



MACHAKOS UNIVERSITY
University Examinations for 2019/2020 Academic Year
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF LINGUISTICS AND LANGUAGES
SECOND YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 206: CREATIVE WRITING

DATE: 1/12/2020

TIME: 2:00 – 4:00 PM

INSTRUCTIONS

ANSWER QUESTION ONE (COMPULSORY) AND ANY OTHER TWO QUESTIONS

QUESTION ONE (COMPULSORY) (30 MARKS)

- a) Using suitable examples, explain why children form a unique audience to write for (12 marks)
- b) With ample examples, differentiate between Creative Writing and Functional Writing (18 marks)

QUESTION TWO (20 MARKS)

Drawing illustrations from Francis Imbuga's *Aminata*, discuss the use of character approach in Creative Writing

QUESTION THREE (20 MARKS)

Using Alex la Guma's *In the Fog of the Seasons end*, show how shifting in setting impinges on prose fiction writing.

QUESTION FOUR (20 MARKS)

Analyse forms of creative writing.

QUESTION FIVE (20 MARKS)

With examples from Ken Saro Wiwa's *Africa Kills her Sun*, explain how subject matter influences the choice of genre to write in



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SECOND YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 208: LITERARY LANGUAGE AND SCHOLARLY PRESENTATION

DATE: 1/12/2020

TIME: 8:30 – 10:30 AM

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (30 MARKS)

- a) With relevant examples, explicate why readers are considered to be key determinants of any scholarly writing. (12 marks)
- b) You have been invited to give a talk on “writing for children” to a writer’s club at your high school. Using appropriate examples, write your speech to the club. (18 marks)

QUESTION TWO (20 MARKS)

Of what value are the 7Cs in scholarly writing and communication

QUESTION THREE (20 MARKS)

Analyse any **Four** considerations made at the editing stage in scholarly writing

QUESTION FOUR (20 MARKS)

Using relevant examples, elucidate how the rhetorical situation influences scholarly writing

QUESTION FIVE (20 MARKS)

Drawing your examples from David Mulwa’s *Inheritance*, discuss any **Four** modes of presentation in scholarly writing.

Examination Irregularity is punishable by expulsion



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THIRD YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 318: THE NOVEL

DATE: 13/11/2020

TIME: 2:00 – 4:00 PM

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (COMPULSORY) (30 MARKS)

- a) Using relevant examples, explain characteristics of a novel (12 marks)
- b) With ample illustrations, Analyse **Any Three** types of novels (18 marks)

QUESTION TWO (20 MARKS)

Discuss **any two** ideologies that have influenced the development of the novel

QUESTION THREE (20 MARKS)

Explain how issues of gender and sexuality are brought out in the African novel

QUESTION FOUR (20 MARKS)

Using Yvonne Owuor's *Dust*, examine how writers use history to foreground the subject matter in the novel.

QUESTION FIVE (20 MARKS)

The future of the novel lies on its intersections with popular culture. Discuss.



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FOURTH YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 410: DRAMA IN EDUCATION

DATE: 19/10/2020

TIME: 8:30 – 10:30 AM

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (30 MARKS)

- a) Explain differences between Drama in Education and Theatre in Education. (10 marks)
- b) Discuss any **Five** challenges facing the implementation of Drama in Education in the Kenyan education system. (20 marks)

QUESTION TWO (20 MARKS)

Analyse any **Four** techniques utilized in Drama in Education.

QUESTION THREE (20 MARKS)

Analyse the link between Drama in Education and Education goals in Kenya.

QUESTION FOUR (20 MARKS)

Of what value is Drama in Education to a learner?

QUESTION FIVE (20 MARKS)

Explain any **Five** factors that one considers in choosing a method of teaching drama in education.



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FOURTH YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 417: MAJOR LITERARY MOVEMENTS

DATE: 21/10/2020

TIME: 2:00 – 4:00 PM

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (30 MARKS)

- a) Explain any **Three** Key concerns of Realism as a literary movement. (10 marks)
- b) Analyze the use of Realism in Ngugi wa Thiong'o's *A Grain of Wheat*. (20 marks)

QUESTION TWO (20 MARKS)

Charles Dickens' *Great Expectations* best exemplifies the use of romanticism in Literature. Discuss.

QUESTION THREE (20 MARKS)

A literary writer doubles up as a historian. Using Alex la Guma's *In the Fog of the Season's End*, Discuss.

QUESTION FOUR (20 MARKS)

With ample examples, discuss the notion advanced by Structuralism that works of art follow a particular pattern.

QUESTION FIVE (20 MARKS)

Analyse Chinua Achebe's *Arrow of God* from a formalist perspective.



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THIRD YEAR SECOND SEMESTER EXAMINATION FOR
BACHELOR OF EDUCATION (ARTS)
BACHELOR OF ARTS
ALT 302: POETRY

DATE: 12/11/2020

TIME: 8:30 – 10:30 AM

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (COMPULSORY) (30 MARKS)

- a) Explain characteristics of Narrative poetry (10 marks)
- b) Read the poem and answer the questions that follow

Nightfall in Soweto

Nightfall comes like
A dreaded disease
Seeping through the pores
Of a healthy body
And ravaging beyond repair

A murderer's hand
Lurking in the shadows;
Clasping the dagger,
Strikes down the helpless victim

I am the victim
I am slaughtered
Every night in the streets
I am cornered by the fear
Gnawing at me
In my helplessness I languish.

Man has ceased to be man
Man has become beast
Man has become prey
I am the prey
I am the quarry to be run down
By the marauding beast
Let loose by cruel nightfall
From its cage of death

Where is my refuge?
Where am I safe?
Not in my matchbox house
Where I barricade myself against nightfall.

I tremble at his crunching footsteps,
I quake at his deafening knock on the door.
"Open up" he barks like a rabid dog
thirsty for my blood.
Nightfall! Nightfall!
You are my mortal enemy.
But why were you created?
Why can't it be daytime?
Daytime forever more?

(Oswald M. Mtshali)

- i) Explain the subject matter of the poem (2 marks)
- ii) Analyze images used to bring out the subject matter in the poem (16 marks)
- iii) Explain the mood of the poem (2 marks)

QUESTION TWO (20 MARKS)

Explain any two themes brought out in *Song of Lawino*

QUESTION THREE (20 MARKS)

Examine the use of imagery in the following poem

Night in Sine (Nuit de Sine)

Woman, place your soothing hands upon my brow,
Your hands softer than fur.
Above us balance the palm trees, barely rustling
In the night breeze. Not even a lullaby.
Let the rhythmic silence cradle us.
Listen to its song. Hear the beat of our dark blood,
Hear the deep pulse of Africa in the mist of lost villages.

Now sets the weary moon upon its slack seabed
Now the bursts of laughter quiet down, and even the storyteller
Nods his head like a child on his mother's back
The dancers' feet grow heavy, and heavy, too,
Come the alternating voices of singers.

Now the stars appear and the Night dreams
Leaning on that hill of clouds, dressed in its long, milky pagne.
The roofs of the huts shine tenderly. What are they saying
So secretly to the stars? Inside, the fire dies out
In the closeness of sour and sweet smells.

Woman, light the clear-oil lamp. Let the Ancestors
Speak around us as parents do when the children are in bed.
Let us listen to the voices of the Elissa Elders. Exiled like us
They did not want to die, or lose the flow of their semen in the sands.
Let me hear, a gleam of friendly souls visits the smoke-filled hut,
My head upon your breast as warm as tasty *dang* streaming from the fire,
Let me breathe the odor of our Dead, let me gather

And speak with their living voices, let me learn to live
Before plunging deeper than the diver
Into the great depths of sleep.
(BY LEOPALD SEDAR SENGHOR)

QUESTION FOUR (20 MARKS)

Discuss how the structure of a poem influences its meaning

QUESTION FIVE (20 MARKS)

Using relevant examples, distinguish between written and oral forms of poetry



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DECEMBER SESSION EXAMINATION FOR

BACHELOR OF EDUCATION (ARTS)

BACHELOR OF ARTS

ALT 410: DRAMA IN EDUCATION

DATE: SCHOOL BASED

TIME:

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (30 MARKS)

- a) “Cha Mama cha Baba” is a child play which children have been playing for many years. Re-write such a story in a dramatic fashion ensuring that your story has the following:
- i) A strong line with a beginning, middle and end. (5 marks)
 - ii) A dramatic conflict. (5 marks)
 - iii) Specific roles that represent attitude or attitudes. (5 marks)
 - iv) A teaching lesson for the young. (5 marks)
- b) Explain exposition as strategy in Drama in Education (10 marks)

QUESTION TWO (20 MARKS)

Elucidate any **Five** ways in which drama in education can be implemented in the Kenyan education system

QUESTION THREE (20 MARKS)

Discuss how drama in education helps in harnessing the learner’s talent.

QUESTION FOUR (20 MARKS)

Analyse the importance of drama in Education.

QUESTION FIVE (20 MARKS)

Explain how drama in education can enhance the achievement of educational goals in Kenya.

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DECEMBER SESSION EXAMINATION FOR

BACHELOR OF EDUCATION (ARTS)

BACHELOR OF ARTS

ALT 508: CARIBBEAN LITERATURE

DATE: SCHOOL BASED

TIME:

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (30 MARKS)

- a) Discuss the centrality of history in the understanding of Caribbean Literature (20 marks)
- b) Analyse how optimism is brought out in *The Wide Sargasso Sea*. (10 marks)

QUESTION TWO (20 MARKS)

“Sam Selvon’s *A Brighter Sun* presents social change in society”. Discuss.

QUESTION THREE (20 MARKS)

“The physical environment influences literary output from the Caribbean region”. Discuss the validity of this statement basing on George Lamming’s novel *In the Castle of my Skin*.

QUESTION FOUR (20 MARKS)

Using *Miguel Street*, discuss how V.S. Naipul brings out social tragedies of life in society.

QUESTION FIVE (20 MARKS)

Discuss the extent to which the nature characterisation foregrounds issues affecting the Caribbean region.



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DECEMBER SESSION EXAMINATION FOR

MASTER OF ARTS IN LITERATURE

ALT 500: STYLISTICS AND PRACTICAL CRITICISM

DATE: SCHOOL BASED

TIME:

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (20 MARKS)

- a) Using the *The Floods*, Analyse the stages involved in Literary criticism. (8 marks)
- b) Drawing your examples from *In the Fog of the Season's End*, discuss the critical foundations of stylistic criticism. (12 marks)

QUESTION TWO (20 MARKS)

With examples from *God's Bits of Wood*, analyse ways in which narrative consciousness impinges on the style of presentation of a text.

QUESTION THREE (20 MARKS)

Drawing your examples from *Arrow of God*, discuss ways in which narrative focalization is realized in the text.

QUESTION FOUR (20 MARKS)

Explain ways in which David Mulwa's *Inheritance* can be read as a stylo-cultural critique of society.

QUESTION FIVE (20 MARKS)

Present a Practical criticism of Denis Kyallo's *The Hunter is Back*.



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DECEMBER SESSION EXAMINATION FOR

MASTER OF ARTS IN LITERATURE

ALT 502: DRAMA IN AFRICA

DATE: SCHOOL BASED

TIME:

INSTRUCTIONS

Answer Question One (Compulsory) and Any Other Two Questions

QUESTION ONE (20 MARKS)

With appropriate examples, discuss ways in which tradition is reconstructed in contemporary drama in Africa.

QUESTION TWO (20 MARKS)

Analyse functionalities of drama in Africa.

QUESTION THREE (20 MARKS)

Discuss any two Themes of Zakes Mda's *You Fool, How Can the Sky Fall*

QUESTION FOUR (20 MARKS)

Discuss the disruptions of new media on the practice of drama in Africa today.

QUESTION FIVE (20 MARKS)

Analyse the style of presentation of Wole Soyinka's *Death and the King's Horseman* and show how it contributes to the subject matter of the play.