

THE UNITED REPUBLIC OF TANZANIA
NATIONAL EXAMINATIONS COUNCIL
ADVANCED CERTIFICATE OF SECONDARY EDUCATION EXAMINATION
122/2
ENGLISH LANGUAGE 2
(for both School and Private Candidates)

Time: 3 Hours **ANSWERS** **Monday, 13th May 2002**

Instructions

1. This paper consists of section A, B, C and D.
2. Answer **five (5)** questions, choosing **one (1)** question from each section. Question **two (2)** is compulsory.
3. Each question weighs **twenty (20)** marks.
4. Communication devices and any unauthorized materials are **not** allowed in the assessment room.
5. Write your **Examination Number** every page of your answer booklet(s)

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1. (a) Write the story the pictures are telling.

Mr Maganga was working on his farm when his son Pius brought him a calabash of cool water. He stopped briefly to drink and rest before continuing to till the land. After finishing his work, he loaded the harvested crops onto his cart. Later, he sat under a tree, counting the day's earnings from selling some of the produce. The family gathered in the evening, and Pius helped his father unload the remaining crops at home. Mrs Maganga prepared dinner while everyone enjoyed sharing stories about their day.

(b) Use the story you have written to answer the following questions:

i. What kind of writing is your story?

It is a narrative writing, as it describes a series of events in a chronological sequence.

ii. Indicate three significant stylistic features and say why they have been used.

i. Imagery: The description of the farm and family life creates vivid pictures in the reader's mind.

ii. Simple past tense: Ensures consistency and coherence in narrating past events.

iii. Dialogue: Captures the interaction among family members, making the story more relatable and dynamic.

2. (a) Imagine you are the teacher on duty and that you have received the following telephone call from the Sports Master, Mr. Mujaya:

Mujaya: Hallo! Is that Mtaka Secondary School?

You: That's right. Who's calling?

Mujaya: It's me, the Sports Master. Is the headmaster in?

You: No. He's away. He is attending a heads conference in Dodoma. He's expected back this evening. Can I take a message?

Mujaya: The football team and I are stranded: 8 boys from A-level and 12 from lower forms. We've had problems with the school truck hence we can't be back today as planned. We're spending the night in Arusha and we should be expected back tomorrow after fixing the truck. Please pass the message on to the headmaster and advise the food prefect to ration food accordingly, as we shall not be back tonight.

You: O.K. Message taken.

Mujaya: O.K. See you then, bye.

(a) Write up the note to:

(i) The headmaster

Dear Headmaster,

The football team and Mr. Mujaya are stranded in Arusha with eight A-level boys and twelve lower form boys due to problems with the school truck. They will spend the night in Arusha while the truck is being repaired. They expect to return tomorrow.

(ii) The food prefect

Dear Food Prefect,

Please ration the food accordingly, as the football team and Mr. Mujaya will not be back tonight due to unexpected delays with the school truck. They are expected to return tomorrow after repairs.

(b) Show how status and modality have affected your writing of the two notes.

Status: The note to the headmaster is formal and respectful because of his higher position of authority. It uses a clear and professional tone, providing all the necessary details concisely.

The note to the food prefect is less formal but still polite and clear, reflecting the lower hierarchical status of the recipient.

Modality: The use of future-oriented language ("They will spend the night" and "They expect to return tomorrow") conveys certainty about the situation. Additionally, polite requests like "Please ration the food accordingly" ensure clarity and avoid miscommunication.

3. Characterisation is one of the artistic devices used by playwrights through which their intended message is taken across to their respective audience. Using two characters of different plays, comment how the playwrights use them to fulfil their aspiration.

-Jusper in Betrayal in the City by Francis Imbuga

I. Jusper represents the oppressed class, highlighting the need for freedom from dictatorship.

II. His defiance and intellectual approach symbolize the youth's fight against injustice.

III. Through Jusper, Imbuga critiques the failures of leadership in society.

IV. The character's development portrays hope for a better society.

-Baroka in The Lion and the Jewel by Wole Soyinka

I. Baroka symbolizes the traditional values of African societies.

II. His cunning nature reveals the complexity of leadership and power.

III. Soyinka uses Baroka to critique modernity and the rejection of cultural heritage.

IV. The character's actions show the need for balance between tradition and progress.

4. In most cases, the playwrights' determination is to strive against injustice and build a just society. Referring to two plays you have read, comment on the validity of that statement.

-The Trial of Dedan Kimathi by Ngugi wa Thiong'o and Micere Githae Mugo

I. The play depicts Kimathi's struggle against colonial oppression, symbolizing the fight for justice.

II. The use of flashbacks emphasizes the collective sacrifices for freedom.

III. The authors highlight the importance of unity in overcoming societal injustices.

IV. The play validates the need for resistance against exploitation to achieve equality.

-An Enemy of the People by Henrik Ibsen

I. Dr. Stockmann's character fights against the corrupt system, representing the voice of truth.

- II. The play critiques the majority's disregard for moral integrity and justice.
- III. Ibsen portrays the consequences of standing up for what is right in an unjust society.
- IV. The work promotes the idea that societal change begins with individuals who resist corruption.

5. Pick two antagonistic characters from two different readings (four in all) and analyze in detail the aspects they represent in their respective societies.

i. Mugo in *A Grain of Wheat* by Ngugi wa Thiong'o

- I. Mugo represents betrayal as he collaborates with the colonialists against his own people.
- II. He symbolizes moral weakness and guilt, reflecting the challenges of personal responsibility during political struggles.
- III. Mugo's actions highlight the complexity of human choices in times of societal upheaval.
- IV. Through Mugo, Ngugi critiques individuals who prioritize self-preservation over communal welfare.

ii. Chief Nanga in *A Man of the People* by Chinua Achebe

- I. Chief Nanga represents political corruption and the abuse of power in post-independence Africa.
- II. His extravagant lifestyle contrasts with the poverty of the common people.
- III. Nanga's manipulative behavior exposes the flaws in leadership and governance.
- IV. Achebe uses Nanga to critique the betrayal of societal ideals by leaders.

6. The bitterness and frustration post-independence Africa experiences are summed up by Ngugi as follows: "This is the thing for which poor men had fought and shouted. This is what it had come to: not overturned and ended, but a few black men might be pushed closer to their masters to eat some of the fat into their bellies."

Making reference to two readings, consider the truth contained in Ngugi's assertion.

- *A Grain of Wheat* by Ngugi wa Thiong'o

- I. The novel depicts the disillusionment of independence as power shifts to a new class of elites.
- II. The struggles of the people remain unresolved, as the leaders prioritize their interests.
- III. Ngugi critiques the betrayal of the ideals of freedom and equality.
- IV. The truth of the assertion is seen in the continuation of exploitation despite the end of colonialism.

- *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah

- I. The novel portrays the corruption and moral decay of post-independence leadership.
- II. The suffering of the masses contrasts with the lavish lifestyles of the leaders.
- III. Armah highlights the stagnation and unfulfilled promises of independence.
- IV. The work validates Ngugi's assertion by showcasing the persistence of inequality and oppression.

7. Comment on the features which make poetry different from other literary works. Refer to four poems you have studied under this program.

i. Imagery

Poetry uses vivid imagery to appeal to the senses and evoke emotions.

Example: In *Building the Nation* by Henry Barlow, imagery portrays the disparity between the privileged leaders and ordinary workers through the contrasting depiction of their meals.

ii. Economy of Words

Poetry is concise and uses fewer words to convey deeper meanings.

Example: *Your Pain* by Armando Guebuza uses repetition and minimal words to emphasize collective struggle and resistance against oppression.

iii. Sound Devices

Poetry incorporates rhyme, rhythm, and alliteration to enhance its musicality.

Example: *The Ballad of the Landlord* by Langston Hughes uses rhythmic patterns to create a lyrical flow and emphasize racial injustice.

iv. Symbolism

Poetry relies heavily on symbolism to represent abstract ideas.

Example: In *Song of Lawino* by Okot p'Bitek, traditional objects like the grinding stone symbolize cultural heritage and resistance to Westernization.

8. Read the following poem then answer all the questions that follow.

No!

I will not still my voice
I have too much to claim
If you see me looking at books
or coming to your house
or walking in the sun
Know that I look for fire!
I have learnt
From books, dear friend
of men dreaming and living
and hungering in room without a light
who could not die since death was far too poor
who could sleep to dream
but dreamed to change the world.

And so, if you see me
Looking at your hands, I
Listening when you speak
Marching in your ranks
You must know
I do not sleep to dream

but dream to change the world.

(a) What is the general message of the poem?

The poem conveys a message of determination, resilience, and a commitment to effect change in society. It highlights the pursuit of knowledge and action as tools to challenge oppression and inspire transformation.

(b) Comment on 3 poetic devices used in the poem.

i. Repetition: "I do not sleep to dream but dream to change the world" emphasizes the speaker's focus on taking action.

ii. Imagery: "Hungering in room without a light" paints a vivid picture of poverty and struggle, evoking empathy.

iii. Symbolism: "Fire" symbolizes passion, enlightenment, and the drive for change.

(c) Who is talking in the poem and to whom?

The speaker is a determined individual, possibly a revolutionary or activist, addressing a friend or the society at large to express their resolve for change.

(d) What type of poem is this?

This is a free verse poem with a motivational and revolutionary theme.

(e) What feelings do you get after reading the poem?

The poem inspires feelings of hope, determination, and a sense of responsibility to take action for societal change.

(f) What do you think the words 'fire' and 'dream' in the poem stand for?

i. Fire stands for passion, enlightenment, and the burning desire to achieve change.

ii. Dream represents aspirations and the vision for a better world.