is fair to add

that on a very small job a separate manager may be an unnecessary cost; but on complex, multi-person work the alternative to management is not cheaper work but failed work.

Examiner's Note: *Four marks for a clear stance with its main reason; four for what the manager prevents; two for the value when things go wrong or the fair qualification about small jobs. A well-argued partial stance is accepted.*

Question 103

To manage a conversation is to keep a shared exchange working from its opening to its close. A speaker may pronounce every word perfectly and still manage the talk badly, by interrupting, wandering off the point or missing what the other person means. Managing is the larger craft of running the exchange, and it has several parts.

Managing begins with a proper opening. A good speaker makes contact before stating any business, greeting the other person and signalling the purpose of the talk, and matching a formal or an informal opening to the setting. A conversation, like a house, is entered by knocking first.

In the middle, the speaker manages the turns. Only one person holds the floor at a time, so a good manager of talk holds a turn until the point is made, yields it with a question or a falling tone, and enters only where a gap invites them. Turn-taking is the courtesy that lets each speaker pass in turn.

A good manager also shows that they are listening while the other holds the floor. Small sounds and words, such as “mm” and “I see”, tell the speaker they are being followed and encourage them on, without stealing the turn. Attention shown is attention that keeps the talk alive.

Managing means reading meaning, not only words. The speaker attends to the other's tone and intention, and repairs a misunderstanding as it arises, by asking for clarification or rephrasing. Without this the talk breaks down even when every word is clearly pronounced.

A good speaker also performs the work of the talk with care, agreeing, disagreeing, persuading or seeking clarification, and doing each one politely and in a register that fits the listener. A softened disagreement or a courteous question keeps the exchange open where bluntness would close it.

Finally, a good speaker closes the talk in stages. A pre-closing signal warns the other that the end is near, and a word of thanks and a farewell let both part cleanly, so that the exchange feels finished rather than cut off.

Pronunciation, then, is only one tool among many. To manage a conversation is to open it, take turns, show that one is listening, interpret and repair, perform its functions politely, and close it well, so that the exchange works for both speakers.

Examiner's Note: *A top answer treats managing as opening, turn-taking, showing attention, interpreting or repairing, performing functions politely, and closing, not pronunciation alone, each illustrated. An essay that discusses only pronunciation, or lists skills without explaining them, stays in the lower band.*

Question 104

A formal meeting or group discussion is a managed conversation with rules, and a speaker who wishes to take part well needs more than the courage to talk. They need the skills that let many voices reach one shared outcome without confusion or offence.

The first skill is preparation. A good participant comes ready, having read the agenda and thought about the items to be discussed, so that when the moment comes they have something worth saying rather than a vague opinion formed on the spot.

The second is listening. They follow the chair and the speakers, hear what has already been said, and do not repeat a point another has made. Listening tells them when to come in and what the meeting still needs.

The third is entering the floor politely. Rather than interrupting, they wait for a gap or catch the chair's eye, address the chair, and make their point without talking over anyone. A turn taken in good order is heard; one seized rudely is resented.

The fourth is knowing the machinery of a meeting. A skilled participant proposes and seconds motions, keeps to the item under discussion, routes remarks through the chair rather than arguing across the table, and helps the group move towards a decision rather than talking in circles.

The fifth is speaking briefly and clearly. A contribution that is short, ordered and to the point carries further than a long, rambling one, and it respects the time of a room in which many people must have their say.

The sixth is register. In a formal meeting the speaker uses Standard English and a polite, formal tone, avoids slang and personal attack, and keeps to the matter rather than the person. The right register earns the respect of the room.

A participant who prepares, listens, enters politely, knows the machinery, speaks briefly and keeps the right register turns from a mere talker into a valued member of the meeting, one whose contributions move the discussion forward.

Examiner's Note: *Reward preparation, listening, polite entry, the machinery of a meeting (proposing and seconding, the agenda, the chair), brevity and formal register, each explained. A bare list of qualities, or advice on speaking only with no mention of listening or register, cannot reach the top band.*

Question 105

A conversation moves by turns. Only one person holds the floor at a time, and the right to speak passes from one to another through small signals of word, tone and pause. Turn-taking is the order that makes talk possible.

Its importance is easily seen when it fails. If two people seize the floor at once, neither is heard, and the exchange becomes a contest of volume rather than a sharing of meaning. Good turn-taking keeps talk both orderly and fair, giving each speaker a chance.

A speaker holds the floor by keeping the turn until the point is finished. They avoid pausing where another could break in, keep the voice up on a level or rising tone so the sentence sounds unfinished, and signpost that more is coming with a phrase such as “and another thing”.

A speaker yields the floor by handing the turn on. They may end on a falling tone, ask a question, or name the next speaker, as in “what do you think, Neema?” Yielding well invites the other person in rather than leaving an awkward silence.

A speaker enters the floor by taking a turn at the right moment. The polite way is to wait for a natural gap; where none comes, they break in gently with an apology, such as “sorry to jump in, but may I add something?”, rather than talking over the speaker.

While another holds the floor, a speaker keeps the exchange flowing with back-channels, the small “mm” and “I see” that show they are still listening. These signals hold the talk together and encourage the speaker on, without claiming the turn for themselves.

And when two speakers do collide, turn-taking is restored by one giving way. A brief "sorry, go on" hands the floor back and mends the overlap at once, so that a small stumble does not grow into a quarrel.

Holding until the point is made, yielding once it is made, entering where a gap invites, signalling attention and giving way in a clash: that is the craft of the turn, and it is what keeps a conversation orderly, fair and easy to follow.

Examiner's Note: *Full marks need the importance of turn-taking and the moves (hold, yield, enter, back-channel, and give way in a clash) described with their signals. Describing the moves but never saying why turn-taking matters, or the reverse, keeps the essay mid-band.*

Question 106

A good discussion depends on disagreement, persuasion and questions, yet all of these can wound if they are done bluntly. Politeness is what lets a speaker perform these functions without turning a discussion into a quarrel.

To disagree politely, a speaker softens the blow and gives a reason. Instead of "you are wrong", they say "I am afraid I see it differently", and then explain why, while showing respect for the other view. The disagreement is clear, but the person is not attacked.

To persuade, a speaker offers reasons rather than pressure. They state the benefit of their idea, support it with evidence, and often use an inclusive "we", as in "if we plant the trees now, we shall all enjoy the shade." Calm reasons persuade where a raised voice only hardens resistance.

To seek clarification, a speaker asks without blame. Rather than a flat "what?", they say "sorry, could you explain what you mean?", which invites the other person to help rather than making them feel corrected. A polite question keeps the talk moving.

To agree or build on a point, a speaker gives credit warmly. A phrase such as "that is a good point" shows the other they have been heard, and joining one's own idea to theirs adds to the shared ground on which a discussion advances.

To come into the talk at all, a speaker enters without trampling. Waiting for a gap, or asking "may I add something here?", lets them take a turn while leaving the current speaker their dignity. How one enters sets the tone of what one then says.

Politeness matters in all of these because a discussion is a shared effort, not a fight to be won. Softeners such as "I am afraid", "sorry" and "excuse me" keep the exchange open, protect the relationship, and make it likelier that others will listen.

Disagreeing, persuading, questioning, agreeing and entering are the moves of a good discussion; politeness is the oil that lets them run without heat. A speaker who masters both is both honest and welcome.

Examiner's Note: *Reward several functions (disagreeing, persuading, seeking clarification, agreeing, entering) each shown with a polite example, and a reason why politeness helps. Blunt sample expressions, or examples with no explanation of why politeness matters, cap the essay below the top band.*

Question 107

Some conversations are held for a purpose and in a fixed setting, and each such setting makes its own demands. The telephone call, the interview and the service encounter all need managing, but not in the same way.

The telephone makes its first demand because the speakers cannot see each other. There are no faces or gestures to carry meaning, so the caller must greet the other person, identify themselves by name, and state the purpose of the call plainly at the start.

Its second demand is that the voice must do all the work. Tone must carry the warmth that a smile would show, and, because a nod cannot be seen, the speaker confirms understanding aloud, repeating a name or a figure and closing with a clear word of thanks and farewell.

The interview demands, first, formality and relevance. It is one-sided in its turns: the questioner leads, and the candidate must listen to each question and answer exactly what is asked, in polite Standard English, without wandering from the point.

Its second demand is preparation and composure. The candidate should come ready, having thought about the likely questions, and should stay calm and courteous under pressure, since the manner of an answer is weighed almost as closely as its matter.

The service encounter demands courtesy on both sides. It joins a customer and a server who do not know each other, so each should greet the other, the customer stating the need clearly and the server listening and offering help.

Its second demand is efficiency with goodwill. The exchange is brief and practical, so both keep it moving; yet a "please", a "thank you" and a patient manner turn a quick transaction into a pleasant one that each is glad to repeat.

In every case the speaker succeeds by knowing the conventions of the setting and managing the talk to fit them: the telephone rewards clarity and voice, the interview rewards preparation and relevance, and the service encounter rewards courtesy and despatch.

Examiner's Note: *A strong answer treats all three settings and names the demands peculiar to each (no visual cues and reliance on the voice; formality, relevance and preparation; mutual courtesy and brisk goodwill). Handling only one or two settings, or naming demands without explaining them, stays mid-band.*

Question 108

English is spoken across the world in many accents and dialects, and these differences can make a conversation harder to follow. A good listener, though, need not be defeated by them, and can fall back on the common form when it is needed.

It helps first to distinguish the two. An accent is only the way words are pronounced, while a dialect is the wider variety, with its own words and grammar as well. A strong accent colours familiar words; a dialect may bring words a listener has never met.

The difficulty is real. An unfamiliar accent can make a known word sound strange, and a dialect may use local words, such as the West African "no wahala" for "no problem", or a grammatical form the listener does not expect, so that for a moment the meaning seems out of reach.

Yet a good listener has ways to cope. They listen for the whole meaning rather than each single word, and let the context fill the gaps, so that one strange word does not stop them from following the drift of the talk.

They also learn the common words of the varieties they meet, and, when they still miss something, they ask politely for it to be repeated rather than pretending to understand. A courteous "sorry, could you say that again?" mends the gap at once.

This is where Standard English proves useful. Because it is the widely accepted form, taught in schools and used in education, government and the media, it is understood almost everywhere, and it gives speakers of different dialects a shared ground on which they can be sure of each other.

It is important, though, not to look down on other varieties. A dialect is not wrong; it is the natural speech of its people, and it carries their identity. Standard English is simply the safest choice for formal and wide communication, not the mark of a better person.

Accents and dialects, then, are a difficulty a listener can overcome with patience, context and a few polite questions, while Standard English remains the common form that lets speakers from every variety understand one another.

Examiner's Note: *Reward the accent and dialect distinction, the difficulty, at least two coping strategies (whole meaning, context, learning varieties, polite repair) and the use of Standard English, with a fair attitude to dialects. Condemning dialects as wrong, or ignoring the coping strategies, lowers the band.*

Question 109

REPORT ON LATENESS AMONG STUDENTS, SUBMITTED TO THE HEADMASTER

Introduction

This report examines the causes of lateness among students and recommends steps to reduce it. It was prepared at the headmaster's request after a rise in the number of latecomers this term.

Method

The findings rest on a count of latecomers over two weeks, short interviews with twenty students who arrived late, and a study of the attendance register.

Findings

Three main causes were found. First, many students travel long distances and depend on unreliable buses. Second, some leave home late because of morning chores. Third, a few have simply formed the habit of arriving after the bell.

Conclusion

Lateness springs mainly from transport and home duties, with carelessness a smaller cause. It is a problem the school and the families can reduce together.

Recommendations

The school should set a clear arrival time and explain it to parents; help students who live far to form travel groups; and reward the most punctual classes, while counselling repeat offenders rather than only punishing them.

Prepared by A. Mushi, School Prefect, 20 July 2026.

Examiner's Note: *A top report keeps its parts (a summary or introduction, method, findings, conclusion, recommendations) in a formal register, with real causes and workable advice. Three paragraphs of opinion with no structure stay in the lower band.*

Question 110

Good morning, teachers and fellow students.

I stand before you to invite every one of us to take part in our tree-planting day this Saturday. In a few hours of shared work, we can give our school shade, cleaner air and a beauty that will outlast us all.

Look at our compound: it is bare and hot, and the dust troubles us all through the dry season. Trees would cool our classrooms, hold the soil and bring the birds back. What we plant this week, our younger brothers and sisters will sit beneath for years to come.

And the task is small if we share it. If each class plants and waters ten trees, the whole school will be green by the end of term. It costs us nothing but one morning, and it gives us something money cannot buy.

So let us come on Saturday with our hoes and our energy, and let us plant not only trees but a habit of caring for our environment. Together, we can turn this bare ground into a shady forest. Thank you.

Examiner's Note: *A top speech has a salutation, a persuasive body with reasons and appeals, and a rousing close, in a spoken register (inclusive "we", direct address). A flat essay with no audience, or no real persuasion, stays mid-band.*

Question 111

Honoured guests, parents, teachers and fellow students, good afternoon.

On behalf of our whole school, it is my pleasure to welcome you to our open day. We are glad and proud that you have taken the time to come and see the work of our students and our staff.

Today you will see our classrooms, our projects and our sports, and meet the teachers who guide us. Everything on display is the fruit of a year's hard work, and we hope it will make you as proud of this school as we ourselves are.

Please feel at home, ask any question you wish, and enjoy all that we have prepared. Thank you for honouring us with your presence, and once again, you are most welcome.

Examiner's Note: *Reward the right occasion register: a courteous salutation, warm welcome, brief mention of the day, and a gracious close. A persuasive or informative speech that forgets to welcome the guests misses the task.*

Question 112

Youth unemployment is among the most serious problems facing Tanzania today. Each year thousands of young people leave school and college and cannot find work, and their idle talent wastes unused, drifting too easily into despair or petty crime, while the nation loses the very energy it most needs. Its causes are several, and its cure calls for effort from the government, the school and the young person alike.

One cause is the gap between education and the job market. Our schools and colleges turn out many general graduates but few of the practical skills that employers actually need, so that able young people leave the classroom unready for the work that exists. The certificate multiplies while the usable skill does not.

A second cause is the slow growth of industry and formal employment. The factories, firms and offices that offer salaried work expand far more slowly than the crowd of school-leavers, so that the formal sector cannot absorb the thousands who seek to enter it each year. Where few new jobs are made, many willing hands must go idle.

A third cause is the rapid rise in the population. The number of young people reaching working age each year grows faster than the economy that must employ them, so that even a steady increase in jobs is outpaced by the still faster increase in job-seekers. The queue lengthens faster than the door can widen.

The problem can, however, be reduced, and the first remedy lies in the schools. If colleges taught practical and vocational skills beside the academic ones, graduates would leave able to create work as well as to

seek it, coming out as technicians, tailors, builders and farmers rather than as certificate-holders waiting for an office. An education that makes a maker is worth more than one that makes only a candidate.

A second remedy is real support for small business and farming, where most of the country's work in fact lies. When the government eases the path with training, fair credit and lighter rules, and when banks will lend to the young on terms they can meet, a small enterprise can grow until it employs others. The informal sector, given a little help, becomes the nation's largest employer.

A third remedy lies with the young people themselves. Rather than wait for a scarce salaried post, they can start small, learn a trade, and treat honest self-employment as a worthy path, so that farming and craft are seen not as a defeat but as a beginning. The hand willing to begin humbly is the hand that is soonest at work.

Youth unemployment, then, springs from a mismatch of skills, the slow growth of formal jobs and a rising population, but with practical education, real support for enterprise and a spirit of self-reliance among the young it can be eased. A nation that harnesses the energy of its youth, instead of letting it waste, secures its own future.

Examiner's Note: *Reward a formal, structured essay that develops several distinct points: an introduction naming the problem, developed paragraphs on genuine causes (a skills mismatch, slow job growth, a rising population) and genuine remedies (vocational education, support for enterprise and farming, self-reliance), and a conclusion. A one-sided list, a handful of thin points, or a casual register keeps the essay below the top band.*

Question 113

TENANCY AGREEMENT

This agreement is made on the first day of August 2026 between Mr John Mrema, of Mbeya (hereinafter called the landlord), and Miss Anna Kimaro, of Mbeya (hereinafter called the tenant).

1. The landlord agrees to let, and the tenant agrees to rent, one room at House No. 45, Uhuru Street, Mbeya.
2. The rent shall be TZS 50,000 per month, payable in advance on the first day of each month.
3. The tenancy shall run for one year from the date of this agreement, and may be renewed by mutual agreement.
4. The tenant shall keep the room clean and in good order, and shall not sublet it to any other person.
5. Either party may end this agreement by giving one month's notice in writing to the other.

Signed by the landlord: ..... Signed by the tenant: ..... Witness: .....

Examiner's Note: *A top answer shows a contract's form: a title, the named parties, dated numbered clauses covering rent, term, duties and notice, and signature lines. Loose prose with no clauses or parties cannot pass.*

Question 114

THE LAST WILL AND TESTAMENT OF HAMISI JUMA

I, Hamisi Juma, of Dodoma, being of sound mind, make this my last will, and I revoke all earlier wills made by me.

1. I appoint my brother, Salumu Juma, to be the executor of this will.
2. I leave my house at Plot 12, Majengo, Dodoma, to my wife, Zainabu Hamisi.

3. I leave my shamba (farm) at Chamwino to my two children, Neema and Baraka, to be shared equally between them.
4. I leave my savings in the bank to my wife, Zainabu Hamisi.
5. Any property not named above shall be shared equally among my children.

Signed by the testator, Hamisi Juma, on the tenth day of July 2026, in our joint presence; and by us in his presence, he appearing to be of sound mind and of full age. Witness 1: ..... Witness 2: .....

Examiner's Note: *Reward the form of a valid will: the testator named and of sound mind, an executor, clear bequests to named beneficiaries, and signature before witnesses. Vague gifts ("some of my things") or no witnesses lose the marks.*

Question 115

HOW TO BORROW A BOOK FROM THE SCHOOL LIBRARY

1. Find the book you want on the shelves, using the subject labels to guide you.
2. Check that it may be borrowed; reference books marked with a red dot must stay in the library.
3. Take the book to the librarian's desk.
4. Give the librarian your student card, and let them record the book and the date.
5. Write your name and the return date in the borrowing register.
6. Return the book on or before that date to avoid a fine.

Keep the book clean and dry while it is in your care, and report any damage to the librarian at once.

Examiner's Note: *Reward numbered steps in the correct order, the command form, plain language, and a safety or care note. Unordered prose, or steps a reader could not actually follow, keeps the answer mid-band.*

Question 116

REPORT ON THE SHORTAGE OF CLEAN WATER, SUBMITTED TO THE VILLAGE CHAIRPERSON

Introduction

This report looks into the shortage of clean water in our village and suggests how it may be eased. It was prepared for the committee after many households complained of long queues at the single working well.

Method

The findings come from visits to the three water points, a count of the households they serve, and talks with twenty residents and the water committee.

Findings

Three causes stand out. First, two of the three wells have broken pumps that have not been repaired. Second, the village has grown, so one well now serves far more people than it was built for. Third, water is wasted where taps are left running.

Conclusion

The shortage comes mainly from broken wells and a growing population, made worse by waste. It is a problem the village can begin to solve with modest help.

Recommendations

The committee should repair the two broken pumps as a matter of urgency; ask the district council for a new well or a piped supply; and teach residents to save water and to report leaks quickly.

Prepared by J. Nyoni, Committee Member, 20 July 2026.

Examiner's Note: *As with any report, reward the full structure, a formal register, evidence-based findings and practical recommendations. Feeling or blame in place of findings, or no recommendations, lowers the band.*

Question 117

Not every piece of writing is complex. A shopping list or a road sign is simple, complete the moment its one plain message lands, while a report, a contract or a manual is complex. A text becomes complex not because of the language it happens to use, since both may be in correct English, but because of the load it is built to carry.

The first mark of complexity is length. A long text cannot be taken in at a glance; it must be divided into parts and held together across many pages, and that sustained organisation is itself demanding. A note of one line asks nothing of its shape, but a manual of ninety pages must be ordered to be followed at all.

A second mark is difficulty of language. Harder and more technical vocabulary, longer sentences built from several embedded clauses, and abstract rather than concrete ideas all raise the effort a text asks of its reader. The plain words of a birthday card give way, in a legal deed, to terms a general reader must labour to follow.

A third mark is the challenge the text sets its reader. A text that asks its audience to weigh evidence, follow a sustained argument, or infer a meaning that is never stated outright is more complex than one that lays everything on the surface. The academic essay demands thought where the shopping list demands only a glance.

A fourth mark is diversity of content. When a single text draws on several fields at once, an agricultural report touching on soil science, economics and law together, its range alone makes it complex, for the writer must master, and the reader must follow, more than one body of knowledge in the one document.

A fifth mark is a fixed structure whose parts must appear in the right order. A complex text such as a report or a will is not a loose run of paragraphs but a shape of named parts, each with its task, that the writer must build and hold. Rearrange the parts and the text fails, however correct each sentence remains.

The sixth and heaviest mark is the seriousness of the purpose. A will or a contract binds real people, so that a single loose word may cost property or peace, and every term must be exact. The will makes the greatest demand of all, for it must be free of ambiguity and, once it takes effect, it can never be called back and corrected.

A text is complex, then, not because it is long alone, but because it combines length, difficult language, a real challenge to the reader, diverse content, a fixed structure and a binding purpose. To weigh a text by its load rather than its language, and to produce one that carries that load well, is a true test of a writer's skill.

Examiner's Note: *Reward several named features of complexity (length, difficult language, challenge, diverse content, fixed structure, serious or binding purpose), each explained and, where possible, tied to a complex text such as the report, the will or the manual. Defining "complex" as merely "long", or giving features with no examples, keeps the essay mid-band.*

Question 118

A good speech is not born on the platform; it is prepared beforehand and then delivered with care. Both stages matter, for a well-prepared speech can still fail in a poor delivery, and a fine voice cannot rescue an empty one. To speak well is to plan on paper and then to perform in the air.

Preparation begins by fixing the purpose and studying the audience. The speaker decides whether the speech is to inform, to persuade or to move, since everything that follows serves that single aim, and weighs the age, knowledge and interest of the listeners, for a speech to schoolchildren cannot be pitched like one to elders. Purpose and audience together settle the language, the examples and the tone.

Next the speaker gathers the material and orders it. They collect more points than they need, keep only those that serve the purpose and suit the audience, and arrange them into an opening that seizes attention, a body that develops the argument point by point, and a close that will be remembered. A speech, like a building, must be planned before it is raised.

Preparation ends in rehearsal. The speaker practises aloud, times the speech, and trims whatever runs too long, so that the words are familiar and the delivery is fixed before the day itself. The speech rehearsed in private is the speech that stands firm in public.

Delivery then begins with the voice. The speaker varies pitch, stress and pace, pauses to let an important point settle, and projects the voice and stresses the key words, so that the prosody carries the meaning the bare words cannot. A monotone hides the emphasis; a living voice reveals it.

The body and the eyes speak alongside the voice. An upright posture and open, purposeful gestures show a confident speaker, while eye contact with real faces, rather than with the notes or the floor, turns a recitation into a conversation and holds the listeners close. The speaker who meets the eye keeps the room.

A skilled speaker also uses the tools of rhetoric. A rhetorical question draws the audience into the argument, repetition and the rule of three fix an idea in the ear, a sharp contrast makes each side clearer, and an inclusive “we” with a vivid image lets the listeners see the point and feel it their own. These devices are the handles by which an audience grips and keeps a message.

Preparation gives a speech its substance and delivery gives it life. The speaker who fixes a purpose, studies the audience, orders and rehearses the material, and then delivers it with a living voice, a confident body and the devices of rhetoric, holds the audience, carries the message home, and leaves a lasting impression.

Examiner's Note: *Reward both stages developed across several points: preparation (purpose and audience, gathering and ordering into an opening, body and close, rehearsal) and delivery (voice and prosody, body and eye contact, rhetorical devices), each explained. Treating only one stage, or listing tips without explanation, keeps the essay below the top band.*

Question 119

Academic writing is the writing of study and research, found in essays, reports, proposals and dissertations. It has features that mark it off from casual writing, and a student who masters them produces work that earns both respect and marks.

Academic writing is formal and impersonal. It avoids slang and contractions and the chatty first person, keeping a measured tone throughout, so that facts and reasons carry the case rather than personal outbursts. It reads as the work of a scholar addressing a subject, not of a friend chatting.

It is clearly structured. An academic essay opens with an introduction that states its thesis, develops that thesis in body paragraphs each built on a topic sentence and its evidence, and closes with a conclusion that draws the threads together without adding new material. Linking words and a logical order hold the parts as one, so the reader follows a long argument without a break.

It rests on evidence and precision. Every claim is supported by facts, figures, examples or cited authorities rather than by feeling, and sweeping assertions give way to careful, qualified statements. Terms are used in their exact sense and sentences are made precise, for in academic work a loose word is a weak argument.

It is objective and balanced. The writer sets aside personal bias and strong emotion, and weighs more than one view before reaching a position, so the conclusion is one a reader can trust rather than merely the one the writer wished to reach. Fairness to the evidence is the mark of the honest mind.

It is critical. Rather than merely restate what others have said, academic writing examines ideas, weighs the strengths and weaknesses of an argument or a body of evidence, and reaches a reasoned judgement of its own. To analyse and evaluate, not merely to describe, is where the higher marks lie.

It is honest about its sources. Borrowed ideas and facts are acknowledged with a citation at the point of use and a full reference at the end, so that a reader can credit the original thinker and trace the claim. Guarding against plagiarism, the passing off of another's work as one's own, is a first duty of the academic writer.

Formality, clear structure, evidence and precision, objectivity, critical judgement and honest referencing, then, are the marks of good academic writing. Together they turn a student's thoughts into work that a scholar can trust and an examiner can reward.

Examiner's Note: *Reward several features (formality, structure, evidence and precision, objectivity and balance, critical judgement, honesty or anti-plagiarism and referencing), each explained. A vague answer that only says academic writing is "serious" or "long" stays in the lower band.*

Question 120

A will and a contract are legal documents, and legal documents are unlike ordinary writing: they bind people, and a single careless word can cost money, property or peace. They therefore demand a special care at every point.

The first care is precision. Every name, date, amount and item must be exact, for the document is read literally and enforced by its very words. Vagueness is dangerous: "some of my property" invites a quarrel, where "my house at Plot 12" cannot be mistaken. In law, the loose word is the costly word.

The second care is freedom from ambiguity. Each clause must carry one meaning only, so that no reader can twist it two ways. This is why legal documents fix the meaning of key terms once and repeat names in full, using the defined "Tenant" or "the Premises" rather than a pronoun that might point in two directions.

The third care is proper form. A will must be signed by its maker and a contract signed by its named parties; both must be dated, and each obligation set out in its own clause. Without the right form, even a truthful document may be worthless in law, for the form is what the court recognises.

The fourth care is honest witnessing. A will must be witnessed, normally by two persons, and those witnesses must gain nothing from it, since a witness who is also a beneficiary casts doubt on the whole document. Independent witnesses, who saw the signing and judged the maker sound and free, are what let a court trust the will as genuine.

The fifth care is completeness, the foreseeing of what may go wrong. A good contract states in advance what shall happen if a party defaults, and a good will names a substitute to take a gift should the first beneficiary die first, so that no event finds the document silent. The careful writer settles the quarrel before it can arise.

The sixth care is the heaviest, and it falls hardest on the will. Its writer cannot be asked afterwards what was meant, for the document takes effect only once its author is gone and can never be called back to be corrected. Every word must therefore be settled in a formal, impersonal register that a stranger, or a judge, can read and enforce without the writer present to explain.

Precision, freedom from ambiguity, proper form, honest witnessing, completeness and the finality of the will, then, are the cares the writer of a legal document must never relax. The pen that writes a will or a contract holds real power over people's lives and their property, and it must be guided with exactness.

Examiner's Note: *Reward the several cares (precision, freedom from ambiguity, proper form and execution, independent witnessing, completeness or foresight, and the will's finality and formal register), each explained, with the will's special weight noted. An essay that treats a legal document like any other writing, or names cares without saying why each matters, misses the point of the question.*

Question 121

A manual or a set of instructions exists to make a reader do something correctly. Unlike a story, it is judged not by the pleasure it gives but by whether the reader can follow it and succeed. This is why its instructions must be clear, correctly ordered and safe, and why every word in them is chosen with that end in view.

Instructions must be clear because the reader acts on them alone, without the writer present to explain. Short, plain sentences, each carrying a single action, leave no room for doubt, while a vague instruction produces a wrong or even dangerous result. The manual is the maker speaking to a stranger, and it must be understood at the first reading.

For the same reason they are written as direct commands. The reader needs a decision, not an opinion, so each step begins with a plain verb, as in “Press the red button” or “Do not immerse the base”, which tells the reader exactly what to do. A soft “one might perhaps consider” leaves room for the very mistake the manual exists to prevent.

They must also be precise. Exact quantities, times and directions take the place of vague words, for “aim at the base of the fire” guides the hand where “point it in the general direction” does not. A reader given a loose instruction must guess, and a task that depends on a guess is a task half done.

Instructions must be correctly ordered because the reader performs the steps in the very sequence given. If a later step is placed before an earlier one, the reader may act too soon and spoil the work, like one who squeezes the handle before pulling the pin. Numbered steps in the right order guide the hand as surely as the eye.

They must be safe because some actions carry real danger. A warning must come before the step it applies to, not after, since the reader acts as they read; a warning that arrives after the harm is useless. Clear warnings placed early, before the reader can meet the danger, are what keep a manual from causing the very injury it should prevent.

The warnings themselves must be marked and graded. A CAUTION of possible damage to the product and a WARNING of possible harm to the person are set apart, often in capitals, so that the reader cannot pass them by and can weigh each danger at its true worth. A danger buried in the prose is a danger the hurried reader will miss.

Clarity, the command form, precision, correct order and safety, marked and graded, then, are not niceties but necessities in a manual. Instructions that have them let a reader act alone with confidence and come to no harm; instructions that lack them can fail, frustrate or hurt.

Examiner's Note: *Reward the qualities developed with a reason (the reader acts alone; needs a command, not an opinion; needs precision; acts in sequence; acts as they read; must see graded warnings), the three named qualities of clarity, order and safety being the spine. Listing the qualities without saying why each matters leaves the essay in the middle band.*

Question 122

Writing ranges from the very simple to the highly complex. A note asking a friend to call is simple; a district report is complex. Telling the two apart, and seeing why the complex demands more skill, is the beginning of learning to write well.

The first difference is in the message each carries. A simple text delivers one plain message and is complete the moment that point lands; the kiosk note asking for two bags of sugar has done its whole work once the sugar is understood. A complex text is built to carry many points at once, and it is not finished until all of them are made and fitted together.

The second difference is length and structure. A simple text is short and asks nothing of its shape, but a complex text runs to many pages and must be divided into named parts, an introduction, a method, findings and the rest, held together across the whole. The simple note has no structure to manage; the complex report is structure held from first page to last.

The third difference is language. A simple text uses plain, everyday words and easy sentences of a single clause, read at a glance. A complex text uses harder and sometimes technical vocabulary, and sentences built from a main clause and several subordinate ones, so that "The rains failed" grows into "Because the rains failed, the farmers who had planted early lost their seedlings."

The fourth difference is the reader in view. A simple text is written for one familiar reader and need only be understood by that one person. A complex text serves several readers at once, or an expert audience, and must reach the difficulty its purpose and audience require, using the terms and structure of a field that a general reader would labour to follow.

The fifth difference is consistency across its parts. A simple text stands alone and can be written at a sitting, but a complex text is made of many parts that must agree with one another without contradiction, so that a figure in the findings matches the figure in the summary and no clause undoes another. Holding many parts in agreement is a labour the simple note never knows.

The sixth difference is the consequence of a slip, and here the greater demand is plain. A mistake a friendly note could carry lightly may, in a contract or a report, cost money or mislead the reader who acts on it. The complex text must therefore be planned before it is begun, held to one structure and one formal register, and made exact in every part.

What sets the two apart, then, is not size but the writer's task. Because a complex text must be planned, held to one structure and register, and made consistent and exact across many parts, it demands a control that a simple note never asks for, and it is the writing an examination most rewards.

Examiner's Note: *Reward a clear contrast drawn on several distinct axes (message, length and structure, language, audience, consistency, consequence) and a real explanation of why the complex text demands more skill. Contrasting on length alone, or asserting the greater demand without explaining it, stays mid-band.*

Question 123

Not all complex texts are written. A speech, a debate, a sermon or a formal address is a complex oral text, spoken rather than written, yet as demanding to produce as any report. What makes it hard is that it must be built with care and then delivered live, in the one moment, by the voice.

A complex oral text is an extended spoken text with a serious purpose and a shape of its own, such as a political speech, a sermon, a university lecture or a news bulletin. It is not the passing chat of the market but a text built to inform, to persuade or to move, and it carries as much meaning as any written page.

Like a written complex text, it has a structure and a register to keep. It opens, develops its theme in an ordered body, and closes, and it uses a raised, careful register rather than casual talk, with controlled grammar throughout. The speaker must plan this shape in advance, exactly as the writer of a report plans its parts.

What sets it apart from writing is that its meaning rests on more than its vocabulary and grammar. The same words can be sincere, sarcastic or doubtful depending on the voice that delivers them, so that a listener who follows the words but misses the tone can take away the opposite of what was meant. In speech, the words are only half the message.

The speaker must therefore manage prosody, the music of the voice. Intonation, stress, rhythm, pause, pitch range, chunking and loudness all carry meaning, and all must be controlled as the words are spoken: a political speech, for instance, uses emphatic stress, a building rhythm and the rule of three, swelling towards its promises. To speak well is to play this whole instrument at once.

The voice and the grammar must also be fitted to the occasion. A sermon uses a wide pitch and direct address to move the heart, a news bulletin a steady, neutral tone and compressed, impersonal sentences, a lecture an even pitch and careful, hedged grammar; change the situation and both must change with it. The skilled speaker reshapes the voice to the purpose and the audience before them.

Hardest of all, a complex oral text happens live and cannot be revised. A writer can cross out a word and try again, but a speaker must hold the whole plan in memory, read the audience as they go, and recover from any slip in the moment, all while keeping the grammar and the sense clear. There is no second draft in the air.

A complex oral text, then, joins the demands of complex writing, structure, register and purpose, to the further demands of prosody, of a voice and grammar fitted to the occasion, and of live, unrevisable delivery. To produce one well is to compose and to perform at the same time, which is why it tests the speaker so severely.

Examiner's Note: *Reward a definition of the complex oral text plus its distinctive spoken demands: structure and register, prosody and why it carries meaning beyond the words, a voice and grammar fitted to the occasion, and unrevisable live delivery held in memory. Treating it as ordinary chat, or ignoring the spoken demands, keeps the essay below the top band.*

Question 124

An investigative report is not a loose set of paragraphs but a text built from set parts, each with its own task. Knowing the parts, and what each contributes, is what separates a real report from three sincere paragraphs of opinion.

The report opens with a title and a summary, or introduction. The title names the subject of the inquiry and, in a full report, the committee that conducted it, while the summary states the purpose and the cause of the investigation and previews its main findings and advice. This part orients the reader, telling them why the inquiry was made and what it covers before any detail arrives.

Next comes the method, which explains how the information was gathered, processed and analysed, whether by interview, count, questionnaire or observation. By showing its working, the method lets the reader trust the findings and, if need be, repeat the inquiry. A report that hides how it knows cannot ask to be believed.

Then come the findings, the facts and data actually discovered, set out clearly and in order. Here the report states what was found and nothing more, keeping opinion out, so that the reader meets the evidence before any interpretation of it. The findings are the solid ground on which the rest of the report stands.

The conclusion interprets the findings, saying what they mean. It gathers the facts and draws out their sense, marking clearly where the evidence ends and the interpretation begins, so that hunger, distance or broken pumps are named as the real causes the figures reveal. Fact and meaning are kept distinct, yet each is given its place.

The recommendations state what should be done about what was found. They answer the meaning the conclusion has drawn, advising the action the evidence calls for, a feeding scheme, a repair, a new well, rather than repeating what the writer believed before the inquiry began. This part turns the report's knowledge into useful advice, which is its whole purpose.

These parts must keep their order and their register. Title, summary, method, findings, conclusion and recommendations follow one another in a fixed sequence, each in a formal, impersonal and evidence-based voice, with fact tied to figures and named sources. It is this order and this register, not length or feeling, that a marker rewards.

Each part, then, plays its role: the title and summary orient, the method assures, the findings inform, the conclusion interprets and the recommendations advise, all held in their order and their formal register. A report that keeps all its parts in this way earns the marks that three paragraphs of feeling never can.

Examiner's Note: *Reward each part named with its contribution (title and summary orient, method assures, findings inform, conclusion interprets, recommendations advise), together with the fixed order and the formal, evidence-based register. Merely listing the parts with no account of what each does, muddling findings with recommendations, or ignoring order and register, will not reach the top band.*

Question 125

P.O. Box 123,

Mbeya.

20 July 2026.

The Manager,

Kilimo Company Limited,

P.O. Box 456,

Mbeya.

Dear Sir or Madam,

RE: APPLICATION FOR THE POST OF OFFICE ASSISTANT

I am writing to apply for the post of Office Assistant advertised in today's Daily News. I believe I have the qualifications and the willingness to serve your company well.

I completed my secondary education at Mbeya Secondary School, with strong passes in English, Kiswahili and Book-keeping. I can type, keep simple records and use a computer, and I am hardworking, honest and quick to learn.

I have attached my curriculum vitae and copies of my certificates. I should welcome the chance of an interview at any time convenient to you.

Yours faithfully,

Anna James.

Examiner's Note: *A top letter has the correct formal layout (addresses, date, "Dear Sir or Madam ... Yours faithfully"), a clear purpose and relevant content, in a formal register. Wrong layout, or an informal tone, keeps it below the top band.*

Question 126

P.O. Box 78,

Mbeya.

20 July 2026.

The Manager,

Starlight Electronics,

Mbeya.

Dear Sir or Madam,

RE: COMPLAINT ABOUT A FAULTY RADIO

I am writing to complain about a radio I bought from your shop on 5 July 2026. It has stopped working, although I have used it only twice and have kept it with care.

When I returned to the shop with the receipt, the attendant refused to help me. As the radio is still within its warranty, I believe I am entitled to a repair or a replacement.

I should be grateful if you would look into this matter and let me know, within seven days, how you intend to put it right.

Yours faithfully,
John Mrema.

Examiner's Note: *Reward the formal layout, a calm and courteous but firm tone, the facts of the complaint, and a clear request for redress. An angry or rude letter, or one with no clear demand, loses marks.*

Question 127

NOTICE

PARENTS' AND GUARDIANS' MEETING

All parents and guardians are invited to a meeting to be held in the school hall on Saturday, 25 July 2026, at 10:00 a.m. The meeting will discuss the arrangements for the coming Form Six send-off and how parents and guardians can lend their support. Your attendance is important, and you are kindly asked to come on time.

20 July 2026.

By order,

The Head Prefect.

Examiner's Note: *A top notice has a title, a clear dated message (what, where, when), and an authority line ("By order ..."), in a plain formal register. A rambling or undated notice, or one that reads like a letter, stays mid-band.*

Question 128

MAMA LISHE CATERING SERVICES

Tasty food for every occasion!

Are you planning a wedding, a party or a meeting? We cook fresh, delicious meals at a fair price. Enjoy pilau, nyama choma, rice, vegetables and cool soft drinks, served with clean, fast and friendly service.

We have satisfied many families across Mbeya, and we can do the same for you.

Order today! Call 0713 555 000 or visit us at Uhuru Street, Mbeya.

Examiner's Note: *Reward an eye-catching heading, persuasive detail (what is offered and why to choose it), and a clear call to action with contact details. A dull description with no persuasion or contact misses the advert's purpose.*

Question 129

To: info@mbeyalibrary.go.tz

From: anna.james@email.com

Subject: Request for Library Membership

Dear Sir or Madam,

I am a Form Six student at Mbeya Secondary School, and I should like to join the public library to help with my studies. Could you please tell me what documents I need to bring, and what the membership fee is?

I look forward to your reply, and I thank you for your help.

Yours faithfully,

Anna James.

Examiner's Note: *Reward the email frame (a clear subject line, greeting, brief message and sign-off) and a polite, reasonably formal register. Text-message spelling or a missing subject line keeps the answer below the top band.*

Question 130

SCHOOL WINS NATIONAL SCIENCE PRIZE

By our Education Reporter, 20 July 2026

Mbeya Secondary School won first prize at the National Science Fair held in Dodoma last Saturday, beating forty other schools from across the country.

The school's team of four students impressed the judges with a project on cleaning water using cheap local materials. The head of the panel called it "simple, cheap and useful for every village".

The school received a trophy and two million shillings towards new laboratory equipment. The headmistress thanked the students and their teachers, and dedicated the win to the whole school.

The team leader, Neema Baraka, said the group had worked for three months, often after class. "We are proud to show what our school can do," she said.

Examiner's Note: *A top article has a headline, a byline, and a lead that gives the most important facts (who, what, where, when) first, with detail in falling order. A story that buries the key fact, or reads like an essay, stays mid-band.*

Question 131

THE READING HABIT: A KEY TO SUCCESS

In a world of bright screens and constant noise, the quiet habit of reading is easy to forget. Yet for a student, few habits repay so richly, or cost so little.

Reading widens the mind. A good book carries the reader to other places and times, and lets them share the thoughts of the wisest people who ever lived. Each page adds to a store of knowledge that no examination can exhaust.

Reading also builds the very skills a student needs. It grows the vocabulary, sharpens the grammar, and shows how ideas are ordered and argued, so that the reader becomes a better writer and speaker in turn.

Best of all, the habit is easily begun. A student need only read a little each day, choosing books that interest them, and before long reading becomes a pleasure rather than a task.

In the end, the reader becomes the leader. The student who reads today is building a mind that will serve them for a lifetime, and no gift is cheaper to give oneself, or richer to keep.

Examiner's Note: *Reward a feature style: an inviting title and opening, a developed argument in a lively but correct register, and a memorable close. A dry list of points, or a hard news report, misses the magazine style.*

Question 132

KEEP OUR TOWN CLEAN!

Rubbish belongs in the bin, not on the street.

A clean town is a healthy town.

A dirty town breeds flies, rats and disease.

Join the community clean-up every Saturday, from 8:00 a.m.

Together, we can keep Mbeya beautiful!

Examiner's Note: *Reward a poster's style: a bold heading, short punchy lines, an emotive appeal and a clear call to action. Long paragraphs of prose, with no visual impact, do not read as a poster.*

Question 133

KILIMANJARO CAFÉ

Starters

Soup of the day	TZS 3,000
Samosa (two pieces)	TZS 2,000

Main Dishes

Pilau with beef	TZS 8,000
Rice with chicken	TZS 9,000
Ugali with fish	TZS 7,000

Chips with eggs	TZS 5,000
Drinks	
Soft drink (soda)	TZS 1,500
Fresh fruit juice	TZS 3,000
Tea or coffee	TZS 1,000

All prices include VAT. Service with a smile!

Examiner's Note: *Reward a clear menu form: the café's name, dishes grouped under headings, and a price against each. A shapeless list with no grouping or prices keeps the answer mid-band.*

Question 134

PUBLIC ANNOUNCEMENT

The Mbeya Water Authority wishes to inform all residents of Uhuru and Majengo wards that the water supply will be cut off on Sunday, 26 July 2026, from 8:00 a.m. to 4:00 p.m.

The stoppage is necessary so that engineers can repair a burst main pipe. Residents are advised to store enough clean water for the day. The supply will be restored as soon as the work is finished.

The Authority regrets any inconvenience and thanks the public for their patience and cooperation.

Examiner's Note: *Reward an announcement's form: who is speaking, the clear message (what, where, when and why), and advice to the listener, in a plain public register. A vague or incomplete notice keeps the answer mid-band.*

Question 135

Most of the English an adult writes is not literature. It is the notice, the letter, the receipt, the timetable, the message that gets a thing done. Such writing is called functional text, and it is judged by a single question: does it work for its reader?

A functional text is a piece of writing produced to get something done rather than to entertain. It does not ask to be admired, as a poem or a story does; it asks only to serve its reader, and it succeeds when it does that work and fails when it does not, however neat it may look.

The work itself may be one of several. A functional text can inform, as a timetable does; instruct, as a recipe does; request, as a leave form does; record, as a receipt does; announce, as a notice does; or persuade, as an advertisement does. One text may serve more than one of these at once, yet there is always a main purpose that the writer most wants to reach.

Because each purpose has settled into a familiar form, functional texts fall into recognisable types, and each type carries its own signature shape. A notice announces, opening with a title and a dated message; an email corresponds, with a subject line, a greeting and a closing; a form collects, through labelled spaces; and a set of instructions directs, through numbered steps in order. The shape often names the text before a word is read.

Whether a given text works is then decided by three questions, and the first is its purpose: what is this text for? Until the writer is clear whether it means to inform, to request or to persuade, they cannot tell whether it does its job, for a text can be judged only against the aim it was written to reach.

The second question is audience: who will read it? A notice for schoolchildren, a circular for headmasters and headmistresses, and a message for a busy parent each need different words, even when the facts behind them are the same. The writer who forgets the reader writes to please only themselves.

The third question is context: where, when and in what setting does the text appear? A hospital wall invites a plain, formal notice; a radio invites a short, lively announcement; a crowded dala-dala invites a fare chart that can be read at a glance. Purpose, audience and context together decide whether a functional text is fit for its job.

A functional text, then, is practical writing that does a job, and it succeeds only when its purpose, its audience and its context have all been weighed. A text that pleases its writer but fails its reader has not worked at all, for working, and nothing else, is the whole measure of it.

Examiner's Note: *Reward a clear definition, the range of purposes (inform, instruct, request, record, announce, persuade), the recognisable types and their shapes, and the three tests (purpose, audience, context) explained with examples. Defining functional text as merely "not a story", or giving the tests with no examples, keeps the essay mid-band.*

Question 136

Every functional text is written in a register, a level of formality chosen to suit its reader and its purpose. Choosing the right register is not a small matter of taste; it decides whether the text is taken seriously and whether it works.

Register runs along a cline from formal, through semi-formal, to informal. Formal register keeps its distance, with full forms and careful words, as in a letter to an official; semi-formal is courteous but personal, as in a note to one's own teacher; informal is relaxed and familiar, with contractions and first names, as in a message to a friend. The wrong level jars: slang in a job application looks careless, while stiff formality to a friend seems cold.

Several features fix a text on this cline. The salutation is the plainest: "Dear Sir or Madam" is formal, "Dear Mr Kamalu" semi-formal, and "Hi Rehema" informal. With it work the presence or absence of contractions, the choice of vocabulary, elevated or everyday, the length of the sentences, and the writer's stance, whether reserved and impersonal or openly personal.

Register must also be pitched at the particular reader and occasion. A school advertisement written like a government circular, all "aforementioned institution" and "accredited personnel", keeps at arm's length the very parents it wants to attract, where warm, plain words would draw them in. A job application written like a message to a friend fails the opposite way, offering a casual plea where the occasion asks for distance and a professional case.

The right register earns the reader's respect and trust. An official who receives a properly formal letter feels addressed with due seriousness and is the likelier to act on it; a friend who receives a warm, easy note feels cared for rather than lectured. The right level of formality is thus a kind of courtesy, telling the reader how they are seen.

Appropriateness, indeed, is felt even before correctness. A text can be perfect in its grammar and spelling and still fail entirely, as a condolence note in cheerful slang, or a job application in the shorthand of a text message, offends before a single error is looked for. A wrong register is felt at once, so it is fitness, not correctness, that a reader meets first.

Finally, the chosen register must be held steady to the end. A letter that opens formally and slips into slang halfway loses the reader's confidence, and a text pitched too low can be lifted only by raising the

vocabulary, calming the tone and re-aiming the address at the proper reader. The register is not set once and forgotten; it is kept.

Register, then, is not decoration but fitness for the reader. The writer who matches the level of formality to the audience and the purpose, and holds it there, writes a functional text that is not merely correct but appropriate; and it is appropriateness, felt in the very first line, that opens the reader's door.

Examiner's Note: *Reward the register cline with a mark of each level, the features that fix it (salutation, contractions, vocabulary), the fit to reader and occasion, why the right choice matters, and the point that appropriateness is felt before correctness, with examples. Treating register as merely "being polite", with no cline or features, stays mid-band.*

Question 137

A functional text usually asks something of its reader: to attend, to pay, to help, to reply. Because it makes a demand, the way it is worded matters, and politeness is what keeps a demand from becoming an offence.

Politeness protects the reader's face, their public sense of being respected. A bare "Pay your bill now" treats the reader as a defaulter caught out; "We kindly remind you that your bill is now due" makes the very same point while leaving the reader's dignity intact. The fact is unchanged; only the feeling, and so the reader's goodwill, is different.

English offers a small, reliable set of tools for this. Modal verbs soften a demand into a possibility, "could", "would", "may"; hedges take off the hard edge, "perhaps", "if possible"; indirectness asks as a question rather than an order; the markers "please" and "thank you" signal respect; and a reason shows that the request is fair. Against these stand the marks of rudeness: the bare command, the threat and the insult.

In a Tanzanian setting, politeness is also a matter of custom, for a culture, not the dictionary, decides what counts as respectful. Age, kinship and authority carry real weight: an elder is greeted before any business is raised, addressed with an honorific, and neither hurried nor silenced. A text that ignores these customs may be perfectly clear and still give offence, and a blunt summons that skips the greeting can leave a meeting hall half empty.

Politeness is not decoration but part of the machinery that makes a text work. A functional request does not merely wish to be understood; it wishes to be granted, and whether it is granted often turns on how it is asked. A face-threatening demand may be refused outright, obeyed with resentment, or remembered against the writer, so the courteous wording is doing real work, winning the cooperation that rudeness would lose.

Politeness matters most of all where the news is unwelcome. A letter refusing an application, or a notice imposing a penalty, still reaches a person with feelings, and a courteous wording softens the blow and keeps goodwill for another day. Rudeness in the same place breeds resentment and resistance, even when the writer is entirely in the right.

Yet politeness must never bury the message it carries. A request so wrapped in humble phrases that the reader cannot tell what is wanted has failed as a functional text, however warm it feels. The skill is to be courteous and clear at once, firm on the matter and gentle on the person, so that the reader knows both that they are respected and what they are being asked to do.

Politeness, then, is not weakness but wisdom in functional writing. By protecting the reader's face with a modal, a hedge, a reason and a proper respect for custom, the writer wins the willing cooperation that a blunt or rude text would forfeit, and the business of the text is the more likely to be done.

Examiner's Note: *Reward the idea of face, the tools of politeness (modals, hedges, indirectness, "please" and a reason), cultural sensitivity to age, kinship and authority, why politeness wins cooperation, and the balance of courtesy with clarity, illustrated. A vague "be nice" essay with no examples keeps the answer mid-band.*

Question 138

Every functional text can be looked at in two ways: by its structure, the parts it is built from, and by its style, the manner of its language. The two are different, and a good writer must control both.

Structure is the skeleton of a text, the parts it must contain and the order in which they come. A formal letter is built of two addresses, a date, a salutation, a body and a closing, each in its settled place; a newspaper report is built of a headline over facts that fall in order of importance. Structure is a matter of what parts appear, and where.

Because each kind of text keeps its own parts, structure is also a quick fingerprint that names the type. A headline over front-loaded facts betrays a news report, a subject line an email, the words "By order" a notice, and numbered clauses a contract. Often the eye names the kind of text from its shape alone, before a single word has been read for its meaning.

Style is the manner of the language poured into that shape, the register, the tone, the choice of words and the length of the sentences. A formal letter's style is polite, impersonal and free of contractions and slang; a poster's style is short, bold and emotive; a contract's is long and exact. Style is a matter not of what parts appear but of how they are written.

Where structure names the type, style reveals the reader and the intent behind the text. Two texts of one and the same structure, both letters, may serve opposite ends, the one a warm invitation and the other a cold summons, and only their style, familiar or formal, warm or stern, tells us which reader is addressed and in what spirit. Style is where the relationship behind the text shows itself.

Structure and style can each be right while the other is wrong, which is why both must be weighed. A letter may have a flawless structure, every address and salutation in place, and still fail if its words are rude or slangy; a poster may be lively in style and still fail if it has no clear heading or call to action. A sound text needs the parts in place and the language fitting.

Above all, structure and style alike are chosen to serve the text's purpose, and the test of understanding is to say why each is as it is. A notice is bare in structure and plain in style because its readers are already obliged to act; an advertisement is elaborate in structure and lively in style because its readers are free to walk away. To compare two texts well is to end not in a list of differences but in the reason for them.

Structure and style, then, are the two halves of every functional text: structure gives it its shape, style gives it its voice. A text works only when both are right and both are aimed at the same reader, the parts in their places and the language fitting the work the text is sent to do.

Examiner's Note: *Reward a clear distinction (what parts appear and where, versus how they are written), developed into facets: structure as the skeleton and as the fingerprint that names the type, style as the manner and as what reveals the reader and intent, with the point that each may be right while the other is wrong and that both serve the purpose. Muddling the two, or defining only one, keeps the essay mid-band.*

Question 139

A newspaper news article exists to tell strangers, quickly and clearly, what has happened. Its features all serve that single purpose, and a writer who knows them can turn an event into a report that a busy reader grasps at a glance.

The first feature is the headline, a few bold words that capture the story and draw the reader in. Beneath it stands the byline, which credits the writer or the paper, and often the date, so that the reader knows at once the source of the news and how fresh it is. Together they announce the story before the report proper begins.

Next comes the lead, the opening sentence or two, which packs in the most important facts: who, what, where, when, why and how. These are the five Ws and an H, and a reader who takes in only the lead should still carry away the heart of the story. The lead is the whole report in miniature.

After the lead, the details follow in falling order of importance, the weightiest first and the slightest last. This descending shape is called the inverted pyramid, and it governs the whole body of the report, so that each paragraph matters a little less than the one before it.

The language throughout is objective and plain. A news report keeps to the third person and the past tense, reports rather than argues, and chooses precise and unemotional words, so that the writer's own opinion never colours the facts. This restraint is not dullness but the source of the report's authority, for a reader trusts a writer who stands back.

A news article also attributes its claims and lets those involved speak. Rather than assert a thing on its own word, it credits each claim to a source, “the police said”, “the headmaster confirmed”, and it weaves in the quoted words of the people concerned. Attribution shows where the facts come from, and a quotation gives them a human voice without surrendering the report's objectivity.

The most important facts come first for a practical reason. A hurried reader may stop at any point, and an editor pressed for space may cut the article from the foot upward; were the vital facts saved for the end, either the reader or the scissors would lose them. Front-loading the report protects its message whatever happens to the tail.

A striking headline and byline, a fact-packed lead, the inverted pyramid, an objective and attributed style, and the key facts placed first are thus the marks of a good news article. Together they let a reader in a hurry learn the most from the least, which is the whole art of writing the news.

Examiner's Note: *Reward the features (headline and byline, a lead answering the five Ws and an H, the inverted pyramid, an objective third-person style, and attribution or quotation) and the reason the key facts come first. Listing features with no reason, or confusing news with a magazine feature, stays mid-band.*

Question 140

Both a newspaper article and a magazine or feature article are written to be read by the public, yet they are different kinds of writing, and they diverge along almost every line one can draw between them.

Their purposes differ first. A newspaper article reports current news, telling the reader briefly and factually what has just happened. A magazine feature, by contrast, explores a subject: it profiles a person, examines a trend or opens up an issue, seeking not to break news but to engage and enrich a reader who has time to be interested.

They differ, too, in how they stand to time. A newspaper article is tied to the moment, reporting what happened today and dating by tomorrow, when the news has moved on. A feature is far less bound to the moment; its subject need not be new, and it can be read with as much profit a month later, so that it lives on where the news report has already died.

Their length and depth are unlike. The news report is brief and compressed, a lead and a handful of short paragraphs that give the facts and stop. The feature is long and leisurely, developing its subject through description, interview and detail, with room to wander and reflect that the crowded news column can never spare.

They are built, as well, on opposite plans. The news report follows the inverted pyramid, placing the key facts first and letting importance fall away, so that a reader may stop anywhere and an editor may cut from the foot. The feature is shaped the other way, opening with a catchy title and a hook that draws the reader in, developing through a warm body, and closing on a reflective thought rather than a fading detail.

Their style and voice differ sharply. The news report is plain, factual, objective and impersonal, keeping the writer invisible behind attributed facts. The feature is warm, personal and vivid, and it welcomes the writer's own voice, its colour and rhythm and point of view, which in a news report would be a fault.

Finally, their readerships differ in breadth. The newspaper speaks to a wide, general public who want the day's news quickly and in common words. The magazine speaks to a narrower, chosen readership, the followers of a hobby, a profession or a field of study, who seek the piece out and will give it the time that its depth asks.

In short, the newspaper informs quickly and briefly for everyone and is gone in a day, while the magazine explores deeply and lastingly for the few who care to follow it. To write either well, the writer must know which reader is served, and shape the purpose, the length, the structure, the voice and the very lifespan of the piece to suit.

Examiner's Note: *Reward the contrast drawn across several distinct axes (purpose, topicality and lifespan, length and depth, structure, style and voice, and readership), with the newspaper as fast, brief and factual and the magazine as deep, lasting and personal. Answering on only one or two axes, or blurring the two forms together, keeps the essay mid-band.*

Question 141

Because both carry meaning from one language into another, interpreting and translation are easily confused, and the two words are often used as if they meant the same thing. They do not. One works on the written word at leisure; the other works on the spoken word in the moment, and that single difference makes the interpreter's task the harder.

The core difference is one of medium and time. The translator works with written text and has time to research a term, draft a version and revise it before anyone sees the result. The interpreter works with speech as it is spoken, rendering it in real time, with no second draft and no chance to look a word up.

From this flows a heavy demand on memory. The interpreter must hold a whole idea, sometimes a whole paragraph, in the mind and render it at once, while the translator may take each sentence afresh from the page and need carry nothing forward. What the translator keeps on paper, the interpreter must keep in the head.

There is also the demand of presence. Being in the room, the interpreter must read the tone, the hesitation and the manner of the speaker, and carry meaning through the living voice, its stress and its feeling, not the neutral page. These are signals a translator working from a written text never meets, and they are often where the real message lies.

There is, too, the demand of irreversibility. A translator can quietly correct a clumsy sentence before it is read, but the interpreter's word is heard the instant it leaves the mouth and cannot be recalled. Every error is public and immediate, which places the interpreter under a pressure the translator is spared.

Harder still, the interpreter must think at speed. As the words arrive, the mind must break the stream into its meaning, decide what each idea truly says beneath its surface, choose the words that carry that sense, and weigh what one choice loses against another, all in the seconds before the next sentence lands. A

mechanical swap of one word for another would fail, for idiom, irony and cultural weight must be understood and rebuilt, not merely matched.

The two crafts share real ground: both need a deep command of both languages and an unbroken fidelity to the sense. Yet interpreting adds to this speed, memory, nerve and cultural quickness, all exercised at once and without the dictionary, the draft or the delete key on which the translator can rely.

Interpreting, then, is not simply spoken translation but a distinct craft with its own discipline. Both are difficult and both are needed, but because the interpreter must be accurate, complete and composed in a single unrepeatable moment, the work of the interpreter is the more demanding of the two.

Examiner's Note: *A top answer argues the distinction of medium and time, then builds the case for interpreting's greater demand through memory, presence and the living voice, irreversibility and thinking at speed, keeping the shared ground of both crafts in view. Merely listing differences, with no argued thesis, stays mid-band.*

Question 142

Once a message must be carried from one language into another by mouth, a second question follows: how shall it be delivered? While the speaker still talks, or after each pause? Aloud to a hall, or whispered to one guest? These choices are the modes of interpreting, and the interpreter is seldom free to choose among them, for the setting decides.

Simultaneous interpreting suits large, continuous events. A conference or a parliament cannot halt after every sentence for a rendering, so interpreters in booths carry the proceedings into the other language in real time, through headsets, and the session keeps its normal pace. The setting, by its size and flow, all but names the mode.

Consecutive interpreting suits exchanges where the numbers are few and precision is dear. A courtroom or a small meeting can afford the pause in which the interpreter notes a turn and renders it exactly. The mode roughly doubles the length of the meeting, a price the setting is willing to pay for accuracy.

Whispered interpreting, or chuchotage, suits one or two listeners and no more. A single foreign guest at a Kiswahili meeting is served by a low running whisper that needs no equipment and interrupts no one. The same mode fails at once in a large audience, whom a whisper cannot reach, or in a noisy room, where it is lost.

Relay interpreting suits the meeting that carries many languages at once. When no single interpreter can bridge every pair of tongues, one renders the speech into a shared language and a second carries it from there into a further one. Here it is the sheer number of languages in the room, not the pace or the size of the audience, that calls the mode into being.

Sight translation suits the moment when a written document must reach someone who cannot read it. The interpreter's eyes travel along the page while the voice delivers it aloud in the other language, as when an English dispensary notice is read out in Kiswahili to waiting patients. A written source, and a listener who cannot read it, together select the mode.

Remote or telephone interpreting suits distance and urgency. When speaker and listener cannot be brought together, a line carries the rendering between them. It answers a real need, yet it loses the face, the gesture and the shared room that help an interpreter read meaning, so it is chosen when presence is impossible rather than preferred.

In every case the number of listeners, the pace of the event, the equipment to hand and the stakes together fix the mode. The interpreter's skill is not to have a favourite way of working but to read the setting truly and answer it with the mode that setting demands.

Examiner's Note: *Reward a clear thesis (setting governs mode) developed through several modes, simultaneous, consecutive, whispered, relay, sight translation and remote, each tied to the setting-features that select it (listeners, pace, equipment, number of languages, a written source, stakes). Merely defining the modes, without showing the setting deciding, keeps the essay mid-band.*

Question 143

The interpreter is trusted with words that can decide a case, a diagnosis or a treaty, and is often the only person in the room who understands both sides. Such trust cannot rest on skill alone; it rests on ethics, and above all on two duties: impartiality and confidentiality.

Impartiality requires the interpreter to remain a channel, not a party. Every side must be rendered in full, with nothing softened and no one favoured, and no opinion offered by word, tone or face, even when the matter touches the interpreter's own office or sympathy. The interpreter carries insults and errors alike, exactly as they are spoken.

This neutrality is not coldness but the very ground of trust. Only a rendering that leans to no side lets both parties believe they were heard as they truly spoke. The moment the interpreter tilts the message towards the side they privately prefer, the record is corrupted and the whole exchange is worthless.

Impartiality must also be guarded before the work begins, by declaring a conflict of interest. Where a party is the interpreter's relative, employer or friend, neutrality is already in doubt, for the other side can never be sure it was not quietly betrayed. The honest course is to disclose the tie at once and step aside for a neutral colleague, since justice must not only be done but be seen to be done.

Confidentiality requires the interpreter to keep what the work reveals. A patient's secret, a client's business or a witness's fear, learned only because the interpreter was present, must never be carried out of the room or repeated to others. Without this assurance, people would not speak freely, and the interpreter could not do the work at all.

Yet confidentiality, though close to absolute, is not without a limit. It yields only to an imminent, serious risk to life or safety, and then the interpreter reveals no more than is strictly needed, and only to the person who can act. For this reason the interpreter never promises a secrecy that could not honestly be kept, holding every ordinary confidence and breaking silence solely to prevent grave and immediate harm.

The two duties can seem to collide but do not. If a patient begs the interpreter to hide something from the doctor, the interpreter must still render it, for accuracy and the patient's own safety demand it; confidentiality binds the interpreter outside the room, not against the professional who must act on the words. The duties together set a proper distance: close enough to carry every word, detached enough to keep it and to take no side.

Impartiality and confidentiality are thus the pillars on which the interpreter's trustworthiness stands. Without neutrality the rendering is corrupt; without confidence no one would confide; and with both, the interpreter becomes what the work requires, a person whose rendering all sides can safely trust.

Examiner's Note: *A top answer explains each duty, argues why each is the ground of trust, guards impartiality by declaring conflicts of interest, marks the limit of confidentiality (broken only to prevent imminent, serious harm), and resolves the apparent clash (render all, yet keep confidence outside the room). Naming the duties with no argument, or confusing keeping confidence with hiding words from the doctor, stays mid-band.*

Question 144

Faithful interpreting rests on five principles: equivalence, accuracy, relevance, impartiality and coherence. For most of the time they agree and pull together, but under pressure they can pull apart, and then the interpreter must weigh one against another rather than obey them all at once.

Under pressure the principles pull apart in more than one way, so they are best seen as a set to be balanced, not a ranked list to be obeyed in order. Sometimes accuracy strains against relevance, sometimes equivalence against a merely literal accuracy, and sometimes coherence and impartiality bend under the pull of the moment. No fixed hierarchy can settle these in advance; only judgement, weighing one against another, can.

The commonest clash sets accuracy against relevance. When a speaker floods a narrow window with detail, accuracy urges that every word be carried, while relevance urges that only what serves the exchange be passed on. It is settled by what the setting cannot afford to lose: where an error would be costly and hard to undo, a courtroom answer, a drug dose, a treaty clause, accuracy governs and the exact content is protected even at the cost of speed; where no one phrase carries much weight, relevance governs, and the interpreter passes the main ideas cleanly and lets a passing aside go.

A second clash sets equivalence against a merely literal accuracy, when the exact words and the true sense diverge. A proverb or an idiom rendered word for word is faithful to the surface words yet false to the meaning, so here equivalence must govern. The interpreter carries what the speaker truly meant, not the dictionary twin of each word, for equivalence guards the sense that is the message's whole point.

Coherence, too, can strain under pressure, for a speaker in full flood may pile clause on clause until the thread is lost. Coherence asks that the rendering stay logical and connected across both languages, so the interpreter supplies the natural links and the clear sequence the target tongue needs and lets the argument follow. Yet this is never a licence to invent an order the speaker never had, nor to tidy away an evasion the listener is meant to weigh; coherence orders the words, it does not rewrite them.

Impartiality is tested whenever sympathy or self-interest tempts the interpreter to lean. A rude answer invites softening, a favoured side invites a kinder word, an insult against the interpreter's own office invites revenge. Under all these pulls impartiality must govern: the interpreter renders insults and errors in full, takes no side, and shows no opinion by word, tone or face, for the record must hold what was said, not what the interpreter wished were said.

Two rules hold throughout the weighing. The interpreter never trades a principle for their own convenience, dropping a hard passage merely because it is hard; and when a needed detail is at risk, the interpreter stops and secures it rather than guessing. It is judgement, not a fixed order of principles, that keeps the message safe.

The principles, then, hold a rendering true only when they are held in balance. The interpreter reads the stakes of the moment, guards the irreplaceable content first, keeps the sense above the surface words, and when in doubt pauses rather than drops, so that no principle is ever sacrificed to haste.

Examiner's Note: *Reward the thesis that the principles are a balanced set, not a ranked list, worked through several tensions, accuracy against relevance, equivalence against literal accuracy, and coherence and impartiality under pressure, each settled by what the moment cannot afford to lose, with the two holding rules. Treating the principles as a fixed order, or working only one tension, keeps the essay mid-band.*

Question 145

Of all the places an interpreter works, the court of law tests them most severely. A person's liberty, a family's property or the outcome of a serious charge may rest on the exact words that pass through the interpreter, and the setting therefore demands a fidelity that admits no relaxation.

The first demand is exactness. The interpreter must render the testimony precisely as it is given, with every figure, name, date and qualification intact, because the magistrate weighs the very words. A witness's testimony must reach the court exactly as spoken, for a case may turn on a single phrase.

The second demand is to carry even the ugly and the awkward. Hesitation, slang, insult and plain error must be rendered, not tidied away, because how a witness speaks, and how surely, is itself evidence the court must weigh. An interpreter who smooths a stumbling answer hides from the magistrate something the law needs to see.

The third demand is to speak in the first person, as the witness. If the accused denies taking the money, the interpreter renders it as "I did not take it", not "he says he did not take it", so that the court hears the witness and not a narrator. The third-person report slips the interpreter between the witness and the bench and quietly turns testimony into second-hand account.

The fourth demand is impartiality, held even against pressure. The interpreter takes no side between a frightened witness and a stern advocate, and shows no opinion by word or face; and when an advocate leans in for a firmer word than the witness used, or a doubtful answer made to sound sure, the request must be refused. As an officer of the court the interpreter serves the record and the truth, not the lawyer who is speaking.

The fifth demand is command of the law's own language. The interpreter must handle the formal register and the fixed terms of the court, "remand", "bail", "adjournment", "contrary to section", each with one exact meaning and no rough equal, and render them precisely rather than approximately. And the interpreter interprets only, never explaining the law to the accused, for that is the work of the advocate and the court.

Fidelity matters most here because the stakes are highest and least reversible. An error in a market or a meeting may be caught and put right; a mis-rendered answer in court can convict the innocent or free the guilty, and may never be discovered. The cost of a single loose word forbids all improvement, softening or guesswork.

Court interpreting thus demands exactness, completeness, neutrality and a sure grasp of the law's language, all at once. These demands are not the interpreter's fussiness but the price of justice, for here, more than anywhere, the whole message and nothing but the message must reach the one who judges.

Examiner's Note: *A top answer sets out the courtroom's special demands, exactness, rendering the ugly, first-person voicing, impartiality even under an advocate's pressure, and command of the legal register while interpreting only, and argues the fidelity point from the high, irreversible stakes. Listing demands with no reason why fidelity is supreme here keeps the essay mid-band.*

Question 146

In the clinic the interpreter stands between a frightened patient and a busy doctor, and the difficulties of the place are as much human as linguistic. The message must be carried whole across a gap of language, feeling and knowledge, and the challenges the setting raises call for particular qualities in reply.

The first challenge is terminology, and it is met by subject knowledge. A diagnosis and its treatment come wrapped in dense medical terms, many of which have no ready Kiswahili equivalent, and the interpreter must render them without loss or invention, lowering the register so that a patient with no training still

grasps what is wrong. Only an interpreter who follows the medicine can turn the specialist term into plain words without bending its meaning.

The second challenge is that here accuracy is, quite literally, a matter of life and death, and it is met by meticulous exactness. A dose given as three tablets instead of one, an allergy left uncarried, a consent half-rendered: each can injure or kill. The interpreter must therefore hold every figure, name, dose and warning word for word, for a single wrong number can turn a cure into the cause of harm.

The third challenge is emotion set against fidelity, and it is met by composure. The patient may be distressed, ashamed or in pain, and the news may be grave, yet the interpreter must carry the message exactly and never soften a serious diagnosis, however kind the impulse. It takes a steady nerve to deliver hard news whole, because the patient's own decisions depend on hearing the truth in full.

The fourth challenge is cultural, and it is met by cultural competence. Some symptoms carry shame or taboo, respect shapes what a patient will volunteer, and much of the meaning lies in what is left unsaid. The interpreter must read these silences and handle delicate matters with care, so that a patient's reticence does not cost the doctor the very fact the diagnosis needs.

The fifth challenge is confidentiality, and it is met by discretion. The most intimate facts of a life pass through the interpreter, who must keep every one of them, during the consultation and long after it. Without that assurance a patient may hide what shames or frightens them, and the doctor is left to treat a false picture.

The sixth challenge is to hold the boundary of the role, and it is met by firm impartiality. The interpreter must resist being drawn in, neither becoming the patient's adviser nor slipping from a neutral channel into a party to the consultation. However the moment pulls at their sympathy, the interpreter stays the bridge and does not walk out onto it.

Medical interpreting, safely done, therefore rests on knowledge, steadiness, discretion and neutrality held together. Where these are present the patient is served and protected; where a word is softened or a confidence broken, the cost is not a spoiled sentence but a harm to a person, which is why the setting asks so much.

Examiner's Note: *Reward the paired structure: real medical challenges, terminology, life-and-death accuracy, emotion versus fidelity, cultural shame and taboo, confidentiality and the boundary of the role, each answered by its matching quality (subject knowledge, exactness, composure, cultural sense, discretion, impartiality). Challenges with no qualities, or generic qualities not tied to the clinic, stay mid-band.*

Question 147

It is widely believed that anyone who speaks two languages can interpret. In truth, bilingualism is only the raw material of the craft, not the craft itself. An interpreter is made, not born bilingual, built by a set of trained skills that a fluent speaker alone does not possess.

The work begins with active listening, for a message missed is a message lost. The interpreter must attend to the whole meaning as it arrives, catching the tone and the intention beneath the words, not merely the words themselves. A fluent speaker who listens carelessly has nothing firm on which to build.

To listening is joined a strong memory, supported in the longer turns by note-taking. The interpreter must hold a whole idea, sometimes a whole paragraph, unbroken until the moment comes to render it; and through the longer turns of consecutive work, brief notes catch the names, figures and links that a racing memory drops first. Memory carries the sense, and the notes guard what the sense cannot afford to lose.

Next comes subject knowledge, which lets the interpreter follow legal, medical or technical talk without drowning in its terms. A speaker who knows two languages but not the field will falter the moment the diagnosis or the charge grows dense. Command of the matter, and not of the words alone, is what keeps the message whole.

Delivery matters as much as understanding, and so clear, quick speech is a skill in its own right. The rendering must reach the listener plainly and at pace, in a voice that is easy to follow. One who grasps every word yet renders haltingly will still lose the message on its way out.

Cultural competence reads what no dictionary lists. The titles, the manners and the silences that carry meaning between Tanzanian and foreign speakers must be understood and carried, or the surface words arrive stripped of their weight. To miss the courtesy is to miss part of the message.

One quality, above all, separates the professional from the bilingual bystander: impartiality. It keeps the interpreter a channel and not a party, rendering every side in full and taking none. This neutrality is what the merely bilingual friend or relative most often lacks, and, unlike a knack for languages, it cannot be improvised on the day.

These skills, learned and practised until they are second nature, are what separate the professional from the bilingual bystander. The interpreter is not simply a person who happens to know two tongues, but one who has been trained to carry a message whole, and so is made rather than born.

Examiner's Note: *A top answer argues the made-not-born thesis through the named skills, active listening, memory supported by notes, subject knowledge, clear quick speech, cultural competence and, above all, impartiality, showing why bilingualism alone is not enough. A bare list of qualities with no thesis keeps the essay mid-band.*

Question 148

Software can now render speech from one language into another, and for a traveller asking directions or a simple exchange it serves well enough. Yet where meaning is dense and the stakes are high, the machine reaches its limit, and the human interpreter remains not a luxury but a necessity.

It is fair to grant the machine its uses. Clear, low-stakes speech it handles quickly and cheaply, a traveller's question about a price or a direction, and it tires never and complains never. Where meaning is plain and an error costs little, the machine may serve, and such tools are improving fast.

Yet its competence ends where the speech grows difficult. It stumbles on strong accents, on speakers who talk over one another, and on the technical Kiswahili of a specialist field, exactly the conditions the harder assignments bring. The plain exchange it manages; the crowded, accented, specialised one defeats it.

The deeper trouble is that a machine renders words, not sense. It cannot weigh the force of a proverb, catch the irony beneath a flat sentence, or read the hesitation in a witness's voice, though these often decide what is really meant in the room. Meaning is not the sum of the words, and it is the meaning the parties need.

Nor can a machine read the meaning that lives in culture. The weight of a title, the courtesy owed to an elder, the message carried by a silence: these are learned, not looked up, and they slip through the machine's net. A human interpreter, versed in both cultures, carries what custom encodes and the software cannot see.

Nor, finally, can a machine be trusted as a human is. It does not keep a confidence, and it cannot take responsibility for an error, for there is no person behind it to answer for what was rendered. In a court or a clinic this trust is not an extra; it is the very ground on which the parties speak at all.

It is therefore in the highest-stakes places that the human is irreplaceable. In a courtroom, a clinic or a peace negotiation, feeling runs high and a single mis-rendering can cost a case, a diagnosis or a treaty. Only a human interpreter can carry such a message whole and answer for it afterwards.

The machine, then, will take over the simple and the routine, and there is no harm in that. But human interpreting will remain necessary precisely where it is now most valued: wherever the message is complex, the stakes are high, and it is human judgement that decides the outcome.

Examiner's Note: *Reward a balanced case that grants the machine its real uses, then marks its practical limits (accents, overlapping speech, technical Kiswahili) and argues the human's irreplaceability through meaning, culture and trust, anchored in high-stakes settings. A one-sided dismissal of technology, or vague praise of humans with no reasons, stays mid-band.*

Question 149

A translation is not judged by how clever its maker is, but by the reader it is made for. That reader wants one thing: the message of the original delivered in language they can read with ease and trust. The qualities of a good translation are simply the qualities that meet this need.

The first quality is accuracy. A good translation delivers the whole message of the source and only that message, so that the reader receives exactly what the original said, neither more nor less. A version that is graceful but false has failed at the first hurdle, for it gives the reader something the original never said.

The second quality is naturalness, felt from the reader's side. Good language costs the reader no effort: it flows the way their own speech flows, so the meaning arrives at once and no awkward, foreign phrasing makes them stumble. A Kiswahili reader should feel they are reading Kiswahili, not decoding English.

The third quality is clarity. The rendering must be clear enough that the reader never has to stop and puzzle at a meaning, with sentences plain enough to follow at a first reading. A version that is accurate in substance but muddled in expression still fails the reader, who is left working out what should have been given plainly.

The fourth quality is completeness. Nothing the source contains may be quietly dropped, for a missing warning or a lost clause hands the reader less than the original gave. The translator owes the reader the whole of the text, not the convenient part of it, since an omission can matter as much as an outright error.

The fifth quality is consistency. A key term must be rendered the same way from the first page to the last, so that a word never changes its dress and makes the reader think two different things are meant. In a contract or on a medicine label especially, a term that wanders becomes a hidden error.

These qualities all serve one end, and to serve the reader is not to betray the source but to honour it. The reader is served best not by a translation smoothed into something easier or nicer than the original, but by one that hands over the real message plainly and whole. To keep faith with the source and to serve the reader are, rightly understood, a single task.

Accurate, natural, clear, complete and consistent, then, are the marks of a translation that has done its work. The surest sign of success is a reader who forgets they are reading a translation at all, and receives the message as plainly as the first reader received the original.

Examiner's Note: *A top answer names the qualities (accuracy, naturalness, clarity, completeness and consistency) and argues that serving the reader and keeping faith with the source are one task, not two. A bare list of qualities, with no reader and no argument, stays mid-band.*

Question 150

Every translator is pulled in two directions at once: to stay close to the words of the source, and to write as a reader of the target language would. Fidelity and naturalness are both owed to a translation, and the whole art of the craft lies in holding them in balance.

Fidelity, or faithfulness, means staying true to the meaning and intention of the source, adding nothing that is not there and dropping nothing that matters. The translator is a servant of the original, not its author, and may not silently correct, soften or embellish what the writer set down.

Naturalness asks the opposite service. It requires the target text to read as though written in that language from the start, with the grammar, idiom and rhythm a native writer would use, so that nothing on the page sounds like disguised English or translated Kiswahili.

The two collide because the languages will not sit still together. A close, faithful rendering can come out stiff and foreign, keeping the words of the source but not its ease, while a smooth, natural one drifts a little from the exact wording in order to sound right. What pleases the one seems to fail the other, and the translator feels the pull at every line.

Pressed to its limit, each principle destroys the very thing it serves. Pure literalism, faithful to every word, produces a text no reader can move through, so the meaning is lost for all its accuracy. Pure freedom, easy and flowing, drifts until it no longer says what the original said, so the reader is given smooth prose that is quietly false.

The balance is found by remembering that fidelity is owed to the meaning, not to the exact words. The translator keeps the sense whole and changes only the shape, letting nothing essential go while allowing the form to bend. Faithfulness to meaning and naturalness of expression, seen this way, are partners and not rivals.

Where the two still pull, the purpose of the text breaks the tie. In a law, a contract or a medicine, where a small change can alter a right or a dose, fidelity leads and the wording stays close; in an advertisement, a story or a speech, where effect matters most, naturalness leads and the translator recasts more freely. The core meaning is guarded first, and the rest is bent to serve the reader's purpose.

The good translator, then, is faithful to the message and not to the mould. By keeping every meaning while changing the form to suit the target language and the text's purpose, they satisfy the source and the reader together, and the reader receives exactly what the original gave, in words that feel their own.

Examiner's Note: *Reward a clear account of both principles, the genuine conflict, the danger of either extreme, the resolution (fidelity to meaning, not words), and the text's purpose as the tie-breaker (fidelity for law and medicine, naturalness for advertisement and story). Treating fidelity and naturalness as simple opposites, with no balance, keeps the essay mid-band.*

Question 151

Tanzania lives in two languages, Kiswahili and English, and the bridge between them is translation. Far from a luxury for scholars, it is the ordinary means by which a two-language nation carries its rights, its knowledge and its daily business to every citizen, and its importance shows in the many fields that depend on it.

Consider first the law. Contracts, tenders and court proceedings pass constantly between the two languages, and a faithful translation protects the rights and the money that ride on the words. A single clause carelessly rendered can cost a person a case or a property, so here translation is a safeguard of justice itself.

Health is a second field. A diagnosis, a consent form or the dosage on a medicine must reach the patient in a language they understand. Here a mistranslation is not a spoiled sentence but a danger to life, for a wrong instruction or a misread warning can do real harm.

Education and knowledge form a third. Much of the world's science is first written in English, and translation carries it to the Kiswahili reader who would otherwise be shut out; crossed the other way, the same bridge lets Tanzanian scholarship reach the world.

Government and public administration are a fourth. Laws, official notices and public services must speak to every citizen, not only to those who read English, so that a government can address a whole nation and a citizen can take a full part in public life.

Business and employment are a fifth. Trade agreements, product labels, job advertisements and workplace instructions move between the two languages daily, and firms that serve a mixed public must speak to it in both.

Everyday life is the sixth. The newspaper, the radio bulletin, the road sign, the bank form and the personal certificate all reach ordinary people through translation, often unnoticed, and it is in these small constant crossings that a two-language nation holds together.

In a nation of two languages, then, translation is not a convenience but the very thread that binds understanding across national life: law, health, learning, government, trade and daily living reach all citizens only because meaning can be carried faithfully between Kiswahili and English.

Examiner's Note: *A top answer argues the necessity across many fields (law, health, education, government, business and daily life) with real stakes, not vague praise. Listing that translation is useful, with no fields and no stakes, keeps the essay mid-band.*

Question 152

It is tempting to think that a good dictionary is all a translation needs. Yet a dictionary translates words, while translation must carry meaning, and meaning lives in places no word-list can reach. It is the gap between the two that makes translation a human skill.

The first challenge is idiom. Languages do not line up term for term, and an idiom rendered word for word turns to nonsense. The English “every little helps” is not translated piece by piece but met by the Kiswahili saying “Haba na haba hujaza kibaba”, which carries the same sense; only a person who knows both languages can make such a match.

The second challenge is the culture-bound word. Terms such as “ujamaa” or “ugali” carry a whole way of life and have no single English twin. The translator must judge when to keep the name and lend the reader a short gloss, rather than flatten a culture into a wrong equivalent.

The third challenge is metaphor and euphemism. A metaphor survives translation only if it still breathes in the target language, and a euphemism such as “passed away” cannot be carried across word for word, as “alipita mbali”, without losing its sense of dying. Judgement, not a lookup, is what saves the meaning.

The fourth challenge is ambiguity and context. A word may hold several senses, and only the surrounding text decides which is meant. A dictionary lists every sense but cannot say which is intended, while a person reads the whole passage and picks the one the context requires.

The fifth challenge is register, for culture decides what is polite. A dictionary gives a word but not its manners, and cannot say whether a rendering will sound courteous or curt, official or offhand. Put the level

wrong and a formal notice reads like a chat between friends, so a person must weigh the tone the reader expects.

The sixth challenge is the false friend, the word that seems to have an obvious twin but has not. The Kiswahili "safari" means a journey of any kind, not the English "safari" of a wildlife tour, so a translator who trusts the resemblance renders it wrongly. A word-list may hold out the look-alike; only a person who truly knows both languages sees the trap.

Because meaning turns on idiom, culture, metaphor, context, register and the traps of resemblance, translation stays a human skill and not a mechanical swap. A dictionary can offer the words, but only a person who knows both languages and both cultures can carry the meaning across whole.

Examiner's Note: *Reward concrete challenges (idiom, culture-bound words, metaphor or euphemism, ambiguity, register and false friends) shown with English and Kiswahili examples, tied to why a person, not a dictionary, is needed. A general essay with no examples keeps the answer mid-band.*

Question 153

Principles tell a translator what to aim for; techniques tell them how to get there. When a word or a structure will not cross directly between English and Kiswahili, the translator reaches for a named technique fitted to the particular problem in front of them.

When the target language has no word for a new thing, borrowing fills the gap. It takes the foreign word itself and adapts it to fit, as "kompyuta" is taken into Kiswahili from "computer". Borrowing is the quickest way to name what a language has not yet named, and the word soon settles in until it feels native.

Where a raw borrowing would sit oddly, calque does the same work from local parts. It rebuilds the foreign term by translating its pieces, as "mpira wa kikapu" builds "basketball" from the words for a ball and a basket. A calque names the new thing while sounding less foreign than an imported word.

When a word class fights the target language, the translator uses transposition, changing the class and not the meaning. The English noun in "on his arrival" becomes a Kiswahili verb in "alipofika", "when he arrived", so that the sentence runs in the natural grammar of the target language rather than the borrowed grammar of the source.

When a thought must be kept but expressed from another angle, the translator uses modulation. The same truth is turned to the way the target language prefers to say it, as when the English "it is not difficult" becomes the Kiswahili "ni rahisi", "it is easy", a negative turned into a positive that says the very same thing.

When meaning lives in a fixed saying, idiomatic equivalence meets an idiom with an idiom, never word for word. The English "more haste, less speed" is met by the Kiswahili "haraka haraka haina baraka", a proverb answered by a proverb of equal weight, so that the wisdom crosses even where the words cannot.

When an unfamiliar image would baffle the reader, adaptation reshapes the form to save the meaning. An image of snow, strange to many readers, is replaced by one of cotton wool that they know at once, so the comparison still lands. Adaptation changes what must change so that the effect of the original survives.

Borrowing, calque, transposition, modulation, idiomatic equivalence and adaptation are thus the translator's working tools. The skill is to name the difficulty first and then reach for the matching technique, staying as literal as one can and turning as free as one must.

Examiner's Note: *A top answer names the techniques (borrowing, calque, transposition, modulation, idiomatic equivalence, adaptation) and matches each to the problem it solves, with examples. Listing techniques with no problem and no example keeps the essay mid-band.*

Question 154

A translator who replaces an English greeting with a different Kiswahili one may be doing fine work, or may be making an error. On the page the two can look alike, yet in truth they are opposites, and the line between them is where a translator's integrity is tested.

Adaptation is a conscious, faithful choice that keeps the meaning and the effect while suiting the target culture. When an idiom is replaced by an equivalent idiom, or a culture-bound image by one the reader knows, the translator changes the form precisely in order to save the sense.

Mistranslation is the opposite thing: an error that changes the meaning, whether from carelessness, a wrong term or a misread structure. It does not serve the message but betrays it, handing the reader something the original never said, and doing so without the translator even knowing.

The difference lies in intention and in result. Adaptation changes the form to save the meaning; mistranslation changes the meaning by accident. The one is a servant keeping faith with the source, the other a slip that quietly misleads the reader who trusted the rendering.

This is why the line matters for integrity. The translator is a servant of the original, trusted to carry it whole, and the reader cannot check the source for themselves. To adapt honestly is to keep that trust; to pass off a mistranslation, or to “correct” the original to personal taste, is to break it.

A mistranslation does its worst harm when it reads well. A smooth, natural rendering wins the reader's confidence, so a wrong figure, a wrong date or a dropped “not” slips past unquestioned and is acted upon. Honest adaptation keeps a true meaning under a natural surface; a fluent error hides a false one beneath the very same polish.

The honest translator holds the line by work, not by luck. Where a term is unclear they ask the client or research it rather than guess, they read the finished version against the source line by line, and they flag a doubt openly instead of burying it in a confident-looking choice. Integrity, in the end, is a set of habits.

Adaptation and mistranslation, then, are divided by intention and by result: the one keeps every meaning and changes only the shape, the other changes the meaning unawares. To know the difference, and to stay firmly on the honest side of it, is the heart of a translator's integrity.

Examiner's Note: *Reward a clear distinction by intention and result (form changed to save meaning versus meaning changed by error), the integrity point that the reader cannot check the source, the danger of a fluent error, and the safeguards that hold the line (ask, check, never guess). Confusing the two, or defining only one, keeps the essay mid-band.*

Question 155

Maji safi ni muhimu kwa afya bora. Magonjwa mengi huenea watu wanapokunywa maji machafu au wasiponawa mikono. Kila familia inapaswa kuchemsha maji yake ya kunywa na kuyahifadhi katika chombo safi chenye kifuniko. Wazazi wanapaswa kuwafundisha watoto wao kunawa mikono kwa sabuni kabla ya kula. Kwa njia hii, tunaweza kuzilinda familia zetu dhidi ya magonjwa.

Examiner's Note: *Reward a rendering that is faithful to the meaning and natural in Kiswahili, not a word-for-word swap: correct grammar and idiom, with every fact carried whole. Wooden literalism, or a version that drifts from the sense, keeps the answer mid-band.*

Question 156

Education is the key to life. A child who studies hard today will be the leader of tomorrow. Many parents work hard in order to pay their children's school fees. Therefore, every student should value this opportunity and study wholeheartedly. Our teacher tells us that hard work brings success.

Examiner's Note: *Reward faithful, natural English that reads as though first written in English: the sense carried whole, with correct idiom and grammar. A stiff, word-for-word rendering, or one that changes the meaning, keeps the answer mid-band.*

Question 157

Many writers treat editing and proofreading as one task, done in a single read. They are in truth two different kinds of work with two different aims: editing settles the sense of a text, proofreading cleans its surface. A text that is to be trusted must pass through both, and in the right order.

The first difference is one of depth. Editing reaches into the content and the expression, the ideas, their order, the grammar and the choice of words, and it may change a text a great deal, cutting a weak sentence or sharpening a vague one. Proofreading touches only the surface, hunting the slips that survive every rewrite, a misspelt word, a missing full stop or a stray capital, while changing nothing of the sense.

The difference shows in the tasks themselves. To reorder the paragraphs so an argument flows, to cut an idea already made, or to replace a vague word with an exact one changes what the text says, and so is editing. To correct a misspelt name, to add a missing full stop, or to mend a stray capital only cleans a text already right, and so is proofreading. The sorting rule is one question: does this change the meaning, or only clean the surface?

The two also ask for different kinds of attention, which is why one reading cannot do both well. To edit, the mind must follow the meaning and ask whether the writing works; to proofread, it must stop following the meaning and look instead at the marks on the page, or the sense will carry the eye straight over the very slips it is hunting. The two habits of reading pull against each other and cannot be held at once.

This is also why the order cannot be reversed. A text is edited first and proofread last, for to proofread before editing is to clean sentences that editing may still cut. A writer who polishes the spelling of a paragraph before mending its run-on sentences will only clean it again once those sentences are rewritten, and so does the same work twice.

It is why, too, a writer proofreads their own fresh work so poorly. The mind still full of the meaning reads what it meant to write, not what the page actually says, so the slips hide in plain view behind the writer's memory of them. A rested eye, coming back to the words as a stranger after an hour or a night, is worth more than a second effort of will, and a borrowed eye worth more still.

Both are needed, finally, because they defend different things. Editing defends the meaning and the reader's understanding; proofreading defends the writer's good name, for a single misspelling can make a sound argument look careless. A text edited but not proofread is right but untidy; proofread but not edited, it is clean but may still not say what the writer meant.

Editing and proofreading, then, are two eyes and not one: the first asks whether the writing works, the second whether it is clean. A text that has passed under both is at once sound in sense and spotless on the surface, and that is what a careful writer owes the reader.

Examiner's Note: *A top answer draws the difference in depth, sorts the tasks that belong to each, explains why the two demand different kinds of attention and cannot be done in one reading, why editing comes first and self-*

proofing fails, and what each stage defends. Merely defining the two stages, or blurring them into one, keeps the essay mid-band.

Question 158

An editor holds another person's words, and with them the power to change them. That power has a limit, caught in a single rule: the author owns the voice, and the editor serves the reader. All good editing lives inside that line.

On one side of the line lies the editor's proper work. The editor mends the writer's errors of grammar, sense, order and clarity, so that the text reaches the reader cleanly. Every change should fix a real fault, and be one the editor could defend aloud if the author asked why it was made.

On the other side lies what the editor must not touch. The voice, the style, the turn of phrase and the personal rhythm belong to the writer. Where a sentence is not wrong but merely not how the editor would have put it, it must be left to stand, for diversity of style is the author's right and only the standard of correctness is the editor's to enforce.

To cross that line is to over-edit, which is to change what is not wrong. When an editor flattens a lively, correct sentence, turning “Kariakoo roared with the shouts of traders” into “Kariakoo was busy”, nothing has been improved. The life of the sentence has been erased, and the editor has rewritten the author's style in place of correcting an error.

A single test guards against this. A good edit answers four questions: is it clearer, is it more correct, is the meaning kept, and is the voice respected? A change that cannot be defended as fixing a fault is not editing but taste, and where the answer is taste the author's style should stand.

Of the four questions the meaning matters most, for a neat surface can hide harm. To change “should not be taken on an empty stomach” into “should be taken on an empty stomach” is to write a tidier sentence that now says the opposite of the truth, and a patient who follows it could be hurt. The cleaner an edit looks, the more its meaning must be checked, for a change that polishes the words and loses the sense is no service at all.

How the editor offers a change matters as much as the change itself. The editor proposes and the author disposes; a correction is raised with a reason and the final choice is handed back, not forced. One who marks a change on a colleague's report, explains briefly why it helps, and adds that the author may keep the original if she prefers, corrects without commanding, and the writer feels helped rather than judged.

The editor and the author are therefore not rivals but partners, each with a role: the author owns the voice, the editor guards the standard. Good work comes not from either one winning, but from the editor correcting the errors, respecting the voice, and leaving the writer the final word.

Examiner's Note: *Reward the line between correcting errors and rewriting style, a clear account of over-editing with its example, the four-question test, the warning that a tidy edit can reverse the meaning, and the editor proposing rather than commanding. An essay that lets the editor improve style freely, with no limit, misreads the role and stays mid-band.*

Question 159

The rules of grammar are the same in every text, but the stakes and the knowledge are not. A legal, medical, business or scientific document asks of the editor every general skill and a specialist's caution on top, because here an error can cost far more than a mark.

The first challenge is the unfamiliar term. A field-specific text is full of words the editor may not know, and the governing caution is simple: when a specialist word looks strange, check it, do not change it. The term one fails to recognise may be the very word that must not move.

In a legal text the danger is sharpest. A contract's words are chosen for a reason, and a careless edit can change what the document binds. The editor corrects the slips of spelling and typing without touching the terms, mending a misspelt "claus" to "clause" and restoring a figure that has lost a digit, while leaving each defined term exactly as the drafter set it.

In a medical text the hard words are usually the right ones. Changing a term one does not understand does not simplify the meaning; it falsifies it, and the reader is a patient. The editor mends the typing and keeps the terminology, knowing that here a careful eye is not pedantry but the protection of a life.

In a business report the task is steadiness. The report must read as surely as its figures, so the editor fixes the errors, settles on one term for one thing, and keeps the tone professional. The reader trusts the numbers the more when the prose around them is consistent and calm.

In a scientific or technical text the exact term carries a quantity a familiar word does not. To change "significant" to "large" in a report of results destroys the meaning, for a significant finding is a precise claim about probability, not about size; to change "voltage" to "power", or "weight" to "mass", is to swap one exact measure for another. The prose reads more easily and now states something false, which in a laboratory or a workshop a reader may act upon.

One fault, across every field, needs not a correction but a question. Where a clause promises only that a dispute will be "handled quickly", naming no procedure, no person and no timescale, the editor does not paper the hole over with words of their own. The vague phrase is flagged and precision is demanded, because in a contract or a set of instructions a loose word is a gap through which the whole document can fail.

Field-specific editing thus needs every ordinary skill and one rarer discipline: to correct only what one is sure is wrong. The familiar word is not always the right word, and a confident change to a term one does not understand is not a service to the reader but a corruption of the meaning.

Examiner's Note: *A top answer argues the governing caution (check, do not change the unfamiliar term) across several fields, legal, medical, business and scientific, tying the caution to the stakes, and adds the query that meets a vague clause. Listing that specialist texts are hard, with no caution and no fields, keeps the essay mid-band.*

Question 160

A great deal of professional writing is harder to read than it needs to be. Doctors, lawyers and officials often write for one another in dense, formal prose, yet the same facts must sometimes reach an ordinary reader. Plain-language editing is the skill of carrying the meaning across that gap.

Plain-language editing is the rewriting of specialist prose so that a non-expert can understand it, without changing what it means. It does not make a text say less, as its critics fear; it makes the same meaning reach the reader who needs it, whether a patient, a client or a member of the public.

The first moves are ones of structure. A single sentence carrying three ideas is broken into short ones, each holding a single idea, so that "The report, which was late, was rejected because it lacked data" becomes "The report was late. It lacked data, so it was rejected." The verb is then turned active, so the reader sees at once who did what, and "The committee approved the plan" replaces the same idea limping backward in the passive.

The next moves are ones of word choice. Grand words give way to familiar ones, “use” for “utilise”, “help” for “facilitate”, “about” for “with regard to”, and not a grain of meaning is lost. The verb buried inside a noun is then set free, so that “we reached a decision” becomes “we decided”; the editor finds the doer and the real verb and puts them at the front, and the heavy sentence turns plain almost by itself.

One thing, though, must never change. Plain language simplifies the grammar, not the meaning. The exact reference, the precise figure and the term of art that carries the sense must all survive; the editor keeps the law's exact references while dropping its heavy grammar, so that the client at last understands the letter that is about her.

The skill can go wrong exactly here, for in reaching for a familiar word an editor may drop an exact one. To rewrite “respiratory protection” as “a mask” widens the meaning, since a cloth mask is not the breathing equipment the term required, and “apply within seven days” loosened to “apply soon” turns a firm limit into a vague hope. The test for every change is one question: does the reader now understand the same thing, no more and no less?

Plain language is also chosen for a reader, not imposed on all writing. Where a text stays among specialists, its technical language is correct and should be left alone; only when a new, non-expert reader must understand it is a plain rewrite called for. The reader and the purpose decide when the skill is right.

Plain-language editing is thus one of the most useful things an editor can do, for it gives the reader the same facts in words they can act upon. Done for the right reader, it does not weaken a text but completes it, by letting the meaning finally arrive where it was always meant to go.

Examiner's Note: *Reward the definition (same meaning, reachable words), the concrete moves (short sentences, active verbs, familiar words, no buried verbs), the guard on precise terms, the risk that a plainer word can loosen the sense, and the when (a non-expert reader). Treating plain language as merely making everything shorter or simpler keeps the essay mid-band.*

Question 161

Technology has changed the editor's work. Spellcheckers, grammar checkers, consistency tools and Track Changes now carry much of the labour that once filled an editor's day. Yet for all they do, they have not replaced the judgement that sits at the centre of editing.

It is only fair to grant the tools their strengths. Each does one job well: a spellchecker spots slips, a grammar checker flags a doubtful sentence, a consistency tool enforces one spelling and one date form, Track Changes records every alteration, and a plagiarism checker matches a text against its sources to test its honesty. Used as assistants, they free the editor from much drudgery.

But the spellchecker shows how every tool checks form, not truth. It confirms only that a word exists, not that it is the right word, so a wrong word correctly spelt sails straight through: it passes “their” for “there” or “form” for “from”, and cannot see a missing word, a disagreeing verb or a paragraph out of place. It may even flag a correct Tanzanian name it does not know, tempting a careless user to change what was right.

The grammar checker is blind in the same way. It may pass a sentence that is clean nonsense to a reader, or condemn one that is perfectly right, because it weighs the form of a sentence and not its sense. An automatic translator fails further still, missing idiom, tone and context, and turning an everyday expression or a technical term into something confident and wrong.

The judgement a machine lacks is exactly the editor's own. A machine can tell you that a sentence is grammatical; only a human can tell you whether it is true, clear and right for its reader. Weighing meaning, tone and order, and catching the confident error that reads smoothly, is work no tool can do.

Track Changes shows the proper relation between tool and editor. The feature records every insertion and deletion, marking who made each change and when, and the author reads through and accepts or rejects each one. The editor proposes and the author disposes; with every tool, in the same way, the editor decides what to do with what it finds, for a tool trusted as an authority will quietly edit the sense away.

The danger is greatest for the writer who simply obeys the tool. One who accepts every suggestion hands his judgement to a machine that has none, letting it flatten a deliberately short sentence or change a name it does not recognise. Worse, the habit dulls his own eye, so that on the day the tool is absent, in an examination hall with only a pen, he has no practice in checking his own work.

Technology, then, has made the editor needed more for judgement and less for drudgery, not needed less. Let the machine catch the slips it is good at, and keep a human for the meaning it cannot understand: assistant, yes; authority, no. The editor remains the final judge.

Examiner's Note: *A top answer grants the tools their real uses, then argues the human's irreplaceability from the tools' blindness to meaning (the wrong word spelt right, the grammar checker passing nonsense, the confident error), warns against over-reliance, and lands on assistant-not-authority. A flat rejection of technology, or uncritical faith in it, keeps the essay mid-band.*

Question 162

When a Kiswahili speaker writes English, the first language leaves its shadow on the page. The errors this produces are not random but run in patterns, and an editor who knows the patterns can find them quickly and, better still, teach the writer to avoid them.

The commonest pattern concerns articles. Kiswahili has no articles, so its writers drop them in English or add them where none belongs, writing “Give me pen” for “Give me the pen”, or “I like the mathematics” where no article is wanted. The editor checks every noun and decides between a, the, or nothing at all.

The second pattern concerns uncountable nouns. Some English nouns never take a plural, however freely Kiswahili counts them, so “many advices” must become “much advice” and “informations” simply “information”. The trap is that the Kiswahili equivalents are ordinary countable nouns, so the writer adds an English plural by habit; the editor learns the short list, advice, information, furniture, equipment, and reaches for much, not many.

The third pattern concerns prepositions. Because Kiswahili verbs carry their own prepositions, writers add or drop them in English, writing “discuss about” for “discuss”, or “request for” for “request”. No rule predicts which preposition an English verb takes, so the editor learns the verb and its preposition together, and reads every verb asking whether English wants a preposition there at all.

The fourth pattern concerns pronoun gender. One Kiswahili word, “yeye”, covers both “he” and “she”, and its verb forms mark no sex either, so a writer may say “My sister told me that he would come” when she is meant. The editor matches the pronoun to the person, watching most closely where the sentence has already named someone as mother, sister or son.

The fifth pattern is the idiom carried word for word. A phrase translated whole from Kiswahili is often wrong in English, so that the Kiswahili “Nina njaa” becomes the faulty “I have hunger” for the English “I am hungry”. The words are all real and the grammar sound, yet no English speaker says it, and the remedy is to learn the English expression as its own unit rather than translating piece by piece.

Tense is the sixth of the common patterns. Kiswahili and English divide time differently, and if a sentence names a finished time English wants the simple past, yet interference produces “I have seen him yesterday” for “I saw him yesterday”. The present perfect belongs to what reaches up to now, and the editor watches for it used where the past should stand.

Because these errors travel together, the editor mends them by type, one pass for articles, one for nouns and prepositions, one for pronouns and idioms, and one for tense, so that none slips by. One careful set of passes can clear a letter of a whole language's shadow, and naming these patterns to the writer teaches her, in time, to edit herself.

Examiner's Note: *Reward the named patterns (articles, uncountable nouns, prepositions, pronoun gender, word-for-word idiom, tense) shown with examples, plus the edit-by-type method. A vague essay on grammar mistakes, with no interference patterns and no examples, stays mid-band.*

Question 163

Mwanga Language Services,

P.O. Box 200,

Dodoma.

20 July 2026.

The Manager,

Kilimo Company Limited,

P.O. Box 456,

Dodoma.

Dear Sir or Madam,

RE: QUOTATION FOR THE TRANSLATION OF YOUR STAFF MANUAL

Thank you for your enquiry about the translation of your staff manual from English into Kiswahili. We are pleased to quote for the work as set out below.

The manual runs to about 20,000 words. We will translate it in full, keep its technical terms consistent throughout, and proofread the finished text before delivery.

Our charge is TZS 50 per word. For 20,000 words this gives a subtotal of TZS 1,000,000; with value added tax at 18 per cent (TZS 180,000), the total comes to TZS 1,180,000.

We can deliver the completed manual within four weeks of receiving your signed agreement and deposit. We ask for a deposit of half the total, TZS 590,000, before work begins, with the balance of TZS 590,000 due on delivery.

All your documents will be treated in strict confidence. We should be glad to begin as soon as you accept this quotation, and we are happy to answer any question you may have.

Yours faithfully,

Baraka Mushi,

for Mwanga Language Services.

Examiner's Note: *Reward the business-letter layout, a clear scope, a correct price with VAT, a delivery time, and honest terms (deposit and confidentiality). A quote with no VAT, no delivery date or no terms misses the task's purpose.*

Question 164

PROJECT HANDOVER REPORT

To: Kilimo Company Limited

From: Mwanga Language Services

Date: 18 August 2026

Re: Delivery of the translated staff manual

Work completed

The staff manual, of about 20,000 words, has been translated in full from English into Kiswahili. The completed translation is delivered together with this report, both as a printed copy and as an electronic file.

Quality checks

The whole text has been proofread before delivery, and its technical terms have been kept consistent throughout, following the glossary agreed at the start of the project. A copy of that glossary is attached.

Notes

Three terms have no settled Kiswahili equivalent. The choices we made are listed in the glossary, and we shall gladly change them if you prefer other renderings.

Next steps

The balance of TZS 590,000 is now due, as agreed. We should welcome your feedback on the work, and we confirm that your documents remain strictly confidential.

Examiner's Note: *Reward a clear handover: what was delivered, the quality checks done (proofread, consistent terms), any notes or queries, and the next steps (balance due, feedback, confidentiality). A bare "here is your work", with no checks and no next steps, stays mid-band.*

Question 165

Mwanga Language Services,

P.O. Box 200,

Dodoma.

25 August 2026.

The Manager,

Uhuru Traders Limited,

P.O. Box 512,

Dodoma.

Dear Sir or Madam,

RE: YOUR COMMENTS ON THE TRANSLATED REPORT

Thank you for your letter about the translation we delivered. I am sorry that the work fell short in places, and I am grateful to you for telling us plainly, so that we can put it right.

You are correct on both points. One key term in the report was rendered in two different ways, and a short passage on page five was left out. I have checked the file and confirmed both faults, and I do not seek to excuse them.

We will correct the term throughout and supply the missing passage, at no charge to you, and return the revised report within three working days. Nothing will be billed for this repair.

To prevent this from happening again, we have added two final checks before any work leaves our office: one against the glossary, so that no term can slip through in two forms, and one against the source, paragraph by paragraph, so that no passage can be left out.

We value your trust and mean to keep it. Please accept our apology, and do tell me if anything else needs attention.

Yours faithfully,

Baraka Mushi,

for Mwanga Language Services.

Examiner's Note: *Reward the method: acknowledge and thank the client, confirm the specific faults, offer a concrete remedy at no charge with a firm date, and mend the process so it will not recur. An angry, defensive or vague reply, or one with no remedy, loses marks.*

Question 166

TRANSLATION SERVICES AGREEMENT

This agreement is made on 21 July 2026 between Mwanga Language Services, of P.O. Box 200, Dodoma ("the Service"), and Kilimo Company Limited, of P.O. Box 456, Dodoma ("the Client").

1. The Service shall translate the Client's staff manual, of about 20,000 words, from English into Kiswahili.
2. The work shall be translated in full, kept consistent in its terms, and proofread before delivery.
3. The Client shall pay TZS 1,180,000, being TZS 1,000,000 for the translation plus value added tax at 18 per cent (TZS 180,000).
4. A deposit of TZS 590,000 is payable before work begins, and the balance of TZS 590,000 on delivery.
5. The Service shall deliver the completed work within four weeks of receiving the signed agreement and the deposit.
6. The Service shall keep all the Client's documents in strict confidence, without limit of time.
7. Any change to this work shall be agreed in writing, and the price and the delivery date adjusted accordingly.

Signed for the Service: .....

Signed for the Client: .....

Examiner's Note: *Reward a clear agreement that names the parties and sets out, in order, the scope, the standard, the price with VAT, the payment terms, the deadline, confidentiality and changes, ending with signature lines. Vague terms, or missing essentials (price, deadline, confidentiality), keep it mid-band.*

Question 167

A student who translates a single birth certificate has done a task; a student who translates a two-hundred-page manual for a paying client, by a deadline, with a team of helpers, has taken on a project. The difference between them is not size alone but management.

A task is a piece of language work that one person simply carries out and finishes: a single letter translated, one essay edited. It calls for skill, but for no organisation beyond the doing, because there is nothing to arrange except the work itself.

A project is language work carried out for a client to an agreed standard, price and deadline, usually by more than one person. It is not merely the act of translating; it is the whole job that surrounds that act, from the first enquiry to the final payment.

What a project adds is the need for management. The work must be planned, staffed, costed, checked and delivered on time. The manager plans the schedule, divides the work, keeps the terms consistent across many hands, agrees the price and deadline with the client, and checks the quality before the work goes out.

This is why skilled translators, left to work separately, do not simply add up to a finished document. Each works to a habit of their own, and the seams between their sections show, in shifting style and clashing choices, unless someone is joining them. The manager is the single head that holds the whole together, turning many separate efforts into one text the reader takes for the work of a single hand.

A manager earns their place most visibly in a crisis. If a translator falls ill or a file arrives late, it is the manager who reshuffles the work and still meets the deadline; if the client changes the brief midway, it is the manager who renegotiates the price and the time so the team is not cheated. These are real savings of money and reputation, though they never show as translated words.

None of this oversight is free, yet it is amply worth its cost, because the manager adds value precisely by not translating. Without one, terms drift and the document contradicts itself, deadlines slip because no one watches the schedule, the client is left anxious, and errors reach the reader unchecked. Management is not so much the price of the work as insurance against the far greater cost of a project that fails.

A task, then, is a text you finish; a project is a job you manage. What turns a group of skilled translators into a service that people can trust and pay for is exactly the planning and oversight that surround the words, and that is the craft of project management.

Examiner's Note: *A top answer draws the distinction (a task you finish, a project you manage), names the marks that make a project (client, price, deadline, team), and argues what management adds: the functions it performs, the one whole text it makes from separate hands, its worth when something goes wrong, and its value as insurance against a far costlier failure. Merely defining the two words, with no account of what management does, keeps the essay mid-band.*

Question 168

A project is not done all at once but moves through a settled sequence of stages. Naming them is easy; understanding why they must run in that order, and not in another, is the harder and more useful knowledge.

The stages form a chain: enquiry, quotation, agreement, production, quality check, delivery, invoice and payment, and finally feedback. The enquiry opens the project and payment all but closes it, with a round of feedback to follow, and each stage in between falls in its settled place.

The early stages exist to prevent a rash promise. Before quoting, the manager reads the brief, counts the words and tests the deadline against the team, for a price or a date promised in ignorance is usually a promise broken. Only when the job is understood is an honest quotation sent.

Each stage then rests on the one before it, so the chain cannot be reordered at will. There is no honest quotation until the brief has been read, and no production until the client has agreed. To leap from the first enquiry straight to translating is the commonest way a project goes wrong, for the team then labours with nothing settled behind it.

Two hinges in particular hold the order firm. A deposit is taken after the price is agreed but before any work begins, so that the team never translates on the mere hope of being paid; and the quality check falls after production but before delivery, so that proofreading is done while the text can still be mended, never once it has left the office. Move the money to the end, or the check past the door, and the sequence fails.

The closing stages keep the same discipline of order. The invoice follows the delivery, the payment follows the invoice, and the feedback comes last of all, once the work is paid for and done. To seek feedback before the faults are put right, or to chase the balance before the work is delivered, would tangle the end of a project as surely as beginning production before the agreement would tangle its start.

Order matters, in the end, because the life cycle is a guard against forgetting. Worked through stage by stage, nothing important is skipped: no brief left unmeasured, no work begun unpaid for, no text delivered unchecked. A stage taken out of turn does not simply arrive early; it undoes the ones around it, since each was built to rest on the last. This, and not the bare list of names, is what separates a professional service from an enthusiastic guess.

The stages can be learned in a minute; their order is the real lesson. It is not a matter of taste but of necessity, since each stage is built upon the one before, and so the organised manager keeps the sequence the work already has rather than inventing one of their own. Run in order, the life cycle is the surest protection a project has against failure.

Examiner's Note: *A top answer names the stages in order and argues why the sequence must be kept: measure before you promise; each stage rests on the one before; the deposit is taken before work begins and the quality check made before delivery; the closing stages hold the same order; and the sequence, not the mere list, is the guard against forgetting. Listing the stages with no reason for their order keeps the essay mid-band.*

Question 169

A project manager stands between two parties who seldom meet: the client, who is paying and waiting, and the team, who are doing the work. Communication is the road on which the whole project runs, and the manager must keep it open in both directions at once.

Good communication, whichever way it runs, has a settled shape. It is clear, saying exactly what is meant about time, cost and progress; it is honest, telling the truth about a problem early rather than letting it grow in the dark; it is timely, giving news while there is still time to act on it; and it is two-way, so that hearing a worry matters as much as answering it. These are tools of the work, not mere courtesies.

To the client the manager owes reassurance. A plan the client cannot see does not reassure the client, so the manager confirms the brief, agrees the price and deadline, reports progress at a steady rhythm and answers every question plainly. A client who hears nothing rarely concludes that all is well, which is why steady word, and not silence, is what keeps them confident.

To the team the manager owes direction. Each member must know who does what, by when, and to what standard, for clear roles prevent the gaps and overlaps that spoil a shared job. The tone here is practical and supportive rather than distant, because skilled people follow a fair, honest and respectful lead, and quietly leave any other.

When something goes wrong, the manager must break the news early, exactly, and with a new firm date. A delay honestly announced, while there is still time to plan around it, is usually forgiven; the same delay hidden until the deadline is not. To say nothing and hope the problem passes is the worst course a manager can take.

Nor can every request be granted. Met with an impossible demand, the manager offers an honest no with a workable alternative: not the whole document by tomorrow, but the urgent part first; not at that price, but at this one. A yes that later fails betrays the client, while a no that comes with a plan actually serves them.

The harder half of communication is listening, and it is tested most when feeling runs high. An angry client should be let to speak to the end, then helped to turn a sweeping complaint into the few real faults that can be checked and put right. Two translators at odds over a term should each be heard before the manager decides for the document and records the choice, so the quarrel closes as a shared problem solved and not a contest won.

The manager thus faces the client with reassurance and the team with direction, standing between the two and carrying true word each way. Skill with texts is not the same as skill with teams, and it is communication that turns organisation and skill into a project that is actually delivered.

Examiner's Note: *A top answer names the marks of good communication (clear, honest, timely, two-way), treats both directions (reassuring the client, directing the team) and the hard cases (breaking bad news early with a firm date, an honest no with an alternative, and listening well to an angry client or a divided team), tied to why communication matters. A vague essay on "being polite", with no directions or hard cases, keeps the answer mid-band.*

Question 170

It is tempting to think that a manager's job ends the moment the finished work is handed over. Delivery is indeed a milestone, the central promise kept, but it is not the finish line, and a manager who walks away at delivery puts the whole project's good name at risk.

It is fair to grant how much delivery matters. It is the manager's chief promise: the correct work, complete, by the agreed date. Everything earlier in the project serves that moment, and to deliver well is the very heart of the job. That delivery is central is not the error; the error is to think it the whole.

Yet payment must still be handled. A job delivered but never paid for is not a success. The invoice has to be raised, the balance collected and the accounts kept straight, and this falls to the manager as surely as the delivery itself did. Work let go by neglect is as lost as work never done.

Confidentiality, too, continues without end. The manager's promise to keep the client's documents private does not expire at delivery; it holds for good. A secret kept faithfully during the work but told once the work is done is a secret betrayed all the same, and a client whose papers are later loose will not come back.

Feedback then closes the loop. A careful manager checks that the client is satisfied, puts right anything genuinely wrong, and writes down what the job has taught, from a term that gave trouble to a stage that ran late, so that the same lesson need not be learned twice.

The bond with the client, unlike the making of the text, does not end at the door. A client looked after past delivery is a client who returns, and the glossary, the templates and the goodwill earned on one job are the quiet capital of the next. The production is finished; the standing of the office with that client is only beginning.

None of this means the manager is answerable for all time. Responsibility reaches to payment, to confidentiality and to reasonable follow-up, but not to whatever the client may later do with the translation,

nor to changes they choose to make in it themselves. The duties that outlive delivery are real, but they are bounded, and to mark their limit is part of understanding them.

Delivery, then, ends the making but not the managing. The duty to produce is discharged when the work is handed over, but the professional relationship continues until the client is paid up, satisfied, and assured that their confidence will be kept for good.

Examiner's Note: *A top answer grants that delivery is the central promise, then argues the duties that outlive it: payment collected, confidentiality kept without end, feedback gathered and the client relationship carried on, while marking the honest limit of a responsibility that is real but not endless. Treating delivery as the whole of the job, or ignoring confidentiality and payment, keeps the essay mid-band.*

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