



**JARAMOGI OGINGA ODINGA UNIVERSITY OF SCIENCE AND TECHNOLOGY**  
**SCHOOL OF EDUCATION, HUMANITIES AND SOCIAL SCIENCES**  
**UNIVERSITY EXAMINATION FOR BACHELOR OF EDUCATION ARTS**  
**4<sup>TH</sup> YEAR 2<sup>ND</sup> SEMESTER 2024/2025 ACADEMIC YEAR**  
**MAIN CAMPUS**

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**COURSE CODE:** ZLB 9430

**COURSE TITLE:** DRAMA FROM THE REST OF THE WORLD

**EXAM VENUE:** LAB 5 **STREAM:**

**DATE:** 14/4/25 **EXAM SESSION:** 15-17.00 PM

**TIME:** 2.00 HOURS

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**Instructions:**

- 1. Answer question ONE (Compulsory) and ANY other two.**
- 2. Candidates are advised not to write on the question paper.**
- 3. Candidates must hand in their answer booklets to the invigilator while in the examination room.**

Q1.

‘Drama at bottom is a criticism of life ... a powerful and beautiful application of ideas to life, to question, how to live.’ Citing relevant examples from THREE plays studied in this course, critically examine the validity of this supposition.

(30 Marks)

Q2. **Either**

‘Although folk theatre seems to uphold traditional values, it has the means of making these values stand on their head.’ Critically examine the validity of this statement with close reference to Girish Karnad’s play, *Naga Mandala*. (20 Marks)

**Or**

‘In the physical filth of the baths lies the symbolism of moral pollution in Henrik Ibsen’s play, *An Enemy of the People*.’ Discuss. (20 Marks)

Q3.

‘*Waiting for Godot* is an embodiment of Samuel Beckett’s ideals about existence as they intersect and overlap to project the image of the anguish of the human condition.’ Discuss. (20 Marks)

Q4.

Respond to the contention that William Shakespeare’s play, *Hamlet* has its roots in the soil of classical Greek tragedy. (20 Marks)

Q5. Discuss to what extent Bertolt Brecht’s play, *Mother Courage and her Children* conforms to both personal convictions of the playwright and the ideals and craft of Epic Theatre? (20 Marks)