

UNIVERSITY OF SWAZILAND

SUPPLEMENTARY EXAMINATION 2010

COURSE TITLE: A STUDY OF DRAMA

COURSE CODE: ENG 305/IDE-ENG 305

TIME ALLOWED: TWO HOURS

- INSTRUCTIONS:
1. Answer TWO questions, one from each section.
 2. Your answers should not exceed three pages.
 3. Do not repeat material or write about the same text more than once.
 4. Correct use of English and literary conventions will be rewarded and the reverse will be penalised.

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BY THE INVIGILATOR

Section A: Theory

1. Discuss the basic structure of tragedy. [30]
2. In what way is the tragic flaw or hamartia necessary in the achievement of catharsis? [30]

Section B: Practical Criticism

The Lion and the Jewel Soyinka

3. Comment on the assertion that Soyinka in this play satirises the half-baked educated individuals who have very little knowledge of Europe from where they import frivolous ideas. [30]

The gods are not to blame Rotimi

4. "All lizards lie prostrate: how can a man tell which lizard suffers from bellyache?" Use this quotation as a starting point to discuss Odehale's suspicious nature. [30]

The Coat Fugard

5. Discuss how Fugard presents the coat as a subject for drama. [30]

Nongogo Fugard

6. Read the following stage directions provided below and discuss how the physical appearance of Queeny's room tells her story. [30]

Queeny's shebeen in one of the townships around Johannesburg.* The time is late Friday afternoon. The room is small, with two doors—one at the back leading onto the street, the other on stage-right leading into a kitchen, which is not seen. There is one window looking onto the street.

The furniture includes a divan at the back which is curtained off to suggest an alcove. There are also a table, chairs, a sideboard, and a dressing table. The furniture is expensive by township standards but nevertheless there is a suggestion of slovenliness about the room. The window curtains, for example, are nondescript, while those separating the divan from the rest of the room have a few rings missing and hang askew. There is no order or pattern to the ornaments and oddments in the room. Odd articles of female clothing are scattered about.

As the scene opens the room appears empty; the curtains surrounding the divan are drawn. Street noises are heard from outside. Then someone knocks at the door and gets no answer. The door, pushed lightly from outside, swings open and Johnny comes in. He is a young man, neatly but quietly dressed. An open collar and loose tie suggest a hot day. He is carrying a suitcase. He looks around, sees nobody, and is just about to leave when something about the room attracts his attention. He comes back and looks at the table, runs a finger along it, and whistles approvingly. He is examining the sideboard when one of the curtains round the divan is drawn back roughly and Queeny sticks out her head. She is in her forties; a woman of powerful personality; what must have been tremendous beauty in her youth now shows the signs of age. She is a personification of the room: the very best but neglected.