

CIM110



OFFICE OF THE DEPUTY PRINCIPAL
ACADEMICS, RESEARCH AND STUDENT AFFAIRS

UNIVERSITY EXAMINATIONS

2022/2023 ACADEMIC YEAR

FIRST YEAR FIRST SEMESTER REGULAR- MAIN
EXAMINATION

FOR THE DEGREE OF BACHELOR OF
EDUCATION

COURSE CODE: CIM 110

COURSE TITLE: COMMUNICATION SKILLS IN EDUCATION

DATE: 5TH DECEMBER, 2022

TIME: 9 AM-12 PM

INSTRUCTION TO CANDIDATES

- SEE INSIDE

THIS PAPER CONSISTS OF TWO PRINTED PAGES

PLEASE TURN OVER

STREAM: BED

Time: 3 hours

INSTRUCTIONS TO CANDIDATES

- i. Answer Question ONE and any other TWO questions.*
 - ii. Do not write on the question paper*
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Question one: LIBRARY SKILLS (30MKS)

- 1a) Rotich, a first year student, would like to borrow a book from the university library, but he does not know the procedure. Explain to him the procedure. (5mks)
- b) Explain any FIVE different sections of a library (10mks)
- c) State any FIVE rules of a library user (5mks)
- d) Giving an example for each, distinguish between a national and an academic library (5mks)
- e) Highlight any FIVE reasons why it is necessary for a university student to provide citations in a term paper (5mks)

Question Two: STUDY SKILLS (20MKS)

- 2a) Your friend tells you that he finds himself easily distracted and cannot concentrate on his studies. What advice (give FOUR) would you give him? (4mks)
- b) Explain any FOUR advantages of working in groups as a study strategy? (4mks)
- c) Odhiambo is a first year student at Alupe University. He inquires from you what he should do as he prepares for university examinations.
 - i) Explain to him how he should prepare two weeks to the examination (4mks)
 - ii) Explain strategies he should use to overcome test anxiety (4mks)
- d) State any FOUR features of a good study time table (4mks)

Question Three: READING SKILLS (20mks)

Read the following passage and answer the questions that follow

Wole Soyinka, When are You Coming Home?

Let me begin by stating unequivocally that I regard Wole Soyinka as one of the greatest writers Africa has produced. His work is of consistently high quality, and he appears to be so **abundantly gifted** as to be able to achieve without visible effort virtually and literally effect he desires. Intense creative energy bristles beneath every page he writes, charging his words with the kind of intellectual electricity that true genius generates. A high voltage literary dynamo, he possesses magnificent power to shock, stimulate, agitate, activate, enlighten and all the while entertain. He has got what it takes to move men and set them thinking.

Yet there seems to be a **calamitous** short circuit somewhere in this impressive engine. Perhaps some writers are loose. Perhaps constant friction has worn away vital points of contact. Perhaps the climate has finally taken its toll, for the rains in the tropics are known to beat down heavily on any upright presence that does not bother to seek the cosy security of an insulated protective shelter. Soyinka in attempting to brave the harsher elements of his society, may have blown his own fuse, for there is increasing evidence of a tragic misapplication of power, a near total blackout of illumination. More and more frequently the artist simply fails to communicate his message to the world.

In a lesser writer, this would be forgivable because neither the message nor the art would be significant. but Soyinka enough to alter consciousness is a writer who can teach us something new about human realities, about all mankind. He sees clearly where others only grope in darkness. He has demonstrated his acuity of vision time and again, so people are in the habit of listening when he speaks. This makes his enigmatic obfuscations seem even more perverse and irresponsible. Just as we are beginning to trust the man and take him seriously, he toys with us, spouting nonsense instead of wisdom. I don't think we can afford to go on pretending that all his obscure riddles are profound. The world is in such a mess already that it cannot tolerate much

more confusion. The socially committed writer must speak to his people in a language they can understand.

Although he can deny it, there can be little doubt that Wole Soyinka believes writers ought to be socially committed. At recent conferences and symposia, in articles, interviews and broadcasts, he has frequently asserted that the writer should function as the conscience of his society, should serve as the “special eye and ear, the special knowledge and response.” which provides a unique reflection on experience and events” for the benefit of the people. At a conference in Stockholm he spoke of the need of the African writer to function “as the record of the mores and experiences of his society and as the voice of vision in his own time.” For Soyinka the prophetic role is even more important than the documentary role; he went on at this conference to insist that:

It is about time the African writer stopped being chronicler and understand that part of his essential purpose in society is to write with a definite vision. After that, if he prefers to retire into his cave to protect himself, then it is just fine, but he must at least begin by exposing the future in a clear and truthful exposition of the present.

One could debate whether this means the writer should be didactic. In interview recorded as early as 1962. Before any of his major works had been published, Soyinka said:

My prime duty as a playwright is to provide excellent theatre, in other words, I think that I have only one commitment to the public and that is to my audience and that is to make sure they do not have the theatre bored. I don't believe that I have any obligation to enlighten, to instruct, to teach: I don't possess that sense of duty or didacticism.

However, he quickly qualified this by adding “but **inevitably**, it is just common sense to say that one just cannot write about just nothing.” Soyinka's later statements shore a more mature sense of social responsibility, a deep-rooted conviction that the writer who wishes to serve in his society must do more than merely distract his audience from boredom; he must communicate his vision of the human condition to those who are too

short-sighted or blind to see it clearly themselves. In other words, he must convey a truth, a lucid social metaphor. A seer must not only be able to see; he must be able to transfer his wisdom to others.

It is this task that Soyinka frequently fails. As a poet, playwright and prose writer, he too often offers nothing but **scrambled messages**, subtle puzzles that scholars must labour to decode. Certainly he cannot claim to be addressing himself to the common man. The ordinary Nigerian has no hope of understanding him when he lapses into one of his mystic trances and turns on the faucet of foaming words full of blast. Even the intelligent Nigerian undergraduates and their professors are known to be baffled by his more delirious conundrums. One could argue, of course, that he is not writing for the masses, that he is really writing for a tiny elite like Einstein whose advanced theories could be understood by only a handful of men during his lifetime. This is the kind of flattering comparison that defenders of Soyinka's cryptic private dialogues with cosmic vacuity like to make, but I would remind these apostles that there are lunatics howling in the streets of Lagos whose furious, empty rhetoric is every bit as colourful and meaningless as Soyinka's most inspired gibberish. Where do we draw the line between profundity and profligacy, between method and madness in the manipulation of words? Why should we be awed by sheer unintelligibility? If the prophet speaks in an **incomprehensible tongue**, who will listen to him? Who will learn from him? He might as well be mute.

Questions

- 3a) What is the writer's main argument in the first paragraph? (2mks)
- b) Describe the attitude of the writer towards Wole Soyinka (2mks)
- c) According to the writer, in which task does Soyinka frequently fail (2mks)
- d) Identify and explain the overriding tone of the passage (2mks)
- e) The writer states that Wole Soyinka believes writers ought to be socially committed.
What illustrations does the writer give to support this statement (4mks)
- f) Explain the meaning of the following words and phrases as used in the passage

- i) Abundantly gifted
- ii) Calamitous
- iii) Inevitably
- iv) Scrambled messages

g) Discuss the SQ4R reading strategy (4mks)

Question Four: WRITING SKILLS

- a) You are participating in a writing competition “How to Curb Tribalism in Kenya.”
 - i) Make an outline of the topic (2mks)
 - ii) Using the outline you have made, write an introductory paragraph (3mks)
- b) Explain the stages involved in the writing process (3mks)
- c) You are the secretary of the University Drama Club. You participated in the just concluded National Drama Festival in Kisumu City. Write a report you would present to the university administration on the festival. (12mks)

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