

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

TITLE OF PAPER: INTRODUCTION TO POETRY AND DRAMA

COURSE CODE: AL 114 (FOR IDE STUDENTS ONLY)

MAIN FINAL EXAMINATION 2016/17 SECOND SEMESTER

TIME ALLOWED: THREE (3) HOURS

INSTRUCTIONS

(1) ANSWER 3 QUESTIONS IN ALL

(2) DO NOT REPEAT MATERIAL IN YOUR ANSWERS

(3) EACH QUESTION SHOULD BE COMMENCED ON A FRESH SHEET

(4) CLARITY OF EXPRESSION AND EFFECTIVE ORGANISATION OF ANSWER CONTENT WILL COUNT IN THE AWARD OF POINTS FOR THIS PAPER

(5) ANSWER THREE QUESTIONS IN ALL, AT LEAST ONE QUESTION IN EACH SECTION

(6) IN THE DRAMA SECTION, ANSWER AT LEAST ONE QUESTION FROM EACH OF THE TWO PLAYS

EACH QUESTION CARRIES 33 MARKS

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR

SECTION -- POETRY – Answer at least one question from this section

Question 1

Imagery is a very important poetic device. How does imagery convey the themes of a poem? Discuss with examples from one image-laden poem of your choice studied this semester.

Question 2

Read the attached Siphso Sepamla poem titled 'History-books, Amen!' Discuss the persona's attitude to history using evidence from the poem.

SECTION B – DRAMA - Answer at least one question from this section. Do not answer two questions from one text.

Question 3

Yon-Kon by Maddy, Yulisa Amadi

'The anti-heroism of the eponymous Yon-Kon is an indictment of his society.' Support this view with evidence from the text.

Question 4

Yon-kon is a jailbird because he steals birds. How does such word play and other examples of word play carry the weight of the themes of this play?

Question 5

Obasai by Maddy, Yulisa Amadi

In the early scenes of the play, *Obasai*, does not make clear why Majekudume grows up into a wayward young person. What do the latter scenes of play suggest as possible causes of his rebelliousness?

Question 6

How does Maddy handle the theme of appearance versus reality in *Obasai*?

END

SIPHO SEPAMLA (1932–2007)

History-books, AMEN!

I know my history damn well
to begin with it has little to do with 1652
for I cannot see how the avarice of some
and the spirit of adventure of others
ended with silly ceremonies of flag-hoisting
can be the measure of my being

I know my history damn well
it was told to me by greying men
seated not by coal-stoves or braziers
but by the wind-fanned smoke of cow-dung fires
their voices unmodulated for microphones
yet latched on the evening breeze laying down the slumbering day

I know my history damn well
it never laid claim to stretches of land
but spoke of roaming wild animals
whose romping kicked the dust for many miles
their bellowing at the edge of the horizon
some measure of our large tracks of land

Man, I know my history damn well
of men who lived to tell stories of joy and woe
intrigued by new-age manipulators
who wore dark suits to murder and to weddings
and then waited upon at luncheons
by hawk-eyed demons of power

I know my history damn well
I'd need to have you stand back so I tell it
by God you've breathed down my neck for too long
your ominous shadow cast over all my events blurring details of it
this same history of bloody wars and bitter tears
whose pain sears through the body of our nation.

(1983)