



**JOINT UNIVERSITIES PRELIMINARY EXAMINATIONS BOARD**

**JUNE 2019 EXAMINATIONS**

JUPEB/014

**LITERATURE IN ENGLISH: ART-J126**

**Time Allowed: 3 Hours**

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**SECTION A: MULTIPLE CHOICE QUESTIONS**

**Answer all questions in this section.**

Use the OMR answer sheet provided to answer the questions. Follow the instructions on the OMR sheet.

**SECTION B: ESSAY QUESTIONS**

**Answer FOUR questions; ONE question from each course.**

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**Turn Over**

## LITERATURE-IN-ENGLISH

### SECTION A: MULTIPLE CHOICE QUESTIONS

1. According to Aristotle, a well-written play has \_\_\_\_\_ elements.
  - A. five
  - B. six
  - C. seven
  - D. eight
2. The art of dressing up a character for the stage is \_\_\_\_\_.
  - A. directing.
  - B. performing.
  - C. costuming.
  - D. assembling.
3. Aristotle's *catastasis* is the same as \_\_\_\_\_.
  - A. exposition.
  - B. complication.
  - C. falling action.
  - D. climax.
4. Many Renaissance tragedies emphasized the \_\_\_\_\_ world picture.
  - A. Elizabethan
  - B. Restoration
  - C. Romantic
  - D. Victorian
5. Comedy as a dramatic form presents men \_\_\_\_\_ than they are in real life.
  - A. better
  - B. greater
  - C. miser
  - D. worse
6. The error or frailty through which the fortunes of a hero are reversed is called \_\_\_\_\_.
  - A. *peripeteia*.
  - B. *hamartia*.
  - C. *anagnorisis*.
  - D. *catharsis*.
7. As a corrective measure, satire draws blood but uses a \_\_\_\_\_ sword.
  - A. silver
  - B. golden
  - C. rubber
  - D. double

8. The struggle for supremacy that grows out of the interplay of two opposing forces in a play is known as \_\_\_\_\_
- A. quarrel.
  - B. rebellion.
  - C. conflict.
  - D. confusion.
9. A literary composition where characters enact prescribed events and articulate prescribed speeches is \_\_\_\_\_
- A. prosaic.
  - B. ecliptic.
  - C. poetic.
  - D. dramatic.
10. Drama in ancient Greece developed out of man's attempt to harmonize with his \_\_\_\_\_
- A. person.
  - B. universe.
  - C. family.
  - D. society.
11. Drama evolved out of man's instinct to \_\_\_\_\_
- A. dramatise.
  - B. imitate.
  - C. write.
  - D. correct.
12. In drama, Oedipus complex is the attachment of the \_\_\_\_\_
- A. hero to his father.
  - B. hero to his mother.
  - C. heroine to her mother.
  - D. heroine to her father.
13. The addition of extemporaneous jokes and clowning makes a play \_\_\_\_\_
- A. tragic.
  - B. historical.
  - C. farcical.
  - D. mimetic.
14. The action of Thespis in Greek Drama demonstrates \_\_\_\_\_
- A. imitation.
  - B. dialogue.

- C. creation.
- D. presentation.

15. In a tragic play, *anagnorisis* leads to \_\_\_\_\_
- A. complication.
  - B. crisis.
  - C. purgation.
  - D. resolution.
16. The major distinguishing features of prose are \_\_\_\_\_
- A. narrative and epilogue.
  - B. verse and action.
  - C. narrative and fiction.
  - D. character and dialogue.
17. An epistolary novel is conveyed entirely by \_\_\_\_\_
- A. an emphasis on the motives of the characters.
  - B. an exchange of letters between characters.
  - C. a dig into the minds of a character.
  - D. a beginning of conflict between characters.
18. A story within the narrative used to give a broader view of events is known as a \_\_\_\_\_
- A. conventional plot.
  - B. complex plot.
  - C. sub-plot.
  - D. simple plot.
19. Surface level interpretation of meaning would focus on \_\_\_\_\_
- A. thematic structure.
  - B. plot sequence.
  - C. narrative technique.
  - D. subject matter.
20. All these novelists are new generational African writers **EXCEPT** \_\_\_\_\_
- A. Mukoma wa Ngugi.
  - B. Chris Abani.
  - C. Sembene Ousmane.
  - D. Segun Afolabi.

21. The heightened expectation of a reader while engaging a narrative is called \_\_\_\_\_
- A. suspense.
  - B. irony.
  - C. paradox.
  - D. imagery.
22. Who is considered the precursor of the epistolary novel?
- A. George Eliot.
  - B. Daniel Defoe.
  - C. Samuel Richardson.
  - D. Henry Fielding.
23. What best describes the subject of most Victorian novels?
- A. Portrayal of mechanized social world in realistic detail.
  - B. Representation of a mythic world of social fantasy.
  - C. A surrealist exploration of different states of consciousness.
  - D. An ever continuing pursuit of fate of men.
24. Most neocolonial prose narratives portray characters who are \_\_\_\_\_
- A. struggling with dual identities.
  - B. fighting corruption.
  - C. in dire need of knowledge.
  - D. religiously confused.
25. A poem of five lines with synonymous words and phrases is called \_\_\_\_\_
- A. haiku.
  - B. lyric.
  - C. cinquains.
  - D. pastoral.
26. A poem with regular meter but with no rhyme refers to \_\_\_\_\_ verse.
- A. free
  - B. blank
  - C. lyrical
  - D. rhetorical
27. A hint at an unfavourable description of a person is known as \_\_\_\_\_

- A. oxymoron.
  - B. analogy.
  - C. metaphor.
  - D. innuendo.
28. One important focus of renaissance was an emphasis on \_\_\_\_\_
- A. transformation and magic.
  - B. the literature of Greece and Rome.
  - C. loyalty of the middle age.
  - D. importance of nature.
29. The expression *pleasing pain, I burn and freeze* connotes \_\_\_\_\_
- A. paradox.
  - B. onomatopoeia.
  - C. assonance.
  - D. oxymoron.

**Use the extract below to answer Questions 30-33**

*The cat went here and there*

*The moon spun round like a top*

*And the nearest kin of the moon,*

*The creeping cat, looked up*

*Black Minnaloushe stared at the moon* (W. B Yeats –“The cat and the moon”)

30. What is the rhyme scheme of lines 2-5?
- A. *abcba*.
  - B. *aabac*.
  - C. *abcdc*.
  - D. *abbbc*.
31. Line 2 of the extract is an example of \_\_\_\_\_
- A. apostrophe.
  - B. hyperbole.
  - C. metaphor.
  - D. simile.
32. *Black Minnaloushe* refers to the \_\_\_\_\_
- A. top
  - B. cat
  - C. kin
  - D. moon
33. The *creeping cat* in line 4 shows the use of \_\_\_\_\_
- A. assonance.

- B. consonance.
- C. alliteration.
- D. pun.

34. *She was not unmindful of her root* is an example of \_\_\_\_\_

- A. metaphor.
- B. oxymoron.
- C. litotes.
- D. imagery.

35. "*But from the earth, this grave, this dust my God shall raise me up, I trust.*" The feeling of the poet is one of \_\_\_\_\_

- A. hatred.
- B. indecision.
- C. optimism.
- D. sarcasm.

36. The examination of versification and metre is called \_\_\_\_\_

- A. rhythm
- B. verse
- C. prosody
- D. rhyme.

**Use the passage below to answer Questions 37 - 40**

But the house on Mango Street is not the way they told it at all. It's small and red with tight little steps in front and windows so small you'd think they were holding their breath. Bricks are crumbling in places, and the front door is so swollen you have to push hard to get in. There is no front yard, only four little elms the city planted by the curb.

(Sandra Cisneros- *The House on Mango Street*).

37. The tone of the passage is one of \_\_\_\_\_

- A. astonishment.
- B. disappointment.
- C. repression.
- D. apprehension.

38. The atmosphere created by the author is \_\_\_\_\_

- A. claustrophobic.
- B. invasive.
- C. degeneration.
- D. chaotic.

39. "...and windows so small you'd think they were holding their breath" is an example of \_\_\_\_\_
- A. simile.
  - B. personification.
  - C. metaphor.
  - D. assonance.
40. The images employed in the passage are visual and \_\_\_\_\_
- A. auditory.
  - B. tactile.
  - C. kinetic.
  - D. olfactory.

**Use the extract below to answer Questions 41—43**

What the hammer? what the chain?

In what furnace was thy brain?

What the anvil? what dread grasp

Dare its deadly terrors clasp (William Blake - "The Tyger")

41. The repetition of 'what' in the extract exemplifies \_\_\_\_\_
- A. anaphora.
  - B. apostrophe.
  - C. ambiguity.
  - D. antithesis.
42. The rhyme scheme of the extract is \_\_\_\_\_
- A. aabb.
  - B. abcd.
  - C. abab.
  - D. abba.
43. A scansion of the extract indicates that it is largely \_\_\_\_\_
- A. iambic.
  - B. trochaic.
  - C. anapestic.
  - D. spondaic.

**Use the passage below to answer Questions 44 and 45.**

I should say that I am carrying no money nor am I wearing any jewels; my father has disowned me and will pay no ransom if I am kidnapped; and a letter has been lodged with the Commissioner of Police, my uncle, to be opened in the event of my not being safe at home by morning. In that letter he will find full details of my journey here, and he will move Heaven and Earth to punish my assailants. (Salman Rushdie - *The Prophet's Hair*)



44. The tone of the narrator is one of \_\_\_\_\_
- A. optimism.
  - B. defiance.
  - C. confidence.
  - D. dignity.
45. The expression "...he will move Heaven and Earth to punish my assailants" is a/an \_\_\_\_\_
- A. oxymoron.
  - B. personification.
  - C. metaphor.
  - D. hyperbole.
46. Pragmatic Criticism is judging a text based on its \_\_\_\_\_
- A. effects on the audience.
  - B. connection to its author.
  - C. reflection of life
  - D. practicality of life
47. Aristotelian concept of tragedy exposes which type of criticism?
- A. Pragmatic.
  - B. Impressionistic.
  - C. Mimetic.
  - D. Historical.
48. Analysis of a text with reference to its adequacy of representation is \_\_\_\_\_
- A. mimetic.
  - B. pragmatic.
  - C. expressive.
  - D. objective.
49. *I grew, day by day, more moody, more irritable, more regardless of the feelings of others.*  
(Edgar Allan Poe - "The Black Cat")
- The rhetorical device in the above extract is \_\_\_\_\_
- A. parallelism.
  - B. climax
  - C. personification.
  - D. metaphor.
50. *That wind goes through this little cold like it ain't even there.* The images presented here are \_\_\_\_\_
- A. kinetic and tactile.
  - B. olfactory and kinetic.
  - C. gustatory and olfactory.
  - D. tactile and gustatory.

## SECTION B: ESSAY QUESTIONS

Answer FOUR Questions; One Question from each Course.

### LIT 001: INTRODUCTION TO DRAMA

1. Discuss the theme of appearance versus reality in Shakespeare's *King Lear*. [15 marks]
2. *Henry IV* is a battle of allegiance between two Harrys. Discuss. [15 marks]
3. Highlight the dramatic techniques used to express the discontent of the robbers with society in *Once upon Four Robbers*. [15 marks]
4. Focusing on the relationship between the Kingundas' and the Kiois, justify the theme of class struggles in *I Will Marry When I Want*. [15 marks]

### LIT 002: INTRODUCTION TO PROSE FICTION

5. Discuss the concept of class in *Hard Times*. [15 marks]
6. Examine the interplay between love and sacrifice in *The Mill on the Floss*. [15 marks]
7. Analyze the images of Post-colonialism in Achebe's *Anthills of the Savannah*. [15 marks]
8. Explicate how Amma Darko uses Mara to reinforce patriarchy in *Beyond the Horizon?* [15 marks]

### LIT 003: INTRODUCTION TO POETRY

9. Examine images of disgust in Adeoti's *Hardlines*. [15 marks]
10. Illustrate Osundare's focus on the resilience of the earth in "Our Earth will not Die"? [15 marks]
11. The gods and fate are central to the understanding of Virgil's *Aeneid*. Discuss. [15 marks]

### LIT 004: LITERARY APPRECIATION AND PRACTICAL CRITICISM

Use the questions below to show your understanding of the passage that follow:

12. (a) What type(s) of images are presented in the passage?  
(b) Bring out the conflict(s) discernible in the passage.  
(c) Give a character sketch of the woman described in the passage. [15 marks]

She suffered constantly, feeling herself destined for all delicacies and luxuries. She suffered because of her grim apartment with its drab walls, threadbare furniture, ugly curtains. All such things, which other women in her situation would not even have noticed, tortured her and filled her with despair. The sight of the young country girl who did her simple housework awakened in her only a sense of desolation and lost hopes. She daydreamed of large, silent anterooms, decorated with oriental tapestries and lighted by high bronze floor lamps, with two elegant valets in two culottes dozing in large armchairs under the effects of forced-air heaters. She imagined large drawing rooms draped in the most expensive silks, with fine end tables on which were placed knickknacks of inestimable value. She dreamed of the perfume of dainty private rooms, which were designed only for intimate tête-à-têtes with the closest friends, who because of their achievements and fame would make her the envy of all women.

(Guy de Maupassant - *The Necklace*)

13. Using the poem below; explain the use of the words “only” and “little” in relation to the age of the persona. Describe his/her perception of time and life. **[15 marks]**

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide.

Now, of my threescore years and ten,  
Twenty will not come again,  
And take from seventy springs a score,  
It only leaves me fifty more.

And since to look at things in bloom,  
Fifty springs are little room,  
About the woodland I will go  
To see the cherry hung with snow.

(A. E. Housman - “Loveliest of Trees”)