

SECTION I

Read the following passage and answer the questions that follow.

The print media of our times has been called a champion of freedom of expression and the sword-arm of democracy. It is an institution which commands awe and respect of nations as well as individuals, because it is the most powerful investigative machinery that exposes their misdeeds. In a world where politicians are busy looting their countries, where the drug mafia and crime syndicates are generating human misery and anarchy, and where ordinary human beings having no links with power-lords have been reduced to a state of helplessness, only the print media champions the cause of the have-nots and acts as a balm on their wounds.

The print media does much good by highlighting many ills of society such as nepotism, cronyism and corruption in institutions which should be virginal and puritanical in their make and behaviour and by carrying on a relentless campaign against them. But sometimes it also does much harm when it spoils human relations and international harmony with its biased and propaganda-laden criticism. The press has acquired this potential for mischief, because in some countries it is not free in the true sense of the term. It is controlled by media barons, industrial houses and governments wielding dictatorial powers.

All these media lords use the press to serve their interests which are always at odds with humanitarian considerations and which often fuel fires of hatred, strife and anarchy, instead of cementing bonds of love and brotherhood among people belonging to different nations, classes or creeds. Under the protective arm of these overlords flourish many types of parasitical individuals including writers and would-be-seekers of power, name and fame. It is no secret that many media men are hand in glove with politicians, bureaucrats, educationists and guardians of law and order. Their editorials and write ups justify all acts of omission and commission of their patrons and proteges. Some change colour like the chameleon as they praise the actions of a man in power or of a party inching its way to power today, and denounce their former favourite a couple of weeks later. Such shifts, twists and somersaults can be traced in the editorials of many newspapers.

There is no doubt that the institution of the press has been instrumental in causing the downfall of ruthless dictators and oppressive regimes in many countries of the world. Editors and writers of articles against the excesses of men in power have been jailed, tortured and humiliated for asserting freedom of expression and freedom of the voice of conscience, upholding humanitarian causes and giving support to struggles for the emancipation of enslaved

people. They have unearthed political scandals, kickbacks received by highly placed men in countries like Japan and Italy which led to their downfall, security scams of stockbrokers and even sex aberrations of men and women who had cleverly shrouded their nefarious deeds in apparently transparent and spotless apparels of lechery. Some journalists and editors have sacrificed their lucrative jobs to uphold certain cherished principles by refusing to toe the line of their bosses. Some fearless journalists have defied censorship laws to expose the misdeeds of rulers. The American press and also the British press have established their reputation as the most fearless champions of freedom of expression. All these are highly commendable achievements of the print media.

But all is not well under the towering roof of the structure of journalism. It overshadows and dwarfs many institutions of society which have their usefulness to man. Newspapers with a few exceptions reflect partisan attitudes, sectarian outlook and biased individualism, and some carry on a war with their rivals on issues that generate heat and harm national interests. Codes of conduct framed by associations of journalists are violated and old scores are settled in the name of freedom of expression. Many editors perch themselves on high pedestals from which they preach sermons to both the high and low. They claim that they can predict the colour of coming events with oracular accuracy.

This mantle of preachers and prophets gives the aura of dignity to their highly intellectual frame, and they need not cast it off. But what they say should be impartial, non-partisan and universally acceptable. There are some cherished values associated with clean journalism and these should not be bartered with opportunistic gains.

There was a time when the press was a champion of the rights of the oppressed, of sound principles of morality, of justice to those who were illegally and arbitrarily denied what was due to them, and of many other noble causes. How many modern newspapers are not champions of their own commercial interests? How many do not boost their sales by reviving old hatreds and enmities between classes and countries? What most papers give their readers is simply sensation-creating stuff. They publish stories about the private lives of princes and presidents and photographs of female nudity to pander to the morbid and vulgar demands of readers, and peeping Toms. A glaring instance of the misuse of freedom of the press in the west is the growing tendency of some British papers to publish sex live. There is a circulation war going on in the corridors of "Fleet Street", to figure as victors in this war they publish articles on the "sexcapades" of the famous and not so famous. Both highbrow dailies and breast-baring tabloids are vying with each other to regale the public with sex scandals involving politicians and their mistresses, actresses and their lovers. In fact the world's print media as a whole does not feel any pricks of conscience

while dealing with matters relating to sex. It regards modern morality as synonymous with sex-openness. Some of our Indian papers are beginning to catch the plague of this sex-openness. You can see not less than a dozen photographs of actors and actresses displaying their semi-nudities in various flesh-uniting postures in many dailies of Northern India.

(From The Sterling Book of Essays by B.N. Kakkar)

Questions

- a) Suggest a suitable title for the passage. (02marks)
- b) i) Which good does the media do according to the writer? (08marks)
ii) How harmful has the media been according to the writer? (06 marks)
- c) What sacrifice have journalists made in their line of work? (04marks)
- d) How relevant is the passage to our society? (04marks)
- e) Give the meaning of the following words as used in the passage:
 - i) balm (01mark)
 - ii) cronyism (01mark)
 - iii) proteges (01mark)
 - iv) scams (01mark)
 - v) cherished (01mark)
 - vi) pedestal (01mark)
 - vii) aura (01mark)
 - viii) vying (01mark)
 - ix) postures (01mark)
 - x) obsessed (01mark)

Read the following passage and answer the questions on it.

A smartly dressed gentleman strides over to the check-in counter at the airport, takes out his ticket and demands some service that the girl behind the desk says she cannot grant because the flight is fully booked or something like that. The man, with "Mr. Important" written all over his nose and face, argues with the hostess for some time, and then shouts at the poor girl, "Do you know who I am?" several times.

The girl switches on the public address system and calmly announces, "There is a gentleman here who does not know who he is. Could someone please come over and help him discover his identity?" Sheepishly, the man walks away quietly, hoping no one will recognise him as the a**h**.

You must have witnessed this kind of man or woman who thinks the whole world must know who they are because they are the most intelligent, richest, the most important... Their sense of entitlement can be nauseating.

Fela Anikulapo Kuti, the legendary Nigerian crooner had a name for

them: "Shakara" in his song of the same title. When you have a small quarrel with him, he asks you, "Do you know who I am. I go beat you, you go look like you get accident. Wait till I comot dis stress. Na shakara logic."

It has become fashionable to be "shakara" in our neck of the woods, especially with people with some semblance of power or what they call "education". You will hear people talk loudly about the "education" they posses, usually meaning they have a number of university degrees. This lack of humility frequently attacks people who are in the midst of losing an argument and who look to get out of defeat by using "shakara" tactics.

So, in recent days an honourable minister who I know to be very capable otherwise gets irked by a musician who sings political songs against President John Magufuli's government. The minister thinks the little man should stick to singing, otherwise he should start a political party and "do politics." Somewhere along the line, the "shakara" thing comes out. "I have so many degrees, I can't argue with a grade seven boy. What can he tell me?"

I am sure in my mind that the minister knows the importance of giving all citizens the space within which to engage public thinking, including on political, economic and cultural issues without necessarily being politicians, such as ministers are paid. It is called civil society, that space within which politics gets civilised, at some remove from the putrid waters of our politicians' politics.

As for being highly educated, that must denote culture, a moulding of the body, mind and spirit of the person so that they become better human beings, and they recognise everyone's place in societal and national discourses.

We don't have to hold degrees all of us. Some will excel in academics, some will apply what the academics have propounded, and some will ignore all of that and go on to do their thing quite well. Such is the truth of the likes of Bill Gates, Mark Zuckerberg, Steve Jobs....

A few years ago I rhetorically asked a group of youngsters about a Didier Drogba and a fictitious mathematics professor. If a Drogba can run as fast as Usain Bolt toward the opposing goal, all the while glancing at his central defender with the ball he expects to be passed to him, and all the time he is watching the defence wall he must breach, and still retains the composure to "amortise" the ball with his left foot, bring it down to his right foot and get the angle at which to take it past the monkeylike goalkeeper to score ... who is the mathematics savant between this Ivory Coast man and the Harvard professor of trigonometry?

How does academic intelligence deny the place and role of the psychomotor intelligence of a well-tuned body, or the emotional intelligence of someone who has learned to deal with a wounded society that needs healing, a branch of intelligence which has been denied many of our bookish brothers

and sisters? Most of all, education is humanity; it's different from skilling. A dog can be taught all sorts of skills, but I have never heard of an educated dog.

Questions

1. Describe the main argument in the passage.
2. What is the writer's attitude towards the elite?
3. What does the narrator satirise in the passage?
4. How does the writer bring out the message in the passage?
5. Comment on the following in the passage.
 - i. Tone
 - ii. Intention
 - iii. impression

Read the poems below and answer the questions on them.

When This Carnival Finally Closes

When this frothful carnival finally closes, brother
When your drumming veins dry, these very officers
Will burn the scripts of the praises we sang to you
And shatter the calabashes you drank from. Your
Charms, these drums, and the effigies blazing will
Become the accomplices to your lie-achieved world!
Your bamboo hut on the beach they'll make a bonfire
Under the cover of giving their hero a true traditional
Burial, though in truth to rid themselves of another
Deadly spirit that might otherwise have haunted them,
And at the wake new mask dancers will quickly leap
Into the arena dancing to tighter skins, boasting
Other clans of calabashes as the undertakers jest:
What did he think he would become, a God? The devil!
Jack Mapanje

Questions

- i. Identify the speaker's audience in the poem.
- ii. What is the subject matter of the poem?
- iii. How effective is the use of language in this poem?
- iv. What other elements of style have been employed in the poem?
- v. Explain the lessons you learn from this poem.

NB. Read on the rest of the aspects on the course outline and make analysis essays on them.