

UNIVERSITY OF SWAZILAND

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

SUPPLEMENTARY EXAMINATIONS PAPER, JULY 2015/16

TITLE OF PAPER: INTRODUCTION TO MODERN AFRICAN LITERATURE

COURSE CODE: ALL 101 (STRICTLY FOR FULL TIME STUDENTS)

TIME ALLOWED: THREE (3) HOURS

INSTRUCTIONS

- (1) ANSWER THREE QUESTIONS IN ALL, AT LEAST ONE QUESTION FROM EACH OF THE THREE SECTIONS
- (2) DO NOT REPEAT MATERIAL IN YOUR ANSWERS
- (3) EACH QUESTION SHOULD BE COMMENCED ON A FRESH SHEET
- (4) CLARITY OF EXPRESSION AND EFFECTIVE ORGANIZATION OF CONTENT WILL COUNT IN THE AWARD OF POINTS FOR THIS PAPER
- (5) EACH QUESTION HAS 33 MARKS

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

SECTION A: THEORETIC ISSUES

QUESTION 1

Use a story of your choice and a theorist of your choice to shed light on young women's loss of innocence in Nairobi in one of the stories you have read this semester.

QUESTION 2

In your experience of literature at university, why do you think studying African literature is important? Support your answer with illustrations from literary sources of your choice.

SECTION B: PROSE FICTION

QUESTION 3

What do the following characters contribute to our understanding of Okonkwo's character: Ekwefi, Ezinma, and the priestess of Chielo? In the same light, why is it significant that Okonkwo goes to his mother's people to serve the banishment from Umuofia?

QUESTION 4

With reference to a long narrative of your choice, show how the use of idioms and proverbs not only imbue the narrative with the flavour and texture of the culture in question but also how these advance the central issues of the story.

SECTION C: AUTO/BIOGRAPHICAL PROSE

QUESTION 5

Discuss nostalgia and personal witness as literary devices in the construction of autobiographical narratives.

QUESTION 6

How does the autobiographical subject's announcement of his purpose influence your response to the text. END

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FINAL EXAMINATION PAPER, MAY 2016

TITLE OF PAPER: INTRODUCTION TO TRADITIONAL LITERATURE/ORAL LITERATURE

COURSE CODE: ALL 102 (for full time students)

TIME ALLOWED: 3 HOURS

INSTRUCTIONS

- (1) ANSWER THREE QUESTIONS
- (2) YOU DO NOT EARN CREDIT IF YOU UTILIZE ONE ORAL PIECE ON MORE THAN ONE QUESTION
- (3) COMMENCE EACH QUESTION ON A NEW SHEET
- (4) CLARITY OF EXPRESSION AND EFFECTIVE ORGANIZATION OF RESPONSE CONTENT WILL COUNT IN THE ASSESSMENT OF THIS PAPER
- (5) EACH QUESTION IS WORTH 33 MARKS

QUESTION 1

Two features of orature is its reliance on performance and its communal nature. Discuss how these two features are connected and how their connectedness contributes to the soul of oral literature.

QUESTION 2

Where orature is concerned, innovation is more important than composition." Discuss this view with the aid of an oral piece of your choice.

QUESTION 3

"Indeed, some oral narratives sound far-fetched and bizarre; but it is these very attributes that conceal the skill of the performers." What skills of performance are masked by far-fetched and bizarre narratives? Discuss this question with support from an oral narrative of your choice.

QUESTION 4

It has been suggested that lullabies reveal more about the mother or baby-sitter than about the baby. To what extent do you agree with this view? Support your response with evidence from lullabies of your choice.

QUESTION 5

Proverbs re-familiarize while riddles de-familiarize. Use examples of your choice to discuss how these two fixed forms of orature achieve their disparate ends. What social purpose do these forms serve in their communities?

QUESTION 6

Discuss the key features of Swazi (or Nguni) praise poetry. Use illustrations from your own choice of praises.