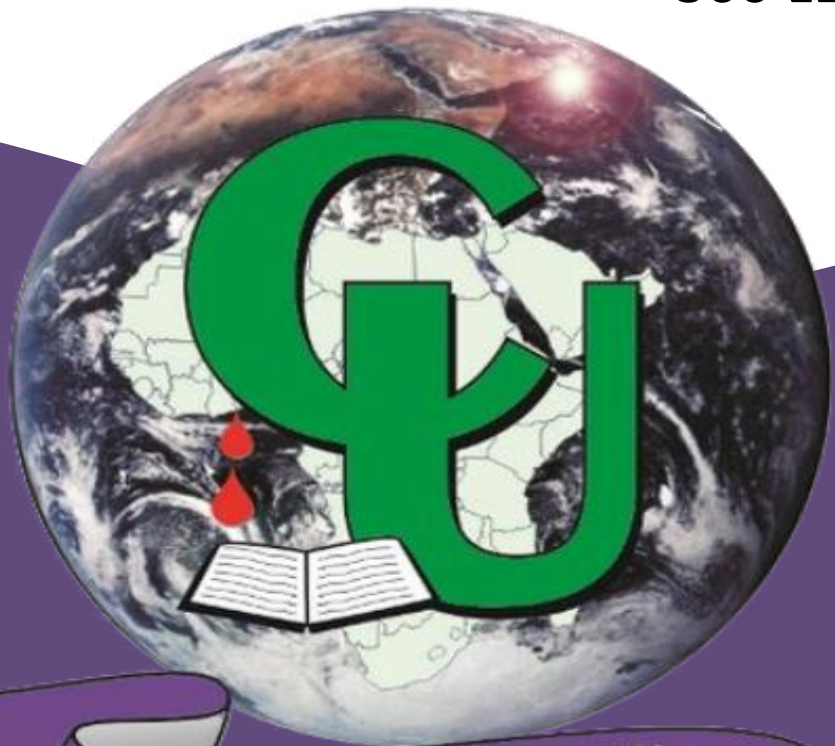


COVENANT UNIVERSITY

ALPHA SEMESTER TUTORIAL KIT
(VOL. 2)

PROGRAMME: ENGLISH
300 LEVEL



Raising A New Generation Of Leaders

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LIST OF COURSES

ENG314: CREATIVE WRITING
ENG325: INTRODUCTION TO AFRICAN LITERATURE
ENG316: STUDIES IN DRAMA
ENG327: NIGERIAN LITERATURE
ENG312: INTRODUCTION TO SEMANTICS
ENG322: THE ENGLISH LANGUAGE IN NIGERIA
ENG311: PHONOLOGY OF ENGLISH
ENG326: STUDIES IN PEOTRY

**COLLEGE OF LEADERSHIP DEVELOPMENT STUDIES
SCHOOL OF LEADERSHIP DEVELOPMENT
DEPARTMENT OF LANGUAGES AND GENERAL STUDIES**

B.A. DEGREE ALPHA SEMESTER EXAMINATION 2014/2015 SESSION

ENG 314 CREATIVE WRITING

Time: 2hrs

Instruction: Answer questions ONE and any other two. Do not use the same material more than once.

1. (a) Explain the following terms and their relevance to creative writing.
 - i. allusion
 - ii. setting
 - iii. conflict
 - iv. connotation
 - v. language (10mks)
- (b) Explain with illustrations four qualities of good writing. (8mks)
- (c) Explain and justify four qualities needed to succeed at Creative Writing. (8mks)
- (d) Identify four major sources of literary ideas. (4mks) = 30mks

2. (a) State the functions of stage direction in dramatic compositions. (10mks)
- (b) Explain the characteristics of total theatre discussed in this course (10mks)

3. (a) Discuss with adequate illustrations the concepts of character and characterization in narrative composition. (12mks)
- (b) Discuss in brief the major narrative techniques employed in modern fiction. (8mks)

4. State and explain any four definitions of poetry you learnt in this course. (20mks)

5. Compose a drama sketch that explores any aspect of the human condition. (20mks)

ENG 314 MARKING GUIDE

INSTRUCTION: the students are to answer three questions in all: question ONE and any other two.

QUESTION 1(a)

1. Correct explanation of each term $1\text{mk} \times 5 = 5\text{mks}$
2. Appropriate illustration of each term $1\text{mk} \times 5 = 5\text{mks}$

QUESTION 1(b)

1. Correct identification of each quality of good writing $1\text{mk} \times 4 = 4\text{mks}$
2. Illustration of each quality $1\text{mk} \times 4 = 4\text{mks}$

QUESTION 1(c)

1. Explanation of each quality needed to succeed at creative writing $1\text{mk} \times 4 = 4\text{mks}$
2. Illustration of each quality $1\text{mk} \times 4 = 4\text{mks}$

QUESTION (d)

- Identification of each source of literary ideas $1\text{mk} \times 4 = 4\text{mks}$

Total = 30mks

QUESTION 2(a)

Each correctly stated function of stage direction in drama $2\text{mks} \times 5 = 10\text{mks}$

QUESTION 2(b)

Each characteristic of total theatre explained $2\text{mks} \times 10 = 20\text{mks}$

Total = 20mks

QUESTION 3(a)

1. Discussion of characterization, flat and round characters $3\text{mks} \times 3 = 9\text{mks}$
2. Illustration of each $1\text{mk} \times 3 = 3\text{mks}$

QUESTION 3(b)

1. Discussion of each of:
 - i. Third person (Eye-of-God) technique
 - ii. First person technique
 - iii. Epistolary technique
 - iv. Collective witness technique

$2\text{mks} \times 4 = 8\text{mks}$

Total = 20mks

QUESTION 4

- | | |
|---|----------------------|
| 1. Correct statement of each definition | 2mks x 4 = 8mks |
| 2. Correct explanation of each definition | 2mks x 4 = 8mks |
| 3. Illustration of each definition | 1mk x 4 = 4mks |
| | Total = 20mks |

QUESTION 5

- | | |
|--|----------------------|
| 1. Composition of a dramatic story that reflects the human condition | = 5mks |
| 2. Structuring of sketch into acts or scenes | = 2mks |
| 3. Presence of relevant conflict | = 3mks |
| 4. Presence of characters with depth | = 4mks |
| 5. Appropriate level of suspense/tension in play | = 3mks |
| 6. Appropriate length, organisation and expression | = 3mks |
| | Total = 20mks |



COVENANT UNIVERSITY

CANAANLAND, KM 10, IDIROKO ROAD
P.M.B 1023, OTA, OGUN STATE, NIGERIA.

TITLE OF EXAMINATION: B.A EXAMINATION

COLLEGE: Leadership Development Studies

SCHOOL: Leadership Development

DEPARTMENT: Languages and General Studies

SESSION: 2014/2015

SEMESTER: Omega

COURSE CODE: ENG 325

CREDIT UNIT: 2

COURSE TITLE: Introduction to American Literature

INSTRUCTION: Answer questions ONE and any other two. Do not use the same material more than once.

TIME: 2 HOURS

1. (a) Discuss class conflict in Eugene O'Neill's *The Hairy Ape* (15 marks)
(b) Examine the role of racism in the events in Langston Hughes' *Mulatto* (15 marks)
2. With clear illustrations from the texts, critically examine the mysterious in human nature in Edgar Allan Poe's "The Cask of Amontillado" and William Faulkner's "A Rose for Emily." (20 marks)
3. Discuss Tone and Mood in Amiri Baraka's "Poem for Half-White College Students" and Claude McKay's "If We Must Die" (20 marks)
4. With close reference to the text, write short notes on these characters in Scott Fitzgerald's *The Great Gatsby*:
 - i. Jay Gatsby
 - ii. Nick Carraway
 - iii. Tom Buchanan
 - iv. Daisy Buchanan (20marks)
5. Critically discuss narrative technique in Alice Walker's *The Color Purple*. (20 marks)

MARKING GUIDE FOR ENG 325 2014/2015 SESSION

INSTRUCTION: The students are to answer three questions: number ONE and two others out of a total of five.

QUESTION 1(a) (15mks)

(a) Discuss class conflict in Eugene O'Neill's *The Hairy Ape* (15 marks)

- i. Synopsis of play = 3mks
- ii. Explication of class conflict in the play = 6mks
- iii. Language/expression = 6mks

Total: **15mks**

QUESTION 1(b) (15mks)

(b) Examine the role of racism in the events in Langston Hughes' *Mulatto* (15 marks)

- i. Synopsis of play = 3mks
- ii. Analysis of racism in the play = 6mks
- iii. Language/expression = 6mks

Total: **15mks**

QUESTION TWO (20mks)

With clear illustrations from the texts, critically examine the mysterious character of man in Edgar Allan Poe's "The Cask of Amontillado" and William Faulkner's "A Rose for Emily."

- i. Synopsis of each story 2mks x 2 = 4mks
- ii. Clear analysis of mysterious character of man in each story 4mks x 2 = 8mks
- iii. Language/expression = 8mks

Total: **20mks**

QUESTION THREE (20mks)

Discuss Tone and Mood in Amiri Baraka's "Poem for Half-White College Students" and Claude McKay's "If We Must Die"

- i. Synopsis of each poem 2mk x 2 = 4mks
- ii. Analysis of tone and mood in each poem 4mks x 2 = 8mks

COVENANT UNIVERSITY
COLLEGE OF DEVELOPMENT SCIENCES
B.A. (HONS) DEGREE EXAMINATIONS
ALPHA SEMESTER 2014-2015
ENGLISH 316: Studies in Drama

INSTRUCTION: Candidates are to attempt Question 1 and ANY OTHER TWO. Time allowed: 2 hrs

- 1.) What is tragedy, as defined by Aristotle? As much as possible explain *any four* of the constituent parts of tragedy which Aristotle identifies in *The Poetics* in your own words and say whether they are still significant to our modern understanding of drama or not. (30 marks)
- 2.) “Chance rules our lives.” In what ways would it be right to say that both Oedipus and his entire family (King Laius, Queen Jocasta, etc.), are victims of a rigid definition of destiny in *Oedipus the King*? (20 marks)
- 3.) The Medieval Morality Play tradition flourished at least a century or two before William Shakespeare, who never did lean on its features and characteristics. Do you think that Christopher Marlowe’s *Doctor Faustus* borrows from the tradition of the Morality Play? If so, explain *any four* of the features of the Morality Play tradition in *Doctor Faustus*. (20 marks)
- 4.) What is ideology and commitment in drama and theatre? Explain Bertolt Brecht’s political purpose in *Mother Courage and Her Children*, which he wrote as a parable and an indictment of the Second World War (WW II). (20 marks)
- 5.) What is African drama? Write an essay on how any one Nigerian or African play you have read has broadened your understanding of the possibilities of drama.

ENG316 MARKING GUIDE

Students are to attempt Question 1 and ANY TWO OTHERS; the compulsory question carries 30 marks, and every other question carries 20. The 30% remainder out of 100% for the course comes from the Continuous Assessment.

Question 1: The course took off with an elaborate introduction to the classical Greek concept of tragedy in relation to the other genres of early Western (Greek) literature, notably the epic and the lyric forms of poetry; the positions and clarifications of both Plato in *The Republic* and Aristotle in *The Poetics* were discussed, more so Aristotle, particularly in his description of the constituent features of tragedy. Students are expected to explain these features in their own words and show how some of them such as plot, song, reversal, discovery, spectacle, diction, *harmatia*, etc., bear on the evolving character of drama and sundry cinematic techniques in our own day. (30 marks)

Question 2: This is the old, familiar question on how Oedipus is a victim of destiny; in addition to the line from *Oedipus the King*, “Chance rules our lives”, the course also explained the theme of destiny in the light of the lines from William Shakespeare’s *King Lear*, “As flies to wanton boys, are we to the gods/ They kill us for their sport”. A discussion of Oedipus and Queen Jocasta’s moral dilemmas is more than enough to sustain an argument by students. (20 marks)

Question 3: Christopher Marlowe’s *Doctor Faustus* is after the Medieval Morality Play tradition. For one, its overly Christian themes of damnation, overweening ambition, a pact with the Devil, and the ever-present possibility of salvation makes the play a postscript landmark in that tradition; for another, the allegorical figures from the Morality Play tradition – the Good Angel, the Bad Angel, etc. – also feature, in addition to visions of hell and the hereafter which recall the Morality Play and John Milton’s *Paradise Lost*. These are what students are to highlight and discuss.

Question 4: Bertolt Brecht’s *Mother Courage and Her Children* was taught as an example of the “theatre of instruction” in the “Epic Theatre Theory” pioneered by the German dramatist. He was also discussed in contrast and comparison with Samuel Beckett, whose darker vision of humankind in a time of global crisis also derived essentially from the horrors of the Second World War (WW II). Modern theatrical forms, techniques and political locations such as “agitation-propaganda” (agit-prop), the “flash mob”, “guerilla theatre” and other forms of improvisation which encourage brevity and spontaneity in the performance of politically charged dramatic pieces were also taught. Students are to highlight Brecht’s pointed efforts to draw attention to the profit motive which often drives warfare and illustrate, through the choices Mother Courage makes, the dangers of power- and war-profiteering. (20 marks)

Question 5: This is an example of an “open essay” on any Nigerian or African play students have read. Assessment will be based on the meat of the discussion and the claims made which demonstrate that candidates understand how to undertake a literary appreciation of drama. (20 marks)



COVENANT UNIVERSITY
CANAANLAND, KM 10, IDIROKO ROAD
P.M.B. 1023, OTA, OGUN STATE, NIGERIA

B.A. DEGREE EXAMINATION

COLLEGE OF LEADERSHIP DEVELOPMENT STUDIES

SCHOOL OF LEADERSHIP DEVELOPMENT

DEPARTMENT OF LANGUAGES AND GENERAL STUDIES

2014/2015 SESSION

SEMESTER: OMEGA

COURSE CODE: ENG327

CREDIT UNITS: 3

COURSE TITLE: NIGERIAN LITERATURE

INSTRUCTIONS: ANSWER QUESTION 1 AND ANY 3 OTHERS

TIME: 3 HOURS

1. (a) What is a national literature? (10 marks)

(b) *How would you describe and characterize a Nigerian national literature if you had a chance to recommend* what its features and requirements ought to be, including and especially in the areas of language, themes and authorial point of view? (10 marks)

2. Chinua Achebe's *Arrow of God* is a brilliant example of how an author becomes the mind of his people, and his voice, their voice. *Do you agree or disagree* that it is important for a writer to maintain very close contact with the existential challenges of his or her country in order to create truly great literature? *Take your own position* on the issue in a *free essay*. (12 ½ marks)

3. In ritual drama as in religion, "character" is hardly about the corporeal self or human bodily attributes, *character is essence*. *Examine the truth* of this assertion in relation to Obatala and any other TWO (2) of the following characters in the play, *The Imprisonment of Obatala*:

- a) Obatala (4 ½ marks)
- b) Oya (4 marks)
- c) Shango (4 marks)
- D) Esu (4 marks)

4. In Wole Soyinka's *Death and the King's Horseman* there is a clear and unmistakable disconnect between tradition and modernity. *Show how* this rupture is portrayed through the role of District Officer Simon Pilkings when he breaks up the processes leading to Elesin Oba's ritual suicide. (12 ½ marks)

5. Niyi Osundare's *The Eye of the Earth* is an affirmation of faith in our human capacity to make the earth to continue to replenish itself through our enlightened interactions with it. *Illustrate this claim* with the two poems, "Ours to Plough and Not to Plunder" and "They too are the Earth". (12½ marks)

6. (a) As a national culture, what particular genre of literature – fiction, drama or poetry – would *you* describe as our national literature – that is, the genre of literature *for which you think* Nigeria is best known? (5 marks)

(b) *Why* do you think so? (7 ½ marks).



MARKING GUIDE

1. (a) What is a national literature? (10 marks)

The course took off on a note of debate as to how a national literature may be defined. A number of premises and essentialities of literature were pointed out and discussed. These include language, themes, moral or political commitment, geographic or regional location or placement of an author, especially in terms of the social conditioning that this may create in the writer's mind; minority concerns and considerations, equity, etc. This part of the question is really brief, but it is necessary as a way of triggering off the memory of the candidates on the overall spirit and subject matter of the course; they also need the same premise as background information for the rest of the questions in the examination. (10 marks)

(b) *How would you describe and characterize a Nigerian national literature if you had a chance to recommend what its features and requirements ought to be, including and especially in the areas of language, themes and authorial point of view?* (10 marks)

(b) Candidates are expected to present their definition in the first part of Question 1 as a coherent argument in this section. Members of the class are from different Nigerian ethnic backgrounds, and so many of them feel very strongly about what figures, themes, languages and traditions continue to be named, almost exclusively, as "Nigerian national literature"; in particular there will be reactions to the preponderant attention to the *notion* that only Hausa, Igbo and Yoruba get celebrated as cornerstones of Nigerian national literature.

2. Chinua Achebe's *Arrow of God* is a brilliant example of how an author becomes the mind of his people, and his voice, their voice. *Do you agree or disagree* that it is important for a writer to maintain very close contact with the existential challenges of his or her country in order to create truly great literature? *Take your own position* on the issue in a *free essay*. (12 ½ marks)

The question begs the subject of a national literature, especially as presented and debated with the examples of Chinua Achebe's essay, "An Image of Africa" (1978) and Chimamanda Ngozi Adichie's recent essay on the 2014 Gay or Homosexuality Law in Nigeria. Candidates are expected to argue that a writer's location in an alternative culture or society where he or she may enjoy patronage and celebrity may predispose him or her to refracting opinions and points of view, supposedly on behalf of his or her own people or constituency, through the specular prism of his or her host culture or society. The first generation of Nigerian writers such as Achebe, who were widely travelled but had their base in Nigeria, did not fall into that trap, because they could see and identify with the heartbeat of their society first-hand. In discussing the topic Achebe's masterly handling of Igbo culture in *Arrow of God* is to serve as an illustration of the point. There will be

strict emphasis on familiarity with the text, as candidates have been repeatedly advised. (12½ marks)

3. In ritual drama as in religion, “character” is hardly about the corporeal self or human bodily attributes, *character is essence*. *Examine the truth* of this assertion in relation to Obatala and any other TWO (2) of the following characters in the play, *The Imprisonment of Obatala*:

- a) Obatala (4 ½ marks)
- b) Oya (4 marks)
- c) Shango (4 marks)
- D) Esu (4 marks)

In the study of Obotunde Ijimere’s *The Imprisonment of Obatala* in class, especial attention was paid to features of the drama that mark it apart from “author-centred” plays; author-centred plays tend to come with an elaborate style, technique and an overall dramaturgic signature which all tell that a play is, for instance, Soyinka’s or Shakespeare’s. In ritual drama, on the other hand, there is authorial self-effacement, occasioned no doubt by the need to suffuse the environment of such a play in the myth-intensive ambience of indeterminacy which is requisite to the material of folklore in general. In this particular play, there are no elaborate stage descriptions or setting, everything is vague and nondescript, in a way that recalls Samuel Beckett’s *Waiting for Godot*, which relies heavily on such features of ritual drama as terseness, bare or sparse elaboration, etc. Of particular attention in class was how the characters in *The Imprisonment of Obatala* are not presented or described in physical terms but only in the truth of their essentialities. We mentioned in class that gods are always so portrayed, because their essences do not and cannot change; we also pointed out that it is the constancy of the essence of gods, *which has been carried over as a principle into the conception of heroes in modern cartoon literature such as the Marvel comics*, which enables heroes, be they gods or men, to do good or bad without any fears or anxieties about loss of individuation. The characters to be discussed are to be described in the light of such considerations, particularly in terms of good and evil.

4. In Wole Soyinka’s *Death and the King’s Horseman* there is a clear and unmistakable disconnect between tradition and modernity. *Show how* this rupture is portrayed through the role of District Officer Simon Pilkings when he breaks up the processes leading to Elesin Oba’s ritual suicide. (12 ½ marks)

Soyinka’s drama plays off its tragic conflict on two pivots; the first and the more essential, is the ritual or mythic conflict between Elesin Oba’s role, which he does not intend to shirk, and his libidinal desire, which eventually gets the better of the Carrier figure and aborts his mission. It is on account of this primary conflict that the playwright refers to the second pivot of dramatic conflict, as “a catalytic incident, merely”. That second conflict occurs when the District Officer Simon Pilkings sends to have Elesin Oba arrested before he can commit his announced suicide. The Western imagination sees “suicide” as a pointless act of choice, of self-immolation; in itself, this position on suicide is not wrong and seems to enjoy some consensus around the world. However, unbeknownst to the DO, the King’s Horseman is actually expected to die a self-assisted ritual death as a Carrier – his entire life and the sinecures that attended it have all been towards and in compensation for that role. Candidates are to discuss how this “clash of cultures” serves as the

basis of the temporal (rather than the ritual) basis of the tragedy of Elesin Oba and the rupture which it threatens to inflict on a traditional world-view.

5. Niyi Osundare's *The Eye of the Earth* is an affirmation of faith in our human capacity to make the earth to continue to replenish itself through our enlightened interactions with it. *Illustrate this claim* with the two poems, "Ours to Plough and Not to Plunder" and "They too are the Earth". (12½ marks)

Candidates are to discuss Niyi Osundare's career as a poet in the light of his solicitude for the environment. The collection, *The Eye of the Earth* is dedicated to that theme, and each poem in the collection is a salute to the resourcefulness of the Earth. The two poems in the question were discussed in class and also made available to the students as tutorial material. There should be no difficulty in relating to issues of the environment in their answers because candidates feel very strongly about environmental abuse.

6. (a) As a national culture, what particular genre of literature – fiction, drama or poetry – would *you* describe as our national literature – that is, the genre of literature *for which you think* Nigeria is best known? (5 marks)

a) The question is designed to assist students in testing their waters on national literature. Is it really conceivable to attribute a particular genre of literature to a whole nation or society? Hopefully the more literary of the candidates may have the insight to say no; hopefully, those who may say yes will have engaging reasons to advance!

(b) *Why* do you think so? (7 ½ marks)

A coherent argument defending or contesting (a) is what is required.

COVENANTUNIVERSITY

**CANAANLAND, KM 10, IDIROKO ROAD
P.M.B 1023, OTA, OGUN STATE, NIGERIA.**

TITLE OF EXAMINATION: B.A

COLLEGE: College of Leadership Development Studies

SCHOOL: School of Leadership Development

DEPARTMENT: Languages and General Studies

SESSION: 2014/2015 **SEMESTER:** Alpha

COURSE CODE: ENG 312 **CREDIT UNIT:** Two

COURSE TITLE: Introduction to Semantics

INSTRUCTION: Answer Question One (1) and Any Other Two. **TIME:** 2 HOURS

- 1. Semantics has been described as ‘the quest for the meaning of meaning’.
Discuss. (15 marks)**
- 1b. Examine the different approaches to the study of meaning. (15 marks)**
- 2. Highlight and explain five (5) types of meaning. (20 marks)**
- 3. Explain Sense Relations with four (4) relevant examples. (20 marks)**
- 4. Discuss the different attempts to describe meaning. (20 marks)**
- 5. Write short notes on the following:**
 - i) Presupposition ii) entailment iii) idiom iv) semantic field**

Making Guide

COURSE TITLE: INTRODUCTION TO SEMANTICS

COURSE CODE: ENG 312

**Instruction: Answer Question One (1) and Any Other two Time
Allowed: 2hours**

- 1. Semantics has been described as ‘the quest for the meaning of meaning’.
Discuss. (15 marks)**

The students are expected to agree with this assertion and support it with definitions of semantics, carry out a brief historical overview of the field and then discuss its scope and concerns via naming, concept and reference. (15 Marks)

- 1b. Examine the different approaches to the study of meaning. (15 marks)**

The students are expected to first highlight the four methods by which we study semantics – traditional semantics, behavioural semantics, structural semantics and Generative semantics. They are then to explain each of the methods, identifying their advantages and disadvantage. (15 Mark)

- 2. Highlight and explain five (5) types of meaning. (20 marks)**

The students are expected to first list the five types of meaning they wish to discuss. They should include any of conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, thematic meaning, stylistic meaning, and pragmatic meaning. The students should then discuss any five of the types with examples. (20 Marks)

3. Explain Sense Relations with four (4) relevant examples. (20 marks)

The students are expected to say what sense relation entails and identify any four possible relation – synonymy, antonymy, hyponymy, homonyms and polysemy. They are then to explain each of the lexical relations with examples; as well as identify the sub-types under each relation with examples. (20 Marks)

4. Discuss the different attempts to describe meaning. (20 marks)

The students are expected to first outline the three theories of meaning – denotational, conceptual and pragmatic/use theories. Then go on to explain each of the theories. (20 marks)

5. Write short notes on the following: i) Presupposition ii) entailment iii) idiom iv) semantic field.

The students are expected to explain each of the terms with clear examples. (20 Marks)



COVENANT UNIVERSITY

CANAANLAND, KM 10, IDIROKO ROAD
P.M.B 1023, OTA, OGUN STATE, NIGERIA.

TITLE OF EXAMINATION: B.A

COLLEGE: College of Leadership Development Studies

SCHOOL: School of Leadership Development

DEPARTMENT: Languages and General Studies

SESSION: 2014/2015 **SEMESTER:** Omega

COURSE CODE: ENG 322 **CREDIT UNIT:** Two

COURSE TITLE: The English Language in Nigeria

INSTRUCTION: Answer Question One (1) and Any Other Two. **TIME:** 2 HOURS

1. (a) “Variation explores the differences in the ways people speak”. Discuss this assertion in the light of English. (20 marks)
(b) Identify and explain four Lexico-semantic innovations in Nigerian English. (10 marks)

2. (a) Elucidate four (4) contemporary sociolinguistic outcomes of English in Nigeria. (10 marks)
(b) Describe four (4) phonological features of Nigerian English. (10 marks)

3. (a) justify the reference of the English language as ‘Global’ by Toolan (1977) and ‘Englishes’ by Kachru (1992). (10 marks)
(b) Describe the sub-varieties of Nigerian English as identified by Awonusi (1987). (10 marks)

4. Nigerian Pidgin has been described as, ‘a language of necessity’. Discuss. (10 marks)
(b) Explore the short falls of Nigerian Pidgin and proffer solutions to them. (10 marks)

5. Examine the statue and characteristics of English in the expanding circle. (20 marks)



Marking Guide

1. (a) “Variation explores the differences in the ways people speak”. Discuss this assertion in the light of English. (20 marks)

Students are expected to define and explain the concept of variation; list and explain the type, levels, causes and implications of variation using in English as a case study.

b) Identify and explain four Lexico-semantic innovations in Nigerian English. (10 marks)

The students are expected to identify such lexico-semantic innovations as; Semantic extension, coinages, intralingua compounding, etc. They are then to explain each concept with examples.

2. (a) Elucidate four (4) contemporary sociolinguistic outcomes of English in Nigeria. (10 marks)

The students are expected to explain the relationship between sociolinguistic issues and English contact in Nigeria. They are then to identify such outcomes as; multilingualism, variation, language change, and so on. They are to explain each of the identified concepts.

(b) Describe four (4) phonological features of Nigerian English. (10 marks)

The students are to discuss phonological features such as; peculiar stress patterns, interference seen from over differentiation and under differentiation, consonant inclusion and exclusion, tendency to match orthography with pronunciation and so on.

3. (a) justify the reference of the English language as ‘Global’ by Toolan (1977) and ‘Englishes’ by Kachru (1992). (10 marks)

Here, students are expected to describe Toolan’s (1977) observation of the global spread of the English language, the number of speakers and describe the different domains where English is used. They are then to use Kachru’s concentric circle to explain the emergence of various English varieties and sub-varieties.

(b) Describe the sub-varieties of Nigerian English as identified by Awonusi (1987). (10 marks)

Students are expected outline the sub-varieties of NE such as basilect (non-standard), mesolect (almost standard) and acrolect (standard NE). They are to describe each of these sub-varieties with examples.

4. Nigerian Pidgin has been described as, 'a language of necessity'. Discuss. (10 marks)

The students are expected to explain the concept of NP, describing its history in Nigeria, its features, uses and status are also to be discussed.

b) Explore the short falls of Nigerian Pidgin and proffer solutions to them. (10 marks)

Here, students are to highlight such issues as NP's standardization, status and function. They are to then proffer solutions to the way forward for NP.

5. Examine the statue and characteristics of English in the expanding circle. (20 marks)

The students are expected to describe English in the Expanding Circle.

English is learnt as a foreign language, and as norm dependent, it looks to the Inner Circle for its linguistic model. It is in this Circle that the use of English is increasing dramatically, contributing to the contemporary position of English as a Global language. The students are then to explain the uses and characteristics of English in this Circle.

English in such domains is restricted to certain domains - education, the media, commerce

English is used as a lingua franca between speakers of different languages.

Crystal David identifies some of the features of English in the Expanding Circle as;

Use of syllable-timed rhythm, Simplified sentence constructions, Avoidance of idioms and colloquial vocabulary, Slower rate of speech, Clearer patterns of articulation, Use of loan words and code-switching show the influence of English on the indigenous languages, and the influence of indigenous languages on English.

Covenant University
College of Development Studies
Department of Languages
BA Degree Examination
Alpha Semester, 2013/2014

ENG311: Phonology of English

Answer Question 1 and two (2) others

Time: 2hrs

1a. Phonemically transcribe the following words: (7 marks)

- | | | | |
|------|------------|-------|------------------|
| i. | Eunice | viii. | Aerial |
| ii. | College | ix. | Tintinnabulation |
| iii. | Colleague | x. | class |
| iv. | Potato | | |
| v. | tomato | | |
| vi. | film | | |
| vii. | individual | | |

1b. Phonetically transcribe the following words: (5 marks)

- | | | | |
|------|--------|-----|----------------------|
| i. | slim | iv. | One |
| ii. | thrill | v. | two and three agents |
| iii. | deport | | |

1c. Interpret the following rules giving at least two examples each (4 marks)

- | | | | |
|------|-------------|-------------------|--|
| i. | \emptyset | \longrightarrow | $\text{ə} / \text{c} _ \text{c}$ |
| ii. | t | \longrightarrow | $\emptyset / \text{c} _ \text{c}$ |
| iii. | C | \longrightarrow | $[\text{+high} \text{-back}] / _ [\text{V} \text{-back}]$ |

1d. With the help of a syllable tree, syllabify these words: (5 marks)

- a. Shepherd
- b. Upholstery
- c. Drawer

1e. Provide two examples for each of the following syllable types (3 marks)

- a. CCCVCCCC
- b. CCCVCCC

c. VCCC

1f. What English sounds can be described as [-continuant -voice]? (3 marks)

1g. List three words for which the sonority theory of syllabicity is inadequate in accounting for the number of syllables that are present. ((3 marks))

2. Drawing examples from English or any language of your choice differentiate between phoneme in complementary distribution and phoneme in free variation. (20 marks)

3. How does the Maximum Onset theory of syllable account for syllabification of English multisyllabic words? (20 marks)

4a. Define phonotactics. (7 marks)

b. Mention with examples ten phonotactic constraints of English. (13 marks)

5a. What is a phonological rule? (7 marks)

b. Mention any five phonological rules of English and explain any two (13 marks)

- a. Defining free variation (5 marks)
- b. Defining complementary distribution (5 marks)
- c. Supporting examples (5 marks)
- d. Rich expression and presentation (5 marks)

Question 3 requires students' explanation of OMP and how it is used in the syllabification of English words.

- a. Introduction (3 marks)
- b. Definition of OMP (5 marks)
- c. Examples (5 marks)
- d. Limitations (5 marks)
- e. Rich expression and presentation (2 marks)

Question 4 is on meaning and examples of phonotactics of English

- a. Definition of phonotactics (7 marks)
- b. Mention of 10 phonotactic rules of English (1.3 marks each)

Question 5 is on meaning and examples of phonological rules

- a. Defining phonological rule (7 marks)
- b. Mention of five such rules (1 mark each)
- c. Explaining with examples any two such rules (4 marks each)



COVENANT UNIVERSITY

CANAANLAND, KM 10, IDIROKO ROAD

P.M.B 1023, OTA, OGUN STATE, NIGERIA.

TITLE OF EXAMINATION: B.A ENGLISH EXAMINATION

COLLEGE: LEADERSHIP DEVELOPMENT STUDIES

SCHOOL: SCHOOL OF LEADERSHIP DEVELOPMENT

DEPARTMENT: LANGUAGES AND GENERAL STUDIES

SESSION: 2014/2015 **SEMESTER:** OMEGA

COURSE CODE: ENG 326 **CREDIT UNIT:** 2

COURSE TITLE: STUDIES IN POETRY

INSTRUCTION: ANSWER QUESTIONS ONE AND ANY OTHER TWO **TIME:** 2 HOURS

1. Why do we refer to Keats and Osundare as ‘simple’ and ‘sentimental’ poets, respectively? Discuss this in relation to their poems: “Bright Star” and “The Rocks Rose to Meet Me” respectively. (30 marks)

2. Discuss the use of symbols and imagery of the ‘past’, ‘present’ and ‘future’ in Osundare’s ‘Preface to The Eye of the Earth’. (20 marks)

3. Enumerate who and what influenced Keats’ poetry, and examine “On First Looking into Chapman’s Homer” as a significant proof of early poets’ influence on his poetic vision and creativity. (20 marks)

4. Explore John Keats’ and Niyi Osundare’s sources of poetic inspirations. (20marks)

5. Compare and discuss Osundare’s “XXII” in *Moonsongs* and “Songs of Ajegunle”. (20marks)



ENG326 Marking Guide

1. Answer: Mensah (2003) referred to Keats as ‘simple poet’ because his period is relatively untouched by industrialization and thus took the natural environment for granted. In contrast, he qualifies Osundare as ‘sentimental poet’ and his poems minatory, because he lives to witness the impact of exploitation and its destructive impact on the natural environment.

There is the use of images of nature expressed from the position of the ‘star’: “The moving waters at their priestlike task”, “earth’s human sores”, “soft new fallen mask of snow”, “the mountains and the moors” ‘Star’ in this poem is a symbol of permanency and constancy, while the poet and the restless images of nature symbolize impermanency.

While Osundare’s “The Rocks Rose to Meet Me” is a poem of home coming and personification of nature symbolized by the rock ‘Olosunta’ who is presented as a part of the human community endowed with the power of speech, reasoning and ability love: “Like passionate lovers on a long-awaited tryst/ The rocks rose to meet me”. Keats expression of love is restricted to love for human kind alone.

2. Symbols of ‘stomach’ ‘money’ as gods; food crop and cash crops as symbols of conflicts that epitomized conquest of the African personality.

3. Answer: Keats’ sources of poetic inspiration include early writers and poets: classical; neo-classical; contemporary (Romantics), Arts: paintings, sculptures (Grecian), mythology, Contemporary writers/poets, Self (imagination); experience from nature watch.

The poem “On First Looking into Chapman’s Homer” is a poem written by Keats’ when he read Chapman’s translation of Homer’s *Iliad and Odyssey*. This is an example of literary influence. Homer, Chapman, Keats’ contemporaries like William Wordsworth and Coleridge. On first looking into chapman’s Homer” is a poem written by Keats after reading the works of Homer, through the translation of Chapman. The poem is centered on this discovery. Keats vision of his greatness as a poet is spelt out in his poem “When I Have Fears”, alluding to the natural environment as he foresaw his death before his poetic accomplishment. In “Ode on a Grecian Urn”, he concludes on a note of Permanency of art and Impermanency of human life, and the uniqueness of art as a thing of ‘beauty’ and ‘truth’:

Keats and his generation are dead but his poetry remains up to Osundare’s generation, immortalized. And on the first and the ninth lines of “On the Cricket and the Grasshopper” Keats celebrates the universality and immortality of poetry as the life in nature: “The poetry of earth is never dead/ the poetry of earth is ceasing never:” activities in the natural environment symbolizes poetry of life.

4. Homer and Chapman; contemporaries like William Wordsworth and Coleridge, Classical Greek art works like paintings and sculpture influenced Keats' poetry, while African folk poetry and poets like Christopher Okigbo influenced Osundare.

5. Both poems made social comments on two communities, Ajegunle and Ikoyi in Lagos metropolis. The focus of these poems is comparing the environment and the living conditions of these communities. It comments on the social stratification of Lagos and the consequent social disjuncture.