



26

**KIBABII UNIVERSITY**

**UNIVERSITY EXAMINATIONS**

**2021/2022 ACADEMIC YEAR**

**THIRD YEAR SECOND SEMESTER**

**MAIN EXAMINATION – PART TIME**

**FOR THE DEGREE OF BACHELOR OF EDUCATION (ARTS)**

**COURSE CODE: LIT 312**

**COURSE TITLE: EUROPEAN AND AMERICAN DRAMA**

**DATE: 24<sup>th</sup> MAY, 2022**

**TIME: 2:00-4:00 PM**

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**INSTRUCTIONS TO CANDIDATES**

Answer Question **ONE** and any other **TWO** Questions.

This paper Consists of 2 Printed Pages. **Please Turn Over.**

**KIBU** Observes **ZERO** tolerance to examination cheating.

**QUESTION ONE- COMPULSORY (30 MARKS)**

- a). Basing on Sophocles' play, *Oedipus the King*, clearly discuss the basic elements of drama that are well captured by the playwright to be considered "the purest artist" (10 marks)
- b). Clearly compare and contrast classical drama and modern drama. What are some of the convergent and divergent concerns as espoused by at least three major playwrights studied in this course? (10 marks)
- c). Explain the following dramatic terms as studied in this course;
- i). Hubris
  - ii). Hamartia
  - iii). Peripeteia
  - iv). Nemesis
  - v). Anagnorisis (10 Marks)

**QUESTION TWO (20 MARKS)**

Clearly explain how William Shakespeare played a seminal role in shaping drama during the Elizabethan era. Base your discussion on either, *The Merchant of Venice* or *The Jew of Malta* or *King Lear* by Shakespeare.

**QUESTION THREE (20 MARKS)**

Henrik Ibsen (1828-1906) is considered as "the father of realism" in modern drama. While closely referring to, *A Doll's House* or *An Enemy of the People*, discuss the truthfulness of the above assertion and Ibsen has reshaped modern theatre.

**QUESTION FOUR (20 MARKS)**

Theory and criticism is part and parcel of academic analysis of works of art, especially in theatre and drama. Basing on this assumption, attempt a Marxist critique of Bertolt Brecht's, *Caucasian Chalk Circle*

**QUESTION FIVE (20 MARKS)**

"The American Dream is a Mirage to the African American Society", basing on Lorraine Hansberry, *A Raisin in the Sun* or August Wilson's *The piano lesson* clearly discuss the reality of the above observation in American theatre and drama.