



MACHAKOS UNIVERSITY COLLEGE

(A Constituent College of Kenyatta University)

University Examinations 2015/2016

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF LINGUISTICS AND LANGUAGES

FIRST SEMESTER EXAMINATION FOR DIPLOMA IN EDUCATION

ALT 0203: AFRICAN LITERATURE, DRAMA AND POETRY FROM EAST, WEST
AND SOUTH AFRICA

Date: 11/8/2016

Time: 2.00-4.00 PM

INSTRUCTIONS:

Answer One Question From Section A And Two From Section B.

SECTION A

1. By use of elaborate illustrations from Athol Fugard's play, *Blood Knot* and Okot P'Bitek's book, *Song of Lawino*, clearly show how Europe influenced the growth and development of modern African drama and poetry. (30 marks)
2. Evaluate any two poems read for this course and Francis Imbuga's play *The Return of Mgofu* showing clearly how the works have been influenced by African orature. (30 marks)

SECTION B: ANSWER QUESTION ONE AND ANY OTHER TWO QUESTIONS

3. Assess the effectiveness of any five dramatic techniques used in EITHER Athol Fugard's play, *Master Harold and the Boys* OR Taban Lo Liyong's play, *Showhat and Sowhat*. (20 marks)
4. According to Ngugi WaThiong'o, literature does not grow out of a vacuum, it is given shape and direction by society. With reference to Ruganda's play, *The Floods* and any two Negritude poems, assess the validity of Ngugi's observation. (20 marks)
5. Evaluate John Ruganda's *The Burdens* to show the effectiveness of the technique of 'controlled experiment'. (20 marks)



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FIRST SEMESTER EXAMINATION FOR DEGREE IN BACHELOR OF EDUCATION
(ARTS)

ALT 201: EAST AFRICAN POETRY AND DRAMA

Date: 5/8/2016

Time: 8:30 – 10:30 AM

INSTRUCTIONS:

Answer Question One and Any Other Two

1. a) According to NgugiwaThiong'o, literature does not grow out of a vacuum, it is given impetus and direction by society. With close reference to Taban Lo Liyong's play, *Showhat and Sowhat* assess the validity of this observation.
(15 marks)
- b) "East African poets concentrate on writing about politics or their personal tribulations to the detriment of creativity". Do you agree? Support your position by using appropriate illustrations from selected poems from *Poems from East Africa* or *An Anthology of East African Poetry*.
(15 marks)
2. Critically evaluate the Techniques that Ibrahim Hussein uses in the play *Kinjeketile* to highlight the characterization of Kinjeketile and individualize him .
(20 marks)
3. Read the poem below and answer the questions that follows

Celebrations of the unknown-Francis Imbuga

Tell me thou proud Jigger,
Having stolen your way in,
Need you beat your chest

In Premature celebration?

Your flying brother
Sang a song of victory
Before he tasted the toast
And met his singing end

Me thought you had learned
To taste and not devour
Unmindful of other mouths
In the neighbourhood of time.

Come thou proud Jigger

- a) Briefly explain the external structure of the poem. (4 marks)
 - b) What is the moral teaching of this poem? Explain clearly. (6 marks)
 - c) Identify and explain the significance of the main Poetic device used in the poem. (4 marks)
 - d) Comment on the use of punctuation and its effect in the poem. (6 marks)
4. Assess the significance of the juxtaposition of Tinka and wamala in John Ruganda's play, *The Burdens* and how the style communicates Ruganda's concerns. (20 marks)
5. With concrete examples from poems studied and read for this course, outline the factors which you consider to have influenced the development of East African Poetry. (20 marks)



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FIRST SEMESTER EXAMINATION FOR DEGREE IN BACHELOR OF EDUCATION
(ARTS)

ALT 206: CREATIVE WRITING

Date: 4/8/2016

Time: 2:00 – 4:00 PM

INSTRUCTIONS:

Answer Question One and Any Other Two

1. (a) By use of elaborate illustrations from your experience with creative writing, explain Five merits of conducting research in creative writing. (15 marks)
- (b) Using universal material of creative writing, write a short story of about 500 words. (15 marks)
2. With reference to any one novel read for this course, show the direction taken by the novelist so as to achieve his/her intention. Give elaborate illustration from the text. (20 marks)
3. Writers are born, not made. Discuss, giving clear illustrations from your experience in creative writing. (20 marks)
4. Critically examine the significance of the following elements in the crafting of the novel;
 - i) characterization
 - ii) setting (20 marks)

5. The short story is neither half a novel nor a folktale. Discuss giving elaborate illustrations from the genre. (20 marks)



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FIRST SEMESTER EXAMINATION FOR DIPLOMA IN EDUCATION (ARTS)

ALT 0201: READING AND INTERPRETING LITERATURE

Date: 11/8/2016

Time: 8:30 – 10:30 AM

INSTRUCTIONS:

Answer Question One and Any Other Two Questions

1. a) Assess the role of critical reading and response in the appreciation of literature. Give illustrations from Alice Walker's short story, *Strong Horse Tea*. Focus on five points. (15 marks)
b) Evaluate the factors that influence a reader's response to a work of literature. Give illustrations from John Ruganda's play, *Black Mamba*. Focus on five points. (15 marks)
2. "A short story is neither a half a novel nor a novella" Discuss with illustrations from Grace Ogot's short story, *Tekayo*. (20 marks)
3. "All poetry is verse, but not all verse is poetry", Discuss with elaborate illustrations from the two poems below. (20 marks)

They Ran Out of Mud- Mirriam Were

There is a little hut
Built across from here;
They've mudded two walls
And the rest stands unmade...
For they ran out of mud.

There is a deep gully
Running along the road;
They have fitted it halfway
And the rest is still gaping...
For they ran out of mud.

There is a pot by the altar
That they began to mould;
They finished the base
But the neck remains undone...
For they ran out of mud.

Mud! Mud!
Who can find mud?
May be if it were gold
Someone would.

Celebrations of the unknown- Francis Imbuga

Tell me thou proud Jigger,
Having stolen your way in,
Need you beat your chest
In Premature celebration?

Your flying brother
Sang a song of victory
Before he tasted the toast
And met his singing end

Me thought you had learned
To taste and not devour
Unmindful of other mouths
In the neighbourhood of time.

Come thou proud Jigger

4. Assess the relationship between language and literature. Give elaborate illustrations from Sophocles' play, *King Oedipus*. (20 marks)
5. With reference to Achebe's novel, *Things Fall Apart*, give illustrations to show how the novel borrows from African oral literature. (20 marks)